

**OPERA AS JAPANESE CULTURE: CREATIVITY, MODERNITY AND
HETEROGENEOUS SOCIAL EXPRESSION
IN JAPANESE-COMPOSED OPERA**

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By:

Padraic Costello

Thesis Committee:

Frederick Lau, Chairperson
Ricardo Trimillos
Christine Yano

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Table of Contents

Abstract	iii
Acknowledgements	v
Chapter 1: Introduction	1
Significance	7
Methodology	8
Literature Review	11
Defining Opera – European Origins and Glocal Consumption	22
Chapter 2: Background, Framing, and the Historical Legitimation of Japanese Composed Opera	40
History of Pre-War “Japanese Opera”	46
Post-War Historical Legitimation of Opera	74
Chapter 3: Body, <i>Kata</i>, and the Domestication of Opera in Japan	83
Konnyakuza Exercise and the Physical <i>Kata</i> of Operatic Gesture	89
<i>Konjikiyasha</i> and <i>Club Macbeth</i> – Physical Gesture and Domestication in Konnyakuza’s Repertoire	104
Gendered Tropes and Post-War Identity in the Pacific War Operas of Saegusa Shigeaki	119
Chapter 4: Language, Sound-Symbolism, and the Cultural Diversification of Opera	133
Language Stress, Setting, and Identity	138
<i>Henshin</i> – Language, Diversification, and Decentering “Western” Opera in Hikaru Hayashi’s Works	145
<i>Shiroitori</i> and <i>Joururi</i> - Multi-Language Operas	162
Chapter 5: Musical Juxtaposition, Hybridity, and the Heterogeneity of Opera Creation	181
A Critique of <i>Orientalism</i> and Hybrid Third Space	186
<i>An Actor’s Revenge</i> – Cultural Contestation in a “Kabuki Opera”	191
<i>Matsukaze</i> - Sounding Noh Theater and Aesthetic through an Operatic Frame	209
Chapter 6: Conclusion	227

Appendices	244
Appendix A: Transcriptions	245
A 1: Hikaru Hayashi's <i>Henshin</i>	245
A 2: Minoru Miki's <i>Joururi</i>	261
A 3: Minoru Miki's <i>An Actor's Revenge</i>	267
A 4: <i>Izayoi seishin</i>	285
Appendix B: List of Japanese-Composed Operas (incomplete)	291
Appendix C: Institutional Review Board Form	298
Appendix D: Bibliography	302

Abstract

This thesis deals with the agency of Japanese composers who create and produce new opera, stemming from the European opera tradition, in both Japan and abroad. Specifically, I examine the creation of opera through four cultural processes. Opera creation can be understood as historically malleable within Japan, as domesticated through physical internalization and display, as altered through language into a decentered form open to multiple modes of cultural expression, and as crafted through the juxtaposition of opposing sound spectrums, suggesting the heterogeneity, rather than homogeneous collapsing, of available musical materials.. These processes are all intertwined, and position opera creation as a flexible method of expression that allows composers to embrace modernity while simultaneously challenging the dynamics of “Westernization” as a process of modernization in Japan. Historically, opera has been produced and enjoyed in Japan as one of several methods for certain Japanese audiences to embrace “Western” culture, in order to be modern and enhance social prestige. Although groups of Japanese consumers and producers of opera still engage with the genre as a means of participating in this prestige and Western modernization in the 21st century, I suggest that the creation of new opera by composers is a process of challenging opera as a predominantly “Western” mode of cultural expression, while articulating Japanese culture from within a globally engaged Japan. In the process of decentering opera from its European origins, composers challenge the dominant theoretical frameworks of Orientalism and hybridity as inadequate in considering

musical and cultural interaction for Japanese creation. Writing opera is a process of actively shifting the cultural logic of opera, and of resituating traditional Japanese culture, society, and aesthetic within the context of modernity, rather than an either-or of rejecting tradition for modernity.

The process of creating new opera in Japan can also be seen as an increasingly vibrant rejection of Orientalism and cultural homogeneity in favor of a growing, continually recoded, and diverse Japan, allowing for new possibilities of self-expression. Particularly in the post-war era, many composers have embraced myriad framings of “Japan” within opera, together constructing a kaleidoscopic imagining of Japanese identity. Through processes of historical framing, domestication, diversification, and cultural juxtaposing, composers claim ownership over opera as a means of social expression within the context of Japan. By considering opera creation by Japanese composers through these cultural processes, I argue that these new operas challenge dominant conceptions of opera as an inherently “Western” construction, while allowing composers to embrace and define Japan’s modernity for themselves.

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This project on Japanese-composed opera owes a great deal of debt to many people. The seed for this project began in 2011, when Ricardo Trimillos suggested the topic as an end-of-semester paper for his Gender and the Performing Arts in Asia course. My advisor Frederick Lau actively encouraged my continued exploration of this topic, and I quickly found myself immersed in a subject that has developed into a real passion. Of course, I also owe much gratitude to my undergraduate faculty at Bloomsburg University of Pennsylvania, particularly Wendy Miller, Alan Baker, and Faith Warner, for their extreme patience and flexibility as I juggled as many unconnected projects as I could and gleefully steered as far away from typical academic coursework as possible. Without this flexibility, I would not have been able to pursue many of the paths that I now find myself on. I also want to thank my family for their unwavering support and love from the very beginning, which has made all of this possible.

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Note: All Japanese surnames are written last, in the Western manner. Transcriptions were made by myself from audio materials, except where otherwise noted, and any errors in text or music setting are my own.

Chapter 1: Introduction

“Is this the right place?” my informant, Kimiko Shimbo, asked aloud as our taxi pulled into a seemingly abandoned parking lot structure in Noborito, Tokyo. After nearly fifteen minutes of driving through a residential neighborhood, we had arrived at what appeared to be a small grouping of warehouses. It was the afternoon of January 27th, 2016, and, on the invitation of Rikuya Terashima, pianist and assistant music director of the Tokyo-based opera troupe Konnyakuza, Kimiko and I were to attend a rehearsal for an upcoming performance of Hikaru Hayashi’s 2007 opera, *Club Macbeth*. I had had extreme difficulty in locating resources related to this opera troupe outside of Japan, but I had heard from several sources that this highly talented and unique group was very active throughout the year in producing new opera written specifically for the ensemble. The previous artistic director of the ensemble, Hikaru Hayashi, was an accomplished composer, and had written over 30 operas for the group during his lifetime, including the piece that Konnyakuza was currently preparing. Hayashi’s operas were typically conceived for performances within Japan, but many of his works have also subsequently been performed internationally. Despite this massive output of works and the respected international reputation of the composer, it was very difficult to locate much information on Hayashi’s operas outside of Japan. As a result, even though I had heard from several sources that this group was very active throughout the year in producing new opera written specifically for the ensemble, on my first visit to

Konnyakuza in this residential area outside of the city, I was very uncertain as to what to expect.

This thesis deals with the agency of Japanese composers who create and produce new opera in both Japan and abroad. Specifically, I examine opera creation through four cultural processes. Opera creation can be understood as historically malleable within Japan, as domesticated through physical internalization and display, as altered through language into a decentered form open to multiple modes of cultural expression, and as crafted through the juxtaposition of opposing sound spectrums, suggesting the heterogeneity, rather than homogeneous collapsing, of available musical materials in defining this body of works. By considering opera creation by Japanese composers through these cultural processes, I aim to explore how these new operas challenge dominant conceptions of opera as an inherently “Western” construction. In the process, I challenge dominant theoretical frameworks in considering musical and cultural interaction, including Orientalism and hybridity, suggesting that these theories do not adequately inform processes of interaction in Asian-generated forms. In writing opera, Japanese composers are able to situate their cultural past within the present, while embracing and defining Japan’s modernity for themselves.

Opera composition has become prevalent in Japan’s immediate post-war period, as economic and cultural change increased opportunities for operatic creation and production. Konnyakuza, an opera company featured within this thesis, is an example of a privately owned and managed opera company in Japan, and is one of many companies focused on the production of new opera spread

throughout the country. Many of these groups are built as vessels for Japanese composers to perform their own operas, and each generally has its own agenda. Publically funded companies, such as New National Theatre Tokyo, also play some role in new opera production, but bring their own affordances and complications. There are also several composers originating from Japan who have also been engaged with opera creation and production internationally. The relative prevalence of these varied means of production suggests that opera is an art form that has come to have high cultural value and visibility in Japan. Many individuals have some engagement with this art form, and the practice of composing and performing new works designed and produced by Japanese composers suggests that many are actively invested in determining what this genre means, for themselves, within the context of Japan and globally. Through examining the ways in which these artists challenge the dominant and conventional forms of opera, I hope to highlight the mobility and agency of individual artists.

My initial interest in this thesis topic was both a deep attraction to the repertoire and a response to the lack of opera materials, recordings, and writing (in English) about Japanese-composed opera available outside of Japan. The spark for this project began when I first encountered an album of Japanese art song, performed by the countertenor Yoshikazu Mera, during my undergraduate studies in vocal performance. This album contained works by many Japanese composers, including a composition by Hikaru Hayashi, and was my first exposure to several names that I now discuss in this thesis. Having studied many works by the same few European composers in my undergraduate education, it was a refreshing and

delightful experience to suddenly encounter eight new names writing, to my ears, beautiful art song.

I was also shocked to learn that none of my colleagues or superiors was remotely aware of any of these names. In addition, although I have since come to hear or learn of hundreds of other vocal works and operas written by composers from Japan, I have consistently found it extremely difficult to find recordings, music scores, or writings on any of this music from outside of Japan. The dearth of any knowledge on this repertoire from my colleagues, in addition to suggesting many problematic issues about Orientalism and assumptions of the authoritative locationality of “Western” Classical music, is also reflective of a massive hole in academic scholarship, available recordings, and general attention placed on Classical music, or Western European-originated elitist music, in non-Western societies.¹ This section of music, until recently, has seemed to fall neatly through a fissure between scholarship in Musicology and Ethnomusicology, and has resulted in a very active and rich means of cultural expression in Japan being largely ignored internationally by academics, musicians, and music consumers. This project thus naturally began as a desire to change this lack of knowledge among my colleagues through my own accumulating knowledge on the topic.

As I continued to learn about Japanese composers, venues, and new works, both in Japan and abroad, I quickly became aware of the heterogeneous ways in which composers challenged conceptions of the genre held by many of my performance colleagues through writing opera. The rapidity with which scholars categorize this music as “Western music” existing within Japan is extremely

problematic. To me, this label seemed to denote something inherently and perpetually foreign. This suggests a lack of ownership by the Japanese composers who regularly engage with Classical music, even though this “Western” form has been integrated into education systems and been an important part of creation and music-making in Japan for well over a century. In creating new musical materials, I believe that composers are actively challenging this conception of cultural “ownership” by redefining the form as one capable of cultural expression across multiple societal contexts.

Attending the Konnyakuza rehearsal in Tokyo was part of a larger fieldwork project focused on the cultural processes surrounding the creation and production of new opera in Japan. Through reading, listening, and observation, I saw how composers engaged with opera in multiple ways, as a malleable form relatively unbounded from the rigid expectations of time, place, and context placed on other Japanese performing arts. As I will suggest through the analysis of several works throughout this thesis, opera creation in Japan should be understood as a heterogeneous means of self-expression. This stands in contrast to the homogeneous assumption of Japanese opera as a fusion of “East and West.” These categories are expounded in the work *Orientalism* (Said 1979), which problematizes the dominant power of Western countries in conceptualizing what the “Orient” is. In the case of Japanese opera creation, composers reject this Orientalist labeling through their own articulation of self, frequently engaging with Japanese societal experience and culture while individually interpreting the function and purpose of opera as an art form of relevance in Japan. It is in this direct challenge to the

homogeneous definition of “Japanese opera,” asserted through the individual voices of composers, that composers gain agency in defining and ultimately breaking this geographical, political, cultural, homogeneous, and racial assumption of “Japanese composers doing Western music.”

I argue that Japanese composers actively engage in processes of historically framing, domesticating, diversifying, and heterogeneously hybridizing opera. Together, this allows composers to embrace modernity while simultaneously challenging the dynamics of “Westernization” as a process of modernization in Japan. Although this thesis deals with Japanese-composed opera, I do not see “Japanese opera” as a homogeneous category, but rather an actively and regularly redefined method for incorporating Japanese society, art, and tradition into an expression of modernity. It is also a means for expressing and articulating “Japan” as a culturally heterogeneous entity. Composers have agency in defining the context and content of narrative and musical soundscape, assuming different contexts and contents in situating sound systems and domesticating opera as a means of communicating Japanese social experiences. As opera exists as a juxtaposition of theater, narrative, language, voice, and musical soundscape, it offers many avenues for crafting spaces of cultural intimacy, from organization of sound structure and the visibility of bodies on stage to the production of culturally resonant themes and the codification of language. Opera is also notoriously expensive to produce due to the size and scope of many productions, and economic factors are thus an important aspect of what, when, and how a work gets produced. All of these factors suggest that the end product of operatic creation is highly context sensitive, challenging the

assumed power imbalance and cultural authority of the “West,” as well as many of the Occidental cultural theories that shape these assumptions. Instead, composers envision opera as a domesticated, heterogeneous, and modern method of Japanese cultural and artistic expression.

Significance

As I mentioned above, Classical music creation by non-Western composers has, until recently, existed largely outside the academic framework of both Musicology and Ethnomusicology scholarship. Both disciplines have increasingly appropriated and borrowed methods and topics liberally from each other over the past several decades, and the gradual closing of the fissure between these disciplines has resulted in the increased recent focus on topics such as these. However, there is still a considerable amount of work that can be done, particularly in considering the dynamics of operatic theater as an increasingly global construct, and what cultural processes this implies. Specifically, Japanese-composed opera has received far less attention than other forms of contemporary composition in Japan. Opera seems to still be embedded with perceptions of “Western” cultural expression, and the monumental task of mounting productions, in addition to the reluctance of several major concert halls in Japan to fund the production of new opera, has resulted in a dynamic, yet less immediately obvious undercurrent of private efforts by composers themselves to fund and produce their own works. In providing case studies focused on a small portion of this activity, and in highlighting the cultural processes that occur as a component of this activity, I hope to offer

directions for bridging the gap in this scholarship, as well as challenge the Orientalizing assumptions of many other scholars on opera creation through considering the dynamics of opera composition and production in Japan.

Methodology

My ethnographic materials for this project were comprised of many sources, including theoretical books and articles, DVDs, CDs, YouTube videos consisting of interviews and music recordings, liner notes, concert programs, brochures and posters, performance reviews, photographs, newspaper articles, music scores, and libretti. Collecting these materials proved to be a daunting task, as many recordings and other materials were unavailable outside of Japan. The majority of materials came from fieldwork trips to Japan, but I also collected many materials through online sources, libraries, and personal connections in the US. Most materials were in English, although several programs, liner notes, brochures, recordings, reviews, and libretti that I used for my analysis were in Japanese. For these Japanese-language sources, I relied on the help of translators. A few recording sources were in German or Italian, and I relied on translated libretti for these materials (and, in a few cases, translated some of the libretti myself).

My primary materials were centered on several specific opera compositions. Some of these operas were intentionally scouted out from the beginning of my project, and others became incorporated based on accessibility. The operas I discuss here in this thesis are by no means exhaustive.² There were many works and composers that I had originally intended to incorporate, but I was unfortunately

unable to include many of these in my study as a result of accessibility, time, funding, and other factors. With the works that I have incorporated into this study, I instead offer a snapshot of opera creation in relation to Japan, which also sheds light on opera studies, composition, and cultural processes shaped through creation and production of opera.

My other sources used for this project were primary materials, consisting of recordings and supporting materials, as well as personal interviews during fieldwork and email correspondence. The operas I include for in-depth discussion within this thesis include works by Hikaru Hayashi (1931 – 2012), Kyoko Hagi (b. 1956), Shigeaki Saegusa (b. 1942), Tokuhide Niimi (b. 1947), Minoru Miki (1930 – 2011), and Toshio Hosokawa (b. 1955). This discussion usually includes references to specific recordings or performances. I also have supplemented this discussion through several of my own transcriptions of several segments from these music materials. This type of analysis has been very informative for considering these primary musical materials critically and comparatively, and has sharpened my discussion of individual coding in composition. It has also been informative in considering how cultural processes manifest through language setting and musical sound. Through transcription, I have been able to visually demonstrate ways in which composers selectively adapt language and musical materials, explore ideas of hybridity, and challenge the assumed cultural homogeneity of opera.

My fieldwork consisted of gathering and transcribing primary resources not available in the United States, attending concerts, and interviewing informants through phone, email, and personal meetings. The scope of my ethnographic

research consisted of two trips to Japan, one conducted in November 2014 over the course of a week, and another, spanning three weeks, taking place between January and February of 2016. My first trip to Japan was primarily a resource-gathering trip. I accessed several recordings from the music library affiliated with Tokyo Bunka Kaikan, a prominent concert hall in Ueno, Tokyo. In addition, I attended a staged performance of Ikuma Dan's 1952 opera *Yuzuru*, produced as an educational outreach program by New National Theatre Tokyo at Archaic Hall in Osaka, and collected associated materials, including concert programs and brochures.

My second research trip was more in-depth, and consisted of resource gathering, introductions, interviews, and attending both rehearsals and concerts. During this trip, I attended a performance of composer Shigeaki Saegusa's 2004 opera *Jr. Butterfly*, as well as a rehearsal for Konnyakuza's production of *Opera Club Macbeth* and a subsequent dress rehearsal for the performances of this work. I also attended a rehearsal conducted by the composer Tokuhide Niimi for a concert of several of his choral works, which was very informative for learning Niimi's process for text setting. I collected several recordings, scores, and programs through the assistance of Kimiko Shimbo, Tokuhide Niimi, Shigeaki Saegusa, Dr. Fuyuko Fukunaka, and Rikuya Terashima. I interviewed the very generous Kimiko Shimbo, composer and retired secretary of the composer's group Japanese Federation of Composers, several times during my stay in Japan, as well as the composers and musicians Kyoko Hagi, Rikuya Terashima, Tokuhide Niimi, Shigeaki Saegusa, and the scholar Dr. Fuyuko Fukunaka. In addition, I revisited the library at Tokyo Bunka Kaikan several times to access multiple opera recordings on file at the library. This

trip was crucial for meeting musicians, gathering final resources, attending events, and solidifying my research.

Literature Review

The theoretical materials that I based my research on were on topics including opera, music and voice, ethnomusicology, orientalism, globalization and nationalism, hybridity and interculturality, and studies related to identity articulation. Scholars such as Edward Said on *Orientalism* (Said 1979), Homi Bhabha on hybridity (Bhabha 1994), Benedict Anderson and Eric Hobsbawm on nationalism and identity (Anderson 2006; Hobsbawm 1992), Raewyn Connell on gender (Connell 2009), Anna Tsing on globalization (Tsing 2005), Michel Foucault on power studies (Foucault 1980), and Naoki Sakai and Hyon Joo Yoo on postcolonialism (Sakai and Yoo 2012) have together informed my basic knowledge of cultural theory. Many other authors have expanded on or challenged some of these works – the postcolonial theorist Naoki Sakai, for example, has offered challenges to the assumed homogeneity constructed within Said's *Orientalism* - and these challenges have also been highly informative for my understanding and appropriation of culture theories. Chapter 5 deals specifically with Edward Said's *Orientalism* (Said 1979) and Homi Bhabha's *Location of Culture* (Bhabha 1994), as well as criticisms of both. Each of the scholars listed above have either directly or subconsciously influenced the direction of this work.

Books and articles by scholars such as Bonnie Wade, Frederick Lau, Fuyuko Fukunaka, Mari Yoshihara, Mary Ingraham, and Luciano Galliano, were extremely

influential for contextualizing composition, performance, and modernity within East Asian (frequently/primarily Japanese) social contexts. Books by the opera composers Minoru Miki and Hikaru Hayashi also offered some crucial insight into the composition process specific to Japanese-composed opera. Opera scholars such as Carolyn Abbate, Linda Hutcheon, and Catherine Clément benefited my research through their insights into opera theories, and others such as Mary Ingraham and Ray Moodley have expanded this discussion into a multicultural context. This research is also indebted to scholars writing about music, voice, power, and identity to contextualizing some of the broader culture theories I incorporated into this study. Here, I cite specifically Roland Barthes (Barthes 1977), Mladen Dolar (Dolar 2006), Nicholas Cook (Cook 2013), and Frederick Lau (Utz and Lau 2013). Writings on Japan by scholars such as Christine Yano (Yano 2003), Mari Yoshihara (Yoshihara 2007) Naoki Sakai (Sakai, Loo 2012), Robert Murphy (Murphy 2014), Karen Brazell, (Brazell 1999) and Shoko Hamano (Hamano 1986) were also very important for contextualizing theory within the history, politics, culture, and traditional aesthetics of Japan, particularly Yano's theorizations of *kata*, or patterned form.

Discussion of opera composition in Japan has been almost entirely absent from published literature on music in Japan. Nicholas Tarling published a book entitled *Orientalism and the Operatic World* (Tarling 2015), which includes a few pages on Minoru Miki's *Joururi* and Saegusa Shigeaki's *Chushingura* in his "Japan" chapter. Most significantly, Fuyuko Fukunaka has published an article in English on Toshio Hosokawa's *Hanjo* and Misato Mochizuki's *Die Grosse Bäckereiattacke*, both of which had premieres outside of Japan, although the article also details concerns

for opera composition within Japan. In addition, she has published several articles in Japanese, and the musicologist Seiji Choki has also published several books in Japanese on opera that include chapters on new operatic works by Japanese composers. The above chapter written by Fuyuko Fukunaka in the book *Vocal Music and Contemporary Identities: Unlimited Voices in East Asia and the West* (Fukunaka 2013), and the fragment from Nicholas Tarling's book, are the only English-language scholarly resources that I have been able to find that go into significant detail about specific opera works by Japanese composers and cultural significance.

I have fortunately been able to supplement this lack of scholarship with several related resources. Bonnie Wade's book, *Composing Japanese Musical Modernity* (Wade 2014), and Luciana Galliano's book, *Yōgaku: Japanese Music in the 20th Century* (Galliano 2003) have both been extremely valuable resources for learning about classical music and composition in Japan. While Wade's book discusses Japanese composers within the context of their social environment, Galliano's book reads more as a general tome of information about names, biographical trajectories, and important compositions. Both books aim to accomplish different things, and thus work very well to supplement each other. They have indeed both been crucial for my general knowledge of music composition in Japan. In addition to these two books, Minoru Miki's *Composing for Japanese Instruments* (Miki 2008) and Hikaru Hayashi's *Nihon Opera no Yume (The Dream of Japanese Opera)* (Hayashi 1990) added composer insights that informed my research. Minoru Miki's book, translated into English by Marty Regan, is meant as a

guide for composers, but includes some information on Miki's own works, including several examples from his operas. Hikaru Hayashi's book contains reflections offered by the composer on his experiences with opera in Japan and his reasons for writing in this genre. These two books were an invaluable supplement to the interviews, recordings, performances, and other primary materials mentioned above, as well as to the general books written by Bonnie Wade and Luciana Galliano. Several composers have also released information on their compositional processes through liner notes – in addition to interviews, I was able to glean information from personal writings by Niimi Tokuhide, Saegusa Shigeaki, and Toshio Hosokawa.

Frederick Lau and Ching-Chih Liu have both written substantially on new compositions of classical music in China. Also, publications such as *Locating East Asia in Western Art Music* (Everett, Lau, eds. 2004), *Vocal Music and Contemporary Identities: Unlimited Voices in East Asia and the West* (Utz, Lau, eds. 2013), *Western Music and its others: Difference, Representation, and Appropriation in Music* (Born, Hesmondhalgh, 2000), and *Beyond Exoticism: Western Music and the World* (Taylor, 2007) also offer several essays that decenter classical music from its “Western” nucleus. Much of my argument in this thesis relates to the process of composers decentering European authority and cultural logic within opera. These books, became invaluable for their presentation of multiple case studies which consider the complexities of cultural interaction and musical appropriation across several rich contexts.

The discussion of voice, language, and identity in *Vocal Music and Contemporary Identities: Unlimited Voices in East Asia and the West* is especially

useful for its presentation of cultural theory through an analysis of several case studies of the “global” voice within a musical context. In his afterward to this book, Nicholas Cook writes that the voice in globalized contemporary music stands “like an earthquake belt at the junction between multiple tectonic plates (Cook 2013: 285),” and editor Frederick Lau suggests that “...no voice can exist beyond the interstices where, body, culture, emotion, aesthetic, and discourse meet. As the product of these connections, the voice works collaboratively and interactively, but always in the shadow of subtext and metanarrative (Lau 2013: xvi).” Both of these comments suggest the important place of the voice as a reflector of meaning across multiple spheres of identity formation and communication, and is an important factor as a central component of opera performance. All of these books together work to create a discussion of identity, mostly within de-centered (i.e. non-Western) contexts of classical music, and were important as a foundation for my work.

Academic literature on language and the singing voice have been especially crucial to this thesis, particularly in relation to identity formation and the fluidity of identity articulation. Much of the literature that has informed this work has led me to two assumptions of “the voice” as it relates to opera. The first assumption I make is that the singing voice in opera, through its fusion of language, individual voice, the culture(s) that inform it, sound, and narrative, functions in the spaces where music, meaning, culture, physicality, and politics of creation and production intersect. This makes the singing voice central to any social, political, or identity-related discussion of opera production. My second assumption is that, in considering “the voice” as a theoretical concept, one must also consider how power and identity factor into vocal

production and meaning. Hegemony, subversion, cultural reification, individuality, and body assertion and interaction are always inherent in the production and use of the singing voice. As the voice itself is such a crucial factor in the creation and production of opera, opera itself is also resultantly inextricably linked to this identity formation.

Vocal identity is caught in a juxtaposition of individually and culturally informed mechanisms for vocal production. Barthes' infamous work, "The Grain of the Voice," suggests that each voice has its own "authenticity," a quality ineffable and distinct in itself, as an epiphenomena of the individual sound-creating body. In this essay, Barthes criticizes the singer Dietrich Fischer-Dieskau for producing a sound that "is inordinately expressive [...] and hence never exceeds culture (Barthes 1977: 183)." Barthes is bemoaning a culturally, hegemonically crafted vocal sound, which stands in contrast to the liberated, fleshy individuality of a vocal production that escapes the bounds of culturally-informed training (positively referencing the singer Charles Panzéra). Indeed, singers are capable of producing highly individualized sounds through phonation (in the vocal folds) and resonance (in the body) that are determined by body shape and embodied beyond the reach of cultural shaping – these are dimensions of sound production that are beyond our volition. In controlling and shaping these factors, the individuality and, as Barthes would label it, "authenticity" of the voice is present. However, the scholar Sandeep Bhagwati counters this by saying that "there is no such thing as an "authentic" voice. (Utz and Lau 2013: 82)." Bhagwati argues that vocal production is impossible without respiration (air control) and articulation. Both of these are muscular

actions, and therefore shaped by (culturally informed) training. Anne Karpf also observes the same phenomena, saying, “Even before I open my mouth to speak, the culture into which I have been born has entered and suffused it. My place of birth and the country where I have been raised, along with my mother tongue, all help regulate the setting of my jaw, the laxity of my lips, my most comfortable pitch [...]. I speak with my voice, but my culture speaks through me (Utz and Lau 2013: 12).” Cultural informing is thus an inescapable component of vocal production – the voice is disciplined along culturally informed lines, a patterning shaped by constant repetition of muscular activity that is informed by cultural experience and expectation. The individuality and culturally informed aspects of one’s voice are thus permanently locked in juxtaposition against each other, and one cannot be sounded without the other.

Of course, the process for cultural shaping of the voice, like the body, is complex and layered, and training in methods of vocal production such as operatic singing present an example of vocal shaping through means other than one’s mother language and place of birth. One’s identity is wrapped up in this intersection of culturally-derived voice formation, and the voice ultimately becomes a place where culture, hegemony, experience, and individuality are simultaneously juxtaposed. Christian Utz and Frederick Lau argue that this cultural formatting turns the voice into an articulation of hegemonic power – but that the voice, as an ambiguous space of cultural and individual negotiation and juxtaposition also contains the ability to subvert this power through liberation of the voice:

A disciplining, a domestication of vocal articulation, in general institutionally channeled and guided by culture-specific norms, can be traced back to ancient times, and the history of the voice thus provides ample evidence for what Potter has termed *vocal authority*: the use of the voice as a means of articulating power. A complement to this hegemonic dimension is the strong impulse to associate voices with the aura of liberation: liberation of an individual voice from a group or from social restrictions, liberation of musical voices from the dominance of instrumental music, liberation of individualized vocal expression from an established vocal style, political liberation supported or brought about by voices of the masses (Utz and Lau 2013: 1-2).

Vocal production, and its ability to articulate and subvert meanings, suggests a constant teetering between hegemony and liberation. By its nature, the voice is caught in a dialogue between power structures and the subversion of those structures in favor of other structures. On another level, composers and others involved in designing “blueprints” for vocal production, and whatever symbolism or meaning intended in these blueprints, becomes juxtaposed against a history of production, performers interpreting and producing vocal sounds themselves, and their further filtering of meaning within individual consumption.

In addition to the above books on voice and identity, several books on opera helped to situate this study within possible global dynamics. The books *Opera Indigene: Re/representing First Nations and Indigenous Cultures* and *Opera in a*

Multicultural World: Coloniality, Culture, Performance (Ingraham, So, Moodley 2015), and *Orientalism and the Operatic World* (Tarling 2015), while not specific to the Japanese case, discuss opera in multicultural and theoretical contexts. These works have been informative for my theoretical interpretations of Japanese-composed opera as a result. In particular, Mary I. Ingraham, a scholar of new opera by First Nations Peoples in Canada, challenges the colonialist legacy through highlighting the individuation of works by First Nations artists. Nicholas Tarling's labeling of opera as a globalized and globalizing phenomenon was also a very useful framework from which to consider my own work. However, all three books suggest broader and symptomatic problems of the study of opera, which tend to privilege Euro-centered opera as the basis of cultural production. Many chapters of these works seem to promote a Eurocentric attitude towards opera, even in chapters that aim to challenge this mode of thinking. For example, in *Opera in a Multicultural World: Coloniality, Culture, Performance*, the concluding chapter, "Constructing Operatic Racism in Postmodern Cultural Studies," is written as a critique of Eurocentric approaches to operatic works and as an exploration of race construction in opera. However, this chapter also alludes to the historic "authenticity" of opera as something Western that has been borrowed by Others around the globe:

"Opera as the Western world knows it was first produced in Italy, and it rapidly spread to other countries in Europe and through colonial expansion into other areas around the globe. It is not surprising therefore that in form, substance, and expression the genre is completely European. (Henry, Tator 2015: 240)"

While this chapter is positioned as an argument against White/Western privilege, this comment seems to concede the ultimate authority of Europe as place of origination, and, therefore, locus of authority for all operatic works, past and present. One certainly cannot ignore the geographic and contextual history of the genre, but these approaches to the study of opera naturalize a Euro-centric power hierarchy in the creation of opera and music. I believe that the “authority” placed on Europe in a West/rest binary is misrepresentative of the ultimate agency of the individual in negotiating with these binary expectations. There were many works I encountered while establishing a bibliography for this project that, with varying degrees of subtleness or unabashed boldness, created an Orientalist framework for analyses of “Western music creation in Japan.” Many of these works were still informative, but several rendered classical music as a uniformly Western mode of creation without consideration for what this might or might not be privileging.

In addition to contributing to the extremely limited literature on new opera composition in Japan, my project attempts to challenge this assumed authority in classical music. Through a case study of opera composition in Japan, I argue for an alternate method for scrutinizing classical music and the agency that composition, creation, and consumption affords in any context. I acknowledge the history and resultant cultural coding that is a component of the form and substance of classical music – but the actual processes for creating a work mean that definitions are constantly evolving with each new work created. Form is not just imposed – it is created, adapted, and changed with every new production, and in every new context. Composers have agency within this assumed system to change the system

itself through originality and individuality. The ways in which non-EuroAmerican composers produce their works, reflecting on their originality and individuality and challenging Western-centered conceptions of opera-making within an international setting, underlines the strength of their agency.

Although this thesis is primarily focused on the creators of opera themselves as agents in the cultural processes I discuss, I would like to first consider in this introductory chapter how opera is consumed. I believe that the heterogeneity of opera production is reified in selective appropriation, production, and consumption that occurs during the process of performance. In discussing this, I hope to situate the process of individual composition within a larger dynamic of heterogeneous cultural production and consumption. In the following section, I consider the dominant perception of opera and how this is challenged through sociopolitical and individual contexts. I will start by offering broadly defined structural parameters that typify European works from the late 18th to early 20th centuries. However, I then challenge this “authoritative” definition of opera with a discussion of ways in which general labeling breaks down when considering these works, and new works, within the cultural and political contexts of their production. In considering the 2014 production of Ikuma Dan’s 1952 opera *Yuzuru* that I attended at Archaic Hall in Osaka, Japan, I consider how opera can be recontextualized through individual consumption and repeated productions. Through reflecting on this experience, I conclude that what opera “is” is contextually, culturally, and individually determined.

Defining Opera – European Origins and Glocal Consumption

As my thesis deals with the genre of opera, it is important to define the parameters for what “opera” here is referring to. While this may seem like a simple task at the outset, I have found this to be an increasingly difficult prospect as my work on this project has progressed. Opera can, at the outset, be defined through basic parameters of music, structure, and content. However, structural definitions break down when considering “opera” as defined through culturally and individually specific contexts, and modern operatic works often challenge the basic parameters of what constitutes an opera. And yet, the basic structure of, opera and operatic parameters for early works are indeed important, as many earlier works inform a general conception held today of typical musical form and narrative in opera. These formulaic components of opera were shaped very much by the people and the societies from which they arose. Also, as opera moved across national boundaries in Europe, opera came to take on many different formats and meanings, shaping, and shaped by, these formulaic structures across national boundaries. As such, discussing both parameters and dissemination of opera across Europe creates a European cultural backdrop from which to situate opera in Japan. Although I will argue against any inherent symbolic “Western-ness” in opera, seen throughout this thesis through the creation of new works by Japanese composers, the fact that opera did originate and become shaped through moving across national and cultural boundaries in 17th – 20th century Europe, and the assumed “authority” Europe assumes over opera as place of origin, factors into how opera operates and is created and consumed globally in the 21st century. Further, defining the basic

elements of opera, and showing where these break apart in the creation, organization, and consumption of works, helps to create a working 21st century definition of opera as a globalized genre, increasingly defined through its application and engagement in peripheries rather than its European “center.” Thus, considering the parameters and early European dissemination of the genre here, as well as the ways in which this European opera continues to be consumed in different contexts, suggests the heterogeneity of operatic consumption, and the importance of place and culture in determining the shape and meanings of opera.

“Opera,” in its most basic sense, refers to a theatrical work in which singers and instrumentalists combine text and music with visual spectacle, drama, and narrative. The basic elements of opera are vocal athleticism showcased through grand spectacle, drama, text, and music. Opera is traditionally a fully sung work, typically divided between “recitative” (Italian term meaning “to recite”, “to tell”) and “aria” (Italian word for “air”, i.e. “song” or “tune”), making reference to the alternating ways in which music, drama, and text are delivered. “Recitative” is closely related to the rhythm of natural speech patterns of the language in which the opera is set, and typically advances the narrative, while “aria” sections showcase vocal athleticism and quality through expressive melodic lines and a suspended emotional outpouring by, generally, a solo singer. Arias are the primary focus of opera performances, and the execution of vocally demanding lines has historically taken, and continues to suggest, an almost fetishized consumption of the voice as a pinnacle of beauty and art. In opera, the singing voice sits at the center of intersections between music, drama, and spectacle,, with *bel canto* (literally,

“beautiful singing,” but used in the context of this thesis to designate a historically unspecific and idealized “Western” voice quality) and a focus on the assumed vocal beauty of singers being a common practice and expectation of the genre. Orchestral texture is also important in opera, although typically functions in a supportive role – in traditional recitative, the orchestra is sparse, following the contours of the delivered text, and in arias, the orchestra typically acts as a harmonic and textural cushion to the voice, text, and drama. Characters, embodied by singers onstage, may have recurring musical themes or motives that repeatedly resurface within the orchestral texture, and instrumental timbre is also an important component of dramatization, where various orchestral colors are used to evoke the underlying character, mood, or intent of a character. Instrumental sections, in the form of overtures, interludes, and postludes, are also relatively common in opera, but these sections function similarly to the above, in that they prepare audiences for the ensuing drama, resolve tension, hint at previous or upcoming themes, and generally support the drama of the work. In this way, characters and drama, articulated through the singing voice and supported through the orchestra, traditionally shape the musical content and reception of an operatic work, although the aesthetic qualities of voices themselves, showcased amidst comedic/dramatic grand spectacle, are generally placed at the center of consumption.

In addition to structure, socio-historic contexts for how opera originally developed are important in defining what opera is. The actual formation and content of the orchestra, the use of chorus, the casting of roles, and the thematic materials, developed in correlation with social, cultural, political, and economic

concerns in many European countries. Opera, in its “modern” form, originated in Italy in the late sixteenth century, with the first work being considered “opera” by contemporary scholars to be Jacopo Peri’s (1561 – 1633) 1597 work *Daphne*. Opera was quickly disseminated and divided nationally into different tastes, formulations, and conceptions between Italy, England, France, Spain, and Germany, as well as throughout other nation-states. These differentiations were largely based on social environs. For example, in seventeenth-century France, an existent musical infrastructure focused on dance and ballet, and the accompanying heavily-ornamented musical forms that developed around this, influenced early operas in France. The first operas in Italy, meanwhile, were themselves historically conceived within the European Renaissance period as a resurrection of early Greek drama, and were written partially as a reaction against the over-ornamentation of the baroque style. These Italian operas were written as a mix of broad comedy and tragedy during the beginning decades of opera composition in Italy. Italian operas were performed exclusively for court audiences for the first several decades, before eventually being opened to public performance in 1637.

Librettists and audience interest played a large role in the continual reformation and development of operatic pieces along national lines. The Italian poet Metastasio (1698 – 1782) is frequently credited as the primary impetus for the development of *opera seria*, or “serious opera”, which involves dramatic or tragic themes and accompanying music that accentuates these themes. His development of opera texts was sponsored, in turn, by the Accademia dell’Arcadia, or Academy of the Arcadians. This literary academy was founded in 1690 by a circle of scholars,

brought together under the patronage and interests of Queen Christina of Sweden (1626 – 1689). Metastasio worked to push out comedic elements from his works – however, with the development of opera for public performance, other poets and writers of comedy began developing a separate form of comic opera, *opera buffa*, to appeal to new merchant class audiences. This comic opera was based on the flourishing improvisatory stage tradition in Italy known as *commedia dell'arte*. Thus, individuals shaped the growth and direction of opera, with several trends developing simultaneously during this period on the impetus of individual artists, composers, and enthusiasts.

Formalized national developments grew and mixed together as individual composers further adapted music practice in opera. Christoph Gluck, a composer from Germany, adapted the “Italian style” of composing for opera into Germanic contexts by developing a focus on simplicity of vocal line and richer orchestral presence. W.A. Mozart further refined this style of writing, while also returning to a more florid “Italian” style of writing based on the individual context of the operas he was writing. These operas were, and continue to be, academically categorized nationally based on music style and language, rather than the nationality of the composer. Mozart’s “German” *singspiel* operas are, for example, contrasted from his “Italian” *opera seria* and *opera buffa* works. As opposed to the German nationality of the composer himself, the language, libretti and musical content of Mozart’s operas defined his operatic works along national lines. Social developments throughout Europe eventually shifted this perception – as music for opera continued to develop, the focus on the individual and the nation in the Romantic period of the nineteenth

century developed a consumer perspective that the individual composer was the primary determining factor in the “national” content of the operatic work he (or she) wrote.

In the 19th and early 20th centuries, “secondary” operatic traditions in Europe also began to develop concurrently alongside the cultural and artistic flourishing of the European Romantic period. Opera took root in places such as Hungary, Sweden, and the Czech Republic, and composers in these countries began writing opera in their own languages and on themes related to local histories, localizing opera within new regions. Composers also began using music from folk traditions in Eastern European countries, which, while frequently exoticizing and Othering these traditions, increased the cultural scope and gaze of operatic works alongside similar social trends for cultural and colonial expansion in 19th and early 20th century colonial Europe. Composers such as Bedřich Smetana (1824 – 1884) and Antonín Dvořák (1841 – 1904) in the Czech Republic, and Ferenc Erkel (1810 – 1893) and Béla Bartók (1881 – 1945)³ in Hungary, established their own nationalistic voices as opera composers. Importantly, as belonging to marginalized countries within larger Europe, these composers developed musical styles driven by local folk musics, culture, history, and language that became closely identified with larger aspirations for statehood, independence, or recognition amongst more influential European countries. As opera requires a great deal of training, resources, and money, and, by the 19th century, was generally considered to be the pinnacle of European “high art,” opera became synonymous with prestige and legitimacy in these contexts. Although opera has, in certain cases, been utilized as a globalizing force for colonizing and

missionizing outer countries, creators within these “secondary” locations for opera have actively worked to localize opera within new national boundaries, using opera as a tool for both nation building and glocal (or, characterized by both local and global considerations) cultural expression.

Japan’s own history for opera creation, which will be discussed in the following chapter, follows similar trajectories to marginalized European countries within the 19th and early 20th centuries in that composers often engage with opera along similar localizing principles. However, as I argue through the course of describing the four cultural processes of historical framing, domestication, localization, and juxtaposition which Japanese opera composers engage in, this becomes less for the purposes of nation building than for allowing composers to engage with Japan’s past, present, and future. Composers also challenge the concept of opera as an inherently “Western” construct, creating tools and methods for internalizing and articulating opera as a Japanese cultural construct.

In this way, opera was developed in culturally and socially diverse contexts in and between many different European countries – but the diversity en masse unravels several underlying racial, cultural, and gendered implications. Thematic materials of opera throughout the 17th, 18th, and 19th centuries tend to be written from white European male-centered views. These undercurrents within libretti and music indicate ways in which opera developed in close relationship to European regional, cultural, and gendered norms. Carolyn Abbate’s book *In Search of Opera* (Abbate 2001) considers the juxtaposition of the transcendent and the material as an ever-present question in operatic works, embodied in the singing voice. The

suspension of reality is a common component of consuming any dramatized work – but this book highlights the unique role that the singing voice has historically and philosophically played in accentuating this rift between reality and non-reality. Linda and Michael Hutcheon’s book *Opera: The Art of Dying* considers the prevalent theme of death in opera as an aestheticization of dying. They suggest that “representations of death [in opera] necessarily reveal much about the cultural values, beliefs, and customs of the societies that create and enjoy opera,” (Hutcheon, Hutcheon 2007: 8), suggesting that this frequent thematic motif is historically and culturally derived. Catherine Clément’s book *Opera, or the Undoing of Women* (Clément 1999) also discusses death, but in the context of gender, relationships, and sexuality on stage. In addition to discussions of female representation, she argues that all great operatic drama has to end with the death of a woman - music, in its sumptuousness, actually serves to distract us from the masochistic horrors onstage. Race, in the form of White / European privilege, sex, and gendered representations, played out through negotiations onstage between male and female characters, are also common undercurrents within opera libretti. These themes often manifest not just through text, but also through assumptions of opera form. Composers accentuate these themes musically through individual experiences and ideas formulated within their historic sociopolitical contexts. All of these components, musical and thematic, come together to form the basic shape of opera as a particularly defined theatrical genre.

(This also may not fit here) Discussions of newer works are potentially problematized by the continued prevalence of late 18th to early 20th century

European opera in most contemporary opera houses around the world. (This following sentence is what I want to communicate and extract – new creation occurs side by side with the frequent production and consumption of earlier European works in the 21st century) The presence and production of these older works serve as constant reminder of the historicity of the genre, and they often serve as a reference point from which a general opera audience consumes newer works. However, composers, through creation, historically satisfied expectations of their environment, while also adapting to and altering perception through transnational flow of forms, styles, and individual ideas. Composers thus have the ability to adapt their environment through the act of creation, while being influenced by the social, cultural, political, and environmental factors in their surroundings. Also, contemporary productions of earlier works by European composers continue to change - as the social environs in which they are consumed have changed since their original composition, these earlier works continue to adapt to context, while also influencing this context contemporarily. In this process, current productions of earlier works are also an active component in influencing change within the genre.

My experience attending a production of Ikuma Dan's opera *Yuzuru* complicates processes of socially contextualizing opera. In November 2014, I attended a production of Ikuma Dan's *Yuzuru* at Archaic Hall in Osaka, Japan. This production was mounted by the New National Theatre Tokyo as part of an educational outreach program, and was produced in order to expose Japanese children in the Kansai region to opera. It seemed apparent from the advertisements, program notes, and other materials given during the performance that this was

expected to be many students' first exposure to this genre. The program I received for the show had a simple summary of the story of *Yuzuru*, replete with pictures and a family tree showing the dramatic connectivity of characters. Another section, entitled "What's Opera?" gave a short summary of operatic structure and historical background. In addition to background information, this section also included two other subsections. One of these subsections, entitled "Three Golden Rules for Enjoying Opera," discussed what audience members should be listening and watching for when attending opera, namely changes in aria vs. "recitative," defined in the program through differentiations in the method of narration. I put "recitative" in quotes, as recitative was not explicitly defined in the program – the divide in narrative styles was between aria and non-aria. This section also listed other particular aspects of singing technique and narrative delivery to be cognizant of. The other subsection, entitled "Opera's Three Greatest Love Stories," listed, in this order, Giacomo Puccini's "Madama Butterfly," Giuseppe Verdi's "La Traviata," and Georges Bizet's "Carmen" as three of the "best" works of opera, and included descriptions and summaries of each work. These subsections are of particular note, because they indicate what New National Theatre Tokyo has chosen to signify as important characteristics and works of opera (at least for this particular performance of *Yuzuru*). They also suggest the direction in which the audience is encouraged to consume and narrate their experience while watching *Yuzuru* – although, of course, the angle of consumption is determined largely by audience members' agency, previous experiences and knowledge from which to compare this experience, and the work's particular affect on the individual. Considering the

demography of the audience itself, largely middle- and high-school age students living in Osaka, is also an important factor for considering why opera consumption has been framed here in a particular way.

It is individual works themselves, paired with the agency of composers, the social environs of the production, and the consumption by individuals, that define and shape what a genre is. With every new work created, and with every new listener that comes into contact with particular works, the genre shifts into new meanings and contexts. This suggests a fluid relationship between individual works, creators, consumers, and genre conception. Opera's role and development across cultural and national contexts alongside social shifts has created many new contexts for opera to be consumed in the 21st century beyond its historical legacy as a "high art." For example, the fetishization of the voice has led to the rise of the operatic "diva," or opera star. This, in turn, has had implications for both gendered and gay consumption of opera. The rise of operetta, or "light" opera, has also altered the way in which opera is consumed. I will expand on this in the next chapter, but in Japan, the preference for operetta performances over grand opera in the early 20th century, as well as the equation of "West" with "modernity" (i.e. in "vogue") during this time, led to middle- and lower-class consumption of opera. The use of European classical music in the education system as a tool for modernity, and the spread of opera across social classes during this early period in Japanese opera history can still be felt today, with opera singers such as Luciano Pavarotti and Placido Domingo generally being household names in Japan. Although the discussion of consumption is largely beyond the scope of this thesis, I suggest here

that there are myriad ways in which opera is both created and consumed, both across cultural and social identities. As such, operas flexibly take on or shed meanings through the contexts of their creation, production, and consumption.

Answering the question “What is Opera” is, in fact, a much more complex and difficult task than one might initially think when considering the complexities of transnational and local environs and contexts in which opera is composed, produced, and consumed. Even in questioning components of operatic structure, meanings assigned to structural elements are determined in part by context, place, culture, history, and individual experience. In the case of the program accompanying the *Yuzuru* performance, structure was defined by how it influenced narrative over components of musical content. This is true even in the act of creation – composers, librettists, and others, in the act of asserting and articulating a creative self, stretch assumed boundaries of narrative and musical operatic convention, expanding, altering, and even challenging or subverting the definition of opera with each subsequent work. Thus, I point out that framing a piece based solely on genre labels and cultural origins is somewhat problematic – while labels may absolutely inform creation and consumption, and suggest a system in which composers can selectively adapt to or distance themselves from, it is the creation and production of individual works themselves that inform what a genre is, rather than the genre informing the work.

Japanese composers often compose music on the edges of traditional “opera” classifications. I believe that this both speaks to the prestige and authority with which European opera is held, and the capacity for asserting local cultural

experience, individual artistic creativity, and even increasing marketability, in stretching or altering the framework of opera for new cultural contexts. Many Japanese opera composers actively stretch the definition of what is typically constituted as “opera,” and find meaning and agency within these new spaces. Looking ahead, composers such as Hikaru Hayashi (Chapters 3 and 4) and Kyoko Hagi (Chapter 3), for example, stretch both the scope and musical content of opera by creating flexible chamber operas of two or three instruments and basing sung musical content around the patten and pitch structure of Japanese language, rather than the cadence of European languages. This gives authority to Japanese language in determining content and practically allows for creating mobile, adaptable productions that can be moved to many venues across a short period of time. Other composers, such as Minoru Miki (Chapters 4 and 5) and Toshio Hosokawa (Chapter 5), stretch the soundscape and structure of opera through the incorporation of non-Western instruments and techniques, or Japanese aesthetic principles, bringing Japanese sound and aesthetic into the realm of operatic soundscapes. Ultimately, the individual agent determines the means in which opera becomes stretched, and what is given meaning and “authenticated” as opera within this process. To stretch convention, one must define what one is stretching against, and by labeling a work as “opera,” composers reaffirm operatic convention and access the assumed prestige and legitimacy of opera, while simultaneously exploring ways of breaking this convention and asserting Japanese social experience through the very act of making something new. Some composers directly and intentionally challenge convention, or align with various contemporary trends, while others engage with the act of

stretching and challenging convention indirectly, or as a byproduct of composing new works – but in the act of creation, all composers are defining for themselves what opera means.

Opera is, and always has been, a product defined by transnational flow. While originating among specific individuals in a particular time and place, it has historically been, and continues to be, distilled into new contexts across social environments, taking shape and being contextualized through new cultural and individual framing. As all of this suggests, “opera” is a globalized, globalizing, and constantly evolving concept, reshaped and given new meaning through engagement. Opera creation by composers from Japan acts as an excellent case study of this in practice, as opera has been a part of the social environment of Japan through over a century of engagement, both in production, consumption, and creation. My thesis creates a framework for opera as a genre subject to both transnational flow and to local environs – what opera “is” is ultimately determined by the individuals and contexts for which opera exists.

In the following chapters, I will discuss examples of Japanese-composed opera in order to shed light on cultural processes that inform and are informed by this activity. Chapter 2, entitled Background, Framing, and the Historical Legitimation of Japanese-Composed Opera, details the post-war malleability of aligning new compositions with flexible historical frameworks of opera in Japan. I discuss the history of opera’s introduction into Japan, suggesting that the

appropriation of opera over the course of a century has been complex and multifaceted. I argue that this complexity, in tandem with processes of modernization and incorporating “Western” culture into Japan in the late 19th and 20th centuries, has been partially responsible for the current environment of creative flexibility for composers in selecting historical frameworks from which to align their works, creating an assumed authoritative context for their work in the process

The following three chapters deal extensively with Japanese operatic source materials. Chapters 3, 4, and 5 consider physical gesture, language setting and musical hybridity, respectively. Over the course of these chapters, I will use an analysis of source materials to illuminate a simultaneous process of domestication, democratization, and hybridity occurring in the process of Japanese opera creation and production. Chapter 3, entitled *Body, Kata, and the Domestication of Opera in Japan*, will consider the domestication of opera in Japan through the narrative and assumed coded physical gestures of new works. I argue that physical gesture, tactile familiarity, and creation and consumption of bodies in opera has played a crucial role in the establishment of the operatic art form in Japan. Body training and *kata*, or patterned forms within Japanese society, become an important means both for internalizing opera as a Japanese art within the bodies of the performers and for creating a tactile link to audience experience in the social environs of Japan. In addition, by linking opera to Japan’s cultural past through *kata*, opera becomes a means of situating Japan’s past within Japan’s modern present. This chapter contains an analysis of Konnyakuza’s training process, as well as an analysis of

Kyoko Hagi's *Konjikiyasha* (The Golden Demon), Hikaru Hayashi's *Club Macbeth*, and several of Saegusa Shigeaki's operatic works.

Chapter 4, entitled Language, Sound-Symbolism, and the Cultural Diversification of Opera will consider the role of language in diversifying the culturally expressive capabilities of opera. Composers offer compositional blueprints and tools for molding opera into a form that is capable of multiple codes of cultural expression through the setting of language. Through an analysis of language setting, I argue that composers actively challenge the conception of opera as an inherently "Western" means of cultural expression, decentering opera from its European origin and becoming defined through new cultural logics. My analysis considers formations of language as an articulation of identity and culture and considers the complications in setting "pitch-based," rather than "stress-based" languages in Classical music. I also analyze Hikaru Hayashi's *Henshin* (Metamorphosis), Tokuhide Niimi's *Shiroitori* (White Bird), and Minoru Miki's *Joururi* as examples of language use in democratizing cultural expression in opera, crafting spaces of cultural intimacy, and maneuvering opera across multiple cultural contexts.

Chapter 5, entitled Musical Juxtaposition, Hybridity, and the Heterogeneity of Opera Creation, considers the soundscapes of several operatic works, contesting the frameworks of Orientalism and "Third Space" in defining the cultural interactions alluded to within an Asian-generated form. I argue that composers use their individual agency and cultural imagination in order to challenge the assumed homogeneity of "Japanese opera," and of how cultural intersections within opera

occur. I use contrasting examples of *An Actor's Revenge* by Minoru Miki and *Matsukaze* (Pining Wind) by Toshio Hosokawa, both of which utilize aspects of Japanese traditional theater and contemporary operatic composition in the construction of hybrid soundscapes. Through highlighting the contrasts in how sound spectrums, or the parameters of culturally-based organizations of sound, are defined and brought into hybrid spaces, I hope to draw attention to “Japanese opera” as heterogeneous. This challenges the assumption of hybridity as a space in which cultures coalesce, or collapse, which I instead see as a space defined through uncompromised yet co-dependent sounds. The juxtaposition of sounds in Japanese-composed opera also illuminates the ineffectiveness of colonially-informed cultural theories in defining all cultural interactions, and suggests the need for a new cultural framework in considering Japanese works.

Chapter 6 will consider each of these previous chapters, questioning what opera offers for the composers who create it. I argue that opera creation is a flexible method of cultural expression, capable of diverse constructions. Through the composition of new opera, composers embrace modernity while simultaneously challenging the dynamics of “Westernization” as a process of modernization in Japan. I see the creation of new opera by composers as a process of exploring and articulating Japanese culture from within a globally engaged and aware Japan. It is a process of actively resituating traditional Japanese culture, society, and aesthetic within the context of modernity, rather than an either-or of rejecting tradition for modernity. This also challenges the assumptions of “Western” expression placed on opera, becoming an active process of breaking down colonially-based cultural

theories in defining the cultural interactions observed through the creation of Japanese opera.. Opera becomes an expression of an individually-defined and flexible Japanese identity, an expression of modernity, and an engagement with Japan as a society within a larger global context.

Chapter 2: Background, Framing, and the Historical Legitimation of Japanese-Composed Opera

“So, how many performances does Konnyakuza produce per year?” I asked Rikuya Terashima, pianist for Konnyakuza, during a break in the January 27th rehearsal for *Opera Club Macbeth*. Upon entering Konnyakuza’s rehearsal room with my informant Kimiko, I was immediately struck by the sheer number of people occupying the space. In addition to nearly fifteen singers rehearsing for the upcoming performances of Hayashi’s opera, there were three instrumentalists providing accompanying music, twelve staff positioned at a long table facing the performers, and a few other observers in addition to myself and my informant Kimiko Shimbo, as well as four or five staff members in an office below the rehearsal space. I was curious to learn more about the economics and output of the company, in order to uncover details about how they managed a company that employed so many people. In several interviews that I conducted during my fieldwork in January and February 2016, composers cited astronomical costs for producing opera, which would often limit the number of shows they were able to produce down to commissions.⁴ I was therefore shocked to learn from Terashima that Konnyakuza typically gave over 200 performances every year. In addition, Konnyakuza holds rehearsals for their 39 singers on staff regularly, and frequently performs abroad, giving international tours roughly every two to three years since 1999. In fact, the company’s output has grown since their inception in 1971, and, although the artistic director Hikaru Hayashi passed away in 2012, the company shows no indication of

slowing down. Similarly to Konnyakuza, there have been many Japanese artists who have participated in creating and performing opera in Japan, mobilizing themselves and their works despite issues related to cost. In fact, there are many small companies throughout Japan that are dedicated exclusively to the performance of new works, and hundreds of new operatic works have been commissioned or created since the 1950s, even though the artistic interventions and contributions of these composers are undermined in current scholarship.

This chapter deals with the ways in which Japanese artists have shaped and developed new and hybridized definitions of opera. I explore the history of opera in Japan, arguing that the genre was, and continues to be, a highly malleable genre in the Japanese context. Early controversies and differing opinions on the nature of opera for Japan shaped distinct, concurrent threads for opera production that continue to resonate in recent productions from the twenty-first century. The goals and organization of Konnyakuza represent one side of a debate on how, if, and why to produce new opera for Japanese consumption, continuing a dialogue about the nature and methods of opera creation, production, and consumption that began over a century ago. By presenting a history of opera in Japan in this chapter, I will articulate how the malleability of new opera in Japan is, in many facets, intertwined with a historical past of articulating Japanese identity through engagement with the genre.

In current discussions of the development of opera in Japan, Japan tends to be conceptualized as a monolithic, static entity. Cultural exchange between people or groups is often seen as occurring on both sides of an exchange. This would

suggest that opera is not just being imported into Japan, but features an exchange between two assumed groups, such as “Japan” and the “West.” However, this becomes problematic, because, through this idea, operatic works in Japan become defined as homogenous, as one distinct, yet static idea, and attention is drawn to an assumed difference between “Japanese” and “Western” composers, asserted along national lines. This would seem to suggest that the history of opera in Japan can be traced as a linear progression in a monolithic and oppositional manner, contrasted against the progression of opera in the monolithic “West.” Individual agents are largely removed from this analysis of cultural exchange.

Instead, I argue that the history of opera in Japan suggests that, rather than being a two-way exchange between assumed groups, methods of appropriation can be contested between and complicated through individual engagement. The history of new and localized opera productions in Japan would suggest that, instead of a unified trajectory, many parallel or conflicting opinions ran concurrently about how, or even if, opera “should” be internalized within or exported from Japan. In this context, individuals interacted with and shaped infrastructural support, rather than monolithic pillars of infrastructure determining the content of productions. Despite a strong stance by the Ministry of Education in 1903 on the limited role opera should play in Japan’s musical production (until a time when the Ministry deemed that Japan was equipped with musicians, funding, and composers capable of adequately tackling the genre), Japanese companies, along with performers, directors, librettists, and composers, nevertheless engaged with the genre from the early 1900s, collaborating with individuals and locating various context-specific

means of funding for producing opera. Major infrastructural support through government, education, and industry-based programs eventually “caught up” with this early engagement by various companies and composers. Importantly, the actual content of both “European” operas and new works premiering in Japan, along with the source of funding for these productions and who the target audience would be for consuming these works, were all highly determined by the specific factors, companies, and agents involved in the given production. I believe that the ability for opera to exist in this multifaceted, contested format in Japan, malleable to individual agents and contexts, is at least partly based on the recent introduction and modern identity of opera in Japan as not being bound to the same time, place, and cultural expectations of traditional or unequivocally “Japanese” theater in Japan. This construction is largely based on the imagined history of opera, as belonging both in Europe and in Japan. Depending on the specific production and agents involved, and through aligning with selective aspects of opera history, opera is imagined and defined through different sets of core tenants, which act as a base for creative expression. Opera, in this way, provides a unique outlet for creation, not just because of its affiliation with Western markets and culture, but also because of the flexibility of cultural codification that composers can assign to their work, assumed through Japan’s multifaceted engagement with opera over more than a century.

Opera history may refer to contexts of opera in Japan or Europe, suggesting both the articulation and displacement of place that is possible through opera production in Japan. This also suggests malleable, changing signifiers of

“authenticity” during the acts of creation, production, and consumption. To put it another way, composers often consciously or unconsciously strive for authenticating their work for themselves, local audiences, or a perceived global/international audience as something worthy of the title of “opera”, but what this may actually mean in practice, and who a work is being authenticated for (national/international audience, social background, etc) can change from work to work. Authenticity is, of course, a problematic concept for academic discourse, but it is highly important to consider in the sphere of music, identity articulation, and assumed power and mobility of a work. This authenticity, in turn, also translates to marketability (again, mobility). In comparison to the malleability of opera, kabuki and noh theater, as symbols of Japanese culture, are arguably bound to specific structure, narration, and format as opera is not. The expectation of these works to function as codified symbols of Japanese culture create a comparatively inflexible environment for imagined individuation across works. This is not to say that kabuki and noh theater are not also susceptible to change and creative agency, but the way in which this change occurs is largely within the realm of expected cultural, structural, and thematic boundaries, reinforced through the responses of audiences and intellectuals.

In the following sections, I will give a synopsis of the history of opera in Japan, focusing in particular on early engagement with the genre and influential factors in post-war contexts, followed by a return to opera in contemporary contexts, showing similarities in the malleable content of opera production in Japan. Through presenting the development of opera in Japan, along with similarities in the

current environment of opera creation with the earliest productions, I argue that opera has been, and continues to be, a highly malleable art form in Japan and that the idea of opera becomes highly contested within the Japanese context. Opera was a space where many Japanese artists created sometimes overlapping and other times conflicting ideas of their own cultural identity. Although Japanese-composed opera is often shaped around Western music sensibilities, and although composers often also engage with their local environment when writing, the variance with which artists choose to interpret opera, and their own environments, has created a space for simultaneously asserting several different conceptions of what “Japanese opera” should be. As this suggests, opera is susceptible more to the combination of individual agents and factors involved in a production than to any overriding infrastructural demands or monolithic cultural expectation.

By pointing out the navigation and changes of assumed problematic factors in producing opera, such as cost, venue, singers, language, and content, as well as the navigation of identity articulation and mobility / marketability of works, performers, and producers nationally and internationally, I further suggest that composers have by no means been engaging homogeneously with opera as a two-way interaction between a monolithic “Japan” and “West”. Instead, each opera is highly malleable to the individual imagined signifiers and physical contexts of cultural negotiation, time, place, agency, assumed “authenticity”, and funding sources for each production.

History of Pre-War “Japanese Opera”

In the beginning of Japanese opera history, much focus was placed on improving training and infrastructure for classical music. This meant that “European” opera, through full productions, excerpts, and concert versions, became the primary source for opera consumption in Japan.⁵ After the forced opening of Japanese ports to foreign trade in the 1850s and 60s, and following a rebellion of low-ranking samurai from the outer *han*, or fiefdom, that resulted in a series of paradigm shifts in the Japanese ruling body, political and military leaders in Japan orchestrated a process of studying and adopting Western tools for modernizing the country. Three key institutions tied to Western imperialism and, thus, to ideas of modernization in East Asia, were the military, churches, and schools. One important thematic link between all of these institutions is the incorporation and role of music. In the process of observation and incorporation of Western institutions as a perceived means of modernizing the country, Classical music was also quickly appropriated as a tool to this end. Classical music became an important structural component of the Japanese military (through military bands) and educational programs (through *shōka*, or children’s school songs) in the early transition period. Music was believed to be a significant factor in maintaining discipline and raising morale in both military and schools, as well as a means for Western enculturation.

As “modernization” came to take on class distinctions, the consumption of Classical music also began to signify refinement and higher social status, making it a desirable commodity. During Japan’s Meiji period (1868 – 1912), Taishō period (1912 – 1926), and pre-1945 Shōwa period (1926 – 1945), Classical music was

strong-armed for different functions, depending on the political and cultural climate. As political, military, and cultural leaders in Japan continued to negotiate a place for the country amidst a global world order, and as rapid social change brought about a growing disenchantment with the West, sentiments shifted between embracing what was identified as Western culture and finding ways to reconstruct what was identified as Japanese “tradition.” Music became a way of articulating both sides of this shift, whether through the encouragement or rejection of Japanese-originated melodies and text, the composition of music with nationalistic sentiment, seeking recognition from Western peers, the growth of industries for music production and the formation of performance venues and orchestras, the music these venues and ensembles would be encouraged to program, and so on. Opera grew amidst this social and political climate for classical music in Japan.

Japanese artists localized opera in the context of Japanese culture and consumption. Opera was quickly disseminated into Japan after its introduction into the country. The reasons for this are somewhat disputed. Several sources have suggested that the quick growth of opera audiences may have been because of the local culture of theater and drama in Japan.⁶ Theater has featured prominently in Japanese cultural history, through codified and rich artistic forms such as *nō*, *kabuki*, and *bunraku*. As in many other dramatic arts in Asia, “drama” assumed music, singing, and dancing as well as acting. Through this, a few scholars have suggested that the similarities between opera and other theater common at the end of the Edo period played a large role in the relatively quick dissemination of opera in the country. However, although many producers attempted to use Japanese theater as a

gateway for introducing opera, with excerpts of operatic works included alongside works of *kabuki* and *nō*, many accounts suggest that the traditional audiences for Japanese theater often considered opera with disdain, and these attempts to connect these forms of theater were often noted as unsuccessful. In fact, as I discuss below, rather than the elite classes who would often attend performances of Japanese theater, middle and lower classes became the most enthusiastic to this newly introduced form. I believe that this had to do more with opera's association both with modernity and with prestige. Given the high regard in which opera was held in Europe and the United States in the late 19th century, it is also not surprising that opera, both musically and theatrically, quickly became another tool within Japan's "modernization" process. In fact, within only a few decades from the "first" public performance of opera, Japan grew from passive reception to active engagement, offering original creations and productions.

The culture of opera in Japan was initially nurtured through personal and intimate contact and interactions. In the aftermath of Japan's decision to allow foreign trade, many foreign merchants, workers, and diplomats made a new home for themselves in, mostly, Tokyo and Yokohama. Several of the wealthiest residents were said to have held private concerts and operatic-type performances in their homes in order to entertain themselves and select acquaintances. These performances were typically given between friends, and more often than not consisted of amateur performers. During many of these occasions, invitations were also extended to Japanese acquaintances and colleagues (Galliano 2003, 100). Through these small-scale events, a small collection of Japanese businessmen,

diplomats, and intellectuals were introduced to opera arias, and by extension, to opera as a concept.

Reportedly, the first staged public performance of opera was presented by a foreign resident group of amateur enthusiasts. In 1866, a wealthy Dutch merchant, MJB Noordhoek Hegt (1821 – 1894), built a public hall behind his office in Yokohama Settlement 68, a cosmopolitan foreign district in Yokohama, in order to have an open public space for foreign entertainment. This hall, named Gaiety (or in some sources, Goethe) Theater, became an important location for social activity in Yokohama in the late 19th and early 20th centuries. Several residents of Yokohama Settlement 68 organized the Amateur Dramatic Club and rented Hegt's hall to rehearse and give a variety of theatrical performances. In September 1870, this group of foreign resident amateurs gave the “first” public performance of operatic theatre in Japan, presenting the operetta *Cox and Box* by Arthur Sullivan. This performance took place only four years after the operetta's premiere in London. In addition to the foreign residents of the community, the performance reportedly attracted several Japanese intellectuals who were curious about the art form (Galliano 2003: 100).

The Amateur Dramatic Club fell into financial difficulties, and from 1872, the hall primarily became a space for hosting meetings and social activities. However, the performance space for opera increased within Yokohama, in order to accommodate a growing audience in Japan. Gaiety Theatre was still occasionally used for amateur performance, and also became used to host foreign theatrical troupes visiting Japan. Starting from 1876, professional singers and opera

companies were invited from abroad to perform in the hall, and the hall began to attract a wider audience as curiosity over these professional performances grew. The first of these performances was given in 1876 by the Italian soprano Maria Palmieri, who was the first European opera star to give performances in Japan. In addition to performances at Gaiety Theater, she also performed at several concerts hosted by universities in Japan, generating some buzz in Japanese academic circles over her performances. This was followed in 1877 by performances of Jacques Offenbach's operettas *Barbe-Bleue* and *La Périchole* given by the Auney-Cephas Comic Opera Company, the first professional opera company to be invited to Japan. Following several other performances by foreign troupes and singers, a new Gaiety Theater was built at Yamate 256 in 1885 in order to accommodate growing audiences. According to some of the old programs from the last decades of the 19th century, many performances were of operetta, so it appears that comic and "light" opera continued to have a relatively substantial presence in the cultural life of the hall.

As Japanese intellectuals and officials began to create plans for performance halls in other areas of the city and country, and as interest grew among some for the art form, more companies performed at universities and other venues outside of Yokohama. The Royal English Opera Company, for example, reportedly gave several opera performances in 1880 in a newly built kabuki theatre in Tokyo called Shintomi-za (Takahashi 1988:136). These performances were meant to appeal to audiences of kabuki theatre, and while this was not necessarily successful, it does indicate that opera as a concept was beginning to spread to a larger audience of

Japanese consumers. Visits by professional companies also became more frequent - in 1889, for example, at least nine opera companies gave performances in various venues within Japan (Galliano 2003: 100). Japanese singers and instrumentalists also soon became involved in some of these performances. An excerpted performance of Charles Gounod's *Faust*, presented as a benefit concert for the Japanese Red Cross in the new auditorium of the Tokyo Music School in 1894, included both the orchestra and choir of the music program (Ortolani 1990: 252). By the turn of the twentieth century, Western opera had begun to have a tangible presence in the country.

In addition to training from musicians living in Japan, early diplomatic missions from Japan to Europe and the United States after 1853 opened avenues for the development of Classical music in Japan, not only for musicians to study music abroad, but also for Japanese higher music education programs to be established. The Ministry of Education, which was formed in 1871 to spearhead structural changes in education in Japan, ratified the creation of the Music Investigation Committee (Ongaku Torishirabe Gakari) in 1879. The function of this organization was to research music, train musicians in classical music, and distill music education into the national school curriculum. In 1887, the organization was renamed Tokyo Music School, where the above-mentioned performance of *Faust* took place. The school eventually merged with the Tokyo School of Fine Arts to become the Tokyo University of the Arts (Geidai) in 1949, internationally recognized today as a leading school for training in Classical music. Tokyo Music School trained many individuals, including singers, among the first generation of professional classical musicians

from Japan. In the vein of researching music and training musicians, several students at this school formed the Kageki Kenkyokai (Opera Research Group) in 1902, which was focused on establishing an opera program at the university. The “first” production of opera with a Japanese cast was given at the school in September 1903 as a result of this group, and was followed by subsequent operas in the following months (Galliano 2003: 99). Also, although the Tokyo Music School was initially focused on training performers as opposed to composers (the department did not have an official composition department until the 1930s), several musicians graduated from the university who would ultimately become important opera composers in the early 20th century. It is important to note that the school had made the decision to orient the music program in this way – although, the Ministry of Education seemed to be relatively conservative in its approach during this time, and as the controversy I discuss below in regards to opera seems to indicate, the absence of a composition program for several decades is only indicative of one side of a debate on how Japanese musicians “should” be producing and consuming classical music. In this way, the Tokyo Music School has been an important training ground and location, foundational for the further development of classical music and opera in Japan.

The first staged production of an opera with a fully Japanese cast, taking place at the Tokyo Music School, was of the work *Orfeo ed Euridice* by C.W. Gluck. Singers training at the school presented this opera in a Japanese translation, and were accompanied through a piano reduction of the score. The production was funded primarily by a large donation from a member of the wealthy Watanabe

family, who happened to be a first-year student at the Tokyo Music School. Two students at the Tokyo Imperial University, Ishikura Kosaburō (1881 – 1965) and Okkotsu Saburō (1881 – 1934), were responsible for completing the translation, which is reportedly still being used today (Galliano 2003: 101). These students were part of the Kageki Kenkyukai, and were partially responsible for organizing the performance. Both students were interested in German literature and aesthetics, and originally, they had wanted to stage a production of Richard Wagner's *Tannhäuser*, but were convinced by the conductor of the performance, Noël Peri (1865 – 1922), to focus on the Gluck piece instead (Galliano 2003: 101). Along with the performance, both students published a small volume that presented the translated lyrics, a history of the opera, and a commentary on the myth of Orpheus, all in Japanese.

Although the production was a success, the huge costs involved in producing the work prevented a future performance of the opera with orchestra. The controversy of costs, paired with the “controversy” of Japanese students interpreting dramatic operatic roles reached the Ministry of Education, prompting members of this organization to pressure the Kageki Kyokenkai to refrain from producing works on a similar scale, voicing concern over the ability of Japanese musicians to handle the technical demands of the form (Ortolani 1990: 253).

This sparked the beginning of an intense debate about the nature of opera in Japan, and how / if to produce works, given the large costs and high technical skill required of performers. This “problem” persisted, as intellectuals struggled to adapt the Japanese language, with its limited intonation and unique speech rhythm, into a

bel canto style, composers debated how, or if, to create a distinct “Japanese opera,” and problems of cost and strain on performers continued to present a significant challenge. Many producers likewise struggled with the question of who the ideal opera consumer should be. Attempts that followed this first production were often produced in *kabuki* theaters, with the assumption that consumers of *kabuki* would also appreciate this high art. However, *kabuki* audiences, in their support of traditional theater, tended to be far less enthusiastic about “Western” (i.e. modern) music. Meanwhile, operetta, which was less musically and theatrically complex, and more malleable in the sense that there was less resistance to segmenting and adapting the music and libretti of operetta by classical music “purists,” began to attract an audience of mixed social background. Along with this split in consumption, tension grew between individuals championing opera as a symbol of external Japanese “legitimation,” and those believing in building opera in Japan as a genre for internal “Western” consumption. Specifically, while several talented singers and composers/conductors from Japan grew to become international ambassadors, acting as “proof” of Japanese competency in Classical music⁷ through the early twentieth century, the reaction from Japanese intellectuals of their work as ambassadors was mixed. Throughout the early and mid-twentieth century, there were several instances of singers, conductors, and academics being called home to focus their work within Japan. For the Tokyo Music School itself, it would be nearly thirty years before the school would produce another operatic work – the cost of this first production and the negative response from the Minister of Education

deterred members of the school from producing works until the size of the school grew to a level that could support regular productions.⁸

This production of *Orfeo ed Euridice* is important not just for its claim of being the first fully staged opera with Japanese singers, and for the controversy and manifold opinions that the production inspired, but also due to the role it played in the international career of the operatic singer Tamaki Miura (1884 – 1946). Miura, a soprano studying at Tokyo Music School, took advantage of the climate of her time, and became an important figure during the Taishō period, when Japan was beginning to move away from its embrace of what was identified as “Western” culture and trying to articulate itself to the Western world. Miura performed the role of Euridice in the 1903 Gluck production at Tokyo Music School at the age of 19. This performance, and her involvement with the Kageki Kenkyōkai, established her reputation as an opera singer. Through the affordances that this opportunity provided, along with the growing cultural presence of opera in Japan, Miura was involved in several early productions of opera in Japan, and was engaged with the opera company at the newly founded Imperial Theater (discussed below) in 1911. Eloping with her husband to Germany in 1913, Miura began her international career in Europe. She went on to become one of the only singers to attain international acclaim in the pre-war period, through her portrayal of the role Cio-Cio San in Giacomo Puccini’s popular opera *Madama Butterfly*. Miura quickly became known as the “Japanese Butterfly,” and her repeated success abroad in the role of Cio-Cio San became an important symbol of Japan’s legitimation among the ranks of Western powers (Yoshihara 2007: 26). *Madama Butterfly*’s portrayal of Japan, and

of the character of Cio-Cio San as an object of Western Orientalist fantasies, is particularly problematic, and works such as this have unfortunately deepened an orientalist skewing of Classical music.

Tamaki Miura, through her success in the portrayal of Cio-Cio San, acted as an ambassador for Japan. Although she knowingly played to the Orientalist fantasies of European and American consumers, which were unfortunately wrapped into her international success, she was noted to have added touches to costumes, setting, and movement that bridged Orientalist fantasy and Japanese reality.

Reflecting on this, Miura commented that:

...this story was first written by a foreigner based on his imagination; and then a foreign genius composed the music out of his own head by incorporating melodies of Japanese music here and there. Therefore, no matter how hard I try to perform in an authentically Japanese fashion, such a performance would not fit neatly with the opera as a whole. One has to harmonize Japanese emotions and manners into the opera (Yoshihara 2007: 26).

In each of these cases, European opera was not just a space for mobilizing careers for musicians, but also a space in which to negotiate the modern Japanese experience – and a means of articulating Japan through a musical and theatrical language that was assumedly “Western.”

It was during the time of the 1903 production of *Orfeo ed Euridice* and the resulting controversy over how Japan should contribute to the genre of opera that several composers actually began to assume the challenge of engaging with opera as

a creative space. The “composer,” as a distinct profession, was a concept imported during the Westernization process in early Meiji Japan. Composing classical music in Japan began out of a “social need,” as Bonnie Wade argues in her book *Composing Japanese Musical Modernity*. An example of this is in the creation of *shōka*, or children’s school songs, which were seen as an important component of naturalizing the rapid Westernization of the country (due partially to the lack of availability of European musical instruments during the early period of educational reform): “While the first books of school songs were made up largely of Western materials such as folk songs, the creation of new songs would soon become a working opportunity for Japanese musicians who needed to become composers in the Western sense. (Wade 2014: 19)” Composers were employed in order to bolster this genre of song, aiding in the process of modernization through music and education. However, as the cultural climate shifted, and intellectuals began seeking a way to revitalize “Japan” as something distinct from “West,” composers soon began to experiment with many other genres and contexts, including opera. Thus, opera composition began as an exploratory endeavor to articulate the agency and identity of “Japan” through individual works, which is still very much a concern of composers today.

One of the first operas by a Japanese composer was a work written by the composer Kitamura Suehara (1872 – 1931). In 1905, Suehara wrote the music and libretto to a cantata-like piece, *Roēi no yume* (Dreams at a Camp).⁹ This work, based on events during the Russo-Japanese War, premiered at the Kabukiza (Kabuki Theater) in Tokyo as an interlude between *kabuki* plays. The well-known *kabuki*

actor Matsumoto Kōshirō VII (1868 – 1912), employing *kabuki* vocalization, performed the leading role of this composition in unaccompanied recitative-arioso passages, interrupted by orchestral intermezzi. The work also featured an accompanying chorus. This work continued to be performed as an interlude between several productions of *kabuki* for another month and a half after its premiere, suggesting that this work had achieved enough notoriety and success to be revived as an interlude several times (Galliano 2003: 101). This work was the first of many experiments on operatic-style compositions, and even from this earliest example, it can be seen that created opera was, first and foremost, situated locally.

In *Shingakugekiron* (Theory of New Music Drama), the playwright Shōyō Tsubouchi (1859 – 1935) advocated for the development of a distinct “Japanese” opera free from foreign imitation. Tsubouchi wrote the libretto to a stage work entitled *Tokoyami* (Eternal Darkness), which also premiered in 1906, and featured music by the court musician Tetteki Tōgi (1869 – 1925), who relied on his training in *gagaku* to set the music (Ortolani 1990: 132).. *Tokoyami* is notable for being the first work to be sponsored by the Bungei Kyōkai, an important literary organization and actor’s guild, which sponsored several performances from its inception in 1906 until it folded in 1913 (Powell 2002: 36). This sponsorship suggests that there was an invested interest for some, even at the earliest stages of opera creation in Japan, in reconstructing and marking Japanese identity through the active, contemporary creation of music and drama. The opera, *Hagoromo*, by the composer Kosuke Komatsu (1884 – 1966), is an extension of this project. *Hagoromo* (The Cloak of

Feathers) is a short 20-minute work premiered in 1906 by Komatsu. While Komatsu was still a student at the Tokyo Music School, he, along with Gen'ichiro Yamada (1870 – 1927) and Aiyu Kobayashi (1881 – 1945), two recently graduated composers, formed the Gakuenka Association in 1906. This association's purpose was to present new opera, and the first work that they produced was Komatsu's one-act opera *Hagoromo* (Otaki 2014). This work is scored for two singers, piano, flute, and string quartet, and was based on a *nō* play, which used a Japanese myth featuring a "swan maiden" motif as source material. The swan maiden story typically features a mythical creature that can shapeshift from human to swan form who is coaxed into marrying a human, and is a common theme in Japanese folktales. Folktales have acted as important source material for many composers and librettists in Japan, and it is interesting therefore to note that, even from the beginning of opera creation in Japan, folktales were being tapped into as an important source for Japanese cultural expression. Both Tsunouchi's and Komatsu's work can be interpreted as an effort to break away from mimicking Western art, instead devising a new "Japanese opera," consisting of appropriating operatic form and recreating opera as a genre more reflective of Japanese culture.

Kōsaku Yamada (1886 – 1965) pushed Japanese-composed opera even further by creating it for consumption on an international platform.¹⁰ Yamada was a highly influential composer, coming of age at a time when Japan was beginning to encourage a revitalization of Japanese identity articulation over "Western imitation." As a composer, conductor, and writer who trained at both the Tokyo Music School and the Staatliche Akademische Hochschule für Musik in Berlin, and as

someone who maintained active connections overseas, Yamada aimed at gaining legitimation for his music and operatic works through consumption of his works by international audiences. In the process, Yamada majorly contributed to the elevation of Japanese music and art on an international level. Yamada was the first Japanese composer to gain a prominent international reputation, and was instrumental in the establishment of many musical organizations in Japan through entrepreneurial work. This work included the introduction of many European and American works to Japanese audiences through conducting, writing books and articles in Japanese on classical music, spearheading the creation of several orchestral and operatic associations, and completing around 1600 compositions, including works for symphonic orchestra, chamber works, operas, and a large collection of art songs. Yamada's *Ochitaru Ten'nyo*, composed in 1913, was one of several operas composed by Yamada during his lifetime. This one-act work was reported to be the first "grand" opera written by a composer from Japan, featuring full orchestration and *bel canto* singing. This work also used a libretto by the above-mentioned playwright Shōyō Tsubouchi (Shively 2015: 233). The work was written during Yamada's residency in Germany, and was originally intended for performance at the Krolloper in Berlin. Although the outbreak of World War I delayed the premiere a full sixteen years,¹¹ this effort indicates the desire to mobilize Tsubouchi's vision of a distinct "Japanese" opera for consumption on an international platform, less than ten years after the first operatic composition by a Japanese composer.

Thus, the meanings and the roles of opera in Japan have been highly contested. Even though composers continued to slowly add to a body of original works and debate over the nature of opera in Japan, the costs of producing opera made it difficult for many artists to produce more than a few works of staged opera a year. As such, only a handful of composers were directly engaged with the creation of new works and the direction of opera consumption in this early period of operatic history in Japan. Rather, producers and conductors led much of the direction of opera dissemination in Japan during the pre-war period. The emergence of several new theaters during the early decades of the twentieth century, which were funded by the government and by companies, aided immensely in the ability of artists and groups to produce opera in Japan. These efforts highlighted opera in a modernized setting, rather than treating it as an additive of Japanese traditional art such as Kabuki. In March 1911, the greatly anticipated Teikoku Gekijō (Imperial Theater) was opened with the foundation of a philharmonic orchestra and the appointment of August Junker (1868 – 1944) and Heinrich Werkmeister (1883 – 1936), both faculty members at the Tokyo Music School, as conductors. Six months after the opening of this theater, an official opera company was formed, with the aforementioned appointment of Tamaki Miura as the company's leading soprano. The company appointed the Italian Giovanni Vittori Rossi (dates unknown) to spearhead this new program. The Imperial Theater was established with an intended goal of creating a standard for music and artistic production in the country. Although this theater, like other previous theaters, was largely intended for the production of *kabuki*, there was a strong interest in

situating this art amidst modern music and theatrical productions. Indeed, the Imperial Theater's original mission statement was: "to use its status as an international institute of culture dedicated to *kabuki* and the other Japanese dramatic arts to make these art forms better known and, as a modern theater association, to provide a model for their development. (Galliano 2003: 92)" Within this context, there was hope that the Imperial Theater would be able to handle the challenges of developing opera in the country.

Despite this hope, opera production in the 1910s reified several problems that needed to be solved for the sake of incorporating opera as an internalized presence within Japanese culture. One of the major problems at this time was the lack of composers and directors that could put together not only a play accompanied by song but also orchestrate a fully realized grandeur play. Before beginning his appointment at the Imperial Theater as director of opera, Giovanni Vittorio Rossi had actually been a ballet master who had specialized in the field of operetta. Although he attempted programming larger works, these were mostly seen as failures, and Rossi quickly reverted to the comfort of producing familiar "light" works, which includes only a short play (Ortolani 1990: 254). In 1911, the above-discussed composer Kōsuke Komatsu, who had become the editing director of the magazine *Ongakukai* in 1908, published a critical article on this state of affairs after several initial flops at the Imperial Theater. In response to the disinterest in large-scale productions and the apparent reluctance of theaters to make funds available for opera, he wrote that: "Traditional actors don't know how to sing and performers who have had a musical training don't know how to dance or act. It is because of

this state of affairs that there have been no notable successes,” implying that this was also the reason for a general reluctance for theaters to produce works using local resources (Galliano 2003: 102). Similarly, in regards to the disappointment felt in new compositions, the daily newspaper *Yomiuri* printed an article in 1912, stating: “To be honest, nobody in Japan today yet knows how to compose an opera. The only person who has at least some basic knowledge is Yamada, but right now he is in Germany and the latest reports indicate that he is unlikely to return in the near future.” The article continued by suggesting that Japan should instead be focused on importing European opera and studying it (Galliano 2003: 103).

In addition, text setting of operas was (and continues to be) a significant problem. While syllabic stress in European languages comes from a fluid convergence of factors, including volume, intonation, and duration of syllables, Japanese syllabic stress is primarily determined by pitch, relative to other syllables. This results in a particular rigidity of intonation and syllabic duration within the context of an individual phrase. As Japanese language is highly context-specific, pitch, volume, and duration are bound in the meaning of a phrase. In contrast, Germanic and Romantic languages, which are far less context-specific, have much more flexibility in regards to setting pitch and rhythm. The convergence of *bel canto* singing and Japanese language is therefore difficult, as musical settings of Japanese text can easily sound unnatural without context-specific treatment of rhythm and pitch. The unnatural treatment of Japanese in musical settings and translations led to further skepticism of both “grand” opera and new Japanese works, as librettists grappled with the setting of Japanese text.

Thus, despite initial excitement, the live production of opera in this “grand” context slowed for some time amidst costs, complications, and controversies. Moreover, the increasing nationalistic sentiment leading into the Pacific War would eventually cause opera to be virtually banned in Japan for several years. Although, as I will describe below, a handful of companies and individuals continued preliminary work that would eventually open the door for the widespread production and consumption of large operatic works, it wasn’t until after 1945 that full-scale live productions began to have a relatively major presence in the Japanese artistic scene.

It is worth mentioning, however, that despite these failures, people continued to remain actively engaged in solving this “problem” of opera production, either through actual production and consumption, or through intellectual discussion, suggesting active interest in the role of opera for a Japanese context, even at the initial “exploratory” and following lukewarm phases of opera production. The cultural climate of Japan leading into the Pacific War, in tandem with the relative familiarity of operetta as a result of the above-mentioned performances of foreign professional troupes, and the focus on operetta by G.V. Rossi, a trend began for producing operetta over large-scale productions in pre-1945 Japan. These works became especially popular with the lower classes, calling into question who opera was being consumed by in a cultural environment where “West” equated to prestige or elitism. Amidst the growing climate for operetta, the Asakusa Opera Company became an important location for producing segments of opera, operetta, and plays with sections of music and song. This company was

founded in 1916 as a response to the growing popularity and “coolness” of Western products and art, and became an important outlet for popular culture in Japan from its inception until its destruction during the Great Kantō Earthquake of 1923.¹² This company also became an important training ground for musicians, writers, and actors, several of whom would go on to become important figures in not only opera, but also writing, producing, and even starring in television and film work. The company itself produced variety shows capitalizing on the popularity of Western song and dance, and would often include segmented or adapted versions of classical opera and operetta, familiarizing these works through the medium of popular theater. Works were frequently abbreviated, and the art of flexibly adapting libretti into the Japanese language was honed over several years of productions.

Opera culture in Japan thus developed through contextualizing it to fit with Japanese culture and its audiences. For the Asakusa Opera Company, language setting, frequently cited as a problem for accessing operatic works, was handled by rewriting scripts and liberally adapting opera “tunes” and music to the Japanese language (i.e. fitting music to language, as opposed to fitting language to pre-set music). This required changing both melodies and rhythms in order to match the natural pitch stress of Japanese. Interestingly, this was highly effective at introducing opera to diverse social classes, as opposed to earlier attempts at turning opera into a form of “high art,” marketed predominantly to traditional audiences for kabuki and noh theater. This variety theater, with its relatable libretti and accessible music, attracted a large following from mixed audiences, and opera, filtered into a local context, was disseminated to a larger public.

The live production of “grand” opera slowed during the advent of the Asakusa Opera Company – however, several individual Japanese artists’ efforts of broadcasting several high-quality larger scale European operas during this time created an environment that was foundational to the further development of opera culture in Japan. In 1919, the company Russian Opera gave several performances at the Imperial Theater, including the first productions of *Aida*, *Carmen*, *La Traviata*, *Tosca*, and *Boris Godunov* in Japan. These productions reportedly reinvigorated interest in producing opera in Japan, with several (mixed) attempts at producing these works with Japanese singers over the next year or two following the success of Russian Opera’s visit (Ortolani 1990: 270). In 1920, Kosaku Yamada founded the Opera Society, which also similarly aided the presence of opera through producing several staged and concert versions of opera productions at various theaters in Tokyo and Osaka. The inaugural performance of this society was conducted by Yamada, and featured the Japanese premieres of Claude Debussy’s *L’Enfant Prodigue* and one act of Wagner’s *Tannhäuser* (an opera which was the initial pick of students for the inaugural 1903 opera performance at the Tokyo Music School). This was eventually followed several years later by a series of radio programs between 1927 and 1930. Directed by the popular playwright Iba Takashi (1887 – 1937), who became known through his work with the Asakusa Opera Company, these programs featured no less than fifteen opera broadcasts, accompanied by thorough introductions (Ortolani 1990:270). The effect of these broadcasts in familiarizing audiences to large-scale European operas created an atmosphere from which a resurgence of “grand” opera works in Japan after the Pacific War was possible.

Several other individuals became important figures in the revival of public performance of “grand” opera by Japanese musicians. The international operatic tenor Yoshie Fujiwara (1898 – 1976), who had his start with the Asakusa Opera Company, founded the Fujiwara Opera Company in 1934. This company is the oldest Japanese professional opera company still in existence, and became highly influential in the production of full European works in Japan. The company was halted temporarily during the Pacific War (specifically from 1943 – 1945), as opera was largely restricted from public display, along with several other forms of Western art and culture, in the midst of nationalist programs. However, after restrictions were lifted following the war, the company grew and flourished, beginning with a highly successful production of Giuseppe Verdi’s *La Traviata* in 1946. This particular opera was performed under the baton of another influential opera figure in Japan named Manfred Gurlitt (1890 – 1972). Gurlitt was a rising conductor and composer of opera in Berlin, who found his career threatened during the rise of the Nazi party in the 1930s.¹³ Pressured into leaving Germany in 1939 along with many other artists, musicians, and scholars, Gurlitt used his connections in Japan to secure several important positions in the country. These positions included acting as opera conductor for the Fujiwara Opera Company and serving as Musical Director of the Tokyo Philharmonic Orchestra for several decades. After the Pacific War, Gurlitt went on to form his own company, the Gurlitt Opera Kyōkai, in 1952. These positions allowed him to present opera in excerpted and complete forms, and he was responsible for introducing nearly twenty operas to Japan for their first performances in the country.

As Fujiwara and Gurlitt were emerging as important figures in the Japanese opera scene, Kosaku Yamada continued to be influential, not just through his work as conductor, but by continuing to actively write opera. In 1940, Yamada gave the Japan premiere of his three-act work *Yoake – Kurofune* (Dawn – The Black Ships) in the Takarazuka Theater in Tokyo, to a libretto by the Hiroshima-based poet Atsuo Ōki (1895 – 1977). This work is thematically based on the arrival of Western ships in Japan, featuring several characters involved in the conflicts of the final years of the Tokugawa shogunate. *Kurofune* is the only pre-1945 work by a Japanese composer still actively performed today, with several performances occurring throughout Japan, Europe, and the United States within the last several decades, including a recent production in Japan by the New National Theater Tokyo (NNTT) in 2008. The English translation of the background provided for the work on NNTT’s website describes this work as the “dawn of Japanese opera (New National Theater Tokyo, 2007).” The current imagining of opera history in Japan frequently positions this work as the first Japanese-composed opera of merit.

Through increasing social and political pressure during the years preceding the Pacific War, and then as directly enforced midway through the Pacific War, opera creation and production in Japan largely stopped. Composers became engaged writing music for particular functions, often nationalistic in nature, while conductors were expected to feature very specific repertoire, none of which included opera. During this time, Tamaki Miura, a respected international opera star at this point, halted her performances, remaining in Japan and joining in the nationalistic dialogues – suggesting that the discouragement of engagement with

opera was not just internal, but also an international articulation of defiance (Yoshihara 2007: 30). For the Japanese Ministry, opera had become primarily a tool with which to articulate Japan's "Westernization," showing that they had "progressed" as a country to the point where they could culturally and financially support the training programs and halls needed to engage in this art form. Although little has been written on the topic, I suspect that the disappearance of opera composition and performance during this time would have been an intentional choice, reacting against Japanese elites' own efforts to "prove" Japan as "Western"/modern. The forced halt of opera consumption in Japan was likely part of this massive Nationalistic reaction.

The immediate post-war years showed the immediate reintroduction of opera, followed by a mass increase in the number and variety of opera productions, as the restriction on opera performance was lifted immediately following the end of the war. Although the cultural climate was certainly a factor in this, economic and infrastructural changes were likely a much more pertinent factor in this change. Of course, they are ultimately intertwined, as a growing interest from the government in promoting the arts as a result of cultural changes bolstered many budding opera companies, particularly from 1965, when the Ministry of Education, Science, and Culture began providing financial support for opera companies.¹⁴ The support of the government, and of companies being able to procure funds for themselves, continued to improve. The continued presence of touring opera troupes to Japan meant that Japanese consumers of opera held Japanese-based companies to a high international standard, and this high quality encouraged more support for the arts

(Zemens 1999: 208). Japan's 1980s bubble economy also encouraged the production of both older and newer compositions through increased accessibility of funds, paired with the continued growth of major infrastructures such as the recording industry, educational training programs, and NHK, Japan's primary broadcasting network.

Economic factors continue to play significant roles for the development of Japanese opera. For example, with the building of Tokyo Opera City and the New National Theater in Tokyo in 1997, the Japanese public's consciousness and engagement with opera dramatically shifted, making it an important moment in the overall consumption of opera in Japan. However, the reason for the decades-long delay in planning for an official opera house in Japan had more to do with the availability and allocation of funding, along with indecision over how the house should be managed, rather than any cultural disinterest in supporting the genre.¹⁵ It would seem that funding has been perhaps the most serious complication and determining factor in what is produced, from the "beginning" of Japanese engagement with opera up through current productions. Indeed, opera is arguably far more expensive than any other means of traditional and / or classical music production, when considering the cast, full orchestra, sets, costumes, appropriately-sized hall, etc needed for producing works. Funding concerns continue to be a major deterrent for producing new works, and it seemed apparent from my interviews with several composers that this was a determining factor in whether works might get composed at all.¹⁶ In the case of the New National Theater, the building was half funded by companies, engaging and involving them, and

encouraging their active investment in cultural affairs beyond this initial funding, and half funded by government agencies, including the (once again renamed) Ministry of Education, Culture, Sports, Science, and Technology. The New National Theater Tokyo (NNTT) has included educational outreach as part of its opera program, suggesting how education is further tied in to the economic stability of the hall. Educational programs creating a young base for opera consumers, who will, at least ideally, support or consume opera in the future. Several “pillars” of infrastructure in Japan mentioned at the beginning of the chapter have thus continued to be highly important in the life of opera in Japan – but this infrastructural support is often strong-armed into providing for opera in various ways, such as the complex interweaving of infrastructural support in relation to NNTT.¹⁷

The quantity of new opera in Japan also grew along with economic changes. One statistic reportedly places the output on new operatic works at an average of ten a year after 1945 (Fukunaka 2013: 116). Apart from solo commissions by concert halls, individuals, or, occasionally, districts, composers rely on companies to produce works, which are themselves supported at least partially by larger infrastructures for art funding. Speaking broadly, Japanese composers of opera today typically have three means for opera production through companies. Private companies, including groups such as Konnyakuza, refer to independent companies not owned or operated by any sectors of Japanese government. Private companies, frequently established by composers themselves, function as one means for producing new works, and may come with more financial challenge than

government-owned venues, but also offer the potential for increased artistic control. Public venues and companies are typically owned by the government on a municipal or prefectural level. While these companies generally focus primarily on the production and dissemination of 18th to early 20th century European works, these venues can provide another important outlet for opera production. In addition to these two resources, some composers have also produced works through companies abroad, which comes with its own set of opportunities and challenges, as composers must negotiate with a variety of international and local factors that are typically dependent on specific contexts for the individual production in question.

In terms of numbers, a survey from 1998 placed the number of major opera companies at eight, with approximately 86 smaller local troupes (Zemens 1999: 210). Although several companies have folded since then, and budget cuts following the bursting of Japan's bubble economy in the early 1990s, and again following the Asian financial crisis in the 2000s, have been taxing for many other companies, other groups have assembled and managed to thrive, with the number of officially registered companies today seeming to be about the same. Of course, these numbers also do not take into account other performances by schools, foreign productions, single productions of new opera funded by commissioners or composer themselves, public theaters that produce and commission opera as part of their planned season, or overseas productions. Considering all of this, there are many outlets for opera production for Japanese composers, and even more when considering consumption, and the availability of recordings as well as live shows.

From initial engagement with opera in Japan nearly a century and a half ago, opera has developed into a present and pervasive form of art in the country.

Below, I would like to take stock of the previous discussion of opera history in Japan by considering common themes of post-war operatic composition and illustrating how current composers selectively align themselves with the history of opera in order to mobilize their own work. As I described, the history of opera in Japan is rather complex, with a multitude of opinions on how, if, and for whom to write, produce, and perform opera. I believe that this early history of opera in Japan, in which many trajectories, productions, and audiences grew and shifted over several decades of growth, has provided many simultaneous “histories” of opera, in which opera was created, produced, or consumed in many different contexts. In this environment, composers today select to identify, “authenticate,” and market their individual works through aligning with particular facets of this history. The fact that opera “belongs” both to Japan and to an international community also frees the genre from the same relative inflexibility of time, place, and cultural expectation found in some other forms of Japanese theater. Because opera exists as a malleable creative vessel, within a flexibly assigned history, individuals are empowered to assign specific creative impetuses and cultural coding to their own works. This suggests that opera in Japan is not just an encounter of “Japan” and “West,” but a complex flow of creation and ideas driven by both Japanese and non-Japanese individuals.

Post-War Historical Legitimation of Opera

Japanese post war artists developed opera as a new, hybrid-like genre by continuing the trends of applying Japanese folk music and folklore to their opera. Although there were several influential composers in pre-war Japan, Kosaku Yamada's pre-war operas were a major influence on post-war compositional activity. Yamada's works certainly set a precedence for many composers writing opera in later decades, with their focus on Japanese themes, historical events, or folktales, and their liberal use of Japanese folksong melodies and pentatonic scales. In 1952, the composer Ikuma Dan (1924 – 2001), a graduate of Tokyo University of the Arts (previously the Tokyo Music School) and student of Kosaku Yamada, premiered his first of seven operas, entitled *Yuzuru*, which marked the beginning of a massive output of works by composers on folkloric Japanese themes, a source that continues to be a major source of inspiration today. Dan's work was thematically and musically in the same vein as several works by his teacher Yamada's, and it not only mirrors continuing trends, but also marked an important turning point in the sheer output of new operatic works by composers, as cultural shifts following the Pacific War, and the growth of infrastructures and economic resources, enabled composers to tap into more resources to produce works. Dan's work is thus an important milestone, but Yamada's compositional efforts paved the way for his student and subsequent other composers writing operatic works.

It is also important to consider that Yamada himself was a product of his time. He was working amidst several composers aiming for similar, yet separate, ends. He also lived in an environment where the Japanese articulation of identity in

a “Western” art form, and whether opera should be internalized or exported, was a topic where many individuals held, and acted on, different opinions. Producing opera as an extension of traditional Japanese theater, a form of foreign entertainment, or as part of a variety theater format catering to Japanese popular culture, all existed as concurrent manifestations of opera theater in early 20th century Japan. While some musicians were interested in presenting complete versions of European works (Tamaki Miura, Ishikura Kosaburō, and Okkotsu Saburō at the Tokyo Music School, for example), others were interested in creating, internalizing, and exporting a distinctly “Japanese” form of opera (the librettist Shōyō Tsubouchi, for instance), while others still spliced music and text into popular forms that spoke to the modern (at the time) Japanese experience. And, of course, many others fell somewhere else on the spectrum entirely, or found multiple ways to engage with the art form. Yamada, as someone who both actively promoted European opera through his conducting work and created new works that could ideally articulate and validate Japan’s presence in opera, navigated between multiple outlets and ideas for operatic output. As a model of future operatic compositional practice for several, but certainly not all composers, operating among colleagues such as Kitamura Suehara and Kōsuke Komatsu, who also explored Japanese folk themes or historical/political events, but in differing ways (one writing for *kabuki* actors and another attempting to adapt *nō* themes into classical operatic format) and for different ends (internal, local consumption versus international mobility of “Japanese opera”), and as a creator operating very differently from the librettists and composers of Asakusa Opera Company, who

“created,” in a sense, popular opera “for the people,” Yamada himself represents only one side of a highly complex web of creation and consumption.

To return to my argument from the beginning of the chapter, opera has been, from the beginning, a malleable art form in the Japanese context – as a natural component of localization. The fact that these juxtaposed manifestations of “opera” could exist largely concurrently demonstrates how, in the act of appropriation, and through initial engagement with determining what “Japanese opera” would mean, the definition of opera in the developing context of Japan’s relationship to the “West” took on many meanings, and ultimately became defined through a navigational process of individuals interacting and interpreting this genre over the course of experience and time. This kaleidoscopic environment for defining opera has, in fact, continued to today, as Japanese composers reaching into a collective past for opera tradition in Japan have a myriad of sources and opinions to pull from, not to mention the European origins that may or may not act as the final authority for the individual in defining opera. What “authority” means also depends on the individual, whether they embrace or reject what they see as the “legitimizing” factor of opera in the quest for mobilizing their own composition. As I mentioned earlier, opera can act as both an articulation of and a displacement of place and identity, which can both be used to the advantage of the composer, depending on the theme, intended market, and desired angle of “authenticating” a composition.

Although composers, producers, and performers have each continued to develop as the cultural and political environment in Japan has shifted, I believe that many of the debates that grew out of early productions of opera in Japan continue to

operate in the (selective) imagination of many individuals engaging with opera today, and that this in fact works as a key component of situating current performance. As I described earlier in the chapter, I think the cultural shift in postwar Japan was less important in informing postwar classical music creation and production than positive changes in the accessibility of funding. In terms of opera, Japanese producers and composers largely believed that “virtually none of the prewar operatic works would be worth performing, both musically and as drama,” and the output of composers increased dramatically in postwar Japan – but I believe that both of these speak to training and to economic shifts more than they do to any change in cultural interest in opera (and even training is at least partially intertwined with economic growth and the expansion of infrastructure) (Fukunaka 2013: 116). Indeed, in terms of operatic composition, and speaking very broadly, the postwar trend of composers and librettists to utilize Japanese historical events and folk stories as creative impetus mirrors the output of prewar composers. Companies such as New National Theater Tokyo justify this through a narrative running in synopses, programs, and articles suggesting the importance of both *Kurofune* and *Yuzuru* in setting a historic precedent for Japanese-composed opera, and although composers do not (and should not) necessarily draw the comparisons themselves, especially as each work navigates among the individual circumstances and inspirations for its creation and production, the fact that there is now a recognized “tradition” of sorts in Japan for writing opera with musical and narrative folk or historic themes arguably has the potential to empower composers and create marketable opportunities following in this tested thematic path.

There are, of course, also many instances where composers break from this narrative trend, demonstrating the flexibility and malleable historical connectives of opera in Japan. The Konnyakuza composers Hikaru Hayashi and Kyoko Hagi, to use an example, distinguish themselves and their company Konnyakuza from other composers in many ways, including using the flow of Japanese language itself as inspiration for musical and structural material, and loosely basing narratives on works of literature by Japanese or European authors that become adapted into a contemporary Japanese experience. However, the focus of Konnyakuza's staple operatic works on text and modern Japanese experience arguably has a historical counterpart, resonating, at least symbolically, with the output of Asakusa Opera Company and other similar companies. Composers or librettists from Asakusa Opera Company loosely adapted both text and music, with both companies striving to find ways of fusing the two so that they could speak more naturally to a wider Japanese audience. A further historical connective is that, in the case of Hikaru Hayashi and his operatic works, he claimed that opera was originally about the society in which works were written, citing W.A. Mozart's critiques of upper social classes laced throughout his operas, and that his works are similarly about bringing opera into a modern Japanese social experience. Konnyakuza rejects the focus of most Japanese opera programs on musical training at the expense of acting, instead honing a troupe of talented singing actors that can communicate accessible and exciting stories to their audiences. Comparing this troupe to the work of the Asakusa Opera Company or to the thematic content of W.A. Mozart is, of course, not to say that the actual content is similar, or that the connection is necessarily

intentional. However, the theme of writing opera specifically for a modern public has resurfaced several times throughout the history of opera in both Japan and Europe, and identifying this as one of the company's primary goals is an important way of "authenticating" and mobilizing the operatic work of the company as falling within the flexible spectrum of operatic creation.

Other Japanese composers, including Niimi Tokuhide and Toshio Hosokawa, discussed within Chapters 4 and 5 of this thesis respectively, have broken from the above examples in myriad ways, although a general unifying element in many of these other works could be that they comprise a grouping of somewhat more "avant-garde" works, in the sense that the narrative or music may be far more abstracted or stretched from the traditional boundaries of opera, or simply contrasted with the linear narratives and music of other contemporary Japanese composers who symbolically mirror the earlier work of Kosaku Yamada and others. However, in each of these abstracted cases, composers still have the option of constructing a historical narrative in which to place their opera. Many of these composers could (or actively do) symbolically align themselves with recent 20th and 21st century European deconstruction of the operatic format, staying in line with contemporary European and American trends for reassessing the relevance of classical music and opera through its dismantling.¹⁸ Not only does this function to empower one's own work through aligning with European modern practice, but by distancing oneself from Japanese "practice" for writing opera with linear narratives and music,¹⁹ some composers have found success mobilizing their works

internationally – although the contexts for this are, of course, dependent on individual circumstances.

In some other cases, composers have stretched the musical or thematic boundaries of what is typically constituted as opera by incorporating, for example, traditional Japanese instruments or styles of singing other than *bel canto*. These works may delve into traditional Japanese aesthetic, theater, and music, although, again, the specific content and creative impetus for this is dependent on the agents and individual contexts of a specific work. In cases such as these, several composers have claimed the tradition of opera as being a fusion of musics and art - making room for incorporating traditional Japanese instruments, or, in one particular case, even J-pop,²⁰ under the pretenses of mirroring the “original” symbolic conception of opera in Europe. In the process, composers also utilize the articulation of Japanese soundscapes, creating a hybrid work of contested sounds that is validated through its very hybridity. The simultaneous displacement and articulation of place possible in opera, as a genre both “belonging” to Japan and Europe/West, becomes a key factor in creation, as composers claim the fusion of European tradition and Japanese musical or contemporary experience as validation for their work as “opera.”

The few examples above of aligning current works with historical narratives are absolutely not exhaustive, and in fact barely scratch the surface of each work’s malleability. The staging and visual elements, as well as the language of each work also factor in to the creative processes of building a work, and both practical and social factors can be important in influencing the ultimate shape of a production.

Opera written by Japanese composers also does not instinctively imply some sort of

Japanese cultural “scent,” and composers do not always align themselves consciously with any historical past for opera production. However, in the act of claiming opera AS opera, composers must find, even for themselves, some connective core in order for such labeling to work. Thus, what I have attempted to do with the above is to highlight a few of the general connective threads between recent works and opera history, either through acceptance or rejection of said history, located as part of a validating narrative for each work. As discussed, many conflicting or parallel viewpoints on opera’s role in Japan are equally validated in Japan’s contemporary atmosphere for opera creation and consumption. Several examples discussed above include composers seeing opera as an opportunity for setting Japanese thematic narratives to something with the prestige and modern contexts of opera, a means for articulating Japanese aesthetic and soundscape in a modern creative vessel, an opportunity for creating societally relatable theater through language, or a tool for attaching to the assumed creative authority of Europe’s current deconstructionist trends. The validation for selecting one of these narratives comes both in terms of opportunities for production and funding and through the presence and engagement of audiences at each of these disparate productions. Of course, beyond any underlying social or cultural ideal, composers are ultimately trying to build a career, and the possibilities of finding audiences and funding across a wide spectrum of creative output suggests that the environment for opera creation in Japan has been conditioned for the simultaneous presence of multiple “visions” of what Japanese opera should be.

The kaleidoscopic, malleable presence of opera in Japan means that composers are able to selectively align themselves how they wish with operatic works and choose the basis for their own creative expression, based at least partially on how composers align their work within an imagined history of opera. When considering how composers market and authenticate their works, then, it is important to consider the historical threads along which a work is aligned. This can inform how a work becomes authenticated, both for the composer of the work and potentially for the audience consuming the work. Ultimately, the history of opera in Japan, and how composers choose to align themselves with this history, shows how “two-way” methods of cultural exchange can be contested between and complicated through individual engagement.

In the next three chapters, I discuss cultural processes of opera creation by Japanese composers. These discussions are ultimately framed through the background outlined in this chapter. By acknowledging that current opera creation by Japanese composers has been enabled through a kind of “historical malleability,” I will next consider how individual composers choose to engage with opera, domesticating and internalizing the form, creating tools for accessing and, in the process, altering the content of the form, and juxtaposing culturally distinct sounds and ideas into a mutually dependent soundscape. In fact, performers are also a part of this process, particularly in domesticating opera into Japan, as I will discuss in the following chapter. These cultural processes are ultimately seen through the agency of individual creators, defining, for themselves, both the history and the future of opera in Japan.

Chapter 3: Body, *Kata*, and the Domestication of Opera in Japan

“Strike, strike, step forward, back, push! Yeah, yeah, that’s it, one more time!”

During a pause in Konnyakuza’s rehearsal for *Club Macbeth*, two singers were meeting in one corner of the rehearsal space to review a series of choreographed fight patterns. Equipped with plastic staffs, the two singers moved with impressive dexterity, parrying and countering each other’s advances. The extracted fragment in question was from a much larger scene, in which the character Macbeth enjoys a festive dinner party with guests as Macbeth’s soldiers chase and attack Banquo and his attendants across the stage. The scene is a particularly complex juxtaposition of action and passivity. In the version of the scene I saw, the soldiers moved with relentless quickness and intensity, while the “party guests” gracefully sidestepped staffs and bodies intruding first around, and then through, the banquet scene. The music itself accentuated this stark juxtaposition, with the flute and percussion framing the edges of a light waltz as the piano barreled percussively along underneath. The physical coordination required in this scene clearly took training and time to choreograph, and in the rehearsal I observed, the singers spent far more time moving through the various steps of this scene than singing through the music. As I observed these two singers repeating and physically internalizing these choreographed steps, it seemed apparent that this internalization of gesture was paramount to the success of the scene as a whole. The whole process seemed to resonate with a sort of patterning of physical gesture, where repeating patterns of

movement functioned to accelerate the naturalizations of the gesture and form of opera within the body.

In this chapter, I argue that physical gesture, tactile familiarity, and creation and consumption of bodies in opera played crucial roles in the establishment of the operatic art form in Japan. Konnyakuza's rehearsal process is a very pertinent example of how the body becomes an important tool in the process of naturalizing and internalizing certain forms of foreign art as their own. In the case of Konnyakuza, a repeated method of physical training referred to as "Konnyakuza exercise" has become a crucial component of training for singers within the company.

This stylized patterning of physical movement, which is intended to train the body appropriately for Konnyakuza's characteristic blend of singing and engaged acting might be associated with the concept of *kata*. *Kata*, literally translating as "patterning" or "patterned form," traditionally refers to mastery of art through synchronizing heart, skills, and body in a balanced manner (Minamoto 2002). I also use the term of *kata* articulated and extrapolated by Christine Yano to include patterning in Japanese culture, existing at various stages of production, performance, and consumption (Yano 2003: 24 - 27). The physical repetition and internalization of specifically defined operatic gesture by Konnyakuza members is a literal instance of the body becoming an instrument for naturalizing opera as Japanese art. In other words, repeated physical exercises allow Japanese artists to domesticate opera as a component of their own culture. Although the example of "Konnyakuza exercise" is highly specific to this group, it suggests that the

patterning, placement, and imagining of the body is an important component of Japanese domestication of opera on the levels of production, performance, and consumption.

David Murray, in a review of a 1991 performance of Britten's *Curlew River* given in Aldeburgh by a Japanese opera company, while commenting on the body language of the lead tenor, suggests "how place bound the sense of human gestures is (Tarling 2015, 283)."²¹ Although Murray's review seems to be questionably challenging and racializing the capacity of the Japanese body and voice to translate the form, it does raise an interesting point about the juxtaposition of cultural / racial bodies, gesture, and opera. Gesture in opera is imagined, performed and consumed as a product framed by the form, but also as a component of place and narrative, and a canvas in which gender, identity, social background, and place are physically articulated. Rather than challenging or imitating opera as a "Western" form, I believe that Japanese opera has developed as a space where individual artists are able to claim opera as their own cultural space using diverse cultural codes such as body languages and body gestures. In tandem with narration, by culturally patterning the creation and imagining of "Japan" within the space of physical gesture and interaction, the body has become an integral component of domesticating and internalizing the form of opera within Japan.

Domestication, intertwined with diversification and musical juxtaposition, discussed in the following two chapters, help explain both how and why composers in/from Japan have chosen to engage with this art form. As I have argued, individuals actively determine how and what opera "is" to them based on individual

context. The domestication, mobility, and musical / thematic hybridity that may be applied in works by Japanese composers is highly individualistic, and determined substantially by the agency of those involved in creating works. However, I suggest that in the act of domesticating or experimenting with the form, composers are also challenging ideologies inherent in the form. Theorists of experimental film argue that the common element linking filmmakers who challenge the form of filmmaking is that they simultaneously challenge dominant ideologies by stretching or subverting the conceptions of form.²² The domestication and malleable imagination of opera in Japan, far from suggesting “Western” naturalization, functions as a challenge to the assumptions of power and authority by the Western world. The fact that these operas are part of a European-originated genre and are being consumed in various contexts outside of Japan further suggests that Japanese composers are mobilizing their challenge of Orientalist ideologies back to the Western source of this worldview. In this context, the assumed relationship of active West and passive East dilutes the active engagement with and reimagining of form and form’s inherent ideologies. Instead, through these coming chapters, I suggest that composers’ creative and active engagement with opera demonstrates how individual “peripheries” actively influence and define the center, rather than only a central ideology determining the actions of peripheries.

My analysis within this chapter primarily shifts from the historical framework of the previous chapter, considering both specific works and performance in the present. This analysis considers the formulaic structure and patterning of physical movement, gesture, and training of singers, as well as

formulaic structures within narratives and characters that inform gesture. My rationale for specifically considering physical *kata* in this chapter, rather than structural or musical *kata*, is twofold. Firstly, I see opera-making as a process of negotiation between performers and composers. Analyzing the role of performers as part of this dynamic of creation, through considering both physical training and gesture and the physical cues suggested to performers through opera libretti, is meant to enrich my overall discussion of opera creation and internalization within Japan, as a tangible and important aspect of opera domestication. Secondly, body culture and training illuminate both external and internal processes for appropriation. Physical bodies moving in space, and the actual changing and shaping of bodies themselves, are external, tangible articulations of opera shaping Japanese bodies and becoming rooted in Japanese society. Meanwhile, the use of *kata* and repetition of form suggests a deeper connectivity to Japanese history, culture, and aesthetic, and an increasing, internal familiarity with opera, as singers become more familiar with steps and ingrain this patterned form into their minds. As such, analyzing body culture, gesture, and physical *kata* is paramount for observing and understanding opera's domestication and internalization within Japan.

I begin this chapter by discussing the process of physicalizing Japanese *kata* in opera through a case study example of the training and rehearsal practices of Konnyakuza singers, as well as in the general process of repeating "staged steps" in learning an operatic role. I then move into a discussion of the production and consumption of *kata* within new opera, which has helped to naturalize and

domesticate opera as a tool for Japanese physical and cultural expression. I consider two of Konnyakuza's productions, *Opera Club Macbeth* and *Kon Jiki Yasha* (adaptation of Ozaki Kōyō's 1897-1902 serialized novel, known in English as *The Golden Demon*), and how these works use patterned form as a reification of one's own lived experiences as part of the Japanese social environment. In this context, the form becomes the experience, as physicalization onstage exudes of various layers of cultural meaning. I also consider several of Saegusa Shigeaki's operas, and how this composer actively utilizes common operatic themes, such as "love" and "death," in order to articulate Japanese identity and domesticate the genre under his own social and political construction of "Japan."

In each of these disparate cases, the operatic body becomes domesticated through a process of articulating, historicizing, culturally codifying, and aestheticizing the body as a signifier of Japan. As this suggests, physical movement in opera is a tool for not only communicating an "operatic body," but also a "Japanese body," unifying the two through the simultaneous context of narrative and physical gesture. The physicalization and narrative depiction of common operatic themes becomes a key component of unifying the operatic form with Japanese context, as these themes become adapted into an aesthetic, cultural, and physical framework of Japan. Through a process of *kata*, opera becomes engrained in the articulation and consumption of the body as a Japanese cultural construct, able to articulate a kaleidoscopic and context-specific, yet distinctly Japanese, identity. In considering *kata* as an articulation of Japanese past, but as articulated through opera, a form grounded in the present, *kata* also becomes a link for

articulating Japan's cultural past in the present.²³ In this way, opera becomes a means of not only articulating a modern Japanese self, patterned through physical and cultural codification into a domesticated means of Japanese cultural expression, but also a way to resituate Japan's cultural past firmly within Japan's modernized present.

Taisō, Konnyakuza Exercise, and the Physical *Kata* of Operatic Gesture

The Konnyakuza Club embraces recreating opera as an art form more accessible to Japanese audiences through using body movement and gestures that are familiar to Japanese audiences. Opera Theater Konnyakuza originated from a *taisō* (body exercise) club, which was active from 1965 to 1977 at the Tokyo University of the Arts, and was known as the Konnyaku Taisō Club. The name of the opera ensemble is based on this original group, suggesting the importance of physical training in both the preparation and the psyche of the ensemble. During the Konnyakuza rehearsal that I attended in January 2016, I was given a short English bio of the group, which stressed that the group intended to combat the stereotype of "Japanese singers, which are known to not be very good actors (Hayashi 2011)." I was able to observe this group's emphases on acting and the body when I attended this January rehearsal and the dress rehearsal for Opera Club *Macbeth* in early February. I was also very impressed by the ensemble's ability to communicate with the audiences through gesture, and between this and the music, was thoroughly engaged and generally able to follow both the rehearsal and dress performance despite my language barrier. The training process for Konnyakuza

actors sheds light on the ways in which they presented opera as an accessible art for Japanese audiences and worked to internalize it as a part of Japanese culture through repetition and physicalization for actors in the Konnyakuza Club. Thus, the foundations of opera culture in Japan is deeply related to the concept of kata. In a way, these artists worked to domesticate operatic aesthetic and form through physical gesture. In order to give proper historical and cultural context to the physical domestication process of Konnyakuza training, I will first give a discussion of the connectives between mind/ body synthesis, *taisō* exercises, *kata*, and group cohesion in Japanese physical training and in theater.

Through national and imported sports, the military, physical education, apprenticeship training, and the Zen Buddhism philosophy on spiritual growth through physical hardship, physical training has become a link between body discipline and social consciousness in Japan. Physical exercise often has strong associations with a mind/body synthesis of training, meaning that disciplining the body through physical exercise is often perceived as having simultaneous implications for disciplining the mind as well. The concept of a synthesis between mind and body is prominent in many Asian philosophies,²⁴ and many recent scholars have written on the training of athletes as reflective of social ideologies.²⁵ In Japan, Zen Buddhism, which spread from China in the 12th – 13th centuries and became cultivated in the Japanese social and aesthetic consciousness over the following centuries, has played a major role in culturally cementing this envisioned unity of mind and body.²⁶

In this context, through engaging in physical exertion and repetition of body exercises that reflect cultural coding, one is also engraining social cohesion and social ideologies. An example of this in action is the practice of *taisō*, or “body exercises,” developed during the Meiji period as an appropriation of gymnastics exercises. *Taisō* consists of the repetition of physical drills and calisthenics, often performed in a group (group of schoolchildren, group of co-workers, etc). This training, initially developed from Dutch military drills into a series of exercises for keeping Japanese soldiers physically fit, was heavily incorporated into school programs in Japan during the late 19th and early 20th centuries. These exercises were meant to encourage discipline, unification, and healthy minds through physical exertion and body shaping. *Taisō* as an educational tool was developed through the efforts of two influential teachers during the Meiji period, Mori Arinori and Nagai Michiakira. Through their work, *taisō* became a means for enculturation and for instilling moral, mental, spiritual, and physical discipline in children and adults. In his *Manual for Teaching School Taisō*, Nagai outlines four objectives in teaching and engaging in *Taisō* exercises:

1. To achieve a well-balanced development of all parts of the body;
2. To achieve full development of each bodily function;
3. To develop the capacity for quick and lasting action, and to cultivate a strong and cheerful spirit; and,
4. To acquire the values and habits of discipline and cooperation.

According to Nagai’s manual, these four objectives could only be achieved together in combination. In these objectives, it is clear that the development of a healthy

body is seen to have a direct correlation with the development of strong, healthy, disciplined minds (Shimizu 2007: 58 – 59).

Taisō is an important example of cultural and physical patterning in Japanese culture, or what I referred to earlier in the chapter as *kata*. *Kata* is a term that originated in martial arts to designate specific fixed forms or patterns of movement that were repeated as a means of gaining mastery over both the body and the mind. The term was expanded into *noh* and *kyōgen* theater to designate the formulaic structures and patterns of movement that became formalized across theatrical performances. It was further expanded within *kabuki* and puppet theater to incorporate the idea of “fixed form” in general, as individual *kabuki* actors each established their own forms and culturally suggestive physical patterns for specific roles. Despite the flexibility that this might suggest for inventing form and patterns of movement in *kabuki*, most performances are based on some form of stylized movement articulated by a particular actor that came to define certain roles or shows. In this theatrical context for *kata*, the expression of weeping is a good example of how movement is translated into a fixed performance pattern. In *noh*, weeping is rendered by tilting the upper body forward slightly, slowly raising the left hand with fingers extended up to eye level, and then lowering the hand. The pattern, referred to as *shiori*, suggests the concealing of tearful eyes, and can be intensified in various ways, such as through repetition or by using both hands. Other forms of theater alter this pattern in various ways, suggesting that patterns adapt to context and form, but generally communicate an idea through essentialized characteristics, or otherwise relay ideas, concepts, and aesthetic through “stylized,”

or culturally coded patterning. Not all movement patterns are directly referential, and many were developed for the aesthetic appreciation of the form. However, this of course also communicates a certain level of cultural coding and meaning, as “beauty” and “aesthetic” are often culturally or socially informed. Removing *kata* from its theatrical origins, and in accepting *kata* here generally as a stylized physical, aesthetic, or communicative pattern that exhibits a specific cultural coding, then the use of body movement in *taisō* to teach and instill a culturally coded mental, moral, and spiritual discipline alongside physical discipline is an active articulation of *kata* practiced in many contemporary social contexts.

Patterned forms of physical movement can be found throughout modern Japanese society, and act synonymously with enculturation and group unification. The articulation of one’s body, the repetition of patterns and movement, and the trajectories of bodies in unified spaces create a culture in Japan synthesized through physical movement and gesture. I believe that *taisō* is one part of this larger thread in Japan of national, cultural, and in-group unification through body movement, repetition, and the occupation of physical space. Sports training and physical activity, as well as master/student training in Japan, are both tactile-like methods of training, in that they rely on internalization through repetition and familiarity through the “touch” and feel of particular patterns of training. Locking into particular patterns of training unifies groups through the communal experience of tactile and physical sensation and similar body shaping.

Patterned forms of movement can be found outside of body training as well. Social cues and status in society are often informed through physical interaction,

and social status is reified through acts such as bowing, making or averting eye contact, and so on. Social groups become unified in these instances through similar lived experiences. Physical unification of fan bases through particular cheering patterns as a result of certain “cues” at live events is another example of the unification of groups through physical movement. Groups display their “fandom” through physical movement that demonstrates a certain degree of “inner circle” knowledge. One can even find certain physical patterns of form in the work and leisure trajectories of the Japanese salaryman. In this instance, the similarities and routine of work and leisure spaces create unification, again through lived experience – bodies traverse through and are shaped by similar activities in similar spaces at the same times during the day.

Taisō is another example of group cohesion through body movement. From its origins in military training and school exercise, taisō has spread to factories, corporations, hospitals, prisons, meetings, festivities, and private homes through the development of a radio program known as Radio Taisō. Taisō clubs also present opportunities for various individuals to come together to practice physical exercises. The transmission of taisō particularly over the airwaves allows Japanese citizens and diaspora to unite through engaging in the same physical motions, body shaping, and underlying cultural coding, despite not occupying the same physical space. Physical bodies become united through repetition and simultaneous conditioning. In this way, taisō has become a means of both encouraging and unifying moral and mental principles through the mass articulation and repetition of body movement (Shimizu 2007: 61). As part of a larger thread in Japan of cultural

coding through physical patterned forms, taisō becomes another means of reifying cultural space and sharing communal physicality.

This sheds light particularly on the enculturation on domestication processes for theatrical groups such as Konnyakuza, which utilizes patterned forms, physical discipline, and internalization of aesthetic and cultural coding as an integral part of the domestication process of opera. The above discussion is not to say that the broad practice of communal activities, enculturation through engaging in patterned forms, or that mind/body synthesis always translates into one particular system of mental, spiritual, and physical practice, or that the body is necessarily bound in one particular system of cultural coding. After all, the body is, as Chris Shilling argues, a “blank screen’, or a ‘sign receiving system,’ always open to reconstruction by external texts and discourses (Shilling 1993: 39).” The process for enculturation through daily activity is complex and layered, fluid between experiences and groups, and highly dependent on individual internalization. However, I posit that in the active process of body disciplining and performing training for an art form such as theater, one also presumably “performs” the social and cultural coding being suggested through the patterned forms being practiced.

Taisō is an important aspect of the training and persona of Opera Theater Konnyakuza, and a major component of the physical domestication of opera for the ensemble. As I mentioned above, the theater is named after konnyaku-taisō (*konjac*²⁷ exercise), the nickname for an exercise developed by Mr. Michizo Noguchi and Ms. Mutsuko Miyagawa in a physical education class at the Tokyo University of the Arts. Konnyaku-taisō involves a series of rhythmic calisthenic exercises, using

one's own body-weight for training. Exercises include pulling and pushing oneself up, bending, and jumping, in concert with stretches. Movements are categorized – some movements are said to encourage flexibility, while others encourage reflexivity, body strength, coordination, etc. Together, they shape a fully disciplined and healthy body.

These exercises developed as a way to reconstruct opera as more accessible for Japanese audiences. They formed the basis of the Konnyaku Taisō Club, which was formed by several students in 1965 with the assistance of Miyagawa as a means of developing a new kind of flexible, athletic body for opera performance. Around this time, a group of students at Tokyo University of the Arts gathered under the belief that opera in Japan was problematic and, in its current state at the time, unappealing to Japanese audiences, largely as a result of a lack of theatrical appeal and unintelligible lyrics. Although most operas at the time were performed in Japanese, their lyrics were not easy to hear as a result of poor text setting and poor communication by singers who were not trained in delivering Japanese text (Hagi 2013: 3). As Rikuya Terashima and Kyoko Hagi both stated on separate occasions, Japanese opera singers had also become well trained vocally, but had garnished a reputation for being unable to act in a believable way for Japanese audiences, often standing and singing with little movement. This group of students became interested in konnyaku-taisō as a means of developing a flexible body suitable for acting, and one that is capable of “learning” and “communicating operatic expressions.”²⁸ Singing opera often constrains movement, as singers attempt to create a balance between maximum airflow and minimum body tension in order to

negotiate the vocal gymnastics typically required of the *bel canto* vocal technique. However, increasing the flexibility, endurance, and strength of the body works to mitigate some of these concerns, while increasing the range of movement available to singers while singing. In this way, konnyaku-taisō became a valuable tool for “communicating operatic expressions.”²⁹

The students who initially founded the club continued developing these skills after graduating from school, and went on to form a small theater troupe in 1971, which became the current Opera Theater Konnyakuza. This group has maintained the goal of presenting opera with a focus on drama as well as text and music, with the ultimate goal of presenting accessible, communicable, and interesting opera to audiences. Taisō, which originally united the group through repeated communal physical exercises, laid the foundation for the ensemble today, and has continued to be an instrumental aspect of shaping and disciplining Konnyakuza singer-actors for the flexibility, spirit, and passion expected of them in performing various roles onstage. Seen in this light, in the context of Konnyakuza, taisō represents the origins, namesake, goals, community, and spirit of Konnyakuza.

Further, as a means of training the body specifically for producing opera that can resonate with and excite Japanese audiences, taisō becomes the very means by which opera is domesticated, not only for consumption, but also within the body. Before rehearsing any specific music, role or show, the singer-actors of Konnyakuza gather every rehearsal morning to practice taisō together. The rhythm and pacing of the exercises, as well as the rhythm of the practice schedule, becomes a kind of ritual, in which members of the group regularly physicalize, internalize, and pay

homage to the spirit of the ensemble, and the shared notion of opera as an accessible art for Japanese people. Similarly to how Christine Yano discusses the process of internalizations of art through kata using Jacob Raz's analysis of Yakuza, these repeated and highly formalized physical exercises not only work to urge members to express their shared notion of Japanese opera but also encourage them to participate in a consistent process of shaping Japanese opera as their cultural identity through their bodily practices (Yano 2003: 26).

The disseminations of the exercise skills and practices highly resemble the ways in which kata is usually taught through hierarchical relationships. Similarly to Kata, which is usually handed down from one generation to the next, Konnyakuza's taisō practice sessions are usually run by the *sempai* of the group (Yano 2003: 25).³⁰ For instance, Tetsufumi Oishi is the longest standing member of the ensemble, having been in the original group of students training in the Konnyaku Taisō Club, and often takes leadership in these taisō sessions. As someone who has undergone the most physical disciplining and conditioning of Konnyaku-taisō, it would also logically stand to reason that Oishi, beyond his role as *sempai*, would be the closest to physically embodying the ideals of operatic expression strived for by the group. *Kata*, in this context, does not refer to specific stylized patterns in the sense of *noh* or *kabuki*, but rather to repeated physical patterns that are used to integrate people with Konnyakuza's common goals. As younger members gradually integrate the rhythm and pulse of Konnyaku-taisō into their bodies each day, and as their bodies traverse these same motions, they become ever more emboldened with the spirit of performing opera. This *kata* is not purely for gaining flexibility and body strength –

it is also a symbolic gesture suggestive of unification with Konnyakuza's origins, goals, and the pursuit of opera-making in Japan.³¹

Although taisō seems to encapsulate the spirit of the ensemble, the passion of Konnyakuza's members of course does not lie with practicing taisō for taisō's sake. This exercise is presented and imagined as part of a path in which engaging with opera in an "exciting and communicative" way is the end product, rather than concentrating on any "spirit" inherent in the exercises themselves. When I was attending Konnyakuza's rehearsals in Japan, Konnyaku-taisō never came up in conversation. It wasn't until after I had returned from fieldwork and came across the phrase "Konnyakuza Exercise" in passing several times that I pressed my contacts in the ensemble to learn more about the exercise. The English-language history section on the Konnyakuza website only gives a sentence or two of information about the origins of Opera Theater Konnyakuza as the Konnyaku Exercise Club, under Professor Mutsuko Miyagawa. There is also a brief mention of physical expression being based on the training of "Konnyaku Exercise." Thus, the end goal of this training is always for the production of opera.

I argue that through re-conceptualizing opera in Japanese cultural contexts, Konnyakuza's opera making practices can be considered as a way of devising a new aesthetic of opera. I draw the connection between practicing taisō and the end product of producing opera as more than a "step" occurring behind the scenes. The synthesis of mind and body, and the physical patterning and disciplining of the body in order to obtain the "proper" body for physical expression suggests a new ideal of opera as an art where mastery is possible only by the unification of body and heart.

Body discipline becomes an important part of opera in Japan as an art. This further strengthens processes of domesticating and internalizing by presenting opera as a more familiar art form for the Japanese people, not just through operatic gesture and movement, but also through the process of cultural negotiation and reinterpretation of aesthetic, form, and ideologies suggested through the form.

One final argument for *kata* and operatic domestication in the training of Konnyakuza singer-actors is about the repetition of staged movements during the rehearsal process, which is essential for solving technical problems for opera performances. The grand scale and musical aesthetic of opera typically calls on an extroverted style of emotional delivery, traditionally framed broadly within the historical threads and contexts of “Western” theater. However, considering the physical expectations and constraints of opera, movement of body is also generally (and often assumedly by consumers) limited as a result of “grounding the body,” or aligning the body in such a way as to navigate the vocal athleticism typically required in operatic singing.³² Also, through the typical architectural and spatial design of “Western” staged theater, and in order for voices to be heard over an orchestra within typically large spaces, singers are often constrained by having to face towards the audience for the purposes of projection.³³ A further concern in the physical challenge of performing opera happens during the performance of arias, which traditionally freeze or suspend action and narrative over a focus on the singing voice. Between all of this, a singing actor needs to negotiate suspensions of narrative and flow between the technique of projecting the singing voice and portraying believable acting. Navigating the flow between moments of singing and

freedom of movement is part of the challenge of performing opera, as they present two different physicalization challenges on the stage, and require performers to move between various modes of physical and vocal communication. As a result of this navigational, technical, and communicative challenge, repetition of staged movements during the rehearsal process is an important component of preparing operatic roles.

As an opera singer with experience preparing several roles myself, in order to present refined opera performances and integrate singing techniques and staging, I find myself needing to work through and repeat physical gestures as “steps” to gain a tactile sense of how to simultaneously capture the movement and voice of a character. The physical internalization of a particular role occurs in familiar steps, beginning with learning and memorizing music, and then followed by working through the staging of an opera scene by scene in a rehearsal hall, generally by speaking through steps of different scenes without music and then adding piano accompaniment. This is then often followed with part and full run-throughs of shows, before moving the show into the performance venue in order to familiarize oneself with movements and singing with the actual space and prop materials being used, adding costumes, and finally, running through the full show with the addition of lights, backstage cues, and orchestra. This process of course varies from context to context, but there is a certain amount of layering of tactile experience that occurs as one moves from the first rehearsals of a show to the final performances. This repetition of patterns in order to internalize the tactile sensation of a role to ready oneself for performance is a common but crucial aspect of opera rehearsal.

Konnyaukza's opera preparation exercises promote individual actors' and actress' achievement of tactile sensations or synchronizations with their prepared roles. In the staging rehearsal for *Club Macbeth* that I observed, repeated physical practice in order to synchronize with roles seemed to be an important step in preparing the opera for performance. The banquet scene mentioned above incorporated a choreographed fight scene, with particular cued moments of contact between characters. The rehearsal, which was approximately a week before the first dress rehearsal for the show, was the first rehearsal in which performers wore costumes. This presented a new challenge for the performers, and the stage director repeatedly called orders and paused the rehearsal to review particular moments in the choreography that had been complicated by the addition of costumes. Every action was treated as a series of steps, and the rehearsal process was also handled in steps. In the rehearsal, the performers began by walking through choreographed steps without music. Following this, singer-actors moved through the scene and spoke text as the other musicians played their musical material, in order to establish the rhythm, timing, and momentum of the movement in costume. In the next step, the scene was run from beginning to end with singing, in order to solidify the entire tactile process of singing and moving in costume. Finally, the entire opera was run from beginning to end, which situated the scene rehearsed during the first half of the rehearsal within the full context and momentum of the opera. Each *kata* became layered onto previous steps, requiring additional rehearsal time in order to coordinate each *kata* and account for every new step. As the performers repeated and added choreographed steps in costume,

the scene in question became increasingly refined. The repeated physicalization and increasing tactile familiarity for various roles that occurs during the rehearsal process also suggests an engagement with and internalization of form, aesthetic, and imagined ideologies and meanings of opera.

In this way, Konnyakuza presents a specific case for the physical internalization and *kata* of opera, particularly as physical movement and communication is a unique concern within this company's training and output. However, on a larger scale, this training process shows how the repeated embodiment of physical form and gesture becomes a crucial component of domesticating opera, not simply through consumption, but in fact through engraining this movement in one's body through repetition. The narrative cues within new works by Japanese composers sometimes specifically reference Japanese cultural codification, which furthers this process of domestication through the fusion of operatic, physical, and culturally coded gesture. In learning and embodying various roles, as singers repeat the staging and juxtapose this with the vocal training required of an operatic singer, the process of operatic production becomes domesticated within the body itself. The performing and embodying of roles that are themselves domesticated through place, context, narrative, and/or music, furthers the tactile sense of opera within socially and culturally specific gesture. This repetition of patterned form is internalized and then exported through the presentation of the body during the production, performance, and consumption of both "traditional" and new opera in Japan. In this way, any process of learning and repeating staged "steps" of operatic roles suggests a process of

domesticating and internalizing opera into the consciousness of the body. Beyond the context of Konnyakuza's rehearsal process, I believe this suggests a physical *kata* of learning and performing opera in Japan, which is a crucial component of domesticating and internalizing the gesture, physicality, form, aesthetic, and imagined ideologies and meanings of opera within Japan.

Konjikiyasha and Club Macbeth – Physical Gesture and Domestication in Konnyakuza's Repertoire

Above, I discussed a process for opera domestication occurring inherently in the act of repeating and internalizing physical patterns while rehearsing, performing, and physicalizing opera. One other important aspect of this physical domestication process occurs in the prescribed narrative and suggestive physical cues created by Japanese composers and librettists. Narratives which are themselves suggestive of Japanese cultural coding create a further layer of "Japanese" physicality within operatic gesture. As I will articulate below, this does not suggest one particular spectrum of movement, but shifts depending on context. However, in each of these contexts, many creators actively claim and domesticate opera, while simultaneously challenging the form and situating it culturally within Japan. Considering how gender, culture, social status, and aesthetic are physically embodied on the operatic stage suggests how opera has been and continues to be domesticated in Japan through the process of *kata*, creation, and performance of opera.

In this section, I will discuss two scene snapshots, extracted from two operas in Konnyakuza's repertoire, *Opera Club Macbeth*³⁴ and *Kon Jiki Yasha (The Golden*

Demon) (Hagi 2012). As my previous discussion also discusses Konnyakuza through their rehearsal process, I hope to offer another layer to Konnyakuza's process of physically domesticating opera by considering how the narrative of these specific operas is suggestive of Japanese culturally coded physical frameworks. Both operas are quite distinct from each other in terms of theme and content. *Opera Club Macbeth* is loosely based on the Shakespeare play *Macbeth*, but contextualized through the eyes of an older Japanese businessman, who is watching the play at a club after work. *Kon Jiki Yasha*, in contrast, is an adaptation of a novel by the late 19th –early 20th century author Ozaki Kōyō (1868 – 1903), published as a serial work between 1898 and 1903. This work was set during the early years of Japanese modernization as a reflection on the human and moral costs of massive social change. Despite the differentiated narratives and source material, both operas present characters, embodied and brought to life by the singer-actors of Konnyakuza, who locate both works within Japan through stylized movement that takes on cultural significance. Further, *Kon Jiki Yasha's* nostalgic references to Japanese tradition, and *Opera Club Macbeth's* references to the lived, tactile experiences of the Japanese salaryman, both seen physically embodied by actors, resonates with patterns and forms of "Japanese" experience, and is suggestive of both physical as well as mental, moral, and aesthetic coding. Below, I will analyze how narrative works to codify Japanese cultural and historical experiences and further domesticate opera as a reification of this experience in the process.

Kyoko Hagi composed the operatic version of *Kon Jiki Yasha* in 1995 for Konnyakuza. Hagi, as has been mentioned, has been one of the primary composers

on staff for Konnyakuza, alongside Hikaru Hayashi until his passing in 2012. Hagi has written over 15 works for Konnyakuza since joining the staff in 1979, and is also serving as the company's music director. Her operatic adaptation of *Kon Jiki Yasha* draws from the original source material, and the narrative remains very close to the original story. The story portrays the social cost of modernization when the power afforded by wealth becomes more valued than social responsibility or human affection. This moral tale is presented through the experiences of Kanichi, who is devastated as a young student to learn that his childhood sweetheart Omiya is intent to marry the wealthy Tomiyama. Becoming convinced that money is the only important pursuit in life, Kanichi transforms into a vicious moneylender, creating unhappiness and tragedy in his wake. Kanichi, regretful of his decision, eventually attempts to make amends with Omiya, but she decides to take her own life. Set in the tumultuous period of the Meiji era (1868 – 1912), this story has become a classic in modern Japanese literature for its portrayal of the conflict between tradition and modernity.

I have chosen to present an analysis of the first scene from *Kon Jiki Yasha*. As the opening of the show, this scene serves largely as a vignette that contextualizes the opera for the audience, locating the story in time and place. Both the original story and the operatic adaptation are rife with references to the juxtaposition of tradition and modernity, and the opening of the opera crafts this juxtaposition through physical gesture that reads as a subtext to the sung narrative. This theme of conflict between tradition and modernity is a common trope in Japanese narrative, from aesthetic, art, and literature to lived experience, historical analysis and

political talking point. Physical gesture and patterns in the first scene help to establish this juxtaposition, with physical representations of tradition creating a connective with Japan's social and cultural past, and modernization coming to signify the loss of innocence. In analyzing how characters move and interact, I argue that physical gesture here functions to locate and contextualize the first scene in terms of place, time, and conflict/theme.

The opera opens with several lines of recitative, sung in a declamatory monotone in order to announce the beginning of the piece. In the production I observed, this "announcement" occurs in darkness, so the beginning of the work is contextualized purely through sound and language. The text presents the contexts of the time period, as well as a brief description of the scene we are about to encounter. As the announcement occurs, occasional shouts are heard, suggesting the scene that is about to appear. A shriek and accompanying laughter pierce the formality of the announcement, and the lights rise on a game of *karuta* occurring in a teahouse. *Karuta* refers both to "Japanese playing cards" in general, and to a particular game, in which one person reads the beginning of a poem and the others have to guess the corresponding card that finishes the poem. Players have to grab the corresponding card before an opponent grabs it. In the scene in question, cards are not actually visible, but the game is mimed through physical movement. The scene opens with characters sitting *seiza*³⁵ and facing each other in two lines, while the proprietor of the teahouse sits upstage of the rows of characters and mimes displaying cards. Characters reach out from *seiza* position in order to grab cards being dealt, mimed by slapping the floor. Various points in action, such as one in

which a female character falls out of *seiza* as she reaches for a card, and another in which the proprietor jokingly marks the loser of one round by drawing on his face with an ink brush, jovially punctuate the lively scene. Omiya, the main character's love interest, and Tomiyama, the rival for Omiya's affections, are both present, but remain unidentified until several minutes into the scene. Characters are dressed in a variety of clothing, from traditional *kimono* to modern vests and dress shirts, but all characters, Omiya and Tomiyama included, sit in the same position and on the same physical level with each other, in a mix of men and women. The scene is punctuated and then broken up through dynamics of class and gender, but the beginning of the scene as a symbol of social bonding and familial warmth, established through the mood, interactions, and anonymity³⁶ of characters, works powerfully as juxtaposition against the chaos that ensues over the course of the opera.

In addition, I believe that the stark contrast between the formality of the opening proclamations and the joyful interruption of the card game, punctuated by shouts, slaps, and general slapstick, could be interpreted as two different concepts of "tradition." One is tied to formality, ceremony, and rigidity of form, and remains somewhat at a distance, symbolized by the darkness onstage and absence of bodies. The other concept, which *Kon Jiki Yasha* presents throughout the remainder of the show, is a fleshy, humanized image of tradition, in which social bonding, warmth, and community are the principle characteristics. The sudden physical embodiment of this warmth, in contrast to the preceding darkness of the opening, gives this

historical setting an immediacy and intimacy, felt through the physical presence of the characters onstage.

Physical gesture in this opening scene communicates much about social dynamic and location, without the assistance of language or music. Social dynamics are established as the card game progresses – in one instance, a male and female character both reach for the same card and grab hands, prompting the whole group to break briefly as the two are pulled apart and the man is admonished. In another instance, the character of Tomiyama reaches for a card and ends up in a pile of people as others reach for the card. His disgust, communicated through his haste to break away from the rest of the group and raised head, and complemented by the apologetic reactions of the hosts, who rush to his aid with bowed heads and averted eye contact, suggests that his social status is higher than those in his company. These actions occur separately from the sung chorus, which sets and describes the scene broadly, without going into the specific actions and movements observed on stage.

As the game breaks apart, women and men in the chorus move primarily into gender-differentiated groups to socialize. Movement of the women is somewhat limited as a result of the kimonos they wear, and mostly consists of sitting in seiza and leaning in to speak with one another. Women also use their hands to cover their mouths as they gossip, and point at other characters using their full hand with palm to the air, both of which are common polite hand gestures in Japan. Men, meanwhile, sit in a much more casual position, sitting with one knee in the air and reclining back. Gestures are also much more active, with male characters using a

larger reach and wider movements to gesture and communicate. These movements, separated from the contextualization of direct comment and musical underpinning, communicate much about the dynamics of male and female interaction, community, and social status.

The physical gestures and interactions between Tomiyama and the hosts further aid the cultural, social, and time contextualization of the story. In regards to dress, both hosts, husband and wife, are wearing kimono, and the wife has tied her hair loosely in a bun on the top of her head. In contrast, Tomiyama wears a vest, dress shirt, and bow tie, as well as a watch and a diamond ring, and has slicked his hair back, suggesting both wealth, attention to physical appearance, and interest in modern dress and aesthetic. The hosts, apologetic for the karuta mishap, both sit in seiza position and bow deeply, as Tomiyama stands with rigid posture, nursing an injury on his hand. When joining them on the floor, Tomiyama sits cross-legged, while the hosts remain in seiza. When listening to the hosts, instead of leaning in, Tomiyama remains in place with rigid posture and tilts his head slightly. The hosts, meanwhile, lean in much more when speaking with Tomiyama. Tomiyama's cross-legged position, preceding standing position, and rigid posture are suggestive of his higher social status. Tomiyama also remains in a physically higher plane than either of his hosts, as he either stands or sits straight without leaning towards his hosts, creating a physical manifestation of his social status through his higher placement on stage. These interactions serve to underline the divide not only in social status, but also between tradition and modernity, which ultimately provides the impetus for the drama of the production. Tomiyama's haughty atmosphere, conveyed not

only through language and text, but also through his rigid, disconnected movement, embodies the pursuit of wealth and social status over the community and human love that is physically suggested in this opening scene. Thus, we see an immediate display of the conflict and moral coding for the drama embodied through the physical gesture of singer-actors.

In its context as the opening scene, all of the varied interactions discussed here function to add atmosphere to the music and narrative, and ease audiences into the work as an articulation of Japanese social experience. Gestures are coded, communicating social rank and gender distinction through movement and presentation familiar to Japanese social contexts. The formulaic structuring and presentation of gesture as a visualization of Japanese culture and society brings the full work into an expression of Japanese society. This also favors a familiarity with Japanese social environs, as the staged, formulaic interactions between male and female characters also situate the work within its time period, in which there was a greater divide and formality between men and women. As such, the cultural knowledge of Japanese audiences becomes favored in the presentation of this opera. In presenting patterned and coded gestures such as *seiza*, bowing, and other formalized physical signs of social status and gendered separation, singer-actors use coded gesture in order to familiarize the scene and characters within the realm of Japanese cultural practice.

Kon Jiki Yasha, as an adaptation of a late 19th century serial novel from Japan, is clearly rooted in the historical and social contexts of Japanese society. In contrast, *Opera Club Macbeth*, as an adaptation of William Shakespeare's early 17th century

play *Macbeth*, uses source material that is very far removed from the *kata* of Japanese expression. Despite this, the libretto, written and adapted by the director Takase Hisao³⁷ from a Japanese translation³⁸ of the original play, treats the original material very flexibly, and contextualizes the work from a modern Japanese perspective. Through a combination of the agency of creators and singer-actors of Konnyakuza, the story of *Macbeth* is appropriated into the context of modern Japanese experience.

Opera Club Macbeth was premiered in Tokyo in 2007, and was composed by Hikaru Hayashi. As previously mentioned, Hayashi wrote over 30 works for Opera Theater Konnyakuza during his time with the company, and served as the Artistic Director of the company from 1975 until 2012. This opera was one of Hayashi's last works written for the company, and exemplifies his style for unifying text, language, and music. The story parallels the tale of Macbeth, about the damaging psychological effects of political ambition for those who seek power for its own sake. In this respect, the story actually has some connectivity to the moral theme of *Kon Jiki Yasha*, about the tragedies accompanying the pursuit of power and wealth over human love and community. However, the original *Macbeth* tragedy is located in 11th century Scotland, and follows the exploits of the Scottish general Macbeth, who usurps the Scottish throne and is ultimately undone by his own guilt and greed. *Opera Club Macbeth* is organized as a play within a play – the story of Macbeth occurs as a play being produced by a theater troupe in a bar, being observed by the bar's lone patron, a middle-aged Japanese businessman. The businessman, who has been encouraged by a passing actor to come see the Shakespeare play after work,

reluctantly comes to the bar in which the play is taking place. However, as the play progresses, the drunk businessman begins to interact with the play, and the line between play and reality becomes blurred as the businessman comes to take the place of the character Macbeth in the play.

The beginning of this opera, as in *Kon Jiki Yasha*, contextualizes the show within time, place, and theme, and patterned physical gesture is likewise an important part of this process. The disgruntled businessman who we meet at the beginning of the show³⁹ is a very human character – any ceremony in his gesture is rooted in the everyday. His first staged action at the beginning of the show was to stumble drunk onstage, quietly singing to himself, mime preparing to relieve himself on a post, break the fourth wall by noticing the audience, and quickly turn upstage to avoid “exposing himself” in front of a crowd. In contrast to the frequent expectations of opera as a “higher” art form, in which we frequently encounter plots with larger-than-life characters and movement restrained by singing, I think the appearance of this character becomes all the more comical, endearing, and humanizing for subverting the expectations of both opera and the location-specific and language-specific source material. Following this initial introduction to the character, we watch as the businessman tries and fails to negotiate his way out of coming to see a production of the play Macbeth, as he is goaded into coming by an overly polite and persistent member of the theater troupe. The theater troupe member’s unnaturally stiff bowing, fancy clothing, gelled hair, and lilting voice, coupled with the juxtaposition of his overly polite language and repeated persistence in trying to convince the businessman to come to the club to relax and

see the show, works to further normalize the businessman as the rational point of entry for the show. His body language is not overly dramatic and stylized, compared to many of the rest of the characters in the show – however, his slumped posture and mimed drunken state, complemented by his disheveled hair, business suit, and untucked dress shirt, suggest the lived patterns of many Japanese businessman, in which an entire social sphere of Japanese culture is assumed and built around the after-hours entertainment of Japanese workers. This is of course not assuming that audience members live this experience personally, or that this subculture can be whittled down to a particular appearance and pattern. However, I do believe that this characterization leans on formulaic patterns that have arisen from a particular subculture in the Japanese social environ, and the physical patterning and tropes of this “businessman” character, physically embodied by Tetsufumi Oishi, create a point of entry for the show, in which we watch him interact with the world of Macbeth.

The other component of the show takes place on the club’s “stage”, where the cast enacts the story of Macbeth. The story mirrors the major plot points of the original play, but the language used is largely conversational Japanese, grounding and familiarizing any possibility for “foreign” abstraction in the story into colloquial Japanese communication. The body framework of the “play” portion of the opera, while synonymous with the plot, is meant less to communicate a location or social situation (i.e. 11th century Scotland) than it is to communicate such things as emotion, social status, and so forth. Hikaru Haysahi and Takase Hisao both did an excellent job of differentiating characters through particular quirks in the language,

narrative, and music, and each singer-actor I observed in the February production of *Opera Club Macbeth* used this to their advantage, with every character being an extension of the physical possibilities and limitations of every individual performer. Far from being lost in social translation, the characters of the play exude the same human connectedness that is built around the principle character of the businessman. Kyoko Hagi explained to me that both herself and Hayashi were, for a time, especially interested in creating operas based on the works of Shakespeare, finding inspiration through many of Shakespeare's plays for their own creative projects. In discussing why Shakespeare's works were frequently used as the basis for developing several operas in the company's output, Hagi explained: "Although Shakespeare's work was set in an age far different from the society of today, through the quality of the drama and its nature to describe individual personalities, we can connect to characters as if they were present today, transcending both time and space."⁴⁰ Body language, then, becomes a means in which to transcend social abstraction by instead highlighting the inner drama and individuation of characters, modernizing and humanizing their plight while also domesticating the story for the present social environ.

In this production, body language also becomes a means in which to navigate the play-within-a-play narrative device. A distinct juxtaposition is built between the bar as reality and the play as illusion, with characters alternating between both modes through the use of body language. In many scenes, the businessman becomes the gauge in which this division is articulated. Generally speaking, when other characters in the play interact with the businessman, their physical demeanor

has a pronounced shift. As a patron of the bar, the actors are deferential to the businessman in both physical gesture (bowing, etc) and language (honorifics), as would be expected in this social dynamic. In other instances, characters within the play ignore the businessman, while responding to the social hierarchy constructed between the characters in the play. The witches, whose role in the original Macbeth play are to foreshadow plot events, are an exception to this boundary, as they frequently break the “fourth wall” to speak to the businessman as though he were part of the show. Ultimately, this also acts as foreshadowing, as the boundaries between the businessman’s reality and the illusory world of the play break apart, and the businessman comes to take the place of Macbeth. Over the course of the first act, the businessman comes to empathize with Macbeth, and begins to envision himself as the titular character. As he steps onto the stage, other characters begin to incorporate the businessman into the social hierarchy of the play, treating the businessman as Macbeth. At the end of the first half of the opera, he eventually comes to fully take the place of Macbeth, both figuratively and literally tearing down the curtain between the bar (“audience”) and the stage, or between reality and illusion. As our point of entry into the show, losing the grounding of this character as he becomes immersed in this imagined world – signified through his physical departure from the “bar” to the “stage,” and through changes in gesture between himself and other characters as he becomes part of the social hierarchy of Macbeth’s drama – breaks the audience’s own differentiation between the play and the businessman’s world. We, as an audience, become further drawn into the Shakespeare play, as the businessman becomes incorporated onto the physical

plane and social hierarchy of the other actors. The flimsy cardboard crown he wears signifies this as make-believe – but as the drama grows and the humor dissipates, even this physical marker becomes uncertain. In this way, physical gesture in this opera is extremely important in the act of domesticating the work within the context of modern Japanese social environs. Physical gesture not only locates the story and helps to establish the identity of characters, but also serves to break our expectations and draw us into the drama of Shakespeare’s (and Hayashi’s) *Macbeth*. The businessman, as a character humanized through his colloquial physicality and speech, becomes the eyes and commentary in which we watch *Macbeth*, and then ultimately subverts our expectations and draws us further into the world of the play in adapting the mannerisms of “*Macbeth*.” The businessman domesticates the narrative and, ultimately, the opera in acting as a point of entry for the show.

As the above demonstrates, character physicality in opera acts as a surface-level patterning of physical actions that have deeper cultural significance. In Christine Yano’s *Tears of Longing: Nostalgia and the Nation in Japanese Popular Song*, Yano defines *kata* through “...surface aesthetic, attention to detail, performativity, codification, historical significance, and transcendence... (Yano 2003: 26).” In *Kon Jiki Yasha*, the physical manifestation and juxtaposition of tradition and modernization reifies and articulates themes of tradition/community and modernization/loss of community. The contextualization of this theme through movement creates a physical, tactile link between patterned form and experience. Or, rather, the form becomes the experience, as defining and physically articulating

this theme in the context of the show gives tactile life to the theme. As sound resonates in the body and one creates or sees the physical action on stage, one is presented with the opportunity to connect the patterns experienced in the show with previous experience, thus reifying both the actions and the underlying cultural coding of said actions. Connecting the experiences of the mind to those of the body once again, this body experience also creates a link to one's lived social and cultural experiences. Likewise, whether or not one has actually "been" a Japanese businessman, the trope and trajectory of this image creates a certain familiarity with the character, while also presenting a physical contextualization of Japanese social experience differentiated from those seen and experienced in *Kon Jiki Yasha*, which is set over 100 years earlier (if taking the contemporary perspective of the Japanese businessman as the point of entry for the work, rather than the Macbeth characters). At the same time, connecting with this character, we are drawn into the contexts of the Macbeth play, and the story becomes domesticated within his experiences. Physical action serves the story in different ways between *Kon Jiki Yasha* and *Opera Club Macbeth* – but physical gesture and embodiment in both operas ultimately serve to domesticate the narrative and form of opera within contemporary Japanese social environs. In creating a link between the physical patterning in each show and lived social / cultural experience, creators and performers are reifying local experience through the physicalization of texts and form in opera.

Gendered Tropes and Post-War Identity in the Pacific War Operas of Saegusa Shigeaki

So far within this chapter, I have discussed how both operatic training and physical gesture in performance have served to domesticate opera in Japan. In the previous section, I also discussed how the physical patterning of characters suggests forms that parallel cultural and social experience, and serve to internalize the form within the local environs of Japan. In the following section, I would like to unpack this a bit further by considering how composers actively appropriate common narrative themes and forms in opera in order to articulate Japanese cultural identity. Here, I step briefly away from my analysis of *Konnyakuza*, and consider the works of another composer, Shigeaki Saegusa. Saegusa has largely formalized a set of gendered patterns, implied within the narratives of his operas. His works are useful for expanding the discussion of this chapter, as he has formalized patterns of social interaction across his many operas. I therefore use Saegusa's operas to consider how formalized patterns become used in other contexts of Japanese-composed opera, and how *kata* becomes ingrained across multiple works.

Saegusa is a prominent and financially successful figure in the contemporary music scene in Tokyo, and has focused a large amount of his attention and compositional output on composing opera. Saegusa has his own opera production company, the May Corporation, and has produced many of his works under this company. His operatic output is quite large, with seven operas written so far and current plans for six works over the next 14 years.⁴¹ While his musical language is generally "conservative,"⁴² with a focus on melodic content, his narrative themes tend to stretch the form and situate it locally through their exploration of historical

and contemporary Japanese political and cultural identity. As I will discuss, Saegusa often uses love and death, both deeply ingrained themes in dramatic operatic literature, as the nucleus for many of his shows, but by appropriating these themes as a simultaneous articulation of Japanese identity, Saegusa's operas domesticate these tropes within a culturally and politically charged Japanese narrative.

In chapter 1, I mentioned that "love" and "death" are both common traditional narrative / thematic devices in opera. "Love" is frequently depicted through gendered relationships and interactions between men and women, and, in operatic tragedies, as sexual attraction, the loss of love, sacrifice, jealousy, or revenge. "Death," meanwhile, may occur as a plot point in many ways, but often occurs in relation to love, and often refers specifically to the death of a female protagonist as a tragic "catharsis" near the end of an opera. Saegusa's operas often use this ingrained thematic material, mirroring the historically entrenched themes of the genre. However, the depiction of gendered interaction in his operas occurs as a codified, culturally specific articulation of these themes, suggesting the appropriation of the genre and exploring Japanese identity through the notions of gender. These depictions largely play out through broad physical forms that have strong historical and culturally coded significance, reifying a particular construction of Japanese identity that has both social and political weight. Saegusa conveys a present "Japaneseness" that is framed by nostalgic, historically informed concepts, romanticizing and politicizing the past through linking it to a modern social present, and domesticating operatic works within his own social narrative. Below, I outline how Saegusa actively locates opera within a Japanese cultural narrative through his

depictions of gender in three recent operatic works, and creates a connective thread between operatic narrative form, Japanese tradition, and Japan's political present.

In an interview with Saegusa on February 9, 2016, Saegusa explained that his opera *Chūshingura*, written in 1997, was a massive turning point in his output, both musically and thematically.⁴³ *Chūshingura* is based on a historical incident from 1701, involving forty-seven *ronin* and their mission to avenge the death of their master, Asano Naganori.⁴⁴ In his operatic setting of *Chūshingura*, Saegusa aestheticizes the social and moral conflict between *giri* (duty, obligation) and *ninjō* (human feelings). This theme is prominent in both kabuki plays and other narratives associated with Japan's past,⁴⁵ but Saegusa aestheticizes it within the context of male/female construction and links the broad operatic theme of "love" to a nostalgic "Japanese" conceptualization of social past, articulated contemporarily within *Chūshingura's* narrative and onstage physical articulation of gender. Since *Chūshingura's* premiere, most of Saegusa's operatic works have leaned on this juxtaposition of *giri* and *ninjō* as the underpinning construction of character design and motivation. Significantly, although *Chūshingura* is situated within Japan's Edo period (1603 – 1868, specifically based on events occurring in 1701-1703), many of his other operas are located within recent Japanese memory. The resurfacing of *giri* and *ninjō* in these contemporary narratives connects Japanese past and present. Further, it assumes *giri* and *ninjō* as part of an imagined Japanese "psyche," romanticizing and linking contemporary Japanese individuals to constructed past traditional morals, and identifies this juxtaposition as the source of Japanese "tragic heroes" and their "character flaws."

In the creation of fictional works, “character flaws” are devices used to add depth and humanity to characters, and often affect both character’s motives and mishaps. These flaws are not necessarily negative (such as a rigid code of honor or devout religious beliefs), but often serve to hinder or restrict the character in some way. In tragedies, these flaws often result in the downfall of protagonists, or drive their attempted redemption. The concept of the “character flaw” is typically the cause of narrative events within tragic / “grand” opera, and, as such, is often an important aspect in creating and defining the music, drama, and onstage action of an individual work. Further, these “character flaws” are an important component of defining a work *as* tragic, as they function to both humanize characters and encourage sympathy with their plight. Creating and defining “character flaws” are thus important for the definition and consumption of a work. Also, what constitutes a “tragic flaw” is often determined and defined by the culture or society from which they arise, meaning that these devices can contribute to either the domestication or abstraction of a work.

Giocomo Puccini’s *Madama Butterfly*, and Saegusa’s own “sequel” to this work, *Jr. Butterfly*, serve as a case study for the cultural specificity and domestication process seen in operatic “character flaws.” *Madama Butterfly* premiered in Milan in 1904, and is based on several orientalist accounts of a naval officer who married a Japanese *geisha*. The story of Cio-Cio San is highly contextualized in European exoticization of the “Orient.” While small elements of the story and music are pulled from relatively accurate sourcing (some Japanese folk melodies, various customs), the overall presentation, and, moreover, the

characterization of “Japanese,” is conceived from and for an early 20th century Italian audience. The drama and “character flaws” driving Cio-Cio San, primarily her disregard for her own family’s advice, stubbornness in waiting for Lieutenant Pinkerton, extroverted emotion, and resultant suicide from misplaced love and the loss of her child as Pinkerton comes to bring him “home,” are culturally derived. More than any other aspect of the story, this characterization of Cio-Cio San locates Puccini’s work as an exoticized piece that has difficulty translating back to the contexts of its source.⁴⁶ Cio-Cio San’s culturally-specific character flaws subsume this character within an Italian exoticized narrative, removing her from her supposed “Japaneseness” in the process.

Saegusa shifted the source of tragedies from an Orientalizing notion of self-victimization of Cio-Cio-San to a new character, the mixed raced son of Cio-Cio-San, trapped within the Japanese morality concepts of *giri* and *ninjō*. In doing so, Saegusa recreates *Junior Butterfly* as a story of tragedy, generated through a half-Japanese character who attempts to generate a narrative with agency. Saegusa premiered a “sequel” to *Madama Butterfly* on the 100th anniversary of Puccini’s premiere, entitled *Jr. Butterfly*.⁴⁷ The story of *Jr. Butterfly* is about Cio-Cio San’s grown son, Benjamin Pinkerton Jr., nicknamed “Junior Butterfly.” J.B., on assignment for the U.S. Wartime Information Agency, finds himself torn between his mixed ethnicity, duty to his country, and love for his girlfriend Naomi.⁴⁸ J.B. is a character that becomes torn between *giri*, or his obligations as a soldier, and *ninjō*, or feelings for his girlfriend. J.B.’s struggle between *giri* and *ninjō* create the impetus for tragedy. Although J.B. ultimately chooses love over duty, as is the case for most characters in

Saegusa's operas, the group to which he originally swore his duty prevents him from being able to live for love. The opera concludes with Naomi's death and the destruction of J.B.'s birthplace as a result of the U.S. atomic bombing of Nagasaki. In Naomi's "sacrifice," J.B.'s identification as a "tragic hero," defined through his struggles between *giri* and *ninjō* and the resultant consequences brought about by this conflict, becomes complete. Cio-Cio San's son becomes "appropriated" as a character defined by his ties to traditional Japanese themes of love and duty, symbolically returning him to Japan as his transformation into "tragic Japanese hero" becomes complete at the end of the opera. By linking this opera to the Puccini work, *Madama Butterfly* becomes recontextualized as "part one of two," strong-arming this earlier work into Saegusa's own formation of Japanese identity, and domesticating both operas within a Japanese social narrative in the process. Of course, the love of the titular characters in *Jr. Butterfly*, and the ensuing tragic "catharsis" brought by the death of Naomi, also resonate with the dominant themes of operatic narrative, and their contextualization through *giri* and *ninjō* suggest that these themes are used as a way to appropriate this Orientalizing opera composition as a self articulation of Japanese cultural identity.

Within Saegusa's operas, the actual articulation of *giri and ninjō* occurs through a combination of both sung text and male characters' relationships with their female partners. For instance, in Saegusa's *Chūshingura*, two sets of lovers provide the impetus for the drama of the opera, rather than the actual attack of the ronin on Kira Kōzuke-no-suke, the lord who was responsible for the death of Asano. Okano and Hashimoto, two of Asano's former retainers, plot their revenge with a

group of other loyal ex-samurai. Okano and Hashimoto are honor-bound to complete this task, but are torn between their sense of duty and their love to Otsuya and Ayaginu, respectively. In the end, Okano chooses duty over love, while Hashimoto chooses love over duty, and the consequences of both actions play out in the ensuing tragedy. Within the narrative of the first scene, the *giri/ninjō* juxtaposition is associated with depictions of masculinity – i.e. the “fate” of a man. Suffering as a result of this juxtaposition of love and duty, meanwhile, is depicted as the unavoidable consequence awaiting women, as men bring about tragedy through the unavoidable conflict of *giri/ninjō* that causes their suffering.

An exchange between both Okano/Otsuya and Hashimoto/Ayaginu, encapsulate this struggle as it plays out through gendered interactions. In Scene Four of Act Two, Okano, after promising to marry Otsuya after the next snow fall, has a brief recitative passage in which he admits the falsity of this promise, reflecting on his *giri/ninjō* “character flaw,” and foreshadowing the suffering of his partner Otsuya:

Okano: (nodding silently as he watches Otsuya depart) What a lovely woman. (sighs) We must part by the next snow. If only time could stand still and remain as autumn. [Okano], the samurai, is holding Kujuro, the rice dealer, back. The blueprint really means nothing to me. Oh, poor woman to have fallen in love with a man who has returned from the world of the dead.

Otsuya: (from a distance away) And after the snow, you will be mine completely.

Okano: When it snows again, a messenger will come to take me with him
(Saegusa 1997: 50).

Especially in Okano's first few lines, his feelings, torn between *ninjō* and *giri*, are expressed vividly through his relationships with Otsuya. Likewise, Hashimoto struggles with his sense of *giri/ninjō*, as he debates whether to free his lover from prostitution by taking her life (and his own), or following through with his duty to his samurai brethren:

Ayaginu: If you weigh your loyalty as a samurai against love, I know your allegiance means more. But please weigh my heart as well and help me escape this cage. Take this sword and place this byobu [screen] between us, so as not to stain yourself with my blood. Do it now... now... now...

Ayaginu hands Hashimoto the sword, but he puts it back in its case and walks towards the door.

Hashimoto: Hate me. Hold a grudge toward me.

Ayaginu: If you leave me, I will shout your plans for the vendetta from the rooftops to the whole city.

Hashimoto turns pale. He sits on the floor again and stares at her (Saegusa 1997: 55).

Both encounters suggest the dynamic of *giri/ninjō* as they play out in gendered interactions, and how they bring about unavoidable tragedy. The end result of this turmoil is death and/or suffering for all four characters, despite the differing choices of Okano and Hashimoto. In this way, by using a Japanese story that depicts

Japanese men torn due to morality, Saegusa's work functions to introduce opera as a familiar art form for Japanese audiences.

Jr. Butterfly and Saegusa's 2013 opera *Kamikaze* utilize this theme within a recent (Pacific War) context, linking past and present through the dynamics of male and female characters. In both operas, male protagonists are torn between duty to their country and their personal feelings. The use of foreshadowing and allusion to the tragic nature of this character flaw in both operas suggests that Saegusa is assuming an inherent "tragic-ness" in *giri/ninjō* that will be read and understood by Japanese audiences. In Act Two of *Jr. Butterfly*, J.B. finds himself stuck in a dilemma between love and duty, and ultimately decides on love, but the tragedy of this decision is alluded to in an ensuing exchange between J.B. and Naomi's older brother, Lieutenant Noda:

Lieutenant Noda: I want you to reconsider marrying my sister. After all, neither of you will be able to betray your homeland.

J.B.: I'll maintain my neutrality [...] in this country where my mother was born and died. That's the job of a bat who was born between the two. No matter how fate plays with me, I will live for my last love.

Lieutenant Noda: I won't approve of your marriage, but I understand where you stand. One day, the day may come when the two of you will be celebrated, but I won't be in this world when that happens (Saegusa 2012).

Kamikaze, about the unnecessary suffering of war, and told through the story of kamikaze pilots being pressured into suicide runs and having to leave their families behind during the Pacific War, also presents *giri/ninjō* as a masculine and

unavoidable tragic Japanese experience. One of the important and problematic commonalities between these two works is that female characters are reduced to suffering or death as a result of this conflict. The story is presented largely from the perspectives of several Japanese women who were left behind to suffer as their husbands were assigned to die, and is based on true accounts. In both works, as well as in *Chūshingura*, narrative cues, physically played out onstage, create a familiar gendered patterning, in which the present is defined through past narratives of gender. They also suggest the unavoidable, tragic nature of this patterning. Despite the apparent agency and physical action of men in Saegusa's works, the ensuing tragedy of their struggles regardless of circumstance and decision seems to position *giri/ninjō* as a tragic flaw of Japanese men. While male characters of these stories of tragedy were constructed as strong agents of the narrative the woman continues to be mobilized as a symbol of suffering, innocence, and a victim of fate, naturalizing sexist representations of women in opera.

In addition, Saegusa's works function to represent Japan as a "political victim" while undermining its colonial history, especially in the context of WWII. A clear example of this can be seen in Act One, Scene Two of *Jr. Butterfly*, where J.B. gets into an argument with his superior, General McCallum:

McCallum: Does this country plan to start a war against the United States?

J.B.: It's the United States which is forcing Japan to do so (Saegusa 2012).

This small exchange suggests that Japan's involvement in the Pacific War, certainly in its war with the U.S., was a result of uncontrollable outside forces, leading Japan into its tragic fate. Both *Jr. Butterfly* and *Kamikaze* present a narrative that

victimizes Japanese involvement in the Pacific War as an unavoidable consequence of “tragic flaw.” Honor-bound men are trapped in a decision between following through with their duty to their homeland and losing their loved ones, or refuting this duty and being swept up in the ensuing tragedies of fate. Akin to this idea, Saegusa, in discussing the motivations behind the narrative message of *Jr. Butterfly*, explained that the “U.S. relationship with Japan is like the relationship between a man and a woman,” specifically citing Japan’s forced “obedience” to the U.S.⁴⁹ If this is the implication behind Saegusa’s representations of Japan as a victim, Saegusa’s opera works to align “Japan” with Saegusa’s own construction of the women in his operas as obedient sufferers and victims of circumstance. Other moments in narrative support this idea of “Japanese victimization” as well.

Saegusa’s operas, especially *Jr. Butterfly*, became extremely popular and gained many positive reviews. This popularity itself might be proof of Japan’s successful domestication of opera. The postcolonial scholars Naoki Sakai and Hyon Joo Yoo describe Japanese victimization as a popular phenomenon in the post-Pacific War era (Sakai and Yoo 2012: 15 – 21). Sakai and Yoo explain that victimization unifies Japanese in shifting their role from oppressor to oppressed. In doing so, it undermines Japan’s colonial historical past as a colonizer. Seen in this light, the popularity of *Jr. Butterfly*, which functions within a victimization narrative, might indicate the prototype of a successful case of “opera domestication” that I have discussed in this chapter—Japanese opera artists continue to succeed through internalizing operatic forms within their own national and cultural narratives. In the same vein, *giri/ninjō* also unites Japanese through connecting Japan’s past to

present struggles of Japanese post-war identity. In this way, gender and the body become a way in which to negotiate and synonymize past and present, Japanese identity, and post-war victimization, all within the context of operatic form.

Thus, through his active appropriation of operatic themes into an articulation of “Japaneseness,” Saegusa is a prominent and important example of narrative cues and onstage action as a means of domesticating opera within Japan. In this context, the pattern of Japanese identity articulation known as *giri/ninjō* acts as a patterned form that comes to signify many layers of identity beneath the surface level presentation of conflict between duty and love, while domesticating opera as a tool for the performance of these layers. Nonetheless, as I have discussed, Saegusa’s appropriations of opera function while continuing to sacrifice women as passive victims of a male-centered world, and also while reproducing post-war victimization interpretations of Japanese historical identity, especially in the case of *Kamikaze* and *Jr. Butterfly*.

As this chapter has argued, the concept of *kata* is useful for considering how opera has become domesticated in Japan. The performance and consumption of the body through patterned forms, layered with meaning and resonant with patterns in the Japanese social and cultural environment, becomes a means in which the “operatic body,” and the operatic form, are domesticated within Japan. The training process for singers, seen particularly in the body disciplining of *Konnyakuza*, becomes a way in which opera is internalized within the body. This channels into the production and consumption of familiar, tactile forms, seen and “felt” through

one's own lived experiences within the Japanese social environment. Composers, too, have a role in domesticating opera through the use of narrative patterns, seen, for example, both in the works of Konnyakuza composers and in the codified works of Shigeaki Saegusa.

Further, the use of *kata* in opera is also a means of articulating Japan's past within Japan's modernized present. In *Tears of Longing: Nostalgia and the Nation in Japanese Popular Song*, Christine Yano discusses the implications of *kata* in relation to enka, a popular Japanese music genre. Through *kata*, she writes, "...enka denies that the past is past and provides a space within the present where the values, interactions, and emotions associated with the past can continue to exist. ...By taking the past as patterning, enka is able to evoke the patterning of the past even as it pushes patterns to new limits (Yano 2003: 27)." Applying this to the case of opera, I believe that *kata* accomplishes two important things – first, in reading Japanese cultural gesture in these works as formulaic patterning, opera evokes Japanese social contexts while pushing these gestures into new contexts through their articulation within opera. Secondly, in considering *kata* as inherently tied to Japan's past, the use of *kata* in opera implies a method of situating Japan's cultural past within Japan's modern present, rather than an either-or of rejecting a Japanese past in the process of embracing modern (i.e. Westernized) Japan. In fact, one could argue that the use of physicalized *kata* in opera functions in part as a rejection of modernity as equating to "Westernization," instead utilizing opera as a means for articulating a Japanese cultural past *as present*. Through physicalized *kata*, which externally and internally shape Japanese bodies and minds, opera becomes

domesticated into the context of Japanese cultural expression, affirming Japanese culture within Japan's modern present.

Through *kata*, producers, performers, creators, and audiences⁵⁰ are all “doing” opera, on all levels of creation, production, and consumption. Through various layers and meanings of physical patterning in Japanese opera, Japanese experience is defined and reified. In this way, opera becomes domesticated as a tool for defining “Japan” through physical patterned form.

Chapter 4: Language, Sound-Symbolism, and the Cultural Diversification of Opera

“Zaku-zaku! Goku-goku! Gatsu-gatsu!” Three days after attending Konnyakuza’s rehearsal for *Club Macbeth*, I was working through a stack of newly acquired opera DVDs at an Internet Café near my hotel in Tokyo’s Akihabara district. During a break in Konnyakuza’s rehearsal, I had purchased DVD recordings of several recent productions by the company in their store, which is attached to the rehearsal space. I was now currently watching a production of *Henshin* (*Metamorphosis*), based on the short story *Metamorphosis* by the author Franz Kafka. This particular performance was recorded in Budapest, as part of Konnyakuza’s international tour to Bucharest, Budapest, Vienna, and Prague during the summer of 2009. The opera loosely follows the location, mood, and narrative of Kafka’s short story, in which a young man wakes up to find himself inexplicably turned into a cockroach, and he and his family attempt to adjust to this new situation. In a scene featured near the end of the story, three guests renting rooms in the protagonist’s house are eating a meal in the dining room, but leave in a fluster after discovering the cockroach being harbored within the house. This scene is based on Kafka’s original story, but what makes the opera scene unique is the use of Japanese onomatopoeia as a means for domesticating the group of Austrian Jewish travellers within the context of a Japanese sound-symbolic form. For instance, the “ah” vowel, which is sung as a vocalize in a series of harmonic minor flourishes symbolic of “Jewish” prayer prior to eating, becomes the impetus for launching into

an increasingly emphatic series of onomatopoeia that refer to particular actions for eating food, such as *zakuzaku* (cutting meat), *gokugoku* (drinking), and *gatsugatsu* (eating gluttonously). This use of familiar onomatopoeia turns the scene into a recognizably humorous and more intimate culture production for Japanese audiences, while maintaining surface connectivity to the original context of the work through the musical vocalize and continuing musical material. In this way, language and music become used in tandem to straddle multiple cultural contexts framed within the opera.

In this chapter, I argue that language becomes a primary tool for opera composers in *diversifying* the form and function of opera, challenging both Western cultural theory and authority in discussing the dynamics of opera in non-Western contexts. Languages, as symbolic structures, are used as tools for negotiating between processes of internal domestication and external influence of opera among Japanese composers. Through adapting music and the singing voice to language setting, Japanese composers actively engage in diversifying opera as a space for cultural expression. “Domestication,” as defined and discussed in the previous chapter, is an important aspect of creative and consumptive engagement with opera in Japan, but also suggests an insular experience, in which opera is created and adapted for the sole purpose of Japanese appropriation and consumption. Opening this concept of domestication further, I consider opera production both in Japan and in international contexts as a method of cultural engagement aware of its “Western” origins and its positionality straddling internal and external factors. Composers actively engage in diversifying opera as a space for many layers of cultural

expression through adapting musical materials and altering operatic structure in the process of setting Japanese, or by “borrowing” cultural concepts and languages as symbols and reorienting them as a means of cultural and individual expression. Composers also actively offer compositional tools for diversification of the form, referring to this active process of responding to homogeneity through both claiming and creating channels for opera access. Rather than accessing “Western opera,” however, composers change the form of opera into one capable of new modes of cultural intimacy. Composers engage with operatic materials as a means of self-expression, often rejecting the idea of needing to assimilate to an assumed “Western” expression, and mobilizing this rejection onto an international, or internationally-aware, platform. In so doing, composers challenge the positioning of opera as a form of “Western” cultural expression that denies other forms of cultural expression. Japanese artists suggest that language, music, and culture are not homogenous, but can be borrowed, negotiated, and shifted fluidly in order to diversify the form as capable of different means of cultural expression. Composers imagine opera as a heterogeneous art form, recreating it as a flexible platform in which people from many cultural and individual contexts can belong to and take ownership of it.

I use the term “diversification” to suggest that opera creation by Japanese composers is often an active process of opening up spaces where people from non-Western cultural experiences can participate in opera making practices, and a space of creative engagement in which multiple cultural experiences and cues can be framed, articulated, and expressed. Both language and the singing voice become

critical tools in this process, as they exist in the “interstices where body, culture, emotion, aesthetic, and discourse meet (Utz and Lau 2013: xvi).” On the surface, the use of onomatopoeia in Hikaru Hayashi’s *Henshin* functions primarily to turn this geographically and culturally specific scene into an intimate Japanese cultural production, akin to the discussion of opera domestication in Japan through the body discussed in the previous chapter. However, this becomes complicated when considering how the language of the “meal” scene straddles musical content, as well as how this process becomes performed and consumed abroad. *Henshin* thus becomes indicative of how opera can function as a cultural site, and suggests a process for diversifying operatic engagement through exhibiting the ways in which multiple cultural contexts can be embodied and expressed in opera. In engaging with language setting, both as a determinant for the creation of musical content and structure, and as means of symbolic gesture, composers actively navigate through domestic and international contexts in the process of expressing and articulating their own cultural and individual experiences. In this context, I argue that language becomes a tool for diversifying opera as a form in which many cultural experiences can be framed and expressed. In doing so, these Japanese operas suggest new directions and possibilities for opera as a form, challenging the narrow-minded orientalist concept of East vs. West and encouraging an active awareness of and engagement with the relationships between opera, language, and culture. Even more so, however, this process of diversification acts as a case for needing new cultural frameworks in considering the globalization of opera. In rejecting

“Western” authority as the central locus of creation, the form of opera is moved into new directions for cultural diversification and expression.

I begin this discussion below by considering the connectivity between metric pulse in classical music and the stress and structure of European languages, and problems that this inherently suggests in setting Japanese, which ascribes to a system of stress and meaning-making based on pitch rather than duration. From this position, I suggest that Japanese composers have agency in subverting “Western” classical form by intentionally aligning new melodic material with the contours and construction of spoken Japanese. I follow this with examples of language and musical setting from three composers. Through transcriptions and analyses of segments from Hikaru Hayashi’s *Henshin*, Tokuhide Niimi’s *Shiroitori* (White Bird), and Minoru Miki’s *Joururi*, I consider how language affects musical material, how the symbolism and assumed meanings of language become tools for identity formation, and how the singing voice adds further layers of identity articulation to language and musical materials. In each of these examples, language becomes crucial for negotiating Japanese-composed opera amidst an international backdrop. Straddling internal and external influences, composers present various tools and concepts for expanding the meanings and structure of opera as a form capable of shifting cultural and individual expression. In actively seeking to diversify opera, and mobilizing this challenge to opera as a solely “Western” form of expression, Japanese composers have become advocates for the capabilities of opera as a form of expression that can be claimed by people from non-Western social and cultural backgrounds.

Language Stress, Setting, and Identity

In this chapter, I consider the use of language in relation to the singing voice, and how languages, as sound-symbolic forms, become tools in suggesting culturally significant meanings and asserting identities beyond word meaning. As part of my literature review in Chapter 1, I included a discussion on language, the voice, opera, and identity, citing scholars such as Roland Barthes, Frederick Lau and Christian Utz, and Mladen Dolar. As these scholars articulate, identity formation is closely linked to the formation of language, and is further complicated when considering language as presented through the singing voice and as a component of opera. Language, capable of presenting a shifting articulation of place, culture, and identity, is frequently a crucial tool in the diversification process of opera for Japanese composers. By using language as impetus for altering the basic structure of musical content, or by suggesting meanings through shifting musical content across languages and dialects, composers challenge the basic form of opera as Euro-centric, and present new directions for the identity formation capabilities and underlying structural components that comprise operatic content. Through the orientalism of classical music and opera, the use of European versus non-European languages has various implications for accepting or challenging ideologies implicit in the form of opera – namely, challenging the “West” as the source of operatic “authenticity.”⁵¹ Language also becomes a means of domesticating works locally, or situating a work within a historical trajectory of either the form or the place in which the work is being performed. The voice, as an articulator of language and music, also becomes used as a tool for negotiating this complex web of assumption, accepting or

subverting structure and containing the potential for diversifying meanings within opera. For the purposes of this chapter, however, I consider the “voice” principally as the articulation of compositional blueprints created by composers.⁵² I am especially interested in the compositional tools of composers themselves, and in how language setting is negotiated and realized. Through analyzing the language setting of several works, I intend to show the creative capacity of composers themselves in using language as a tool for diversifying opera as a genre that can be claimed by people from diverse backgrounds. In the process, I argue that composers change the format of the genre itself from an inherently “Western” construct into something new.

Although language setting is an important aspect of both domestication and diversification of opera for Japanese composers, setting language presents potential challenges within Japanese-language opera. There are two primary reasons as to why Japanese is often difficult to set in the context of *bel canto* singing. Firstly, classical music developed historically around European language and communication, meaning that the structure and stress of music is closely linked to the natural rhythms and flexible intonation of European language, creating problems for any language that is not based around “stress accent.”⁵³ Secondly, Japanese is a highly context-sensitive language, and any distortion of the intonation of Japanese, which is used to differentiate the beginnings and ends of words, may also muddy the meaning of words and phrases. Japanese language, as a non-European language, and as both an articulation of identity and a subversion of expectation, has the potential for both domesticating opera within Japan and

challenging the orientalist assumption of opera as a “Western” construct. However, as discussed in the context of libretti translations in Chapter 2, the natural speech rhythms, syllable accentuation through pitch, and limited intonation of Japanese language means that either language or musical content itself must be adjusted in order to layer both music and language together. Classical music, through its ties to the cadence and structure of European languages, can therefore create challenges for domesticating song and opera through the use of Japanese language.

In Western languages, generally speaking, syllabic stress is based primarily on a combination of intonation, duration and volume. Stressed syllables are often either elongated, accented, or spoken at a different intonation than unstressed syllables, or “weighted” through a combination of these elements. However, the way in which stress is indicated is relatively flexible, and there are many ways to create emphasis through a combination of these elements. In setting European languages to music, composers often place stressed syllables on “strong” beats, or, in common time signature (4/4), the first and third beats of a measure.⁵⁴ Syllabic stress here is determined largely through the cadence and metric pulse of music, and this often informs how words are layered over music, with careful attention paid to which words fall on which beats. Pitch and harmonic movement assist stress through movement between dissonance and consonance, or in text painting,⁵⁵ but are less important than metric stress and cadence in making sense of a word or phrase in song. Generally speaking, setting the same text to wide leaps, contrasting pitch movement, or no pitch movement at all are all equally possible without damaging the comprehensibility or meaning of a phrase. As melodic material and text

combinations can be flexibly treated, singing alternate words for pre-existing music is both possible and, in fact, fairly common in Western music practice. Setting the same music to text from different European languages is also usually possible without any loss of meaning – as long as care is taken to match the rhythm and beat stress of the music to the language.

In contrast, Japanese stress is determined almost entirely through intonation. In interviews, several composers and musicians made the claim that the Japanese language “has no rhythm.” Although there is a certain rhythm with spoken Japanese, where “syllables,” or sound units, are given equal length, this is true in the sense that cadence is not a fundamental component of Japanese structure, and that rhythm is not a component of differentiating sound units or determining meaning in Japanese. Instead, “stress” is given to sound units following changes in intonation. Unlike many other languages in East Asia, which use tones to distinguish word meaning, Japanese uses a drop in pitch to distinguish the beginnings and ends of words. This system is referred to as “pitch accent,” as opposed to “stress accent,” as is used in most European languages. As Japanese uses a limited range of consonant and vowel sounds⁵⁶, and context is such an important part of the Japanese language, being able to differentiate the beginnings and ends of words is very important for discerning the meaning of a word or phrase. In addition, spoken Japanese uses a relatively limited range of intonation, with speech generally being divided into high, middle, and low tones. As a result, through a combination of rhythmic similarity, limited intonation in speech, and pitch accent, Japanese can be difficult to set musically. As discussed in chapter 2, this has been the source of many debates for

artists, scholars, and critics for many decades, and has been partially responsible for the lukewarm reactions of Japanese audiences to many productions of “Western” opera performed in Japanese, as either music has to be altered or meaning must be lost in the process of translating European-language works into Japanese.

Another problem in translation is that sound units are not syllabic, but are designated as moras, or *haku* (拍) in Japanese. A mora is a rhythmic unit that is similar to a syllable, but has several key differences. In Japanese, long vowels, double consonants, devoiced vowels, and the syllabic *n* (ん) are all examples of moras, which receive their own rhythmic “beat.” A word such as *Tōkyō*, which is generally considered a two-syllable word, is actually a four-mora word in the Japanese system. The syllables *to* and *kyo* both contain long vowels, and so the division of moras in this word can be thought of as *to*, *u*, *kyo*, and *u*, giving the word four separate rhythmic “beats” of essentially equal duration. This becomes an important difference in the setting of Japanese to classical music, as the syllable is the traditional rhythmic unit in which vocal music is categorized. Passages of vocal music are often set as either melismatic, in which one syllable is sung over several notes, or syllabic, in which each syllable is one note in length. However, as a language broken into moras, arranging rhythmic units of Japanese to classical music as syllables can compromise the clarity and structure of the language. “Syllabic division,” therefore, becomes yet another complication in the translation and appropriation of classical music structure for the Japanese language.

Setting Japanese language to pre-existing Classical music thus presents many difficulties, although it is still commonly done in Japanese performances of Classical

song and opera. During an interview, the composer Tokuhide Niimi described the flexibility of European languages in music setting by quoting a passage from Schubert's setting of Wilhelm Müller's poem "Gute Nacht."⁵⁷ As Niimi stated in our interview, "In European language, you can change the music and still be able to understand the text. If you, for example, were to take Schubert's song Gute Nacht, [...] and change the melody so the line ascends instead of descending, [...] the text would still fit with the music. With Japanese, the melody can only happen a few ways, because otherwise, the words wouldn't make sense. Like this, European languages are more flexible."⁵⁸ Translating Classical music from its original language into Japanese has been fairly common among Japanese Classical music performers and consumers since the late 1800s, as can be evidenced by the late 19th and early 20th century debates over Japanese language in classical music (see chapter 2).⁵⁹ Although this arguably serves the function of domesticating classical music within Japanese social environs, a problem arises in that performers must sacrifice the natural stress and structure of spoken Japanese in order to retain original musical content not conceived for "pitch stress" languages. Ultimately, this creates an uncomfortable juxtaposition between familiar language and symbols in an "unfamiliar" organization.⁶⁰ Compared to the flexibility of European languages in conforming to various melodic lines, Japanese language is highly sensitive to pitch and melodic movement. Japanese, in this way, is naturally challenged to fit within a structural system that is based on discerning meaning through duration, volume, rhythm, and cadence, rather than melodic contour.

While pushing Japanese into pre-existing music often results in distorting the language into the musical context, it is precisely because Japanese evokes a different organization of ideas that it also becomes a powerful tool for subverting the assumed construction and cadence of “Western” music. I argue that language as a tool for developing new musical materials ultimately creates a platform for opera as an alterable form capable of expressing and communicating to a wider variety of cultural identities. In creating new music featuring the voice, Japanese composers have an opportunity to create original melodic content that can be intentionally aligned with the contours and construction of natural spoken Japanese. Composers, in organizing musical content in this way, use composition as an outlet for challenging the content and form of “Western” classical music in general, which is, in part, formulated specifically around the understanding and construction of European languages as being cadence and rhythm based. Reconstructing musical material around Japanese language challenges the belief that classical music has anything innately “Western” about it, subverting the power in which the Western world assumes over Classical music. In addition, as I will argue below, composers utilize languages as a means of maneuvering and negotiating their space as both part of Japanese society and as part of a global network of classical musicians in the late 20th and early 21st centuries. Some composers, in shifting and actively renegotiating their language of choice in setting opera, use the assumed power of European language in order to negotiate identity and simultaneously domesticate and mobilize their compositions, locally and internationally. Language, in this way, becomes a tool in which composers can select and negotiate their method of

communication, while challenging the assumed form of opera as a communicative tool as it has existed previously. Thus, I would conclude, composers who set languages actively claim a certain power in writing their own music. In particular, creating and structuring music specifically around the intonation of Japanese language appropriates the entire structure of “Western” classical music into a meaning-making system based around Japanese expression. In decentering opera through language, the cultural logic of the form itself is changed. As well as demonstrating the diverse capabilities of opera in varied cultural contexts, I believe that this suggests the need for new cultural frameworks in considering the globalization of opera in non-Western contexts.

Henshin – Language, Diversification, and Decentering “Western” Opera in Hikaru Hayashi’s Works

Many composers of opera have explored their own methods for crafting musical materials around the speech patterns of Japanese language. The specific way in which each composer chooses to set Japanese is elastic, and highly dependent on individual context, but in every case, composers assume special treatment and care for setting Japanese as separate from “stress accent” languages. In the following paragraphs, I use Hikaru Hayashi’s 1995 work *Henshin* as a case study in order to discuss several methods in which composers may address the challenges of setting Japanese in the context of opera. Although every composer generally deals with this challenge in different ways, each concerns him/herself primarily with the challenge of adapting *rhythm, cadence, and intervallic movement*.

In addressing these concerns in Hikaru Hayashi's opera, I hope to also suggest that language is often a crucial tool in reorienting these musical components into a new system of organization and meaning. I will present and analyze the language setting of *Henshin* by using and discussing transcriptions of several examples from this opera as a way to demonstrate the potential of language as a tool for determining the rhythmic and harmonic content of musical materials themselves. Music in Japanese-language opera itself often shadows, accentuates, or offers subtext to the challenge of form inherent in the use of Japanese language within opera. In addition, I will consider how languages are used as symbols in order to convey various cultural ideas, or to navigate through domestic and international contexts for opera production. As the below case demonstrates, composers use language as a tool, rather than a crutch, for both individual creativity and identity articulation, rejecting opera as a homogenous art form. Through the negotiation of language with musical content, and in rejecting a homogenous cultural construction of opera, language becomes a means for altering the cultural logic of opera as a process of diversifying the expressive capabilities of the form.

Hikaru Hayashi and Kyoko Hagi, through the umbrella of Konnyakuza, have worked concurrently to develop ideas related to the use of language as a means of opening opera as a form capable of diverse methods of cultural expression, claiming opera for themselves in the process. Importantly, both composers adapt musical structure to Japanese language on a micro level (i.e. shaping each musical phrase to specific text) and macro level (i.e. altering the larger structural forms of opera, such as aria and recitative) during their composition process, prioritizing language in the

construction of operatic materials. As mentioned above, a primary focus in setting text is in finding methods of adapting *rhythm*, *cadence*, and *intervallic movement* with concern for the natural structure of Japanese language. It is in considering the arrangement of these three musical characteristics, particularly in designing the melodic vocal line, that one can trace the influence of language in the creative process of a work such as *Henshin*. The importance placed on offering a natural delivery of Japanese text also influences how recitative and arias are set in works such as this (macro level of operatic structure). Early in their creative output with Konnyakuza, both composers worked to develop a style of composing opera which blurs “recitative,” “aria,” and spoken dialogue. In this method of delivery, the original function of recitative and aria, in which text-focused recitative furthers the plot and music-driven arias reflect the emotions of characters, become diluted in favor of a closer through-relationship between language, drama, and music within a composition⁶¹. In Hayashi’s and Hagi’s works, there is little differentiation in the rhythm, music, and delivery of text between recitative and aria, as I will demonstrate below through transcription analyses. Both of these conceptual structures become blurred in favor of music designed around language and drama. In appropriating opera as a vessel for Japanese language, and in reimagining the overall structure of operatic works, the ideologies and cultural homogeneity assumedly inherent in the form are also challenged and reinterpreted in the process.

In addition, both composers utilize languages as symbolic forms for navigating the articulation of multiple identities and contexts in opera, which leads me to interpret language not only as a tool for the appropriation of music and the

domestication of opera, but also as a method for creative engagement beyond one social context, capable of presenting a shifting articulation of place, culture, and identity. A reoccurring technique employed by Hikaru Hayashi is the straddling of musical content with language, where each carries separate cultural connotations, but are juxtaposed together in order to shift between or articulate multiple identities. Another crucial technique is using language as a carrier of meaning beyond text – in other words, setting a particular language, dialect, or tone as a means of symbolic gesture. What languages “mean” vary by case, but by shifting languages within a production, the composer expects the listener to comprehend contexts across history, class, place, or culture. This use of language suggests that composers are not merely domesticating opera into one particular context, but are opening up the possibilities of opera creation for multiple modes of understanding and meaning-making, as a complex cultural site. Through operas such as *Henshin*, Hikaru Hayashi acts as an example of how many Japanese composers engage with opera through language, both in terms of appropriating musical structure and for opening the possibility for articulating multiple, shifting cultural identities.

In order to demonstrate examples of Hayashi’s process for utilizing language as a tool for the appropriation and cultural diversification of opera, I have transcribed several sections from Konnyakuza’s DVD recording of Hikaru Hayashi’s *Henshin*, made in 2009 during a tour to Eastern Europe. *Henshin*, as discussed above, is a musical setting of the short story of the same name (*Metamorphosis*) by Franz Kafka. Kafka is known for his absurdist take on mundane events, and this short story is one of Kafka’s most well known works. In his approach to setting the

opera, Hayashi orients the work within its European location through various references to Judaism, location, and culture, interwoven through text, visual imagery, and music. The opera is initially set at a house gathering in Japan, as a man reads Franz Kafka's work to a group of friends. Quickly, as the story progresses, the man begins to act out the role of Gregor/ the cockroach from the story, and as the other characters assist him, the plot melds within the first several minutes into an acted account of Kafka's story.⁶² This straddling of location, between Japan and Eastern Europe, is apparent in Hayashi's setting of music and text. As we will see, language becomes a powerful tool for formulating the overall structure of the work, and acts as a good example of Hikaru Hayashi's approach for appropriating the form of opera through the guiding structure of Japanese language.

The first transcription I would like to discuss comes from the end of *Henshin's* Scene 5, in which Gregor's father, brandishing a newspaper, is attacking Gregor. This recitative (Appendix A 1-1) shows several key aspects of Hayashi's process for language setting, in which rhythm and cadence are guided by assumed fixed structures within Japanese language. In considering this transcription, one of the most immediately discernable characteristics suggesting the influence of Japanese is that the text setting is neither melismatic nor syllabic, but moraic, in which each mora, or rhythmic unit, is given its own note. This is common in Hikaru Hayashi's text settings, and is an important aspect in prioritizing the unique components of Japanese during composition. In terms of rhythmic content, notes are often broken down into a designated smallest beat value within phrases or grouped notes, and this rhythmic unit becomes the underlying pulse at which moras

are set. This steady stream of moraic notes is similar to the structure of spoken Japanese, in which each mora is designated as a rhythmic unit, and generally receives the same duration relative to other mora. In the first nine measures of this example, the sixteenth note is the primary rhythmic unit designated for the moraic pulse. However, later in the example, the moraic rhythmic unit is altered – while Gregor’s father continues to use this rhythmic relationship, the characters of Gregor and Gregor’s mother primarily use an eighth note relationship. The chorus, meanwhile, shifts the mora beat duration between mora groupings, using sixteenth, eighth triplets, eighth, and quarter notes as the rhythmic unit for moras across the choral passage. Rather than “breaking the rule” for rhythmic setting, however, I see this as an extension of the rule. The relationships between mora in a given grouping of notes are generally constant, although being able to shift the rhythmic unit from grouping to grouping allows for more flexibility and elasticity in a given phrase.

In both spoken Japanese and in this musical setting, one mora equates to one rhythmic “beat,” of essentially equal duration with other moras. In this flexible setting, moras are broadly treated with relatively equal duration, matching their function in spoken Japanese as rhythmic units, while also being capable of expanding or contrasting depending on what is appropriate for upholding the drama or musical line. This is a clear case of adapting music to language, rather than compromising language for the sake of musical content, and the flexibility of the system Hayashi has devised creates opportunities for exploring the expressivity possible through the context of Japanese language. In addition, in placing equal importance on long vowels, double consonants, devoiced vowels, and the syllabic *n* (

ん) in “syllabic” setting, all language characteristics particular to Japanese and indicative of a moraic system, the mora is given the ultimate authority in defining the basic rhythmic unit of vocal lines. By designing text setting around the relatively equal duration of the mora, Hayashi has appropriated and retooled a musical system designed around cadence, rhythm, and European language expressivity in order to reflect the structure and expressivity of spoken Japanese.

One other important characteristic of Hayashi’s method for setting text rhythmically is the way in which moras are grouped. Hayashi often groups moras into units of five or seven notes, broken up through notes of increased duration, rests, or changes in pitch. This grouping method is suggestive of traditional Japanese poetic meter, in which stanzas are grouped in combinations of five and seven mora. This system functions to break phrases down into groups and assists in clarity of meaning, important in a context-sensitive language such as Japanese. Of course, writers of traditional poetry in Japan often took advantage of the ambiguity of language as a poetic device, but this grouping system gives a basic cadence to meaning-making, guiding listeners to consume particular groupings of mora as one idea. For Konnyakuza’s aesthetic goal of operatic accessibility, this grouping system provides a similar role, guiding listeners to consume collections of mora as groups in order to help guide consumers in how they assume meaning from text. Creating this framework also functions both to further empower Japanese language as a source of creation, expression, and meaning-making in opera, along with creating another parameter for text setting with which to allow further creative outlets without sacrificing the integrity of language.

In transcription A 1-1, I have indicated sections in which notes are grouped in either five or seven moras in order to demonstrate how this system appears musically. As the transcription shows, a majority of mora groupings consist of five or seven beats, or a combination of five- and seven-mora fragments (10 mora can be divided into two five-mora fragments, 12 mora can be divided into seven- and five-mora fragments, and so on.) As can be seen in the transcription example, mora groupings are most commonly divided by rests, as in the eighth note rest at the end of measure 3, or increased note values, as seen in the eighth note extension in the last mora of *ochituite* or the quarter note extension in the last mora of *daga*, both in measure 2. Changes in pitch also help to break mora into smaller units, although this method is less obvious. An example of this can be seen in the moraic groupings in measure 1.⁶³ Assuming this system as a general rule for text setting based on the prevalence of five- and seven-mora groupings throughout this transcription and across Hayashi's operas, exceptions to this grouping system likely function similarly in preserving the meaning of particular phrases. An example of this occurs in measure 3, where the first mora grouping consists of six moras. The word in question is *shihaininga*, which naturally contains six mora (*shi-ha-i-ni-n-ga*), making it impossible to fit the word into a five-mora grouping, and difficult to fit the word into a seven-mora grouping. Japanese poetry and writing are often filled with these exceptions, and here is no different. Interestingly, the measure starts with a sixteenth note rest, which may function as a "ghost" mora, musically taking the place of a vocalized mora. The segmentation and grouping of musical fragments, then, are appropriated and organized within the pursuit of textual clarity. The overall guiding

factor of five- and seven-mora segments, based on common Japanese poetic structure, creates a strong connectivity between the musical rhythm of vocal lines in Hayashi's works and language structure specific to Japanese culture and language organization. This grouping system acts as a basic tool for Hayashi's musical setting of the vocal line, and can be traced throughout his work.

Hikaru Hayashi's setting of pitch is also closely tied to the formation and structure of Japanese language. The second transcription from *Henshin*, A 1-2, is taken from the lead character's "aria" / song at the beginning of scene 2, where the man reading *Metamorphosis* to his friends begins to act out the role of Gregor / the cockroach. Oishi Tetsufumi's singing voice is noticeably similar to the way in which he speaks, with a breathy, casual method of vocal delivery that dilutes the otherwise sharp juxtaposition of speaking and projected *bel canto* singing. In this particular example, I have also transcribed moments where Tetsufumi slides upwards into notated pitches. Due to the relative speed of the sixteenth note delivery, this sliding around the pitch mimics the impreciseness of pitch when speaking, as well as the general rise and fall of the speaking voice. The casualness with which Tetsufumi delivers his lines works to naturalize the operatic voice, making it feel as though it is an extension of the spoken dialogue that occurs just before the aria begins. Through bending into pitches, melodic lines become a suggestive contour, diminishing the otherwise drastic shift between speech and song. The operatic voice becomes appropriated into an extension of spoken Japanese, appropriating the timbre of *bel canto* singing as a means of expressing Japanese text and drama. I have also mapped the melodic contour of Tetsufumi's spoken reading of the first line of *Metamorphosis*

as a comparison to how he sings the same text at the opening of the Blues aria. As one can see, the motion and rhythm are both essentially identical, which leads me to infer that the contours of the melody for this aria are based partially on the natural pitch fluctuations of spoken Japanese. The relatively limited range of intervals in the vocal line reinforces this thought. The largest interval is an augmented fourth, which occurs both in measure 11 and in the jump between measures 20 and 21. The majority of movement is stepwise or by 3rds, mirroring the relatively small range of pitch in spoken Japanese. However, the total range of the segment I have transcribed is a minor 9th, suggesting the flexibility of reaching a larger range through incremental movement. In addition, the use of intervals in dividing groups of moras is identical to the use of intervals in the Scene 5 example. In measure 15 and 16, for example, the second mora following a pitch change becomes the first mora of a new subgroup. The way that pitch functions in this aria is therefore similar to spoken Japanese in that it informs points of stress, division, and mora groupings. As this example shows, the operatic voice and the setting of pitch both become tools for the expression and delivery of Japanese language.

Stepping back to consider these methods for setting text on a macro level, the traditional organization of opera, split between recitative and aria, also becomes appropriated for the purposes of text setting. Comparing the text setting of this song from Scene 2 and the transcription from the recitative of Scene 5, there is little discernable difference between how Hikaru Hayashi sets these forms. Techniques for setting text, namely the organization of five- and seven-mora groupings, the equal rhythmic duration of moras within a given grouping, the generally

incremental movement of intervals across a larger range, and the use of pitch in determining how moras are grouped, are equally present in the design of arias and recitative. The density and texture of instrumental accompaniment is also not altered in preserving differences between aria and recitative, but rather shift based on the narrative and drama of a particular scene. As such, the greatest differences in text setting occur between individual songs, rather than between recitative and aria. Style and tone may shift depending on the context of what is being sung, creating a fluidity to the production that transitions based on dramatic, rather than structural, content. The primary divide between recitative and song is in the text itself – songs in Hikaru Hayashi’s production serve to provide context to the story, whether reflecting on a character’s actions, sharing more about what a character thinks, or providing social context to the drama. Spoken text adds color or dramatic effect to a particular moment in the drama of a piece, but also becomes incorporated as a tool in promoting the text, drama, and forward momentum of a work, seamlessly occurring in the midst of both song and recitative as another creative tool. Language is thus empowered as the driving force in creativity throughout the work, and drama and text become the impetus for shifts in musical content, rather than adhering to expectations and limitations of musical structure.

Although the formation of particular structural tools might suggest the limitation of musical content in the pursuit of textual clarity, there are plenty of examples in Hikaru Hayashi’s works that stretch these tools in the pursuit of dramatic impact. The transcription A 1-3, from Scene 11, is a duet between Gregor and his sister. This transcription is an example of the differences in musical content

determined by drama, rather than structural format. This song is set lyrically as a result of stretching the moraic rhythmic unit to an eighth note at a tempo of 126 = eighth note, or 63 = quarter note. Certain liberties are also taken with the pitch setting, with more motion from note to note and a wider overall range, stretching across an octave and a sixth in Gregor's part. However, the structure of the aria is still arranged by moraic groupings, meaning that sound is still being organized and grouped based on the structure of Japanese. This work is also notable for its use of mixed meter, which is common for both Hikaru Hayashi's and Kyoko hagi's music. Mixed meters unbalance the steady metric beat of common signatures, which themselves are based partially on the cadence and metric pulse of European languages. Particularly in relying on time signatures such as 5/8 and 7/8, which are prevalent in this example, Hayashi eludes to the moraic subdivisions that drive his musical settings. Also, in changing subdivisions from measure to measure, Hayashi unbalances the steady metric pulse of common signatures, and allows more possibilities for arranging stress based on changing subdivisions that can be adapted to individual words, phrases, and groupings of mora. Meanwhile, the flexibility of *which* note is receiving stress, and the flexibility of setting tempo and duration of moras, means that a lyrical approach to text setting is entirely possible within a mixed meter setting, as can be seen in this melodic aria.

Language is clearly an integral part of the organization of music in Hikaru Hayashi's operas, as suggested by *Henshin*. However, rather than seeing language here *only* as a tool for domestication, I believe that language becomes a tool for expanding the expressive possibilities of the form, altering the cultural logic of the

form itself in the process of diversifying opera for increased possibilities of cultural intimacy. This argument stems from another use of language within new operatic works, as a series of sound-symbolic systems that can be used to negotiate and shift across historically, culturally, and class-informed identities. The form and articulation of language signifies ideas beyond the organization of music and the meaning of text and narrative. To unpack this idea, and how it comes into play in the creation and consumption of opera, I would first like to consider the use of onomatopoeia in *Henshin*, previously discussed at the beginning of this chapter. In Scene 13 of *Henshin*, three guests are renting rooms in Gregor's home, and as part of an extended scene, perform a quick prayer before eating a meal in the house. While the use of onomatopoeia turns this scene into an intimate cultural production, the juxtaposition of music connects the scene with the original social and cultural context of the source material, allowing for multiple articulations of culture to be simultaneously present. Below, I argue first for the use of onomatopoeia as a distinctly Japanese linguistic marker, before articulating how the use of music and certain vocalized sounds become used in tandem with the cultural markers of language in order to straddle multiple cultural contexts framed within the opera.

Onomatopoeic words, or words that phonetically imitate, resemble, or suggest the source of the sound that they describe, are especially prevalent in Japanese language as an important descriptive component of the language. In her book *The Sound-Symbolic System of Japanese* (Hamano 1986), the author Shoko Hamano presents a detailed study of Japanese mimetic, or "representative," words, which she argues consist of formulaic patterns that can be traced to the older

Yamato system of vowel/consonant phonation, and suggest the unique place of mimetic words and sounds within the Japanese language. Hamano argues that onomatopoeic words often function to supplement the relative lack of descriptive verbs in Japanese. One example presented in the book is of walking verbs. Unlike other languages such as English, which has words such as *waddle*, *totter*, *wobble*, and *stagger* to describe various nuances for “walking,” Japanese has only one verb, *aruku* (to walk). However, onomatopoeic expressions such as *doka-doka* (to walk noisily and violently), *saku-saku* (to walk in soft snow), and *bura-bura* (to stroll), when attached to *aruku*, contain varying degrees of expressiveness and “phonosemantic iconicity” that aid in the contextualization of actions (Hamano 1986: 23 – 24). Mimetic words are unique in Japanese in that they are not only representative of sounds, but also express manners and psychological conditions. Through an in-depth analysis of phonetics and syntax within this sound system, Hamano argues that mimetic words in Japanese often fall into formulaic patterns, with phonological constraints and semantic consistencies that occupy a unique place within the Japanese language.

In the eating scene within Hikaru Hayashi’s opera *Henshin*, the heavy use of onomatopoeic descriptions of eating is phonetically and contextually unique to Japanese language. These mimetic words domesticate this scene within Japanese sound symbolism.. Further, as one can see from transcription A 1-4, the onomatopoeia become more emphatic, beginning with one guest turning the preceding “ah” vocable into an onomatopoeia for eating, “*mugamuga*.” As all three guests sing onomatopoeia, their actions become more frenetic. For example, in

measures 35 – 38, the guests sing “*gokugoku*,” an onomatopoeia for chugging liquid. The three-mora “*gokku*” in measure 37 represents a moment in the staged 2009 version of the scene in which the guests momentarily choke from the speed with which they are drinking, creating a brief stop in sound through the use of a double consonant. The following onomatopoeia, “*gatsugatsu*,” is the most emphatic, and represents eating gluttonously. This build in intensity of onomatopoeic words, first through layering voices and then through increasing the freneticism of actions, arguably adds to the humor of the scene, which, in turn, creates a more intimate cultural production. In this context, language becomes a tool for locating the actions and sounds of these characters within a space synonymous with Japanese social experience.

Contrastingly, the music used in this scene functions to orient the work within its original cultural context. The music used for the onomatopoeias originates from a vocalize that takes place as part of a prayer before the meal. Hands clasped together, the three guests sing an “ah” vocable in a harmonic minor scale. In tandem with the harmonic minor scale, an accompaniment of piano and clarinet, the latter of which uses a low, reedy, buzzing sound and grace note ornamentation, evoke a sound reminiscent of klezmer music.⁶⁴ The guests, who were Austrian-Jewish in the original story, are represented as such here through music and prayer-like gestures meant to evoke this distinction. While the following onomatopoeia function to create an intimate experience resonant with Japanese culture, the klezmer-like music continues, creating a juxtaposition between language and music through the remainder of the transcribed material. Other

cultural markers also occur in the boundary between language and music. In the beginning of this segment, the singers re-articulate the onset of the “ah” vocable every measure, which gives the sung prayer an exaggerated “restart” every few notes. This adds to the humor of the scene in a manner akin to the increased exaggeration of Japanese onomatopoeia, but rather through exaggeration of “Jewish” cultural markers. One other small quirk in the sung onomatopoeia is that the singers roll their “r”s in this segment, as in the onomatopoeia “*dere dere*.” This is certainly not a characteristic of Japanese language, but rather a further exaggeration of the “European-ness” of the characters, in the midst of articulating a Japanese sound-symbolic form.⁶⁵ Through each of these cultural markers, defined primarily in the juxtaposition of music and language, Hikaru Hayashi juxtaposes, articulates, and shifts between multiple identities. The juxtaposition of music and language, as seen here, becomes a tool in navigating between cultural markers, and suggests new directions for negotiating internal and external influences or identities.

One other characteristic that is not uncommonly applied in the creation and production of Japanese opera is the use of multiple languages or dialects within one work. This use of language as a means of creating complex cultural sites, capable of shifting cultural meanings and contexts, creates a particularly powerful case for the effectiveness of language in becoming a tool for diversifying opera. In these instances, language is capable of shifting between and evoking intimate experiences across cultures and classes. The composer, in setting multiple languages, expects the audience to interpret meanings across historical periods, classes, and cultures from their own modern vantage point. Language becomes a symbolic series of

meaning-making systems, or creates opportunities for new meaning based on the combination of these systems, while opening possibilities for more audiences to experience intimacy through the production.

As an example, in the 2009 European tour productions of *Henshin*, language was frequently used as a tool for establishing cultural intimacy with largely non-Japanese speaking audiences. In the production recorded in Budapest, Hungarian was substituted into some of the spoken dialogues as one means of creating connections with a predominantly Hungarian-speaking audience. In the dialogue preceding the Blues aria of Scene 2, for example, one of the singer-actors proclaims, “Shall we begin?” in Hungarian to open the scene while looking directly into the audience, drawing a laugh from the crowd. Use of Hungarian is limited to a handful of spoken lines throughout this production, but each time Hungarian is spoken in this recorded production, there is an audible positive response from the audience. In creating opportunities for cultural intimacy for the audience through tools such as language, the production becomes a platform in which people from multiple cultural backgrounds can claim ownership of the process for creating and consuming opera. Producing a work such as *Henshin* in Eastern Europe was an intentional choice made by the company, as a production that could be shared, appreciated, and “owned” by all involved in the production and consumption of the work.⁶⁶ This use of language and narrative stands in near complete contrast to the way in which opera was initially imported in Japan, where Japanese-speaking consumers were initially expected to passively accept opera as an imported “foreign” endeavor. In redesigning opera as a diversified process of sharing language, culture,

and creativity, Konnyakuza is embracing and encouraging the possibility of opera as a multi-cultural conversation, rather than assuming a one-directional flow of culture.

Shiroitori and Joururi – Multi-Language Operas

I have thus far focused on Hikaru Hayashi's process for adapting music through rhythm, cadence, and intervallic movement in order to alter the form of opera into one capable of expressing Japanese text. In addition, I have discussed the process of using language as a crucial tool in presenting opera as a multi-cultural production, rejecting opera as a one-directional flow of ideas and instead offering ways of reimagining opera as a shared space for cultural creativity, consumption, and ownership. This idea is practiced by many Japanese composers, who use text as a vehicle for the domestication, mobilization, and diversification of works. I would like to expand this discussion by considering two cases of composers using multiple languages within their works. I have selected these works in order to highlight the flexibility of composers in creating and defining the cultural scope of their works. Both composers treat language as sound-symbolic forms, crafting meaning beyond words through their articulation. And yet, the function of these forms differs between composers. The first composer I discuss, Tokuhide Niimi, uses multiple languages in a way that favors Japanese linguistic and cultural experience, decentering "Western" locus of knowledge and meaning-making. Meanwhile, the other composer I discuss, Minoru Miki, uses multiple languages in an effort to shift his opera into different contexts of cultural intimacy, while devising compositional tools that are intended to solve the century-long problem of setting Japanese text to

music pre-composed for European language. In considering the differences of these two composers, I conclude that each composer devises his own methods for diversifying the expressive linguistic scope of opera, individually defining the new, culturally diverse shape of opera for him or herself.

My first example comes from the opera *Shiroitori*, by the composer Tokuhide Niimi. Niimi is a prolific composer and conductor, known especially for his contributions to the orchestral, chamber, piano, and choral music repertoires. Niimi is frequently commissioned as a choral composer, and has considerable experience and knowledge in setting Japanese language across a wide variety of styles and contexts. As Niimi is often commissioned to write for a wide variety of contexts from amateur to professional, his music is diversified to fit the contexts in which he writes. *Shiroitori*, or “White Bird,” is Niimi’s only opera to date, premiering in 2005 at the Aichi Prefectural Center in Nagoya. Although this opera was written for a Japanese-speaking audience, the use of multiple languages throughout the work, along with a poetic, abstracted narrative, symbolic visual cues, and dense, rich orchestral coloration, create a work that seems at face value to be at odds with the active process of creating spaces for intimate cultural experiences discussed in Hayashi’s *Henshin* example. However, in this example, I see a post-modern decentralizing of “Western” opera into a form that prioritizes Japanese cultural knowledge and reorients “West” as a fringe from which to flexibly adapt meaning. In this case, Niimi uses multiple languages as a means of re-casting new culturally-informed symbolic meanings throughout his work, while calling on the cultural,

historic, and class-based knowledge and flexibility of the predominantly Japanese audience in order to interpret these shifting meanings suggested through language.

Shiroitori has been referred to as a “symphonic opera,” and indeed, the opera is very symphonic in nature, with scenes acting almost as movements of a symphonic score. There are several interludes and portions of scenes that are primarily orchestral, and in many other instances, voices often emerge out of or juxtapose against the density and timbral coloration of the orchestra, before collapsing back into the orchestral sound. The Japanese text setting adapts the same parameters addressed by Hikaru Hayashi – namely, issues pertaining to the rhythm, cadence, and intervallic movement of music – using language in order to define and appropriate the operatic voice. The story of the opera is highly abstracted, and told in a non-sequential order, causing each scene to stand alone as its own piece, or movement – however, the presence of the same bodies / voices, and the familiarity of motifs and colors in the orchestra create a musical and visual sinew-ing of the opera into a cohesive whole. The primary theme of the opera is centered on concepts of reincarnation. During the opera, a male and a female protagonist encounter each other in different contexts. In the prologue, both characters meet each other for the “first” time in an ambiguously defined setting, while suggesting feelings of *deja vu* in having met previously. During the first scene, which takes place in 13th century Japan, the woman learns that the male protagonist has been killed in battle. The second scene takes place in the recent past / near future, and depicts a run-down bar in which the man strangles the woman to death. The final scene, taking place in an ancient “before-time,” or beginning, depicts the woman and

man engaging in a ritual and preparing to depart from each other for the first time, beginning the cycle of reincarnation in which they become pulled together again and again across multiple lives, as suggested by previous scenes. Between music, narrative, and imagery, such as the use of white,⁶⁷ the “Shiroitori,”⁶⁸ which is embodied by a physical character onstage, and juxtaposed settings, the ambiguity of structures creates a symbolic “language” born from a conception of reincarnation that situates Japanese experience of authority.⁶⁹

In the midst of this symbolic display, language becomes a crucial component of navigating across wide themes, borrowing languages as symbols in order to construct disparate realities and shift dramatically between symbolic/ cultural frameworks from scene to scene. In addition to *hyoujyungo* (standardized/ modern) Japanese, Niimi also sets French, an older, obsolete Japanese dialect (*kogo*), and an “invented” language created from a mesh of modern Japanese and Latin over the course of the opera. In his use of multiple languages, Niimi’s work shifts into a fascinating postmodern stripping of cosmopolitan Japan, in which time and geographic specificity of cultures are replaced by a constantly shifting concept of “here and now.” From one angle, Niimi’s setting of several languages within this opera suggests the cosmopolitanism of contemporary Japan, caught in a swirl of cultures and contexts. However, in the case of non-Japanese languages, words are not translated or displayed, and the use of old Japanese dialect is also not updated into modern speech through supertitles, suggesting that the words in these contexts are perhaps less important than the mood or coding they are intended to convey. While keeping audiences at a distance from the action onstage, the symbolism that

these languages are intended to convey favor Japanese cultural experience, imagining languages such as French and Latin as tools for Japanese cultural expression. Cultures and symbols are borrowed and mixed to code particular ideas within the context of the opera, and each scene becomes an isolated story, with language as a central component of this process. Recalling Dolar's discussion of the multilayered voice from chapter 1, we see here the underlying power and subjectivity of languages – in this context, words themselves become less important in creating meaning than the language “casing” in which words are coated.

Niimi assumes built-in meanings in each scene through setting different languages within the opera, immediately able to conjure juxtaposed historical, cultural, and symbolic contexts without ever explicitly needing to “set the stage” narratively. The setting of Scene 1 takes place in 13th century Japan, during an undefined battle. The musical setting of this scene is similar to a majority of the opera, but the scene is aurally differentiated by being set entirely in *kogo*, an old form of Japanese that literally translates as “obsolete language”. The presence of this dialect accomplishes several things in the context of this scene. Firstly, it immediately orients the stage action in a historically and geographically specific moment. In doing so, it also implies a pre-modern Japan in which Buddhism was melding with Shintoism as a dominant religion, Japan was being thrust through a series of crises related to the samurai class coming into power, China had become less prominent in Japanese cultural practice, and Japan had yet to undergo the processes of modernization, urbanization, and “Westernization.”⁷⁰ Secondly, it immediately distances the audience from the action onstage. Kanji within this mode

of speaking frequently use different readings from modern contexts, and the pairing of kanji with hiragana is also different. This means that, although kanji are generally used in similar combinations, their readings are often entirely different from modern Japanese. Thus, while general word meanings can be largely understood through reading subtitles, and although the dialect is instantly recognizable as belonging to an older historical and cultural context, it is a form of Japanese that has not been actively used in centuries, rendering it difficult to decipher for modern Japanese-speaking audiences. By not providing a “modern” translation of the sung text, word meaning becomes veiled under its historical context, and the audience is held at a relative distance from the action. However, in favoring the familiarity of kanji, and by creating elements of familiarity through presenting language as coding for the Japanese historicity of the scene, this scene favors the symbolic interpretation of both Japanese speakers and those with a predominantly Japanese social / cultural experience. Despite the distance crafted through the language, this scene also favors Japanese cultural authority in expecting audiences to interpret meaning through kanji and extract meaning through the very act of being intentionally distanced from an assumedly “familiar” language.

Scene 2, which takes place in a loosely-defined recent past/ near future Japanese setting, uses European language primarily as a symbolically suggestive device, further demonstrating the use of language in establishing and negotiating between multiple cultural frameworks. At the beginning of the scene, three prostitutes are playing with a jukebox and waiting for customers in a bar. The scene is largely set in modern Japanese, but this opening portion contains a melody that is

set in French. A recorded singer on the jukebox sings the melody, a French burlesque waltz, while one of the prostitutes sings along. In the 2005 production of *Shiroitori*, no translation was provided for the French, suggesting that the meaning of words is far less important in this context than the mood that the language is meant to establish. Further, near the end of the jukebox song, the prostitute does not sing the words to the end of the song, ending the song uncertainly by humming and hanging on to the final phrase of the melody. This seems to reinforce the construction of French language as “nostalgic memory” and suggestive symbolic system, rather than as conveying meaning through particular text. In the context of this modern street scene landscape, particularly when juxtaposed against the historical stoicism of the previous scene, French is used to code corruption and immorality of modernity/ foreignness. The dancing waltz, in addition to evoking early 20th century French burlesque, is arguably a component of the language, as the structure of Japanese would require a certain adjustment of musical material to match the rhythm and intervallic relationships of mora. As such, the music becomes an extension of the language, and being suggestive of burlesque, makes language implicit in this evocation of leisure, frivolity, immorality, and the artificiality of modernity. In presenting French in this way, Niimi deterritorializes culture, selectively choosing elements that he needs and discarding the rest, mixing it into his narrative as a symbolic tool. French as codification of immorality is not actually representative of French culture, but an essentialization of the sound of French in order to code a particular idea within the context of the scene. This is a major component of postmodernism, in which cultural specificity disappears, with little

sense of time or geography. Instead, culture is “borrowed,” extracted for particular elements framed within the isolated scene. As such, “West” becomes a borrowed element in creating meaning within this opera, challenging opera as a “Western” construct through prioritizing Japanese culture as the source from which meaning-making occurs.

As in Scenes 1 and 2, Scene 3 of *Shiroitori* is presented as an isolated incident, with a framework of meaning built around the use of language. However, this scene further uncouples the meanings and original intent of language with its assumed coding within the context of the scene. In his use of language within this scene, Niimi purposefully selects, essentializes, or sheds particular coded ideas assumed within language, while simultaneously removing the actual meaning of words themselves. The time and location of this scene are left purposefully ambiguous, but the use of language, in tandem with the visual symbolism, dialogue, body movement, and music, are intended to evoke a spiritually charged ancient “past,” simultaneously familiar and distant. Examples of imagery include the use of *jōe*⁷¹ and wooden offering as part of the ritual at the end of the opera,⁷² which are suggestive of Shintoism without explicitly calling the performance as such. Musically, a heavy rhythmic dance becomes a crucial component of the imagery and aurality of the scene. In an interview with Niimi, he described that the key musical and choreographed inspiration for this scene came from bolero, which creates much of the rhythmic drive and energy within the scene.⁷³ However, the juxtaposition and abstraction of culture is perhaps most clearly defined through the combination of languages in this scene. Much of the scene is sung in modern Japanese, but in setting

the rhythm of the bolero-like music, Niimi juxtaposes this with an undefined “invented” language sung by the chorus. This language is, in fact, a mix of Latin and Japanese, and uses words intended to have spiritual / religious evocations without providing direct translations for the audience. During the performance of the opera in 2005, the language was displayed in *romanji* (roman characters), without the use of *kanji* or *gana/kana*. As words in Japanese are context specific, the absence of characters makes it difficult to discern the definite meaning of individual words being sung, but several words, such as “eri,” may have connections to deities in Shintoism. The Latin words “Arcana Dei” are sung several times by the chorus, which translate into English as “Secrets of God.” Latin has historical and spiritual connotations as a language used in the Roman Catholic Church, and as such, is intended to conjure an innate spirituality through hazy familiarity of words and language, without explicitly translating and categorizing individual words. Ultimately, this fusion of words into a “stress accent” system, while distancing the audience from the literal meaning of text, simultaneously creates a heightened sense of symbolism in the language, established through the abstraction and cobbling together of borrowed meaning through the use of the languages as meaning-suggestive structures.

Although the function of using multiple languages in *Shiroitori* is very different from the inclusive use of languages in Hikaru Hayashi’s *Henshin*, Niimi’s use of languages does still create a sense of cultural intimacy through hinting at familiarity in the presentation and suggestiveness of language setting. Meaning is established partially through the act of distancing the audience from language, while

favoring those with at least some familiarity with certain languages or cultural experiences in extracting symbolic meaning from the general articulation of particular languages. In *Shiroitori*, the use of multiple languages in creating and shedding various cultural frameworks is an effective tool for privileging cultural authority that recognizes *kogo* Japanese, French, and Latin as equally foreign-but-familiar. As such, in the distancing of European languages from their meaning, Niimi successfully challenges the homogeneity of opera. Through his use of languages as a series of sound-symbolic forms, Niimi presents an effective means of prioritizing a Japanese cultural experience while simultaneously validating and negotiating among multiple languages and cultural frameworks.

As the above example suggests, multiple languages cast within an opera are an effective means of shifting between cultural frameworks, positing opera as a genre capable of validating and expressing many cultural experiences. Although each composer finds their own methods for incorporating language into this dialogue, the use and shifting of languages, particularly in how they are set musically and what they come to convey, becomes an important method for each composer in addressing the problem of homogeneity in opera. As one more practical example of this discussion, the final example I have chosen to discuss comes from another multi-language opera, *Jōruri*, by the composer Minoru Miki. Through this and many other operas, Miki designed his compositions for the possibility of being translated into other languages as a matter of re-domestication based on context of performance. In writing this, and several other works, in English before translating the work into Japanese, Miki seems at once to favor the

flexibility, cultural authority, and possibilities of cultural intimacy afforded through setting his opera in a European language. However, Miki has designed several compositional tools for setting Japanese text within his operas that have broader implications for the use of language as a critical vehicle for opening both new and pre-composed opera and Classical music to new means of cultural expression.

Minoru Miki was a prolific composer and artistic director, known for his advocating for new music featuring East Asian instruments and performers. In addition to the formation of many Japanese performing arts groups, including the still-active Pro Musica Nipponia, and the composition of many pieces for orchestra, chamber ensemble, solo instruments, and choir, Miki is recognized for his substantial work in opera, both in Japan and abroad. Miki composed over twelve operatic works during his lifetime, nine of which comprise an operatic “cycle” on Japanese history. *Jōruri*, written in 1985, is the third opera composed from this cycle, and was commissioned by Colin Graham in celebration of the 10th anniversary season of The Opera Theater of Saint Louis. Colin Graham, who had been recently appointed as artistic director of the opera Theater of Saint Louis at this time, served as both the stage director and the librettist of Miki’s opera. This opera was the second collaboration between Colin Graham and Minoru Miki, having previously worked together on Miki’s 1979 opera “An Actor’s Revenge” (*Ada*).⁷⁴ Although this opera was originally set in English, the vocal line was later rewritten and performed in Japanese, and Miki commented that he had always intended to make a Japanese translation of the English libretto, which suggests that this likely informed his choices for musical setting (Miki 1985: 5 – 7). In fact, I believe that the musical

setting is designed in such a way so that Miki could have flexibility to readapt his work into various languages, depending on the context of performance. The manner in which the text of this opera is set provides an important example of how the operatic voice can be adapted to multiple cultural contexts of communication. In creating his own system for setting separate languages with similar musical material, Miki was actively involved in the diversification process of opera, offering tools so that others, whether composers or audiences, might participate in the process of opera creation and consumption. Also, in using language in order to continually recast his opera as an intimate cultural production that shifts to its location of production, Miki constructs opera as a space that can be translated and understood across many cultural backgrounds, rejecting the homogeneity of opera in the process.

The libretto of the opera is set in Japan's Edo period, and is situated thematically around *bunraku*,⁷⁵ or *ningyo-jōruri*.⁷⁶ The story concerns a love triangle between Yosuke, a young puppet master, Awa-no-Shōjo, a blind and celebrated *Tayū*, or narrator, of puppet theater, and Otane, Shojō's young wife. Yosuke and Otane, struggling between their love for each other and their deep respect for Shojō, are both tormented by their ill-fated passions, which are played out on the *bunraku* stage. Shojō, meanwhile, is also tormented by visions from his past, and comes to sense that Yosuke is in love with his wife. Unable to be together in life, Shōjo encourages Otane and Yosuke to leave the theater to embark on a *michiyuki* and commit a love-suicide, while Shōjo remains behind in the theater.^{77 78}

Although this opera was originally set in English, the vocal line was later rewritten and performed in Japanese, and Miki commented that he had always intended to make a Japanese translation of the English libretto, which suggests that this may have informed some of his choices for musical setting (Miki 185: 5 – 7). The manner in which the text of this opera is set provides an important example of how the operatic voice can be adapted to multiple cultural contexts of communication. The compositional differences between the English and Japanese musical text setting of this opera demonstrate the flexibility of the operatic voice, which can be recast as a signifier of different cultural meanings and experiences through shifting the musical material in the vocal line itself to match different structural systems of language. In creating his own system for setting separate languages with similar musical material, Miki was actively involved as a composer in the diversification process of opera, offering tools so that others, whether composers or audiences, might participate in the process of opera creation and consumption. Also, in using language in order to continually recast his opera as an intimate cultural production that shifts to its location of production, Miki constructs opera as a space that can be translated and understood across many cultural backgrounds, rejecting the homogeneity of opera in the process.

I have chosen to transcribe and discuss a portion of the opening scene of the opera, in which the character Shōjo is performing the role of *tayū* for the invented bunraku play “The Death of Tamanaga.” In my transcription (Appendix A 2-1), I have placed the English and Japanese versions of this aria side by side in order to compare the musical setting of both versions.⁷⁹ At an immediate glance, one can see

that there are differences in both the rhythm and exact pitch setting of both lines, but the language settings do follow the same general contour. Differences between lines occur as a result of accounting for the differences in the stress systems of the languages. As is a common concern for other Miki designing compositional techniques and structural components in order to adjust the same parameters of pitch, rhythm, and cadence that have been a concern for other composers, such as Hikaru Hayashi and Tokuhide Niimi. In his approach to setting Japanese, Miki sets text moraically, and words are grouped into fragments of equal rhythm. Also, Miki often displaces the steady metric pulse of common meter by alternating between time signatures, displacing beat through an independent musical accompaniment (as can be heard through the offset rhythmic pattern in the shamisen which accompanies the transcribed voice from 3-1), creating “free” measures with no time signature (seen from measure 5 of this example), or grouping moras into various combinations of tuplets and organizations of rhythmic patterns (the use of eighth notes in the opening passage, and the groupings of tuplets in the free-meter section are both examples of rhythmic groupings of mora). In this way, Miki creates his own individual structuring system for overcoming this particular challenge, although the use of rhythmic groupings and changing time signatures are also techniques used by Hikaru Hayashi, suggesting overlap in how composers address this issue in setting Japanese.

One other key aspect of Miki’s Japanese text setting is in his intervallic treatment of the vocal line. In his score, Miki organizes intervals in Japanese based on either raising, lowering, or remaining on a particular pitch, shaped by the natural

fluctuation of spoken Japanese. In his vocal-piano score, Miki says that this organization of pitches was designed based on his work with three other writers by speaking text and coming to an agreement on the arrangement of pitches based on compromising all four readings of the text. I would like to draw particular attention to the fact that Miki designed a notational tool for performers in reading the pitch organization of Japanese based on the original English setting. Within the score of *Jōruri*, the vocal music written within staff notation is for the English setting, but Miki creates a second notation system for Japanese by using a series of coded lines over the translated Japanese text. These lines are meant to indicate which pitches a singer should sing when performing the Japanese version, or specifically, which moras correspond with pitch changes. I have included the original lines from the vocal score within my transcription to indicate how this notation system works. Using the English setting as a point of reference, straight lines over text indicate that a singer should stay on the initial pitch written in staff notation. For example, in measure 12, instead of dropping down to the C from the D in the Japanese setting, which would follow the English setting, Miki uses a straight line to indicate that a singer should remain on the D without dropping the pitch (see also the original score markings in Example 1). A raised line or lowered line indicates the mora in which a singer should move to the next pitch indicated in the staff notation. Two examples of this occur in measure 3 – in the first half of the measure, a line that moves up and then back down indicates that the singer should stay on the previous note of B, go up to the next note in the staff notation on the next mora, and then drop to the indicated G sharp on the third mora, while the raised line in the second

half of the measure indicates the mora when the singer should move up to the higher note in the staff notation (on the double vowel *u* of *ryo-u*, instead of on the following mora *ji*). There are other examples of this notation throughout the score, all of which indicates a workable notation system of text setting that both conforms to and works to overcome differences across the structural systems of Japanese and English.

Ultimately, through creating a notation system that acknowledges and adjusts to differences in the structure of languages, Miki has created a system for mobilizing his works across regions, allowing for increased accessibility and domestication tailored to the location and context of production. This is common in many of Miki's operas, almost all of which have been translated and adapted by the composer himself into multiple languages (commonly German, English, and/ or Japanese). As the "line-based" notational system and my transcription both suggest, these translations are co-dependent. A key component of the intervallic setting in *Henshin* is that intervallic movement is generally quite small, and the system laid out here in the English setting is quite similar, with the largest intervallic change being an augmented fourth (the final interval in measure 13). This setting of pitch, with larger ranges being reached through incremental movement, is important for the setting of Japanese, which determines stress based on this movement. The Japanese setting is also, of course, dependent on the original English setting, as pitches are primarily derived from the staff notation for the English setting. As such, by conforming the intervallic movement of his English setting in a way that allows for adaptability to the limited range and pitch sensitivity of Japanese, while allowing

space for a notational system that can rearrange the English setting of music into rhythms and groupings that match the contours and structure of Japanese, Miki is able to create a non-disruptive balance between the setting of both languages that allow for both languages to be comfortably set and expressed. Further, the shamisen accompaniment in the example I have described creates a general harmonic cloud underneath the vocal lines, but as a result of its rhythmic independence, does not favor or hinder the setting of either language. All of this suggests that Miki composed his work as a flexible creation, capable of shifting across language structures and, therefore, lending itself to multi-cultural domestication. He has also offered a notational tool from which to conceive vocal lines that may favor both European and non-European languages, addressing the problem of translation that has been consistently recognized as an issue for the domestication of classical vocal music and opera in Japan for over a century. Through his work, Minoru Miki reimagines opera as a form that can be adapted, consumed, created, and enjoyed by creators and consumers across many cultural and linguistic backgrounds. If language is seen as a tool for diversifying and decentering “Western” opera, as I have argued throughout this chapter, rather than a hindrance to domestication, then composers such as Minoru Miki, Tokuhide Niimi, and Hikaru Hayashi, through their use of languages, have all actively encouraged and embraced this process.

In his book *The Dream of Japanese Opera*, Hikaru Hayashi critiques the idea that Japanese composers have to assimilate themselves to “Western” practice. He

describes how many postwar singers, in an effort to distance themselves from negative global perceptions of Japan as isolationist and nationalistic, readily and “snobbishly” embraced the accumulation, assimilation, and embodiment of Western culture. Countering this, Hayashi argues for the need of “Japanese opera” – a form of opera that embraces the reality of Japan as having a different language system with unique sound patterns. In creating tools for adapting language to this purpose, Hayashi is suggesting that, when making opera that expresses Japanese culture, different systems are needed – otherwise, one falls into the trap of conventional opera, which historically embraces Western culture through a structural system supportive of European language. In offering tools from which to represent “Japan” culturally, Hayashi also makes the claim that one needs cultural sensitivities when creating opera. Since languages, as sound-symbolic systems, each have cultural sensitivities as well, they should have different relationships to music in order to allow for these sensitivities. In the act of setting Japanese language, composers re-envision opera as a space where Japanese cultural intimacy can be created and consumed, while rejecting the idea that creators and consumers must conform to opera as inherently “Western,” which suggests a homogenous cultural expression that denies other cultural expressions. Further, in creating opera that uses multiple language structures, composers are enjoying operatic creation with sensitivities towards opera allowing for multiple cultural experiences. The act of mobilizing works overseas also suggests that, rather than composers engaging with opera solely for the purposes of insular domestication, composers are seeking to “open” opera as a multi-cultural form, even non Western-centric, on an international

platform. Through the work of many Japanese composers, who utilize language as a tool for diversifying the cultural range of opera, opera becomes a space in which people from other cultural backgrounds can participate, and a space in which multiple cultural expressions can be framed, articulated, and expressed. Although the heterogeneity of Japanese-composed operatic works disputes a singular definition of “Japanese opera,” Hikaru Hayashi’s desire to see and create opera for Japan has seemed to come to fruition. In altering the very form and cultural logic that defines “Western” opera, composers claim opera as a Japanese cultural expression, all the while creating a case for the need of new frameworks for cultural theory in considering opera’s presence and role in societies such as Japan’s.

Chapter 5: Musical Juxtaposition, Hybridity, and the Heterogeneity of Opera

Creation

“When I was a student of the composition department at Tokyo University of the Arts, I was fortunate enough to be able to attend lectures of Mr. [Fumio] Koizumi’s... Koizumi let me know that there were various kinds of music in the world, and, to me, his lectures suggested that we should recognize non-Western music’s significance to breakthrough the lack of development of Western music (Hagi 2013: 4).” In 2013, in accepting the Koizumi Fumio Prize, an international award given for achievements in Ethnomusicology, on behalf of Konnyakuza, Kyoko Hagi gave an acceptance speech, in which she discussed the formation of Konnyakuza and her and Hikaru Hayashi’s involvement with the group. During this speech, Hagi made an interesting point about her own compositional methods, and of the interests of Konnyakuza, which was to look to “non-Western” music as a source of inspiration for modern Classical composition. This comment suggests that, for Kyoko Hagi, the future of opera composition is not in looking to opera’s past, but in looking outside of opera for ways to supplement and adapt the form. Hagi’s thoughts are shared by many composers in Japan, who have, in various ways, attempted to reach into musical soundscapes outside of conventional “Western” classical music in order to articulate something new. This process of turning opera into a hybrid construction, in which music originating from different historical and social contexts is crafted and re-organized within the same space, expands many of the previous discussions of opera creation. Through the agency of the individual

composer in creating soundscapes of co-dependent sounds, hybrid operatic works challenge the assumed homogeneity of Japanese-composed opera, and of the means in which cultures may intersect and interact within the same space.

"Hybridity," as a term, carries with it a lot of historical, cultural, and political baggage, but in the context of this chapter, I conceptualize the term as referring to the creation of new transcultural forms through the intersection of culture. Music cultures are dynamic and evolving systems. Through transcultural interaction and exchange, musical ideas are shared, assumed, appropriated, or assimilated. This transcultural musical interaction is often characterized as a form of hybridity and as a merging of cultures. The term "hybridity" has developed through the writings of many post-colonial cultural theorists such as Homi Bhabha, who is known for developing the concept of "third space." In discussing the interaction between two cultures, Bhabha makes references to an "in-between," or "third" space, where two cultures coalesce to create an entirely new cultural atmosphere.⁸⁰ This concept presents a tantalizing framework for contextualizing hybridity, where hybridity becomes a place of unity and cultures coalesce into a new "space." In regards to musical performance, combinations of cultural soundscapes are often seen as a "merging," a harmonious convergence, or fusion of sounds. However, in our modern world of shifting global dynamics, cultural interaction is often far more complex, subtle, or even volatile. I argue that hybridity is, in fact, a heterogenous space, in which individuals imagine the contents and contexts of cultural interaction, playing out in various ways. Further, instead of viewing hybridity as a collapsing of different cultures, I see hybridity as a place of cultural juxtapositions, where

identities exist through mutual dependence on each other to “complete” their manifestation in the larger operatic soundscape. In the process, I suggest that hybridity theory and “third space,” as an occidental theorization of cultural interaction, may not be appropriate or fully applicable when considering an Asian-generated form.

This chapter aims to complicate and expand the previous discussions of cultural navigation in opera (through processes such as historical framing, domestication, and diversification) by considering the dynamics of musical juxtaposition and hybridity, particularly in the creation of the operatic soundscape. In this chapter, I would like to consider Japanese-composed opera as a complex hybrid space, in which multiple cultural soundscapes are *juxtaposed and articulated simultaneously*, unpack what this identity as “hybrid” implies, and how it differs from theorizations such as “third space.” The existence of opera as a space of musical juxtaposition, in which soundscapes are *simultaneously* present, suggests that one culture cannot be expressed or heard without the simultaneous sounding of the other culture. In situating hybridity as a space in which soundscapes are not collapsed into each other, but juxtaposed in a way that one soundscape cannot be sounded without the other, opera challenges both the homogenous construction of hybridity as a “third space,” and the power assumptions of orientalism in the interaction of cultures. Rather than a one-way transmission of culture, or the submission of one soundscape to another, opera becomes a means for framing an environment in which cultures become mutually dependent on each other in order to be articulated and sounded. Through the dynamics of the individual in asserting

imagined uncompromised sound systems within the same aural space, the homogeneity of hybridity as a cultural dynamic and the power assumptions of orientalism break down, suggesting the need for another framework in considering how Japanese composers generate opera, and what this form suggests about Japanese agency and creation.

There are many operatic works that function within this created space of cultural contention. The works of Hikaru Hayashi and Kyoko Hagi, for example, juxtapose the rhythm and musical contour of Japanese language against various musical styles and forms derived from “Western”-originated genres.⁸¹ These composers also draw from a plethora of “non-Western” music sources, such as Japanese folk song, Japanese instrumental genres, and so forth, or on traditional Japanese aesthetic conceptions, in setting opera – as suggested by Kyoko Hagi’s own reflections above. However, in this chapter, I would like to consider other composers’ works in discussing the formation of operatic soundscape as a hybrid space. Minoru Miki, discussed at the end of the previous chapter, writes works that lend themselves particularly well to this kind of analysis, as his compositional style and use of classical Japanese instruments, techniques, and timbres create a grouping of sounds that cannot be easily replicated with classical orchestral instruments or *bel canto* singing. This schism of sounds, in which a collection of simultaneously sounded timbres have clear differing and juxtaposed historical/cultural contexts and points of reference, creates a strong case study for discussing and highlighting hybridity not as a harmonious space of collapsing cultures, but as a space of cultural contention.

Specifically, I will discuss an example of Minoru Miki's juxtaposition of soundscape within his opera *An Actor's Revenge* (original title, but known in Japanese as *Ada*), which is set narratively, musically, and contextually around the *kabuki* stage. In using music taken directly from an earlier Kabuki work, Miki crafts a soundscape in which the sounds of Kabuki and opera become recast into culturally dissonant, yet simultaneously sounded and mutually dependent constructs. I contrast this with the work of another composer, Toshio Hosokawa. His opera entitled *Matsukaze* (*Pining Wind*), narratively based on a *Noh* play of the same name, rather than relying on dissonance, stays firmly rooted in both the European avant-garde and Japanese aesthetic form, bringing the two ideas together by working with the shape and intent of both culturally-derived forms. In so doing, Hosokawa creates a soundscape in which both culturally-derived constructs equally become tools for articulating the other construct. I have selected Minoru Miki's and Toshio Hosokawa's works as representative of two different hybrid construction of opera specifically because of their similar contextual connection to deeply entrenched and stylized Japanese theatrical genres. In expressing the distinct musical framing of "Japanese theater" and "opera" between these works, I hope to accentuate the agency of the individual in imagining and crafting the contents of form, and of the heterogeneity inherent in crafting compositional blueprints for bringing these imagined contexts into an intersecting, simultaneously articulated space.

A Critique of *Orientalism* and Hybrid Third Space

In chapter 4, I included a section on language and identity formation, which detailed the function of language in articulating one's individual agency and culture, as well as the function of the voice in both affirming and subverting hegemonic structures. This discussion assumed that the singing voice and, by extension, opera, cannot be discussed without also considering how power and identity factor into vocal production and opera creation. This conception of power articulation is also important for situating the discussions of this chapter, as unpacking opera as a hybrid space demands an understanding of how multiple cultures intersect with each other in this context, and how their interactions have been understood historically. As I will suggest through this chapter, the homogeneity of hybrid interaction, and of "Japanese opera" in general, becomes challenged with the individual agency and cultural imagination of composers. The juxtaposition and mutual dependence of culturally distinct sounds and aesthetics also challenges orientalist frameworks for interpreting opera creation in Japan, as they assume cultural interaction as an assertion of either domination or subversion. In the case of the musical content of the works below, cultural interaction is shaped as being mutually dependent, relying on the other to complete the soundscape of the operatic work and challenging assumptions of both power articulation and subversion. In this section, I will discuss how power articulation has previously been discussed in relation to music, how Edward Said's *Orientalism* has informed discussions of cultural flow into conceptualizations of "West" and "Other," and how Homi Bhabha's third space has been built on a homogenous assumption of "third

space,” in order to give context to how Minoru Miki and Toshio Hosokawa have incorporated opera and music into a direct challenge of these conceptions (Bhabha 1994: 53 – 56).

Orientalism has informed a great deal of scholarly discourse about the intersection of culture since its publication in 1978. Many opera scholars have since gone on to use the frameworks established in *Orientalism* in considering the global spread of opera, problematically assuming contemporary opera creation as an inherently “Western” expression, making it important to understand how these dynamics have been shaped. *Orientalism* considers Orientalist scholarship as one framed by power and focused on an exaggeration of difference, situating the “Other,” or Non-Western societies and cultures, as a foil or contrast to Western societies. Said crafts a binary geopolitical landscape in his text, stating, “...the world is made up of two unequal halves, Occident and Orient...” suggesting the unequal power distribution and construction of both regions as homogenous constructs (Said 1979: 12). His construction of both halves also assumes gendered roles, in which the West as masculine, rational, and civilized is contrasted against the Oriental as feminine, irrational, and ignorant. Arguing that much of the scholarship created in Europe and the United States is bound to the societies that produced it, Said makes the case that Western literature on “The Orient” is inherently problematic or suspect. Further, Said suggests that much of the self-reflective literature from areas such as the Middle East is borne from constructions originally crafted in Western Orientalist literature, leading to many cases of self-Orientalism within the “Orient” itself.

Said's text is primarily a critique of the power imbalances between Occidental and Oriental regions, setting up cultural interaction across these geopolitical regions as a primarily imbalanced flow of culture. This concern over power articulation and submission laid out in *Orientalism* specifically addresses how Occidental regions assume authority over Oriental regions, and how the system is frequently perpetuated through cultural flow and Western scholarship. However, several scholars have expanded on or challenged the framework of Said's book in many ways, particularly within postcolonialism and multicultural studies. Books such as *Predicament of Culture* by James Clifford (1988), *Cold War Orientalism* by Christina Klein (2003), *Epic Encounters: Culture, Media, and U.S. Interests in the Middle East since 1945* by Melani McAlister (2005), and *The Trans-pacific Imagination: Rethinking Boundary, Culture, and Society*, edited by Naoki Sakai and Hyon Joo Yoo (2012), are especially critical of *Orientalism's* binary construction of "Occident" and "Orient," which glosses over the complexities of multiculturalism within and between these two assumed regions. *Cold War Orientalism* and *Epic Encounters* create strong cases for multicultural interactions within and between different regions – although *Epic Encounters* in particular is potentially problematic for choosing to question the masculine construction of the U.S. while "mak[ing] sense" of the feminist construction of the Orient (McAlister 2005: 11). The introduction to *Trans-Pacific Imagination* does take up this mantle, considering, for example, the 20th century identity of Japan as both a colonizer and a country caught under US influence, and the changing relationships between East Asian countries in the late 20th and early 21st centuries. In his essay "On Orientalism," James Clifford

challenges the binary construction of Orient and Occident as indicative of the Western thought which Said is attempting to deconstruct. He also questions Said's suggestion for humanism, or face-to-face interaction, as a way of overcoming Orientalist bias, arguing that it is impossible to completely free oneself from the influences of media and cultural discourse.⁸²

Most importantly within the discussion of Japanese opera, however, is that Said's Orient is specifically referring to the Near East, which had a longer history of contact and conflict with the West than other parts of the "Orient." As such, it becomes problematic to accept his ideas and apply them without change to other parts of the "orient." Said's assumption of power-driven relationships informs a large amount of discourse on musical interaction between groups, particularly with respect to the introduction or appropriation of "Western" Classical music into other regions, or the use of "non-Western" materials in Classical music.⁸³ However, as I have shown in the discussions of the past few chapters, "Japanese opera," in many ways, decenters the "West" as the locus of cultural authority and logic. Referring to this cultural interaction as a power imbalance is therefore incorrect. Also, in this chapter, considering the intersection and juxtaposition of disparate cultural traditions and soundscapes sometimes used by Japanese composers challenges the framework of power imbalance within cultural interaction.

Homi Bhabha's *Location of Culture* builds on and compounds Edward Said's *Orientalism*, identifying cultural interaction as a hybrid "third space," in which multiculturalism results in the creation of a new cultural form. In defining hybridity, Bhabha discusses colonial identity, the ambivalence of colonizers, and the resultant

alteration of authoritarian power. This idea builds on the interactions of “Orient” (as Other) and “Occident” (as colonizers), frequently referencing Said’s *Orientalism* in the process. However, if *Orientalism* is problematic for framing Japanese opera on account of its specific reference to the Near East, then Bhabha’s discussion of hybridity, which is framed through the interactions of the colonizer versus the Other, is also similarly problematic, growing from Said’s work. Certainly, assuming Japan as previously “colonized” is not accurate, and does not effectively encapsulate Japan’s complex web of relationships with both Asian countries and countries in the West.

Bhabha’s hybridity, and his notion of “third space,” is a largely homogenous conception of cultural interaction, in which two cultures coalesce and collapse into a new identity. Considering this in relation to music, sounds are compromised in the re-organization of two or more sound systems into a “harmonious,” unified third space, suggesting homogeneity and power imbalances in the flow and interaction of multiple cultures. Below, I would like to draw attention to the limitations of considering cultural interaction between Western and Asian societies as a homogenous interaction and collapsing of cultures. Specifically, I challenge the scope of Homi Bhabha’s hybridity, which positions hybrid interaction as a “harmonious” space, in which cultural ideas are collapsing or “fused,” suggesting the submission of one or both forms of identity in the creation of something “new”. Rather, I see hybridity as a heterogeneous space of cultural juxtaposition. In the case of Japanese opera creation, creative individuals challenge the collapsing and power-imbalanced relationships of cultural interaction in distinct ways. In crafting

hybrid space, creators rely on a cultural imagination, assuming fragments of society and culture to draw from that are informed by individual experience and context. Composers are active agents in crafting these spaces, becoming architects of a juxtaposed soundscape that reflects the complex heterogeneity of cultural interaction and the mutual dependence and cooperation of cultures in a hybrid space. Sounds become representative of the societies and contexts from which they arise, uncompromised through their definition and articulation against each other, and crystalized in a mutually dependent arrangement through the compositional blueprint crafted by composers. In this way, composers arrange hybridized soundscapes that challenge the assumption of cultural interaction as a homogenous construction, and as an inherent imbalance of power between homogenous groups, in which one sound spectrum adapts or is folded into another.

An Actor's Revenge – Cultural Contestation in a “Kabuki Opera”

As introduced in chapter 4, Minoru Miki was an eclectic and accomplished composer, having collaborated with many performers and worked in a variety of styles throughout his life, indicated by his substantial body of works. Miki's operas are an amalgamation of these various musical interests, sifting across musical languages in order to create a kaleidoscope of musical techniques and cultural/societal articulations. His operas sometimes clearly move between styles from scene to scene, relying heavily on a contemporary operatic language in one scene, and then featuring traditional Japanese instruments and/or making aesthetic or literal reference to styles of singing not grounded in *bel canto* singing in the next

scene, for example. These decisions and stylistic shifts can generally be linked to the context of the scene and narrative itself, with Miki drawing from musical styles that are intended to evoke moods or colors referencing the social environment from which they arise. However, Miki also often brings these shifts into one, juxtaposed context, in which sound spectrums drawn from separate culturally-based sources are strongly articulated against each other and featured simultaneously.

In the following, I focus on the second of Miki's nine historical operas, entitled *An Actor's Revenge* (or, *Ada*). The plot of this English-language opera takes place in Edo-period (specifically, 18th century) Japan. It centers thematically on the kabuki stage, with Miki employing a combination of musical languages, instruments, and vocal styles that are intended to evoke the aural soundscapes and societal contexts of 18th century Japan, alongside historical and contemporary contexts of opera creation and expression. In addition, the original source material for the libretto of the work comes from an early 20th century Japanese newspaper serial, further complicating the historical framework and context of the work, as the source material is post-Edo period, and as it does not have a literal Kabuki counterpart (Toshio Hosokawa's work *Matsukaze*, in contrast, is based on a specific Noh play of the same name). The libretto of the work has been translated from its original English into Japanese and German, recalling Chapter 4's discussion of Miki's use of language in order to domesticate his works and create diverse opportunities for cultural intimacy. Likewise, his music reflects this cultural heterogeneity of creation and expression – although, it occurs through a method of juxtaposing

uncompromised musical “languages” against each other in order to draw the audience to recognize difference.

An Actor's Revenge premiered in 1979 at the Old Vic Theatre in London through a commission by the English Music Theatre Company, and went on to have several revivals throughout the United States, Germany, England, and Japan. The libretto for the work is based on a 1963 film remake of a 1935 Japanese film, which itself was based on newspaper serial originally written by Otokichi Mikami, as mentioned above. James Kirkup, an English poet affiliated with the English Music Theatre Company, penned the libretto. The story of the work centers on Yukinojo, a kabuki actor, and his quest for revenge against the three men who murdered his father and mother, Lord Dobe, Kawaguchiya, and Hiromiya. In order to get closer to Lord Dobe and his cohorts, Yukinojo befriends and seduces Lord Dobe's daughter, Lady Namiji, who is attracted to his duality as an *onnagata*, or a male kabuki actor who specializes in female roles. His plan is successful, and Yukinojo begins to exact his revenge with the help of his kabuki mentor, Kikunojo. However, in the process of killing Lord Dobe and his cohorts, Lady Namiji is also killed. Devastated, Yukinojo realizes his desire for vengeance has left him feeling empty, and he enters the Buddhist monastic life.

The musical content of this work, as described above, is an amalgamation of styles drawn from or based on several musical forms. In this process of drawing from forms, we see that forms themselves are not homogenous constructs, but shift and become reinterpreted by the individual in the act of musical creation. Minoru Miki's contemporary operatic sound spectrum, for example, is very different from

the one Toshio Hosokawa, discussed below, draws from. Whereas Hosokawa's writing is largely grounded in the soundscapes of the European musical avant-garde movements, Minoru Miki often draws liberally from many styles and techniques of writing, alternating between harmonic languages from conservative to a more radical use of tonality and texture. The musical characteristics that Miki selects to appropriate from Japanese theater are also very different from Hosokawa's particular focus on aesthetic principle and form. In *An Actor's Revenge*, Miki uses Japanese instruments from musical spectrums such as Kabuki in order to articulate timbres and colors that exist separate from the sound spectrum of contemporary opera composition. This blunt juxtaposition occurs very literally in some cases, as in the aria "Tonight He Dances," occurring in Act 2, Scene 6 of the work (See Appendix A 3-2). In this aria, Miki directly quotes a portion of the *onnagata* dance featured as the climax of the staple Kabuki play *Izayoi seishin* (compare the shamisen and percussion from Appendix A 3-2 with Appendix A 4-1).⁸⁴ As a result, we hear this Kabuki excerpt on original instrumentation sounded simultaneously alongside a classical orchestra and solo *bel canto* voice, presented in the format of an aria. In this example, we are able to identify a place of cultural juxtaposition, where the composer has deliberately intersected the two identities.

In order to first give a sense of Miki's juxtapositional approach to the musical setting of his opera, I will begin with an analysis of the aria "So Our Love is Ended," from Act 2, Scene 7, in which the timbres and techniques of Japanese koto and *bel canto* voice are juxtaposed together. Following this, I will return to the aria "Tonight He Dances," considering the specific interaction in this work of a Kabuki sound

spectrum with that of opera. For these analyses, I have relied on my own transcriptions of music from both this production, and from the above mentioned Kabuki play *Izayoi seishin* (Appendix A 3-1, page #, Appendix A 3-2, page #, and Appendix A 4-1, page #). Particularly, in “Tonight He Dances,” I conduct a comparative analysis of a portion of the original dance from *Izayoi seishin* with its appearance in Miki’s work in order to consider how this first work is appropriated. Through these transcriptions, I analyze ways in which Minoru Miki intersects operatic and traditional Japanese soundscapes (particularly Kabuki), and how these distinct musical languages assert themselves aurally.

The first aria I will analyze, “So Our Love is Ended,” occurs in the scene following the aria “Tonight He Dances.” It is sung by Lady Namiji, who was seen being accosted by one of Lord Dobe’s henchmen, Hiromiya, in a previous scene. In this scene, Lady Namiji is dying in a poor hovel on the banks of the Sumida river. Having discovered that Yukinojo was using her to exact revenge on Lord Dobe, she laments Yukinojo’s betrayal of her love. Yukinojo, who has in fact fallen in love with Lady Namiji, arrives on hearing news that Namiji is injured. However, he appears too late, as Namiji passes away at the end of her aria.

I suggest that this aria presents an example of hybridity as a space of cultural contestation and dissonance. The music of this aria is exemplary of Miki’s compositional style for combining instrumental textures. Miki frequently utilizes techniques and ranges, such as blowing extra air into wind instruments and playing at the extreme ends of registers within Classical orchestral instruments as a means of bridging sounds and timbres between these and Japanese instruments. In this

aria, Classical instruments are played in atypical ways to evoke specific instrumental timbres and techniques in traditional Japanese instrument performance. The instrumentation of the opening of the aria I have transcribed (Appendix 3-1) is very sparse, with the Japanese koto and soprano *bel canto* voice exchanging melodies. The alteration between Classical orchestral instruments and koto in this aria, in combination with the duet between koto and voice, simultaneously evoke multiple auralities. Miki juxtaposes these soundscapes, drawing attention to both the unity of competing sounds and to sound as *cultural dissonance*.⁸⁵

One of the most immediately striking components of this aria is the unusual texture of Miki's orchestration. Miki writes long pauses in which articulated sound decays over time, as in measures 1-2, 3-4, and 5-6. Many of the instruments in the transcribed portion of the aria, consisting of violins, piccolo, clarinet, bell percussion, koto and voice, are either instruments that produce a naturally occurring decay of sound, or are intentionally performed in this way. Both the koto, as a plucked chordophone, and the bell percussion, as a struck idiophone, are naturally decaying instruments, in which sound vibrations decay after the initial chaff, or attack. Miki also imitates this decaying quality in the piccolo and violins with a decrescendo after each note's initial articulation (see, for example measures 1 to 2). The clarinet and voice both have melodies that stretch across this texture, but they also have moments of decay, particularly during held notes. The bell, violins, and flutes are always sounded together, playing dissonant minor seconds in chords typically lasting for one beat. The quick trills, frequent staggered entrances, and inconsistency of entrances, paired with the aural dissonance of the sounded

pitches and quick decay of sound, creates a very ambiguous and dissonant effect. The unclear ictus created through both the inconsistent beat entrance of this instrument grouping (see the entrances in measures 1, 3, 5, 7, and 10) and the *rubato*⁸⁶ clarinet, stretching its rhythmic alignment independently from the rest of the ensemble, also further obscures the texture. The ambiguity within and space left between instruments is an important aspect of Japanese traditional music that can be tied to deeper aesthetic principles in traditional Japanese art. Through these methods, Classical orchestral instruments are used to establish a soundscape that straddles between Classical orchestral color and timbres and techniques found in traditional Japanese music, building a hybrid texture as a background against which the koto and voice grapple through the aria.

Considering the transcription in Appendix A 3-1 on page 264, there are several specific examples from the aria that can be referenced that make use of techniques that are suggestive of Japanese sound spectrums. In the clarinet part (measures 3 – 6, for example), and at certain moments in the flute part (measures 13 – 18), musicians blow extra air into the instrument, removing vibrato while giving the instruments an uncharacteristically piercing timbre and causing certain notes to sharpen or bend “out of tune.” In combination with the frequent presence of minor seconds, this creates strong dissonances and obscures the pitch center of many notes. One of the most common intervals of the traditionally-tuned koto is the minor second – certain koto playing techniques require the performer to sound adjacent strings (often a minor second apart) at the same time. The minor second interval on the koto is also traditionally tuned slightly closer together, so that the

dissonance is stronger.⁸⁷ In cents, the scientific system of interval measurement, this minor second is tuned at 87 cents, as opposed to the 100 cents between half steps in common Western Classical equal temperament tuning. In this aria, instruments frequently sound slightly more sharp or flat than the notated pitch, which gives the minor second interval a dissonance closer to this 87 cent mark. The slight bending of pitches in the woodwinds, as seen, for example, in the piccolos within the first measure, for example, also mimic the bending of pitches on the koto, in which the performer presses on a string to raise or lower the pitch. Timbrally, the Classical instruments “sound” their origins as “Western” instruments. However, these instruments frequently use techniques such as pitch bending (akin to the koto) and occasional overblowing (suggestive of the timbres of traditional Japanese woodwinds). The clarinet, for example, which is featured as a solo instrument when the voice is absent, can be identified through its reedy timbre. However, it is mostly played here in an extremely harsh, high register, slightly reminiscent of the piercing timbres of certain Japanese wind instruments such as the *hichiriki* or *ryuteki*.⁸⁸ The clarinet also utilizes deep pitch bends and glissandos (measures 4-5, 42-44), as well as note trills (measures 8, 9, 10, and 11), mirroring the techniques of much Japanese instrumental playing. This aria, then, becomes one of acoustic and cultural dissonances, both through dissonant harmonies and colors and through timbral and technique-based aural juxtaposition within individual instrumental lines bound within a Japanese aesthetic. This aural juxtaposition creates a kind of cultural clash, or “dissonance,” in which differences between “Western” Classical technique and traditional Japanese playing technique are accentuated and pitted against each

other within the same aural space.

Rather than being an essentialization of sound, however, this use of music has a deeper resonance with the themes in Japanese art and aesthetic, and with the thematic contexts of the scene itself as well. Firstly, this aesthetic of musical juxtaposition is, in fact, found in much Japanese music. It is common in kabuki, in which “unrelated” musics, tuning systems, and timbres, which have connections to various aspects of the dramaturgy, are sounded simultaneously. This is common of Miki’s style, and I hesitate to say that this overall musical juxtaposition is a specific reference to the thematic material (kabuki) of this opera when it is such a prevalent technique in Miki’s other works. However, Miki’s clear compositional differentiation of music and timbre between Japanese traditional style and Classical style is indeed evocative of this characteristic technique in the Japanese traditional arts. Miki dedicated much of his life to studying Japanese traditional music and instruments, and writing new music for these instruments and groups, and so it is very feasible that this is an intentional reference to Japanese musical structure (most notably within kabuki) in his compositional style.⁸⁹

The flexibility of time and the use of silence as a performance technique, which are used in this aria excerpt, are also suggestive of deeper connections to Japanese art and aesthetic. These are both common aspects of much traditional Japanese music and art, and are tied to concepts such as *ma*, which could be perhaps most accurately translated as “in between.” *Ma* is sometimes used to refer to silence in music, but a more accurate understanding would be as the space between sound. *Ma* essentially refers to an aesthetic appreciation of space and silence, and can be

traced across centuries of Japanese artistic creation. Miki intelligently employs the techniques discussed above to lend weight to the scene itself, which comments on the transient nature of the seasons, and the inevitableness of life's passing. This is another common theme in Japanese art and philosophy, and Miki unites these concepts together through accentuating the decay of sound and leaving space within the texture in order to suggest concepts such as *ma*, resonating with Japanese art aesthetic as well as with the nature of the scene itself. Lady Namiji, left to suffer alone, also brings back the thematic idea of *giri/ninjō*, or duty versus human feelings, first introduced in Chapter 3, in which the suffering of women as a result of honor-bound men surfaces as a trope that appears over centuries of literature and art in Japan. As such, Miki brings all of these concepts together by evoking them through a classical orchestra, utilizing extended techniques and instrumental arrangements that evoke Japanese aesthetic and timbre and serving as a backdrop to the timbre of the Japanese koto, juxtaposed against the *bel canto* voice of Lady Namiji.

The cultural dissonance that Miki creates is heard perhaps most clearly in the juxtaposition of the koto and the voice. During the portion of the aria I have transcribed, the koto is the only other sounding aural presence when Lady Namiji sings (other than the occasional punctuation by the bell/violin/flute cluster) and provides harmonic and rhythmic context for the melodic vocal line. Both parts are equally dependent on each other to give their own line relevance. The voice and koto both switch together between (primarily) tetrachord scales based on harmonies found in traditional Japanese music, but frequently rub against each

other in harmonically dissonant clashes. This can be seen, for example, in the B-flat clash in the koto against the B-natural of the voice in measure 30, where the koto bends its pitch to an interval closer to the voice than a (100 cents) half step. Both parts interlock rhythmically, so that any sense of ictus is heard through an aural understanding of both parts as they fit together. Timbrally, however, the koto and voice remain largely isolated within their traditions – the voice maintains the characteristics of aesthetically “Western” operatic-derived vocal production, while the koto employs pitch bends and ascending / descending pentatonic scale patterns typical of traditional koto playing styles. By creating dependency between these instruments through interweaving harmonies and rhythmic patterns, in combination with the absence of other instruments / textures, the voice and koto lines become dependent yet dissonant auralities, juxtaposed together in the same aural space.

This arrangement directly challenges the assumptions of power imbalance between “West and East” in Orientalist frameworks. Although the koto could be heard as a subordinate “accompaniment” to the voice, I see these two parts as equal within the texture. In addition to the texture between these two parts, in which rhythm and harmony interlock, one can also draw this conclusion from the libretto, and the aesthetic ideas which it suggests. In the libretto, Namiji is established as a koto player, and the presence of the koto here seems to be an alluded duet between Namiji and her instrument. The use of koto as a solo instrument contrasted against the voice seems to allude to the concept in Japanese traditional music of instruments being an extension of one’s own body.⁹⁰ The koto line itself has its own

melodic materials, and functions as part of a duet rather than as an “accompaniment.” I believe this heightens the aura of cultural dissonance crafted in the soundscape, as both parts remain uncompromised from their respective social environments, acting as equals and intentionally intersected against each other. Ultimately, this “dependent yet dissonant”⁹¹ juxtaposition invites listeners to recognize aural difference between cultural soundscapes. This aural juxtaposition and musical straddling locks the soundscapes of contemporary Western opera and traditional Japanese performance together as inseparable, yet distinctly different musical languages.

“Tonight He Dances,” which precedes “So Our Love is Ended,” also alludes to this concept through the direct juxtaposition of pre-composed Kabuki materials within Minoru Miki’s work. The aria “Tonight He Dances” is sung by Kikunojo, Yukinojo’s kabuki mentor and fellow conspirator, on the eve of Yukinojo’s final act of revenge against Lord Dobe. Kikunojo sings while watching Yukinojo perform an *onnagata* dance from “offstage” (the aria is sung onstage, but the perspective of Kikunojo’s gaze is from backstage). The music of this aria is distinct for its use of pre-composed music from an actual *onnagata* dance, from the kabuki play *Izayoi seishin*. I will begin my musical analysis of this aria by first discussing the music of the original *onnagata* dance, before discussing how this music becomes transplanted into Miki’s opera.

In the *onnagata* dance I have transcribed from *Izayoi seishin*, the instrumentation consists of the three-stringed lute *shamisen*, high pitched transverse flute (*nohkan*), voice, and percussion. This instrumentation is typical for

kabuki music. The shamisen features prominently as the melodic instrument, and makes use of its percussive qualities with a virtuosic, rhythmically driven line. The shamisen also uses pitch slides and accentuation of the resonant buzzing of its lower strings (a technique known as *sawari*), all of which are common sounds and techniques of shamisen playing. The flute adds musical punctuation throughout the excerpt, playing forcefully and in the highest register of the instrument. This part is largely independent from the other instrumentation, and mostly functions to add intensity and dramatic effect. The flute incorporates both note bends and wavering pitch as ornamentation. In this particular excerpt, the voice is a component of the percussion, through a series of shouts and calls that function to signal the percussion. The voice also acts similarly to the flute in that it adds intensity and denseness to the overall contour of the music. However, in singing portions that characterize other moments in Kabuki, the voice generally consists of a timbrally nasally homophonic texture, sometimes employing falsetto. The sound of this is quite different from Noh theater, in which singers employ a kind of exaggerated chant style. The percussion consists of *kotsuzumi* (an hourglass-shaped drum with two drumheads), *otsuzumi* (a larger version of the *kotsuzumi*), *taiko* (in this case, a small floor drum played with sticks called *bachi*), and *hyoshigi* (percussion specific to kabuki performance, consisting of two wooden blocks that are struck together or against a wooden board). The *taiko* drum maintains a steady pulse underneath the other textures, while the remaining percussion instruments add rhythmic density to the piece. This excerpt incorporates interweaving rhythmic figures from the percussion that increase in complexity as the piece picks up speed.

The same kabuki excerpt is found almost completely verbatim in the aria "Tonight He Dances." The shamisen parts in both excerpts are nearly identical in pitch, rhythm, and use of technique. Also, the percussion of both excerpts shares similar rhythmic contours. The tempo acceleration at the beginning of the kabuki excerpt is also found in the beginning of Miki's aria, and the harmonic key and registers of both excerpts are also the same. There is a seeming point of departure in "Tonight He Dances," which remains at a consistent tempo after the initial acceleration, unlike the onnagata dance excerpt, which relaxes the tempo approximately twenty seconds into the clip from which the transcription is based - however, the *rallentando* is alluded to in the aria through a rhythmic augmentation of the shamisen line in measures 10 through 13 of the "Tonight He Dances" transcription. While keeping a constant rhythmic drive to match the context of the aria, Miki utilizes techniques such as these to suggest the original contours of the Kabuki music, virtually unchanged. Another example of rhythmic similarity between pieces can be seen in measures 33 through 39 in "Tonight He Dances" (Appendix A 4-2), which are nearly identical rhythmically to measures 34 through 40 of the Appendix A 5-1 transcription. The percussion alternates between pauses, while the instruments imitate the same rhythmic figure. The pauses are then eliminated, and the rhythmic figure is repeated several times. Both sections conclude with a series of eighth notes repeated on the same pitch. The only definite absence in the aria "Tonight He Dances" is the taiko drum, which provides a steady pulse in the onnagata dance excerpt (marked as "low drum" in the onnagata dance transcription). However, the taiko drum's function within the original kabuki

ensemble is to keep a steady sense of time, and with the addition of Classical orchestral instrumentation, staff scoring, and a conductor, this role becomes largely obsolete within Miki's own work. While the taiko certainly has an aural presence within the original Kabuki excerpt, it is relatively minor, as it is usually played quietly and is more for the benefit of the musicians themselves than it is meant to be heard by the audience. The preserved rhythmic drive of the remaining percussion is much more aurally present and recognizable in both examples, and so the absence of the taiko does little to affect the overall contour of the piece as a whole. Heard within "Tonight He Dances," this transplanted kabuki excerpt, presented with little alteration, firmly cements the aria in a Kabuki musical sound spectrum, around which other auralities compete.

An Actor's Revenge is fully orchestrated with Classical orchestral instruments, and, in "Tonight He Dances," Miki interweaves these instruments with transplanted Japanese instrumentation. Using extended techniques and making conscious use of atypically-played instrument registers, Miki's Classical orchestration straddles the line between Kabuki sound spectrums and contemporary orchestral musical idioms. European flutes serve a similar function to that of the flute in the Kabuki excerpt, creating "musical punctuation" through sharp, forceful playing in the highest register of the instrument, adding to the intensity and timbral density of the work. In contrast to "So Our Love is Ended," Miki sets clarinets here in their lowest register, giving the instrument a reedy, buzzing sound somewhat akin to the sawari, or buzzing sound, of the lower strings on the shamisen. The orchestral strings are mostly played in unison with the shamisen, which adds volume and density to the

shamisen part and reinforces the driving, rhythmic energy of this line, which is originally a line of music intended for the Kabuki stage. This musical straddling juxtaposes orchestral color and harmonies with a Kabuki music soundscape, but, through Miki's unconventional use of instruments, it simultaneously adds resonance to the Japanese musical language.

The singing voice further complicates the musical texture of this aria. While vocal music does feature prominently in Kabuki plays, the timbral quality and technique of vocal production in "Tonight He Dances" are both clearly rooted in *bel canto* style singing. The timbre of the voice in this aria is very resonant and bright in the expected style of operatic *bel canto* singing, and vibrato is likewise present not as an intended ornamentation, but merely as a hallmark of "Western" vocal technique. The nasalized singing style, use of falsetto, heterophonic texture between voice and instruments, and heavy use of ornamentals such as note trills, wide ornamental vibrato, and pitch bends, all of which are characteristics of the singing style in Kabuki plays, are absent in this excerpt. The voice, which is arguably the principle component of opera, is thus contrasted with the shamisen from the Kabuki excerpt in the same way that the koto is contrasted with the voice in "So Our Love is Ended." As such, both musical segments create a sharp juxtaposition between Japanese instrumental timbre and "Western" trained singing, establishing a contested space in which competing auralities are heard together, or in which the familiar is contrasted against the unfamiliar.

It is pertinent to note that Yukinojo, who joins the texture at the very end of Kikunojo's aria, does complicate this a bit further. Yukinojo, who is dancing

“onstage” during Kikunojo’s aria, also sings in a manner that is firmly rooted in *bel canto* timbre, but his line is harmonically and rhythmically independent from Kikunojo’s melody, and harmonically independent from the rest of the ensemble playing during his entrance. His vocal line also includes several pitch bends, characteristic of Kabuki singing. This line is suggestive of a Kabuki style of singing, even though the timbre and rhythm of the line is entirely rooted in Classical *bel canto*. The dissonance that is created through this shadows the dissonance between timbral sound spectrums which Miki pits against each other. The voice, being firmly rooted in Western operatic music culture, is a stark contrast of sound to the Japanese musical soundscape evoked by the transplanted kabuki excerpt, which is heard simultaneously in this aria.

One other point to make about this aria is in the specific cultural implications of using a direct quote from one piece of music within another piece of music. As in the practice of sounding “unrelated” musics, tuning systems, and timbres together within kabuki, this direct transplanting of music from one piece into another is a compositional technique found in the *kaede*, or second part, of koto music. In addition to establishing a sharp cultural contrast in juxtaposed musical materials, this direct quoting of one piece within another can be traced to traditional Japanese music practice. In this way, this aria can be read both through its juxtaposition of musical materials, and the deeper cultural resonance this may suggest with Japanese music, aesthetic, and form.

Within the context of *An Actor’s Revenge*, simultaneously juxtaposed music cultures become aurally inseparable constructs. The listener/consumer experiences

an aural soundscape of “this” versus “that.” While the Classical orchestral instrumentation within the aria straddles both Kabuki and “Western” orchestral auralities, I argue that, as opposed to softening the edges of competing soundscapes by compromising these sounds, this establishment of multiple auralities in the same space aurally draws on ideas of “Japan” or, more specifically, “Kabuki” and “opera,” further accentuating the divide between music languages. Instruments, in particular the voice against Japanese instruments, become racialized and aurally pitted against each other in conflict. The voice of Kikunojo, itself un-hybridized and rooted in the *bel canto* operatic tradition, intersects with Japanese instrumentation (in particular, with the shamisen and koto, which act as the main melodic instruments in both examples). In the case of the shamisen, this Japanese instrumentation is also in itself un-hybridized and directly transplanted almost entirely intact from a nineteenth-century kabuki play, a common compositional technique in Japanese traditional music, into the context of this opera. Both culturally distinct soundscapes are heard and interpreted within the context of the other. The instrumental orchestration, embodying aural characteristics of its origins and of a traditional “Japan,” also further articulates the simultaneous sounding of both languages, heightening the conflict between competing sounds. In intersecting these identities as equals, in which both sounds are heard together in an uncompromised soundscape, Miki rejects the power imbalance of colonially-oriented Orientalist and hybrid frameworks, and similarly rejects the assumption of cultural “unity” and collapse assumed through Homi Bhabha’s framing of “third space.” As I will suggest below in my analysis of Toshio Hosokawa’s work, Miki’s agency in selecting a

particular historical framework from which to contrast his own assumptions of traditional Japanese theater also ultimately work to reject the homogeneity of hybridity in assuming a particular framework of cultural interaction. In the process, both composers also reject the homogeneity of “Japanese opera,” instead suggesting that opera composition by Japanese composers is a process of cultural assertion whose shape is imagined and articulated by the individual.

Matsukaze: Sounding Noh through an Operatic Frame

In the previous section, I demonstrated how Minoru Miki juxtaposed timbres, techniques, and literal soundscapes in order to craft a hybrid space of non-compromised and co-dependent sounds. Considering groupings of sounds as representative of the societies and structures from which they arise, this contentious juxtaposition creates a new arrangement of these structures, in which both are brought against each other into a mutually dependent alignment. This juxtaposition relied on instrumental and vocal timbres themselves in order to create a clearly distinct separation of sounds, drawing audiences to hear difference and recognize the presence of multiple cultural identities in a simultaneously articulated space. In contrast, the 2011 opera *Matsukaze*, composed by Toshio Hosokawa, constructs a hybrid space in which one sound spectrum becomes used as a tool in order to sound the other sound spectrum, creating an entirely different alignment of co-dependent sounds. Toshio Hosokawa’s compositional style has been described as “calligraphic,” using sounds and musical gesture as a series of brushstrokes in order to allude to the contours of a particular aesthetic or style. In addition,

Hosokawa aligns his work with an entirely different conception of the sound spectrums of classical opera and of Japanese theater, utilizing a historical framework of music creation that differs from Miki's from which to draw inspiration and mobilize his work. Hosokawa's methods of articulating and maneuvering through multiple cultural contexts also reject the conception of cultural imbalance, creating a soundscape of co-dependent sound spectrums derived from a particular cultural context. However, in contrasting this construction against Miki's work, Hosokawa is working to challenge the homogenous assumption of not only hybridity as a means of cultural interaction, but also of "opera" and "Japanese theater," through his articulation of musical content and structure that can be identified as entirely different from Miki's work. In the process, Hosokawa and Miki together challenge the construction of "Japanese opera" as a homogenous construct, suggesting the heterogeneity of hybrid cultural interaction.

Toshio Hosokawa (b. 1955) is an internationally active composer, working zealously in both Europe and Japan. In addition to five operatic works and two oratorios, Hosokawa has written a great deal of orchestral and chamber works, featuring a combination of both classical "Western" and Japanese instruments. Hosokawa uses a compositional language that can be traced to the German musical vanguard of the post-war period. Germany became a center for European modernism in the post-war period, with composers writing harmonically thick and experimental compositions as a response to the chaos of World War II.⁹² Much of this experimentalism in post-war Germany and in Europe centered on extended techniques for instruments, exploring the limits of timbre, color, and sound. This

style is often referred to as being part of, or descended from, the “Darmstadt School,” referring to a new music program in Darmstadt in which many composers were trained in the 1950s and 60s. Hosokawa’s works fit neatly into this societally derived and responsive school of writing, pushing at the edges of soundscape and gesture and participating in the exploratory spirit and deconstructionist attitude of many of his contemporary German counterparts. Hosokawa is a leader of this movement in his own right, having developed his own unique musical language and compositional intent. However, this compositional alignment with European modernism is molded in tandem with strong references to Japanese classical aesthetic and philosophical ideals. Many of these aesthetic principles inform much of Hosokawa’s writing, as he expresses in an interview for the magazine *Sonograma Magazine*, citing concepts such as *ma* and *wabi-sabi*, defined below, as well as forms such as calligraphy, *gagaku*, or Japanese court music, and Zen Buddhism, as inspiration for his own creative endeavors (Miró 2011). As such, his music is quoted as “delv[ing] beneath surface textures” of organized sound such as timbre, harmony, and instrumentation, looking instead into the underlying aesthetic principles that inform much of this organization (Robin 2011).

Unlike Miki’s opera, which can be divided into analyzable sets of arias and recitatives, Hosokawa sheds these operatic “beats” in favor of blended, through-composed materials that meld the piece into one eighty-minute *scena*. To give a sense of this through-composed work, I have decided to provide a broader overview of some of Hosokawa’s aesthetic, timbral, and textural choices across the work, rather than transcribing and analyzing specific fragments. Here, I would first like to

briefly consider several of the aesthetic principles and personal experiences that seem to guide Hosokawa's compositional style. These aesthetic ideas, common in Japanese classical art and music, are suggestive of the environments from which they arise, as the development of aesthetic is arguably always rooted in a cultural and social context. However, unlike Miki's method of juxtaposing differentiated sound systems, Hosokawa funnels this aesthetic through the European avant-garde, and organizes the sound of the European avant-garde on principles and structures rooted in Japanese philosophy, suggesting a process of using systems as a tool or "mouthpiece" for sounding or articulating the other structure. This creates a multiplicitous arrangement of sound entirely different from *An Actor's Revenge*, and suggests Hosokawa's agency in envisioning hybrid space as a relationship in which one socially-derived construct becomes equally funneled or appropriated through the other. In order to suggest how this occurs, I will first unpack many of the aesthetic ideas that permeate Hosokawa's *Matsukaze*.

Hosokawa had several personal experiences studying music and art in Japan that were influential in his development of a personal musical vocabulary. Growing up, Hosokawa says that he was majorly influenced by his exposure to nature, which has since become a core component of his musical settings. In *Matsukaze*, for example, Hosokawa makes many references to nature as a harmonious and destructive force within the work, including a recording of cresting waves that begins and ends the piece. In addition, Hosokawa was trained in Japan in both gagaku music and in calligraphy following his musical training as a student in Germany. Through his work in calligraphy, taught by a Zen priest, Hosokawa was

also exposed to Zen Buddhism and meditation practices. Hosokawa frequently cites this training in calligraphy in particular as a major theme in his own writing, describing his concepts of musical phrasing as a series of suggestive calligraphic “brush strokes,” working in gesture and suggestion rather than concrete meaning (Miloto 2015).

Connections can be drawn from all of these experiences to several of the key aesthetic principles of Japanese art. *Ma*, for example, discussed above in Miki’s work, is also a concept that manifests regularly in Hosokawa’s works. *Ma* is an important aspect of gagaku and other classical performing arts in Japan, and, as mentioned above, relates to the concept of space between sound, rather than simply “silence,” as it is often assumed to designate in music. The difference in understanding is that, through the awareness and passage of time, there is motion in both, silence heightens the impact of sound, and that sound is temporary, as sound will ultimately fade back into silence. In calligraphy, the movement of a pen in the air before it reaches parchment could also be considered as *ma* – aesthetically, this movement becomes just as important as the act of drawing itself. Similarly, “silence” acts as the sound that we cannot hear, giving it import and aesthetic weight in music through its ambiguity.⁹³

The concept of *ma* in music as sound impermanence also connects to another important Japanese aesthetic concept, that of *mono no aware*. This concept similarly contains several levels of understanding and interpretation, but it can be translated most simply as the “pathos (*aware*) of things (*mono*),” derived from the awareness of their transience. *Mono no aware* has deep aesthetic resonance in Buddhism,

nature, and conceptualizations of beauty in traditional Japanese philosophy, and has appeared in many artistic forms, from literature and art to theater. This concept is evoked through direct contact with the physical world, all of which is transient, and the awareness of the individual in recognizing the impermanence of the physical world. The impermanence of things, and the impermanence of beauty, becomes signified itself as a kind of aesthetic beauty. The impermanence of sound, likewise, accentuated through the presence of silence or space between sounds, brings music into closer proximity with other traditional Japanese arts, and the deeper philosophical concepts that connect them together.

This also connects to another concept in Japanese aesthetics and philosophy known as *wabi-sabi*. This term has been cited heavily in several treatises on Japanese art and aesthetics, including Jun'ichirō Tanizaki's essay *In Praise of Shadows*. This book defines *wabi-sabi* in contrast to Western aesthetic, with *wabi-sabi* suggestive of the beauty of subtlety, shade, and ambiguity, rather than the focus on progress, clarity, and "light" in Western art and society. Indeed, as mentioned above, ambiguity is an important aspect of Japanese aesthetic that manifests in practical ways in Japan through societal structure and interaction. *Wabi* is a noun form of the verb *waru*, which has grown to have aesthetic qualities through its associations in Buddhism, suggesting simplicity and austerity. *Sabi* has similarly taken on aesthetic qualities since its incorporation into Zen Buddhist teaching, associated with the beauty of loneliness, silence, and old age. Together, this term implies simplicity, subtlety, and natural imperfection as Japanese ideals of beauty.

Finally, one other structural concept that factors into many of these arts, and

which sometimes appears in various ways through Toshio Hosokawa's work, is the idea of *jo-ha-kyū*. This structure roughly translates as "beginning-break-rapid," and is a concept of overall temporal development, originating in *gagaku* and applied to a wide variety of Japanese arts, from tea ceremony to martial arts to dramatic structure in theater. This structure typically suggests a structure that begins slowly/serenely, breaks into something more violent, or with much more movement, and then quickly resolves in the way it began with a return to the serene mood set at the beginning. Zeami Motokiya, the great Noh playwright, designed a pattern of logic for *Noh* plays that became largely standardized, based on this structure. This structure consisted of a five-part (five *dan*) form – beginning with a slow, auspicious section (*jo*), building into a more dramatic second, third, and fourth part (*ha*), and then rapidly concluding with a return to the slow, auspicious mood of the beginning of the play (*kyū*) (Brazell 1999: 22 – 28). *Jo-ha-kyū* is meant to reflect the passage of time in the natural world, and can be applied to a single phrase, a single piece, or an extended program of pieces. It also alludes to the circular nature of time and nature, which is another important concept in Japanese philosophy. Hosokawa compares this circular aspect of time to the rise and fall of breath, also of import in Zen meditation, or the ebb and flow of waves in the ocean. Hosokawa contrasts this with the typical traditional aesthetic conception of European classical music, which is thought of as linear, "like a building (Miró 2011)." Breathing, which is connected to spirituality in Japanese meditation in the way that the heart is in Western religion, and the flow of waves, may be uneven, stretching in time, which informs both the nature of Japanese classical "rhythm" in music, as well as

Hosokawa's own use of time and space in his music. As such, identifying structural components such as these in Hosokawa's music are suggestive of resonant themes across all of Japanese philosophy and aesthetics, linking music to place and context.

Hosokawa's *Matsukaze* is a pertinent example of how each of these philosophical concepts, grounded in the space and culture from which they arise, become funneled through the recent historical contexts for German experimentalism, creating a uniquely contextualized space for juxtaposed cultural interaction that differs from the hybrid structure created in Miki's works.

Matsukaze is not Hosokawa's only work to be based on a Noh play – in fact, Hosokawa intended all of his works to be appropriations of Noh theater into the space of an opera, although only two (*Matsukaze* and the 2004 *Hanjo*) are direct adaptations of existing Noh scripts. As such, the aesthetics of Noh are an important concept in all of Hosokawa's staged works. In a 2011 interview with *The New York Times*, Hosokawa describes that he aims to reject the “more stifling aspects of [Noh] traditionalism.” In this interview, Hosokawa describes that he “...wanted to create Noh theater completely anew. [Noh] has become a kind of museum piece, performed for too long without change (Robin 2011).” Indeed, art in Japan is often seen as “co-existing,” rather than evolving.⁹⁴ Until recent efforts brought about through modernization, Noh has been largely crystalized in the present through its social, political, and cultural associations from the 14th and 15th centuries, which shaped Noh into its “modern” form. Although differing forms in Japan have certainly influenced each other, such as Noh's effect on the structure of Kabuki and Bunraku, the aesthetic and design of a form usually does not greatly alter from its inception at

the supposed pinnacle of the genre's output. This is due to a variety of social factors and relationships in Japan, not least of which is the existence of the *iemoto* system in Japanese art, which refers to a hierarchical, familial system of handing down a set of traditions from one *Iemoto*, or Grand Master, to the next, safeguarding and preserving a particular method of practicing an art from one family head to the next. Hosokawa positions his work as a response to this culture, attempting to reject the articulation of this assumed stagnation of culture maintained through sound and structure by engaging with and appropriating the deeper aesthetic principles of Noh and classical art in Japan into a different [operatic] form.

Matsukaze premiered at La Monnaie in Brussels in June 2011. As mentioned, the work is an adaptation of an earlier Noh work, written by Kan'ami Kiyotsugu in the 14th century and adapted by his son Zeami into its currently performed version. This work is regarded as one of the pinnacles of Noh drama, making it a particularly poignant work to appropriate due to its familiarity and importance in classic Noh repertoire. Noh plays are divided into five categories based on theme, and *Matsukaze* is known as a Category 3, or woman play (*onna mono*), categorized through a lead female character, refinement, and smooth flowing movements representing female characters. The story of both the original Noh play and Hosokawa's adaptation follows two female spirits, Matsukaze and Murasame, who were in love with the nobleman Yukihiro, and yearn for his return, even after their deaths. A travelling priest encounters the two sisters, and learns their identities. Matsukaze begins to envision a pine tree as Yukihiro, and, recalling Yukihiro, the two sisters weep. Appealing to the priest to pray for them, the spirits vanish, leaving

only the wind blowing in the pines.

Although the libretto of Hosokawa's plot, adapted by the playwright Hannah Dübgen into a German-language setting, is closely tied to the original Noh work, the music set by Hosokawa creates a soundscape that veers from the surface structures and timbres of classic Noh drama. Unlike Minoru Miki's juxtaposition of Kabuki in *An Actor's Revenge*, which utilized actual music from an 18th century Kabuki play, Toshio Hosokawa's work borrows no discernable music from the original *Matsukaze* work, and largely avoids the basic timbral and micro-structure of the music itself. The singing style of Noh theater is chant-based, with a limited tonal and dynamic range. Singers employ a wide vibrato, and pitches are not set or organized in a musical scale, but are set by the lead character of the play (*shite*) and are elastic. Chanting is broken into singing (*utai*) and speaking (*kataru*) portions, and is performed by both costumed actors and a chorus. Singing style is further divided into two rhythmic and two melodic categories – chant can be either aligned with or independent from the rhythms of drummers, and either non-pitched (*tsuyo-gin*, classified as solemn or dynamic) or melodic (*yowagin*, used to express sentimentality or beauty). Texts themselves are poetic, and are thus arranged into groupings of five and seven mora, as is common practice in Japanese poetry.⁹⁵ In addition, a *hayashi* ensemble provides instrumental music, comprised of three drummers playing *shime-daiko* (leader of the *hayashi* ensemble), *ōtsuzumi*, and *kotsuzumi* (described above as a component of Kabuki, hip and shoulder drum, respectively), and a *nohkan* flutist (described above, high-pitched transverse flute).

⁹⁶ Drummers also employ sharp, distinctive vocal calls known as *kakegoe*, which are

also a component of Kabuki. These are intended to act as signals for coordinating drum patterns, and assist in driving the rhythm of the music. Rhythm is, in many ways, more important to the music of Noh than melody, which is true even for the *nohkan* part. Although the flute is a melodic instrument, it is primarily intended to ornament the singing, and act as a rhythmic instrument. This is suggested through the two playing modes of the flute, which are defined through the flute's dependence on or independence from drum rhythm. The melodic line of the *nohkan* is intended to express the feelings of the *shite*, but is otherwise entirely independent from the chanting line. Finally, with respect to texture, each part of Noh is an integral part of the whole, and as such, each instrument, along with the chorus, are not seen as "accompaniment," but as equal to the solo chanters acting out the drama.

In contrast, Hosokawa's musical setting of *Matsukaze* uses classical operatic texture and timbre – but his mobilization of Japanese aesthetic through the use of these timbres mirrors the deeper aesthetic intent of Noh, suggesting an alluded, rather than literal, resonance with Noh theater. In terms of ensemble, Hosokawa only selectively employs the timbres or structures of Noh as functional tools in setting music. Although solo flute and percussion are prominent in Hosokawa's opera, as is percussion, these sounds are not intended to match the sound or contour of similar instruments in Noh, with the flute maintaining an important melodic contour, and percussion interspersed within, but not paramount to, the musical texture. Also, the chant-like timbre and limited range and dynamic of the singing style, the relationship between instruments and voices, and the overall importance and focus on rhythm over melody are not incorporated into Hosokawa's

work. Rather, through the timbral colors of *bel canto* singing and classical orchestral instruments, Hosokawa creates a soundscape largely contained within the spectrum of contemporary operatic sound. The tight vocal harmonies of the sisters, chorus, and instrumentation, the use of tonal extremes, and either gradual or sharp alternation between sparse and dense harmonic, rhythmic, and dynamic texture are common structural components of the classical avant-garde. Also, many extended techniques of the ensemble, such as the frequent use of *sprechstimme*, a vocal technique located between speaking and singing, evoke the textures of 20th and 21st century experimental classical music.⁹⁷ Other sounds that Hosokawa employs, such as the sounds of wind and a recording of waves recorded near Tokyo, are certainly unique, and employed to great effect within Hosokawa's soundscape – but the use of recorded materials and natural sounds as music is also not an uncommon feature in the European avant-garde movement.

Yet, Hosokawa's influences from Noh theater are very apparent, to the point that many of these “familiarily avant-garde” textures become appropriated as tools for sounding Japanese aesthetic principles, grounded in the environment and culture from which they arose. Timbrally, while sounds maintain their connection to the boundary-pushing articulations of sound within the European avant-garde, Hosokawa employs a duality of certain timbres as an allusion to Noh theater, Japanese instrumentation, nature, and the philosophical concepts that connect them. Firstly, a connection can be drawn between Hosokawa's alternation between *bel canto* singing and *sprechstimme* and the alternation between *tsuyo-jin* (non-pitched) and *yowajin* (pitched) in Noh chant. While the actual timbre is quite different, the

alluded effect of juxtaposing two distinct vocal styles, particularly into categorizations between non-pitched and melodic singing, creates a suggestive connection between the two. In addition, the often slow, incremental movements of sung melodic lines, particularly in the two male characters of the monk and the villager, are also reminiscent of the sung chant in Noh, which has a very limited range of movement. Although the sung lines in Hosokawa's work are clearly intended for operatic timbre, this alternation of styles and compositional nod to the importance of chant in Noh seem to suggest an intentional connection.

Also, while Hosokawa makes limited use of Japanese instruments in this composition, he alludes to several through his reliance on solo flute (*nohkan*, *shakuhachi*), solo harp and plucked strings (*koto*), and heavy presence of aleatoric percussion, including wood blocks, tom-toms, and other orchestral percussion. The *nohkan*, of course, is an active and present component of the Noh soundscape, as the only melodic instrument in the *hayashi* ensemble, but the *koto*, *shakuhachi*, and the timbres and styles of the percussion in Hosokawa's *Matsukaze*, are not aurally present in classic Noh theater. The Japanese percussion instrument used in the work, *kagura suzu*, or crotal bell, is also not a component of Noh theater, but is rather a component of Shinto ritual, creating a timbre that alludes to the ritualistic form, spirituality, aesthetic, and connection to nature in Shinto worship rather than any direct correlation with Noh theater. However, I believe that in suggesting these instruments, Hosokawa establishes an aural connection with Japanese traditional music, while suggesting the possibilities of "evolving," or hybridizing forms based on surrounding music. This could also be read as the same juxtaposition of "unrelated"

musics done by Miki throughout his works, although in this case, Hosokawa's musics are all Japanese, very much like kabuki music. As mentioned above, Hosokawa believes strongly in disrupting the rigidity and sterile compartmentalization of Japanese art music culture, and this mixing of suggestive "Japanese" sounds into his operatic soundscape becomes a direct challenge to this environment. This act of instrumental allusion, rather than creating a homogenous essentialization of Japanese sound, becomes an intentional act of challenge, through the vessel of contemporary opera and the European avant-garde, itself built around deconstructing and challenging form.

Hosokawa's use of natural sounds as components of his musical soundscape also allude to deeper components of Japanese form and aesthetic. The natural sounds of wind and water incorporated into the soundscape of the production, while within the realm of the European avant-garde soundscape, are also an important aspect of Japanese traditional music.⁹⁸ In Japanese art music forms, natural sounds and the ritualized forms of music used to allude to them are thought of as identical. This calls on the idea of *kata*, first mentioned in Chapter 3. *Kata*, or formalized and ritualized patterns, are seen as being manifestations of the form they are intended to represent. In much of Japanese art, formalized actions become aesthetically interpreted as indistinguishable from their counterparts observed in nature and society. The presence of these organic sounds within the work are suggestive of concepts such as *jo-ha-kyu*, *wabi-sabi*, and *mono no aware*, all aesthetic concepts that have taken on ritualized forms in music in order to, in turn, allude to the forms within nature they are meant to evoke. As such, in creating an

interchangeable relationship between ritualized form and natural form, these sounds become an important aspect of reifying the Japanese aesthetic that Hosokawa has articulated within *Matsukaze*, and aurally connecting this work to the place and context of these forms and the geographical space and context which they suggest.

Many micro- and macro-level structural components of Hosokawa's work, while aurally within the spectrum of the European avant-garde, also strongly allude to Japanese philosophy and aesthetic. As one example, *Matsukaze*, although only comprised of one act, generally references the jo-ha-kyu form.⁹⁹ The work begins and ends with the sound of waves on a shoreline. Hosokawa uses a thin texture, with sparse instrumentation in these sections, slowly introducing or subtracting instruments in order to build the density of the soundscape. As the sisters are introduced about twenty-five minutes into the work, the density of instruments and overall volume become much thicker, remaining heightened until the final scene and departure of the sisters at the end of the work. This structure of increased intensity in the middle of the work, with a similarly austere beginning and end, mirrors the jo-ha-kyu form, and is determined primarily through both the density and the timbres (such as the sound markers of the ocean and the wind) of the soundscape.

In addition, *ma*, *mono no aware*, and *wabi-sabi* are all alluded to within the work through the extended use of silence, ambiguous instrumental texture, and at various points in the work. Hosokawa interweaves textures and timbres through close harmonies, the simultaneous use of similar timbral colors, minimal volume, slides between pitches, and register extremes, so that it becomes difficult to aurally

discern where one instrumental line begins and another ends. His method for setting individual lines also strengthens the aural ambiguity of the musical setting. Hosokawa has expressed his own compositional style as that of calligraphy, which can be technically seen in both instrumental and vocal lines (Hosokawa 2010). The basic principle of this is a strong contrast between stillness and movement. Individual instruments will hover on a particular note for an extended period of time, offering a particular shade of color, such as a trill, an increase in the breathy quality of the sound, a change in volume, or a slight pitch bend. This is often followed by a sudden flourish of notes, and then another long, held note. When sounding many instruments simultaneously in this way on top of each other, the aural effect is of a shimmering wall of different colors and flourishes occurring in different places. Individual instruments come and go throughout this texture, creating a shimmer of timbres, colors, and pitches that seem to come from nothing and assert themselves gradually as a series of colors and splashes in the overall soundscape. In establishing his soundscape through this shimmering ambiguity, and leaving spaces of silence for instruments fading in and out of this texture, Hosokawa grounds his “avant-garde” sound in the concept of *ma*, from which *mono no aware* and *wabi-sabi* are also connected.

In considering *Matsukaze* as a hybrid work, Hosokawa’s use of the European avant-garde sound spectrum becomes a tool for sounding an aesthetic system derived from Japanese art and, by extension, the society from which it arose. At the same time, his insistence on relying on the sound spectrum and deconstructionist bent of the European avant-garde charges Japanese art with the exploratory and

determinedly challenging spirit that encases much of this music. As such, I see hybridity here working as a funnel, in which each spectrum of sound, grounded in the cultures and contexts from which they arise, becomes used as a tool in order to sound the other. Like Minoru Miki's *An Actor's Revenge*, both culturally-derived sound spectrums become dependent on each other in order to be sounded, as sounds and ideas merge into a cohesive soundscape. However, instead of the sharp juxtaposition and contentious positioning of sound spectrums in Miki's work, Hosokawa's setting of music positions each sound spectrum/ aesthetic structure as a mouthpiece for sounding the other sound spectrum.

As I have tried to argue, this is, of course, not an imagined homogenous fusion or collapsing of "East and West," but a communication and built co-dependence of two equal sound structures, bred in a specific time, place, and context, whose specific contents and interactions are determined by the individual setting them. Through this chapter, I have attempted to draw attention to the individual agency of both Miki and Hosokawa. Through Miki's method of intentionally differentiating and juxtaposing "unlike" musics and Hosokawa's method for using calligraphic phrasing to imprint culturally-specific aesthetic contours within the space of another cultural context, these composers rely on different compositional techniques and writing styles in order to realize this juxtaposition.¹⁰⁰ In addition, Miki and Hosokawa's conceptions of what constitutes the sound structures of opera and of Japanese theater are entirely different. Both find inspiration from and align themselves within distinct historical frameworks for designing and organizing operatic sound, just as they draw different base concepts

for imagining, organizing, and appropriating sound and structure from Japanese theater. They also clearly aim to bring these two concepts together into entirely different “spaces” of juxtaposed interaction. In so doing, while both works similarly reject the colonial assumptions of power imbalance in Orientalism in creating co-dependent structures, they also reject the imagined homogeneity of hybrid interaction and of “Japanese opera” in general on account of the agency of the individual. Through these examples, we can see that the Occidental theorization of Orientalist colonial power imbalance, hybridity, and “third space” cultural collapsing does not adequately define the cultural interactions and juxtapositions of this Asian-generated form. In the case of Japanese opera, we can see hybridity itself as a constantly shifting space of cultural interaction, defined in opera creation through the agency and cultural imagining of the individual.

Chapter 6: Conclusion

“Arigatou gozaimashita!” On February 5th, 2016, I attended the final dress rehearsal for Konnyakuza’s production of *Club Macbeth*. At the conclusion of the show, following company bows, Kyoko Hagi thanked the audience for coming to support the work of Konnyakuza. Their group clearly had garnered strong interest for their show, as the small theater of 300 seats had sold out for their entire run of ten shows, and the dress rehearsal itself had also attracted an enthusiastic audience in addition to the staff. Konnyakuza’s intensive training and passion for their work were apparent between the rough run-through rehearsal I observed in January and this final dress rehearsal. Kimiko Shimbo, one of my primary informants, expressed similar thoughts during the dress rehearsal, and said that she was “...highly impressed with their energy and expression.” (P.C.) At the end of the show, the energy and rapport between the Konnyakuza crew and the audience was palpable. This crafted intimacy between Konnyakuza’s singer-actors and the audience seemed to reify the success of Konnyakuza’s mission to create accessible, entertaining opera through this production of *Club Macbeth*. I was reminded of my conversation with Rikuya Terashima and the various books, pamphlets, and sources I came across, several of which mentioned how the company struggled and nearly folded several times over the course of its 40-year history. Konnyakuza has gone on to become a success story built on Japanese moral/ social principles, in which hard work, dedication, and perseverance has led to their success, earning them distinguished prizes such as the Koizumi Fumio award and allowing them to support an admirably

large company of musicians and staff, working to produce over 200 performances a year. The members of Konnyakuza have nurtured and built a company based on their love for producing socially relatable opera, and with time, the company has become financially successful and culturally recognized. This desire to create opera is shared by many composers throughout Japan, with many small companies developing specifically to produce new works. Despite contemporary factors that hinder the creation of new works, such as cost and the resistance of producing new works by many concert halls, composers still actively and passionately seek avenues for creating and producing new works. As I reminisced on these thoughts as Konnyakuza's dress rehearsal came to a close, I found myself asking – why opera? What does opera offer for the composers who create it?

Over the course of this thesis, I have used several operas by Japanese composers as case studies for exploring cultural processes within the creation of new opera in Japan. These observations have led me to four broad assumptions about Japanese-composed opera creation. Firstly, contemporary (i.e. post-war) opera composition is bound within the historical trajectories of opera production and performance in Japan and internationally. However, the complex history and individuals who shaped the beginning decades of opera appropriation in Japan has created a current environment in which composers are able to flexibly select a historical framework from which to align their works, gaining authority and an angle from which to market themselves in the process. Secondly, opera is domesticated within Japan through the narrative and physicalized *kata*, or patterned form, of new works, with physical movement both internally and

externally shaping the body and mind for opera performance. *Kata* creates a tactile link to audience experience in the social environs of Japan. Also, in relying on *kata*, both performers and composers, refute the past as past by situating *kata* within the contexts of modern production. Thirdly, composers often utilize language as a tool for diversifying opera, opening the form for access across multiple cultural contexts, challenging the concept that opera is an inherently “Western” means of cultural expression. Composers offer compositional blueprints and tools through language setting for shifting the locus of cultural authority and logic in opera away from its “Western” origin. Finally, composers embrace individually-conceived cultural juxtapositions through music, while rejecting colonial theorizations related to Orientalism and hybridity in framing Japanese-composed opera. Creating uncompromised soundscapes of simultaneously heard and co-dependent sound spectrums, composers use their individual agency and cultural imagination in order to challenge the assumed homogeneity of “Japanese opera,” and of how cultural intersections within Japanese-generated forms occur.

These processes are all intertwined, and position opera creation as a flexible method of expression that allows composers to embrace modernity while simultaneously challenging the dynamics of “Westernization” as a process of modernization in Japan. Historically, opera has been, at various times, produced and enjoyed as one of several methods with which to embrace “Western” culture, equated within some circles as synonymous with prestige and modernity. Although groups of Japanese Classical opera consumers and producers still engage with opera in this way in the 21st century, I see the creation of new opera by composers as a

process of exploring and articulating Japanese culture from within a globally engaged and aware Japan. It is a process of actively resituating traditional Japanese culture, society, and aesthetic within the context of modernity, rather than an either-or of rejecting tradition for modernity.

The positions that Japanese opera composers occupy in the landscape of Japanese culture allows them to mobilize their agency to create their own creative artwork in manners that could be construed as more flexible than traditional Japanese artists. These unique cultural positions have contributed tremendously in creating opportunities for producing more hybrid and multicultural concepts of opera. There is a strong contrast between classical Japanese arts, which become saturated with the context and expectations of a particular time, place, and context, and the comparatively unbounded flexibility of operatic creation in Japan. As opera is not coded with the same expectations of cultural rigidity in Japan, individuals have agency in drawing from and aligning with different historical frameworks of producing opera, assuming different contexts and contents in situating sound systems, and flexibly constructing hybrid spaces. Also, as opera juxtaposes theater, narrative, language, and the voice along with musical soundscapes, opera compounds similar processes occurring in other contemporary musical engagement. Engagement with traditional Japanese art, aesthetic, history, and music becomes resituated as a group of ideas with diverse possibilities, open to cultural juxtaposition against each other and within multicultural contexts, and incorporated into an expression of modernity.

One other important reoccurring theme in this work is the rejection of Occidental theories in considering cultural interactions in non-Occidental contexts. If opera composition in Japan is taken as a fully domesticated and culturally expressive Japanese art form, which I have argued that it is, then the implications of opera as decentered from its European origin, and the juxtaposed interactions of cultural material brought about by creative individuals, are substantial. The case study presented in this thesis articulates the limitations of colonial theories. However, while suggesting several cases in which “Western” cultural logic is decentered as the point of authority in considering the cultural scope of Japanese opera, this is not to say that many of the assumptions of opera as “Western” are not still present. Opera still functions very much as a kind of cultural prestige in Japan, and many Japanese composers owe some amount of their musical knowledge and creative inspirations to either European avant-garde movements or more conservative European counterparts. In seeking to authenticate their works too, Japanese composers often fall on assumptions of European authority, whether justifying the importance of avant-garde movements and operatic deconstruction, writing works in European languages, or creating large productions with the scope and breadth of 19th century European grand opera. In this way, there are areas of overlap in which cultural theories seem to apply, and other situations in which they don’t. In further research, I would call on the need for developing a more accurate framework for analyzing the cultural complexities of a Japanese-generated form with cultural ties that stretch beyond Japan..

Opera creation in Japan can be seen as an increasingly vibrant rejection of Orientalism and homogeneity in favor of a growing, continually recoded, and heterogeneous Japan, allowing for new possibilities of self-expression. Particularly in the post-war era, many composers have embraced myriad framings of “Japan” within opera, together constructing a kaleidoscopic imagining of Japanese identity. While more conservative works such as Ikuma Dan’s *Yuzuru* are regularly performed in Japan today, composers have increasingly branched into other directions of exploration, creating a simultaneous juxtaposition and contrast of Japanese identities and of operatic form. In the end of Chapter 2, I discussed many of these recent directions, such as embracing avant-garde expression, Japanese aesthetic, narrative themes, adapting opera around language, and so forth. There is an increasing vibrancy in the creation of Japan, as more ideas become introduced while other operatic directions continue to exist simultaneously. As such, I see Japanese opera creation as an immensely vibrant and rich activity, with composers actively engaging with and expanding on each of the cultural processes of opera creation listed throughout this thesis.

There is an immense enthusiasm for opera creation by those who engage with the form. Many of these composers have different ideas for the direction of Japanese opera, or what Japanese opera should consist of and why it matters. During my fieldwork, I was very overwhelmed by the energy and strong opinions of many composers on which directions opera should be moving in. Indeed, the current environment for opera creation is highly charged, with several composers alluding to or actively voicing their opinions about the works of others. There is

much comparison occurring, and much interest in engaging with the question of “what opera offers.”

In order to highlight the breadth and vibrancy of this community in the 21st century, I have included several comments I came across during my field research, either in personal interviews, recordings, or publications. As they suggest, many composers who engage with opera composition are actively trying to define the parameters of their work, align their work with particular cultural codes of expression, and look towards the future of opera in Japan. I believe that this impulse to consider opera’s past, where it is situated in the present, and where it should go in the future is indicative of composers claiming ownership over opera as a means of self-expression. Below are seven quotes given by those engaging in operatic production over the past ten years, suggestive of the vibrancy and active domestication and defining of opera for individuals within Japan.

Since the early part of the 20th century, Japanese opera has quietly emerged, ...influenced by (but separate from) its Western origins and local traditions such as kabuki and noh. ...“We need to create our own identity,” says [Tadaaki] Otaka. “For Japanese musicians, it will be realized when a Japanese work is universally accepted as world-class. In this regard, I hope our operas can be performed by international casts at major opera houses overseas some day (Kosaka 2011).” (Article on 2011 production of Ikuma Dan’s *Yuzuru*)

Compared to Italy and Germany, which are established countries in terms of opera, Japan has to possess something unique to become recognized internationally as a country with a rich opera tradition. For that to happen, just composing one great work is not enough. I’ve always thought that I have to compose multiple large-scale magnificent operas that can cover the long history of Japan. For the last 33 years, that’s how I’ve created opera (Miki 2006). (Minoru Miki, composer of over 15 operas, including *An Actor’s Revenge*)

I don't want to compose exotic music or create exotic opera. The substance of the new is essential (Robin 2011). (Toshio Hosokawa, composer of five operas and two oratorios, including *Matsukaze*)

I have written scripts for Kabuki, Noh dramas, but an opera... I've never thought of it. At first, I was really worried, but then I came to the conclusion that operas all over the world portray destiny and love, so I decided to keep to this tradition and write about those (Miki 2006). (Jakucho Setouchi, recognized poet for traditional Japanese theater and librettist for Miki's 2005 opera *Ai-en*)

I think that opera is a "dead" art form. Unlike previous times, new forms of opera are rarely produced, and it hasn't developed much. I thought that it was suitable to deal with death [as a topic] when making something by using a medium that is like a coffin (Shibuya 2013). (Keiichiro Shibuya, composer of *THE END*)

If I take an idea from Japanese culture, it's not because I'm Japanese. I analyzed gagaku music because someone said, "I don't find Japan in your music." But I'm not interested in it particularly. It's often said [to me], "You must have Japanese roots (Wade 2014)." But what's that? All of us are different. (Misato Mochizuki, composer of *Die Große Bäckereiattacke*)

Kimiko Shimbo: Are you taking care of yourself? Have you been exercising much?

Saegusa Shigeaki: No! If I have time to exercise or sleep, I have time to write opera! (Saegusa Shigeaki, composer of 7 operas and several other theatrical works, including *Chushingura*)¹⁰¹

Operatic composers are frequently looking towards the future of opera in Japan, as well as to their own futures as opera composers. Multiple composers I spoke to mentioned several works had several ideas planned for future operas that they hoped to produce. Niimi Tokuhide, for example, mentioned that he had an idea for an opera involving Shinran Shōnin, founder of the Buddhist sect Jodo Shinshu: "He is a very humanistic person, and would be a great focus for an opera. But, without a good librettist... I have to be careful, people might get angry, it could be controversial. If I could, I would like to make another opera."¹⁰² Tokuhide also

mentioned an idea for a “choral opera,” which he hoped to write specifically for a children’s chorus. Saegusa Shigeaki has meticulously charted a planned six operatic works to be completed over the next thirteen years of his life, consisting of two individual works on different facets of love, which he intends to follow with a four-opera cycle on Japanese history.

Other composers, such as Keiichiro Shibuya (b. 1973), have offered challenging new directions for “Japanese opera” that push works into postmodern expressions. His 2013 opera *THE END* is a “Vocaloid opera,” starring the character Hatsune Miku. Hatsune Miku is a type of vocal synthesizer software developed in Japan, and has become personified through a *manga* styled character that was initially depicted on the product packaging. Hatsune Miku has become incredibly popular as a global pop star, presenting “live” concerts in which Miku’s 3-D-holographic performs in front of a live band. Shibuya’s appropriation of this character into an opera has multiple connotations for the possibility of opera as a post-modern, global genre. Shibuya’s opera contains no human performers other than himself, controlling Miku’s holographic image from a partially obscured box on the stage. Both voices and instruments are synthesized – the entire production is digital. Further, Shibuya appropriates historical frameworks of opera for his own purposes, actively posing the question – if music is an important component of communicating in opera, why do we not update it?

Unlike traditional opera, *THE END* doesn’t play classical music the entire time. ...It is a mix of various kinds of music. Originally, that was what opera was all about. In most opera, what had been used before and what is most up-to-date would be brought together. Given all that, if opera is produced in

the present day, it's natural to incorporate music like electronica or dubstep along with, say, a classical tune with only strings. So, it is okay to have all kinds of music (Shibuya 2013)

Shibuya presents a revolutionary challenge to the basic form of opera, while retaining several assumed aesthetic principles of the form as it was originally conceived. In doing so, despite his comment quoted above in which he describes opera as a dead art form, Shibuya has presented a particularly exciting avenue for revitalizing the genre through recontextualizing the form into new postmodern contexts.

While Japanese artists are often undermined in scholarship, the environment for operatic creation in Japan is immensely rich and active. There is a fun and vibrant community of Japanese opera makers that have become invested in defining, creating, and offering opportunities for the consumption of new Japanese-composed operatic works, both domestically and abroad. I see the creation of new opera in Japan as a vibrant process of envisioning new directions for the form and challenging the exclusionary construction of opera as indicative of predominantly “Western” conventional cultural expression. In looking to opera’s past, present and future, both within Japan and internationally, composers are actively engaged in claiming “cultural ownership” over the form. Composers are also engrossed in the process of domesticating, diversifying, and hybridizing opera into new modes of cultural expression. Opera creation offers composers a means of cultural expression that challenges the authority of “West” in opera consumption, while simultaneously embracing the agency of Japanese artists in looking towards and communicating Japan’s past, present, and future.

Endnotes

Chapter 1

¹ For future reference, within this thesis, the term “Classical music” refers to this Western European-originated genre, unless otherwise noted.

² For a larger list of operatic works by Japanese composers (also not exhaustive), see Appendix C

³ Although Bartók only completed a single opera, *Bluebeard’s Castle* (1918), during his lifetime, this work has arguably become recognized by musicians, scholars, and opera enthusiasts as one of the most important operatic works of the early 20th century.

Chapter 2

⁴ Saegusa Shigeaki, Niimi Tokuhide, and Fuyuko Fukunaka all discussed the problems of cost in producing new works at some length. Niimi Tokuhide’s opera *Shirotori*, for example, cost 1.5 billion yen to produce. (Niimi Tokuhide, Personal Communication, February 2016) While the production value of this commission was quite high, and new productions are frequently on a smaller scale, the opera itself was approximately 75 minutes in length, which suggests that longer high-scale works could actually cost substantially more than this.

⁵ I put “European” in quotes, because, although these works were versions of operas written by European composers, they were frequently localized into the context of Japanese consumption.

⁶ See, for example, Beniti Ortolani, *The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism*, 1990, p. 246.

⁷ The impetus for this was politically and culturally motivated

⁸ However, the school remained an important place for musical training, and, despite the official statement produced by the Ministry of Education, many singers graduating from the school went on to perform opera in burgeoning opera companies across the country, negotiating within the thick, controversial climate for opera production created between Euro Americans and Japanese intellectuals, performers, composers, producers, and consumers.

⁹ Several scholars have debated over which work can claim the title of “first opera” written by a Japanese composer. I believe that Suehara’s work *Roei no yume* should be considered the first Japanese-composed opera. Although the musical and structural content has been reason for several scholars to label other works as the “first” Japanese-composed opera, this is the first case in which a composer used the word “opera” as a means for accessing all that opera entailed at this time – specifically, prestige and modernity – and as a means for legitimizing his composition. As such, I believe this work deserves the title of “first Japanese-composed opera.”

¹⁰ It is perhaps worth mentioning that, besides *Roei no yume* (which I consider to be the first Japanese-composed opera) and *Hagoromo*, the other “first” opera by a Japanese composer often cited by scholars is a work by Yamada entitled *Ochitaru Ten’nyo* (Fallen Angel), premiered in 1913. This work is considered a “first” because it is the first operatic work by a Japanese composer to be fully orchestrated.

¹¹ The eventual premiere occurred at the Kabuki-za in Tokyo in 1929

¹² The Gaiety Theater, which had produced the first operetta in Japan, was also destroyed during this earthquake.

¹³ Unlike many other artists fleeing Nazi Germany, Gurlitt was not Jewish, and had, in fact, become a member of the National Socialist Party in the 1930s. However, he had reportedly made several enemies in Germany due to his difficult and stubborn character, and refused to adapt his music to the conservative expectations of the Party. His decision to leave Germany was thus based on an increased difficulty in finding work amidst a shifting social and political climate – although he initially found similar difficulties in Japan. For more on Gurlitt, and his role in the history of opera in Japan, see: Luciana Galliano, “Manfred Gurlitt and the Japanese Operatic Scene, 1939 – 1972,” 2006: 215 – 248.

¹⁴ Joyce Zemans, *Comparing Cultural Policy: A Study of Japan and the United States*, 1999, p. 208. It is perhaps interesting to note that the year in which the government began actively funding opera projects occurred in the year following the 1964 Summer Olympics in Tokyo. Many cultural projects were launched shortly before the Olympics, taking advantage of the international spotlight in order to create a display of Japanese cultural wealth and recovery post-Pacific War. The timing of this cultural initiative in 1965 thus seems unusual, although it may have the wake of many of these initial initiatives.

¹⁵ This hall was the first national opera house in the country, built nearly 100 years after the first Japanese performance of *Orfeo ed Euridice* at the Tokyo Music School. It is notable that this hall was, in fact, completed while Japan was going through a major recession – despite a general conservatism and limitation on spending by the government at this time, the completed project cost 75 billion yen (although the theater was in the works for over 20 years, so much of the project was underway before the recession began).

¹⁶ Tokuhide Niimi, Shigeaki Saegusa, Personal communication

¹⁷ Infrastructural support here refers specifically to government, education, and industry-based programs, rather than the three institutional “pillars” of military, religion, and education

¹⁸ Toshio Hosokawa, whose 2011 work *Matsukaze* is discussed in Chapter 5 of this thesis, along with Isao Matsushita and Toshi Ichiyanagi, are a few examples of composers actively engaged in the deconstructionist avant-garde of post-war Europe.

¹⁹ In her article “Narrative, Voice, and Reality in the Operas of Toshio Hosokawa and Misato Mochizuki,” Fuyuko Fukunaka discusses that a post-war trend grew in Japan for writing operatic works based on elements of Japanese folklore, featuring conservative music and a linear narrative (as opposed to the deconstructionist approach of contemporary European composers). This linear narrative became a typical approach for a majority of composers in the first decades after the Pacific War, and is still common, although currently exists simultaneously with varied and conflicting approaches by other composers.

²⁰ Keiichiro Shibuya’s 2013 opera, *THE END*, mentioned briefly in Chapter 6, makes extensive use of Vocaloid vocal synthesizer software, and features both electronic mixing and J-pop as crucial components of the work’s musical soundscape under the pretense of being part of the original aesthetic goal of European opera.

Chapter 3

²¹ Performance by the Hayashi Company

²² See Trinh T. Minh-ha (1982)

²³ See Christine Yano’s discussion of the implications of *kata* in enka for a different case of *kata* as tool for situating Japan’s cultural past within the present, as an affirmation of enka’s version of nationhood: Yano 2003, 24 – 27.

²⁴ Kasulis 1993; Yuasa 1987; Spielvogel 2007

²⁵ See, for example, Brownell’s work on body training in the People’s Republic of China (1995), Alter’s work on the diet and exercises of North Indian wrestlers as a way of expressing spiritual and social discipline (1992), or Manzenreiter’s work on sports training and outdoor recreation in Japan being reflective of both social order and change in post-war Japan (2007).

²⁶ Along with similar trends in military and apprenticeship training, Zen Buddhism posits that rigorous mental and physical discipline and hardships are required to achieve spiritual growth. This concept is known as *seishin kyōiku*, or spiritual training, and links physical exercise and body conditioning with building and internalizing moral, social, and spiritual discipline.

²⁷ Konnyaku, sometimes referred to as konjac, is also the name of a plant that is often used to create both a flour and jelly of the same name. Konjac is found in various types of Japanese cuisine, and is often used as a diet food due to its low caloric and high fiber content. As the name invokes, the exercises of this club were likewise intended for encouraging positive health.

²⁸ Kyoko Hagi, Personal Communication, January 28th 2016.

²⁹ Miyagawa clearly shared an interest in this project, for she supported and helped to continue the club as a means for training singing actors up until her retirement in 1977.

³⁰ In general, the structure of the singer-actors in Konnyakuza is determined amongst *sempai-kōhai* (senior-junior) relationships. This manifests during these taisō training exercises as well as in the assignment of roles, the participation of singers in the two main shows which take place in Tokyo each year and during international tours, and through various other responsibilities and obligations.

³¹ The *sempai-kōhai* structure of Konnyakuza, paired with the physical and symbolic functions of taisō training, seems somewhat reminiscent of the physical training and senior/junior relationships of Takarazuka.

³² As mentioned above, this alignment largely centers on maximizing airflow while minimizing tension in the body.

³³ A balance is needed between air support and body alignment needed for navigating the technical challenge of bel canto-style singing and the movement required of accurately and believably portraying a character. The available range of gesture for singers is also highly dependent on moments of singing vs. non-singing, as the containment of movement is largely a result of technical and aesthetic concerns for music production.

³⁴ From observations of the *Club Macbeth* dress rehearsal on February 5th, 2016

³⁵ Traditional way of sitting, done by folding one's legs underneath one's thighs, while resting the buttocks on the heels

³⁶ As in, lead characters and "chorus" characters are mixed in a way that the audience cannot immediately tell which character to focus attention on

³⁷ Takase Hisao is known primarily for his directorial work, and has directed several shows with Konnyakuza, but has also worked with Hikaru Hayashi and Kyoko Hagi to produce libretti for a few of Konnyakuza's productions, including *Opera Club Macbeth*.

³⁸ The translation of the Shakespeare play was written by Odashima Yūshi, a professor of English at the University of Tokyo. Together with Shoyo Tsubouchi, discussed in Chapter 2, he is one of two Japanese translators who have translated the complete canon of Shakespeare, and is known for his popularization of Shakespeare in Japan for his successful recreations of the originals in contemporary Japanese language.

³⁹ The Spring 2016 performance featured the previously mentioned Tetsufumi Oishi playing the role of the "businessman."

⁴⁰ Kyoko Hagi, "2013 Koizumi Fumio Prize Lecture," 2013.

⁴¹ Shigeaki Saegusa, Personal Communication, February 9, 2016. Saegusa will be premiering his next opera, *Kuruoshiki Manatsu no Ichinichi (A Dreadful Midsummer's Day)*, in October 2017, which is a comic opera intended as an homage to Mozart's *Le Nozze di Figaro (The Death of Figaro)*, concerning romantic escapades and Japan's gay subculture. Other plans relayed to me during our interview in February 2016 include a musical-opera on the topic of "true love," entitled *Heart Cocktail*, with a libretto by Taizo Watase, projected for premiere in 2018, and a cycle of four operas on the Genpei War which took place in 1180 - 1185, entitled *Tale of Heike: The First Night, Tale of Heike: The Second Night, Tale of Heike: The Third Night, and Tale of Heike: The Fourth Night*, and projected for premiere in 2021, 2024, 2027, and 2030 respectively. Saegusa mentioned two other works that are also potentially in planning, entitled *King of the Tenement* and *Sekigahara*.

⁴² I.e. Grounded in tonality and Western harmonic structure

⁴³ Shigeaki Saegusa, Personal Communication, February 9, 2016.

⁴⁴ This story, also known as the tale of the "Forty-Seven Ronin," has been the basis for many fictionalized accounts in Japanese literature, theater, and film, including both a kabuki and bunraku play that have become staple repertoire in their respective genres.

⁴⁵ In particular, Chikamatsu Monzaemon, the principal writer for Japanese puppet theater, developed the juxtaposition of *giri* and *ninjō* within his tragedies. A balance is struck between the two elements - *ninjō* represents the human sentiments that balance the austere ideals of *giri*.

⁴⁶ According to Jan van Rij, author of the book "Madame Butterfly: Japonisme, Puccini, and the Search for the Real Cho-Cho San," the "tragic hero" Cio-Cio San "...is the most fundamental problem for a Japanese understanding of [*Madama Butterfly*]." In Japan, "her tragedy is [thought to be] the

consequence of her own blatant mistakes,” making her “neither a hero nor unequivocally tragic (148).”

⁴⁷ As Mari Yoshihara mentions in *Musicians From a Different Shore*. Japanese composers and musicians have repeatedly tried to approach and contextualize this opera, from the singer Tamaki Miura (discussed in Chapter 2), to the composer Yamada Kosaku, who attempted to produce a new version of *Madama Butterfly* in 1931, with a reworked script and various changes to the musical content (33). Saegusa’s work can be contextualized as a similar effort.

⁴⁸ It is interesting to note that “Naomi” is considered an in-between name, both Japanese and English. See, as a reference, Jun’ichirō Tanizaki’s 1924 novel *Naomi*, or *Chijin no Ai (A Fool’s Preference)*. Both Jr. Butterfly, as mixed race, and his girlfriend Naomi, are equally foreshadowed through their names and identities as torn between “two worlds, East and West,” one representative of *giri* and the other representative of *ninjō*.

⁴⁹ Saegusa, Personal Communication, February 9, 2016.

⁵⁰ Although not a focus of this chapter, it is worth pointing out that audiences themselves are participating in the process of opera domestication. Consumption itself is a process of “doing” - this occurs through attending concerts and shows, purchasing CDs and DVDs, listening to radio and television broadcasts, and, in the process, offering composers the financial means and support to continue producing and creating. In attending and supporting the production of new works, audience members are simultaneously consuming and doing that work’s articulation of “Japan,” familiarized through physical, musical, and narrative domestication of the form.

Chapter 4

⁵¹ Of course, even in Europe, the preference for *bel canto* singing is Italo-centric.

⁵² Although outside the scope of this chapter’s discussion, the singing voice, as an articulator of music, language, and the body, does complicate this topic. Language and the sounded voice occupy two different, yet overlapping domains. The voice is both material extension of the physical body and an intangible construct. It becomes further defined between the individual producing the voice and the culture from which the voice arises. Language, meanwhile, is a product of culture, and exists as a series of symbols and cultural cues, suggestive of the societies from which they arise. In further research, considering the voice itself in many of these works, and how it may both work with and against the language setting and compositional materials of the composer, would be fruitful. In addition, opera can arguably be seen as more than a logocentric form, particularly when factoring in opera consumers. There is a certain prestige and elitism assumed in performing opera in the original language of the work, particularly with regard to the performance of 18th and 19th century European works, in contemporary practice. Original languages of frequently performed works are often not the common language of the audience. Opera is often consumed without people understanding the language as more than sounds. I do briefly consider the audience in this chapter with regard to language and cultural intimacy, but further unpacking audience consumption of language in opera would be a rich avenue for further research.

⁵³ Emphasis placed on syllables in order to communicate meaning, determined by a combination of volume, length, and pitch.

⁵⁴ Beat stress is considered “stronger” based on the metric levels in which a beat can be broken down into.

⁵⁵ This refers to a musical technique in which the setting of music is meant to reflect the literal meaning of words in a song.

⁵⁶ In Japanese, there are a total of 46 vowel-consonant combinations possible

⁵⁷ Gute Nacht is the first song in Schubert’s 24-song cycle *Wintereisse*

⁵⁸ Tokuhide Niimi, Personal Communication, February 3rd, 2016. Hikaru Hayashi makes a similar comparison in his book *Nihon Opera no Yume*, discussing Franz Schubert’s setting of Heidenröslein (p 53-55)

⁵⁹ Indeed, considering Niimi’s example of “Gute Nacht,” a 2005 recording released by the internationally acclaimed Japanese baritone Masumitsu Miyamoto featured a collection of art songs

translated into Japanese, including a Japanese-language performance of Schubert's "Gute Nacht." The melody and rhythm of this version remain unchanged, while the Japanese language setting is twisted and altered to match Schubert's pre-composed music.

⁶⁰ This is of course not only applicable to art song and opera, but can be applied to many other contexts of Japanese language setting. For example, this is also a problem within the public school shoga tradition (this tradition is discussed briefly in chapter 2).

⁶¹ Hikaru Hayashi used the term "songs," rather than arias, which comes from the German director and playwright Bertold Brecht's use of the term. "Songs" are meant to resonate with the societal context of the work, and become an important tool for domesticating opera. As Hikaru Hayashi explains in *The Dream of Japanese Opera*, "Arias" appeal to audience's emotions, but "songs" are meant to promote audiences to recognize not only the effect on their emotions but also understand far more about the characters and events within the performances.

⁶² This story-telling device, in which characters are slowly pulled into a narrative from an "outside," distanced vantage point, is the same general format used within *Club Macbeth* – this is frequently used within Konnyakuza's opera repertoire as an effective means for domesticating a "foreign" story within a Japanese cultural narrative.

⁶³ As mentioned in the earlier section comparing stress systems of Japanese and European languages, the second note following a change in pitch is generally the note which is perceived as receiving stress. Similarly, in the example I have cited, new mora groupings begin in the second note following pitch changes (this also matches the natural beat stress of the music, with pitch changes first occurring a sixteenth note before the metric quarter pulse of the measure in both cases). This is not a hard rule, and pitch factors in ambiguously in the division of mora groupings, but it is a factor, and the final mora occurring on a pitch change seems to be one of the more frequently occurring determinants of mora grouping divisions through pitch.

⁶⁴ Klezmer is a musical tradition of the Ashkenazi Jews from Eastern Europe, characterized in the 20th century by the use of the clarinet as the primary melodic instrument. The klezmer clarinet plays in registral extremes, features ornamentation and jumps that accentuate the natural break between registers on the instrument, and often uses a timbrally reedy, buzzing sound.

⁶⁵ The re-articulation of the "ah" vowel and the rolled "r"s may be specific to this 2009 staged version, but act as further examples of distinct cultural markers being used within the juxtaposition of language and music.

⁶⁶ Kyoko Hagi, Personal Communication, May 2016

⁶⁷ In Japan, white is commonly worn at both weddings and funerals, is symbolic of the celebration of new life, and has specific connotations for both Shintoist and Buddhist practice.

⁶⁸ Likely a reference to the *hakucho*, a migratory white bird that embarks on a cyclical journey every year, always returning to Japan

⁶⁹ See McClelland, 2010 for more information on how Japanese reincarnation beliefs are situated within the Buddhist/Shintoist mesh of culture, and how this differentiates from Indian practice.

⁷⁰ In particular, the Kamakura period saw the introduction of two schools of Buddhism that had perhaps the greatest impact on Japanese society – the Zen school, and the "Pure Land" school, or *jōdo bukkō*, which held several tenants / sutras related to the after life and reincarnation. As reincarnation is central to the plot of this opera, the use of *kogo* may be intended to evoke the religious/ spiritual contexts of the period.

⁷¹ White garments associated with religious (Shinto/Buddhist) ceremonies

⁷² Possibly a reference to *heisoku* (ceremonial offering used in shintoistic ritual)

⁷³ A genre of Latin American music and its associated dance

⁷⁴ Although both creators had worked together in the past, and Graham's knowledge of the cultural material around which the opera was based was considerable, it is still worth noting that the non-Japanese fluent Graham was the one who devised both the story and the libretto, in English, from which Miki based his musical materials. Miki translated the opera into Japanese in 1988 for its premiere performance in Japan – although this translated material was, of course, based on Graham's original libretto.

⁷⁵ Common general term for Japanese puppet theater, although it first appeared as a term in relation to a specific school that developed nearly 200 years after the Edo plays being referenced in this show.

⁷⁶ More specifically referring to the combination of narration and shamisen with puppets, or *ningyo*

⁷⁷ Climax of suicide plays – two lovers embark on a love-journey, or pilgrimage (*michiyuki*) to some sacred spot where they commit suicide in the belief that they will be united forever in the garden of Buddha

⁷⁸ Love-suicide plays, in which lovers torn between *giri* and *ninjō* committed suicide together in order to be together in the next life, were common tragic motifs during the Edo period, particularly in *bunraku*, as developed by Chikamatsu Monzaemon (1653 – 1724), the principal writer for the Japanese puppet theater. Both the focus on *bunraku* and the specific reference to love-suicide in *Joruri* are reportedly intended as homages to this playwright.

⁷⁹ The English transcription is based solely on the *Jōruri* vocal-piano score, published by *Zen-on*, while the Japanese and shamisen transcriptions are made primarily from a Japanese-language recording of the opera.

Chapter 5

⁸⁰ Bhabha, Homi. *The Location of Culture*, New York, NY: Routledge, 1994, 53 – 56.

⁸¹ *Henshin*, as an example, is divided into a series of short scenes, or vignettes, that are defined by the style or genre of music that Hayashi emulates in the scene. Scene 2 is entitled “burusu” (blues), while following scenes, such as “romansu” (romance), “aria” (aria), and “consaato” (concerto) each suggest the style that defines either the music or the general framework of the given scene.

⁸² “...Said’s work frequently relapses into the essentializing modes it attacks and is ambivalently enmeshed in the totalizing habits of Western humanism...” (Clifford, 1988: 33)

⁸³ See, for example, “On Difference, Representation, and Appropriation in Music” (Born and Hesmondhalgh, 2004: 1 – 58) or the introduction to Nicholas Tarling’s *Orientalism and the Operatic World* (Tarling, 2015: 1 – 18)

⁸⁴ The full title of the work is *Sato moyo azami no ironui izayoi seishin*

⁸⁵ In a post-Charles Ives contemporary music scene (Ives was an early 20th century American composer who pioneered several compositional techniques, including polytonality and polyrhythm, and notably used a style of writing in which he stitched together music from multiple musical sources, often heard simultaneously), “cultural dissonance” is, on one hand, no longer “dissonant.” However, this attention to difference is an important aspect of Miki’s writing. It can be seen, for example, in his compartmentalizing of Asian and Western instruments through accentuating the techniques and timbres of these instruments. This juxtaposition works through the recognition of difference, which is what I mean when I refer to cultural dissonance.

⁸⁶ Expressive shaping which involves a slight speeding up and then slowing down of the tempo

⁸⁷ This close minor second (87 cents) is a common characteristic of all Japanese traditional music.

⁸⁸ *Hichiriki*: Double-reed flute; *ryūteki*: transverse bamboo flute; both played in Japanese gagaku music

⁸⁹ This can also be seen as a kind of *kata*, or patterning (as in chapter 3), both in terms of set sounds or musical patterns having a particular culturally suggestive meaning, and in the connective between the surface aesthetic of musical juxtaposition and the deeper cultural resonance this juxtaposition reifies each time it is put into practice. This connective to *kata* is slightly beyond the scope of this chapter, but I mention it to suggest how *kata* surfaces in multiple contexts throughout Japanese opera, and to suggest another means in which opera is domesticated as a Japanese cultural product.

⁹⁰ In this way, the *koto* could perhaps be seen here as a direct extension of the voice and the body of *Namiji*, creating an equal co-dependent relationship between the two.

⁹¹ It is perhaps worth noting that this dissonant dependence could also be read as an extension of Minoru Miki’s political stance on Japan’s relationship with the West. Miki was known to believe in the existence of fundamental differences between “East” and “West,” and this may also have shaped his approach to treating the combination of Classical music and instruments with Japanese

traditional music and instruments as a meeting of disparate parts (perhaps complicating the earlier discussion on Miki's use of juxtaposition as an extension of Japanese traditional music form..

⁹² Primarily - although several composers moved in the opposite direction, championing lyricism and musical realism. This was particularly true in East Germany, where composers were pressured to write accessible music and advance party politics.

⁹³ Ambiguity, or *aimai* is an important aspect of both Japanese aesthetics and of social interaction. Ambiguity is built into Japanese language as a means of negotiating social pressures and determining social rank among tight social groups. As such, ambiguity manifests as an important aspect of Japanese social and aesthetic experience.

⁹⁴ Of course, this is not entirely true, as there is flexibility in each system, and arts become coded with different meanings as the societies around them change and adjust. However, Japan is particularly noted for the importance of rigidly preserving "traditional" arts with reference to a particular time, place, and context.

⁹⁵ See Chapter 4

⁹⁶ Hayashi refers to a rhythmic instrumental ensemble in Noh, Kabuki, Rakugo, and other forms of Japanese theater

⁹⁷ Literally, "spoken voice." Sprechstimme, in contrast to the similar technique *Sprechgesang* ("spoken singing"), does not emphasize any particular pitches, but is rather an exaggerated, rhythmic method of stretching speech into a quasi-pitched sound.

⁹⁸ Recorded sounds taken from one's environment, and designing musical interaction around these sounds, is a technique that has been employed and explored by a number of prominent composers.

⁹⁹ Although there is certainly an allusion to jo-ha-kyu in this piece, it is technically not jo-ha-kyu in the strictest sense, but is in a closed form, as it begins and ends in the same way.

¹⁰⁰ I realize that this analysis of agency could be seen as giving more attention to the individual in the case of Hosokawa, through discussing his background and influences in the development of his compositional technique, while Miki is sometimes presented as containing an innate "Japaneseness." This is, unfortunately, more a matter of available resources than any intent to differentiate the two between "nature" (Miki) and "nurture" (Hosokawa). As Hosokawa is a younger composer, and has seen the recent premiere of several works that have received international attention, it was easier to locate biographical sources and interviews on him.

Chapter 6

¹⁰¹ Kimiko Shimbo and Saegusa Shigeaki, Personal Communication, Feb. 9, 2016

¹⁰² Niimi Tokuhide, Personal Communication, Feb. 3 2016

Appendices

A: Transcriptions

B: List of Japanese-Composed Operas

C: Institutional Review Board Form

D: Bibliography

Appendix A: Transcriptions

1: Hikaru Hayashi's *Henshin*

1-1: Henshin Scene 5 Excerpt

Start time - 31:54

Mora = ♪

Mom

Gregor/ Cockroach

Dad

Choir

7 Moras 5 Moras 5 Moras 5 Moras

wa-shi-wa so-re-ma-de hi-ka-ku-te ki o-chi-tu - i-te i-ta-no da-ga

3 6 Moras (+1 Rest) 7 Moras 5 Moras 5 Moras 6 Moras

shi-ha-i-ni-n-ga ni-ge-da-shi-ta no-de ka-n-ze-n ni to-ri-mi-da-shi shi-ha-i-

5 (+1 Rest) 7 Moras 5 Moras 4 Moras (+1 Rest) 5 Moras

ni-n-ga wa-su-re-te-i - t-ta su-te-k-ki wo mi-gi-te ni hi-t-tsu-ka-mi shi-n-

7 5 Moras 5 Moras 5 Moras 6 Moras (7 Mora Beats)

bu-n wo hi-da-ri-te ni ni-gi-ri-shi-me gu-re-go-u - ru wo he-ya-no na-ka - ni

21 6 Moras

Mom 

ryo-u-te-de o-sa-e - te-i-ta


Choir 





Mora =  7 Moras **Mora = ** 7 Moras

ka-i-da-n-gu-chi to ma-do no a-i-da wo

ka-i-da-n-gu-chi to ma-do no a-i-da wo


23

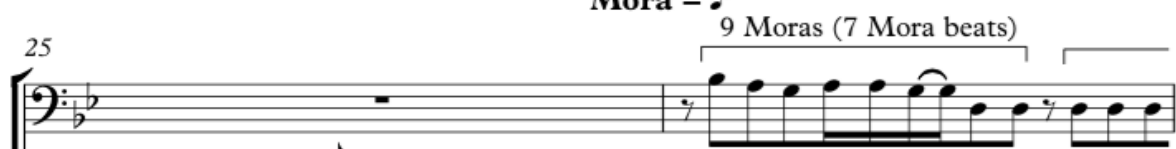
Choir 

Mora =  7 Moras **Mora = ** 5 Moras **Mora = ** 5 Moras **Mora = ** 5 Moras


ka-ze-ga ha-ge-shi-ku to-o-ri-su-gi ka-a - te-n wa ma-i-a-ga-ri shi-n




ka-ze-ga ha-ge-shi-ku to-o-ri-su-gi ka-a - te-n wa ma-i-a-ga-ri shi-n

25 **Mora = ** 9 Moras (7 Mora beats)

Greg/C 

he-ya-ni mo-do-ro-u-ni-mo ka-ra-da

Choir 

Mora =  5 Moras **Mora = ** 6 Moras **Mora = ** 5 Moras

bu-n ga yu-ka no u-e-wo to-n-de i-ku

bu-n ga yu-ka-no u-e-wo to-n-de i-ku

27 7 Moras 6 Moras (+1 Rest) 7 Moras

Greg/C

Choir

Mora =

29 5 Moras 5 Moras 5 Moras 5 Moras

Greg/C

Choir

31 5 Moras 5 Moras 7 Moras 4 Moras (+ 1 Rest)

Greg/C

Choir

Mora = ♩ **Mora = ♩** **Mora = ♩**

8 Moras 5 Moras 7 Moras

33

Greg/C

hi-to-tsu-ki tu-ka-re-te chi-ma-mi - re - de Ji-bu-n no he-ya - ni

Mora = ♩ 7 Moras

Choir

hi-to-tsu-ki tu-ka-re-te chi-ma-mi - re - de Do-a ga se - t - te - n

hi-to-tsu-ki tu-ka-re-te chi-ma-mi - re - de Do-a ga se - t - te - n

Mora = ♩ 5 Moras

35

Greg/C

o - i - ko - n - da

Mora = ♩ 5 Moras **Mora = ♩** 7 Moras **Mora = ♩** 7 Moras

Choir

shi-me a - ge - te so-re-ka-ra ya-t-to shi - zu - ka - ni na - t - ta

shi-me a - ge - te so-re-ka-ra ya-t-to shi - zu - ka - ni na - t - ta

End time: 34:35

1-2: Henshin Scene 2 Excerpt

Start time: 6:05

Narrator (Gregor)

A-ru a-sa A-ru a-sa gu-re-go ru za-mu-za wa

Time: 7:47

4 Moras (5 Mora Beats)

Nar. (G)

a-ru a - sa gu-re go ru za-mu-za wa

Mora =

7 Moras

4 Moras (5 Mora Beats)

Nar. (G)

ya-na yu-me wo mi - te me wo sa-ma-su-to ji - bu-n ga

4 Moras (5 Mora Beats)

Nar. (G)

i - p-pi-ki-no o - o - ki-na mu-shi ni ka-wa-t - te i - ru-no-ni ki-ga

7 Moras

10 Moras (7 + 3; 5 + 5)

Nar. (G)

tsu - i - ta ka-ta - i ko-u-ra no_yo-u-na se-na-ka no shi-ta-ni

12 Moras (7 + 5)

Nar. (G)

ne - ta - ma - ma a - ta - ma wo a - ge - ru - to

12 Moras (6 + 6; 7 + 5) 5 Moras

16 Nar. (G)

se-ri - a - ga - t - ta ko-ge-cha-i - ro no ha-ra ga mi - e

14 Moras (7 + 7)

18 Nar. (G)

ha-ra ga i - ku-tsu-mo o - p - po ni na-ni-mo hu-shi de-ku-gi-ra-re-te i - te

18 Moras (19 Mora Beats - 5 + 7 + 7)

20 Nar. (G)

ka-ke-bu-to-n ga zu-ri - o-chi-so-u ni na-ri-na - ga - ra — a - ya - u - ku

12 Moras (4 + 8; 5 + 7) 12 Moras (5 + 7)

22 Nar. (G)

hi - k ka-ka-t-te-i-ru so - no-ha - ra-ni-ha ta-ku-sa n no ka-bo-so-i a-shi ga

5 Moras *End time: 8:41*

24 Nar. (G)

ha - e - te - i - te mo - zo - mo - zo u - go - i - te - i - ru

1-3: Henshin Scene 11 Excerpt

Start time: 1:21:32

♪ = 126

Sister

Mora = ♪

Gregor/Cockroach

5 Mora 5 Mora 5 Mora 5 Mora

ne-mu-t - te-wa me-wo sa-ma-shi ne-mu-t - te-wa me-wo sa-ma su

Sis.

5

Greg/C

5 Moras 4 Moras (+1 Rest) 7 Moras

a-sa-ma-shi-i se-i-ka-tsu i-ma ko-no na-ga-i ka-wa-ru-ko-to - na-i-yo-u

Sis.

11

Mora = ♪

7 Moras 7 Moras

se-ka-i-wa bo-ku-wo wa-su - re-te-ku-re-ru ta-to-e-bo-ku

Greg/C

Sis.

18

ga se-ka-i - wo wa-su-re - na-i to shi-te - mo

Greg/C

25

Sis.

Greg/C

bo-ku-wa ko-ko-de-wa

31

Sis.

Greg/C

shi-k-ku-ri shi-ma-se - n bo-ku-wa ko-ko-de-wa ka-n-kyo-u-ni ta-i-

35

Sis.

Greg/C

shi ta-ta-ka-t-te - i-na-i bo-ku-wa ta-da ji-bu-n

38

Sis.

Greg/C

ji-shi-n ni ta-i-shi ta-ta-ka-t-te-i-ru pu-ra-ha de-wa ji-bu-n no ka-n-kyo-u-no

41

Sis.

Greg/C

na-ka-de ko-re-i-jyo-u su-zu-mu ko-to-ga de-ki-na-i

45 **Mora = ♪** 5 Mora 5 Mora

Sis. pu-ra-ha wa tsu-ka-ma-e-te ha-na-sa-na-i

Greg/C

53 **Mora = ♪** 5 Moras 5 Moras

Sis. ko-no ku-ru - sa-n ni-wa do-u-mo-u na tsu-me-ga a-ru

Greg/C

58 **Mora = ♪** 5 Moras **Mora = ♪** 7 Moras 5 Moras

Sis. i - u-ko-to - wo ki ki-ta-ku-na-ka-t-ta-ra ki-wo tsu-ke-ru-shi-ka na - i - da-ro u

Greg/C

62 **Mora = ♪** 5 Moras 5 Moras

Sis. so - u - su-re - ba pu-ra-ha ka-ra

Greg/C

67 **Mora = ♪** 7 Moras *End time: 1:24:55*

Sis. ni - ge - ra - re - ru ka-mo shi-re - na - i

Greg/C

1-4: Henshin Scene 13 Excerpt

Start time: 1:44:23

♩ = 120

Clarinet in B \flat

Guest 1

Guest 2

Guest 3

Ah

5

Cl.

G1

G2

G3

Ah

Ah

Ah

Ah

10

Cl.

G1

G2

G3

Ah Ah Ah

Ah Ah Ah

Ah Ah Ah

15

Cl.

G1

G2

G3

Ah - mu-ga mu-ga mu-ga mu-ga mu-ga mu-ga mu-ga

20

Cl.

fp

G1

de - de-re-de-re de-re de-re-de-re de-re de-re-de-re de - re__

G2

mu - ga

G3

25

Cl.

G1

de - de - re de - re de-re-re de - de - re de re de-re-re

G2

ga - mu - ga mu-ga-ga-mu-ga ga - mu - ga muga - ga-mu-ga

G3

sha - sha - sha - a -sha sha - sha - sha a - sha

29

Cl. 

G1  de - re de - re de - de-re-de-re - re za - ku za-ku za-ku

G2  mu - ga mu - ga - ga - ga-mu-ga-mu - ga za - ku za-ku za-ku

G3  sha - a sha - a sha sha-a sha-a sha za - ku za-ku za-ku

34

Cl. 

G1  za-ku za-ku za - a-ku za - ku za-ku za-ku za-ku za-ku za - ku go - ku go - ku

G2  za-ku za-ku za - a-ku za - ku za-ku za-ku za-ku za-ku za - ku go - ku go - ku

G3  za-ku za-ku za - a-ku za - ku za-ku za-ku za-ku za-ku za - ku go - ku go - ku

38

Cl. 

G1 

G2 

G3 

43

End time: 1:45:21

Cl. 

G1 

G2 

G3 

Henshin Transcriptions Key

General:

Start and end times refer to the timing in the cited *Henshin* DVD recording (Hayashi, *Henshin*, 2009)

Mora=(note) – Note-length of mora in a vocal line, generally stays consistent; applicable for all phrases in a given transcribed part until replaced by another mora length marking

Bracket above notes – Mora grouping; in sections where these phrases or groupings appear to be greater than seven mora, I have provided several likely subdivisions in parentheses

Double barline at end – Music continues after the end of the transcription example

Notehead Markings:

Slur – Doubled-vowel mora

X notehead – Doubled-consonant mora

Closed diamond notehead – *N* mora

Open diamond notehead – Unvoiced mora

2: Minoru Miki's *Jōruri*, Act 1, Scene 1; #1 – The First Play, “The Death of Tamenaga”

**2-1: Jōruri English and Japanese language setting comparison/
Minoru Miki's piano-vocal score (See Next Page)**

Joururi Vocal Piano Score

(♩ = 144)

SHOJO

Then
見よ

<Futozao shamisen> or <2Hrn. + 2Trbn.>

f

fp sempre

HO

Ta - me - na - ga seized his lance And beat up - on the drag - on rock.
た め な が 槍 を つ か み - り ゅ う 神 - い わ に 打 ち か か り め

My Transcription

♩ = 144

Awa-no-Shojo (English)

Then Ta - me - na - ga seized his

Awa-no-Shojo (Japanese)

み よ た め な が 槍 - (w) を

Sho. (Eng.)

lance And beat u - pon the dra-gon rock.

Sho. (Jpn.)

tsu ka mi ryo u ji n i wa ni u chi ka ka ri nu
つ か み り ゅ う - 神 - い わ に 打 ち か か り め

Joururi Vocal Piano Score

11 *Parlando*
Tempo free

SHO

“Come out! Come out!
来たれ 来たれ

Come out and lend your ser-pent fire To aid me in my des - per-ate
この血みどろのいくさにかしたまえー火をちか
○ (巻末参照)

My Transcription

7

Sho. (Eng.)

"Come out! Come out!

Sho. (Jpn.)

ki ta me ki ta me
来 た め 来 た め

Joururi Vocal Piano Score

11 *Parlando*
Tempo free

SHŌ

“Come out! Come out!
来たれ 来たれ

Come out and lend your ser-pent fire To aid me in my des - per-ate

この血みどろのいくさに かしたまえー火をちか

⊖ (巻末参照)

My Transcription

9

Sho. (Eng.)

Come out and lend your ser-pent fire to aid me in my

Sho. (Jpn.)

ko no chi mi do ro no i ku sa ni ka shi ta ma e
こ の 血 み ど ろ の い く さ に か し た め え

Joururi Vocal Piano Score

SHO

strife!
らを

De-feat
(7) てきを

my vir - tu-ous
うちまかし

en - e-mies
たまえ

And then de-mand from me What price you
さすればのぞみは叶え

sp *sf*

My Transcriptions

11

Sho. (Eng.)

des - per-ate strife! De-feat my vir - tu-ous

Sho. (Jpn.)

hi(w)o chi ka ra(w)o te ki(w)o u chi ma ka shi ta
火を ちからを てきを うちまかした

13

Sho. (Eng.)

en - e-mies and then de-mand from me what price you

Sho. (Jpn.)

ma e sa su re ba no zo mi wa ka na e
まえ さすれば のぞみは 叶え

Joururi Vocal Piano Score

The original score features a vocal line for 'SHO' and a piano accompaniment. The vocal line includes the lyrics: "will. Come out! Come out! So" with Japanese characters "よう 来たれ 来たれ" and "かくて" below. The piano part includes a 4/4 time signature and a tempo marking of ♩ = 88. The score is written on a yellowed, aged paper background.

My Transcriptions

The transcription shows two vocal lines: "Sho. (Eng.)" and "Sho. (Jpn.)". The English line has lyrics: "will. Come out! Come out!". The Japanese line has lyrics: "yo u ki ta me ki ta me" with "よう - 来た る め 来た る め" below. The transcription is on a white background with a black border.

3: Minoru Miki's *An Actor's Revenge*

3-1: "So Our Love is Ended" Aria Excerpt

$\text{♩} = 66 - 74$

The musical score is arranged in two systems. The first system includes parts for Piccolo (three staves), Clarinet in B \flat , Bell Percussion, Koto, Voice, and Violin. The second system includes parts for Piccolo (three staves), Clarinet (Cl.), Bell, Koto, Voice, and Violin (Vln.).

The score is in 4/4 time with a tempo of 66-74. The key signature has one flat (B \flat). The music features a variety of textures, including melodic lines, rhythmic patterns, and dynamic markings such as *mp* (mezzo-piano) and *ff* (fortissimo). The Piccolo parts are particularly prominent, with intricate rhythmic figures. The Clarinet in B \flat and Violin parts provide harmonic support and melodic counterpoints. The Bell Percussion part adds a rhythmic pulse. The Koto and Voice parts are mostly silent in this excerpt. The Voice part has an 8va marking, indicating an octave shift.

8

Picc.

Picc.

Picc.

Cl.

Bell

Koto

Voice

Vln.

3 3 3

mp *ff* 3

10

Picc.

Picc.

Picc.

Cl.

Bell

Koto

Voice

Vln.

mp

mp

mp

f

3

p < *f*

mp

12

Picc. *mp*

Picc. *f*

Picc. *f*

Cl. *f* *mf*

Bell *mp* *mp*

Koto

Voice

Vln. *mp* *mp*

15

Picc. *mp*

Picc. *f*

Picc. *f*

Cl. *f*

Bell *mf* *mp*

Koto

Voice

Vln. *mp* *mp*

18

The musical score consists of six staves. The Piccolo part (top two staves) features a melodic line starting in measure 18 with a *mp* dynamic, followed by a complex rhythmic pattern in measure 19. The Clarinet part (third and fourth staves) has a melodic line starting in measure 18 with a *mp* dynamic. The Bell part (fifth staff) has a sustained note in measure 18 with a *mp* dynamic. The Koto part (sixth staff) has a melodic line starting in measure 18 with a *mf* dynamic. The Voice part (seventh staff) has a melodic line starting in measure 18 with a *p* dynamic. The Violin part (eighth staff) has a melodic line starting in measure 18 with a *mp* dynamic. Dynamics include *mp*, *mf*, and *p*. The score includes various musical notations such as notes, rests, beams, and slurs.

Picc.

Picc.

Picc.

Cl.

Bell

Koto

Voice

Vln.

The musical score consists of six staves. The Piccolo part (top two staves) features a melodic line with a *mp* dynamic and a complex rhythmic pattern. The Clarinet part (third staff) has a similar melodic line. The Bell part (fourth staff) provides a sustained harmonic background. The Koto part (fifth staff) includes a complex rhythmic pattern with various ornaments and articulations. The Voice part (sixth staff) has the lyrics "our love is ended. He left" and includes dynamic markings like *mf* and *mp*. The Violin part (bottom staff) has a melodic line with a *mp* dynamic.

Picc. *mp*

Picc. *mp*

Picc. *mp*

Cl.

Bell *mp*

Koto *mp*

Voice *mf* *mp*

Vln. *mp*

our love is ended. He left

Picc. *mp*

Picc. *mp*

Picc. *mp*

Cl. *mp*


Bell *mp*


Koto


Voice *mf* me all a - lone. *mp* Soon I too must

Vln. *mp*


Detailed description: This musical score page contains six staves. The Piccolo (Picc.) part has three staves, each with a single note in measure 29, marked *mp*. The Clarinet (Cl.) part has a single note in measure 29, also marked *mp*. The Bell part has a single note in measure 29, marked *mp*. The Koto part features a complex rhythmic pattern with triplets and slurs across measures 26-29. The Voice part has lyrics: "me all a - lone. Soon I too must". The first part is marked *mf* and the second part is marked *mp*. The Violin (Vln.) part has a single note in measure 29, marked *mp*.


Picc. 

Picc. 

Picc. 


Cl. 

Bell 

Koto 

Voice 

— *f* die, — Like my love, — like the au - tumn leaves —

Vln. 

33

Picc. *mp* *mp*

Picc. *mp* *mp*

Picc. *mp* *mp*

Cl.

Bell *mp* *mp*

Koto *mp* *mp*

Voice

Vln. *mp* *mp*

That fall from the weeping wil-lows And

37

Picc.

Picc.

Picc.

Cl.

Bell

Koto

Voice
float to the o - cean on the wa - ters of the

Vln.

40

Picc.

Picc.

Picc.

Cl.

Bell

Koto

Voice
Ri-ver Su mi da...
mf

Vln.

43 rit. ♩ = 44 - 48

Picc. *mp*

Picc. *mp*

Picc. *mp*

Cl. *mp*

Bell *mp*

Koto

Voice

Vln. *mp*

rit. ♩ = 44 - 48

Key:**General:**

- Arrows – indicate slightly sharp (arrow pointing upwards) or slightly flat (arrow pointing downwards) (tied notes with arrows indicate a slight bend in the pitch with no articulation between notes)
- Tie into / through rests – Attacked note continues sounding, slow decay of sound over time
- Four loops above note at the beginning of a phrase (clarinet and piccolo) – musician overblows into instrument for the entirety of a phrase, causing loud, harsh, piercing tone with no vibrato
- Arrow pointing to the right (clarinet, piccolo, and voice) – Note is articulated on the beat notated, but sounding pitch is delayed

Clarinet:

- Half circle with line through it – register shift, or “break,” in the instrument is accentuated
- Thick, solid black line connecting two notes – pitch is slurred / bent from one note to the other

Koto:

- V – Koto technique, following note is played on the same string as preceding note, but player presses down on koto string to raise or lower the pitch

Voice:

- Squiggle above note - vibrato

3-2: "Tonight He Dances" Aria Excerpt

$\text{♩} = 54 - 62$ **accel.**

Voice

Flute

Clarinet in B \flat

Brass

Strings

Shamisen

Percussion

5 $\text{♩} = 104 - 112$ **accel.** $\text{♩} = 120 - 132$

Voice

Fl.

Cl.

Brass

Str.

Sham.

Perc.

Yu-ki-no-jo to-night he

9

Voice
 dan- ces_ as if in spired in- spired_ by love and by the sweet- ness_

Fl.

Cl.

Brass
f

Str.
mp

Sham.

Perc.

14

Voice
 — of re-venge

Fl.

Cl.

Brass

Str.
f

Sham.

Perc.

17

Voice

Fl.

Cl.

Brass

Str.

Sham.

Perc.

He is my—

f

f

f

21

Voice

Fl.

Cl.

Brass

Str.

Sham.

Perc.

— cre-a- tion, the ar- tist— I ——— per-ceived when first I saw him— as — a

25

Voice

lit-tle boy. The ge-nius of our thea-tre, the hope and pride— of all Ja- pan—

Fl.

Cl.

Brass

Str.

Sham.

Perc.

29

Voice

Fl.

Cl.

Brass

Str.

Sham.

Perc.

33

Voice

Fl.

Cl.

Brass

Str.

Sham.

Perc.

f

Detailed description: This system of musical notation covers measures 33 to 35. The Voice part is silent. The Flute and Clarinet parts are also silent. The Brass part plays a rhythmic pattern of eighth notes. The String part plays a rhythmic pattern of eighth notes, starting with a dynamic marking of *f*. The Shamisen part plays a rhythmic pattern of eighth notes. The Percussion part plays a rhythmic pattern of eighth notes.

36

Voice

Fl.

Cl.

Brass

Str.

Sham.

Perc.

fp

fp

fp

fp

Detailed description: This system of musical notation covers measures 36 to 38. The Voice part is silent. The Flute and Clarinet parts are silent. The Brass part plays a rhythmic pattern of eighth notes, starting with a dynamic marking of *fp*. The String part plays a rhythmic pattern of eighth notes, starting with a dynamic marking of *fp*. The Shamisen part plays a rhythmic pattern of eighth notes, starting with a dynamic marking of *fp*. The Percussion part plays a rhythmic pattern of eighth notes, starting with a dynamic marking of *fp*.

38

Voice

How_____ the peo - ple_____ love and wor-ship him!_

Fl.

Cl.

Brass

Str.

Sham.

Perc.

f

Key:**Voice:**

Upwards slur – slide into note

Squiggle above note – vibrato

Flute:

Upwards/ downwards slur – pitch bends up or down respectively

Arrows – indicate slightly sharp (arrow pointing upwards) or slightly flat (arrow pointing downwards)

Clarinet:

Trill with arrow – single vibration downwards a whole step

Trill without arrow – steady trill maintained through length of the note

Brass:

Upwards slur – slide into note

Shamisen:

Open diamond notehead – pitch buzzes (*sawari*)

Upwards/ downwards slur – pitch bends up or down respectively

Percussion:

Upper line – *hyoshigi*, sharp, clacking percussion

Lower line – *tsuzumi*, resonant drumhead

Notehead above line – higher-pitched hit

Notehead on line – regular hit

4: Izayoi Seishin

4-1: Izayoi Seishin Excerpt (See Next Page)

♩ = 44 - 56 **accel.** ♩ = 84 - 96 **accel.** . .

Voice

Flute

Shamisen *mf*

Percussion

Low drum *pp*
♩ = 160 (tempo stays constant) *etc.*

5

Voice

Fl.

Sham.

Perc.

L.d.

9 ♩ = 100 - 112 **rall.** ♩ = 60 - 72

Voice

Fl.

Sham.

Perc.

L.d.

14 (8") ♩ = 108 - 116

Voice

Fl.

Sham.

Perc.

L.d.

(continues)

f

P

18

Voice

Fl.

Sham.

Perc.

L.d.

mf

f

22

Voice

Fl.

Sham.

Perc.

L.d.

26

Voice

Fl.

Sham.

Perc.

L.d.

mp

pp

mf

mp

Detailed description: This musical score block covers measures 26, 27, and 28. It features five staves: Voice, Flute (Fl.), Shamisen (Sham.), Percussion (Perc.), and Low Drum (L.d.). The key signature is one flat (B-flat major or D minor). The Voice staff is mostly silent. The Flute staff is also silent. The Shamisen staff plays a rhythmic pattern of eighth notes, starting with a *mp* dynamic. The Percussion staff begins with a *pp* dynamic, playing a pattern of eighth notes with accents. The L.d. staff plays a steady eighth-note accompaniment with a *mp* dynamic.

29

Voice

Fl.

Sham.

Perc.

L.d.

ooh

ff

ff

ff

Detailed description: This musical score block covers measures 29, 30, and 31. It features five staves: Voice, Flute (Fl.), Shamisen (Sham.), Percussion (Perc.), and Low Drum (L.d.). The key signature is one flat. The Voice staff has a vocalization 'ooh' in measure 29. The Flute staff enters in measure 29 with a *ff* dynamic, playing a melodic line with accents and a long phrase in measure 31. The Shamisen staff plays a rhythmic pattern of eighth notes with a *ff* dynamic. The Percussion staff plays a complex rhythmic pattern with a *ff* dynamic. The L.d. staff plays a steady eighth-note accompaniment.

33

Voice
 Fl.
 Sham.
 Perc.
 L.d.

mp
ff
 ♩ = 80 (stays constant) *etc.* →

37

rall.

Voice
 Fl.
 Sham.
 Perc.
 L.d.

p
mf
 (ends) →

Key:**Voice:**

X notehead – Pitch not distinct
Upwards slur – pitch bends upwards

Flute:

Arrows – indicate slightly sharp or slightly flat
Squiggle above note – pitch unsteady
Squiggly line between notes – pitch bends into next note

Shamisen:

Open diamond notehead – pitch buzzes (*sawari*)
Upwards/ downwards slur – pitch bends up or down respectively

Percussion:

Upper line – *hyoshigi*, sharp, clacking percussion
Lower line – *tsuzumi*, resonant drumhead
 Notehead above line – higher-pitched hit
 Notehead on line – medium-pitched hit
 Notehead below line – lower-pitched hit

Low Percussion:

Independent of other instruments, tempo stays constant throughout except where notated

Other Notes:

(8'') – Rest lasts for eight seconds; low drum continues playing

Appendix B: List of Japanese-Composed Operas (Incomplete)¹

- 1905: *Roei no Yume*, or *Dreams at a Camp*, by Kitamura Suehara
1906: *Hagoromo*, or *The Cloak of Feathers* by Kosuke Komatsu
1909: *Tokoyami*, or *Eternal Darkness* by Tetteki Tōgi
1912: *Ochitaru Tennyō*, or *Fallen Angel* by Kōsaku Yamada
1929: *Kurofune/ Yoake* or *Dawn – The Black Ships* by Kōsaku Yamada
1931: *Ayame*, or *The Sweet Flag* by Kosaku Yamada
1938: *Katsuhika Jōwa* or *Katsushika Story* by Meirō Sugahara
1946: *Hsianq-Fei* or *Grand Opera, Queen Kou* by Kosaku Yamada
1952: *Yūzuru* or *Twilight Crane* by Ikuma Dan
1954: *Shuzenji Monogatari* or *Tale of Shuzenji/ Mask Maker's Story* by Osamu Shimizu
1955: *Kikimimizukin* or *The Listening Cap* by Ikuma Dan
Akai jinbaori, or *The Red Coat* by Hiroshi Ōguri
Akemi or *The Girl, Akemi* by Kunio Toda
1956: *Sotoba Komachi* or *Pagoda Belle* by Mareo Ishiketa
Sumiyaki-hime or *Princess Sumiyaki/ The Charcoal Princess* by Osamu Shimizu
Aozora wo utsu otoko or *The Man Who Shoots at the Blue Sky* by Osamu Shimizu
1957: *Neta* or *Sleeping Boy* by Ogura Rō
Sero Hiki no Gōshu or *Gauche, the Cellist* by Osamu Shimizu
1958: *Yōhiki (Yang Guifei)* or *Queen Youki* by Ikuma Dan
Amanjaku to Uriko-hime, or *Amanjaku and Princess Uriko*, by Hikaru Hayashi
1959: *Mukashibanashi hitokai tarobei* or, *The Old Tale of Tarobei, the Slaver* by Michio Mamiya
1960: *Kurai kagami/ Hiroshima no Orufe*, or *Black Mirror/Orpheus in Hiroshima*, by Yasushi Akutagawa
Amayo no Shinasadame or *Appraisal in the Rainy Night* by Shin'ichi Matsushita
Okinawa Monogatari or *The Tale from Okinawa* by Kikuko Kanai
Ayame or *Japanese Iris* by Yutaka Makino, based on a novel by Yukio Mishima.
1961: *Esugata Nyōbō*, or *The Picture of the Beautiful Wife*, by Hikaru Hayashi, based on a folk tale from Tottori, Japan.
Chūmon no ōi Ryōriten or *Demanding Restaurant* by Hirokazu Sugano
1962: *Utai Gaikotsu* or *The Singing Skeleton* by Osamu Shimizu

¹This list is a compilation of the operas I have come across during the course of this project, either through recordings, articles, or word of mouth. This is not an exhaustive list by any means, but is intended as a starting place from which to counteract the absence of this information in other sources.

- Funa Benkei or Benkei in the Boat* by Yutaka Makino
Gonbō Gitsune or The Fox, Gonbō by Hirokazu Sugano, based on folktale from Fukushima, Japan.
Ihon Izumo fudoki–Hirokazu Sugano
Aya no Tsuzumi or The Damask Drum byYoshiro Irino
- 1963: Hanjo –Yutaka Makino
- 1964: *Shunkan or The Moment* by Osamu Shimizu
Bandai no matsu or The Pine Tree in Bandai, by Sadao Bekku
Sannin no Onnatachi no Monogatari or The Tale of Three Women by Sadao Bekku
Shuuzenji Monogatari or The Tale of Shuuzen Temple, by Osamu Shimizu
Poetique Mofuku or Poetic Clothing for Mourners by Mareo Ishiketa
Adachi ga hara no Onibaba or Female Daemon in Adachigahara, by Hirokazu Sugano, based on a folk tale from Fukushima, Japan.
- 1965: *Nihonzaru sukito orime or The Japanese Monkey, Sukito Orime*, by Michio Mamiya
Yamashiro no Kuni Ikki or Protest in the County of Yamashiro, by Kiyoshige Koyama, based on a historical event of large protest, organized mainly by farmers and commoners in Kyoto area in 1485.
Mori wa Ikiteiru or The Mountain is Alive by Shin'ichirō Ikebe
Tsureppu by Shin Satō
En no Gyoja or The Hermit, by Kan Ishii, based on a novel by Shoyo Tsubouchi published in 1917
- 1966: *Yuki-Onna Fudoki or Story of the Snow Maiden*, by Shin Satō
- 1967: Arima (no) Miko or Prince Arima by Michio Mamiya, based on the historical character, Prince Arima who lived from 640 to 658.
Konshamain-ki or The Historical Tale of Konshamain by Mareo Ishiketa, based on a historical tale of an Ainu warrior in the Hokkaido area.
Otokodate, or The Man Who Became a Hero by Yasuo Sueyoshi, based on a Kabuki play.
Baka Mukodon or The Foolish Husband by Hirokazu Sugano, based on folk lore from Sasebo, Gunma, in Japan.
Shikaodori no Hajimari or The Beginning of the Dear Dance by Yutaka Makino, based on a novel by Kenji Miyazawa, published in 1924.
Arima-no-Miko or Prince Arima by Sadao Bekku
- 1968: *Kesa to Morito, or The Romance of Kesa and Morito* by Kan Ishii, based on the novel by Ryunosuke Akutagawa, published in 1886.
Kakekomi, by Mareo Ishiketa
Mukoerabi or The Marriage Contest by Osamu Shimizu
Ayaginu-choja or The Millionaire Ayaginu byYutaka Mikino
Yokoo Tadanori wo Utau or From the Works of Tadanori Yokoo by Toshio Ichianagi (Electronic opera)
- 1970: *Daibutsu Kaigen or The Great Image of Buddha* by Osamu Shimizu
Jigokuhen or Hell Screen by Hiroshi Ōguri
- 1971: *Shinigami or The Death God* byShin'ichirō Ikebe
Keshi no tenjin or The Poppy Angel by Shin Satō

- 1972: *Hikarigoke* or *Luminous Moss* or Ikuma Dan
Sanshō dayū by Kiyoshige Koyama, based on the novel by Ougai Mori,
published in 1915 on folklore from the Edo period.
Aoki Okami or *The Dark Blue Moon* by Saburo Takata
- 1973: *Kicchomu jōten* or *The Tale of Kicchomu*, by Osamu Shimizu, based on
folklore from Ohita, Japan from the Edo period.
Kyara Monogatari or *The Tale of Spicewood*, by Kunio Toda, based on the
Novel by Kohyoh, Ozaki
Sarashina-ki or *The Tale of Sarashina*, by Yasuo Sueyoshi ²
- 1974: *Narukami* or *The Monk Narukami*, by Mamiya Michio
Konnyaku Mondo or *The Misunderstanding*, by Kiyoshige Koyama, based on a
Rakugo play.
- 1975: *Chanchiki* by Dan Ikuma
Shunkin-sho or *The Story of Shunkin* by Minoru Miki
Okon Jōruri or *Okon's Jōruri* by Hikaru Hayashi, based on a folk tale
- 1976: *Kinkaku-ji* or *The Golden Pavilion* by Toshirō Mayuzumi
- 1977: *Tenshu Monogatari* or *On the Castle Balcony* by Shūkō Mizuno, based on the
novel written by Kyoka Izumi, published in 1917.
Kōshoku Ichidai Onna or *The Life of an Amorous Woman*, by Saegusa Shigeaki,
an adaptation of the novel, *Kōshoku Ichidai Otoko*, or *The Life of an
Amorous Man*, written by Saikaku Ihara, published in 1682.
Ukare no Hyōroku Hataori-uta or *Flirtatious Hyoroku's Song for Weavers* by
Hikaru Hayashi
- 1978: *Ryūrenpu* or *Tale of a Five-Headed Dragon* by Shigeaki Saegusa
Shikaodori no Hajimari or *At the Beginning of the Dance*, by
Osamu Shimizu
Hakuboku no Wa or *The Caucasian Chalk Circle* by Hikaru Hayashi
Chiekoshō (A Selection for Chieko) or *The Knowledge* by Kazuko Hara
Anju to Zushiō or *Anju and Zushi-ou* by Yutaka Makino
- 1979: *Ada* or *An Actor's Revenge* by Minoru Miki
Shiroi kemono no densetsu or *the Legend of the White Monster*, by Hikaru
Hayashi
Bekkanko oni or *the Daemon, Bekkanko* by Hikaru Hayashi
Yama ni inoru, or *Prayer to the Mountain* by Osamu Shimizu
Ōgon no Kuni or *The Golden Nation* by Hiroshi Aoshima
- 1980: *Kaguya hime* or *The Tale of the Bamboo Cutter*, by Osamu Shimizu
- 1981: *Kantomi* or *The Daughter of Amami, Kantomi* by Kan Ishii
Chūtanokūsō or *Fantasy of Chuta* by Hikaru Hayashi
Kokuhaku—Sherlock Holmes no jikenbo or *Confessions—The Sherlock Holmes
Case Files* –by Kazuko Hara
Kanatsubo Oyajikoi no Tatehiko or *The Greedy Father's Matchmaking*, by Kazuo
Yoshikawa
Ōgon no Kuni or *Ogon's Country* by Hiroshi Aoshima

² Sarashina or 更級 is the name of county that once existed in Nagano, and also the name of a soba
noodle store that was nationally famous during the Edo period.

- Aoi-no-ue* or *The Lady Aoi*, by Sadao Bekku, based on the Tale of Genji, published by Murasaki Shikibu
- 1982: *Miminashi Hoichi*, or *Hoichi, the Earless* by Shin'ichirō Ikebe
Touge no Mukai ni Nani ga Aruka, or *What We Might Find over the Hill* by Minoru Miki (Choral Opera)
- 1983: *The night of Celebratory Song*, by Kazuko Hara
Tasogare wa Ōma no Jikan or *The Devil in the Setting Sun* by Hiroshi Aoshima, based on a comic by Yumiko Ohshima, published in 1979.
- 1985: *Jōruri*, or *Joururi* by Miki Minoru
Hanazono nite or *At the Flower Garden* by Minoru Miki
Shita o Kamikitta onna or *The Woman who Bit off Her Tongue*, by Kazuko Hara
- 1986: *Sero hiki no Go-shu* or *Goethe, the Cellist*, by Hikaru Hayashi
- 1987: *Sukaato o haita Jeanne d'Arc*, or *Jeanne d'Arc in Skirt* by Hikaru Hayashi
Nōshi o Koete, or *Overcoming Brain Death*, by Kazuko Hara
Ryū no Ame or *Dragon's Rain* by Hiroshi Aoshima
- 1988: *Chichibu-Bansho* or *Evening Bell in Chichibu*, by Ikebe Shin'ichirō
A Day in the Life of Mr. Fractal (Japanese title unknown) – Takashi Yoshimatsu
Azusayumi-mayumi, by Isao Matsushita, mono-opera
- 1989: *Bijo to Yajū* or *Beauty and the Beast* by Shūkō Mizuno
Yosakoibushi—junshin Ouma, or *Yosakoi Song—The Pure Believer, Ouma* by Kazuko Hara
Tengu to Hikoichi or *Hikoichi and the Heavenly Dog*, by Kikuko Masumoto
Hiraizumi Enjo or *Burning Hiraizumi* by Toshi Ichianagi
Aojishi or *Blue Lion* by Kan Ishii
- 1990: *Yonaga-hime to mimio* or *Princess Yonaga and Mimio* by Michio Mamiya
Iwanaga-hime or *Princess Iwanaga* by Kazuko Hara
- 1991: *Ai no Yousei*, or *Fairies of Love*³ by Shūkō Mizuno
Petoro Kibe or *Petro Kibe* by Kazuko Hara, based on a Japanese priest, Shigekazu Kibe or Petro Kibe, from the early 17th century.
Nasuno Yoichi, by Kazuko Hara
Sen no Kioku no Monogatari or *The Story of a Thousand Memories*, by Shigeaki Saegusa
- 1992: *Wakahime*, or *Princess Waka* by Minoru Miki
Yomigaeru or *Revive* by Minoru Miki
Orochi-den or *The Legend of Orochi*, by Minoru Miki, based on Japanese mythology
Mori wa ikiteiru or *The Forest is Alive* by Hikaru Hayashi
Tonēru no fushigi no ki or *Tone-ru's Mysterious Tree* by Kazuko Hara
Hagoromo densetsu or *The Legend of Feathered Robe* by Kikuko Masumoto
Hokushu shōgun to Sannin kyōdai no Isha, or *The General Son-Ba-Yu and the Three Physicians* by Kyōko Hagi, adaptation of the novel by Kenji Miyazawa, published in 1931.
- 1993: *Kashikokatta sannin* or *Smart Threesomes* by Hikaru Hayashi

³ Prior to 1991, this opera was called *Minamo*.

- Seresuta* or *Celeste* by Takashi Yoshimatsu
Chinmoku or *Silence* by Teizo Matsumura
- 1994: *Susanō* by Ikuma Dan, based on the story of the god Susanoo from Shinto creation myths.
Hagoromo or *Feathered Robe* by Jō Kondō
Terute to Oguri or *Terute and Oguri*, by Minoru Miki, adaptation of folklore
Oogarasu, or *The Raven* by Toshio Hosokawa
- 1995: *Sumida-gawa/ Kusabira* or *The River Sumida/Mushrooms* by Minoru Miki
Sanseu-daiyū by Kazuko Hara, based on the novel by Ougai Mori, published in 1915 on folklore from the Edo period.
Oshichi or *The Lady Oshichi* by Shin'ichirō Ikebe
Henshin or *Metamorphosis* by Hikaru Hayashi
Kon jiki yasha or *The Golden Demon* by Kyōko Hagi
Hi no Yuigon or *The Last Will of Fire* by Toshi Ichianagi
- 1995/98: *Momo* or *Peach* by Ichianagi Toshi
- 1996: *KOJIKI: Tage der Götter, Kamigamino hibi*, or *Kojiki: Days of Gods* by Toshirō Mayuzumi
Nukata-Johou or *Queen Nukata* by Kazuko Hara
Jugon no komori-uta or *Dugong's Lullaby* by Shin'ichirō Ikebe
- 1997: *Takeru* by Dan Ikuma
Chūshingura or *The 47 Ronin* by Saegusa Shigeaki
Taki Rentarō by Hara Kazuko
Shinano no kuni Zenkō-ji monogatari or *The Tale of Zenko Temple*, by Isao Matsushita
Galiba-, or *Gulliver*, by Kyoko Hagi
- 1998: *Wagahai wa Neko de aru* or *I am a cat*, by Hikaru Hayashi
Toiho or *Distant Sail*, by Akira Miyoshi
Tsumi to Bachi "Schuld und Sühne," or *Crime and Punishment* by Kazuko Hara
Uji jūjo, by Matsudaira Yoshitsune
Lear no Monogatari or *Vision of Lear* by Toshio Hosokawa
Tsukino Tami, or *Moon Civilian*, by Kyoko Hagi
- 1999: *Genji monogatari* or *Tale of Genji* by Minoru Miki
Tojirareta fune or *Closed Ship* by Maki Ishii
Mizu no koe or *Voice of Water* by Kazuko Hara
Eshi or *Painter* by Akira Nishimura
Kuchi wa Robotto no Kuchi, or *The Mouth is a Robot's Mouth* by Kyoko Hagi
- 2000: *Nigorie* or *Muddy Picture* by Kyōko Hagi, based on the novel written by Ichiyo Higuchi in 1895.
- 2001: *Tekagami* or *Hand Mirror* by Shin'ichirō Ikebe
Sannin Shimai, or *Three Sisters*, by Hikaru Hayashi
- 2002: *Hikari* or *Light* by Toshi Ichianagi
Inu no Katakuchi aruiwa kichiryō no Ketsudan, or *Dog's Revenge or Waiting for an Opportunity* by Hikaru Hayashi
Magemon—Magaimon, or *Strange Person—Wrong Person*, by Kyoko Hagi
- 2003: *Koduru* or *Baby Crane* by Shin'ichirō Ikebe

- 2004: *Onihachi* or *Daemon Hachi*, by Ikebe Shin'ichirō
Batafurai Juunyaa or *Jr. Butterfly* by Shigeaki Saegusa
Hanjo or *Abandoned Concubine* by Toshio Hosokawa
Hana no Ra • *Mancha Kishidoh aruiwa Don Quixote no Saigo no Bouken* or
Don Quixote's Last Adventure, by Hikaru Hayashi
- 2005: *Ai-en* or *To Die for Love* by Minoru Miki
Shiroitori or *White Bird*, by Tokuhide Niimi
Kanunbu no Tokei, or *Farming Department's Clock*, by Hikaru Hayashi, based
on the novel by Kenji Miyazawa.
Kōshoku Ichidai Otoko or *The Life of an Amorous Man*, by Kyoko Hagi, an
adaptation of the novel, *Kōshoku Ichidai Otoko*, or *The Life of an Amorous
Man*, written by Saikaku Ihara, published in 1682.
- 2007: *Shiawase no Pagoda*, or *The Happy Pagoda* (Folk Opera) by Minoru Miki
Opera Club Macbeth by Hikaru Hayashi
Pinocchio by Kyoko Hagi
- 2008: *Hitan Grief: Aisuru hito ni Jyunjita Onna no Monogatari* or *Grief: The Tale of
Woman who Died for Her Love* by Shigeaki Saegusa
Soshite Minna Uso wo Tsuita, or *And then, Everyone Lied* by Hikaru Hayashi,
an adaptation of *Yabuno Naka* or *In a Grove* by Ryunosuke Akutagawa,
published in 1922.
Natsu no Yo no Yume—Aa! Taisho Roman hen— or *Summer Night's Dream—
Ah!*
Taisho Roman Version— by Kyoko Hagi
- 2009: *Voice Calling You* (Japanese title unknown) by Minoru Miki
Nezumi no Namida, or *The Tears of A Mouse*, Kyoko Hagi
Die große Bäckereiattacke, or, *The Bakery Attack*, by Misato Mochizuki
- 2010: *Rokumeikan* or *Deer Cry Hall* by Ikebe Shin'ichirō⁴
Shiawase no Pagoda, or *The Happy Pagoda (3 Act opera)* by Minoru Miki (Not
yet performed)
Bantou no Kagayaku Yoru ni, or *Night of the Shining Mando*, by Yoko Sato
Soukou • *Ginga Tetsudou no Yoru* or *Thoughtful Draft: The Night of the Milky
Way Train* by Kyoko Hagi⁵
- 2011: *Matsukaze* or *Pining Wind* by Toshio Hosokawa
Nekono Kuni no Okyakusama, or *Strange Visitors to the Cat County* by Hikaru
Hayashi, an adaptation of a picture book by Sybil Wettasinghe, published
in 1965
Go-gori no hana, or *The Nose* by Kyoko Hagi, an adaptation of the novel by
Nikolai Gogol, published in 1836
- 2013: *Kamizake* by Shigeaki Saegusa
Yashagaike or *Demon Pond* by Katsuki Osamu

⁴ *Rokumeikan*, erected in 1883, was a building in Tokyo that acted as a symbol of Westernization. It held many socializing events, including parties and balls, during its heyday.

⁵ This opera was written in 2010, but premiered in the Spring of 2016 in the Touhoku region of Japan. The cast and staff of the production consisted of people from this region, and was premiered in memory of the Higashi Nihon Daishinsai (Tsunami related disaster), five years after the disaster.

THE END by Keiichiro Shibuya

Bhagavad Gita: Kami no Uta, or Bhagavad Gita: God's Poem by Akira
Nishimura

2014: *Legend of the Water Flame*, by Toshi Ichianagi

*Musashino Fuchuu Kumano Jinjya Kofun Uta Monogatari – Kawa to Daichi to
Hito no Chronicle (Nendaiki), or Ruins at Musashino Fuchu Kumano Shrine –
The Tale of Songs – Chronicle of River*, by Yoko Sato

2016: *Stilles Meer or Quiet Sea* by Toshio Hosokawa

2017: *Kuruoshiki Manatsu no Ichinichi, or A Dreadful Midsummer's Day* by Shigeaki
Saegusa (forthcoming)

APPENDIX C: Institutional Review Board Form

DESCRIPTION: You are invited to participate in **a research study** on opera creation and production in Japan. This project considers the national and international influences of new opera compositions by composers in Japan. I am studying opera written by Japanese composers in order to understand such things as the situation for opera in the culture, individual influences on creativity, the choices for stories on which to base operas for Japanese audiences, and the negotiation of creative and cultural influences between composer and others involved in opera production. During interviews, you will be asked a series of questions related to your involvement with opera. Questions may include inquiries about your involvement in opera production; what your reason has been for becoming involved in productions of new opera in Japan; what works get selected for performance and why; what current opera projects you are involved in; and so on.

TIME INVOLVEMENT: Interviews will vary, but may take approximately forty-five minutes to an hour. If willing and available, I may contact again through phone or email with any follow-up questions related to the interview.

PARTICIPANT'S RIGHTS: There are no foreseeable risks or benefits for individuals in this study. If you have read this form and have decided to participate in this project, please understand your **participation is voluntary** and you have the **right to withdraw your consent or discontinue participation at any time without penalty or loss of benefits to which you are otherwise entitled. The alternative is not to participate.** You have the right to refuse to answer particular questions. The results of this research study may be presented at professional meetings, and your identity may be identifiable from the information given. If, at any point, you wish to not have your identity known or information shared, the information you have provided will be discarded at your request.

Audio Recordings: With your permission, I will record interviews, but you also have the right to refuse being audiotaped at no consequence, and audio recordings will be securely destroyed at your request. Audio recordings will be used to transcribe interviews – records will be kept in an encrypted file, and all files will be securely erased after thesis completion, in August 2016.

CONTACT INFORMATION:

Questions: If you have any questions, concerns or complaints about this research, its procedures, risks and benefits, feel free to contact the Principal Investigator (Padraic Costello – phone: 1 (570) 768-0654; email: pfcostel@hawaii.edu), Supervising Professor (Dr. Frederick Lau – phone: 1 (808)

956-2177; email: flau@hawaii.edu), or the UH Manoa Human Studies Program office (phone: 1 (808) 956-5007; email: uhirb@hawaii.edu)

Indicate **Yes** or **No**:

I give consent to be audiotaped during this study.

Yes No

I give consent for audio recordings to be used for data/research purposes

Yes No

I give consent to be quoted in following thesis report.

Yes No

I give consent for my identity to be revealed in written materials resulting from this study:

Yes No

I give consent to allow post interview follow-up contact for research related purposes:

Yes No

The extra copy of this signed and dated consent form is for you to keep.

NAME (printed) _____

SIGNATURE _____ **DATE** _____

承諾書

今回の研究について：日本の創作オペラについての研究・インタビューに参加することをご考慮下さり、誠にありがとうございます。この研究は、日本国内及び国際的な社会的・文化的要因等が、日本の作曲家による新しいオペラの創作にどのような影響をもたらしたかを研究するものです。具体的には、ある文化におけるオペラ、オペラの創作に個別の作家がもたらす影響、日本の観客のためにどのようなストーリー・脚本が使われたか、作曲家とその他オペラの創作に関わる人々の間でそのような独創的な、または文化的な交渉・やりとりがあったかについて、研究しています。今回のインタビューでは、あなたのオペラの創作について、いくつか質問させていただきます。質問は、あなたの創作オペラへの関わり方について、なぜ日本の新しいオペラ創作に関わることになったか、どのような作品が、なぜ公演に選ばれたか、今現在どのようなオペラに関する活動に関わっているか、などです。

インタビューの時間について： インタビューの時間は、おおよそ45分から1時間ほどを想定しています。可能であれば、後日、メールか電話でインタビューに関して質問させて頂くことにご了承頂けると大変助かります。

インタビュー回答者の権利： 今回の研究に参加していただくことで発生する損害の恐れ、および利得等はありません。もしも、このフォームをご一読いただき、この研究にインタビュー等の形でご協力頂けることを決めて下さった場合、今回のご協力は自発的なものであり、あなたが承諾を取り消す権利、またはあなたが何かの不利益を被った場合にはいつでも協力を打ち切る権利がある、ということをご理解下さい。あなたには、特定の質問等に答えることを拒否する権利もあります。この研究の結果は、研究目的の専門的な会議やミーティングで発表されるかもしれませんが、あなたが今回共有して下さる情報が第三者にも共有される可能性があります。もしも、あなたの身元が明らかにされること、または情報が共有されてしまうことを望まない場合には、その旨をお伝え下さった時点で該当する情報をすべて破棄します。

録音機器： あなたの許可が頂けるのであれば、インタビューを録音させて頂くかもしれませんが、あなたは録音機器の使用を拒否する権利をもっています。あなたが録音された音源の破棄を希望する場合は、責任を持って破棄致します。録音された音源は、インタビューの音源を書き起すために使用します。もしも、音源が書き起こしに使われる場合は、録音された音源は暗号化されたファイルに保存され、全てのファイルは2016年8月をもって破棄することをお約束します。

ご連絡を頂く場合：

この研究の手順（インタビューを含む）、その他この研究に関するご不明な点、または苦情などについてお問い合わせ頂く場合は、研究者自身（ポーリック・コステロ）にご連絡下さい。電話番号は、1(570)768-0654、Eメールアドレスは

pscostel@hawaii.edu です。また、今回の研究の監督者、フレデリック・ラウ教授の電話番号は 1(808)956-2177, E メールアドレスは flau@hawaii.edu です。ハワイ大学の人間学プログラムのオフィスの電話番号は 1(808)956-0007, E メールアドレスは uhirb@hawaii.edu です。

以下の質問の「はい」か「いいえ」の左隣の空白に○をご記入ください。

今回のインタビューに、録音機器を使用することにご協力いただけますか？

_____ 「はい」 _____ 「いいえ」

研究のために、またデータとして録音された音源を使うことをご了承いただけますか？

_____ 「はい」 _____ 「いいえ」

修士論文（研究論文）の中で、発言いただいた内容を引用しても良いでしょうか。

_____ 「はい」 _____ 「いいえ」

今回の研究によって、あなたの情報が第三者と共有されることをご理解いただけますか？

_____ 「はい」 _____ 「いいえ」

後日、インタビューに答えて頂いた内容に関する質問に答えて頂けますでしょうか。

_____ 「はい」 _____ 「いいえ」

この承諾書（日本語）は、あなたがサインし、保存して頂ければ結構です。承諾書の原本（英語版）は、研究者が保存します。原本にも、日本語で記入された承諾書に対応する箇所○をつけて頂き、サインをして研究者に渡して頂けますよう、宜しくお願い申し上げます。

お名前 _____

サイン _____ 日付 _____

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