

**A CRITICAL ANALYSIS OF TOSHIO HOSOKAWA'S
"LOTUS UNDER THE MOONLIGHT"**

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Thematic Paper
entitled
**A CRITICAL ANALYSIS OF TOSHIO HOSOKAWA'S
"LOTUS UNDER THE MOONLIGHT"**

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A CRITICAL ANALYSIS OF TOSHIO HOSOKAWA'S "LOTUS UNDER THE MOONLIGHT"

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ABSTRACT

This thematic paper focuses on the piano concerto *Lotus Under the Moonlight* by Toshio Hosokawa that was composed in 2006. The purpose of this study was to investigate the compositional techniques used in the piece and to learn how the composer conveys the idea of the lotus.

This thematic paper provides a critical analysis of the harmonic language, motivic development, melodic development, organization of structure, and the musical connection between Hosokawa's inspiration from the work of Mozart's *Piano Concerto in A major KV 488*, and his composition *Lotus Under the Moonlight*.

In order to interpret Hosokawa's aesthetic, the author also considers cultural influences beyond the music: *Gagaku*, nature, Buddhism/Zen philosophy and meditation, and the essential Japanese concept of *ma*.

The analysis reveals Hosokawa's use of the first measure of Mozart's second movement as essential thematic materials, as well as his specific method of motivic development which focused on various types of embellishments throughout the composition, portraying many important symbols and concepts such as the lotus of the title and nature.

KEY WORDS: TOSHIO HOSOKAWA/LOTUS UNDER THE MOONLIGHT/
PIANO CONCERTO

70 pages

การวิเคราะห์เชิงลึกในบทประพันธ์ “Lotus Under the Moonlight” ของ Toshio Hosokawa

A CRITICAL ANALYSIS OF TOSHIO HOSOKAWA’S LOTUS UNDER THE MOONLIGHT

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บทคัดย่อ

สารนิพนธ์เรื่อง การวิเคราะห์เชิงลึกในบทประพันธ์ “Lotus Under the Moonlight” ของ Toshio Hosokawa ประพันธ์ในปี ค.ศ. 2006 มีวัตถุประสงค์เพื่อศึกษาวิเคราะห์เทคนิคการประพันธ์เพลง

โดยการวิเคราะห์ในเชิงลึกนี้ประกอบด้วยการการศึกษาโครงสร้างเสียงประสาน การพัฒนา หน่วยย่อยทำนอง การพัฒนาทำนอง และสัญลักษณ์ของบทประพันธ์ ตลอดจนการเชื่อมโยง บทประพันธ์ Piano Concerto in A major, KV 488 ในตอนที่สองของ Mozart มาใช้ในบทประพันธ์ “Lotus Under the Moonlight” ของ Toshio Hosokawa นี้

ในการวิเคราะห์เบื้องหลังแนวคิดด้านสุนทรียศาสตร์ของ Toshio Hosokawa นั้น พบว่า ผู้ประพันธ์เพลงได้ผสมผสานวัฒนธรรมดนตรีญี่ปุ่น คือ ดนตรี Gagaku ธรรมชาติ ปรัชญาและการฝึกจิตทางพุทธศาสนาและนิกายเซน ตลอดจนแนวคิดด้าน Ma (ความว่างหรือช่องว่าง) มาใช้ในการประพันธ์

การวิเคราะห์แสดงให้เห็นว่า Hosokawa นำทำนองจากห้องเพลงแรกของตอนที่สอง ในบท ประพันธ์ Piano Concerto in A major, KV 488 ของ Mozart มาเป็นทำนองและพัฒนาหน่วยย่อยทำนองด้วยการประดับทำนองในหลายรูปแบบตลอดทั้งบทประพันธ์ อีกทั้งยังพรรณนาถึงสัญลักษณ์และแนวความคิดที่สำคัญต่างๆ เช่น ดอกบัว ซึ่งเป็นที่มาของชื่อบทประพันธ์และได้พรรณนาถึงธรรมชาติอีกด้วย

70 หน้า

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CHAPTER I

INTRODUCTION

1.1 Background and Importance

My studies focus my musical skills towards critical analysis. I became interested in Toshio Hosokawa's music after hearing an excerpt of his horn concerto *Moment of Blossoming* on the Berlin Philharmonic channel online. I kept looking further into his music and came across an excerpt from his piano concerto *Lotus Under the Moonlight* (hommage à Mozart). Immediately, I was drawn to Hosokawa's use of fluid texture in the orchestra, his harmonic language and his use of timbre as a compositional element. Due to my interest in the piece I ordered both the score and recording for further critical study.

The main/primary information for this analysis comes from the original score for the composer's piano concerto entitled *Lotus under the Moonlight* (hommage à Mozart), composed in 2006. I have chosen to use the recording created by Royal Scottish National Orchestra, conducted by Jun Märkl and the pianist Momo Kodama, to best interpret the score.

This analysis reflects the integration of music theory, information from primary resources – the composer's score and recording, and secondary resources – articles, encyclopedia, etc. Learning about his musical style, ideas, techniques, influences, and various compositional perspectives offers insights about Hosokawa's instrumental compositions that can help student composers apply those techniques.

1.2 Objective of the Study

The primary objective of this study is to create a critical analysis of Toshio Hosokawa's *Lotus Under the Moonlight*.

Other aims of this project are: 1) to research about contemporary composition technique as related to Toshio Hosokawa's style, especially harmonic

language and orchestration technique; 2) to develop analytical tools necessary to understand a contemporary composition without a prior research model.

By examining carefully the craftsmanship throughout the composition, I will expand my compositional skill while creating a critical analysis for future researchers, hopefully exposing a new audience to this living composer. In support of my analysis, Toshio Hosokawa has kindly agreed to answer interview questions about his work and share his experiences as a professional composer living and working in Asia and abroad.

1.3 Scope

This study will primarily be a detailed analysis of Hosokawa's piano concerto *Lotus under the Moonlight* (2006) with careful attention given to the examination of the concerto's motive, harmony, structure and compositional technique.

I chose this piece based on my own fascination with the work and hope to discover, through analysis, how the composer conveys his ideas throughout the composition. The issues of this analysis are:

- 1.3.1 Quotation of the Mozart's *Piano Concerto in A major, KV 488*, second movement
- 1.3.2 Major motivic themes
- 1.3.3 Scales and Harmony
- 1.3.4 Texture
- 1.3.5 Form

1.4 Outcome

1.4.1 Establishing and understanding the connection between the two piano concerti, Mozart's *Piano Concerto in A major, KV 488*, second movement and Hosokawa's *Lotus Under the Moonlight*.

1.4.2 Understanding the meaning of the lotus flower and its symbolism as well as the way that Hosokawa conveys and portrays this flower through his music.

1.4.3 Understanding motivic development, melodic development, harmonic language and form of the music.

1.4.4 Gaining information related to *Lotus Under the Moonlight* by interview with Hosokawa.

1.4.5 Offering beneficial information related to Hosokawa, the meaning of the lotus, and his piano concerto to anyone who is interested.

CHAPTER II

METHODOLOGY, LITERATURE REVIEW AND IMPORTANT CONCEPTS

2.1 Methodology

2.1.1 Research on a historical background to understand the composer's voice

2.1.2 Hosokawa's approach/interpretation to music

2.1.2.1 Influence of traditional Japanese music

2.1.2.2 Japanese concepts of nature

2.1.2.3 Concept of space in Japanese culture

2.1.2.4 Lotus flower

2.1.3 Analysis

2.1.3.1 Quotation of the Mozart's *Piano Concerto in A major*, KV 488, second movement

2.1.3.2 Major motivic themes

2.1.3.3 Harmonic motion

2.1.3.4 Texture

2.1.3.5 Form

2.2 Literature Review

Resources that critically discuss Hosokawa's music are limited and are often found in contemporary music journals, CD inserts and concert reviews. Hosokawa is frequently mentioned in journals highlighting Japanese composers of the 'post-Takemitsu' generation. *Tempo* and *Perspectives of New Music* are journals in which articles about Hosokawa and Japanese contemporary music can often be found. Other sources related to Hosokawa such as biography and interviews can be found

online on JSTOR and through music publishers.

2.3 Historical Background

Japanese composers are prominent in Western classical music history since Toru Takemitsu (1930-1996) began combining oriental and occidental elements to create his music. Takemitsu's reputation as a contemporary Japanese composer resulted in the West's interest toward finding other Japanese contemporary composers. Two of the important figures of the next generation of Japanese composers are Akira Nishimura and Toshio Hosokawa.

Born on 23 October 1955 in Hiroshima, Toshio Hosokawa began studying piano at the age of four. When he was young, he did not like traditional Japanese music – preferring instead to listen to the traditional European canon of concert music. While studying music composition in Japan, he attended a concert featuring the music of Korean composer Isang Yun, a professor at the Berlin University of the Arts. Hosokawa was highly influenced by this concert and made his decision to go to Berlin in 1976 to continue his studies with Isang Yun.

His studies with Yun at the Berlin University of the Arts greatly influenced Hosokawa's thinking and sense of cultural identity as it relates to composition. In a conversation between Toshio Hosokawa and Stefan Dohr, the composer said: "That was the first time I realized that I was Japanese. When you live in Japan, in the little island country, you don't realize you're Japanese."¹ Interestingly, it was in Berlin that he first became interested in traditional Japanese music. The characteristic sounds of contemporary European music at that time, for example Ligeti's remarkable piece *Atmosphères*, composed in 1961, that features the characteristic of texture through gigantic chord clusters, creating dense sonorities. By shifting and merging orchestral clusters, the timbre becomes the main focus of the piece. In the tone clusters and microtones, Hosokawa did not only hear a European voice, but also interestingly and most importantly, re-heard his hometown music with new ears. The composer then

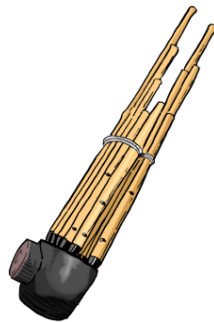
¹ Toshio Hosokawa and Stefan Dohr in conversation. Retrieved April 23, 2015 from <https://www.youtube.com/watch?v=3PFS-fZFjr8>

studied Noh music and shakuhachi in Zen-Buddhist monasteries.²

2.4 Influences

Toshio Hosokawa's compositions display a unique combination of influences from the avant-garde and traditional Japanese culture. Of particular interest to him is the Japanese court music *Gagaku*. Through orchestration, the composer can simulate the timbral characteristics of the *sho*, a wind instrument made of 17 bamboo pieces that is able to play more than one tone at a time. Instrumental relatives in timbre to the *sho* are the harmonica or accordion – all are essentially reed instruments with the ability to make chords. In Japan, the *sho* is used in *Gagaku* music as a basis of wave-like motions of textures. This instrument can be seen below:

Example 2.1 *Sho*, a traditional Japanese musical instrument



An example of such textures is found in *Ferne Landschaft II* (1996) for orchestra, beginning with a single pitch in the strings, then other pitches are added, creating more timbres in a wave-like motion.³

Other examples of Japanese influences are nature and religion. The relationship of Japanese with nature is one of a harmony to, and with, nature. Man does not control or try to conquer, but rather live together with nature. Japanese people respect nature and feel a spiritual bond with nature, and this idea is often reflected in

² Long, S. (2004). Japanese composers of the post-Takemitsu generation. *Tempo*, 58(228), 18. Retrieved January 5, 2015 from <http://www.jstor.org/stable/3878917>

³ Long, S. (2004). Japanese composers of the post-Takemitsu generation. *Tempo*, 58(228), 18. Retrieved January 5, 2015 from <http://www.jstor.org/stable/3878917>

art. *Circulating Ocean* (2005) for orchestra is one example of the influence by nature. Hosokawa composes the piece on the theme of “Ocean”, attempting to express the flow and change of water:

The ocean is for me the birthplace of life, a being possessed of infinite depth and expanse. The waves rolling in and withdrawing can be felt as “the voice from eternity”. Water evaporates from the ocean and rises to the sky, becoming clouds. The clouds eventually turn into rain, and pour down again to the ocean. They then become a storm, and the ocean rages. In time the storm abates and the ocean regains a deep silence. Then the water, once again becoming a fog, ascends from the ocean to the sky. This image became the basis of the music. I also take the tracks of the circulating water as a human life cycle. Born from a vast limitless being, we ascend toward the heights, eventually begin our descent, experience violent storms and return again to an ocean of deep silence. Then once again, life rises to the sky. I wanted to express the tracks of this circulating life in music.⁴

Hosokawa’s music comes from this tradition which is very close to nature. This concept and interest in nature is a common theme in many forms of Japanese art. Another example of nature is the lotus flower and its symbolism, which is also related to Buddhism/Zen, as will be discussed later.

The idea of meditation is also important to Hosokawa’s music, especially the control of slow breathing. His music always stretching in time, the sound cyclically starts and stops like a breathing in Buddhism/Zen meditation⁵ and features a space between exhaling and inhaling. In my opinion, the space between exhaling and inhaling can be comparable to the concept of *ma* – generally translated as “space”.

In Japanese culture, *ma* is essential. For music, *ma* refers to expressive space between musical events that is a silent space. This approach to silence is also very important to Hosokawa and other Japanese composer’s music. When a sound is surrounded by silence, it becomes full of expectation and intention. This approach to the relationship between silence and sound can be found especially in his chamber music, for example, *Landscape II* for harp and string quartet (1992). Interestingly, the

⁴ Hosokawa, T. (2014). [Liner notes]. In *Toshio Hosokawa: Orchestral Works 2* [CD]. Scotland: Naxos Rights US, Inc.

⁵ Miró, C. (2011). Interview with Hosokawa. *Sonograma Magazine*, 9. Retrieved April 27, 2015 from <http://sonograma.org/2011/01/interview-with-toshio-hosokawa/>

role of harp does not function as the dominant solo instrument, but the piece presents a constant oscillation between foreground and background, and also features permanent tension between continuous sound and abrupt interruption.⁶ A similar relationship between soloist and ensemble is also found in *Lotus Under the Moonlight*.

2.5 Lotus Flower

Hosokawa's piano concerto, *Lotus Under the Moonlight – homage à Mozart* (2006), for piano and chamber orchestra is one of several of Hosokawa's works based upon the theme of the "lotus flower" or "blossoming". Hosokawa describes:

The lotus blossom is a mysterious flower of the East. Its roots take nourishment from deep beneath the mud, and its stalk passes straight up through the water, receives sunlight from the sky at the water's surface, and brings forth its beautiful jewel-like blossoms. Without the chaotic world of the mud, the blossom could not open towards the sky. The physical form of the blossoming resembles that of a human being at prayer. The closed bud of the lotus flower suggests the shape of human hands pressed together in prayer. Eastern people compare the blossoming of the lotus with the blossoming of the human being from within, and have continued to think of it in this way. They have felt in this blossoming the power of, and rapport with, the cosmos.⁷

In Buddhist religion and philosophy, the lotus is the most highly esteemed and significant flower. The lotus is known to symbolize purity and the essence of enlightenment. Metaphorically, the lotus symbolizes a person's path through life, "Starting at the seed stage, early in the karmic cycle, through to the bud emerging from the dirty water, representing a person following the path of spirituality and leaving attachment behind, and finally blossoming, this is when a person has become fully awakened and has achieved Nirvana."⁸ In the article *The Lotus Symbols: Its*

⁶ Wieschollek, D. [Translated by John Patrick Thomas and W. Richard Rieves] (2014). [Liner notes for] Hosokawa, T. In *Toshio Hosokawa: Quintets & Solos* [CD]. Germany: Wergo

⁷ Hosokawa, T. (2014). [Liner notes]. In *Toshio Hosokawa: Orchestral Works I* [CD]. Scotland: Naxos Rights US, Inc.

⁸ Lotus Flower Symbolism. (n.d.). Retrieved April 20, 2015 from <http://www.lotusflowermeaning.net/symbolism.php>

meaning in Buddhist art and philosophy W.E. Ward states, "...the lotus symbol, the symbol of birth and creation, becomes a symbol of the powerful wisdom of Nirvana, the end of all individualized existence in heaven, hell, or earth."⁹

⁹ Ward, W.E. (1952). The lotus symbols: Its meaning in Buddhist art and philosophy. *The Journal of Aesthetics and Art Criticism*, 11(2), 146. Retrieved January 20, 2015 from <http://www.jstor.org/stable/426039>

CHAPTER III

ANALYSIS

“It is a quiet moonlit night. The lotus flower, still in its budding stage, is bathed in the moonlight, and turning towards its blossoming falls into a dreamy doze. In the dream, a longing for Mozart’s music (or longing for western music) is faintly expressed.” – Toshio Hosokawa

Lotus Under the Moonlight, commissioned by Norddeutscher Rundfunk (NDR), was composed in homage to Mozart in celebration of the 250th anniversary of Mozart’s birth. Hosokawa selected Mozart’s *Piano Concerto in A major, KV 488* composed in 1786 as a source of inspiration for his work. Hosokawa quotes the opening melody of Mozart’s second movement in F# minor, placing the quotation before the end of the piece. He also playfully uses his own variations inspired from Mozart’s theme throughout the piece. Both Mozart and Hosokawa focus upon F# minor as a tonal center. I will discuss the harmonic relationships between these two concerti later in this paper. The first performance was given by the pianist Momo Kodama and NDR Sinfonieorchester under the baton of Jun Märkl in Hamburg on April 7, 2006.

3.1 Motive

The opening passage of Mozart’s second movement can be seen below:

Example 3.1 Mozart’s *Piano Concerto in A major, KV 488*, 2nd movement, mm. 1-2



The material of the passage above is interpreted in many ways throughout *Lotus Under the Moonlight*. Hosokawa carefully plays with the melody and rhythm of Mozart's melodic line, while also re-interpreting the register, or space, used by pitches as they unfold. The example below allows for a comparison between the openings of these two pieces.

Example 3.2 *Lotus Under the Moonlight*, piano, mm. 1-4

Rhythmically, the pattern found in the left hand of Mozart's accompaniment is reversed by Hosokawa and is placed into the melodic voice.

Example 3.3 Isolated rhythms of both Mozart and Hosokawa mm. 1-2

The rhythmic relationships in mm. 1-2 of both pieces can be clearly seen. Hosokawa simply reverses the dance-like rhythms of Mozart. Creating a stronger sense of rhythmic anticipation. These rhythms, combined with a slow tempo, allow the composer to unfold his ideas slowly while maintaining musical tension. This change in melodic orientation is a side effect of Hosokawa's rhythmic process: inversion. While Mozart's melody is very charming – it is more shaped and rhythmically active, Hosokawa's music is not melodic in a traditional way. The influence of traditional Japanese music results in an interest in the space between musical events presented in the piano. As shown in the very beginning – an extremely slow tempo, eighth-note equals 36, suspends a perception of time as well as the influence of *ma*, the space

between musical events, that also shows up between m. 1 and m. 2 where the last note of first measure decays before the melody re-appears in the following measure. This use of space within an extremely slow tempo also dissolves the perception of pulse.

This melody is a playful interpretation of Mozart's opening theme. The first three melodic notes of both compositions are C# – D – C#. Mozart continues to expand the interval of the pitches used in his melodic line, but Hosokawa continually returns to the opening tone – the C#, choosing to gradually unfold pitches and intervals of larger and larger sizes. The melodic shape in Hosokawa's concerto is gently expanded. For example, Hosokawa's melodic line spans only the interval of a minor third by m. 4, while Mozart embraces the large leap of a minor seventh by m. 2.

Example 3.4 Mozart's and Hosokawa's opening melody

Mozart's opening melody



Hosokawa's opening melody



Moreover, the rhythm of the opening melody C# – D – C# becomes an essential motive that rhythmically alternates between short and long note values. This motive permeates throughout the whole music. Although it has several variations, all of them resemble this prototype perceptibly. The motive can be seen below:

Example 3.5 Motive of *Lotus Under the Moonlight*



After first appearing in piano, this motive is used in strings in m. 15, with the same rhythm as its first appearance in the upper strings. At the same time, the motive's variation occurs in the cello, mm. 16-18, employing inversion of the minor second interval and rhythmic augmentation on the sustained tones – it starts with D \flat , then moves half step lower to C for a little longer than original, and finally returns to the starting point (see Example 3.6). The motive is also fragmented, as seen in the clarinet in m. 17 (see Example 3.7).

Example 3.6 *Lotus Under the Moonlight*, strings, mm. 15-18

Example 3.7 *Lotus Under the Moonlight*, clarinet I, mm. 17-18

Occasionally the motive also becomes repeated chords (see Example 3.8, mm. 23-24), leaving rhythm to characteristically display the alterations of short and long note values as shown in Example 3.5. In mm. 25-26, even though the piano features a flourish of trills, taking them out shows that it is also a variant of the motive.

Example 3.8 *Lotus Under the Moonlight*, piano, mm. 23-26

The musical score for piano, measures 23-26, is written in 4/8 time. It features a complex rhythmic pattern with triplets and quintuplets. The dynamics are marked as *mf*, *mp*, *p*, *pp*, and *p*. Trills are present in measures 25 and 26.

Motivic development goes further in section two (mm. 71-132). Throughout this section, more notes are added to the motive. As shown in Example 3.9, the motive seems to appear in original form in m. 80 presented in violin I, but one note, A, is added to it. The motive is supposed to end after coming back to the starting point, yet one more note is added – leaping out to a bigger interval. The length of this motive then becomes even longer.

Example 3.9 *Lotus Under the Moonlight*, strings, mm. 80-81

The musical score for strings, measures 80-81, is written in 4/8 time. It features a complex rhythmic pattern with triplets. The dynamics are marked as *mp*, *pp*, and *ppp*. Slurs and accents are used to indicate phrasing.

The flute and B \flat clarinets contain musical materials similar to the violins. The main difference between m. 80 and m. 81 is the beginning tone of the melodic line in the winds. In m. 81, the composer focuses on the descending melodic line, eliminating the F \sharp beginning tone (see Example 3.10). Later the wind motives are even more expanded. There are many series of alternating short and long note values creating a longer phrase. However, this time, the orientation is only in descending motion as shown in Example 3.11.

Example 3.10 *Lotus Under the Moonlight*, flute and clarinets, mm. 81-82

Musical score for Example 3.10, showing flute and two clarinet parts (1 and 2) in 4/8 time. The flute part starts with a triplet of eighth notes (p), followed by a descending melodic line with dynamics mp and pp. Clarinet 1 and 2 follow a similar pattern with dynamics p, mp, and pp.

Example 3.11 *Lotus Under the Moonlight*, flute and clarinets, mm. 89-90

Musical score for Example 3.11, showing flute and two clarinet parts (1 and 2) in 4/8 time. The flute part features a triplet of eighth notes (p), followed by a descending melodic line with dynamics mp and mf. Clarinet 1 and 2 follow a similar pattern with dynamics p and mp.

Before the cadenza, the motive in piano is very close to the original. Although the piano's characteristic becomes a striking chord with accents as shown in Example 3.12, the shape of the line resembles the rising and falling of the opening melodic line. Notes under the bracket resemble the original motive, retaining the same

shape, and the melody acts in the same manner – leaving from one tone, then coming back to that tone. And this idea of the striking-chord motive is used again in the cadenza in m. 115 (see Example 3.13).

Example 3.12 *Lotus Under the Moonlight*, piano, mm. 123-124

Musical score for Example 3.12, measures 123-124. The score is for piano (Pf) in 4/4 time. It features complex chordal textures with sixteenth-note patterns in the right hand and sustained chords in the left hand. Dynamics range from *f* to *ff*. Fingerings 5, 6, and 3 are indicated for various notes.

Example 3.13 *Lotus Under the Moonlight*, piano, mm. 155-158

Musical score for Example 3.13, measures 155-158. The score is for piano (Pf) in 4/4 time. It features complex chordal textures with sixteenth-note patterns in the right hand and sustained chords in the left hand. Dynamics range from *f* to *ff*. Fingerings 6, 5, and 3 are indicated for various notes.

However, the motive is not as active late in the concerto. As the piece is going to end, we enter a terminative area – resulting in the motive being used in a very simple way. The motive, again, can be clearly seen in the strings (see Example 3.14). The motive retains its alternation of short and long note values in ascending motion. This time, each part plays together, resulting in a texture that is less active than in previous sections. As mentioned earlier, although the motive has several variations, all of them easily resemble the prototype.

Example 3.14 *Lotus Under the Moonlight*, string, mm. 192-193

The musical score for strings (Violins I and II, Viola, and Violoncello) from 'Lotus Under the Moonlight', measures 192-193. The score is written in 4/8 time and features a melodic motive in all parts. The motive is characterized by an alternation of short and long note values in ascending motion. The dynamics range from mezzo-forte (mf) to pianissimo (pp). The score includes a trill in the final measure of each part.

The motive in this concerto is one of the essential elements that develops the piece. It first appears in the very beginning – alternation of short and long note values. Hosokawa obviously uses the beginning rhythm as a motive. Later it is developed throughout in various forms such as inversion, expansion, adding more notes, and changing direction. The motive unfolds gradually – beginning with a small and simple motive, more elaborations in the middle, then back to simple.

3.2 Melody, Harmony and Texture

The use of the half step becomes very important to Hosokawa's melodic and harmonic language throughout the piece. The opening of *Lotus* presents a single note C#, which later moves a half step higher to D (as seen in Example 3.2). In a

similar way, the left hand's first entrance is at m. 3 with only a single note, F \sharp , adding G (and A) in following measure. At m. 5, the use of half step is more apparent. B \flat is added to the left hand making two half step intervals (F \sharp – G and A – B \flat), while the right hand inverts the original melody to C \sharp – C – C \sharp . The idea of the half step is more developed starting from last beat of m. 5, creating a longer melodic line as shown in Example 3.15.

Example 3.15 *Lotus Under the Moonlight*, piano, mm. 5-7

Looking closely, the melodic line in right hand that overlaps between mm. 5-6 is an alternation of half step and whole step that implies a scale of *Lotus*. When collapsing all pitches in those measures into a scale, it contains F \sharp – G – A – B \flat – C – C \sharp /D \flat – E \flat – F \flat /E, i.e. an octatonic scale. The *Lotus* uses the half step-whole step octatonic scale on F \sharp (see Example 3.16). This octatonic scale is the essential material which is used throughout the entire piece, both in the melody and harmony.

Example 3.16 Octatonic scale on F \sharp

The melodic line is often spelled enharmonically. This is due to the orientation of a melodic line and the attempt to avoid awkward pitch spelling. The passage in mm. 8-10 is a good example of enharmonically spelling issue. As shown in the Example 3.17, the circled notes in m. 8 are E and F \flat . The F \flat can be enharmonically spelled as E. The reason it is spelled as F \flat is that the melody wants to keep the direction like a scale, so that the top voice of left hand keeps climbing by step

as a scale: $D \flat - E \flat - F \flat$. This statement is also clearly seen at the top voice of right hand: $F \sharp - G - A - B \flat - C - D \flat$. After reaching $D \flat$, the melody moves down to C and then steps up to $C \sharp$ as shown in m. 10 – reasonably spelling the $D \flat$ as $C \sharp$ to display orientation of a melodic line.

Example 3.17 *Lotus Under the Moonlight*, piano, mm. 8-10

Although the melodic line frequently uses stepwise motion of either a major or minor second, occasionally, the melody leaps out to a larger interval between mm. 6-7, a tritone $D \flat - G$ (as shown in Example 3.15, m. 6), or even larger interval in m. 11 $C \sharp - C$ (see Example 3.18). It is actually the idea of using a half step, but with octave displacement. Chords in the piano are notably built from intervals of a second and/or larger intervals such as perfect intervals and tritone.

Example 3.18 *Lotus Under the Moonlight*, piano, mm. 11-14

Later on, the melodic line is flourished by a scale-like passage as shown in Example 3.19. Looking closely, we see that flourishing passage is based on $F \sharp$ octatonic scale; moreover, this scale is built with many minor seconds and larger intervals that are mostly augmented fourths. The passage is clearly used to embellish the opening melody – the repeated note (see Example 3.19). When the flourishing

passage is used for the second time, it is even more embellished by adding more notes and making the rhythm faster.

Example 3.19 *Lotus Under the Moonlight*, piano, mm. 16-17

Piano is not the only instrument taking the main role. Sometimes the vibraphone distinctly emerges from the texture, playing along with piano. As shown in Example 3.20, the piano is not that melodic as before since it turns to repeated rhythm and trills. The vibraphone itself acts as another layer turning around as a wave motion. Even though it has many notes and more shapes, it acts like an ostinato pattern. This pattern contains eight notes that keep repeating the same series. Consequently, the role of the melody is lessened to be more textural blending with the orchestra.

Example 3.20 *Lotus Under the Moonlight*, vibraphone and piano, mm. 24-26

One can clearly see that the F# octatonic scale has been transposed up a whole step, making it a G# – A – B – C – D – (E b) – F – F#. Even though the E b is missing, it is very easy to interpolate that note since other pitches form alteration of

half step and whole step. The E \flat is hidden in the strings in violin II, m. 24, but finally E \flat will occur later in piano (see Example 3.21). The reason that G \sharp is a tonal center at rehearsal 4 (from mm. 23-30) is because the lowest tone is G \sharp as presented in cello and this tone is sustained until m. 30.

Example 3.21 *Lotus Under the Moonlight*, piano, mm. 28-29

Example 3.22 *Lotus Under the Moonlight*, strings, mm. 22-24

The example above shows how F \sharp octatonic scale modulates to G \sharp octatonic scale. As can be seen in the first line of violin 1, m. 22, the F – the note that does not belong to the previous scale – implies the coming scale. Interestingly the F is presented in the same manner as the opening motive – the three-note rhythm with half step. In addition, the C in viola and cello in m. 22 is also involved with modulation

because C belongs to of these octatonic scales. The use of motive both in rhythm and pitch aspect and the use of common tone between those scales facilitate shifts to a transposition of that scale very smoothly. After a short period of G \sharp octatonic scale at rehearsal 4 (mm. 23-30), music shifts smoothly back to the original scale but in different perspective. As shown in Example 3.23 below, all these pitches are in F \sharp octatonic scale. The difference is that the tonal center is rotated to E as presented in piano and cello.

Example 3.23 *Lotus Under the Moonlight*, piano and strings, m. 31

The image displays a musical score for Example 3.23, m. 31, from the piece *Lotus Under the Moonlight*. The score is written in 4/8 time and features a key signature of one sharp (F \sharp). The tempo is marked as $\text{♩} = \text{ca. 48}$. The score includes parts for Piano (Pf.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The piano part features a melodic line with a *mf* dynamic and a *g* (grace note) marking. The string parts are marked with *mp* and *pp* dynamics, with some parts marked as *solo (s.p.)* and *altri (s.p.)*. The score shows a complex texture with overlapping melodic and harmonic lines.

The melodic line is more developed in m. 34. The piano resembles the ostinato-like pattern used in vibraphone (see Example 3.20). Instead of playing a repetition, the piano plays its own melody but still using an even rhythm similar to the vibraphone. This melodic line is mostly built from a second interval, especially a

minor second, and sometimes a leap. Both hands start from a very high register then gradually fall down to a low register. This passage can be seen below in Example 3.24.

Example 3.24 *Lotus Under the Moonlight*, piano, 34-36

The musical score for piano, measures 34-36, is written in 4/4 time. It features a chromatic scale in both hands. The right hand starts with a high register and moves down, while the left hand starts lower and also moves down. The music includes triplets and dynamic markings of *mp* and *f*.

The harmony becomes unstable at rehearsal number 6. Solo lines in the strings play a chromatic scale, moving half step and leaping with very wide intervals (see Example 3.25).

Example 3.25 *Lotus Under the Moonlight*, violin I and II, mm. 42-45

The musical score for violin I and II, measures 42-45, is written in 4/4 time. It features a chromatic scale in the Violin I and II parts, while the other parts play a sustained note. The music includes dynamic markings of *mf* and *(p.o.)*.

This chromatic scale is placed in the same manner as before while other parts play a sustained note. There is also a contradiction of a tonal center – between A and E \flat . While cello and double bass sustain A as a bass note, the piano has both pitches, but it seems to play E \flat more than A (see Example 3.26). Consequently, the harmony gives a feeling of instability due to the use of chromatic scale in the strings and a contradiction between piano and low strings.

Example 3.26 *Lotus Under the Moonlight*, piano, mm. 41-16

After the unstable area, the melodic line in the piano returns to a flourishing scale-like passage again. All pitches in the piano are still members of F \sharp octatonic scale, however the lowest note of this passage is rotated to E \flat (see Example 3.27). In the similar way, the tonal center is shifted again to D \flat at rehearsal number 8 (m. 61) as presented in the piano by placing the tonal center as the lowest note. This can be seen in Example 3.28.

Example 3.27 *Lotus Under the Moonlight*, piano, mm. 51-52

Example 3.28 *Lotus Under the Moonlight*, piano mm. 61-62

The musical score for piano, measures 61-62, is shown. It is in 4/4 time and features a melodic line in the right hand and a supporting bass line in the left hand. The right hand starts with a forte (*f*) dynamic, moves to mezzo-forte (*mf*) in measure 62, and then piano (*pp*) in measure 63. The left hand has a consistent rhythmic pattern of eighth notes. Rehearsal mark 8 is indicated at the beginning of measure 61.

The role of the piano is immediately changed at rehearsal 9, the second section (mm. 71-132). The orchestra ends up with a closing moment that dissolves the texture before a new section follows (see Example 3.29). Back to the beginning, the piano presents a melodic line, which is then developed as discussed before. However, when the music reaches this second section, the role of the piano is less rhythmically active. This time the piano does not present melodic material, but instead provides colorful chords as a supportive part of the texture. As shown in piano m. 74 (see Example 3.30), the piano chords are arpeggiated - climbing up consistently and imitating the narrative text placed above it – *lotus lifts head out of the mire little by little*. This characteristic in the piano lasts from m. 74 to m. 95, however it is not developed much. As shown below in Example 3.31, arpeggiated chords are elaborated by adding a single note and trill. Sforzando and accents are indicated to emphasize the added single note.

Example 3.29 *Lotus Under the Moonlight*, strings, mm. 69-73

rit. $\text{ca. } 10''\text{-}12''$ **9** $(\text{♩}=\text{ca. } 44)$ *versinken — sinken*

Vln. I: *senza sord. (s.p.) enter very gently ppp (s.p.)*

Vln. II: *ff (tr) Lunga senza sord. (s.p.) enter very gently ppp (s.p.)*

Vla.: *ff (tr) Lunga senza sord. (s.p.) enter very gently ppp (s.p.)*

Vcl.: *ff pp sf (p.o.) Lunga ppp Lunga senza sord. (s.p.) enter very gently ppp (s.p.)*

Db.: *ff pp sf Lunga ppp Lunga senza sord. (s.p.) ppp*

Example 3.30 *Lotus Under the Moonlight*, piano, mm. 74-76

lotus lifts head out of the mire little by little

Pf. *slowly*

pp pp mp p

8^{th}

Example 3.31 *Lotus Under the Moonlight*, piano, mm. 88-89

10 $(\text{♩}=\text{ca. } 48)$

Pf. *sf f sf sf sf ff f*

While the piano changes its characteristic to arpeggiated chords, strings start playing the same manner as in the first section – each line enters one after the

other. They begin with a long sustained F \sharp , bringing music back to the first and most important tonal center. However, the double bass sustains E \flat from previous section as a pedal tone. Even though cello also plays E \flat supporting the double bass, F \sharp is still prominent since there are more instruments playing that note and it has been presented from the very beginning, so that this note feels more important (see Example 3.32).

Example 3.32 *Lotus Under the Moonlight*, strings, mm. 71-75

9 versunken — sunken
(Δ -ca.44)

The musical score for strings (Violin I, Violin II, Viola, Violoncello, and Double Bass) from Example 3.32, measures 71-75. The score is in 4/4 time and features a polyphonic texture. The key signature has one sharp (F#). The score includes various dynamics such as *ppp*, *p*, and *f*, and articulations like *senza sord.* and *enter very gently*. The music is characterized by long sustained notes and complex rhythmic patterns.

The strings continue this polyphonic texture concerning motive and its variation. The music is interestingly changed in m. 84 starting from a high pitch with a trill, followed by a descending glissando leading to a tremolo. This characteristic represents the moonlight as Hosokawa indicates in the score as *the moonlight falls on lotus* (see Example 3.33) while the piano represents a lotus. These glissando with trill is mostly used in this second section.

Example 3.33 *Lotus Under the Moonlight*, violin I and II, mm. 84–85

the moonlight falls on lotus

The musical score for Violin I and II, measures 84–85, is presented in two systems. Each system contains two staves. The top staff of each system is marked 'Vln. I' and the bottom staff is marked 'Vln. II'. The music is in 4/8 time and features tremolos in the high strings. The score is marked 'sotto voce (sempre s.p.)' and includes dynamic markings of *pp*, *mp*, and *pp*. The score shows two staves for Violin I and two for Violin II. The first staff of each part has a tremolo line with a 'tr' symbol and a 'b' (flat) above it. The second staff of each part has a melodic line with notes and rests. The dynamics change from *pp* to *mp* and back to *pp* throughout the section.

The harmony in this section is clearly unfolded in mm. 88 (see Example 3.34) at the tremolos after the descending glissando in high string. When collapsing all pitches used in tremolos, the collection shows a fully diminished seventh chord. This chord is even more prominent at rehearsal number 11 where each line of high strings enters with a different chord tone of the fully diminished seventh chord (see Example 3.35). It should be noted that when strings enter by one after the other, they usually starts with the same note as seen before. Thus, each line is more independent in terms of pitches even though the characteristic is still the same.

Example 3.34 *Lotus Under the Moonlight*, violin I and II, mm. 88-89

10 (♩=ca.48)

Vln. I

Vln. II

Dynamic markings: *mp*, *pp*, *f*, *pp*, *f*, *mp*, *pp*, *pp*, *pp*, *f*, *mp*, *mp*, *pp*.

Trills: *tr*

Hairpins: $\text{f} \text{---} \text{pp}$, $\text{pp} \text{---} \text{f}$

Example 3.35 *Lotus Under the Moonlight*, violin I and II, m. 99

11 (♩=ca.52)

Vln. I

Vln. II

Vln.

Dynamic markings: *sf*, *ff*, *sf*, *sf*, *ff*, *sf*, *ff*, *sf*, *ff*, *sf*.

Trills: *tr*

Hairpins: $\text{sf} \text{---} \text{ff}$, $\text{ff} \text{---} \text{sf}$

Other markings: (s.p.), *s*

While the strings keep presenting a fully diminished chord with the descending glissando, the piano plays the octatonic scale where the right hand is twice as fast as the left hand at rehearsal number 11 (see Example 3.36). The piano plays this swirling scale repeatedly and rotates the first note of each series until rehearsal number 12. For example, the right hand starts on G while E is on the left hand in m. 99. In m. 108 the right hand starts on E \flat while the left hand starts on A (see Example 3.37).

Example 3.36 *Lotus Under the Moonlight*, piano, mm. 99-100

Example 3.37 *Lotus Under the Moonlight*, piano, mm. 108-109

As shown above, these swirling passages are not acting like a melody since they keep repeating the same pitches and rhythmic pattern. Even though the piano plays these swirling rapid passages creating a thicker texture than those arpeggiated chords, the piano is still a part of the orchestral texture – both descending glissando and swirling rapid scale blend together with orchestra. After the swirling passages, the piano still uses a scale as the main idea, but different from earlier. It does not feature the repeated series, but rather an ascending scale covering a wide range of the piano from very low to very high register (see Example 3.38).

Example 3.38 *Lotus Under the Moonlight*, piano mm. 117-120

The cadenza begins at rehearsal number 13 and 14 after the wide range of scalar motion from previous section. It brings back the original ideas from the first large section, using all characteristics in this cadenza. Firstly, the cadenza begins with the main motive, with short and long rhythmic values similar to the opening theme (as seen in Example 3.2) except the pitch that starts on F# and the three-note rhythmic motive is also used here. The beginning of the cadenza can be seen below:

Example 3.39 *Lotus Under the Moonlight*, cadenza, mm. 133-135

Secondly, the cadenza uses a flourishing passage first heard in m. 16 to elaborate a melody (see Example 3.19). However, this passage is used only once in the cadenza, elaborating the F# as shown in Example 3.40. Lastly, the characteristic of thirty-second note triplets that piano takes its rhythm from vibraphone to create a melodic line (see Example 3.24) is also used but in compressed form (see Example 3.41). As can be seen in the boxes, those groups of note make the use of half step and leap that is similar to Example 3.24, but in a compressed form.

Example 3.40 *Lotus Under the Moonlight*, cadenza, mm. 139-140

Example 3.41 *Lotus Under the Moonlight*, cadenza, mm. 141-143

The musical material of the cadenza at rehearsal number 13 can be traced back to the first large section, and the material of rehearsal number 14 can be also traced back to the second large section. It presents the arpeggiated chords again in the same manner – gradually climbing up to a higher register until reaching a striking chord in m. 155, which is developed from the motive as shown below (see Example 3.42). Noticeably, this cadenza is different from a traditional concerto in its virtuosic aspect. The cadenza here is not much elaborate and virtuosic, so that technical difficulty is not an issue but rather the demonstration of the characteristic of the very first idea which is indicated *very slow and calm* at the beginning. This cadenza remains calm from its beginning until reaching the striking chord, which is its most thick and loud passage, it then releases tension back to calmness and leads to the third section (see Example 3.43).

Example 3.42 *Lotus Under the Moonlight*, cadenza, mm. 155-158

Example 3.43 *Lotus Under the Moonlight*, cadenza, mm. 159-161

After the cadenza, the final section begins in the same manner as previous sections – again, the F \sharp enters one after another. The thirty-second triplet and flourishing melodic line are used for a short period of time as a transition to the return of the opening melody at rehearsal number 16 (see Example 3.44). This is accompanied by a sustained perfect fifth in the strings. A polyphonic contrapuntal texture has dominated the orchestral texture from the very beginning. As the piano returns to the opening melody, the strings now offer a homophonic and harmonically static texture. With the use of perfect fifths and artificial harmonics in the upper strings, the texture effectively creates a light, ethereal and divine moment.

Example 3.44 *Lotus Under the Moonlight*, piano and strings, mm. 170-172

The musical score for Example 3.44, measures 170-172, is presented in a standard orchestral layout. The piano part (Pf.) is the primary melodic focus, starting at measure 16 (marked 'ca. 48'). It features a melody with triplets and dynamic markings ranging from *pp* to *mf*. The string parts (Vln. I, Vln. II, Vla., Vlc., Db.) provide a harmonic and rhythmic foundation, with many notes sustained across the measures. The overall texture is thin and transparent, characteristic of the final section of the piece.

The final section takes characteristics from the first section with minor changes. As shown in Example 3.45, the melody is merely an ascending scale with thirty-second note triplets. This ascending scale also occurs in the bassoon and piccolo (see Example 3.46). The triplet rhythm is also used in the strings, repeating the same series, which resembles the ostinato pattern first presented in vibraphone, but now in a more simplified rhythmic variation because of less pitches used in each series. This triplet rhythm is also used in the piano but moving in only one direction. From the beginning of the third section, the orchestral texture is noticeably less dense since instruments mostly play together and use artificial harmonics, while the role of winds is also lessened. The overall texture of this section is much thinner and more transparent than other sections.

Example 3.45 *Lotus Under the Moonlight*, piano and strings, mm. 181-184

The musical score for Example 3.45 shows measures 181-184. The piano part (PF) is in the top system, and the string parts (Vln. I, Vln. II, Vla.) are in the bottom systems. The piano part features a complex rhythmic pattern with triplets and slurs, marked with dynamics *mp*, *pp*, and *ppp*. The string parts are marked with *(s.p.) sotto voce* and *ppp*.

Example 3.46 *Lotus Under the Moonlight*, piccolo and bassoon, mm. 182-185

The musical score for Example 3.46 shows measures 182-185. The piccolo part (Pic.) is in the top system, and the bassoon part (Bsn. 1) is in the bottom system. The piccolo part features a complex rhythmic pattern with slurs and dynamics *p*, *mp*, and *mf*. The bassoon part features a complex rhythmic pattern with slurs and dynamics *p* and *mf*.

At rehearsal number 18 (see Example 3.47), the piano seems to present new material – the left hand follows the right hand in an interval of sixteenth note. Looking closely, we see that it is merely another interpretation of using half step and whole step – a bigger interval is also used here but rarely. Covered by slurs in the right hand, the melodic line displays the use of second intervals with the addition of an octave. Consequently, the piano features a new characteristic that has not been introduced before in this concerto. In addition, the role of piano becomes less active than before as the music leads towards the end.

Example 3.47 *Lotus Under the Moonlight*, piano, mm. 190-199

Besides the new characteristic in piano, new material is also presented in the lower division of violin I, displaying glissandos along with artificial harmonics according to given pitches in mm. 192-193, and these pitches are also members of the F# octatonic scale. The music indicates that each person plays individually, not simultaneously. The duration of each note is about 4 to 5 seconds; players are asked to play a very calm and slow glissando with very light bow pressure. This free glissando is continuously repeated until fading out at the end (see Example 3.48). By letting the lower division of violin I play glissando along with artificial harmonics freely, the orchestral texture at this moment is elaborated with a glossy and light effect. However, this free glissando is not limited only to violin I, but occurs later in the lower division of viola and violin II (see Example 3.49 and 3.50), all pitches are also members of F# octatonic scale.

Example 3.48 *Lotus Under the Moonlight*, strings, mm. 191-193

arco (p.o.) c.v.
 pp mf p mp mf pp
 ca. 4"-5" simile
 (pp-PPP) very slow and calm gliss, with very light bow pressure
 (play individually, not simultaneously)
 arco (p.o.) c.v.
 pp mf p mp cv. n.v. pp
 arco (p.o.) c.v.
 pp mf p mp cv. n.v. pp
 non div. (p.o.) c.v.
 pp mf mp n.v. pp
 mp PPP

Example 3.49 *Lotus Under the Moonlight*, viola, m. 196

(p.o.) ca. 3"-4" simile
 (pp-PPP) very slow and calm gliss, with very light bow pressure
 (play individually, not simultaneously)

Example 3.50 *Lotus Under the Moonlight*, violin II, m. 204

(p.o.) ca. 4" simile
 (pp-PPP) very slow and calm gliss, with very light bow pressure
 (play individually, not simultaneously)

3.3 Scales and Interval Relationships

The second movement of Mozart's *Piano Concerto No.23 KV 488* is quoted at rehearsal number 19; however, Hosokawa quotes only the right hand part of mm.1-2 and mm. 9-10 from the original while the left hand of *Lotus* becomes a dotted quarter note (see Example 3.51 and 3.52). In addition, the harmony is clearly changed from octatonic scale to F# minor as can be seen in the accompaniment in left hand. Nevertheless, those glissandos with artificial harmonics, as mentioned before, do not disturb each other since the sound is very thin and light, so that the piano and strings are separated as different layers – the piano is elaborated by a glossy glissando as a background. The rest of the strings play a chord whose pitches are derived from the F# minor scale except for the half-step trills (see Example 3.53).

Example 3.51 Mozart's *Piano Concerto in A major, KV 488*, 2nd movement, mm.1-2 and mm. 9-10

Example 3.52 *Lotus Under the Moonlight*, piano, mm. 201-208

Example 3.53 *Lotus Under the Moonlight*, strings, mm. 204-209

The musical score for strings (mm. 204-209) consists of five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 8/8. The score is divided into two systems. The first system (mm. 204-207) features a melodic line in the upper strings (Violin I and II) with dynamics *ppp* (s.p.), *mp*, and *ppp*, and a trill (tr) in the lower strings. The second system (mm. 208-209) features a melodic line in the upper strings with dynamics *ppp* (p.o.) c.v., *mf*, and *ppp*, and a trill (tr) in the lower strings. A rehearsal mark '20 (ca.44)' is placed above the first staff in the second system.

Lastly, at rehearsal number 20, the piano comes back to present the opening motive – short and long rhythm, but this time the pitch is F# that restates the tonal center of this concerto as shown in Example 3.54. The music not only brings back the opening theme, but also combines both octatonic and minor scales. In Example 3.54, the music seems to use only an octatonic scale. However, the D circled in m. 210 is not a member of F# octatonic scale but F# minor. Another evidence of combining the two scales is shown in m. 212 where the upper line plays a perfect fifth F# and C#, while the middle line plays G and D. These perfect fifths can be traced back to Mozart's piano concerto (see Example 3.51). The perfect fifth F# and C# comes from the F# minor triad in m. 1, and the perfect fifth G and D comes from the G major triad in m. 9 which is a Neapolitan triad of F# minor. On the other hand, the succession of these two perfect fifths are another playful appearance of the minor second motive (see Example 3.55).

Example 3.54 *Lotus Under the Moonlight*, piano, mm. 209-218

Example 3.55 Isolated two perfect fifths of both hands

Besides the piano, perfect fifths are found in the clarinets and horns in mm. 123-214 (see Example 3.56). The interval in clarinets is clearly from the F# minor scale while C and G in the horns come from F# octatonic scale. The strings also play a final chord by using pitches from the octatonic scale (see Example 3.57).

Example 3.56 *Lotus Under the Moonlight*, clarinets and horns, mm. 213-214

Musical score for clarinets (Cl.) and horns (Hrn.) in 4/8 time. The score consists of four staves: two for Clarinets (1 and 2) and two for Horns (1 and 2). The key signature has one sharp (F#) and the time signature is 4/8. The music begins with a 7-measure rest. The first two staves (Cl. 1 and 2) play a sustained note (F#4) marked *ppp*. The last two staves (Hrn. 1 and 2) play a triplet of eighth notes (F#4, G4, A4) marked *ppp*, followed by a sustained note (F#4) marked *ppp*. The piece concludes with a fermata over the final notes.

Example 3.57 *Lotus Under the Moonlight*, strings, mm. 210-212

Musical score for strings in 4/8 time, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.). The key signature has one sharp (F#) and the time signature is 4/8. The score is divided into three measures. In the first measure, all instruments play a sustained note (F#4) marked *ppp*. Above the notes are performance instructions: (s.p.) for Violins and Viola, and (p.o.) for Violoncello and Double Bass. In the second measure, the strings play a sustained note (G4) marked *mp*, with the instruction c.v. above. In the third measure, the strings play a sustained note (A4) marked *ppp*, with the instruction (p.o.) above. The Double Bass part includes the instruction pizz. in the second measure and arco in the third measure.

In summary, the flavor of minor scale is obviously presented at rehearsal number 19 where Mozart's melody is quoted. Even though the artificial harmonic glissando line in strings use pitches from octatonic scale, it does not disturb the minor scale since glissando sounds very light and glossy, so that the harmony in piano is more prominent. Later, both scales are well combined at rehearsal number 20. As previously mentioned, the piano restates the opening theme by using an octatonic scale in m. 209, then the following measure introduces D in the left hand which is not a member of this scale. This pitch implies that another scale is going to be used. The piano presents two perfect fifths in m. 212 that obviously represent a part of tonic and Neapolitan triad in F# minor scale that is the key of Mozart's second movement. Simultaneously, clarinets and horns also play perfect fifths from both scales. Hosokawa combines these two essentials late in *Lotus* starting at rehearsal number 19 where Mozart's melody is quoted and the ending at rehearsal number 20. This combination makes a clear connection between Mozart's and Hosokawa's piano concerti.

3.4 Form

Formally, *Lotus Under the Moonlight* can be divided into three large sections. These can be clearly divided according to the closing moment of the orchestra that always dissolves before a new section begins. There is also a cadenza placed between section two and section three. The summary of form can be seen below:

Summary of form

Section one:	mm. 1-70	rehearsal number 1-8
Section two:	mm. 71-132	rehearsal number 9-12
Cadenza:	mm. 133-161	rehearsal number 13-14
Section three:	mm. 162-218	rehearsal number 15-20

The form of *Lotus* can be equivalent to sonata form. Like a traditional classical concerto, section one, two and three become the exposition, development and

recapitulation respectively. Section one establishes a tonal center on F♯, it then transposes to G♯ octatonic scale at rehearsal number 4. Afterwards the music returns to F♯ octatonic scale but rotating the tonal center to E, E♭ and D♭ at rehearsal number 5, 7 and 8 consecutively. However, rehearsal number 6 should be considered as a transition to rehearsal number 7 since the instability of a tonal center and the characteristic of piano that does not feature the flourishing passage as much as previous and later areas, it therefore functions as a transition to the tonal center on E♭.

Section two begins at rehearsal number 9 after the orchestral texture is dissolved. This section is equivalent to the development section in sonata form. The motive is much developed in winds and strings of the orchestra while the piano presents new gestures – arpeggiated chords and later the swirling rapid scale. The harmony then features a fully diminished seventh chord in the middle of this section. Strings also create a new texture –the glissando from a high pitch representing *the moonlight falls on lotus*. By a combination of new gesture, texture, motivic development and harmony, the passage becomes the most serious and elaborate of this concerto.

The cadenza is placed between section two and section three. Unlike traditional concertos in which the cadenza is the most elaborate and virtuosic part, this cadenza does not show much virtuosity but rather keeps expressing characteristics that have been shown earlier, mostly slow and calm in character connecting to the last section smoothly.

Section three brings back the opening theme in a similar manner to a recapitulation. The tonal center is clearly back to F♯. However the role of piano is even less active as discussed previously. The texture that is much lighter leads to the Mozart's quotation at rehearsal number 19 in the key of F♯ minor. The music then arrives at the closing moment at rehearsal number 20, where both minor and octatonic scales are merged together. Finally the music gradually leads to the end by fading out and dying away to silence.

CHAPTER IV

CONCLUSION AND RECOMMENDATIONS

4.1 Conclusion

Japanese contemporary concert music has developed an international reputation over the past century. The influence of Toru Takemitsu inspired (and still inspires) generations of young composers in Japan alongside the interest of the international music community. Toshio Hosokawa is a representative of the generation of composers, working in Japan and abroad after Takemitsu's influence.

Similar to Takemitsu, Hosokawa is interested in integrating elements of traditional Japanese music, concepts of nature and Buddhism/Zen philosophy into his musical language. Although the inspirations for his compositions vary, most draw inspiration from the experience of nature, such as Hosokawa's series of pieces based on the theme of "lotus flower" found in *Lotus Under the Moonlight*, and his orchestral work the *Circulating Ocean*. Hosokawa evokes a strong image through his use of natural themes. His musical language seeks to describe, in a narrative way, the organic process of an image. His approach to music development is organic instead of structural – often featuring continuous development, artifacts from nature (such as flowers, clouds, oceans, etc.) and a harmonic language that unravels gradually over time.

Lotus Under the Moonlight highlights combinations of the Japanese culture: concept of nature, the idea of *ma*, depiction/description of the lotus flower, and the music of Mozart. These interdisciplinary ideas are handled with clear craftsmanship and expressive skill. In my opinion, having listened to many of Hosokawa's compositions, *Lotus Under the Moonlight* sounds unique and ethereal.

4.2 Recommendations

As mentioned earlier, *Lotus Under the Moonlight* is one of several pieces that based on the theme of “lotus” and “blossoming”. One direction for further research is to analyze other pieces that are on the same theme in order to see relationships among those pieces. Specifically, the *Horn Concerto ‘Moment of Blossoming’*, *Stunden-Blumen* for clarinet, violin, cello and piano, and *Blossoming* for string quartet, would be useful works to study.

Communication via interview with Hosokawa himself is very important and helpful for analysis in order to gain a firsthand perspective on the compositions. Searching contemporary music journals is another excellent way to establish a foundation for future research.

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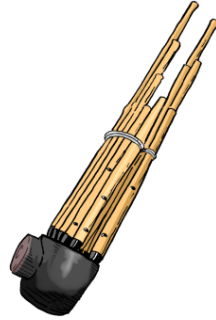
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APPENDIX

EXAMPLES

Example 2.1 *Sho*, a traditional Japanese musical instrument



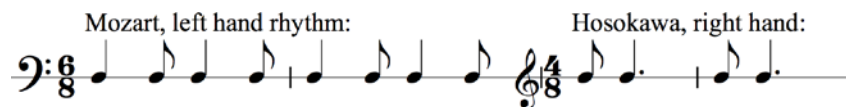
Example 3.1 Mozart's *Piano Concerto in A major, KV 488*, 2nd movement, mm. 1-2



Example 3.2 *Lotus Under the Moonlight*, piano, mm. 1-4



Example 3.3 Isolated rhythms of both Mozart and Hosokawa mm. 1-2



Example 3.4 Mozart's and Hosokawa's opening melody

Mozart's opening melody



Hosokawa's opening melody



Example 3.5 Motive of *Lotus Under the Moonlight*



Example 3.6 *Lotus Under the Moonlight*, strings, mm. 15-18

3 (♩^{ca.}40)

(sempre s.p.)

p *PPP* *p* *PPP*

Vln. I

(sempre s.p.)

p *PPP* *p* *PPP*

Vln. II

(sempre s.p.)

p *PPP* *p* *PPP*

Vla.

p *PPP* (s.p.) c.v. *p* c.v.

Vlc.

con sord. (s.l.) n.v. *ppp* *poco* *p* *ppp* *poco* *p* *ppp*

con sord. *flautando imperceptibly* *ppp* c.v. n.v. c.v. n.v.

Example 3.7 *Lotus Under the Moonlight*, clarinet I, mm. 17-18

Cl. 1

p *pp*

Example 3.8 *Lotus Under the Moonlight*, piano, mm. 23-26

Pf.

mf *mp* *p* *pp* *p* *mp*

Example 3.9 *Lotus Under the Moonlight*, strings, mm. 80-81

Vln. I

Vln. II

mp *mp* *pp* *pp* *ppp* *ppp* *mp* *pp* *pp* *pp*

Example 3.10 *Lotus Under the Moonlight*, flute and clarinets, mm. 81-82

Fl.

1

2

p *mp* *pp* *mp* *pp* *p* *mp* *pp* *mp* *pp* *pp* *pp*

Example 3.11 *Lotus Under the Moonlight*, flute and clarinets, mm. 89-90

Musical score for flute (Fl.) and clarinets (Cl. 1 and 2) in 4/8 time, measures 89-90. The flute part features a melodic line with triplets and dynamic markings of *p*, *mp*, *p*, and *mf*. The clarinet parts provide harmonic support with triplets and dynamic markings of *p* and *mp*.

Example 3.12 *Lotus Under the Moonlight*, piano, mm. 123-124

Musical score for piano (Pf.) in 4/8 time, measures 123-124. The score is characterized by dense, complex textures with sixteenth-note patterns and chords. The right hand features octaves (8va) and chords with dynamic markings of *ff*. The left hand features octaves (8vb) and chords with dynamic markings of *f*. The piece concludes with a final chord marked *f*.

Example 3.13 *Lotus Under the Moonlight*, piano, mm. 155-158

Musical score for piano, measures 155-158. The score is in 4/8 time and consists of two systems. The first system includes a grand staff (treble and bass clefs) and a separate bass line. The piano part features complex chords with sixths and fifths, marked with *ff* (fortissimo) and *f* (forte). The second system continues the piano part with similar textures, marked with *mf* (mezzo-forte) and *mp* (mezzo-piano). The bass line features triplets and is marked with *f* and *mp*. The key signature has two flats (B-flat and E-flat).

Example 3.14 *Lotus Under the Moonlight*, string, mm. 192-193

Musical score for strings, measures 192-193. The score is in 4/8 time and features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The key signature has two flats (B-flat and E-flat). The strings play a melodic line with triplets, starting with a *mf* (mezzo-forte) dynamic and gradually decaying to *p* (piano) and *pp* (pianissimo). The score includes trills and tremolos in the final measure of each part.

Example 3.15 *Lotus Under the Moonlight*, piano, mm. 5-7

Musical score for Example 3.15, measures 5-7. The piece is in 4/8 time and F# major. The score is for piano (Pf.) and consists of two staves. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p*, *pp*, and *mp*. A *cantabile* marking is present above the first measure. Triplet markings (3) are used in several places.

Example 3.16 Octatonic scale on F#

Musical score for Example 3.16, an octatonic scale on F#. The scale is written on a single staff in 4/8 time, starting on F# and ending on F#. The notes are: F#, G, A, Bb, C, D, Eb, F.

Example 3.17 *Lotus Under the Moonlight*, piano, mm. 8-10

Musical score for Example 3.17, measures 8-10. The piece is in 4/8 time and F# major. The score is for piano (Pf.) and consists of two staves. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *mp*, *pp*, and *mp*. Triplet markings (3) are used in several places.

Example 3.18 *Lotus Under the Moonlight*, piano, mm. 11-14

Musical score for Example 3.18, measures 11-14. The piece is in 4/8 time and F# major. The score is for piano (Pf.) and consists of two staves. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *pp* and *mp*. Triplet markings (3) are used in several places.

Example 3.19 *Lotus Under the Moonlight*, piano, mm. 16-17

Musical score for piano (Pf.) in 4/8 time, measures 16-17. The score consists of two staves. The upper staff is marked *dolce* and *pp*. It features a melodic line with a slur over measures 16 and 17. Measure 16 contains a sixteenth-note triplet (marked '6') and a sixteenth-note pair (marked '5'). Measure 17 contains an eighth-note triplet (marked '8') and a sixteenth-note pair (marked '5'). The lower staff is marked *mp* and *pp*. It features a bass line with a sixteenth-note triplet (marked '6') in measure 16 and a sixteenth-note pair (marked '6') in measure 17.

Example 3.20 *Lotus Under the Moonlight*, vibraphone and piano, mm. 24-26

Musical score for Percussion 1 (Perc. 1) and Piano (Pf.) in 4/8 time, measures 24-26. The Perc. 1 staff is marked *pp* and *evenly*. It features a continuous eighth-note triplet pattern (marked '3') across all three measures. The Pf. staff is marked *p* and *pp*. It features a complex texture with chords and melodic lines. Measure 24 has a sixteenth-note triplet (marked '5'). Measure 25 has a sixteenth-note triplet (marked '3') and a sixteenth-note pair (marked '3'). Measure 26 has a sixteenth-note triplet (marked '3') and a sixteenth-note pair (marked '3').

Example 3.21 *Lotus Under the Moonlight*, piano, mm. 28-29

Musical score for Piano (Pf.) in 4/8 time, measures 28-29. The score consists of two staves. The upper staff is marked *mf* and *p*. It features a melodic line with a slur over measures 28 and 29. Measure 28 contains a sixteenth-note triplet (marked '9'). Measure 29 contains a sixteenth-note triplet (marked '9'). The lower staff is marked *mf* and *p*. It features a bass line with a sixteenth-note triplet (marked '9') in measure 28 and a sixteenth-note triplet (marked '9') in measure 29.

Example 3.22 *Lotus Under the Moonlight*, strings, mm. 22-24

4 (♩=ca.44)

Vln. I (s.t.) p mp ppp c.v.

Vln. II (s.t.) p mp ppp c.v.

Vla. (s.t.) p mp ppp n.v.

Vlc. (s.t.) c.v. mp ppp n.v.

Example 3.23 *Lotus Under the Moonlight*, piano and strings, m. 31

4 (♩=ca.48)

Pf. mf ppp

Vln. I (s.p.) mp ppp

Vln. II (s.p.) mp ppp

Vla. (s.p.) mp ppp

Vlc. (s.p.) mp ppp

Example 3.24 *Lotus Under the Moonlight*, piano, 34-36

Musical score for piano, measures 34-36. The score is in 8/8 time and features a complex melodic line with triplets and sixteenth-note patterns. The dynamics range from *mp* to *f*. The piece is in a key with one flat (B-flat major or D minor).

Example 3.25 *Lotus Under the Moonlight*, violin I and II, mm. 42-45

Musical score for violin I and II, measures 42-45. The score is in 7/8 time and features intricate melodic lines with triplets and sixteenth-note patterns. The dynamics range from *mf* to *f*. The piece is in a key with one flat (B-flat major or D minor).

Example 3.26 *Lotus Under the Moonlight*, piano, mm. 41-16

Musical score for piano, measures 41-16. The score is in 8/8 time and features a complex melodic line with triplets and sixteenth-note patterns. The dynamics range from *pp* to *sf*. The piece is in a key with one flat (B-flat major or D minor).

Example 3.27 *Lotus Under the Moonlight*, piano, mm. 51-52

7 (♩=ca.52)

PF.

Example 3.28 *Lotus Under the Moonlight*, piano mm. 61-62

8 (♩=ca.56)

PF.

Example 3.29 *Lotus Under the Moonlight*, strings, mm. 69-73

9 versunken — sunken (♩=ca.44)

ca. 10"-12" rii.

Vln. I

Vln. II

Vla.

Vcl.

Db.

Example 3.30 *Lotus Under the Moonlight*, piano, mm. 74-76

lotus lifts head out of the mire little by little

Pf. *slowly*
pp *pp* *mp* *p*
8th

Example 3.31 *Lotus Under the Moonlight*, piano, mm. 88-89

10 (*♩*=ca.48)

Pf. *sf* *f* *f* *sf* *sf* *ff* *f*

Example 3.32 *Lotus Under the Moonlight*, strings, mm. 71-75

9 *versunken — sunken*
(*♩*=ca.44)

Vin. I *senza sord.* (*s.p.*)
enter very gently *ppp* (*s.p.*)
senza sord.

Vin. II *senza sord.* (*s.p.*)
enter very gently *ppp* (*s.p.*)
senza sord.

Vla. *senza sord.* (*s.p.*)
enter very gently *ppp* (*s.p.*)
senza sord.

Vcl. *senza sord.* (*s.p.*)
enter very gently *ppp* (*s.p.*)
senza sord.

Db. *senza sord.* (*s.p.*)
enter very gently *ppp* (*s.p.*)
senza sord.

Example 3.33 *Lotus Under the Moonlight*, violin I and II, mm. 84-85

the moonlight falls on the lotus

musical score for violin I and II, measures 84-85. The score is in 4/8 time and features a key signature of one sharp (F#). It includes dynamic markings such as *pp*, *mp*, and *f*, and performance instructions like *sotto voce (sempre s.p.)* and *tr* (trills). The music consists of melodic lines for both violins with trills and slurs.

Example 3.34 *Lotus Under the Moonlight*, violin I and II, mm. 88-89

10 (♩=ca.48)

musical score for violin I and II, measures 88-89. The score is in 4/8 time and features a key signature of one sharp (F#). It includes dynamic markings such as *mp*, *pp*, *f*, and *sf*, and performance instructions like *tr* (trills). The music consists of melodic lines for both violins with trills and slurs.

Example 3.38 *Lotus Under the Moonlight*, piano mm. 117-120

Musical score for piano, measures 117-120. The score is in 4/8 time and features a complex texture with multiple layers of sixteenth-note patterns. Dynamics range from *f* to *ff*. The piece concludes with an 8va section.

Example 3.39 *Lotus Under the Moonlight*, cadenza, mm. 133-135

Musical score for piano, measures 133-135, marked as a Cadenza. The tempo is *tempo rubato cantabile*. The score includes a box labeled '13 Cadenza (♩=ca.44)'. Dynamics include *p*, *mp*, and *pp*. The piece concludes with an 8va section labeled 'Lunga'.

Example 3.40 *Lotus Under the Moonlight*, cadenza, mm. 133-135

Musical score for piano, measures 133-135, marked as a Cadenza. The score features a prominent sixteenth-note pattern in the bass line, with dynamics ranging from *mp* to *pp*. The piece concludes with an 8va section.

Example 3.41 *Lotus Under the Moonlight*, cadenza, mm. 141-143

Musical score for piano, measures 141-143, marked as a Cadenza. The score is characterized by intricate sixteenth-note patterns and trills. Dynamics range from *p* to *pp*. The piece concludes with an 8va section.

Example 3.42 *Lotus Under the Moonlight*, cadenza, mm. 155-158

Musical score for piano (Pf.) in 4/4 time, measures 155-158. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). The music is highly technical, featuring sixteenth-note runs and complex chords. Dynamics include *ff*, *f*, and *mp*. Fingerings (6, 5) and articulation (accents) are indicated throughout the piece.

Example 3.43 *Lotus Under the Moonlight*, cadenza, mm. 159-161

Musical score for piano (Pf.) in 4/4 time, measures 159-161. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). The music is characterized by sustained chords and melodic lines with triplets. Dynamics include *mp* and *p*. A sub-octave (*8vb*) is indicated in the lower Bass staff.

Example 3.44 *Lotus Under the Moonlight*, piano and strings, mm. 170-172

Musical score for Example 3.44, measures 16-172. The score is in 4/8 time and features a piano and string ensemble. Measure 16 is marked with a box containing the number 16 and a tempo marking of $\text{♩} = \text{ca. 48}$. The piano part (Pf.) begins with a dynamic of *p*, followed by *pp*, *mp*, and *mp*. The strings (Vln. I, Vln. II, Vla., Vcl., Db.) play sustained notes with a dynamic of *pp*. A fermata is present over the piano part in measure 172, with an 8-measure extension indicated by a dotted line.

Example 3.45 *Lotus Under the Moonlight*, piano and strings, mm. 181-184

Musical score for Example 3.45, measures 181-184. The score is in 4/8 time and features a piano and string ensemble. Measure 181 is marked with a box containing the number 17 and a tempo marking of $\text{♩} = \text{ca. 52}$. The piano part (Pf.) begins with a dynamic of *mp*, followed by *pp*, *mp*, and *ppp*. The strings (Vln. I, Vln. II, Vla.) play sustained notes with a dynamic of *ppp*. The strings are marked with *(s.p.) sotto voce* and *ppp*. The piano part features triplets and a fermata in measure 184, with a *ppp* dynamic marking.

Example 3.46 *Lotus Under the Moonlight*, piccolo and bassoon, mm. 182-185

Example 3.47 *Lotus Under the Moonlight*, piano, mm. 190-199

Example 3.48 *Lotus Under the Moonlight*, strings, mm. 191-193

Example 3.49 *Lotus Under the Moonlight*, viola, m.196

(p.o.) ca.3"-4" simile

Vla. $(pp-ppp)$ very slow and calm gliss, with very light bow pressure
(play individually, not simultaneously)

Example 3.50 *Lotus Under the Moonlight*, violin II, m.204

(p.o.) ca.4" simile

Vln. II $(pp-ppp)$ very slow and calm gliss, with very light bow pressure
(play individually, not simultaneously)

Example 3.51 Mozart's *Piano Concerto in A major, KV 488*, 2nd movement, mm.1-2
and mm. 9-10

Example 3.52 *Lotus Under the Moonlight*, piano, mm. 201-208

19 Traum — dream (♩=ca.52) Quoted from Mozart's Piano concerto no.23, KV 488, 2nd movement.

Lontano

Pf. p pp pp pp

p p

Example 3.53 *Lotus Under the Moonlight*, strings, mm. 204-209

Musical score for strings (Violins I and II, Viola, Violoncello, and Double Bass) for Example 3.53. The score is in 4/8 time and spans measures 204 to 209. It features dynamic markings such as *ppp*, *mp*, and *mf*, and includes performance instructions like (s.p.), *tr.*, (p.o.), and c.v. A rehearsal mark '20' is present at the beginning of measure 209.

Example 3.54 *Lotus Under the Moonlight*, piano, mm. 209-218

Musical score for piano for Example 3.54. The score is in 4/8 time and spans measures 209 to 218. It features dynamic markings such as *p*, *pp*, and *mp*. The score includes performance instructions like ca. 15° and ca. 15°-20°. A rehearsal mark '20' is present at the beginning of measure 209.

Example 3.55 Isolated two perfect fifths of both hands

Musical notation showing isolated two perfect fifths for the right hand (RH) and left hand (LH). The RH part is in treble clef and the LH part is in bass clef. Both parts show a perfect fifth interval.

Example 3.56 *Lotus Under the Moonlight*, clarinets and horns, mm. 213-214

Musical score for clarinets and horns. The score is in 4/8 time. The clarinet parts (Cl. 1 and 2) and horn parts (Hrn. 1 and 2) are shown. The clarinets play a melodic line starting with a quarter rest followed by a quarter note with a sharp sign, marked *ppp*. The horns play a melodic line starting with a quarter rest followed by a quarter note with a sharp sign, marked *ppp*. Both parts feature a triplet of eighth notes in the second measure. The score includes dynamic markings (*ppp*) and articulation marks.

Example 3.57 *Lotus Under the Moonlight*, strings, mm. 210-212

Musical score for strings. The score is in 4/8 time and includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), Double Bass (Db.), and Double Bassoon (Db.). The strings play a melodic line starting with a quarter rest followed by a quarter note with a sharp sign, marked *ppp*. The score includes dynamic markings (*ppp*, *mp*, *p*, *pp*) and articulation marks such as *(s.p.)*, *c.v.*, *(p.o.)*, *pizz.*, and *arco*.

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