LITURGICAL MUSIC IN A NEW JAPANESE RELIGION: THE FORMATION, SURVIVAL, AND REPOSITIONING OF TENRIKYŌ THROUGH MUSIC

A thesis submitted for the degree of Doctor of Philosophy of the Australian National University

by

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This thesis is entirely my own work and all sources used have been appropriately referenced.

[Signature]

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ABSTRACT

The Japanese religion Tenrikyō has a well-established reputation as one of the oldest 'new' Japanese religions still in existence. It owes its endurance over nearly two centuries partly to the variety of musical genres used in its activities. Tenrikyō music draws on both traditional and contemporary themes, and employs a variety of styles.

This thesis explores how music shapes and consolidates the Tenrikyō identity, has helped it become known to the world outside, and has laid foundations for its future through propagation. Central to its followers' identity is a reported state of contentment and happiness attained through devotion and unconditional help. This includes regular participation in music making and community service, which underpins the movement's efforts to generate innovative educational strategies, foster advanced artistic growth, and promote its principles to the global community.

At the foundation of this research lies an ethnographic approach. I adopted a qualitative approach to data collection during my three phases of fieldwork, in Australia and Japan. Methods used include observation, informal and structured interviews, school visits in Japan and Australia, and the use of questionnaires in the Japanese cities of Tenri and Nagoya. I attended and documented concerts, festivals, music rehearsals, and open days, as well as liturgical celebrations.

This study finds that Tenrikyō presents an array of colourful musical genres, some of which originate in the seventh century, while others derive from recently commissioned compositions. This musical repertory adds prestige and distinction to Tenrikyō's spiritual profile. In addition, missionary endeavours accentuate Tenrikyō's international presence through contemporary music concerts and traditional Japanese
arts tours. Findings from this research suggest that Tenrikyō's efforts to attain global exposure and disseminate its teachings have been successful.

Tenrikyō perpetuates and reinvents its spiritual identity by providing opportunities for continual aural awareness. It does this through its musical programs and through the well-structured diffusion and propagation of its music both in Japan and overseas. This outward openness is countered, however, by the systematic inner concealment of official scores and records of Tenrikyō's most iconic music.

Much of this secrecy is generated through a wish to protect the sacred legacy of Tenrikyō's liturgy. It applies not only to doctrinal lyrics, but also to sacred music, choreography, costumes, masks, books, and musical transcriptions. Extraordinarily, this secrecy extends to printed and audio-visual records of Tenrikyō's paraliturgical music as well. Important paraliturgical compositions are shrouded in an aura of mystery because their full scores are withheld from circulation, yet paradoxically they are promoted publicly through music competitions and large-scale concerts. I call this phenomenon 'The Tenrikyō Paradox'.

I conclude that music plays a pivotal role in reshaping and consolidating Tenrikyō's identity by attracting, engaging, and retaining members, and connecting with outsiders through a rich variety of musical styles. This, in turn, allows members to carry out the processes of Tenrikyō's ongoing propagation and educational goals, and ultimately, of securing the religion's continuing survival.
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<td>New Japanese Religions</td>
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<td>Tenrikyō Church Headquarters</td>
</tr>
<tr>
<td>TIM</td>
<td>Tenrikyō Institute of Music</td>
</tr>
<tr>
<td>TOC</td>
<td>Tenrikyō Oceania Centre in Brisbane, Australia</td>
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<tr>
<td>TOD</td>
<td>Tenrikyō Overseas Department</td>
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<tr>
<td>TOMD</td>
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Chapter 1

INTRODUCTION

Tenrikyō is a Japanese religious movement founded in 1838, generally classified as one of the New Japanese Religions (NJR). Tenrikyō developed as a distinctive social and religious phenomenon in Japan within the broader context of the formation of the NJRs, and stands out as one of the most successful of those in terms of numbers of devotees both in Japan and overseas. This introduction presents Tenrikyō in the context of the NJRs and explains features that characterise this movement. It is essential to understand the phenomenon of these new religions in order to understand the development of Tenrikyō. Many scholars have studied the NJRs (Hardacre 1986 and 1988; Reader 1991, 2000, and 2006; Inoue 1991 and 1996; Reader and Tanabe 1998; Shimazono 2004; Astley 2006; Covell 2009), and have endeavoured to explain the sociocultural context in which Tenrikyō developed. Their research is discussed in the literature review, Chapter 4 below.

By the first half of the nineteenth century, the traditional hegemony of the Tokugawa shōguns (1600–1867) was in its twilight. The shogunate, a ‘system of military leadership’ (Ackroyd 1981, 258), had disempowered the Japanese emperors, and effectively controlled the country from 1192 to 1868. During these centuries, the power of the emperors had been reduced to ceremonial functions while the real power was held by the shōguns and their families (Cooper 1970, 130). This era was also considered to be a period of stagnation in Japan’s religious life (Ellwood 1982, 1

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1 In the academic study of the ‘new religions’, which began in the mid-nineteenth century, the term ‘new’ religions was introduced to designate these religions and was used in comparison with the established Shintō, Buddhist, and Christian beliefs. Newer religions that emerged during the second half of the twentieth century are known as ‘new-new religions’ (Clarke 1999, 4).
The last shogunate, led by the Tokugawa clan, was forced to relinquish its power in favour of Emperor Meiji in 1867 (Cooper 1970, 134), although the abdication was not a straightforward process. The fall of the shogunate system after almost seven hundred years of rule was the consequence of a chain of events with multiple ramifications. After the renunciation of power, the shogunate system was permanently replaced by Imperial rule (Wilson 1992, 411).

Japan, in the early nineteenth century a largely agrarian society, then experienced an upsurge in popular movements in its rural areas as peasants became increasingly dissatisfied with the coercive conditions of their lives (Cooper 1970, 117). With the Tokugawa shogunate in decline, the tension of impending changes provided fertile ground for new faiths to sprout (Dorman 2002, 7). Hope, desire for a better life, and despair were elements that fostered the emergence of new religious ideas. Throughout the early-to-mid nineteenth century, a period considered by George Wilson to be one of 'the most vibrant eras in the history of religion in Japan' (Wilson 1992, 86), a plethora of new sects and movements offering an alternative to the traditional religions sprang to life. One of these new movements was Tenrikyō.

The founder of this early-nineteenth-century faith was Miki Nakayama. She composed a number of songs and dances that gradually evolved into a form of liturgical performance over the course of six years. It was reported that the entire liturgy, consisting of masked dances with vocal and instrumental music set to lyrics, was dictated to Nakayama by divine inspiration while she was in trance. Although it took Miki Nakayama some time to refine this liturgy to her satisfaction, her final creation is still today used in Tenrikyō places of worship worldwide, allegedly in its original form.
Towards the end of the nineteenth century, the original Tenrikyō service incorporated *gagaku*, a genre of music used in Shintō ceremonies and quite different from Nakayama’s style of music. This change was motivated by political decisions, as the new Meiji regime imposed *gagaku* on all new religious movements as a requirement for their official sanction as legitimate Shintō sects. This new stipulation, with attendant changes to Tenrikyō’s sacred service, was accepted by the faith’s leaders and put into effect. Additional modifications to the service followed and other capricious alterations were enforced until Japan’s capitulation at the end of the Second World War. This period was burdensome not only for Tenrikyō but for other NJRs. Following postwar liberalisation, Tenrikyō was the only formally designated Shintō sect to keep *gagaku* music in its service (Johnson 2004, 35). This choice is what subsequently drew my attention to Tenrikyō for the significance of its preservation of the elegant and distinctive ceremonies of the *gagaku* genre.

The safeguarding and enrichment of what I consider to be Tenrikyō’s cultural assets is evident from 1945 through to the present. The production of newly commissioned music is indicative of this approach, bringing Tenrikyō to the fore, both physically and symbolically, through concert performances in Japan and overseas. I realised during my research that this new music acquires a paradoxical position when performed. I call this new repertoire ‘commissioned music’, which although secular in nature, is nevertheless transformed and takes on a paraliturgical function when performed as an extension of the *kagura* liturgical service. My research therefore focussed on observing the discourses within Tenrikyō between the sacred and the secular, and how they shape and contextualise the religion’s various performance repertoires. Consequently, the following chapters explore each of the musical and choreographic forms employed in the daily lives of Tenrikyō followers, including all
sacred and secular elements of the faith's cultural assets that comprise the music culture of Tenrikyō music culture.

A significant insight that emerged from my fieldwork and musical analysis was that music and the arts are intrinsic to the formation, survival, and propagation of Tenrikyō. This holds significant implications for our understanding of the role and origins of liturgical music. Another significant question arose during my fieldwork in Japan while I was among the faith's followers in Tenri city, the very centre of the faith, known as the Jiba, home of Tenrikyō's Headquarters. During meetings with Tenrikyō followers of various ages and positions in the religion's administration, my informants almost invariably expressed their belief that Tenrikyō music is not as important as the lyrics. At times, I even encountered polite disbelief that I was studying the music of Tenrikyō at all, and not the lyrics at the core of most of its songs—the lyrics originally crafted by the Foundress, Miki Nakayama, to express Tenrikyō beliefs.

My conclusions about the role of music in Tenrikyō therefore diverge from the views of most insiders. My research shows that the Foundress fashioned her choreographic and musical components into the religion's liturgical service, and accompanied by her original lyrics, they evolved while growing in number. Through this evolutionary process, it was not the lyrical texts that changed, but rather the melodies and the hand-and-body movements. As the Foundress herself indicates in pages 10–11 of chapter one of the Ofudesaki, the music and the hand movements had to be performed by all (Inoue and Eynon 1987, 5–7), so she sang the music and taught the movements until her acolytes could reproduce them correctly.
The research materials I collected similarly document subsequent changes to the liturgy following the Foundress's death in 1887. Sometimes, parts of the text were rejected; at other times, musical instruments were replaced with others. Certain dances were excluded and female dancers were barred from participating in the kagura liturgical service. These changes extended as far as the introduction of entirely new dances and choreography that, initially, had nothing in common with Tenrikyō. While the liturgy underwent these changes, the demand among followers for new songs also resulted in the steady growth of a commissioned secular repertoire. The original liturgy was reinstated after the Second World War and has since been supplemented by a growing abundance of new secular commissions spanning many different musical genres. This proliferation of musical repertoire and Tenrikyō's careful preservation of its traditional gagaku and liturgical musics demonstrate anything but the subservience of its music to its other cultural assets. This thesis therefore asks why music is perceived by so few Japanese Tenrikyō followers to be an important constituent of their faith and, indeed, of their daily lives.

Tenrikyō today has approximately three million adherents and more than thirty thousand churches worldwide. Yet it is hardly known in Japan and is sometimes even associated with the more notorious religious sects like Aum Shinrikyō. This is despite its rich traditional kagura service, which includes the Japanese national treasure of gagaku music, regular choral, symphonic, and gagaku concerts in major concert halls, and a widespread network of gagaku tutors provided by Tenri University. This lack of broader public awareness raises other questions such as how does Tenrikyō manage to produce new songs, perform in concerts, and shine in foreign concert halls with its traditional arts concerts, and who in Japan is listening to Tenrikyō music?
So here is a religious movement that was first oppressed and then stigmatised under various regimes before 1945, and whose name continues to be mistakenly associated with some of the more bizarre sects in Japan. Yet its endurance, constant reinvention of its traditions, and strategic showcasing of its cultural assets has served to transform these public perceptions considerably. In this respect, the continuous formation and reformation of Tenrikyō's musical repertoire stands as an essential vehicle for its survival that allows for constant reinvention and repositioning in response to the socio-political climate of the day.

How does a newly founded religion go about providing itself with its ritual and other music? In 'Music in Omoto, a new Japanese religion', Charles Rowe invites musicologists, anthropologists, and others to consider this question (Rowe 1997, 2). In so doing, he identifies a vast gap in our understanding of the genesis of liturgical music and in particular that of NJRs. In this regard, the development of the Tenrikyō sect offers an unusual, perhaps unique, opportunity to study in some depth the origins, creation, and evolution of a body of liturgical music from its very beginnings. Unlike long-established religions such as Christianity, whose liturgical music is well documented—although its origins are obscure—the liturgical music of movements such as Tenrikyō is poorly documented, although its origins are accessible. Therefore, an understanding of how Tenrikyō's liturgical music came into existence may serve not only to answer Rowe's question, but also to provide critical insights into this process.

In addressing this question, it was first necessary to establish how this liturgical tradition came into existence. What inspired it, and what were its original sources? Concomitantly, it was essential to consider Tenrikyō's doctrinal positions and
administrative policies to contextualise the large musical and artistic repertoire that it produced within its formative sociocultural milieu. In the case of Tenrikyō, only limited research has so far been undertaken into its rich musical tradition and how this tradition evolved. Various aspects of Tenrikyō's liturgical dance forms, called the *otsutome* masked dances and the *Teodori*, have been examined in some depth (Sasaki 1980; Morishita 2001). But again, the evolution of the broader corpus of this rich musical tradition, spanning from the mid-nineteenth century to the present day, has only been sparsely investigated. Consequently, the growth and development of this musical culture over the past two centuries necessitates in-depth research. This is especially important because the number of devotees continues to grow and Tenrikyō now has a missionary arm that fosters and propagates the religion and its accompanying art forms globally.

**Aims and conceptualisation of the study**

The immediate aim of this thesis is to elucidate the origins of liturgical music in a New Japanese Religion using Tenrikyō as a case study in response to Rowe's question of how a newly founded religion goes about producing its own ritual and other music (Rowe 1997, 2). This is aimed in turn at offering more general insights into how liturgical music originates and how its role within a religion is shaped. In considering Tenrikyō, this involves close study of how, over time, and by what means liturgical music has become central to its followers' identity and sense of congregational cohesion.

Given these considerations, this thesis studies the influence of music inside and outside the Tenrikyō faith, and how music not only shapes but consolidates its
identity. This is based on my observations that the propagation of Tenrikyō appears to reflect and reinforce the identity of the movement. Its followers have found the ‘answer’ to existence and want others to believe—thereby affirming themselves and their faith's validity—and they use their liturgical music as a tool for proselytization. The ‘answer’ remains an abstract idea, as inherent to every religion, as every religious movement professes to possess this. The Foundress envisaged a joyous life for humankind. She set down this vision and her instructions on how to achieve it in her lyrics, her choreography, and her songs. Paradoxically, while Nakayama embraced these three media as one, the current trend in Tenrikyō is to perceive the music of a song as a perfunctory element compared with the doctrinal lyrics that convey the essence of her teachings.

Limitations of the study

To date, only limited research has been undertaken into the various aspects of Tenrikyō's rich musical tradition and its evolution over time. This presented me with a significant investigative challenge during the preliminary phase of my research. To compensate for the shortage of documentation, the original research data presented in this dissertation was obtained through observation, participant-observation, and personal contact with Tenrikyō informants from Australia, Congo-Brazzaville, France, Japan, the United Kingdom, and the United States.

This thesis does not deliberate on the doctrines of Tenrikyō, its politics and policies, or on Tenrikyō's missionary work any more than is necessary to elucidate relations between its liturgical and paraliturgical repertoires. However, as Tenrikyō's doctrines and missionary work bear directly on my thesis topic and on the formation of its
musical repertoires, these subjects cannot be avoided altogether. Similarly, the scope of this research precludes in-depth evaluation of factors such as the doctrines reflected in the liturgies of other NJRs, although the cultural heritage that Tenrikyō shares with those NJRs will be outlined.

My broad knowledge of musical language and practice proved useful in this research; however, my efforts were constrained by linguistic limitations, namely reading Japanese kanji script. All information on Tenrikyō music available in the Tenri Library archives, a modest body of predominantly older sources, is written in the native language. Despite this impediment, I was able to consult an alternative body of readily available and well-written literature about NJRs in several Western languages.

Overview of chapters

The following chapters address specific topics and facets of my thesis; within each chapter, subheadings outline important and relevant content. Chapter 2, ‘A cultural minority’, explains Tenrikyō in its historical and social contexts. It elucidates the challenges Tenrikyō has faced as a religious and cultural minority, and opens discussion as to how it survives as a belief system with its own unique ritual music and dance. Chapter 3, ‘Methodology’, describes the means I employed to locate, collect, assemble, classify, and analyse my research materials from data collected in Australia, Japan, and the Netherlands. The concept of the Tenrikyō Paradox, introduced in this chapter, is expanded and elucidated. The three separate episodes of fieldwork are mentioned in relation to my accumulation of new facts and information that revealed the influence of Tenrikyō music on the religion.
Chapter 4 reviews all relevant literature available written in Western languages on the subject of Tenrikyō, as well as Japanese manuscripts and printed musical scores relevant to Tenrikyō. Chapter 5, ‘The sources and evolution of Tenrikyō’s liturgical music and performance’, focusses on the less-researched aspects of the Tenrikyō service: the *Mikagura-uta* with the *Teodori* dance, and the *o-tsutome* masked dances; at the end of the chapter I reflect on the possible origins of the *o-tsutome* masks. Chapter 6, ‘*Gagaku* and Tenrikyō’, examines the importance of *gagaku* music to the faith, and the role Tenrikyō has played since incorporating *gagaku* into its liturgy in promoting and preserving the *gagaku* tradition in broader Japanese society.

Chapter 7, ‘Paraliturgical music in Tenrikyō’, classifies and examines the genre of small-scale commissioned compositions, as well as what I call the ‘incidental’ or ‘fringe’ paraliturgical music that surrounds Tenrikyō. This chapter explores the historical development of Tenrikyō’s paraliturgical music as a tool for proselytization from the Meiji era onwards, reserving examination of large-scale Tenrikyō compositions for the following chapter. Chapter 8, ‘*Outa*: Commissioned works as propagation tool’, presents a case study of large-scale paraliturgical compositions, known as *outa*, and examines their significance as an extension of the sacred liturgy and their artistic and doctrinal value within the faith. Finally, Chapter 9, ‘Conclusions’, draws together the strands of evidence presented in each preceding chapter to detail my findings, present results and conclusions, and suggest avenues for future research.

A DVD attached to this dissertation presents an overview of moments from Tenrikyō’s artistic life. There are seven scenes, each of which illustrates a particular musical genre. The seven scenes trace the addition of new genres to Tenrikyō's
repertoire more or less chronologically, from the liturgical service, Teodori dances, Yamato mai dance, devotional songs and children's songs, to the large-scale works called outa. Scene 1 shows images of Tenri and devoted worshippers, images from gagaku and gigaku events with the participation of the students of Tenri Daigaku Gagaku-bu (Tenri University Gagaku Society); the musical background is a devotional song interpreted by followers from an overseas mission in Congo. Scene 2 presents a live performance of the liturgical morning service. Scene 3 is devoted to the complete performance of a Yamato mai dance, the 2008 remake of Kami no mikuni. Scenes 4 and 5 showcase the Teodori no. 4 in three different contexts: as a print of significant historical value, as a live performance by a group of followers at Tenrikyō Oceania Centre (TOC) in Brisbane, and as a short extract from an official film of the live Teodori performance at the Main Sanctuary in Tenri, where filming is restricted to internal propaganda film crews. Scene 6 is a children's song composed for Tenrikyō by followers from Congo-Brazzaville. The background music for Scene 7 is part of Outa no. 12, composed for Tenrikyō by famous Japanese composer Dan Ikuma; this last scene presents images from concerts in Japan where a selection of outa are performed.
Tenrikyō, one of the oldest NJRs, sprang to life in the late Tokugawa period and is still active today. A monotheistic faith whose name means ‘Teaching of Heavenly Wisdom’, Tenrikyō blends ingredients of Buddhism, Christianity, Confucianism, Shintō, and shamanism while maintaining its own identity. It also combines Shintō references to multiple gods, the Buddhist concepts of karma and reincarnation, and the role of shaman as a charismatic leader endowed with prodigious healing talents (Cornille 1991, 266). It was not until 1908 that Tenrikyō was officially recognised as a religion by Japan, albeit as a Shintō sect, and this label remained until 1945, when Tenrikyō distanced itself from Shintō. It finally attained the status of an independent religion in 1970 when Tenrikyō withdrew from the Kyōha Shintō Rengōkai, ‘Federation of Sectarian Shintō’, with which it had been affiliated, and gradually eradicated its Shintō orientation (Clarke 1999, 255).

This chapter asks primarily what Tenrikyō is and how its diverse music repertory emerged. To answer these questions, I will first consider the history of Tenrikyō and its position in society at the end of nineteenth century as Japan was opening up to the outside world and beginning to modernise. I will then explain the challenges that Tenrikyō faces as a religious and cultural minority, not only to survive as an entity with a distinct belief system but also to perpetuate its unique music and dance, over a period of more than 170 years. The different musical genres incorporated into the
Tenrikyō repertoire are also introduced pending comprehensive discussion in later chapters.

The historical origins and development of Tenrikyō in the context of modern Japanese history, and the beginnings of a healing faith

In the district of Yamato, Nara prefecture, there is a small city named Tenri devoted to Tenrikyō. This faith was founded in the early nineteenth century by Miki Nakayama. It was reported that the entire liturgy, consisting of masked dances with vocal and instrumental music set to lyrics, was handed down to Nakayama as a result of a celestial inspiration provided while she was in trance. The earliest accounts of Tenrikyō report that Nakayama, a forty-year-old farmer's wife at the time of her revelation, heard a voice while she was assisting a Shugendō priest as a miko, or medium (Inoue 2003, 185). The unexpected voice commanded her to become the 'shrine of God on Earth'. From that moment, everything changed in the Nakayama household. Her husband and children witnessed a bizarre transformation. She spoke in a different voice and would neither eat nor sleep. After days of pleading, and with the whole family suffering, her husband consented to his wife's becoming the 'shrine of God on Earth'. With his permission, Nakayama proceeded to preach the new ideas in her own and neighbouring villages. She considered herself the reincarnation of the Great General of Heaven, *Ten no Daishōgun*, or 'the original and true God' (Nakayama Shōzen 1963, 372; Inoue 2003, 184). Allegedly, Nakayama interpreted this heavenly message as God's intention to bring salvation to humankind by

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2 Hereafter mentioned either by surname only, as Nakayama, or as the Foundress; mentioned as Miki Nakayama only to discern her from other members of the Nakayama family mentioned in the same sentence.

3 In his 1963 epistle, 'On the doctrines of Tenrikyō', the second Shinbashira, the highest prelate of the Tenrikyō church, explained the existence of the different names Nakayama used for her incarnation: 'God the Parent revealed Himself at first as the “original and true God” - later as Tsuki-Hi [the Moon and Sun Goddess] and as Oya [Revered Mother]'.

allowing all people to live 'the joyous life' every day of their present lives. From then on, Nakayama and her followers proffered God's name in repetitive, short, daily incantations of 'Tenri-Ō-no-Mikoto, Tenri-Ō-no-Mikoto', meaning 'O God of Heavenly Wisdom', and she began to perform miraculous healings.

The origins of contemporary faith movements in Japan

Established in 1838, Tenrikyō shared a common salvational concept with other contemporary movements, such as Kurozumikyō and Konkōkyō, that one's life can be joyful every day and in the present life. Kurozumikyō, 'The Teachings of Kurozumi', was founded in 1846, a short time after Tenrikyō's self-declared beginnings. Tenrikyō and Kurozumikyō were the pioneers of a long line of New Japanese Religions, which continue to arise in the twenty-first century.

Konkōkyō, 'The Golden Light', was the next significant religious movement to emerge after Tenrikyō in 1858, and both were referred to as 'the popular sects' (Hardacre 2002, 54; Inoue 2003, 186). From their very beginnings, they shared attributes that facilitated swift and impressive growth in adherent numbers. The founders of both Tenrikyō and Konkōkyō were born to peasant families. Their headquarters were both located in Kansai, a central region of Honshu, the largest Japanese island, and both movements were concerned with the spiritual wellbeing and salvation of the common people. They offered a god that was directly relevant to

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4 Founded in 1814, according to Helen Hardacre (2002, 54)
5 The founder of Kurozumikyō claimed that he had already received in 1814 a divine message from Amaterasu, the Sun Goddess in the Shintō belief system.
6 See n. 1 on page 1 above.
7 Tenrikyō worshipped God under the name Tenri-Ō-no-Mikoto, the Heavenly Parent; Konkōkyō's God was named Tenchi Kane no Kami, the Golden God of Heaven and Earth.
ordinary people’s lives, a god that promised a better life in the present rather than after death.

Many followers were also attracted by the sense of community and belonging that the rituals fostered through music. At that time, the ritual service assembled by Nakayama consisted of music and dances with hand movements—the Mikagura-uta—allegedly created by her. The music and dances of the Konkōkyō religion combine elements of gagaku court music and Shintō dances, popular koto music, and classical Nō dance (Hughes concert notes, 15 February 2010). Konkōkyō original melodies were based on gagaku, which contributed a solemn atmosphere, but were composed to fit Konkōkyō’s own service. The accompanying musical instruments were also similar to those used in gagaku settings.

The development of Tenrikyō scriptures: Verse, dance, music

Tenrikyō’s religious ideas are underpinned by the philosophy of its Foundress as expressed through her writings in the Ofudesaki, and the danced scripture, the Mikagura-uta. It was reported that, in the years after receiving the celestial message, Nakayama wrote assiduously. A collection of her teachings streamed from the tip of her brush, and by 1882, she had compiled more than seventeen thousand verses. She called it the Ofudesaki, ‘the tip of the writing brush’—from the honorific affix o and the nouns fude, ‘brush’, and saki, ‘tip’. The Ofudesaki became the first of the three Tenrikyō scriptures. In addition to her literary efforts in the Ofudesaki, Nakayama is believed to have created the music and dance movements that accompany the lyrics of the Mikagura-uta, the second Tenrikyō scripture. The danced segment of the Mikagura-uta is known in Tenrikyō as Teodori, ‘hand dances’. Nakayama
supposedly taught followers the *Teodori*, which, together with her songs and lyrics, were performed at the service. After Nakayama’s death, two musical forms were added to the repertoire: *gagaku* music—during the Meiji Restoration—and *new* paraliturgical music composed for propagational purposes. The importance of these additions for Tenrikyō, their gradual development over the past 130 years, the position they acquired inside the faith, and their unmitigated part in its promotion, are addressed in Chapters 6 and 7 below.

**State Shintō and the Meiji Restoration**

Shintō is Japan's indigenous belief system and tradition (Mori 2003, 12). Yet the arrival of Buddhism in 552 CE spurred Shintō to reconfigure its own identity, and the two systems coexisted and influenced each other over many centuries (Covell 2009, 148). Shintō tradition was then not considered to be a religion in its own right, and made common use of Buddhist teachings and rituals. The name Shintō, ‘The Way of the Deities, or Spirits’, was therefore given to the old set of beliefs that pre-dated the arrival of Buddhism (McFarland 1967, 17). Confucianism, like Buddhism, existed long before its infiltration in Japan and was to become the national ideology (Covell 2009, 149), but Buddhism was considered ‘amid Japanese [people], the official religion for a millennium or so’ (Duus 1998, 17). Christianity was introduced to Japan by Roman Catholic missionaries in 1542, but the Jesuit mission was tolerated by the authorities only for a short time and was banned altogether towards the end of the sixteenth century. Christianity only returned officially during the Meiji era in 1889.

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8 My emphasis of ‘new’ derives from the belief that ultimately all Tenrikyō music—including the music for the service—is propagation music.
By the early part of the nineteenth century, Buddhism and Shintō had negotiated an acceptable balance between their respective numbers of shrines, temples, and followers. Each town or village had its own Buddhist temples where the population was required to register as members (Ackroyd 1980, 259). At the same time, Christians still practised in defiance of their outlawed status but were forced to congregate in secret, under threat of death. Within this milieu, yamabushi mountain priests and faith healers such as Nakayama operated in rural and less populated areas, and parishioners would often seek their help in dire times. The practice among parishioners of visiting both Buddhist and Shintō services according to their needs, or to acknowledge important events continues to this day.\(^9\) This practice highlights the syncretism among Japanese citizens when it comes to their religious affiliations (van Straelen 1954, 3; Newell and Dobashi 1968, 84; Cornille 1991, 280; Kisala 1999, 2; Kasulis 2004, 1).

Shortly after the instalment of the new Meiji Emperor, Mutsuhito, in 1867, Buddhism was forcibly separated from Shintō (Kasulis 2004, 134) under the 1868 order of separation, the shinbutsu-bunri (Hardacre 2002, 152). Thomas Kasulis offers the opinion that ‘by disengaging in 1869 [...] Shintō and Buddhism [...] each lost part of itself’ (Kasulis 2004, 137), while Dorman holds that this separation was intended ‘to remove Buddhist power within the shrines, while Christianity and Buddhism were still under attack’ (Dorman 2002, 8).

\(^9\) William Newell wrote in 1968: ‘The typology of religion in Japan has only just started. The popular classification is Buddhism, Shinto or other cults. [...] The believer [...] is frequently a member of all three cults simultaneously at different periods of the life cycle. The question of whether a Japanese citizen is a member of one, two or more cults at the same time seems to be a purely academic one, of no interest to the Japanese layman himself’ (Newell 1968, 84).
From 1876, the Meiji government started to grant Shintō-related groups the status of Shintō sects. In 1882, a Decree of Separation was formalised, and most Shintō sects were admitted under this newly formed Shintō umbrella. The decree stipulated that Shintō-sect churches were to be called Shintō kyōha, unlike the jinja, the state Shintō shrines. The new religions that accepted designation as a ‘Shintō sect’ came under the supervision of ‘The Bureau of Religions’, which was in charge of this transition and supervised the inclusion of Shintō elements into their liturgy (Kasulis 2004, 135–6).

The 1889 Meiji Constitution recognised Shintō, Buddhism, and Christianity as official religions (Picken 1994, 38). However, the Meiji intention for Shintō was to initiate its complete revival, and to incorporate all of the new religious movements as Shintō sects. The political importance of the Shintō revival lay in linking the Imperial family, considered to be directly descended from Shintō gods, to the origins and mythology of the eight million Shintō deities (Ellwood 1982, 60). The Japanese belief in the mythological past reinforced the nationalistic idea of having a direct descendant of the deities as emperor. Makoto Hayashi maintains that State Shintō was ‘regarded as an ideological pillar of pre-war nationalism’ (Hayashi 2006, 208). Indeed, as history unfolded in the following decades, the power of State Shintō, which supported the kokutai, the national essence and polity, proved to be one of the driving forces behind Japan’s international deeds and actions during the World Wars.

The establishment of the thirteen Shintō sects

As already mentioned, Sectarian Shintō was a new religious system established around the end of the Tokugawa period and the beginning of the Meiji era (Inoue
In this system, Sectarian Shintō was a category of Shintō designated by the Meiji government, which in accordance with the basic Buddhist or Shintō affinity of its adherents, divided into two branches (Inoue 2003, 169). By 1908, only thirteen new religious movements were permitted to continue as officially sanctioned sects, on the stipulation that they regroup under the Shintō-sect designation. Most new religious movements were authorised as sub-sects or branch churches of the thirteen officially approved sects of Sectarian Shintō. The thirteen sects were grouped into five categories according to their profile and origins. There were utopian sects (Kurozumikyō, Konkōkyō, and Tenrikyō), Confucian sects (Shintō-Shūseiha and Shintō Taiseikyō), mountain worship sects (Fusōkyō, Jikkōkyō, and Ontakekyō) revival sects (Izumo-Ōyashirokyō, Shinrikyō, and Shintō Taikyō), and purification sects (Shinshūkyō and Misogikyō). They are enumerated here in chronological order of their official recognition with Tenrikyō being recognised as the thirteenth and last Shintō sect in 1908 (Inoue 2003, 174–5).

- Kurozumikyō
- Shintō-Shūseiha
- Fusōkyō (which included Ōmotokyō)
- Izumo-Ōyashirokyō
- Jikkōkyō
- Ontakekyō
- Shinshūkyō
- Shintō Taiseikyō
- Shintō Taikyō
- Konkōkyō
- Misogikyō
Helen Hardacre explains the primary reason for both the state and the new religions entering into these new Shinto arrangements: ‘The National Teaching was clearly incompatible with organizations founded by revelation’. While the government was suspicious of how the new faith movements were instilling non-Shinto ideas in their followers, ‘the Office of Shinto Affairs depended heavily on the revenue they contributed’. On the other hand, the ministers of the new religions accepted their Shinto-sect status ‘to protect their organization[s] from persecution’ (Hardacre 2006, 275).

New music was added to Tenrikyō through internal decisions. Between 1900 and 1908, Tenrikyō concentrated on domestic proselytization and overseas expansion. During this time, a necessity for new missionary and propagation music became evident. In line with the new trend of Westernisation introduced by the new emperor, Mutsuhito, Tenrikyō’s first attempts at secular music used heptatonic scales and were in keeping with the contemporary militaristic style. This musical trend, borrowed from Europe and introduced to Japan by the Emperor, projected Japan as a modern nation while its militarism insufflated bravery and national pride at a time when wars of expansion were underway.

One prerequisite for the newly designated Shinto sects was to introduce traditional gagaku music into their rituals in concordance with Shinto ceremony. In some cases, sects with a Shinto background, such as Konkōkyō and Kurozumikyō, had already incorporated gagaku music into their Shinto services. However, this was not the case
with Tenrikyō, where traditional *gagaku* music was introduced to the service as a qualifying condition for protraction. Before the introduction of *gagaku*, Tenrikyō's liturgy was based primarily on its own music made by Nakayama.

**The period of imperialistic expansion and its outcomes**

From 1868 to the end of the Second World War, Japan initiated three imperialistic wars: the First Sino-Japanese War, the Russo-Japanese War, the full-scale military invasion of much of China from 1937, and the war that started as the Pacific War with the Japanese invasion of Thailand and merged into Second World War. This expansionism was intended to establish Japan as a great power and to provide new sources of wealth and raw materials from the newly conquered territories (Olsen 1983, 1). Japanese victories in the first Sino-Japanese war (1894–1895) and the Russo-Japanese war (1904–1905) provided enormous emotional stimulus to the nation, but weakened the country financially. Japan was victorious in both wars, yet its population was subjected to patriotic indoctrination: they were told about their victories but not about the associated losses. They remained unaware of the wars' massive human losses, Japan's precarious economic situation resulting from accumulated foreign debts and the speculative financial investments of the Meiji and Taishō governments.

During the First World War, Japan was adversely affected by the change from the Meiji to the Taishō dynasties. The Taishō era, 1912–1926, was one of the most turbulent times in modern Japanese history. The unexpected death of the highly regarded Meiji emperor was followed by the short reign of his son, Prince Yoshihito, who became the Taishō Emperor. Emperor Taishō suffered from a longstanding
illness that rendered him incapable of discharging imperial responsibilities. Although his reign started relatively peacefully, the new Taishō government quickly lost direction and vacillated over foreign policy decisions. In 1921, his son, Prince Hirohito, was appointed regent and remained so until 1926, when he officially became Emperor and the Shōwa era succeeded (Cooper 1970, 65).

Between 1912 and 1932, Japan experienced an unprecedented surge in national income, living standards, and foreign trade. However, ‘significant structural problems’ and the uneven distribution of the newly generated wealth, most of which poured into the cities, led to a deep depression in 1920 (Wilson 1998, 185). The structural problems arose partly from unsound financial investments and an inefficient income tax system, and partly from a desire to imitate the Habsburg economic model without thoroughly understanding its basic principles. New conflicts then arose: the First World War, in which Japan had limited involvement, followed by the 1931 Manchurian Incident. The ‘Incident’ commenced with a series of suspicious explosions on the Manchurian railway. Japan treated it as a ‘provocation’ and used it as a pretext to occupy new parts of this territory and to install a Manchu king. These developments helped rekindle pious dedication to Emperor and country, and served to motivate and inspire the population. The national passion for duty to Emperor and country, the kokutai (Kawakami 2008, 1), was revived and it became the new credo.

A second Sino-Japanese War broke out in July 1937, once more with Korea at the centre of the conflict. The Pacific War that followed proved longer than originally expected. During this war, militarist policies were strongly favoured and Japanese xenophobia was exacerbated. The policy of external expansion intensified and by
1942 Japan had conquered, in addition to Manchuria and large parts of China, the entire Indonesian and Philippine archipelagos, Burma, Thailand, Malaya, French Indochina, and much of New Guinea.

The term *kokutai* denotes national identity, the Japanese national essence, and after 1868, allegiance to the Emperor. As part of this configuration, Tenrikyō also began to follow this Confucian belief in proving its fidelity and duty to country and Emperor. Tenrikyō tried to convey this in many ways; one way to express such fervour and patriotism was through music. It did this by internally commissioning more militaristic-sounding new music that incorporated marching tempos with fife-and-drum bands. This music genre was the fashion in Japan from 1872 to 1945 (Kitagawa 2009, 267) and Tenrikyō's new music mirrored this trend.

The non-Shinto faiths were not the only ones viewed with suspicion. So were all new minor sects that were not affiliated with the Shintō belief (Nakano 1996, 116–7), and on 1 April 1930 the Religious Organisation Act was decreed. The Bureau of Religions, in existence since 1870, now carried out a strategy of discouraging sect-based faith, spreading misinformation, and using violent intimidation (Garon 1997, 63). It renewed pressure, reminiscent of the Shintō Restoration, but with an accentuated militarist touch. Any religious sect, group, or movement suspected of lacking patriotism or conspiring against the Emperor and the State was cruelly persecuted (Garon 1997, 206–27). Under the pretext of guarding the 'unity of nation', the revitalised Bureau of Religions now imposed drastic controls on the new religions, the existing Shintō sects, and new faiths alike. By that time, Tenrikyō's doctrines and service had undergone substantial changes. In 1903, a new Meiji version of the doctrine called the Meiji Kyoten was written. Nakayama's creation
story was discarded, songs from the *kagura zutome* were deleted, and a revised *Mikagura-uta* was published in 1939 (Tenrikyō Overseas Mission Department [hereafter TOMD] 1990, 99–100).

**Tenrikyō and its struggle with persecution**

Nakayama's biographers have stated that during the Tokugawa period (1600–1867) the authorities unrelentingly oppressed Tenrikyō. Its success and rapid expansion gave rise to increased repression by the authorities, allegedly because it was ‘a new religion whose views, doctrines and forms of worship disagreed with the nationalist policy at the time’ (Tenrikyō Church Headquarters [hereafter TCH] 1996, 115). This is probably true in the sense that all new faiths and movements were persecuted, mistrusted, and kept under close observation by the bakufu;¹⁰ this policy continued through subsequent imperial eras.

Although not the only martyr, Tenrikyō's Foundress was repeatedly imprisoned by local police on charges such as ‘disturbing the peace’, or ‘attending’ or ‘organizing illegal meetings’ (TCH 1996, 180 and Tenrikyō Overseas Department [hereafter TOD] 2000, 117). Performing the service was prohibited, worship had to be carried out in secret, and the sound of the accompanying musical instruments had to be muffled. Tenrikyō chroniclers have compiled cases of persecution, intimidation, harassment, unlawful complaints, trespassing, and imprisonments that directly affected Miki Nakayama, the Nakayama family, and the sect's followers. According to them, Nakayama was imprisoned a total of nineteen times, the last time being in February 1886 when she was eighty-nine years old (TOD 2000, 122). Police

¹⁰ *Bakufu* is the name of the oligarchy that ruled in the Tokugawa shōgun's name.
documentation of confiscations, records of imprisonment, and letters of complaint from members of the public against the Nakayama family are quoted and reproduced in full in the official literature on Tenrikyō history.

Three periods of adversity

It is possible to discern three distinct periods of adversity that the Tenrikyō faith endured. The first one spans the decades of Nakayama's charismatic and shamanistic leadership until late in her life. The second period encompasses her final years, the period immediately following her death in 1887, Tenrikyō's official admission as a Shintō sect in 1908, and continues through the two World Wars. The third period began after the Second World War and continues to the present day. The faith's existence was not endangered during this latter period, which was characterised neither by persecution nor overt discrimination. On the contrary, this period has seen Tenrikyō reshape its identity and endeavour to overcome prejudice.

The first period of adversity: The Mikagura-uta and the healing tools of sazuke

In the first period, as Nakayama's reputation grew rapidly, so did government suspicion, the envy and displeasure of the local Buddhist clergy, and the opposition of non-Tenrikyō villagers. As the number of adherents from all classes swelled, so did the vicissitudes to which the faith was subjected. Nakayama's response to persecution was resistance and rebellion against police, the clergy, and even the prudent decisions adopted by more powerful members of her own ie. The ie, a name often associated with traditional Japanese family ties and rules, had a head who appointed places and ranks of importance for each member of the family. As a woman, Nakayama was subordinated to the head of the family: firstly to her father,
then to her husband, to her son, Shōji, and lastly to her grandson, Shinjiro. Retaining her charismatic authority required that she seek approval for her actions from the head of her family at key points, which she obtained, ‘either by convention or by threats’ that they would face divine disapproval and would be harmed if they did not take her advice (Newell and Dobashi 1968, 86). Newell and Dobashi refer to verses from the Ofudesaki that contain open warnings to non-compliant followers who do not respect God’s teachings (Ofudesaki 1987 publ.: 1:24–39; 3:144–5; 5:2–8; 12:126–8; 16:14–20).

Many of her early followers were attracted only by her miraculous power of healing: as soon as difficulties with the government developed, they would disappear. Nakayama family members and influential followers sensed the need to consolidate the faith by making its ‘assets’ both available and indispensable to their followers. One such asset was the set of verses with songs and dances named the Mikagura-uta, which ultimately formed the service. According to Newell and Dobashi, the Mikagura-uta was not Nakayama’s initiative, but the collective brainchild of the Nakayama family (Newell and Dobashi 1968, 102). It has been said that the Foundress started the faith’s ritual by simply burning incense sticks and chanting a Buddhist-like mantra formula, ‘Namu Tenri-Ō-no-Mikoto’. According to these two researchers, the Foundress’s family encouraged her to augment her ritual: she did so by adding sung—and, later, danced—verses that appealed to her followers’ devotion.

The family saw the Mikagura-uta as an important asset, meant not only to give Tenrikyō a visible canon set to music and dance—a canon that could be seen, heard, and learned by anyone—but also one that could be taken up by followers, performed in their own environments, and hence become a form of proselytization.
A second highly desirable element for the faith's image was *sazuke*, the power to heal bestowed by Nakayama. *Sazuke* was apparently yet another idea of the family. Nakayama would grant *sazuke* to those who sought the gift.\(^\text{11}\) Newell and Dobashi trace the origin of *sazuke* back to the time when the *Mikagura-uta* took form:

> To strengthen the cause, they [the Nakayama family] invented the kagura tsutome [the Mikagura-uta dances], sacred dances with doctrinal meaning and the development of the granting of mystical powers called *sazuke*. (Newell and Dobashi 1968, 89)

Thus, Nakayama family members and influential followers provided tools to Tenrikyō adepts in the form of a dancing prayer, the *Mikagura-uta*, and the *sazuke* as protection against all evil, illness, bad harvest, or difficult birth. In this way, Tenrikyō, by handing down these tools, prevented replication by other faiths, while at the same time providing a feeling of security and belonging for its followers.

As she grew older, Nakayama was involved primarily with faith healing and the writing of the *Mikagura-uta* and *Ofudeski*, the movement's doctrines. The family wanted to preserve the precious assets generated by Nakayama, to promote continuation of the faith. She first granted *sazuke* in 1874 to four of her devotees who had followed her for more than ten years, one of whom was Izō Iburi. At this point in time, important political decisions were taken by the head of the family, Shūji, and by influential followers. First among these was Izō Iburi, who was often consulted by Nakayama herself and who became the leader of the faith, the *honseki*, after her death. Iburi had become her follower after she miraculously cured his wife in 1864 (TOD 2000, 101). His work for the faith started as a carpenter when he undertook construction of the house of worship, but he continued to assist Nakayama in many practical decisions regarding the religion. Gradually, over the years, Iburi became her

\(^{11}\) Many Tenrikyō followers are now granted the *sazuke* gift of healing by the *Shinbashira* after a special ceremony that takes place only in Tenri.
loyal 'right hand' in many undertakings, and his influence extended to the writing of—mostly after her death—the third and longest Tenrikyō scripture, the Osashizu. The inspirational source for Osashizu shows similarities with Nakayama's Ofudesaki. A month after Nakayama's death, Iburi suddenly fell ill, echoing Nakayama's lapse of health at the faith's inception. In this state of ill-health, he allegedly proffered revelations that the Foundress transmitted through him to be written down by close followers and later added into the Osashizu.

**Shūji Nakayama's efforts to legalise Tenrikyō**

For fifty years, from 1838 to Nakayama's death in 1887, Tenrikyō shaped its own identity by simply following its own principles and talents. In its early years, Tenrikyō was influenced by esoteric Buddhism. But in his efforts to protect Tenrikyō members against further imprisonment and oppression, Nakayama's son Shūji sought Shintō affiliation, because a 'shrine licence represented a safeguard against the inclination of local officials to persecute novel religious activities as heterodox' (Hardacre 2002, 54). He sought approval and shelter in 1868 under the powerful Yoshida branch of Shintō. So for the short period before Prince Mutsuhito became emperor, Tenrikyō was affiliated to the Yoshida Shintō shrine with its headquarters in Kyōto. In 1870, the Yoshida Administration was dissolved by the new Meiji Administration, and in 1880 circumstances once again brought Tenrikyō's earlier Buddhist alignment to the fore. Tenrikyō joined Buddhism, albeit for only a year (Ellwood 1986, 32). As 'an expedient to conform to the law', Shūji allegedly went to Jifuku, a Buddhist temple at the foot of Mount Kongo in the Senshū region of Ōsaka Prefecture, to request permission to establish a church. The granting of this request would mean official recognition for the religion (Morishita 2000, 157), and in
September 1880 this new Tenrikyō church was formally inaugurated with Buddhist rites.

The whole project was strongly opposed by Miki Nakayama and severely criticised in the new chapters of her Ofudesaki (12:126–8 and 16:14–20). However, Shūji's convenient manoeuvre worked, and on 26 September 1880 Nakayama could see 'her Joyous Service', as she called her liturgy, performed for the very first time with a full complement of instruments including the koto, shamisen and kokyū, the three stringed instruments designated by her to be played in the Mikagura-uta (TCH 1996, 111). Two years later, in 1882, Shūji Nakayama died. Shortly after his death, the Jifuku temple terminated its connection with Tenrikyō. As a result, the members had to vacate its new church in haste, and the police began checking the premises night and day to see whether the members had indeed complied (TCH 1996, 179–80). The departure from the Jifuku temple coincided with a period of increased government scrutiny of faiths not associated with Shintō.

**The second period of adversity: Tenrikyō after Miki Nakayama**

During the second period of oppression, the Foundress's immediate family and most ardent followers adopted a more prudent course of action. Shinjiro, Nakayama's grandson, was then head of the family.12 The Nakayamas decided to comply with the authorities' demands in order to survive as a faith, despite Miki Nakayama's overt opposition and displeasure. To nullify her interference and discontent, the family held some decision-making meetings without her knowledge. After her death in 1887, Tenrikyō overtly adopted a policy of adjustment to government demands. As the

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12 Shinjiro belonged to the Nakayama ie through his mother, Miki Nakayama's daughter. In order to officially take the Nakayama surname he had to be formally adopted by the family.
government increased its efforts to limit the activities of Tenrikyō, impatient followers inside the religion began to voice doubts about Miki's refusal to comply with government demands. They wanted official recognition and requested that Iburi and the leading Nakayamas obtain legal sanction to become a church. At the end of 1884, a formal plaque reading 'Church Establishment Office' was affixed on the church office, and on 23 May 1885 Tenrikyō was granted permission 'to establish a sixth-degree church to be directly supervised by the Shinto headquarters' (TOD 2000, 202). This was not, however, the end of the road to recognition as a religion. After submitting petitions for independence to the Ministry of Home Affairs in 1907 and 1908, Tenrikyō was granted the status of a Shinto sect on 27 November 1908, after its fifth petition (TOMD 1986, 119).

This period of adversity not only affected Tenrikyō. It coincided with decades of hardship and privation for all Japanese faiths other than Shinto belief, including the older established religions of Christianity and Buddhism: Shinto became the dominant emblem of the State image. One of the pressing aims of the new government was to 'remove from Shinto any residual texts, doctrines, groups, and practices that did not conform to the ideology of State Shinto'; this endangered 'Shinto-related religious groups like Tenrikyō and Kurozumikyō' (Kasulis 2004, 135). It is quite apparent from Tenrikyō's strategic affiliations, firstly to a Shinto shrine and later to a Buddhist temple, that Tenrikyō was a 'Shinto-related' group in name only.

As a form of submission, Tenrikyō launched a new constitution in 1930 (TOMD 1986, 127). In effect, as one can see in the somewhat sanitised text of the 'Brief History of Tenrikyō', the new Shinto sect wanted to demonstrate its affiliation to the
‘unity of nation’ through *hinokishin*, which can be translated as selfless voluntary work, and ‘other activities’. Presumably, this included sending many Tenrikyō followers as volunteers to join the army to fight in Japanese wars, which was encouraged by the Headquarters as a way of demonstrating loyalty to country and emperor. ‘Dying for the Emperor’ was the highest honour that one could achieve (Duus 1998, 228).

In 1940, new ‘amendments’ were demanded of the Shintō sects. Tenrikyō had to remove the *Mikagura-uta* altogether from its liturgy. All copies of the *Ofudesaki* prints were destroyed. All traces of Nakayama’s official name as Foundress, her reverential names such as *Oya* and *Oyasama* (‘Venerated Mother’) and her compositions and texts were removed from the service. A new liturgical text was printed, only to be discarded after 1945. Little has been written about Tenrikyō’s activities during the period that Japan was at war, and few of Tenrikyō’s publications relating to that period are even accessible; for example, the new doctrine of 1908 and the new liturgical music from 1940, which replaced the *Mikagura-uta*, ceased to be available after 1945. Information from before and between the wars comes primarily from Tenrikyō’s official literature published after 1946. There is no mention of these changes in later Tenrikyō literature. Van Straelen mentions the existence of the 1908 doctrine and of changed liturgical manuscripts without providing documentary proof, while Newell writes about his fruitless quest to find any copies (Newell and Dobashi 1968, 98–9).
The third period: Tenrikyō after the Second World War

After the end of the Second World War in 1945, following the introduction of religious freedom in Japan, some of the Shinto sects that were still active, including Tenrikyō, began to distance themselves from Shinto. From 1946 onwards, Tenrikyō appealed to the new government to be removed from the formal ‘Shinto Sects’ group and to be reassigned under the ‘other religions’ classification. The Tenrikyō administration initiated, in 1947, an internal campaign called the Fukugen, the ‘return to the origins’ or ‘restoration of the original teachings’ (Clarke 1999, 255), a reformation movement that covered the doctrines and revival of the service's performance to its original ritual dimensions. Internal decisions were subsequently made to gradually remove Shinto influence from Tenrikyō, such as prescribed ritualistic implements, attire, and the order of certain liturgical rudiments. The music, dances, and costumes for the liturgy were restored to their supposedly original versions. The re-establishment of Tenrikyō's independent profile entailed reintroducing its original traditions, rewriting its constitution, and adding new ingredients aimed at facilitating integration into postwar society. A new doctrine was assembled as a compilation of what are believed to be Nakayama's original writings, the Mikagura-uta and Ofudesaki, and the Osashizu, which were in part the work of the honseki Izō Iburi. The new doctrine was published in 1949, and was translated and printed in English in 1962. Tenrikyō's organisers decided to restore to the liturgical performance all elements from the original Mikagura-uta, which had been partly or entirely banned by a succession of governments between 1868 and 1945.

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13 Even today, Tenrikyō employs an internal manual of formal procedures and conduct within the liturgy, prescribing the order of movements, the use of hassoku, shide, and sampo, all of which are elements of Shinto ritual (TCH 1996, 1–20).
The repertoire of paraliturgical music was expanded with an élan not seen since the early years of the century, when the first proselytization songs were pieced together. The repertoire grew in volume, styles, and number of subgenres within the existing genres, and was often augmented through internal and external commissions. New subgenres were added: the cantata and symphonic works known as *outa*, children's songs and association songs targeted at diverse age groups and activities, and music for the fife-and-drum bands. As for the *gagaku* music already present in the liturgy, it was decided to promote this tradition further. Awareness of *gagaku* music grew among Tenrikyō members in Japan and overseas, and new amateur orchestras were founded as an external activity to renew public interest in performing and teaching this music. Besides this revivalist *gagaku* movement, the Tenri University Gagaku Society students and scholars have since 1980, following the restoration of the Tōdai-ji Buddhist temple in Nara, also concentrated on the restoration of *gigaku*, a theatrical dance form popular during the Nara period (710–794 CE) that pre-dated *gagaku* in Japan. As explained in Chapter 6 below, the Tenri University members researched *gigaku* intensively and the newly formed *gigaku* research team was the first artistic group to perform a *gigaku* play in almost 800 years. Since 1980, Tenri University has been commissioned to perform annually at Tōdai-ji.

**Projecting Tenrikyō into the modern world: The development of Tenrikyō’s missionary arm**

Before and after becoming a Shintō sect, Tenrikyō adopted a policy of compromise, endeavouring to make the best of the situation for the benefit of the faith. For example, from the late 1880s, it started intensive and prolific missionary activity overseas, which intensified as soon as it was officially recognised as a Shintō sect.
Tenrikyö established its Korean Mission Administrative Office in 1909 and its Manchuria Mission Administrative Office in 1913. By the late Taishō era, its membership had doubled. Its proselytization work overseas intensified after the First World War, and around 1926 its teachings spread to China, Mongolia, Siberia, and Taiwan. In the following years, overseas missions gained impetus in Brazil, Hawai‘i, and mainland United States, only to be temporarily slowed during the Second World War. By the late 1950s Tenrikyö had resumed its missionary activities overseas. In addition to its liturgical music, or what was accepted at the time as liturgy, its overseas missions were also provided with newly commissioned songs composed chiefly to increase Tenrikyö's prominence in these new settings.

Tenrikyö records show that during the course of the twentieth century the movement established a global network of missions, centres, churches, and fellowships with more than three million followers in thirty countries, and more than seventeen thousand churches in Japan alone (Tenrikyö Overseas Department January 2010, 4). All churches are affiliated with the Headquarters Church in Tenri, a town of 68,000 permanent residents that has arisen around Nakayama's village and achieved prominence as Tenrikyö's centre.

**Tenrikyö from the past to the present day**

Tenrikyö's history reveals that it has evolved along three different trajectories. The first coincides with the faith's earliest years, when its central charismatic figure attracted followers who sought healing and heavenly protection. This trajectory continued in the decades following 1838, the year of Nakayama's first revelation, and
continued until the faith had gained so many followers that it became an embarrassment and even a threat to the authorities.

The second evolutionary trajectory followed a longer course, from Nakayama's last years until the end of the Second World War. A latent conflict was evident, as the Nakayama males embraced integrationism in contrast to Nakayama's rebellious endurance. This dual agenda, the one of the Foundress and the other of the *de facto* Tenrikyō leaders, overlapped during the years of Tenrikyō's growing success. This success was founded on Nakayama's fame as a healer, and continued after her death. But the prudent and flexible actions required for Tenrikyō's survival were initiated by the head of the family, Shūji Nakayama, who most likely recognised the movement's practical value as a family enterprise and acted accordingly. He looked after the faith and found ways to protect it. Shūji Nakayama's initial attempts to secure its future were probably solitary initiatives, as he sought protection, first from a powerful Shintō temple, then from a powerful Buddhist temple, and finally from the government. As Nakayama grew older and less able to control or even influence these decisions, Tenrikyō entered a new phase that coincided with the Meiji inauguration of Shintō as state religion, during which the persecution of all other faiths intensified. Tenrikyō ultimately became one of the thirteen Shintō sects, therefore keeping its options open for survival, official recognition, and expansion, all of which it ultimately achieved.

The Tenrikyō faith survived in small and large communities in Japan through the perseverance of its own adherents, and through local compromises between followers and outsiders. A third period of evolution, characterised by moderation rather than suppression, extends to modern times in which Tenrikyō followers still encounter
harassment and mistrust. Such situations substantiate the ambiguous attitudes that the Japanese public has shown towards Tenrikyō in the past, and provide evidence of the suspicion with which new religions are still viewed in present-day Japan. Overseas cases of misunderstanding of the faith are also reported. For example, Reverend Fukuda, who started the first Tenrikyō mission station in Australia, remembered vividly how, in 1986, the erected signpost of the mission was broken down several times (Morishita 2004, 5). Reverend Adachi from the TOC in Brisbane reports that his centre's sign was also demolished a number of times, noting that perhaps it was because 'people do not know what Tenrikyō is' (Morishita 2004, 7).

A common response from the Japanese community today is to stereotype all new religions and, sometimes, to regard them with suspicion. After the Aum Shinrikyō gas attack of March 1995 people in Japan became even more suspicious of new religions (Shimazono 2004, 5; Kisala 2006, 5; Kawakami 2008, 3, 7, 18). The Aum Shinrikyō attack killed twelve people and injured more than one thousand in the Tokyō subway. This toxic gas attack was a malicious act committed by six members, including the sect's leader. Yet the whole religion was vilified, and as a by-product, other NJRs were also denigrated. According to Dorman (3 February 2010, pers. comm.), religion in general has received much negative publicity in Japan since the Aum Shinrikyō incident. Consequently, and with a few exceptions, Japanese scholars have avoided the subject of new religions after 1995; one possible explanation is that they do not want to be accused of supporting 'cults' or groups that promote 'blind faith'.

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Thora Chinnery's case study undertaken in Sakōdo village (Chinnery 1971, 1–168) documents a situation that could occur in any village or small town where Tenrikyō has a limited presence: Tenrikyō and non-Tenrikyō residents reached a compromise in the spirit of communal survival and community consciousness; see page 83 below.
It is not easy to define the complex notion of religion when it comes to what the Japanese themselves call their beliefs, a 'higher order'. The Western world has redefined the term 'religion' over the centuries and, in modern usage, is seen as 'a category imposed from the outside on some aspect of the native culture' and 'a term created by scholars for their own intellectual purposes' (Smith 1998, 269, 281). Members of contemporary Japanese society are known for embracing multiple rites, which they do not necessarily consider 'religions' (Kisala 2006, 4; Hardacre 2006, 274; Clark 2006). Most Japanese people consider themselves 'not religious', but at times, and depending on the occasion, they follow Shintō, Buddhist, or other rites. As a postwar phenomenon, there has been an astonishing escalation in the number of new religions in Japan, with more than three thousand religious movements claiming a combined membership of almost four million members; fifteen of these movements have become major social forces with millions of followers each (Jansen 2002, 712).

Most Japanese citizens are either only vaguely aware of Tenrikyō's existence or mistake it for infamous faiths with a reputation for violence. Yet Tenrikyō has not been the subject of widespread social concern for many years. It is probably not of interest to sociologists of religion and 'certainly not to journalists of mainstream media organs' (Dorman 3 February 2010, pers. comm.). However, Tenrikyō continues its quest to be seen and accepted by those outside the faith wherever and whenever it can, in highly visible ways. It promotes art and sporting events nationally and internationally, brings the arts of gagaku and gigaku to small hamlets and universities through tuition and performance, and readily offers help and assistance in times of national and international catastrophe. As a result of these
combined efforts, Tenrikyō sportspeople and artists are increasingly asked to participate in events viewed by millions of spectators, some of whom have never heard of Tenrikyō before, in Japan and overseas.

This chapter has placed Tenrikyō in its historical framework. The gradual formation and accumulation of Tenrikyō’s body of liturgical music was also explained in its historical context, paving the way for further explication and analysis. The importance of changes made to the Tenrikyō liturgy over time, its absorption of the gagaku tradition, and its commissioning of new paraliturgical music were each introduced, thus forming the basis for discussions in Chapters 5 through 8, which trace the development of these musics into a tightly woven artistic repertoire. The next chapter, on methodology, outlines my chosen research approaches, and explicates my fieldwork experiences and other data sources.
Chapter 3

METHODOLOGY

This chapter outlines the means employed to locate, collect, assemble, classify, and analyse the materials upon which the results and conclusions of my research are based, and the three separate episodes of fieldwork that I undertook to gather data in Australia, Japan, and the Netherlands. I will also expand on my concept of ‘The Tenrikyō Paradox’ as introduced in Chapter 1 above. As the primary method for this research I employed an ethnographic approach informed by Ruth Stone's methodology of observation and examples of fieldwork by Bruno Nettl, whose work on musical ethnography preceded the social theories of Stone and other contemporary ethnomusicologists. Stone's assertion that all social minorities struggle with issues of public perception is pivotal to understanding the Tenrikyō Paradox. The common misapprehension that Tenrikyō is aligned with other, more extreme NJR movements exposes it to a heightened level of public scrutiny that ultimately has a significant bearing on its artistic expression (Chinnery 1971; Kitagawa 2009, 264; Covell 2009, 163h).

Stone argued that all aspects of identity, including gender, ethnicity, and urbanisation, are germane to ethnomusicological studies, and that addressing these issues is fundamental to a proper understanding of music making (Stone 2008, 158). She suggested that ethnomusicology should no longer be focussed on fixed groups or principles, but should be more open to cultural relativism (161). Consequently, in following Stone, I do not theorise identity in terms of static categories. Instead, I consider it in relation to the situation of Tenrikyō, whose followers were subjected to unrelenting discrimination for almost one century, followed by decades of subtle
prejudice, in a way that invites comparison with groups elsewhere that have been subjected to racial prejudice. The response of Japanese society towards Tenrikyō and other NJRs continues to constitute a socially constructed reaction of discrimination and exclusion of these groups from Japan's perceived cultural homogeneity. This suggests a parallel between what Stone calls the 'issue of race' (Stone 2008, 152–8) and Tenrikyō's place in relation to wider Japanese society (Clarke 2006).

For field-data collection, a qualitative research method was used encompassing three separate periods of field research in Australia and Japan. Qualitative research applies to descriptions or distinctions based on characteristics rather than on quantity or measured value. Therefore, instead of quantifying the notion of Tenrikyō's musical repertoire, I chose to investigate it qualitatively. I used the development and placement of Tenrikyō's various musics as a basis for research into specific case studies in Australia and Japan. My research methods included observation, informal and structured interviews, schools visits in Japan, and the use of questionnaires in the cities of Tenri and Nagoya. I also attended and documented concerts, festivals, music rehearsals, exhibitions, open days, and liturgical celebrations.

Through preliminary research, I aimed to share new insights into the formation of Tenrikyō's liturgical kagura music and its relation to gagaku, which, as discussed in the previous chapter, was later included in the liturgy. Before my first stage of research in Japan, I was not aware that Tenrikyō members practise, in addition to gagaku and kagura, abundant forms of paraliturgical music, honed on a daily base in Tenrikyō's schools, concert halls, and frequent youth events. It was obvious from this first stage of research that a larger variety of paraliturgical music existed than I had
previously thought. In fact, this genre is not even publicised in the faith's promotional literature or media.

During the second stage of my research, I found that Tenrikyō’s main musical genres could be differentiated as:

- Liturgical music (kagura zutome)
- Gagaku music
- Paraliturgical music, divided into propagation music and incidental music

I became aware that Tenrikyō's paraliturgical music functions in conjunction with the liturgical and gagaku genres, which changed my original conceptions about its placement of gagaku in relation to other musical genres, and about the promotional role of its paraliturgical music. These realisations led me to understand further how all of Tenrikyō's existing musical genres function symbiotically to the extent that there is no clear demarcation between ‘liturgical’ and ‘paraliturgical’.

Paraliturgical music became more important to my study when I asked myself what Bohlman calls an ‘ideologically charged question’ about this ambiguity between the sacred and the secular in Tenrikyō music (Bohlman 2005, 205). Partially, Bohlman’s representation–paradox theory can be applied to Tenrikyō music, as in my opening observation that Tenrikyō itself stands as a paradox of self-(re)presentation. The self-declared function of its music—whether liturgical, gagaku, or paraliturgical—outlines this paradox, and encapsulates the ways it is employed across a seemingly eclectic and incongruent collection of new and old, classical and popular styles. All told, this music of Tenrikyō remains subservient to Nakayama’s sacred texts, yet is free to incorporate disparate styles, from the faith’s own sacred liturgy to the nationally prized gagaku tradition and J-pop songs for students.
This collection of seemingly diametrically opposed attitudes towards music reflects, in a way, the simultaneous tangibility and intangibility of the kanrōdai pillar in the Jiba ‘Main Sanctuary’ in the middle of Tenri city, where it marks the mythological place of human creation. While one can tangibly read the scriptural purpose of the kanrōdai, the pillar itself is hidden from view, recessed into the floor, at the centre of Jiba. Similarly not visible are the masked dances performed around the kanrōdai, while the music is audible. Symbolically, this sacred pillar is at the centre of the faith. Physically, it stands at the centre of the Main Sanctuary; mythologically, at the centre of creation. Tenrikyō music is likewise at the centre of the faith, yet it is not considered by followers to be particularly important in itself, so its true significance remains similarly hidden. This attitude endures among followers despite the faith's repeated commissioning of large-scale orchestral and choral works, such as the outa, which have filled national stages with hundreds of singers and musicians.

Japanese religious organisations are reluctant to allow access to records of their internal affairs—understandably, given their past experiences of prejudice. My research revealed three areas where such reticence played a role: musical scores, musical composition between the World Wars, and the masks for the kagura service. I could not access, study, borrow, or purchase any musical scores for the new outa music commissioned over the last half-century. By contrast, choral songs composed for the boy's and girls', women's, and young men's associations were readily available.

Any reasonable attempt to view musical materials such as manuscripts, scores, transcriptions, or any text related to the larger orchestral works is almost completely barred in Tenri. Tenrikyō music transcriptions are only available in Tenri bookstores
as thin, glossy, inexpensive reductions for piano and SATB choir. While digital recordings of symphonic performances of the most highly valued outa are available for purchase, the only visual information available to the public and to external researchers consists of score reductions of these works. Symphonic outa works generally considered by Tenrikyō musicians to be less accomplished are simply not available either on compact disc or as score reductions.15 Again, like the kanrōdai pillar, music serves as paradoxical medium through which Tenrikyō's central mysteries remain hidden from sight.

Taken together, Tenrikyō's liturgical and paraliturgical musical works confer a new understanding of music and self-representation, bringing an enhanced awareness of Tenrikyō's artistic offerings and their implications. This awareness indicates that the arts, music in particular, serve Tenrikyō by consolidating its image as sacred, while offering a low threshold for effectively representing the faith far beyond the Headquarters' walls and thus rendering it broadly visible. My conceptualisation of 'The Tenrikyō Paradox', represented in figure 3.1 below, outlines the centralisation around Jiba of related but sometimes contradictory perspectives, which coalesce around Tenrikyō music. The inviting openness of Tenrikyō's fundamental principles is apparent to all newcomers and existing followers, yet the secrecy around the kagura zutome ritual, the musical scores of the outa, or the printed image of the Foundress are simultaneously enforced. The art of gagaku is well admired and kept alive by Tenri University scholars, yet it is not considered a part of the kagura. Short secular musical productions are common and prolific and a remarkable stream of large-scale outa compositions is performed in concert halls. Yet most followers do

15 This information was mentioned in passing and in confidence during one of the informal conversations I had in November 2007 with one of the Tenrikyō musicians, who has an administrative role within the Tenrikyō Music Institute.
not consider this prolific musical activity sufficiently important to warrant research because what they value most is Nakayama's lyrics, not the supporting music.

FIGURE 3.1 The Tenrikyō Paradox: Constituents of the contemporary Tenrikyō metabolism

Research plan

My initial proposal was to observe the Tenrikyō Teodori dances as performed at the Australian mission, and to study the technicalities of the liturgical service performed at the movement's Headquarters in Japan, which includes the Teodori dances. Once my proposal was finalised, I planned a two-part preliminary investigation, comprising local research in Canberra and interstate research in Brisbane. First, I searched for literature on Tenrikyō at the Australian National University libraries and the National Library of Australia in Canberra before visiting a Tenrikyō place of worship to meet adherents, and to observe the liturgy and dances. My research in the field utilised four complementary approaches: participant observation, interviews, historical research, and contextual research.
Ethical clearance

Ethics approval was provided at the outset of my study, and appropriate permissions were sought and granted prior to the commencement of each field trip. An ethical review of the research topic is a standard requirement before any research involving members of the public can be undertaken. The ethical clearance provided by the tertiary institution funding this research required the following protocol to be followed, with the privacy of informants its *sine qua non*. Informants were to be approached in writing and, where possible, appointments were to be set. Ethical clearance also directs the future storage of sensitive research materials. In concordance with these requirements, all audio and video materials collected have been stored in a secure location on the grounds of my university. Five years after the results of this research have been submitted, all acquired material will be destroyed.

A letter of introduction was prepared to present to new potential informants. As well as giving my name and academic extract, this letter of introduction summarised the aim of the research, requested the informants' help, information and suggestions, and invited them to raise any queries or doubts they might have. The letter mentioned the scope of my research, and asked for permission to discuss Tenrikyō's musical forms and education system. The informants selected for interviews and those who volunteered information were Tenrikyō members living in Australia, Brazil, Japan, the United Kingdom, and the United States, as well as other academics, music teachers, musicians, members of the public, and students living in Australia and Japan. Permission was sought from all informants before questions were asked or conversations were videorecorded.
Period of field work

Stage 1: Preparation and preliminary research. Visit to TOC in Brisbane Australia, 2–16 August 2005

Stage 2: Preliminary fieldwork in Tenri Japan, 13 April–7 May 2006

Stage 3: Main fieldwork in Tenri and Nagoya Japan, 20 September–20 December 2007

Stage 1: Preparation and preliminary research

Two personal factors attracted me to study music and dance in Tenrikyō: my predilection for Japanese music and culture, and my life-long career in music. Investigating Tenrikyō, even if approaching it from an ethnomusicological perspective, necessitated my acceptance of potential challenges to my research. As with many religions, issues of privacy could potentially make research materials and information difficult to access. Followers could potentially feel threatened by the research process, or be reluctant to provide information that might reflect adversely on their faith, run counter to an official stance, or reveal conflict.

As an initial step, all accessible literature, audio-visual recordings, and manuscripts were identified, explored, examined, scrutinised, and annotated. This information came from libraries and private collections in Australia, Canada, Japan, the Netherlands, and New Zealand. Materials of high significance and analytical importance are cited and critically reviewed in the literature review. In this preliminary phase, all available material published in English, French, and German was consulted, listed, and annotated according to relevance. Printed Tenrikyō publications directly or indirectly related to my thesis topic were located at two
Canberra institutions: the National Library of Australia and the Australian National University. More than thirty titles relating to the faith and to Miki Nakayama, the Foundress of Tenrikyō, were found. Most of this material was published in English, with a small number of Japanese texts translated into German. A small number of publications with Tenrikyō as their main subject were available in Japanese.

My initial audit concluded that all publications were recent, regardless of the language in which they were written, and that neither Tenrikyō dance nor Tenrikyō music were addressed in any of the works consulted. It was noted that all available books were either published during the last quarter of the twentieth century or were newly revised reprints of older publications. The observation that only new publications about Tenrikyō were available to the general public was later confirmed during my research in Japan. In addition to my preliminary conclusions, I determined that a number of the books held by the aforementioned libraries had, in fact, been produced and donated by Tenrikyō Headquarters’ own publishing houses.\(^\text{16}\)

To obtain firsthand information, I made an initial visit to TOC in Brisbane. This step provided confirmation that Tenrikyō representatives and religious establishments exist elsewhere in Australia. I identified one Tenrikyō church in Melbourne and a Tenrikyō mission in Brisbane, as well as four other places of worship in Sydney and the Gold Coast.\(^\text{17}\)

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\(^{16}\) In a later research period at the University of Leiden I came across a similar trend: several books on the history and doctrines of Tenrikyō had been donated to the institution by the Tenrikyō Church Headquarters.

\(^{17}\) The term 'worship place' in Tenrikyō denotes halls or houses where the faithful gather to worship without a reverend present.
Visit to Tenrikyō Oceania Centre in Brisbane, Australia

I visited TOC in August 2005. The objective of the visit was to

- observe the Tenrikyō liturgy firsthand
- obtain information about the daily and monthly services
- observe the performance of dances with hand movements, called Teodori, which seemed a promising avenue for further analysis
- obtain information about Tenrikyō's adherents, churches, shrines, and missions in Australia

The leader of TOC issued me with a verbal invitation to visit the centre in Brisbane. He explained the Tenrikyō principles at large and provided recent data on the number of devotees, their activities, and the location of Tenrikyō places of worship in Australia. He also encouraged me to participate in the daily worship that takes place in the hall at TOC, and allowed me to videotape one of the Teodori dances. He also invited me to observe the monthly celebration, an important, longer service performed each month in all Tenrikyō places of worship around the world. My initial field trip was therefore planned to commence on a date soon before the monthly Tenrikyō service (ō-tsutome), which takes place on the second Sunday of each month. During this trip, I talked to Tenrikyō informants, including staff members of the centre, and to Australian and Japanese devotees. The results of this preliminary trip to Brisbane enabled me to develop my research plan. It became apparent that the liturgy followed in Brisbane conforms to the system adopted by all Tenrikyō churches worldwide except for those in Tenri city. The worship takes place twice daily according to a prescribed pattern: asa-zutome and yū-zutome, or the morning and evening service.
I prepared a list of questions before this visit, based on my limited knowledge of Tenrikyō. My initial questions were:

1. How many Tenrikyō affiliates are there in Australia, and what percentage of worshippers are of Japanese and non-Japanese heritage?

2. How many churches and mission centres are there in Australia, and where are they located?

3. How many Tenrikyō mission centres and churches are there worldwide?

4. What specific pieces of gagaku music are played at the start of the service, and are they considered an integral part of the Tenrikyō kagura?

5. What musical instruments do the local members play during the monthly service, and is there a strict rule of gender division in playing them during the kagura?

6. Do the daily and monthly liturgical celebrations in Australia differ in any way from those observed in other countries?

7. How were Nakayama's music and dance instructions transmitted to her followers during her life?

8. How were the Teodori dances transmitted after Nakayama died?

9. Are any drawings, symbols, or written instructions available for the dance movements, and if so, when were they first produced?

10. Have instructions for the dance and music been translated into languages other than Japanese, and if so, when were they first published?

Some of these questions were generated to address the lack of information in the literature consulted on the period from when Nakayama verbally choreographed the Teodori dance to the first publication describing them. Informants answered all

18 The first publication in English was The Otefuri Guide in 1989.
questions asked of them to the best of their knowledge, and on occasion offered additional details. These initial discussions with the informants gave me a broader view of the complexity of Tenrikyō faith and arts. Witnessing the daily worship and monthly service gave rise to further questions. I examined the group's daily routine and correlated it with other activities of the Brisbane and Gold Coast Tenrikyō community such as Japanese language classes, open days, festivals, conferences, and other annual events. The ease with which I was able to gather information during this initial visit to Brisbane was much greater than I experienced during any of my field trips to Japan. A drawback to the congenial openness I encountered at TOC was that it led me to expect a similar experience in Tenri.

Several organisational and social insights emerged from this visit to TOC. For example, it was evident that Brisbane Tenrikyō members form a tight-knit group of cheerful and industrious people who are well adapted to the Australian way of life. Reverend Masafumi Adachi is the head of TOC in Brisbane. He lives on the premises with his wife and their four children who were aged five, seven, ten, and twelve on their arrival in Australia in 1989. Four to six staff members, who are regularly rotated, also live at the centre. The group started in 1989 with initial preparations for launching the Australia, New Zealand, and Oceania mission, which was inaugurated by the Shinbashira in 1990.

Each year, the Tenrikyō Overseas Department sends one or two of its young members to spend a year in Australia on staff at TOC, where they receive on-the-job training and learn English. The Honbu, Tenrikyō Church Headquarters, also sends young reverends-in-training to TOC for two years at a time. Some of these student reverends are accompanied by spouses and children for the duration of their stay.
The TOC group engages regularly in community activities, such as providing courses in the Japanese language, rehearsals for fife-and-drums group, and voluntary work. Reverend Adachi is head of the mission centre hierarchy. His wife is at his side, and she dances in all kagura and twice-daily service rituals, as well as being in charge of all food preparation, provisions, and welcoming of guests. The student reverend from Church Headquarters is second in command of administrative tasks, while the rest of the staff share all other tasks involved in running the Centre. These tasks encompass everything from public relations arrangements and sending mail to tending the garden and cleaning the premises, which are always presented impeccably.

Stage 2: Preliminary study in Tenri Japan, 13 April–7 May 2006

TOC organises biannual trips to Tenri city for its members, staff, and supporters; I was encouraged to join a group of Australian Tenrikyō members making such a trip. Our guide for this trip was Reverend Adachi, who facilitated my meetings with key members of the Tenrikyō Overseas Department in Tenri city, where I was formally introduced. Appointments with other contacts were also made.

The Australian devotees explained that each trip is a ‘return to Jiba’. In Tenrikyō idiom, Jiba is a well-known metaphor for the geographical and virtual centre of the faith, and for returning home to the place of origin. The main reasons I undertook this trip were to witness the celebration of the Foundress’ birthday, an event celebrated on 18 April, and to witness a formal Tenrikyō liturgy or kagura zuiome. As the month of April has two grand services, on the 18th and 26th, the duration of this visit was planned to include both. Additional aims of the trip were to meet key people, collect relevant information, and to visit the 2006 exhibition of Tenrikyō

\footnote{Nakayama Miki was born on 18 April 1798.}
liturgical masks, which is held once every ten years, at the Sankokan Museum in Tenri.

I observed daily services, the Foundress's birthday celebration, and the monthly service. These celebrations provided an opportunity to view the Teodori and to attend the masked kagura zutome service. The events took place in the Main Sanctuary, the grand church of the Tenrikyō Headquarters in Tenri city, which is also the centre of Jiba. This research was conducted in accordance with the ethics protocol outlined above, and my letter of introduction to informants was prepared before the trip. This mentioned the scope of the research, and included the invitation to provide information, suggestions, and opinions on my study and on Tenrikyō. Once permission was obtained from willing participants, I presented them with my prepared questions. I interviewed Tenrikyō members, musicians, members of the public, and overseas visitors. I also made audio and video recordings of concerts given by Tenri children, three gagaku concerts, and an open-air festivity featuring gigaku music. Other data, mainly from information provided by Tenrikyō members, were contributed through personal observation.

I prepared the following questions for Tenri University scholars:

1. What is the meaning and importance of the kagura masks?

2. What inspired the Foundress to commission the masks?

3. How many sets of masks have been used since 1887, how many sets survive, and what is the age of the older preserved masks?

4. Where is the newest set of masks in use kept between services, and where are the older sets preserved?
5. Why is seeing the masks prohibited except for their exhibition once a decade?

6. Do original manuscripts written by the Foundress survive and if so, where are they preserved?

7. Where are the orchestral scores of the commissioned *ou-ta* kept?

A different set of questions was asked of the general public and visiting worshippers:

1. What do you think about the music and dance of the *Mikagura-uta*?

2. Do you sing or play any Tenrikyō secular songs?

3. How often do you visit Tenri, or ‘return to Jiba’?

4. How many family members or friends accompanied you on this trip?

5. Did you see or do you have any prints, drawings, or photographs of the Foundress?

6. Why do you think such memorabilia is no longer available?

All informants were generous with their time and information, but the Tenrikyō Headquarters and the exhibition of *kagura* masks at the Sankokan Museum were off-limits for videorecording. All other forms of recording were also prohibited, including making hand drawings of the exhibited masks.

**Stage 3: Main field research, 20 September–20 December 2007**

Two key locations were identified as optimal sources for my main field research: Tenri city, where I undertook preliminary fieldwork in 2006, and nearby Nagoya. In preparation for the next, three-month period of fieldwork, I applied formally for status as a research student at Tenri University and at Nanzan University. I chose these two research locations due to the availability of primary source information in
Tenri, and the opportunity to view the main body of Tenrikyō dance and music, which is performed only there. The purposes of this trip were to

- witness the 170-year anniversary of the founding of the faith
- observe again the participation of followers in a formal liturgy
- meet key people and collect relevant information

The second location, the Nanzan Institute of Religious Studies at Nanzan University in Nagoya, afforded excellent access to important secondary sources and to eminent scholars of Japanese religions, some of whom are cited in this dissertation: Clark Chilson, Ben Dorman, Thomas Kasulis, Tsuneo Kawakami, Robert Kisala, and Paul Swanson.

This phase of research commenced at Tenri University in Tenri city in Nara prefecture on 21 September 2007. The governing body of the university appointed Professor Kōji Satō as my supervisor for the duration of my fieldwork in Tenri. During this period, I attended daily and monthly Tenrikyō services and visited Tenri educational institutions, where I observed classes. I attended concerts and competitions at various venues in Kyōto, Nara, Ōsaka, Tenri, and Tōkyō, and visited the small town of Sakurai in Nara Prefecture to attend various Tenrikyō cultural events. I conducted formal and informal interviews as part of this program. I presented a questionnaire to several academics of the Tenri Faculty of Religious Studies and, after assessing the local circumstances upon my arrival in Tenri, I added some new points to the questionnaire.
Immediate outcomes of fieldwork

Fieldwork was carried out in accordance with my research plans, and my participant-observation and interviews were supplemented by prepared questions, audio and video recording, informal conversations, and by collecting musical scores. Informants included appointed staff, practising celebrants, Tenrikyō spiritual leaders and their immediate families, musicians, students, teachers, and members of the public attending concerts and liturgical celebrations. Among the appointed staff were teaching staff on the Tenri University Faculty of Religious Studies, members of the Tenri University Faculty of Music, and members of the Tenrikyō Overseas Department. Teachers at the Tenri School for Nurses and Tenrikyō Kindergarten were also involved in my research. I videorecorded their musical activities and concerts with permission, and asked participating musicians and members of the public about their feelings or thoughts on the music performed.

As a bonus, I had some unexpected encounters with people of interest. One such occasion was a formal invitation to the Tenrikyō branch of Kochi Church in Osaka, where I participated in all church routines over several days and made video recordings of service sessions. This old, established branch of the Tenrikyō church in Osaka offered me interviews with two leaders of the Kōchi Church from Osaka and Kyūshū Island, and with the visiting head of the London Mission of Tenrikyō. The latter informant contributed facts on the daily life of a Tenrikyō mission in a large city outside Japan and offered background information on several much-loved Tenrikyō secular songs.

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20 This service was the first one I was allowed to videotape in Japan. Previously, I had been granted permission to videotape during my preliminary visit to TOC in Brisbane.

21 Tenrikyō rotates its overseas roles on a regular basis.
Experienced Japan scholar Levi McLaughlin offers advice to researchers, such as not to call an interview an ‘interview’ but ‘have a talk’, and to suggest that if a conversation is not videorecorded, the researcher might miss or forget essential points of the ‘talk’ (McLaughlin 2010, 10–11). McLaughlin’s 2010 paper contains good advice, but in 2007, all I had to rely on when interviewing was my previously acquired knowledge of Japanese culture and society, and common sense. There was no information available on how this particular NJR functioned in the twenty-first century. I was encouraged to make recordings of interviews or to videotape open musical events such as concerts, competitions, classes, and rehearsals, and was often offered technical support. In other cases, when I asked permission to videorecord, some participants were too shy to appear on screen, so I either audiotaped those conversations or simply jotted down notes on paper. There were some direct refusals to both audio and video recording, but all informants were generous with their time and information.

The sources of information gathered during my main Tenri fieldwork period in 2007 can be classified in four categories:

- my assigned supervisors at Tenri University
- members of the Overseas Department
- informal interviews
- personal observations

I then collated all this information, including that obtained from Tenrikyō adherents, pending future comprehensive analysis.

Following fieldwork in Tenri, my period of research and analysis at Nanzan University in Nagoya was dedicated to
• evaluating information amassed in Tenri
• comparing collected information with published sources available in the faculty's library
• consulting scholars and visiting fellows from the Nanzan Institute of Religious Studies
• collecting new, supplementary materials on other NJRs, in order to place Tenrikyō in context

Materials collected during field research

One limitation of my field research was that it generated no audio or video materials of the liturgy performed at the Headquarters in Tenri, the only place of worship where the service with masks takes place. No use of cameras or other recording devices is permitted in any part of the sanctuary. To counteract this omission, I logged detailed notes in daily field-journal entries. I nonetheless used video recordings whenever permitted, to compare with other acquired information and reliably back up interviews. Over a period of ten weeks, I accumulated more than thirty hours of video recordings, which document interviews, cultural events, classroom teaching, rehearsals, workshops, and open-air parades. A selection of concerts was observed with the intention to study firsthand the types of music performed, the abilities of the performers, the numbers of people attending, and their responses. I asked about the frequency and duration of rehearsals, and how many concerts are given each year.

I visited the Tenrikyō Kindergarten in Tenri with permission obtained through the Overseas Department, which provided me this time with a translator. The purpose of
my visit was to establish whether young children are initiated into the more spiritual aspects of their parents' faith, and what sort of musical and spiritual education they received. The school records show that in 2007 a total of ninety-four children aged from three to six years was enrolled. All children are either orphans or live with their parents, who are Tenrikyō members.

I observed and partially videorecorded, with permission, three gagaku sessions, including individual instrumental practice and ensemble rehearsals, which take place on Saturday mornings. These teaching sessions took place at the Tenri School for Nurses. The school curriculum requires that an entire year of study be dedicated to an artistic subject—painting, calligraphy, or gagaku.

My local advisor, appointed by Tenri University, guided me to places and events relevant to my research, and to specific gagaku teaching sessions and rehearsals for large groups of school-age students. The gagaku section at Tenri University specialises in performance and research of traditional and contemporary music composed for this genre. One of the extracurricular activities initiated by this section is to provide instrumental gagaku instruction outside the university, thus reaching out to the wider community. On one of these occasions, I was invited to visit a group of citizens from the small town of Sakurai where mature participants were coached by two Tenri University gagaku specialists. This group took a year-long training course in three of the gagaku instruments, which ended with a final test and concert. Such examples are becoming increasingly common in a variety of communities throughout Japan. A proliferation of gagaku citizens' groups benefit from this Tenrikyō initiative, which has led to increased interest in this traditional art form.
Scholars Workshop and the 2007 status of the ‘Singable Danced Mikagura-uta’

In October 2007 approximately fifty Tenrikyō scholars from Japan and overseas gathered for a joint workshop organised by Tenri University. The purpose of the meeting was to continue earlier debates on the practicality of achieving a multilingual Mikagura-uta. The October workshop had been held annually since 1997, when the project started under the name ‘Singable Danced Mikagura-uta’ (SDM). I was told that this subject is very close to the heart of many overseas missionaries who consider it expedient to offer overseas adherents a Tenrikyō service in their own language. My request to participate in the workshop as an observer initially received a polite refusal, but I was granted admission soon afterwards.

During this half-day event, speakers from several overseas missions debated the pros and cons of a translated Mikagura-uta. They later performed parts of the Mikagura-uta, singing the lyrics in languages other than the original old Japanese. Individual scholars sung Nakayama’s lyrics translated into English, French, Portuguese, Russian, and Esperanto, and tried to present them as intelligibly and clearly as in the Japanese text. During a final experiment, all five performers sang together in five languages simultaneously. The efforts to perform the Mikagura-uta in languages other than the original Japanese have caused some controversy between Tenrikyō Headquarters and the foreign missionary representatives. Almost a year after this Mikagura-uta workshop, I gained a deeper understanding of its scope and the organisers’ initial reluctance to grant me access. It became clear to me that these Tenrikyō members, who also collated The Otefuri Guide in English, the first comprehensive, accessible, practical guide to the Mikagura-uta movements, published in 1989, did not consider this publication to be the end of their work. Ulterior interviews with members of this team revealed a long-term intention of making the Mikagura-uta better understood.
and thus more accessible to non-Japanese speakers. The group's current objective, an ambitious one indeed, is to adequately translate Nakayama's exact words into several languages, while matching both the hand movements and concurrent musical accents.

Among Tenri scholars and alumni, there is an ongoing desire to refine understanding of the *Mikagura-uta*. Scholars regularly revisit this work, one of Tenrikyō's most significant writings, which forms the basis of its liturgy. Time and again, its lyrics are distilled in search of subtle, hidden meanings. One example can be found in the 2008–9 series of open lectures available on the Tenrikyō website entitled 'Searching for new fragrances in *Mikagura-uta*'. This series of twenty lectures on the subject of hidden meanings in the *Mikagura-uta* is discussed in Chapter 4 below.

**Discussion of issues arising from the research**

Without exception, all Tenrikyō members I encountered, from Australia, Japan, and overseas missions, showed a genuine willingness to help and gladly offered information to assist my research. Overall, I kept in mind that natural biases would inevitably colour some of their answers. Analysis of these results showed that not all the information they proffered was necessarily complete or precise, as some informants were too polite or too shy to admit when they did not have a complete answer. On other occasions, informants would plainly admit they did not have the answer to a certain question. As a general rule, I noticed that the longer the affiliation of the informant or their family with Tenrikyō, the better informed was the answer. However, the cautiousness of such well-informed participants increased proportionally as our talks approached points of critical importance.
Of paramount importance for this thesis was the response of all informants about Tenrikyō's own music. *Honbu*\(^{22}\) members from the faith's Headquarters, academics, music teachers, musicians, members of the public, and students were asked for their opinions about the liturgical music, the children's songs, and the large symphonic *outa*. Their feedback was divided. Some informants appreciated the importance of music but saw it only as a vehicle for the liturgical lyrics; others did not see the liturgical music as music at all, but rather as an inseparable element of the sacred text and dance. Almost ninety per cent of the people I spoke with, across all ranks at Tenri, reacted with surprise at my chosen research subject, and the vast majority of interviewees answered that they did not consider the secular music of Tenrikyō worth researching.

**Relationships with participants**

For the duration of my main fieldwork, Tenri University appointed a lecturer from the Faculty of Religion to act as my research adviser. This appointed scholar facilitated meetings and formal interviews, suggested materials of importance published in Japanese, and occasionally translated important fragments of unpublished works. One of the tasks of this 'master of formal procedures' was to introduce me ceremonially to the higher-ranked scholars at Tenri University, to *Honbu* members of significance, and to members of the Imperial Household Gagaku Orchestra. Additionally, this appointed adviser, himself the leader of the Tenri University Gagaku Society, enabled me to access a considerable number of *gagaku* and *gigaku* rehearsals and concerts over the entire duration of my 2007 research in Tenri city. My initial request to meet highly ranked persons of interest from the

\(^{22}\) Members of the Church Headquarters.
Honbu did not come to fruition, but in the meantime I was encouraged to see a large number of school-band and classical-music concerts, and gagaku and gigaku performances. After several weeks of acclimatising to Tenri politics, and with assistance from leading members of the Overseas Department, I was allowed to visit the kindergarten and to meet with several key figures from the Music Department.

Most of those I contacted and interviewed in Tenri were Tenrikyō members. All verbal information therefore came from individuals who adopted a Tenrikyō mindset when discussing subjects such as faith, education, and the role of music in Tenrikyō. Notable exceptions were members of the Imperial Household Gagaku Orchestra and Mrs Kajimoto, a highly regarded violin teacher at the Tenri Institute of Music (hereafter TIM) and member of the Tenrikyō symphonic orchestra.

The Nagoya research period, carried out at the Institute of Religious Studies of Nanzan University, was utilized to process my preliminary data from the previous months of research. It also provided an opportunity for further library research into the information I had gathered at the heart of Tenrikyō. In particular, I sought out written information on apparently debatable facts or contradictory data. My liaison contributed practical information and useful suggestions, some of which helped clarify the dialectical questions arising from my research in Tenri. As an unexpected bonus, I located a Tenrikyō church near the Institute. The church appeared under-funded, relying for its survival upon its additional income as a hostel for travellers. I visited the church several times during the evening service, yū-zutome, after which I spoke with the reverend and his family. This struggling church shed new light on my questions about such aspects of the faith as its tenacity and endurance, and about the meaning of a ‘joyous life’.
Reflecting on the research

Questions arising from my research trips, or necessitating further visits, arose mainly from the lack of structured information about Tenrikyō's own music: origin, composer(s), year of composition, year of first performance, and so on. There is a conspicuous lack of documentation for Tenrikyō music from the first half of the twentieth century. It has been claimed that many Tenrikyō books, scores, artefacts, and manuscripts were destroyed during and between the World Wars.

As is to be expected in any research undertaking, accumulation, assessment, and classification of information about Tenrikyō's music genres were dynamic processes. Sometimes, new data would be supplied, usually by informed members of Tenri's Overseas Department. One notable event was the 2009 visit to Canberra of two Tenrikyō clerics from Brisbane and Los Angeles, Masafumi Adachi and Marlon Okazaki, the respective principals of TOC and the Los Angeles Mission Centre. The purpose of the visit was to deliver a lecture on the Tenrikyō faith entitled 'The Joyous Lecture' as part of a tour of Australia's largest cities.

At that particular stage in my thesis writing, I had a collection of questions, hesitations, and reservations to which I could find no answers in books. Welcome answers to some of my questions were kindly offered in the days surrounding the Canberra lecture. An update about the international team working on the 'Singable-Danced Mikagura-uta' project was provided by Reverend Okazaki, a co-author of the 1989 Otefuri Guide. We discussed the latest progress of the English and Portuguese translations of the liturgy. The 2009 Australian tour of 'The Joyous Lecture', considered a success by the Overseas Department, was followed by another tour in 2010. The speaker for this event was Louise Sasaki, author of ground-breaking
research on the Tenrikyō Teodori and another co-writer of The Otefuri Guide. Sasaki's work is discussed in Chapter 4 below. Yet the finely attuned information I obtained from her in Canberra offered new inside information on aspects of the kagura zutome masked dances, which are performed only at Jiba, just beyond the view of the attendees. As researcher and author of the first comprehensive book on the Teodori choreography, she was allowed to observe from a position where she could clearly see the masked dances in action.

In hindsight, the support and information received during my orientation visit to Brisbane was offered openly and with a richness of detail that surpassed that of all later research trips. I reflect more fully on possible reasons for this in Chapter 9 below. Most importantly, it was after my fieldwork at the Australian TOC that I decided to pursue research into Tenrikyō's liturgical music and dances in a contemporary setting.

The following chapter presents the literary and audio materials reviewed in pursuit of reliable information about Tenrikyō in the context of the NJRs. A smaller body of materials explaining the gradual formation of Tenrikyō's liturgical music and dances, and its paraliturgical music, is also explored. The literature discussed was consulted at different stages of my research. Some materials were obviously important from the outset and I accordingly consulted these during my first months of research; others only became so during my fieldwork in Japan, where I found useful audio and printed musical materials. This new material revealed more possible links between the liturgical and paraliturgical genres than I had previously envisaged, and all my subsequent research revealed that all Tenrikyō musical genres are indeed related.
Chapter 4

LITERATURE REVIEW

The existing body of literature on Tenrikyō music is limited in size and scope, relying mostly on official publications from Tenrikyō Headquarters in Tenri. A small number of nineteenth-century Tenrikyō manuscripts are housed at Tenrikyō Headquarters, but these are unavailable, to regular devotees and outsiders alike. I was therefore only able to review this material during my fieldwork, from September to December 2007. Literature from outside the Tenrikyō belief system is also severely limited; nonetheless, the works of Koizumi (1980), Sasaki (1980), Ellwood (1982), and Morishita (2001) were my starting point for understanding the faith's danced liturgy. These works also contributed further to my awareness of how Tenrikyō's paraliturgical music has grown from its liturgical roots.

Literature defining and describing Tenrikyō

Robert Ellwood has closely observed Tenrikyō lifestyles. He is one of the few non-members who have supplied an important body of work based on observations from the inside to demonstrate how the Tenrikyō movement manifests itself spiritually and publicly. His research on Tenrikyō, undertaken during his tenure as a lecturer at Tenri University, discusses perceived influences on various Tenrikyō musical styles. His contribution also examines the evolution of contemporary Tenrikyō music (Ellwood 1982). Ellwood's position at Tenri University enabled him to observe both academic and clerical circles in Tenri, the administrative and spiritual location of Jiba. He draws attention to several major sources that, according to him, played an influential role in Tenrikyō's origins: Buddhism, yamabushi, and Tokugawa Shintō.
According to Ellwood, Tenrikyō borrowed extensively from two types of Buddhism. The first of these is Pure Land Buddhism; the second, esoteric Buddhism, as represented in Japan by Shingon, Tendai, and Shugendō (Ellwood 1982, 29). From esoteric Buddhism came the relentless efforts of persistent building that, despite adverse circumstances, accompanied Tenrikyō from its outset until the late twentieth century (Ellwood 1982, 32). Ellwood explains the etymology of the Buddhist word tenri, or ‘heaven’, in order to avoid possible confusion between Tenrikyō and its derivative Tenri, the city created around the Tenrikyō Headquarters (1982, 1, 4).

Ellwood argues that Tenrikyō is permeated by yamabushi ‘mountain ascetic’ elements. He notes that the Ohaya and Yuji temples were situated near modern Tenri, as was ‘a respected farmer, [a] village headman called Ichibei’, a yamabushi specialist in divination and spiritual healing. Ichibei is recorded in Tenrikyō history as the yamabushi priest who conducted the healing session at Nakayama’s house when she fell into a trance and became ‘the Shrine of God’. From yamabushi Tenrikyō derived the conviction that faith healing and directives transmitted under possession were important, as illustrated in the divine messages allegedly spoken by Nakayama under trance.

Ellwood identifies Shintō as the source from which Tenrikyō derived its engagement with ‘the problems and joys of this life’. Tenrikyō adopted and reflected this notion throughout its existence as the way of life.

Ellwood stresses that dance is the central act of Tenrikyō worship,contending that Tenrikyō communicates its faith through poetry and dance rather than through the prophetic word. This essential point of difference distances Tenrikyō from the
monotheistic Abrahamic faiths (Ellwood 1982, 115). Ellwood’s insights on dance in Tenrikyō provide significant corroboration for my argument that dance and its musical expression form an intrinsic part of Tenrikyō’s core. In his opinion, dance is the central act of Tenrikyō worship:

Dance characteristically represents a structure which breaks ordinary structure. ... Dance interprets through symbolic means the relationships of anti-structure. ... The steps and gestures of a dance are clearly cultural and symbolic. (Ellwood 1982, 114)

He highlights the main attribute of Tenrikyō that distinguishes it from all other Japanese religions as its ‘esoteric, profoundly perplexing and at times arcane character’, although he notes that Tenrikyō shares ‘with the Japanese religion system its bizarre syncretism’ (Ellwood 1982, 114).

The vast body of work left by the prolific ethnomusicologist William Malm, an expert in Japanese music and art, provides accurate contextualisation of Tenrikyō. In discussing Shintō music, Malm profiles Tenrikyō as ‘a modern, neo-Shintō sect’ , which uses ‘a kind of kagura’ as its service, which is accompanied by a variety of instruments (Malm 2000, 65). Malm points out that gagaku became important in many Tenrikyō rites, an observation that underpins one of the arguments of this thesis; namely, that gagaku is used by Tenrikyō as a vehicle for promulgation. Malm’s affirmations therefore substantiate my argument. The development of gagaku in Tenrikyō forms a significant debate, considered in Chapter 6 below.

In the space of a few paragraphs, Malm brings together three crucial characteristics that distinguish Tenrikyō from contemporaneous NJRs. First, he describes the music that developed alongside the neo-Shintō sects, Tenrikyō being one of them, as an ‘eclectic mixture of music’. Secondly, he mentions the addition of gagaku, the ancient court music that existed inside Kurozumikyō in pre-Meiji times. In the case
of Tenrikyō, the adoption of *gagaku* became obligatory, a stipulation of the Meiji Decree of Separation from 1882.\(^{23}\) Thirdly, Malm identifies the classical Shintō and Buddhist traditions as the true sources of specific types of music used by the neo-Shintō sects:

> [While] new religions since World War II offer interesting studies in syncretism and spiritual activity, musically one must look at classic Shintō and Buddhist traditions for the significant religious musical heritage. (Malm 2000, 65)

Finally, Malm comments on Tenrikyō's dance movements, comparing some of them to the Buddhist *mudrā* pose.\(^{24}\) This is consistent with the hypothesis of a substantial Buddhist influence upon Nakayama's creations (see Ellwood 1982). However, it must be pointed out that, while *mudrās* in temple dance genres, such as the Indian Bharata Natyam, are part of a full body temple dance, Tenrikyō *Teodori* are hand dances that entail only limited foot movements (Hall 23 September 2009, pers. comm.).

Like Malm, the American researcher **Marius Jansen** describes Tenrikyō as a cult with shamanistic features that he also discerns in other NJRs. In Jansen's view, these religions have common areas of development. He comments:

> New religions are not an exclusively post-war phenomenon. Three important cults, Tenrikyō, Kurozumikyō and Konkōkyō, developed in late Tokugawa decades, each the product of the founder's revelations after experiencing a severe illness. They developed in prosperous agricultural areas of central and western Japan. (Jansen 2002, 712)

Undoubtedly, agricultural themes are fundamental within Tenrikyō. These themes permeate the *Teodori* text along with scenes of simple farming life, which are all used as symbols for the growth and perpetuation of the faith. A comprehensive analysis of their relationship to the *Teodori* text is provided in Chapter 5 below.

\(^{23}\) See page 18 above. The new religions that accepted designation as a 'Shintō sect' came under the supervision of 'The Bureau of Religions', which was in charge of this transition and supervised the inclusion of Shintō elements into their liturgy (Kasulis 2004, 135–6).

\(^{24}\) *Mudrā*, meaning hand gestures with religious significance.
Jansen comments on the common threat to which Tenrikyō, Kurozumikyō, and Konkōkyō were exposed in their first century of existence:

Under state pressure they tended to accept Shintō mythology and formulations and gradually came to resemble Shintō sects, though their autonomy brought official displeasure and, in several cases, proscription. (Jansen 2002, 712)

As explained in Chapter 2 above, official displeasure, suspicion, and proscription have followed Tenrikyō for over a century, with irrevocable consequences for its liturgical and paraliturgical musics.

Reference publications, definitions

Encyclopaedias on world religions describe Tenrikyō variously as a new religion (Lewis 1938, repr. 1998; Eliade 1987), as a sect, and as a cult (Merriam-Webster 1998). This underscores the wide variety of beliefs, understandings, and misconceptions surrounding the faith. The three encyclopaedia entries I discuss here exemplify these various definitions, providing a blend of commonly accepted facts with speculation about the number of followers, the position of Tenrikyō among the NJRs, and its degree of influence in Japan. The Encyclopedia of Cults, Sects, and New Religions allocates one column to Tenrikyō (Lewis 1938, 478). This vast encyclopaedia, first published in 1938, presents Tenrikyō as one of the largest NJRs with a claimed membership of more than two million worshippers. It refers to several names and terms popularly used in Tenrikyō at the time of publication but absent from later writings. One example is the term sazuke, ‘miraculous recovery’, which carries the connotation ‘gift of healing’. Different forms of sazuke—the healing of breath, the granting of safe birth, the healing with the fan, and the sazuke of a good harvest—are mentioned as well. Contemporary Tenrikyō literature employs the term sazuke generally, with no mention of its more specific meanings and no emphasis on
its past shamanistic connotations. Lewis’s information holds great historical value and expands on the meaning of Tenrikyō as a healing faith.

The *Encyclopaedia of World Religions* describes Tenrikyō as a cult and, somewhat inaccurately, as a sect, as in this extract from the Merriam-Webster edition:

Tenri kyo [sic]: a Japanese messianic healing cult, the largest and most successful of the modern Shintō sects in Japan. (Donniger 1998, 1084)

By 1998, Tenrikyō had been a non-Shintō sect for over fifty years. Donniger’s description does, however, reference Tenrikyō's friction with local authorities, which spanned more than 100 years, and its various changes of official religious affiliation. Elsewhere, Merriam-Webster defines a religious cult as ‘a system of religious beliefs and rituals’ and its adherents as ‘usually a small group of people’ regarded as ‘unorthodox’. The term ‘religious sect’, as defined in the same edition, describes a ‘dissenting religious group formed as the result of schism’, which may be regarded as ‘extreme or heretical’. In reality, neither of these sect or cult labels applies fairly to Tenrikyō, and Donniger's description of the faith as the 'largest and most successful' new religion does not examine how this success was achieved. None of the brief definitions of Tenrikyō encountered in this sample of religious encyclopaedias is complete, entirely correct, or sufficient. The multi-faceted and multi-dimensional profile of Tenrikyō, or of any religion for that matter, cannot be captured in a single paragraph or short chapter. Tenrikyō’s attributes necessarily reveal themselves only through in-depth research.

**General literature on New Japanese Religions**

A fertile range of international literary sources can be found on the subject of the NJRs. The majority of the authors who have observed the NJRs and published their
research are of non-Japanese origin. There are two apparent reasons for this: the circumspect attitude of the Japanese at large towards new religions, and that the existing writings on the subject by Japanese authors are concerned only with individual religions and come from leaders of the movements in question.

Charles Rowe's dissertation on music in Ōmoto, one of the oldest extant NJRs, founded in 1892, was submitted following his two-year residency at the religion's headquarters (Rowe 1997). Ōmoto-kyō is also one of the very few NJRs that embrace their own body of vocal and instrumental music, which was partially generated by the foundress of the religion. Rowe's work represents an important secondary source for this dissertation, not least because of the questions he asks, namely what is a liturgy and how does a new religion acquire its liturgy? Rowe posed other highly pertinent questions that have the potential to correlate the original liturgical and secular musics of such new religions. For example, in what ways does the music of new religions express and reinforce 'conflicting concerns with tradition and modernity' (Rowe 1997, 2)?

As in Ōmoto, music did not initially play a part in the founding of Tenrikyō. In the second half of the twentieth century, however, the popularity of Tenrikyō's music led to its use as a tool for propagation of the faith and as a means of inspiring new generations of followers. In resonance with Rowe's main question, this thesis asks how liturgical elements have been combined to shape Tenrikyō's distinctiveness.

David Hughes elucidates the meaning of the term furusato, and examines its symbolism for the Japanese individual. Furusato is symbolic for one's home town, old village, home country, and/or native place as an ongoing source of identity,
nostalgia and solace (Hughes 2008, 1). As Hughes points out, *furusato* is a perfect fit for all of the synonyms of ‘home-sickness’, which evoke ‘nostalgia for the place of origin [or] birth’ and a ‘sense of belonging’. *Furusato* comes to mind as the basis for *Jiba* propagation songs encountered in Tenrikyō, because their lyrics connect with the cluster of sentiments and emotions embedded in the hearts of Tenrikyō’s faithful. The *Jiba*’s representation as a central yet unseeable icon was highlighted in Chapter 3 above, and Tenrikyō songs evoke homesickness and a desire to return to it. One does not ‘go’ to *Jiba*, but rather one ‘returns’ there.

This subtle aspect, where the text prevails over the music, is met in the ‘returning to *Jiba*’ songs. *Jiba* is the centre, the core of Tenrikyō and its beginning, and the place of the ever-living Foundress. *Jiba* is ‘home’. One returns to *Jiba*, even if this return is a visit for the first time. These songs create nostalgia, a sense of belonging, and a sense of being displaced if one does not visit *Jiba*, the ‘home’ in Tenri. Composers featured in Tenrikyō’s anthology of contemporary songs know how to subtly engage with modern-day feelings of alienation by creating a parallel between the native places of followers and their families, and their longing for *Jiba* at the heart of Tenrikyō.

Two older writings, relevant to this research nonetheless, come from Reverend Henry van Straelen. Almost thirty years before Ellwood, van Straelen was the first foreign scholar to document Tenrikyō extensively after a prolonged period of teaching and research at Tenri University, and later, at Nanzan University in Nagoya. In ‘The Religion of Divine Wisdom: Japan’s Most Powerful Religious Movement’ (1954), he elaborates on the profound influence that the Buddhist sect Jōdo had on Nakayama in her younger years. His view is that Buddhist significations are reflected
in the canons of Tenrikyō (van Straelen 1954, 19). For van Straelen, it is quite obvious that Buddhist beliefs, and not Christianity as others suggest (e.g. Clarke 1999), are really at the core of Tenrikyō’s teachings. He states that the ritual prayers used in the liturgy at the beginning of Tenrikyō service (1954, 18) are directly molded by the practice of *nembutsu* recitation in the prayer’s formula, ‘*Namu Amida Butsu*’.  

Van Straelen adds that the prologue of the *Mikagura-uta*, comprising Nakayama’s lyrics set to music, is a synthesis of the *Namu Amida Butsu* words to *Namu Tenri-Ō-no-Mikoto*.  

> [W]hen we later come across Buddhist vestiges in her gospel we have not to go very far to reach their source. (van Straelen 1954, 16)  

Van Straelen also remarks that the Buddhist influence on the liturgy is of great significance for understanding the musical intention, the dance tempo, and the hand gestures that are part of the whole. His opinion therefore converges with that of Malm in regard to the ‘neo-Shintō sect’ heritage of Tenrikyō music (Malm 2000, 65). Van Straelen criticises the unreliability of Nakayama’s Japanese biographers who he says do not appear willing to reveal the connections between the Jōdo teachings and Nakayama’s ‘personal revelations’.  

The quintessence of the Tenrikyō *kagura*, the *kagura zuome*, is performed only at *Jiba*. During the ritual, masked dances are performed, practically out of view. Van Straelen describes the masks and gives some details about their materials, colours, and symbolism. He mentions the names of the accompanying musical instruments, with slightly different spellings from those used today. He remarks that, for the period since Nakayama ordered the making of masks—in the seventieth year of the

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25 *Nembutsu* is the Buddhist practice of repeated recitation of the *Namu Amida Butsu* incantation, derived from Sanskrit.  

26 *Namu Tenri-Ō-no-Mikoto*, meaning ‘Save us, thou Tenri [god, lord, deity]’.  

27 *Jōdo*, which emerged in the twelfth century and is still alive today, is one of the schools of Pure Land Buddhism in Japan (*Kodansha Encyclopedia of Japan*, 486).
Meiji era—he could not find anything recorded in the sacred writings about the number or appearance of the masks (van Straelen 1954, 94). The secrecy surrounding certain parts of the Tenrikyō sect seems to have irritated van Straelen. More than fifty years after van Straelen’s visits to Tenri, my own experiences while searching for similar materials mirror his. It appears that the same research obstacles encountered during my own fieldwork were present in the 1950s. Since the sacred kagura masks are preserved at an undisclosed location in Tenri, my efforts to discover written or photographic information about them met with little success. Therefore, van Straelen’s mask and costume details, scant as they are, remain a significant contribution to the literature on kagura zutome.

Some of the photographs included in the book that van Straelen co-wrote with Clark Offener (1963) record the use of Shintō attire and symbols in the Tenrikyō service. For example, one can see the Shintō decoration known as shide in some of the photographs at the end of the publication. The shide that can be seen around Tenrikyō Headquarters were not originally part of Tenrikyō’s paraphernalia, but were introduced in the 1890s, after the death of Nakayama. The photographs reveal that Shintō was still an integral part of the Tenrikyō liturgy during the time of van Straelen’s research, as were the Shintō-influenced costumes worn by the prelates in his photographs. After Tenrikyō’s separation from Shintō in 1972, these symbols ceased to be used as temple paraphernalia.

At one point, van Straelen mentions that a portrait exists of Miki Nakayama bent over her sewing work (van Straelen 1954, 34). Van Straelen had seen that portrait ‘many times at the Sankokan Museum’ in Tenri. His description is noteworthy for

28 Shide, meaning the hanging decoration used in Shintō rituals. It is made of zigzag-shaped white paper ribbon made from unprocessed hemp fiber.
several reasons. First, the impression of ‘tenderness’ that this portrait had on him; secondly, that, judging by van Straelen’s words, depictions of the Foundress were commonly seen on public display during his time in Tenri. This practice has been discontinued: the Foundress’s likeness is no longer displayed around Tenri, whether at Tenrikyō Headquarters, at any other public place, museum or commemorative house, or in any publication. Van Straelen’s research therefore throws into relief the current absence of any visual imagery of Nakayama. One older inhabitant of Tenri told me that at the local market, a mere ten years ago, one could still buy pencils with a small kaleidoscopic image of Nakayama at one end (interview with the public, April 2007). Without doubt, such heirlooms are still venerably preserved in the private collections of many Tenrikyō followers. One can only marvel at the absence of any public display of Miki Nakayama’s image and speculate that the fear of abuse, irreverence, or disrespect towards the much-loved Foundress has resulted in the disappearance of these ‘mementos’.

In 1963, van Straelen updated his opinions on Japanese religions and Tenrikyō in particular, and published with Offener a book entitled Modern Japanese Religions (Offener and van Straelen 1963). Their approach is descriptive rather than analytical. The third chapter of Offener and van Straelen’s study of NJRs, which they call ‘modern’ Japanese religions, is dedicated to Tenrikyō, or ‘the religion of divine wisdom’ (1963, 43–59). This section of the book follows the historical development of Tenrikyō from its foundation but makes no critical conclusions. Nevertheless, the divine revelations comprised in the Ofudesaki are described as ‘showing little logical development or relationship between its 1711 verses’ (Offener and van Straelen 1963, 58). Nonetheless, they draw an interesting parallel with the Japanese religion Ōmoto (1963, 65). The authors describe Ōmoto’s foundress, Naō, as ‘lacking in education
and illiterate’. Like Tenrikyō, Ōmoto originated with its foundress writing under God’s command and, despite being illiterate, she produced the religion's scriptures in hiragana, a simple Japanese syllabic alphabet. Naō named these scriptures Ofudesaki,\(^{29}\) which is not to be confused with the Ofudesaki of Tenrikyō.

Peter Clarke suggests Jesuit Christians and Hidden Christians as the most likely influences on the adoption of monotheistic beliefs by many NJRs (Clarke 2006, 304). If this be true, Nakayama must have had some experience of Christianity long before she received her divine message in 1838. But how powerful could the influence of Christianity be, given Miki Nakayama's upbringing in a Buddhist family? One can presume that Nakayama's earlier devotion and affiliation to Buddhism from childhood and into her early marriage influenced the tenor of her Ofudesaki and partly inspired its creation. According to Clarke, Nakayama's Ofudesaki provides ‘a new version of human creation’ (Clarke 2006, 303) and quotes Yamashita to support his argument:

[Tenrikyō] is not a new concept, it does not provide a fundamentally different belief system but it presents a new interpretation of Japanese cosmology and an authentic version of the same. (Yamashita 1998, 132)

[Nakayama's] theory provides an original hypothesis that opposes the established concept of karma as a justification for unequal treatment of people. (Yamashita 1998, 132)

In a startling coincidence, Miki Nakayama generated her ‘human creation story’ at the same time that Charles Darwin presented his theory of evolution.\(^{30}\) Darwin's theory of natural selection originated in 1838, the same year that Nakayama established Tenrikyō. When the names of the deities are removed from Nakayama's story of creation, intriguing similarities between Darwin's explanation of human evolution and Nakayama's become apparent.

\(^{29}\) Ofudesaki, meaning the tip of the writing brush.

\(^{30}\) Charles Darwin's *On the Origin of Species* was published in 1859.
Tsuyoshi Nakano provides a clear account of the position Tenrikyō had as a healing faith and as a Shintō sect in Japan's political arena. He contributes an article to his edited volume Religion in Japanese Culture (1996), a continuation of Japanese Religions: A Survey (1986). The new volume provides updates on changes that have occurred in the decade since the earlier publication. Nakano conveys aspects of the religious situation in Japan in 1996 and presents some pertinent information on Tenrikyō. He elucidates Tenrikyō's abrupt transition from an evangelistic healing faith in a rural community to a belief system for living in uncertain times characterised by accelerated growth. He establishes that Tenrikyō was pressured to create, then project, its distinct identity in the new Japan as the nation strived to open up to the Western world. Furthermore, the movement had the resolve to maintain its own footing amid the financial and human costs of the World Wars. Finally, it had to create a vision that would reflect its status as a truly independent religion and enable it to project itself during the postwar period (Nakano 1996, 115–36).

The edited volume examines the main Japanese religious movements—Shintō, Buddhism, and Christianity—as well as folk religions and the new religions, each of which is examined in a separate chapter. Instead of individually supplying objective information, each chapter has a cross-referenced summary linked to other chapters. The data accumulates like a mosaic, rendering 100 years of Japanese religious affairs comprehensible to the reader.

Nakano divides the post-Meiji Japanese religions into three main types according to their political positioning. The first is the type that embraces 'compromise and adaptation' within the emperor-system ideology. The second type is 'nationalistic Shintō radicalism', its chief example being the Ōmoto religion. The third type of
engagement is that of ‘resistance’. Representative of this last tendency are the precursors to the Sōka Gakkai and Honmichi sects; Honmichi, incidentally, sprang from Tenrikyō. Following this classification, Nakano places Tenrikyō in the first category, documenting its long history of ‘compromise and adaptation’. This attitude was an unbearable approach for Nakayama, who during her life refused to bow to the imperial ideology. After her death in 1887 Tenrikyō adopted an attitude of compromise in exchange for an illusion of independence and of freedom to propagate its teachings. ‘Adaptation’ is manifested in the imposed changes to the scripture in 1891, the dances in 1897, and the musical instruments in 1891. The most blatant adaptation was the introduction of gagaku around services, beginning from 1882 in some of the Shintō sects, and from 1887 in Tenrikyō. Nakano further explains that control over the religions was firmly enshrined in the law, such as under the Security Police Act of 1900, the criminal offence of lèse-majesté, and the Peace Preservation Act of 1925. This was followed by the Religious Organisations Act legislated in 1939, ostensibly to ‘protect and supervise’ religious organisations. In addition, the Meiji constitution, effective until 1945, mandated the Emperor—as the head of the Empire and as head of state—with the power to grant religious freedom, albeit with stipulations, as Nakano quotes:

Japanese subjects shall, within limits not prejudicial to peace and order, and not antagonistic to their duties as subjects, enjoy freedom of religious belief. (Nakano 1996, 114)

Ken Arai explains the characteristics of Japanese folk religions in his chapter ‘New Religions’ in Religion in Japanese Culture (1996). He maintains that the identified elements are recognisable not only in Tenrikyō but also in other folk beliefs and folk religions pre-dating Tenrikyō. These elements include age-group associations, a familiar feature in Tenrikyō. The age-group associations can be identified through
their community-oriented ethos and through their activities, which include music. Music is in fact interwoven with most of their activities. They have a known hymn, they do voluntary work or *hinokishin* while singing songs especially written to accompany this, and they have honorific songs for the Foundress that they sing for commemorative events. Expanding upon the idea of belief syncretism, Arai comments that folk religions or folk beliefs sometimes generate a new religion. One can conclude that such was the case for Tenrikyō. Arai spells out the circumstances:

Christianity in Japan can also be considered a new religious movement but it was not as influential as new religions emerging in [the] modern period. Shintō and Buddhism existed in syncretism for many years. However, small distinctions are perceivable between the two religions and folk religions. Shintō is part of the local community. (Arai 1996, 99)

The origins of community associations can be traced back to rural life in Tokugawa Japan and earlier (Ackroyd 1981, 365). The strength of small social nuclei, such as a family, hamlet, village, or small town, was sought in unity of views, consensus in decision-making, acceptance of a leadership, and commonality of purpose with the intention of benefiting and protecting community members. It is unlikely that these were designated as 'associations' during the seventeenth and eighteenth centuries, but the structure of such groups resembled that of present-day rural associations. The formation of such associations within Tenrikyō is therefore a natural extension of a common Japanese social practice.

Folk religions created the community age-group associations, such as the boys' and girls', women's, and young men's associations. For example, *kodomo gumi*, the children's association for five- to seven-year-olds, prepares and celebrates festivals, whereas the *wakamono gumi* and *musume gumi* for fifteen-year-old boys and girls undertake cleaning tasks, food preparation, and perform in dance groups. Churo,

Against this background it will be readily apparent that it was the kō or voluntary religious association that became the seed from which the new religious movements grew. (Arai 1996, 100)

Arai’s article reinforces the importance of age-group associations, which have a well-established position in the Tenrikyō hierarchy. One important function of these groups is to maintain their own musical traditions. He reiterates that not only Tenrikyō but also all new religions endured hardship for extended periods during and between the World Wars. All religious organisations had to apply for legal recognition as approved religions. After forty years of petitioning, Tenrikyō was granted this status and was thus able to express its liturgy in the original form intended by the Foundress (Arai 1996, 107). Two important points arise here, both of which are typical of the NJRs. First, the practice of forming group associations, which originated in folk religions, is the backbone of the Tenrikyō movement. Secondly, Tenrikyō had to struggle for many years to gain recognition. This struggle strengthened Tenrikyō’s determination to survive, and may have been assisted by its resolve to keep its artistic tradition intact.

George Wilson’s 1983 article is primarily an analysis of the political situation in Japan around 1868, the year in which imperial rule was reinstated with the Meiji Emperor Mutsuhito’s coronation, following the death of his father, Emperor Kōmei, in 1867. A welcome addition to this research is information about the tumultuous and troubled times preceding the Restoration, which places the new religions and Tenrikyō in context. The cumulative effect of a deteriorating political situation, lack of political leadership, and the growth of a national consciousness eventually led to the fall of the Tokugawa shogunate, opening the way for the restoration of imperial
leadership. This did not happen smoothly, though, and along the way many ‘dramas’, as Wilson calls them, occurred. He identifies four different groups as ‘the protagonists of several dramas on the eve of Meiji’, one of these being the new religions or, as Wilson writes, ‘the followers of popular millennial and other “religious” movements’. Wilson points out that one speaks of the Meiji ‘Restoration’ as if it was a single, discrete event; however, ‘[m]any restorations occurred, not just one, despite the fact that we routinely speak of “The Restoration” as if it were a uniform process’ (Wilson 1983, 411).

As a fervent analyst and admirer of the ee ja nai ka comical form of popular expression, Wilson (1992) raises the possibility that Nakayama must have seen these processions spreading like wildfire all over Japan as a form of satirical protest against the decaying Tokugawa system. This information substantiates my assertion that the music and dances allegedly composed by Nakayama for Tenrikyō have been strongly influenced by folkloric motifs. The brief period in which ee ja nai ka emerged and waned (1867–68) coincides with the period in which Nakayama created the Mikagura-uta (1866 to 1871), a detail that supports my proposition of this influence in her work. As a conclusion, Wilson explains how Japanese folk music influenced the make-up of the Mikagura-uta, and relates ee ja nai ka to the Tenrikyō Teodori. He maps the historical events at the end of Tokugawa period and during the early years of the Meiji imperial era as elements that led to changes in the liturgy and the way its music was performed.

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31 A complex of carnivalesque religious celebrations and communal activities that occurred in many parts of Japan from June 1867 to May 1868, at the end of the Edo period and at the start of the Meiji restoration.
In *Prophets of Peace: Pacifism and Cultural Identity in Japan's new Religions*, Robert Kisala singles out Tenrikyō and Konkōkyō as examples of pacifistic movements. Emerging at the same time as State Shintō, Tenrikyō and Konkōkyō were ‘arguably more effective at preserving cultural identity in the face of massive importation of foreign cultural items in the modern period’, even though they were, like other Shintō sects, the focus of oppression from authorities and critical commentary from the press (Kisala 1999, 184).

Thora Chinnery supplies details unavailable elsewhere on the life of Tenrikyō followers in their own village from an outsider's point of view. ‘A First-hand Observation of the Tenrikyō Church’ is the subtitle of her editorial in *Publications in Anthropology* (1971, 1–62), which was drawn from her dissertation, ‘Religious Conflict and Compromise in a Japanese Village’. Chinnery's research is based on her observations and informal interviews gathered during her residence in Tenri city and Sakōdo village for a period of almost two years. Her results substantiate the ambivalent attitude the Japanese public has shown towards Tenrikyō in the past and present, and elucidates contemporary suspicions connected with New Religions in Japan.

In her case study, Chinnery follows the tribulations of the Tenrikyō division church in Sakōdo from its founding in 1888 until 1971. Like Arai, she explains the internal ‘ko’ system in Tenrikyō's hierarchy, a root-and-branch-like structure that gives some of the peripheral churches a certain degree of autonomy from the Headquarters. She mentions that the Women's Association of Sakōdo village contributed financially to Tenri Headquarters, elucidating one of the Tenrikyō system's sources of income. More importantly, she explains why the Buddhist representatives became more
aggressive after Nakayama became known in Yamato for her healing capacity. As an illustration, she cites the example of the Buddhist temple in Sakōdo village. This almost deserted temple was revived through the return of many Buddhist worshippers, possibly in tacit protest against the emergence of the small community of Tenrikyō faithful who represented only ten per cent of the community. Chinnery concludes that Tenrikyō has survived in both smaller and larger communities in Japan through perseverance and compromise. In the particular case of Sakōdo, both Tenrikyō and non-Tenrikyō residents reached an agreement to respect each other's religious freedom. According to Chinnery, at the core of this relatively successful *modus vivendi* is the spirit of communal survival and community consciousness, which is greatly important to the Japanese and overcomes any conflict. Chinnery is one of the few researchers to gather information on Tenrikyō in the field and then objectively analyse such data, having no religious connections to Tenrikyō.

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Western scholars such as Ellwood, Malm, Hughes, Clarke, Offener, and van Straelen identify the eclectic set of influences that permeate Tenrikyō. Ellwood's input shows how the movement manifests itself spiritually and publicly. It is noteworthy that van Straelen and Ellwood spent a considerably longer time in Tenri than any of the other above-mentioned researchers. Nakano's work shows the impact upon Tenrikyō of the Meiji constitution's enshrined control over religions until 1945, which purportedly served to 'protect and supervise' religious organisations. My research therefore takes into account such historical and political impositions and their attendant adaptations as contributing factors in the musical and artistic transformations that occurred within Tenrikyō throughout the twentieth century. Finally, Arai's chapter reinforces
the importance of age-group associations, which are a feature and strength of Tenrikyō, and details how these groups strive to maintain their own musical traditions. As an outside researcher, Chinnery focused on the day-to-day affairs of a small community of Tenrikyō followers. Her work may help others to understand Tenrikyō's internal workings, just as it helped to reinforce my own suggestion that internal organisational considerations have played a pivotal role in changing the characteristics of the music commissioned by Tenrikyō over the decades. Her article offers a unique opportunity to glance inside a small community of Tenrikyō followers and see their solutions for maintaining concord with Buddhist and other non-Tenrikyō co-villagers.

**Literature on the Tenrikyō liturgy**

Authorised publishers of Tenrikyō material eloquently describe the significance and esoteric connotations of their faith's liturgy. Yet none of these writings extends to interpretative or analytical consideration of the music and its associated dances. One has to conclude, unfortunately, that extensive literature on the musical aspects of Nakayama's liturgy is rare. The exception is provided by Fumio Koizumi, a non-Tenrikyō musicologist and ethnomusicologist, who in one of his articles (1980, 64–8), discussed the scalic, modal, dynamic, and tempo elements that were most likely employed in the original Tenrikyō liturgy. His model applies to traditional Japanese scales and includes the music created by Nakayama. He thus provides the first analytical mapping of the Mikagura-uta. Koizumi gives an anecdotal explanation of the circumstances that aroused his sudden curiosity in Tenrikyō's liturgical music. One of his students in Tōkyō, a Tenrikyō member named Yumiko Isobe, invited him to Tenri to observe a service and comment on the music. In the year prior to
Koizumi's visit to Jiba, Yumiko had completed her graduation thesis at the Tenri University Faculty of Religious Studies, 'A Musical Study of Otsutome' (1979), which covered the music of the Tenrikyō service.\footnote{Isobe's 1979 Bachelor's thesis was never published and is only available as a typescript, to date not translated from Japanese. The following information comes from one of my study sessions at the Department of Religions of Tenri University. After reading Isobe's paper, one of the Tenri scholars concluded that her work is a mere extension of Koizumi's findings and that she endeavours to establish a correlation between the function of the Tenrikyō service, the musical characteristics of the service, and the 'minorization' of the Mikagura-uta songs and dances. He added that Isobe's thesis ends on an optimistic note, its fifth chapter proffering the 'possibility of world-wide propagation of the music of Otsutome' (Satō November 2007, pers. comm.).}

Unlike its Western counterpart, Japanese music research lacked an ethnomusicological branch until the second half of the twentieth century. This situation changed significantly in the postwar era because of the efforts of a handful of Japanese ethnomusicologists. Koizumi was among the most important in this field, leaving a prodigious number of publications. Koizumi's entire work extended to establishing the parameters of Japanese folk music from the sixteenth century to the *enka* of the twentieth century, and identifying new folk songs that bore a Western influence.

Koizumi started to address Tenrikyō with his impressions of the *kagura zutome* service on 26 December 1979. He subsequently transcribed musical examples from the *Mikagura-uta* and analysed recordings from different years of the same musical examples. He posed the question as to which mode was at the base of the *Mikagura-uta*, which is still a matter of some debate. He concluded that Nakayama's liturgical music is based on the interchange of *ritsu* and *ryo* scales. His research findings were published in the journal *Mukku Tenri* in an article commissioned by the TIM. This article gives rise to several questions. Why, for example, did the Institute's initiative to analyse Nakayama's music come 140 years after the founding of Tenrikyō?
Koizumi's impressive academic background probably played an important role in his being commissioned to write this article, because his fame would attract positive exposure. Still, why did TIM take so long to have this music assessed from an independent scholarly perspective rather than by one of its own skilled musicians? Tenrikyō musicians, like other followers, consider the Mikagura-uta to be an intangible icon; an outsider would therefore be better placed to offer an objective analysis. Here, the Tenrikyō Paradox again positions the faith's music in a web of contradictions, between the polarities of anonymity and publicity, and of secrecy and exposure. Nevertheless, Koizumi's conclusions capture the essence and dynamic power of the Mikagura-uta. His deductions invite further research into the value of kagura as a Japanese art form which, according to Alaszewska, remains an unprotected national treasure (Alaszewska 14 April 2010).

That leaves Koizumi's work (1980) as the sole published analysis known to me that makes use of musicological and ethnographic tools to understand the music of Tenrikyō. Koizumi's analytical work on the Tenrikyō Mikagura-uta is the only one of importance I have located. On a more positive note, the mapping of the liturgical music by Koizumi is of fundamental importance for Tenrikyō. These few pages of musical analysis and comparative musicology provide an overview of Nakayama's musical creations from a non-Tenrikyō perspective. By the same token, the kagura and Teodori music provide good comparative materials for current and future music researchers.
General literature: Tenrikyō Headquarters

Produced for prospective followers of the Tenrikyō faith, published information on Tenrikyō's origins and history—along with music books, videotapes, films, audiotapes, and compact discs—are available from bookshops in the centre of Tenri. These bookshops tend to specialise in audio material comprising children's songs, association songs, musical scores of short choral works, and photographic books about Tenri. Supplies of these materials are often depleted, and further diminished after important annual celebrations that fill Tenri city with tens of thousands of first-time visitors and pilgrims returning to Jiba. A large part of this printed or audio material is most easily obtained from the bookstore adjacent to the Overseas Department building. This outlet is accessible to the general public and offers a greater variety of Tenrikyō reprinted publications than the mainstream Tenri bookstores. Some of these publications are printed in languages of the countries where missionary activities are undertaken. Besides English-language publications, books in French, Korean, Portuguese, and Spanish are available. New publications are sporadic and the flow of reprints is intermittent. Most editions are improved versions of works published decades earlier. Publications produced during the World Wars are absent because many were destroyed in the postwar period; other early-twentieth-century publications are now only available in revised forms with short explanatory notes announcing 'small changes' and 'improvements in translation'.

Literature

I classified the official Tenrikyō literature that was available, according to which musical genre it references. Three musical genres are evident in the faith's daily life: liturgical, gagaku, and paraliturgical music.
Because very little oral or written information exists on the instrumentation Nakayama preferred for her service, scholars continue to search even today for new evidence. Sometimes, significant shreds of new information undergo detailed scrutiny and give way to surprising speculations. For example, I encountered such scrutiny whilst reading the comments of a discussion-group and lecture series sponsored by the Oyasato Institute for the Study of Religion. The lecture series ‘Savoring the realm of the Mikagura-uta 2008–2009’ is now posted on the official Tenrikyō website. In the second lecture, Yoshinori Sawai (2008) explores the first section of the Mikagura-uta, the Dai-issetsu, based on the lyrics ‘Sweeping away evils, please save us, Tenri-Ō-no-Mikoto’. Sawai recalls the so-called ‘Oyamato Shrine incident’ of 1864. Allegedly, during this incident, devotees stopped at Oyamato Shrine on their way home after participating in a Tenrikyō service. In their spiritual exhilaration, they loudly played two percussion instruments, ‘probably taiko drums and hand gongs’; members of the shrine summoned the police because of the loud noise. After reevaluating the Oyamato Shrine incident, Sawai surmised that the loud instruments in question were used in Nakayama’s service at the time, although Tenrikyō specialists until recently did not consider the taiko and the hand gongs to be among the instruments the Foundress chose for services (Sawai 2008, 2). After reassessing the text of the incident mentioned in the Tenrikyō publication, The Life of Oyasama (TCH 2006, 36–37), Sawai had second thoughts on the assumed instrumentation of Nakayama’s liturgy. He deduced that Nakayama had tried different variations of the Mikagura-uta configuration. The second issue presented in Sawai’s lecture concerns an element from the first part of the service, a certain hand gesture symbolising ‘calling’ or ‘beckoning’. He identifies the hand movements of
kagura and the Mikagura-uta as ‘amorphous’. Sawai, a valued Tenrikyō scholar at Tenri University, prompts that, even as late as in 2008, Tenrikyō scholars were still debating the correct meaning of the directions and symbols of Nakayama's hand movements:

This [search for meaning] underscores the amorphous quality of the Mikagura-uta that makes it difficult to resolve with utmost certainty the ‘correct’ interpretation of a certain verse or phrase. (Sawai 2008, 5)

Thus, Tenrikyō scholars continue to search for hidden meanings in the depths of Tenrikyō's scriptures. This whole ‘Savouring the Realm of the Mikagura-uta’ debate suggests that the musical elements of the Tenrikyō liturgy are far less important to Tenrikyō scholars than the text itself, and that while music is considered an intrinsic part of Nakayama's design for the kagura service, music is regarded simply as a vehicle for the scripture and not as an element with its own intrinsic worth. This confirms one of the conclusions reached during my own fieldwork, that most followers do not consider Tenrikyō music to be important.

**Gagaku**

The role of gagaku music in Tenrikyō is discussed primarily in Chapter 6 below. My research sought supporting material on the input of this genre and found that statistics and specific details on the role of gagaku in Tenrikyō are scarce. Kōji Satō's article entitled ‘Gagaku’ is of paramount importance for filling this gap. This article features as an entry in Tenrikyō Jiten, the Tenrikyō Encyclopedia (Oyasato Research Institute Tenri University 1997). Satō adds valuable information to the subject of gagaku–Tenrikyō fusion (Satō 1997, 188–194). He explains that Japan's gagaku consists of a synthesis between the music ‘cultivated’ in Japan from ancient times and music born on the Asian continent, which was reportedly transferred to the
Japanese islands some 1400 years ago (Marett 2003, 3). Satō's appreciation of the importance of timing and timeframe is more generous than most orthodox publications. He emphasises the importance of Meiji reforms in relation to NJRs and to the introduction of gagaku into the Sect Shintō service. Gagaku came to be regarded as an art form only in the late nineteenth century, long after the beginning of Meiji rule. A description follows of the new service procedures that Tenrikyō adopted in order to comply with the new government rules shortly after their introduction. Satō's encyclopaedia entry mentions the date of the first gagaku performance ever executed at a Tenrikyō service and charts the further official occasions where gagaku was performed together with the religion's ritual. All major gagaku–Tenrikyō events are chronologically itemised by Satō. He offers what seems to be an uncontaminated and reliable source of gagaku history as seen from a Tenrikyō perspective. This important resource, though not yet officially translated from Japanese, has added to the available background knowledge of gagaku's meaning and functioning alongside Tenrikyō, which is not addressed in any other known writing on the subjects of either gagaku or Tenrikyō–gagaku fusion.

Paraliturgical music

I use the term 'propagation music' to describe the music of the paraliturgical genre composed with prospective dissemination and missionary purposes in mind. Ascribing this term to music written for Tenrikyō was done with no other intention than using appropriate, non-offensive, labels in this dissertation. Tenrikyō publications seem to attach no ill-meaning to the term 'propagation music' either. For example, The Teachings and History of Tenrikyō, published by the Tenrikyō...
Overseas Mission Department on the commemoration of 100 years since Nakayama's death, plainly states:

Many Tenrikyō propagation songs (such as ‘The Beautifully Blossomed Primrose’) … were composed in the 1920s and 1930s. (TOMD 1986, 215)

This source gives two and a half pages of information about the evolution of propagation and commissioned music over the course of the twentieth century (TOMD 1986, 215–17). In listing these works no distinction is made between composers who are Tenrikyō members and those such as Dan Ikuma who are not (TOMD 1986, 216). This detail is notable as it implies that non-Tenrikyō composers can also be familiar with Nakayama's scriptures and philosophy. The same book lists the annual activities of Tenrikyō associations (TOMD 1986, 154–162). Some of these associations were formed by school children and university students. A substantial part of their activities are artistic and musical events and, as I found in the field, this suggests that young people who receive ongoing training in the Tenrikyō service, music, and dances ultimately join in the service as confidently as committed followers. At an early stage in my research, it became apparent that music and arts for young Tenrikyō members were important for future propagation through the vehicle of music education.

Another official Tenrikyō publication is A Historical Sketch of Tenrikyō (TOMD 1990). This is a more scholarly production of the Tenrikyō Overseas Mission Department, which suggests that the quality of Tenrikyō's dissemination literature improved considerably at this time. The information presented here is less emotional in content, while the printing and presentation are attractive. One omission from past publications was also addressed by its editor: the individual writers of the chapters are now named, in contrast to previous Overseas Department publications, which did
not name their contributors. The book concludes with a chronology of Tenrikyō events that spans the hundred years since the death of the Foundress in 1887. Important to my research was data on changes in liturgical music and dance found in the second and sixth chapters of this book. Nakajima in Chapter Two (18–34) and Kaneko in Chapter Six (97–107) summarise the modifications made to the *kagura* and the *Mikagura-uta* during Tenrikyō's years of hardship, the reasons leading to these imposed alterations, the addition or removal of musical instruments used in the *Mikagura-uta*, and the effects that these changes had on the music of the service. This information was important for establishing what changes were made to musical practice during the first half of the twentieth century in accordance with government restrictions.

**Music books and scores**

Most peculiar is the situation of orchestral and choral scores of Tenrikyō music. Browsing through the music section of all Tenri stores revealed no evidence of their existence; a search at the Tenri Library produced similar results. The next logical place to look for printed scores and manuscripts was at TIM; a visit was arranged by appointment. This department answers directly to the Head of the Church, the *Shinbashira*. The Institute is managed by ten men of high status in the Tenrikyō hierarchy. These high-ranking officers often have a long family history of service and involvement with the Tenrikyō faith. The secrecy surrounding these scores was justified to me by one of the composers from the department as a natural form of protection against misrepresentation from outside the religion; hence their policy of keeping the musical scores undisclosed and out of the public eye. An even more mystifying situation was revealed when I went in search of hand-written musical
scores. Different instrumentalists gladly provided copies of their own scores with the request that their provenance not be revealed. When asked, the same instrumentalists declared that they do not have access to other instrumentalists' scores, only to their own instrumental parts.

Music books of any kind are scarce in Tenri at both official and non-official shops. A small number of books with text and song transcriptions are scattered among their shelves; apparently, there is no great need for music books. Most followers are not musically literate, and seem to prefer audio recordings of the tunes, mostly on cassette. There are, however, assigned places in Tenri where music manuals, texts, and transcriptions are distributed. One such place is the Tenrikyō Shōnenkai (Tenrikyō Boys' and Girls' Association) with its headquarters in the Tenri Oyasato building. Previously, the association printed and distributed its own songs to Tenrikyō schools and overseas missions.

In more recent years a new printing and distribution system was adopted. All Tenrikyō members from Japan and overseas aged up to sixteen receive a new booklet with detachable leaves. All Boys' and Girls' Association members are expected to know all existing songs and memorise any new ones (Doi 2 November 2007, pers. comm.). The organisation's songs, music, and lyrics are printed on these pastel-coloured pages. The booklet currently in circulation contains all songs chosen by the association. Each trimester new inserts are added that replace some of the older songs. This new system is effective and up-to-date as the booklet is compact and easy to carry in a pocket, while the smaller ring-binding looks smart and attractive. Purchase of the most recent inserts with new songs was cheerfully arranged during my visit, and an older music book with Spanish lyrics for the South American
Tenrikyō Boys' and Girls' Associations was gifted to me for my research. The newly published songs are only intended for internal use, which explains their absence from the more popular book stores of Tenri. The themes of these songs, their musical value, their translated texts, and other implications are addressed in Chapter 7 below, which is dedicated to the history of Tenrikyō propagation songs and musical analysis of the small-scale forms of paraliturgical music.

Films, videotapes, audiotapes, and compact discs

No videotapes relating to Tenrikyō music are available for sale. A limited number of officially endorsed videotapes presenting a general outlook on Jiba, Tenri city, fragments of the liturgy, and Teodori are available for purchase as souvenirs by visitors. A number of audio recordings are available for purchase in Tenri music stores. Among these are recordings of public concerts of more famous Tenrikyō groups, such as the Tenri University Gagaku Society, the Aimachi Concert Bands, and the Tenri gigaku group, or public performances of the more prominent outa—nos. 1, 7, 9, 12, and 19. During my fieldwork, I was permitted to videotape concerts, musical rehearsals, workshops, classroom teaching, and even the liturgical service in Osaka and Brisbane, accumulating valuable material for my research.

There is no shortage of recorded or transcribed songs intended for use by young Tenrikyō members or aspirants, but most of this material is only available through in-house distribution. One educational and practical feature of most Tenrikyō recordings is that each tape contains a number of songs for voice and instruments together followed by the same songs repeated without the vocal line. This educational tool is not a Tenrikyō innovation but it obviates the need for direct
training and instruction. Remote or small Tenrikyō fellowships and overseas congregations, in particular, make good use of these recordings. In these contexts, the recordings of the accompaniment fulfil multiple functions as a learning tool for new songs, as a language aid in places where Japanese is a second language for younger people, and as musical accompaniment to singing. A musical, textual, and dialectic analysis of a selection of these songs appears in Chapter 7 below.

During my fieldwork, it became apparent that musical transcriptions of larger symphonic and choral works are available only to Tenrikyō insiders. It is possible that a desire to protect the faith from defamation lies at the heart of this anomaly. This hypothesis was corroborated by a number of Tenrikyō insiders. As a reminder of The Tenrikyō Paradox presented in Chapter 3 above, I conclude that Tenrikyō's production of new propagation music has two contradictory tendencies: to keep details about large secular music commissions away from the public eye while continuing to refill and refresh the youth repertoire for internal use.

**Literature on or relevant to Teodori music and dance**

The musical genres used in the Tenrikyō liturgy are believed to have been created by Nakayama and encompass both masked and unmasked dances. Both types of dance are choreographed using singing and instruments. The vocals are set to lyrics that were also composed by the Foundress. I discuss musical elements that presumably influenced the features of Tenrikyō liturgy in Chapter 5 below. However, it must be mentioned that little has been written on this matter. Although Nakayama did not leave a detailed written choreography, she did provide written instructions on how the dances should be performed. Nakayama allegedly gave the precise instructions to
her followers while training them to dance the *Teodori*. The following quotations come from her *Ofudesaki* scripture (TCH 1971) and were recalled by the second *Shinbashira* in *The Teachings and History of Tenrikyo*:

> These are the songs for the Service. Try singing them to the best you can find. ... Try dancing the best way you can. (Shōzen Nakayama 1963, 326)

> Thank you for your dancing, but no one danced the truth. You should dance in this way. You should not just dance. You should dance the truth. (Dōyūsha 2006, 30)

Comments on the choice of instrumentation or the desired number of musicians appear in several chapters of this long document of stanzas, written in the poetic *waka* style. The commissioning of the carved dance masks, the date of their arrival at the Tenrikyō temple, and instructions concerning the number of prayers and ardour of singing are mentioned throughout the same text. Thus, the only information comes from the writings of the Foundress and the four Tenrikyō leaders that succeeded her. Questions arise about the reliability of historical interpretations of artistic material based on oral transmission.

*Kyoso-den Itsuwa-he*, or *Anecdotes of Oyasama, the Foundress of Tenrikyō*[^33] (TCH 1976) is a compilation of material sourced from Nakayama's recommendations and instructions, and recollections of Tenrikyō followers who witnessed specific events or recalled conversations in Nakayama's presence. This secondary material is of great significance to my research, since it is clear from studying Nakayama's *Ofudesaki* that no other written indications on dance movements, tempo, or melodic scales came from Nakayama's brush. Later writings with canonical value—the *Osashizu*, *Kōki Banashi* and *Anecdotes*, which were not attributed to Nakayama—are either

[^33]: The *Anecdotes* is a collection of wise or humorous yet mildly moralistic short stories allegedly told by Nakayama and compiled by followers who lived in her time or who heard these stories from parents or relatives. Three 'Anecdotes' are used by the composer Dan Ikuma in *Outa* no. 12, commissioned from him by the *Shinbashira* and the Tenrikyō Institute of Music. The deeper associations between text and music are discussed in Chapter 8 below. I chose Ikuma's music based on Anecdote no. 192 as background for Scene 7 of the appended DVD.

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divine instructions received by her successor, Izō Iburi, or anecdotal accounts of alleged conversations collected by devotees. Although establishing the authenticity of Nakayama's instructions and writings lies beyond the scope of this thesis, it is important to address potential discrepancies in the literature when they arise.

There is more English-language literature available about Tenrikyō dance than for other aspects of Tenrikyō. Possible reasons for this may be that dance is a more accessible area of study for some researchers, and that this has been fostered by the missionary movement outside Japan. Dance is a visible part of the liturgy, and therefore requires less intrusion than research into Tenrikyō's theology. Here, I focus on information derived from authors endeavouring to explain the artistry of Teodori dance; such information includes Nakayama's own choreography and interpretative instructions. Some of these authors discuss the possible sources of Teodori and the reasons for possible changes in these dances over the years.

**The Otefuri Guide and Yamazawa**

In 1949, Reverend Yamazawa, who was engaged in the Tenrikyō Brazilian Mission, published the first guide for easily understanding and memorising Tenrikyō dances. This was motivated in part by the fact that some members of the Japanese-Brazilian community were, and still are, second- and third-generation Japanese Tenrikyō devotees with limited knowledge of the Japanese language. His instruction manual, Otefuri Gaiyō, was therefore filled with minute drawings of movements for all of the Tenrikyō dances. Each dance movement was divided into sequences of drawings of the upper body with hand movements corresponding to the text written above, while matching foot positions and related text were drawn underneath. Yamazawa's title,
Otefuri, means 'hand movements'. This title has been continued in subsequent, improved guides, which have been reprinted in several languages, including an English-language version known as The Otefuri Guide.

Louise Sasaki is an American ethnochoreologist who was professionally drawn to the Tenrikyō dances in the late 1970s and studied them at Tenrikyō Headquarters. In 1979, she began a three-month course in Tenri that included the study and practice of the dances. These courses are offered on a regular basis both to foreigners and to Japanese nationals who show an interest and a desire to know more about the faith. During the course, participants are exposed to important aspects of Tenrikyō faith such as its basic principles and philosophy, its history, and the Foundress's messages as portrayed in the Teodori sacred dances. Sasaki submitted the results of her research in a Master's thesis entitled 'The Tenrikyō Sacred Dance'; her findings were partially published in the Tenri Journal of Religion in 1980. At the start of her thesis, Sasaki pointed out that when her curiosity about the dances was aroused in the late 1970s nothing had been published in English about the dances since van Straelen's studies of 1954. She also observed that neither the English-language literature nor Tenrikyō's own publications explained or analysed the meaning of the dance's movements.

Sasaki's participation in the teaching course at Tenri enabled her to learn how insiders perceive these dances, and allowed her to

- compare the Teodori with other dances, such as Indian classical dance
- determine that the Teodori is in fact a traditional Japanese dance

34 In this section of my literature review, I replace the Japanese names for the ritual dances, Teodori and kagura dances, with the English words 'hand dances' and 'masked dances'.
• claim that the Teodori is a product of other Japanese dance traditions such as No, and trace Teodori's lineage from them
• draw comparisons between the Teodori and the hand symbol used for praying in European Christian religions (Sasaki 1980, 55)

For the first time in an English-language publication, the design of Tenrikyo kagura masks was explained in more detail. Van Straelen's brief attempt at describing the masks was helpful, yet sparse. Sasaki added important descriptive details of the masks' provenance from her closer observation of the dances during the monthly services at Tenri (Sasaki 11 March 2011, pers. comm.). Her close observations also elucidate the symbolism involved in the interaction between participants while dancing, and she considers that the ten dancers symbolise principles rather than concrete entities (Sasaki 1980, 52). Her article and Master's thesis are analytical and descriptive. At no time does Sasaki voice any religious views or doubts; nor does she question any aspect of the Tenrikyo service. Her work presents a genuine step forward in teaching and understanding the service dances, and offers Tenrikyo followers a tool for learning the dances in a comprehensive and logical way without stripping them of their fascinating magnetism. After Sasaki's publication, The Otefuri Guide underwent major revisions: the 1989 English edition incorporates Sasaki's work on Teodori. The newest edition of the guide is a commendable study tool and reference work. At present, the adapted, translated, and improved tenth edition of The Otefuri Guide is available for purchase in Tenri and elsewhere.

Kazuta Kurauchi's article 'Man and culture in the Tenrikyo story of creation' (Kurauchi 1987, 1–21) warrants mention because it elucidates the mythology of the gods involved in the creation story according to Nakayama. Kurauchi discusses the
representation of these deities as central to the sacred dance of the Tenrikyō *kagura*.

The gods from the creation legend are complex characters: rulers of the sun, rain, fire, water, and wind. They are complex guardians of the universal breath, skin, bones, hearing, vision, and all other vital functions. Inspired by the complexity of creation mythology, in the second half of the twentieth century some Tenrikyō scholars from Tenri University opted to add new meanings to these godly symbols. They believed that the musical instruments used to accompany the *kagura* are tangible symbols of the gods. For example, *Izanami-no-mikoto*, the Sun god, also a symbol for creation, is related to the percussion instrument *taiko*, while *Izanagi-no-mikoto*, the Moon goddess, has been related by certain scholars (e.g. Matsumoto 1993) to the stringed instrument *shamisen*. All ten deities embodied by human dancers in the *kagura* have been linked with qualities of these instruments, which are routinely played during the Grand Service or the monthly service. Kurauchi does not elaborate on the relations between the gods and the musical instruments, but does explain these associations, which are essential for understanding the significance and connotations of the *kagura* masks.

In contrast to what seems to be accepted as general knowledge among Tenrikyō followers and observers, **Kazuo Matsumura** resurrects the idea that the Foundress performed the service with only eight dancers, not with ten (Matsumura 2003, 359–96). At the time that she presented her paper *The Kōki Story and the Femininity of the Foundress of Tenrikyō* at the International Symposium on ‘Women and Religion’ in 1998 (pub. 2003), Matsumura was a Professor at Tenri University and a loyal Tenrikyō devotee. The focus of her paper is emblematic of her specialisation in comparative mythology. Three aspects of her argument are relevant to my thesis. First, she mentions that no manuscript of the *Mikagura-uta* written by Miki
Nakayama has been found in modern times. Matsumura quotes from the *Tenrikyō Jiten* to substantiate this claim:

... either it (the *Mikagura-uta*) was confiscated by the authorities, or it was connected to persecution and interference, and was lost somewhere ... (and has) not yet been discovered. (Matsumura 2003, 392).

Secondly, Matsumura debates the identity and credibility surrounding certain written records called the *Kōki Banshi* ‘Creation Story’ that are presumed to have been dictated by Nakayama during final last years and written down by her followers. She questions whether the *Kōki* story was shaped by Nakayama, merely dictated by Nakayama, or simply based on her followers' recollections of her words. Matsumura quotes one account from Shōzen Nakayama's work *A Few Words: Part Three* to support her claim. Thirdly, Matsumura points to the discrepancy in the number of dancers of the *kagura* masked dances. She reflects on the number of deities represented by the ten dancers in Tenrikyō's *kagura*. As shown in all contemporary Tenrikyō publications, these ten contemporary *kagura* dancers represent

- *Izanami-no-mikoto*: symbol of the Sun deity
- *Izanagi-no-mikoto*: symbol of the Moon goddess
- *Kunitokotachi-no-mikoto*: symbol of water provenance, eyes, and vision
- *Taishokuten-no-mikoto*: symbol of cutting, be it of life or the umbilical cord
- *Kumoyomi-no-mikoto*: origin of rain, evaporation, and cloud formation
- *Kunissazuti-no-mikoto*: unity, ligaments, human skin, and the female reproductive organs
- *Omotari-no-mikoto*: fire and the maintenance of body temperature
- *Kashikone-no-mikoto*: wind, air, and respiration
- *Otonobe-no-mikoto*: the power that makes plants grow, and the delivery of a new life
• *Tsukiyomo-no-mikoto*: symbol for the skeleton, bones, and the male reproductive organs

While these ten deities, symbolising the mythological creators of humankind according to Nakayama, are conventionally represented by the dancers in the *Mikagura-uta*, Matsumura suggests that only eight deities were originally chosen by Nakayama in the days that she herself performed in the dances (Matsumura 2003, 383).

These three issues were discussed separately before Matsumura's work was published. However, Matsumura is the first researcher to raise them together in an English-language publication. The *Tenrikyō Jiten* is a well-regarded reference work of encyclopaedic proportions. The second source mentioned in her discussion comes from the third Shinbashira's writings on Tenrikyō history, liturgical dance and music, and Miki Nakayama's life and legacy. Both of these writings are published only in Japanese, as are many others on Tenrikyō's more controversial subjects.

Like Matsumura, **Saburo Morishita** discusses the argument about the ten dancers of the contemporary *kagura* in his book *Teodori: Cosmological Building and Social Consideration in a Ritual Dance* (Morishita 2001). He also argues that Nakayama intended to have only eight dancers in her masked dances. Morishita furthers this argument by citing the symbols on the eight dancers' original masks and costumes:

• *Izanami*, the serpent

• *Izanagi*, the fish

• *Kunisazuchi*, the tortoise

• *Tsukiyomi*, the grampus or orc

• *Kumoyomi*, the eel
• Kashikone, the flatfish
• Taishokuten, the globefish
• O[fu]tonobe, the black snake (Morishita 2001, 117–19)

He includes a short description of the kagura masks, as well as a clear drawing of the positioning of the ten dancers within the contemporary liturgical service. The fact that Morishita was raised bilingually allows his written English to flow naturally, which aids understanding of the more subtle aspects of the liturgical text. His book contributes significantly to the understanding of the Tenrikyō Teodori dance. A young Tenri University scholar, Morishita conveys a transparency to the relationship between the Teodori and the rest of the liturgical service that is absent in earlier literature. He considers two aspects of Tenrikyō worship, the hand dances and the masked dances, to be delicately balanced: their balance is not a sign of fragility, but rather the internal strength of a work of art that has been created at the right time, with the right material, and at the right place (Morishita 2001).

Morishita's work was the first substantial piece of research into the Teodori dances that I encountered. It combines the deep devotion of a Tenrikyō believer with a scholarly approach to research. A large portion of this book is dedicated to analysis of the Teodori: the dances with hand movements, accompanied by songs and musical instruments, which form the second part of the Tenrikyō liturgy. Morishita applauds the choreologist Judith Hanna's contribution to studies on dance in religions, and quotes her 1989 article in the Journal of the American Academy of Religion where she claims that ‘dancers and spectators draw the power of the supernatural to the human world’ (Hanna 1989, 148). Morishita reinforces the awareness that it is impractical, and even undesirable, to separate Tenrikyō texts from accompanying
movements and music. This sets his work apart from earlier articles written by Tenrikyō members. Additionally, the book incorporates a considerable amount of detail and facts about the liturgy.

Junko Kitagawa's discussion of Japanese music cultures presents an overview of Japanese musical genres from the early Meiji era to the present day. Her work helps position Tenrikyō's musical development through sometimes turbulent times, and allows the researcher to better comprehend the musical and artistic changes that were forced upon its liturgy. These changes, mostly imposed by the authorities, have had an unsettling effect on Tenrikyō followers. It is important, however, to understand that Tenrikyō was not singled out by the Japanese authorities. Tenrikyō was situated on the canvas of Japanese society at the time as just one of a number of New Religions that suffered persecution. After explaining concisely the terms hōgaku, 'traditional music', and yōgaku, 'Western-inspired music', used when discussing Japanese music today, Kitagawa draws attention to the Education System Order of 1872. She argues that it was a major reform intended to bring uniformity to the education system. At this time, the new Emperor considered it imperative for Japan to overcome its global isolation, and encouraged the domestic production of Western art and technology. Consequently, his fervour for the introduction of innovative music and his intention to expose school children to this resulted in the publication of a three-volume collection of ninety-one new songs.

Most of the published songs were those in which Japanese lyrics had been attached to a Western tune, and 12 hymns, the Scottish Auld Lang Syne, and Heinrich Werner's Haidenröslein [sic] were included. (Kitagawa 2009, 264)

In the chapter 'Religious culture', published in the same book as Kitagawa's chapter 'Music culture', Stephen Covell summarises the great changes that have taken place
in the Japanese religious climate over the past two centuries. He concludes that changes often occurred during the modern period as a result of heavy-handed government actions. Seeing this as a response to the rest of the social dialectic, Covell concluded that Tenrikyō was not a unitary or isolated movement that would necessarily decline through its persecution by the Japanese government, but merely another religious pawn paying lip service to Japanese leaders in its attempt to survive:

Government action, whether it was dissociated of Buddhism and Shintō, the creation of State Shintō, the suppression of new religions, or the implementation of heart and mind education, did not take place in a vacuum. It could only occur through a process of negotiation between various factions within government, the input of competitive groups, the voices of local leaders and the power of local traditions. (Covell 2009, 163)

This observation is consistent with my own conclusions, which suggest that the Japanese government did not deliberately single out new religions, provided that they complied with all official demands, including affiliation with the Shintō faith and the provision of voluntary troops for various wars. It is my further contention that the hardships imposed on Tenrikyō were reflected in the movement's music with its overarching theme of overcoming adversity. This may even explain the militaristic similarities embedded in the music during these times (Kitagawa 2009), as reflected in the marching rhythms of its children's songs, and the reiteration of Nakayama's theme of 'overcoming', which is encountered in commissioned works of the latter twentieth century.

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Detailed analyses of the Tenrikyō Teodori or the Mikagura uta are rare. Sasaki and Morishita made some amendments through valuable contributions. They explain the role of the attributes and adornments used by the dancers, describe their costumes
and masks, and classify and compile this information either in comprehensive tables or through drawings. As a firsthand witness of the masked dances, Sasaki generously provided me with additional, heretofore unpublished, details about their choreography after her Canberra lecture in 2011.

Only a few publications offer the necessary tools for new devotees aspiring to dance the Teodori. One is the first dance guide, the Otefuri, translated into English (1953); the other is an article from Sasaki’s work (1980), which amends and revitalises The Otefuri Guide. Both publications literally depict the dance with small black-and-white marks for the footsteps under drawings of hand movements but give no artistic suggestions or comments on how the music should be performed. This implies that there is a significant gap between Nakayama’s verbal instructions and oral transmission of the dances, and the first written guide, which appeared in 1953. What was transmitted between these times, and just how accurate this oral transmission was, remains unknown. That does not negate the artistic quality of the music and dances, which have remained consistent since The Otefuri Guide was published, and its publication in English has opened up possibilities for overseas supporters to comprehend Tenrikyō through its danced art form.

Other music and art forms relevant to Tenrikyō literature: Nō, waka, gagaku, and bugaku

To the best of my knowledge, there are no writings that discuss the possible influence of Nō, gagaku, or bugaku on the Tenrikyō kagura. It is likely, however, that the slow, stylized movements of gagaku, bugaku, and Nō have influenced and

35 The masked dancers are not visible because nobody is allowed to approach the kanrōdai. This is why no details about the masked dances are revealed within Tenrikyō literature; only a cursory description is provided.
informed the stylized movements of the *Teodori* dances. The *kagura* masks are also likely inspired by these older forms; I explore this contention further in Chapter 5 below. It is evident from the literature discussed here that *gagaku* has become an integral part of the Tenrikyō service and serves to link it with the ancient traditions.

Several aspects of *Nō* can be found in the masked liturgy performed at *Jiba*. *Kagura zutome* is supported by the masked dances and by the hand dances. The masked dances are strongly reminiscent of the constituents of *Nō* theatre: the disproportion between the oversized masks and the dancers' bodies, the slow pace of the music, and the omnipresence of mystery tinged with ritualism. It is possible that Nakayama was influenced by *Nō* in her youth, just as she was influenced by the beliefs and music of Shintō, Buddhism, and Christianity, as well as folkloric forms of music. Did she witness *Nō* performances and if so, how was this possible? Despite the solemn ambience of contemporary *Nō* performances, this art form was not always restricted to the few (Malm 2000, 120). *Nō* emerged towards the end of the fourteenth century and was performed on Buddhist temple grounds as a new form of dance-drama. What began as a popular amusement became an entertainment for the aristocracy during the Tokugawa era. *Nō* dramas are performed in a special theatre and performers enter by a passageway to one side of the stage. Traditionally, only men performed in *Nō* dramas; those who performed female roles would speak in their own voices. Even today, all players wear masks and brilliant costumes throughout. Drums and flute provide the music for the dances, which are slow and stately. Each small movement has a conventional meaning (Cooper 1970, 59)

I referred above to Malm's description of the Buddhist influence expressed in Nakayama's philosophy and artistic creations. A few photographs included in his
2000 edition of *Traditional Japanese Music and Musical Instruments* show a striking resemblance between Buddhist hand-and-foot movements and those of the Tenrikyō Teodori. Of particular note is a photograph of three women performing a goeika dance (Malm 2000, 90 pl. 23). Malm notes that *gagaku* reflects the Tenrikyō custom of combining, in non-liturgical celebrations, both ancient and contemporary genres among their musical expressions.

This mixture of courtly [*gagaku*] and modern sounds in the music of many new Japanese religions perhaps explains the modern tendency to use the *gagaku* piece *Etenraku* along with Mendelssohn and Wagner march music in most Japanese marriage ceremonies whether [it be] a shrine, temple, church or a commercial wedding building. (Malm 2000, 65)

Donald Keene reports that verses in the *waka* style have been in use in Japan since the Heian dynasty. He expands on the importance attributed to *waka* lyrics:

Court poets of the traditional *waka* believed this form of poetry possessed great dignity and was credited with miraculous powers, even to moving gods and demons. (Keene 1977, 241)

Nakayama's writings, the *Ofudesaki* and *Mikagura-uta*, were styled in the poetic language of *waka*, and written in a derivation of Kansai dialect popular in her time. The Tenrikyō publicity literature claims that it was Nakayama's intention to use the subtle power of *waka* in order to resonate with her followers' souls. But she also wrote predominantly in the simpler *hiragana* alphabet, making use of only a few *kanji*. More probably, the use of *hiragana* had the simple reader in mind, whereas the *waka*-style verses came from a customary tradition rather than from any desire for spiritual resonance. Certainly, the *waka* style was customary at the time as it has been now for centuries. The tradition of exchanging witty *waka* dialogues during New Year celebration gatherings continues to this day.
Tenrikyō overseas

The monthly magazine *G’day Mate*, circulated in Australia, exemplifies Tenrikyō overseas publications. This bilingual periodical is produced and sent to followers and friends across Australia by TOC in Brisbane. *G’day Mate* contains news about the Centre, scheduled celebrations, courses, seminars and other events, the monthly sermon, letters from the devotees, and other news from Headquarters in Tenri. Most overseas missions publish their own regular newsletters or newspapers on local and international Tenrikyō events for the benefit of Tenrikyō friends and members.

The Tenrikyō Overseas Mission Association organises cultural activities that reflect the peace-loving character of Tenrikyō. These activities are targeted at Japanese immigrants and their descendants, as well as the local population (Overseas Mission Department 1986: 163–7). Included in Tenrikyō’s ‘World Mission’ program in Chapter Seven of the same publication are the funding and maintenance of cultural activities such as the Tenri Library of Brazil, which opened in 1952, and the Hinomoto Library at the Mission Headquarters in Los Angeles, which opened in 1954 for the purpose of promoting cultural exchanges between the United States and Japan. Other Tenrikyō cultural centres have been established in Hawai‘i, Singapore, and London.

Tenri University Gagaku Society

Concert programs accompanying national and overseas performances of the Tenri University Gagaku Society, founded in 1951, show that its repertoire changes annually (Tenri University Gagaku Society, 2006, 2007, 2008). The Tenri University *gagaku* group makes frequent appearances and is invited to perform at well-known
theatres in Kyōto, Ōsaka, and Tōkyō. The program for each year is performed several times in Japan and then taken on tour overseas. Australia, China, Indonesia, Korea, the United States and several European countries have hosted Tenrikyō performances. Since 1991, Tenri University has added gigaku plays to the repertoire of its gagaku group. These efforts to revive gigaku, an almost extinct form of popular theatre that pre-dates gagaku and is considered a national treasure, were initiated by a team of Tenri University academics and musicians and have attracted national attention and praise. I take a closer look at the role of Tenrikyō in the revival and dissemination of gigaku in Chapter 6 below. These remarkable displays of gigaku music and dance, frequently seen on the Japanese stage and at open-air events, are mentioned in concert programs alongside the gagaku items performed at the same events. These gigaku spectacles include stunning costumes, huge masks that cover the entire head, and colourful instrumentation, and are a compelling way of promoting Tenrikyō and Tenri University. All costumes and sets are made entirely by the students.

One interesting custom observed by Tenrikyō overseas missions or centres is to gift a number of Tenrikyō's most representative books, with handwritten dedications, to important libraries and educational institutions. The donated books include the Ofudesaki, the Anecdotes of Oyasama, Tenrikyō History, and several other propagation books. This practice is followed in many countries where Tenrikyō missions exist. I observed this practice during my fieldwork, and later verified it in the catalogues of the University of Leiden in the Netherlands, the University of Canterbury in New Zealand, and the Australian National University and the National Library of Australia in Canberra.
It is evident from this body of literature that although the origins of Tenrikyō are obscure, they are rooted in a rich variety of earlier faiths and art forms. Because much of this information comes from official Tenrikyō sources, it is difficult to distinguish whether Tenrikyō's relatively short history is embedded more in fact or mythology. This is not unusual among religions and is perhaps of little importance for many believers. Of greater relevance is the rich store of musical genres that the music of Tenrikyō comprises, which are not detailed in many publications. Also relevant is to what extent the use of this literature draws devotees and outsiders to Tenrikyō. There is scant literature available relating to Tenrikyō music and dance: this fact highlights the relevance of this thesis and the need for the more detailed research on Tenrikyō's diverse musical genres that I present in the following chapters.
Chapter 5
THE SOURCES AND EVOLUTION OF TENRIKYŌ'S LITURGICAL MUSIC AND PERFORMANCE

This thesis identifies three main musical genres as salient in Tenrikyō's artistic corpus: liturgical music, gagaku, and paraliturgical music. This chapter examines the liturgical music composed by Miki Nakayama, the Mikagura-uta, which is used canonically in Tenrikyō places of worship. My analysis of the Mikagura-uta focusses on its simplicity of language, ease of understanding for fast memorisation, and the elements that allow Western aspirants to learn the intricacies of the Teodori danced to the Mikagura-uta songs. To arrive at a deeper understanding of how this music is integrated into the Tenrikyō liturgy and what this means, other performance aspects such as the use of masks will be considered. The three succeeding chapters look at the gagaku music employed in Tenrikyō as an addition to the liturgy and Tenrikyō's paraliturgical music.

The liturgical music, which I consider to be the basis of all other Tenrikyō music, has three apparent functions. It encourages the development of a distinctive identity. It also helps maintain this identity and promote cohesion, ensuring the survival and stability of the religion. Finally, it serves as a tool for propagation.

The entire body of Tenrikyō music can be classed into two divisions. The first is the music allegedly created by Nakayama, which is entirely contained within the liturgy. The second, much larger division comprises gagaku and paraliturgical music. The paraliturgical music includes commissioned works used for propagation as well as incidental music. This division shows the difference between the small body of
musical works produced by Nakayama and the prolific number of musical productions composed in past and present centuries that are founded upon Nakayama's teachings and music. Both bodies of music exist to serve the same intention: to strengthen the faith. My rationale for this division of repertoire is consistent with the paradoxical artistic classification of Tenrikyō that I introduced in Chapter 2 and expanded upon in Chapter 3 above. My classification begins from the premise that all Tenrikyō music, liturgical and paraliturgical, becomes sacred in the process of interpretation, with only porous boundaries between the genres. This premise resonates with Philip Bohlman's concept of music as representation, as discussed in my methodology chapter. But the concept remains somewhat problematic, because the ubiquity of Nakayama's sacred texts across both liturgical and paraliturgical repertoires makes it difficult to differentiate clearly between them.

To illustrate this phenomenon, this chapter first summarises the different kagura services according to performance location and day of service. I then explain the function of the different kagura elements and the liturgical participation of non-dancing worshippers. Finally, I summarise the differences among the services that I observed from August 2005 to December 2011. My conclusions are based on the kagura zu tome I witnessed at the Tenrikyō Church Headquarters in Tenri36 and the monthly and daily services I attended at churches elsewhere in Japan and Australia, as an observer and/or participant in the dancing.

A prominent adjunct to the musical element of the kagura, the Teodori, the danced part, attaches even more prestige to the ceremony through its elegance and ritual mastery. In the previous chapter I referred to Robert Ellwood's statement that

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36 *Kagura zu tome* is the name of the liturgical service performed only at the Main Sanctuary in Tenri city.
Tenrikyō privileges the dance of the Teodori as more important than its music. Ellwood contends that Tenrikyō communicates its monotheistic faith through poetry and dance, rather than through the prophetic word, in contradistinction to the Abrahamic monotheistic faiths (1982, 115).

**Kagura**

The genesis of Japan is ascribed, in archetypal stories, to the work of ancient gods (Wilson 1992, 21–2). Legend attributes the birth of an ancient dance to the goddess Uzume. The reconstruction of this dance forms the basis of the religious *kagura* ritual, which was first performed at the imperial courts, later becoming the Shintō ritual (Cooper 1970, 5). Numerous forms of Shintō ceremonial music became popular during the Nara period (710–784 CE), but as Robert Garfias points out, none survives except the recently rearranged old texts. The oldest surviving Shintō ceremonial music is the *kagura*, a lengthy song cycle that was first performed in 1002 CE, but probably already existed during the Nara period (Garfias 1975, 7).

The term *kagura* has multiple meanings, not all of which carry religious connotations. *Kagura* or ‘music to please the gods’ can be associated with folk or festival events, and is therefore sometimes called *mi-kagura* to distinguish it from the non-religious folk *kagura* genre. Garfias contradicts this translation and points out that the Chinese *kanji*, which corresponds to *kagura*’s initial purpose as courtly entertainment, is properly translated as ‘throne of gods’ (Garfias 1975). Fumio Koizumi regards *kagura* as an amalgam of ancient shamanistic rituals and imperial worship ceremonies that have existed for more than a millennium (Koizumi and

**Kagura zutome and the Mikagura-uta**

Nakayama borrowed the term Mikagura-uta or ‘songs for the kagura’ from the Shintō ritual. The Tenrikyō Translation Handbook defines tsutome or o-tsutome as ‘service (of Church Headquarters; service (of a church)’ (TOMD 1997, 88, 56), and both terms are used in reference to the liturgy and its music. Tenrikyō insiders identify as o-tsutome what is generally described in this dissertation as liturgy.

In defining its eclectic, monotheistic faith, Tenrikyō's kagura involves song, dance, and instrumental music, created mostly by Nakayama. Yet the gagaku music played at set times throughout the Tenrikyō service is not defined as liturgical music.

Two different liturgical services are used in Tenrikyō: the kagura zutome and the kagura. Kagura zutome is only performed in Tenri city at the Main Sanctuary. The kagura is performed at all other Tenrikyō places of worship and is called ‘the seated service’. The kagura zutome is distinguished by the use of sacred masks during the first three sections of the service. The kagura service does not use masks, and the songs are performed in a seated position. The service at the Jiba is therefore referred to not only as kagura zutome, but also as kagura with masks or kanrōdai kagura, as these dances are performed around the kanrōdai, the column that according to Nakayama symbolises the centre of Jiba and the centre of the world.

The kanrōdai is a wooden pillar situated at the very centre of the temple on a sunken platform kept out of sight from onlookers. In 1868 Nakayama commissioned a stone
carver to erect this ritual object to mark the place where she believed mankind was created. The six-faceted column is not quite two meters high. In Tenrikyō doctrine the kanrōdai stands for the centre of Jiba or the sect’s ‘place of origin’ but it also stands for the place where humankind was created at the centre of the world. Walking around this sunken, finely pebbled space outside service times, an observer can see the upper part of the kanrōdai from afar but cannot approach it. When the service with masked dances is performed and hundreds of worshippers are seated, the observer can only get a glimpse of the kanrōdai and the dancers by swiftly standing, braving the disapproving stares of hall attendants, as I did.

Several different names for the Tenrikyō kagura are in common circulation. It is labelled kagura-zutome or o-tsutome, or simply tsutome. Other names that relate to Tenrikyō doctrinal principles include kanrōdai-zutome, the ‘service around the kanrōdai’, tasuke-zutome, the ‘service for salvation’, and yōki-zutome, ‘joyous service’ (Inoue and Eynon 1987, 397). Kagura-zutome, translated as ‘service with kagura masks’, and kanrōdai-zutome denote the service performed only at the Tenri Headquarters (TOMD 1997, 28, 56, 88; Morishita 2001, 210).

The Mikagura-uta is the accompanying music for the kagura-zutome and the Teodori (Tenrikyō Overseas Mission Department 1978, 5). It is one of the three scriptures, Ofudesaki, Mikagura-uta, and Osashizu, which contain the fundamental philosophy of Tenrikyō. Of the three scriptures, only the Mikagura-uta is set to music.

Altogether, the performance of kagura zutome at Tenri Headquarters consists of three parts: the dances with masks, the Yorozuyo, and the Teodori. Yorozuyo and Teodori are performed identically in all Tenrikyō churches. Though some Tenrikyō
writings divide the o-tsutome into these three parts, the Mikagura-uta is traditionally divided into five sections according to the lyrics (TOMD 1978, 6). This division stems from a mere difference of nomenclature rather than of content. The music is identical for both sections. Only the number of repetitions varies from kagura zu tome to the seated service. Table 5.1 below overviews the structure of both services.

**TABLE 5.1** *Mikagura-Uta*: structure of monthly service at *Jiba* compared with that elsewhere

<table>
<thead>
<tr>
<th>Mikagura-uta at Jiba</th>
<th>Part One: 3 dances with masks</th>
<th>Part Two: ‘Hand Dances’ (Yorozuyo and Teodori)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mikagura-uta elsewhere</td>
<td>Part One: ‘Seated Service’</td>
<td>Part Two: ‘Hand Dances’</td>
</tr>
<tr>
<td>1st Section: 1st Song</td>
<td>2nd Section: 2nd Song</td>
<td>3rd Section: 3rd Song</td>
</tr>
<tr>
<td>4th section: Yorozuyo</td>
<td>5th section: Teodori</td>
<td></td>
</tr>
</tbody>
</table>

The first section of the *Mikagura-uta* consists of two verses that are sung twenty-one times. The second section has six verses, sung without repetition. The third section consists of two verses, at *Jiba* sung twenty-one times (in three sets of seven) and elsewhere nine times (in three sets of three). The fourth section, entitled *Yorozuyo*, consists of eight verses sung without repetition. *Yorozuyo* is considered a prelude to the fifth and longest section, the *Teodori*. The *Teodori* consists of twelve danced songs, each comprising ten verses sung without repetition (TOMD 1978, 6).

Today, it takes approximately fifty minutes to perform the *Mikagura-uta* at a regular service. The duration of the service during Nakayama’s lifetime is unknown. The audio recording of the *Mikagura-uta* as interpreted by the third Shinbashira (1974) and my own recordings of the monthly service at TOC in Brisbane concur with the fifty-minute estimate. However, the *Mikagura-uta* performed at *Jiba* extends to over two hours of kagura zu tome, depending on the length of the Shinbashira’s sermon.
All Tenrikyō devotees observe the daily routine of a morning and an evening service, respectively called the *asa-zutome* and *yū-zutome* (Adachi 15 March 2010, pers. comm.). The duration of the two services is twenty minutes each and proceeds as follows: the seated service (first song, second song, and third song) is sung and played in the morning, followed by two *Teodori*. The same routine applies for *yū-zutome*, with the distinction that one of the members gives a ten-minute reading from the *Ofudesaki* scripture and a testimony. The following day, the next two *Teodori* are performed as part of the *asa-* and *yū-zutome*. This sequence is repeated daily, but on one Sunday each month, a ‘monthly service’ *kagura* is performed, along with offerings and other celebrations.

The background music played in Tenrikyō places of worship other than *Jiba* is the recorded voice of the third *Shinbashira* singing the *Mikagura-uta*. The Church Headquarters requires that each Tenrikyō church make daily use of the same recorded version, which is distributed throughout the Tenrikyō missionary network. The reason for this standardisation consists specifically in the aspiration to perform the same version everywhere. These uniform requirements for *Mikagura-uta* were launched in 1962 at a time when differences in interpretation among various churches became apparent. Apparently, a number of old *honbu-in*, or ‘headquarters executive officials’ (TOD 2010, 139), who belonged to old Tenrikyō families, were convinced that their own interpretation of the sacred music ‘was the way Oyasama used to sing it Herself’ (Adachi 15 March 2010, pers. comm.). The interpretation of the *kagura* by these *honbu-in* relied heavily on their own families’ traditional links to the time when Nakayama was still alive. To further prevent the use of divergent versions of the *Mikagura-uta*, Church Headquarters decided in 1974 to distribute, at cost, an audiotape with the official recording sung by the *Shinbashira*. According to
the *Tenrikyō Jiten*, or ‘Tenrikyō Dictionary’, the first audiotaped *Mikagura-uta* was recorded by the former *Shinbashira* on 1 May 1974 (Adachi 15 March 2010, pers. comm.). Since 1974, newer audiotapes and compact discs have replaced these initial tapes and some thirty thousand Tenrikyō churches worldwide now use the 1974 version.

**Evolution of the *Mikagura-uta***

The five sections of the *Mikagura-uta* were composed in a different order to the one in which they are now performed. Tenrikyō's ritual liturgy assumed its current form late in Nakayama's life. Nakayama composed and choreographed the dances between 1866 and 1870 (Inoue and Eynon 1987, 397), but because she continued to make minute additions and deletions, this work is considered to have been completed only in 1882 (Okazaki 1989, i). From the outset, Nakayama stipulated a simple, repetitive, daily pattern of praying, burning incense and chanting *Namū, Tenri-Ō-no-Mikoto*, meaning ‘I pray to you, God the Parent’. The length of this incantation was determined by how long the incense stick took to burn, which was approximately thirty minutes (TOD 2000, 5). Official Tenrikyō literature identifies Nakayama's incense burning as ‘commonly an offering before Buddhist images’ (TOD 2000, 28), so presumably, she adopted this ritual from the Buddhist monastery where she took her vows at the age of eighteen.

The first verses, *Ashiki o harōte tasuke tamae* and *Tenri-Ō-no-Mikoto*, were composed in 1866 after an incident that is reputed to have occurred at Nakayama's Residence. Several *yamabushi* monks from the neighbouring Fudoin Temple allegedly came to threaten Nakayama and her group of followers. They smashed drums and paper lanterns used for the service (TOD 2000, 103–4); so after this
vicious attack, she taught her disciples these two verses as a protective talisman set to music.

Sweeping away evils, please save us
God-the-Parent

[Ashiki o harôte tasuke tamae]
[Tenri-Ô-no-Mikoto]

After composing these first verses, Nakayama created the main body of the Mikagura-uta between 1866 and 1870 (TOD 2000, 103–5). She started the first song in 1866. In the following year she added a prelude entitled Yorozuyo, and by the end of 1870 she had drafted all thirteen songs of the Teodori-no-uta. An article contributed to the Tenrikyô publication Michi-no Tomo by a follower (Masui 1930) relates an interesting and historically important event. Masui quotes the story told by an eyewitness of the process of compiling the Mikagura-uta songs. Apparently, when Nakayama was formulating the Mikagura-uta, she was struggling to settle upon a suitable melody. She asked her followers to sing her songs to their own melodies. Kôemon Murata, a follower with a good voice and a good singer of the Joruri type song, was singing the Mikagura-uta in his way. The Foundress was listening to him and suddenly said:

‘Ano fushi, ano fushi’ – that melody, that melody’ (Masui 1930, 8).

In this way the melody of the Mikagura-uta was determined, according to Masui. He adds, however, that ‘the hand movements were of course taught directly by the Foundress; people learnt it from the Foundress’. From 1867 to 1870, she added the hand gestures to the songs. But Nakayama did not consider her work finished until she had made subtle changes to the Seated Service in 1882 (Okazaki 1989, i). These changes applied to the hand gestures and to the text. It is said that she made these changes so her disciples could more easily comprehend the precepts of Tenrikyô.
Changes in the Mikagura-uta during the Meiji, Taishō, and Shōwa Eras

Changes in the selection of instruments in the Tenrikyō service came as a result of reforms introduced during the Meiji era (1868–1912) that officially separated Buddhism from Shintō, which was declared the State Religion in 1868. This status was revoked after the Second World War when in late 1945 the Shintō Directive was decreed and Japan was declared a secular state (Clarke 2006, 299; Hardacre 2006, 286).

In accordance with the new Meiji laws, which affected both the new and old religions, the entire Tenrikyō service was subjected to scrutiny and, finally, to change. As well as affiliating with Shintō and incorporating gagaku into its service, Tenrikyō made further structural modifications to the kagura. These modifications included changes to the wording, costumes, music instruments, and the date and place of worship. Aesthetic considerations had no bearing upon these reforms, which were instituted solely to bring Tenrikyō in line with Shintō ritual arrangements. Some musical instruments in the ensemble were replaced by others but the total number decreased. The stringed instrument kokyū, for example, was abolished because it was considered profane (TOD 2010, 241–2). A copper gong called chanpon was replaced by suzu (Shintō bells) because it was commonly played by sugar-candy vendors to attract attention to their merchandise. In 1896 the Home Ministry issued a directive to extirpate Tenrikyō as a practicing faith, which Tenrikyō followers call ‘the secret order’ or ‘order no. 12’ (TOMD 1990, 19). In his desire to prevent such actions, the Shinbashira called a meeting with his council in 1897, which moved to conform to the government’s demands and bring about changes to the service. To meet the new Shintō directives, the use of two of the three women’s instruments, the kokyū and the
shamisen, was revised. The use of the other women's instrument, the koto (a long zither with thirteen silk strings), continued unchanged (TOD 2010, 241–2).

These changes to Tenrikyō's instrumentation were made between 1897 and 1934. During this period the kokyū was replaced by the yakumo-goto (also called yakumo-koto), a three-stringed instrument typically played with a plectrum (figure 5.1 below). In the Tenrikyō service, however, the yakumo-goto was played with a bow instead of with a plectrum. This change of technique was intended to reproduce the original sound of the kokyū. The shamisen was replaced by the Satsuma biwa. To imitate the sound of the three-stringed shamisen, one of the four strings of the Satsuma biwa was removed. The new type of biwa thus created was named the 'Tenrikyō biwa' (figure 5.2 below). On the sounding board, one can see the Tenrikyō crest, the plum flower. Despite the changes in instrumentation, the collective sound of the women's instruments closely resembled the original Tenrikyō sound, as Doi argues in his Glocal Tenri article (Doi 2007, 5).

The masked dances also came under scrutiny. After the first use of the masks in an 1880 service, their employment was forbidden by authorities. The masked kagura was resumed in 1898, only to be forbidden again before its use was resumed in 1912 (Satō 1997). Before the commemoration of the fiftieth anniversary of Nakayama's death and the celebration of Tenrikyō's centenary (1937–1938), two notable milestones relating to the Mikagura-uta were accomplished: its translation into English by Takahito Iwai in 1933, and the first official recording in 1934. These two
FIGURE 5.1 Yakumo-goto (Hayasaka et al 1996, pl. 5)

FIGURE 5.2 Tenrikyō biwa (Hayasaka et al 1996, pl. 6)
important events were announced by the second *Shinbashira* at the World Religious Conference held in Chicago in 1933, where he delivered a lecture entitled ‘Tenrikyō’s Foundress and Teachings’.

The purpose of recording the *Mikagura-uta* was to set a standard for its singing because at that time it was sung differently from church to church. The ultimate goal was that all followers would be able to sing the songs ‘in the exact way that Oyasama taught them’ (Matsui 2011). Takahito Iwai played an important role in this project and finally, ‘with the great efforts of Iwai, Konoe, Akemoto, and Kiyoshi Komatsu, the *Mikagura-uta* was transcribed’ (TIM 2010, 1:33). In October 1934, the official recording of the *Mikagura-uta* was made at Aoyama Hall in Tōkyō. The performance was accompanied by dance movements and by a chorus convened expressly for the purpose by Tenrikyō Church Headquarters. Aoyama Hall was also the venue for the earlier recordings of secular music, such as the Tenrikyō Young Men’s Association Anthem. The Columbia Record Company provided the equipment and took responsibility for the recording, which from its launch at the Autumn Grand Service in 1934 was upheld as the ‘standardized’ version (TIM 2010, 9).

**Musical instruments**

Nakayama brought many changes to the poetry, hand movements, and dance sequences of the *Mikagura-uta*, but the accompanying musical instruments remained the same throughout her life. According to Nakayama's biographers, these were three stringed instruments. Due to a shortage of instrumentalists, from 1877 she resolved to instruct the devout female followers in her own household to play the *kokyū*, *koto*, and *shamisen* (TOMD 1996, 102; TOD 2000, 111). As was customary at the time, these instruments were only played by women. A drum, the *taiko*, was gradually
introduced into the service, as several police reports attached to inventories of items confiscated from the Nakayama residence attest. Police reports were compiled after raids of illegal and proscribed ritual gatherings, the Oyamato Shrine incident of 1864 (TOD 2000, 102) in which passing Tenrikyō followers were detained for three days and ‘their drums confiscated’, the plundering incursions of Buddhist priests in 1865 who slashed drums (TOMD 1996, 50), the complaint of yamabushi monks from the Fudoin Temple in 1866 (TOD 2000, 103–4), and multiple night raids by the police that culminated in 1882 (TOMD 1996, 180–1).

The gradual incorporation of musical instruments into the kagura evolved over decades. Nakayama refers to musical instruments with the generic name narimono, meaning both ‘musicians’ and ‘musical instruments’ (Tenrikyō Dōyūsha 1987, 213–15), without mentioning specific instrument types she wanted for the kagura or as accompaniment for the Mikagura-uta. Her biographers imply that she adopted the musical instruments popular among villagers in her native province, Yamato, in the early nineteenth century. The Yamato instruments were the kokyū (a bowed, three-stringed instrument), the shamisen (a three-stringed instrument played with a plectrum), the tsuri-daiko (suspended drum), the chanpon (two small metal cymbals), and the hyōshigi (two wooden clappers). Indirect indications of narimono such as chanpon and taiko are introduced by Nakayama through onomatopoeic sounds in the Mikagura-uta text: ‘tong-tong’ for the chanpon (Teodori no. 2, verse 4), ‘chang-chang’ for the sound of cymbals (Teodori no. 3, verse 2), and the sound of dancing feet (probably clad in wooden sandals) portrayed as ‘Ton ton ton to’ in the first verse of Teodori no. 2 (TOMD 1978, 50; TOD 2004, 14). Nakayama designed all other aspects of her service and gave clear instructions, as one can read in the Ofudesaki, for the numbers of dancers, the number of narimono (the musical
instruments), and the spiritual attitude and pose of the performers. She also indicated that she wanted 'thirty-six celebrants', nine of whom were to provide musical accompaniment (Ofudesaki 10:25-7). Neither the fue (a type of flute), nor the kotsuzumi (a small hourglass-shaped, double-sided drum), nor the taiko are mentioned in the instrumentarium described in her Ofudesaki. It is therefore more than likely that her preferred percussion instrument for the service was a popular kotsuzumi-like drum played from the shoulder (Doi 2007, 15). This instrument, together with the taiko, was present in contemporaneous matsuri processions and similar popular entertainments. None of the remaining instruments used presently in the kagura service is mentioned in accounts from Nakayama's time. According to Tenrikyō records, the first performance of the service with the full set of instruments took place in 1880 (TOD 2000, 113).

The current group of musical instruments that accompanies the kagura monthly service as a result of adaptation after 1945 includes three stringed, five percussion, and one wind instrument. This orchestra provides the musical backing for the Mikagura-uta and is present at every church and mission station in the world. At the Headquarters, before the monthly service begins, the instruments are displayed on podia, with strings positioned to the south of the space and percussion and wind positioned to the north. Designated musicians enter the space and sit by their instruments. The three instruments to the south—koto, shamisen, and kokyū—are played by three women. Six men play the tsuri-daiko, the chanpon, the surigane (a small gong played with two metal tipped sticks), the hyōshigi, the kotsuzumi, and the fue. Some of these instruments can be seen in action in figure 5.3.
This combination of instruments is unusual (Satō 2 October 2007, pers. comm.). The kokyū, kotsuzumi, and the shamisen are seen as folkloric and therefore profane in a religious setting. In normal circumstances, they would not be used in combination with the more ‘sacred’ instruments associated with Shintō services. Perhaps this was a deliberate act by Nakayama to create independent rituals echoing older traditions.

**TABLE 5.2** The musical instruments currently required for the *kagura*

<table>
<thead>
<tr>
<th>Percussion</th>
<th>Wind</th>
<th>Strings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gongs</td>
<td>Free-reed pipes</td>
<td>Bowed</td>
</tr>
<tr>
<td>Blocks</td>
<td>Oboe</td>
<td>Plucked</td>
</tr>
<tr>
<td>Drums</td>
<td>Flute</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shōko</td>
<td>Shō</td>
<td>Kokyū</td>
</tr>
<tr>
<td>Hyōshigi</td>
<td>Hichiriki</td>
<td>Koto</td>
</tr>
<tr>
<td>Taiko</td>
<td>Ryūteki</td>
<td></td>
</tr>
<tr>
<td>Kakko</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tsuzumi</td>
<td></td>
<td>Shamisen</td>
</tr>
</tbody>
</table>
And maybe this combination reflects her determination to make the joyous life accessible to all human beings. As yet, little information is available on the music and the choice of instruments.

**Ee ja nai ka**

The twelve songs of the Mikagura-uta known as *Teodori* were composed from January to August 1867 (TOD 2000, 104). The same year saw the manifestation, upsurge, and culmination of the popular uprising known as *ee ja nai ka*, which started not far from Nakayama's village, in the Yamato province of central Japan. Historically contemporary with Tenrikyō's beginnings, *ee ja nai ka* songs and dances may have influenced Nakayama's *Mikagura-uta*. This movement had a meteoritic rise in Japan during the year 1867. Literally translated as 'isn't it so?', the *'ee ja nai ka!'* exclamation became a popular and forceful expression among town and village folk. The exclamation became a powerful symbol that many identified with the end of an era in the year before the tumultuous transition from late Tokugawa shogunate to the Meiji dynasty (Wilson 1992, 94). What started as a series of dancing and singing festivals was mixed with the popular belief in amulets, rain or rain magic, and other magic rituals and dances for the dead. The movement rapidly spread throughout central Japan as a form of mild revolt against the dying shogunate. Despite its meteoritic rise, the *ee ja nai ka* movement lasted less than a year. In 1868, this apparently innocent form of comic and burlesque folk entertainment was declared subversive by the imperial police and prohibited. Wilson proposes that 'Nakayama must have for certain seen *ee ja nai ka* processions going through her village' (Wilson 1992, 134). Wilson's idea about a possible *ee ja nai ka* influence on Nakayama's framework could well be extended to the design of the masks she chose
for her dances in 1873, as well as the use of amulets and protective charms that were common in the Tenrikyō rituals.

The importance of ee ja nai ka has attracted the attention of Saburo Morishita, a Tenrikyō scholar and researcher. He notes that the ee ja nai ka dance is a form of folk dance (Morishita 2001, 151) and that Nakayama tunes derive from and have the simplicity of folk dances. Scholars such as Douglas (1970), Davis (1992), Ooms (1993), and Wilson (1992) examine the massive ‘pilgrimages’ such as the Ise Shrine okage mairi and ee ja nai ka at the eve of the power-shift from shogunate to emperor. But Morishita disagrees with the scholars, who suggested that all founders of NJRs took part in pilgrimages to shrines. Morishita states that there is ‘no reasonable evidence that Nakayama Miki went on one herself’, and that the mere sight of a Teodori performance demonstrates the aspect of control and order that Nakayama wanted the Mikagura-uta to reflect. However, he does not discount the possibility that Nakayama witnessed ee ja nai ka processions passing through her village, or that they may have influenced the construction of her dances. I tend to agree with Morishita because he mentions the aspect of ‘control and order’ radiating from the dances and he adds that the dance Nakayama designed, intended as a form of worship with economical movements and ‘soothing, non-verbal symbolic patterns’, is inconsistent with the frantic nature of the ee ja nai ka (Morishita 2001, 149–52) and therefore unlikely to have been influenced by it.

The lyrics

The Mikagura-uta is written in two-line verses or couplets. This style of poetry, known as waka, is first mentioned in the Kojiki (Keene 1977, 243), and alongside tanka, the basic form of Japanese poetry, has been popular among Japanese people.
for more than thirteen centuries (Brower and Miner 1961). The cadence and flowing beat of each verse provides a tool to aid understanding and memorisation of the lyrics. The flowing cadence of waka, together with the monotone music and repetitive patterns of the kagura zutome, contributes to a diaphanous trancelike sensation when performed or observed. The lyrics of the Mikagura-uta duplicate the divine instructions received by Nakayama and urge Tenrikyō followers to devotion. The language is simple and the text is written in the hiragana alphabet, with the occasional addition of kanji characters. Its intention was to facilitate comprehension, even for uneducated readers of the time. The waka lyrics are written in Nakayama's native Yamato dialect. For the purposes of this study, the term waka is used interchangeably with tanka.

_Tanka_, meaning 'short song', is the modern name for waka, 'Japanese song', the traditional form of lyric poetry that has been composed in Japan for over 1300 years. Originally intended to be chanted aloud to musical accompaniment, waka are believed to have existed already as part of oral literature of the seventh century. (Fielden 2007)

Fielden gives further details about the nature of short-form Japanese poetry, which adds further context to the reasons Nakayama chose to deliver her teachings in poetic style:

The waka or tanka is an unrhymed verse form of thirty-one syllables or sound units most often written in one continuous unpunctuated line. Nearly all Japanese syllables consist of a single vowel, or consonant plus vowel. As the language has only five vowels, rhyming is too simple to be interesting, hence Japanese poetry does not depend on rhyme. There are no poetic stress accents, so metre based on stress is not possible, either. Instead, traditional Japanese poetry is given rhythm by writing to a pattern of 5/7/5/7/7 sub-units or sound sets, with varying breath pauses being made when read aloud. Japanese is an agglutinative language, which strings together shorter elements to create long, sometimes complex, word and phrase formations. Rhythmically and semantically, 5/7/5 combines unevenness with alternation, thus providing a natural balance to offset its inherent fluidity. (Fielden 2007)

In 1993, the Haiku Society of America Definitions Committee developed the following 'official' definition of tanka:
The typical lyric poem of Japanese literature is composed in five unrhymed metrical units of 5, 7, 5, 7, 7 'sound symbols'. Tanka in English have generally been in five lines with a total of thirty-one or fewer syllables, often observing a short, long, short, long, long-pattern. Tanka usually needs no titles though in Japanese a 'topic' (dai) is often indicated where a title would normally stand in Western poetry. Tanka has gone through many periods of change in style and content 'but it has always been a poem of feelings often involving metaphor and other figurative language'. (Garrison 2007, 15)

The words of both Fielden and Garrison reveal elements that explain the tenor of Nakayama's verses. Through her Ofudesaki and Mikagura-uta verses she forcefully articulates directions to her followers, gives instructions, or expresses her emotions according to her worldview. Nakayama's desire to set waka lyrics to music and dance might be explained by the tradition of chanting aloud to musical accompaniment.

The parlando tone of a teacher's or a mother's monologue used to create a poem of feelings is recognisable in Nakayama's lyrics. The poetry for the kagura was written in such way by Nakayama to explain how to live 'the joyous life'. Despite her frequent use of metaphor, the structure of the text and her choice of words are simple. The text is meant to be read without disruption, because it is only then that spiritual insights can emerge, and Nakayama's simple message engage and gain influence and thrust.

The dances

Robert Ellwood stressed that dance is the central act of Tenrikyō worship, and as seen in Chapter 4 above, he asserts that the 'steps and gestures of a dance are clearly cultural and symbolic' (Ellwood 1982, 114). Marlon Okazaki states that Tenrikyō is one of the few religions whose essential teachings are manifested in a service dance (Okazaki 1989, i). One can distinguish two types of dances in the Tenrikyō liturgy. Reiterating, they are kagura dances with masks, which are only performed at the Headquarters, and Teodori dances with hand movements.
*Teodori* can be translated as ‘hand-dance’ or ‘dance with hand movements’: *Te* means hand, and *dori*, in combination with the honorific affix *o*, means dance. The term *Teodori* is not unique, but the choreography of the hand dances is unique to Tenrikyō. *Teodori* is not normally used to describe other Japanese dance forms except in the *Tsugaru teodori*, the traditional dance form of the Tsugaru region, and in the *kabuki* theatre where it refers to a traditional style of dance (Daijō et al. 1998, 192; Hughes 2008, 192; Sasaki 6 March 2010, pers. comm.). Nakayama added three ritual masked dances preceding the *Teodori*, and together they became her liturgy for Tenrikyō. Mary Cooper calls the dances with masks ‘the hidden dances’ (Cooper 1970, 64) because at *Jiba* the sunken stage all but conceals the ritual dancers from the thousands of public participants.

Nakayama once personally instructed the dancers, and after her death the instructions were passed on by oral tradition to new generations of dancers. There are, however, no notes about dance movements written in her hand. Nakayama started to teach the dances to her followers in 1867 and continued in this way for three years. The way the dance movements took shape is described in *Life of Oyasama* and includes the following account of her rehearsals:

> Oyasama asked the followers to dance the dance the way they think best. She looked at the dancers and at the end showed them how to dance it correctly. (Dōyūsha 1989, 33)

This story, like many others, was told at one point to other followers and passed on to later generations. The narrative aspect of this oral transmission resulted in manuscripts later published as her biographies, with such titles as *The Life of Oyasama*. At present, only the 1976 version of *The Life of Oyasama* is officially recognised within Tenrikyō as the true and accurate story of her life.
Unlike the music, the Teodori dances are rather complicated and I can confirm this after participating in many Teodori practice sessions. To achieve mastery over the complex simultaneous hand and foot movements requires much time and practice. Furthermore, te-odori is a fractional description of the elements used in the dance; naturally, the body participates in the dance with its own postures. The hand movements must be appreciated in conjunction with the footsteps and with the body postures. The body points in a certain direction, executes a 360-degree turn, and bows or stoops, giving direction and fundament to the hand-and-foot choreography.

The movements must also express metaphoric associations with Nakayama's teachings. The first comprehensive attempt to transcribe the dance movements was made in 1949 by Reverend Yamazawa, who assembled the Otefuri Gaiyō as a tool for learning the Teodori (Okazaki 1989, ii). His ‘hand-movement-guide’ contains descriptive drawings of the correlated hand and foot movements of the dances, with handwritten directions. Later attempts to refine Yamazawa’s transcriptions were published in the new Otefuri Gaiyō, ‘the most authoritative source written in Japanese’ on this subject (Okazaki 1989, ii). Published by Tenri Overseas Department in 1989 as an update to the old guide, the new Otefuri Gaiyō is a complete, user-friendly guide to the thirteen dances, with an enhanced lay-out. Figure 5.4 is an example of one of Yamazawa's original hand drawings. For comparison, figure 5.5 reproduces a choreographic scheme from the 1989 Otefuri Guide. This scheme represents Teodori no. 4, which is also depicted in the print in figure 5.6. This is the same Teodori that features in Scenes 4 and 5 of the appended DVD.

37 Since 1989, the guide has been reprinted ten times and distributed to all overseas missions.
Each movement of the Teodori has a connotation or a symbol like a word, and two or more movements together form a sentence expressed in time and space. In the directory at the end of the Otefuri, the guide catalogues one hundred and twenty different such connotations from ‘activity’ to ‘wrong’. Each idiom is expressed through a group of movements. Some are pictographic, such as ‘heart’ or ‘carry baskets [of earth used in construction works]’. Some are figurative, such as ‘day and night’, which is depicted by holding open fans in front of the eyes.38

38 As in the yamabushi dances, fans (ōgi) have a specific role in Nakayama’s Teodori. The use of fans dates from court kagura and has become the trademark of the present day kagura (Averbuch 1995, 12).
First, Whatever others may say, God is watching, so be at ease!

Second, Settle the minds of the two of you in one accord! Then any and everything shall be realized.

**FIGURE 5.5** Choreographic scheme for Teodori no. 4 in *The Otefuri Guide* (1989)

**FIGURE 5.6** Commercial poster representing the Teodori no. 4 danced with open fans (1896)
In Chapter 4 above I highlighted Louise Sasaki's role in creating an innovative notation system for mapping the *Teodori* movements. Sasaki, one of the contributors to the new *Otefuri Guide*, expanded on the original movement notation system developed by Yamazawa in the first *Otefuri* (Yamazawa 1949), and worked out a system of transcribing the feet and hand patterns to facilitate learning of the dances.

I had studied other dance notation systems, but I wanted something that could be understood by anyone, so I thought a visual illustration would be best. There was a Tenrikyō book with Japanese text that used photographs but I wanted something less individual and more universal; and a book with drawings of the movements but I wanted more clarity and precision. So, I decided on a simple design for an illustration that I hoped would highlight the hand movements. (Sasaki 9 March 2010, pers. comm.)

### Learning of the dances and memory aids

Manuals for learning the *Mikagura-uta narimono*, the musical instruments that accompany the *kagura*, have been compiled for all overseas and non-Japanese speakers. The instructions on how to play the instruments were translated into English and Portuguese; the two manuals were printed in 1992. The manual with the scores for the six ‘men’s’ instruments covers the *fue, chanpon, hyōshigi, taiko, surigane*, and *kotsuzumi*. The ‘women’s’ instrument manual gives directions for the three stringed instruments, the *koto, kokyū*, and *shamisen*. Both manuals open with instructions about tuning, notation, and performance for each of the aforementioned instruments. The instructions for the six instruments for male musicians are divided into twelve points. These suggestions blend general indications for music ensemble playing with promptings for considerate behaviour as a participant and reminders to remain humble as a performer. One example is found under point five, ‘performance reminders’, where players are asked ‘to concentrate on the instrumental part and not assert themselves in the playing process’ (TOMD 1982, 1). A good team effort is thus expected from a Tenrikyō member. Much thought was given to designing a
comprehensive notation system that would be accessible to all players, not just those who read music. Each instrument is represented by a different symbol: symbols used include dots, circles, crosses, and dotted lines. The instrumental parts are separated by a system of lines and boxes that performs the same function as the staff in Western music notation. Each instrumental symbol corresponds to an individual sound.

Nakayama wrote the lyrics of the *Teodori* in the form of a counting song (Morishita 2001, 47), embedding mnemonic aids for the learning of the verses. Each verse of the twelve *Teodori* starts with a count from one to ten. The call *hitotsu!* (‘first’) precedes the first verse; *futatsu!* (‘second’), the second verse, and so on. The syllables of the enunciated numbers do not belong to the music of the song melody; instead, they are ‘shouted’ in a free speech tone or a ‘chant-like’ free call. Although this practise may sound peculiar to the Western ear, it was a regular component of the Edo-period songs called *kazoe-uta* (from *kazueru*, ‘to count’), helping the performer memorise the song lyrics (Tamanoi 1998, 75). This free speech call gives a worksong-like beat to the beginning of each verse, and focusses attention on the words. It was presumably with this intention in mind that Nakayama incorporated such memory aids when she added music to these lyrics.

Another structural memory aid appears at the beginning of each verse, which starts with a numeral. After the number, the first word of each verse begins with the same syllable as the number preceding the verse. For example, the first-verse free speech call is *hitotsu* and the first word is *hito*. The second verse begins with *nii-ni* and the

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39 *Kazoe-uta* type is found among popular songs or *komori* (nurse-maids) songs and is still popular with contemporary Japanese children’s songs, such as ‘Pokemon’ and ‘Mini-Moni’.
following word is *niikkori*, 'smiling'; the third verse call is *san-n*, ‘three’, and its first word is *san zai*, ‘a three-year-old child’.

Melodically, the songs of the service are simple and nearly identical to one another. We can assume that Nakayama kept these musical elements simple in order to facilitate learning and memorisation. The songs are composed either in the Japanese diatonic scale of *hyōjō* based on a combination of *ritsu* and *ryo*, which respectively have a major third and a minor third as their first intervals (Koizumi 1980, 59), or in a *ryo*-type scale with E as the fundamental pitch.

Expressive hand and foot movements are synchronised with the poetic verses, relating to the messages and emphasising the key moments. In addition to the text and dance, Nakayama created simple melodies to accompany the hand movements and the recitation. Followers were originally instructed by Nakayama in music and dance. However, I reiterate here that the second *Shinbashira* in one of his publications and the Tenrikyō Dictionary acknowledge that her original musical score for the *Mikagura-uta* appears to have been lost (Matsumura 2003, 392).

The first *Teodori*, composed in January 1867 as were the second and the third dances (TCH 1996, 86), exemplify many typical features of the *Teodori*. Song number one opens with an optimistic message. It evokes joyful scenes of farming, a rural setting that was familiar to Nakayama’s followers:

> At New Year, the *Sazuke* of fertilizer,  
> How remarkable it is!  
> Smilingly, being bestowed the *Sazuke*,  
> How promising it is!  
> Keep the mind of a three-year-old child!  
> Then, a rich harvest.  
> The providences shall come forth,  
> Unlimited abundance everywhere.  
> If you grow and reap whatever you wish,
Yamato will be blessed with a rich harvest.
Now come hither and follow Me!
Then the full harvest will become fixed. (TCH 2006, 59)

A missionary message emanates from the lyrics, which I translate as follows:

It is New Year, a new beginning;  
We receive the divine blessing, the Sazuke that enriches our life.  
We are at the outset of a new era.  
The divine blessing (sazuke) is upon us and brings the promise of a new, joyous life.  
Empty your mind of impurity, keep your mind innocent, like a child.  
If you do that, happiness and abundance will reward all of you.  
Whole existence will be blessed, in abundance and  
Yamato province will flourish  
If you follow me, your Divine Parent.  
Tenrikyō will triumph.

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In summary, the Mikagura-uta serves several functions and is of great value to  
Tenrikyō because it is instructive, cohesive, innovative, evangelistic, metaphorical,  
kinaesthetic, engaging, beneficial, inspirational and enduring. These qualities are  
summarised below in table 5.3.

**TABLE 5.3 Summary of the qualities of the Mikagura-uta**

<table>
<thead>
<tr>
<th>Quality</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructive</td>
<td>A vast quantity of information related to daily activities, which has been handed down in clear language; music and dance add further dimensions to the learning process</td>
</tr>
<tr>
<td>Cohesive</td>
<td>Information or messages from Nakayama are encapsulated in the text of a mere sixteen songs, which take less than an hour to sing</td>
</tr>
<tr>
<td>Innovative</td>
<td>Presents values in a kind of ABC of the religion, learned while singing</td>
</tr>
<tr>
<td>Evangelistic</td>
<td>Sounds and reads like a 'gospel', giving clear instructions of what must be done to achieve the joyous life; music has the capacity to linger in the memory, as in the gospel choir service</td>
</tr>
</tbody>
</table>
Koizumi's musical analysis of the Mikagura-uta

For the first time in its history, the Mikagura-uta was expertly and independently analysed in 1979. Japanese ethnomusicologist Fumio Koizumi and his edifying musical analysis of the Mikagura-uta, published in 1980, are mentioned in Chapter 4 above. When he visited Tenri, he twice attended the kagura zutome liturgical events and was given access to recordings of the Mikagura-uta songs made between 1932 and 1972 as material for his evaluation. His examination is wide-ranging and includes observations on modes, scales, rhythm, and tempi. Apart from technical details, Koizumi observed that elements incorporated from traditions outside Japan, such as Buddhism, Hinduism, Islam, and Sikhism, infuse extra flavour into Nakayama's compositions. Such influences were not previously acknowledged and Tenrikyō insiders presumably remain oblivious to them.

Koizumi's model applies the traditional genres and scales, and includes the music created by Nakayama. In the third section of his article, on Hyōshi, the 'rhythm' or
'beat' of the Mikagura-uta, Koizumi analysed the Yorozuyo, the prelude to the twelve Teodori dances. After he counted the syllables of the first verse, one word at a time, he found that the number of syllables was 5, 3, 4, 5, 3, 4, 6, which adds up to thirty beats. He remarks that this configuration of syllables is unusual for Japanese verse of Nakayama's time. Koizumi contends that ‘common sense would use the beat of two or four, and not a changing three to five and so on’ (Koizumi 1980, 58). The pattern of the first verse is repeated identically for the rest of the eight Yorozuyo verses.

In the fourth section, ‘Structure of Scales’, Koizumi presents the four scales used in traditional Japanese popular music:

- **Ryo** (la-do-re-mi-sol-la)
- **Myakobushi** (mi-fa-la-ti-do-mi)
- **Ritsu** (sol-la-do-re-mi-sol)
- **Min'yō** (do-mi-fa-sol-ti-do)

Most songs use only one of these four scales throughout, but some use two or more in combination. Koizumi concludes that the Mikagura-uta is based on two scales, a combination of ritsu and ryo, which respectively have a major third and a minor third as their first intervals.

Koizumi's article contains two tables. The first enumerates the known recordings of the Mikagura-uta, both partial and complete. The second table is extremely valuable because, for the first time in the history of the Mikagura-uta, Koizumi transcribes the initial section from six different recordings and compares them:

1. A performance recorded by Koizumi in Tenri (December 1979)
2. The first recording Koizumi received in Tenri (September 1979)
3. The third *Shinbashira*’s voice recording (1974)

4. The 1934 recording of Yoshie Nagao’s voice (1934)\(^{40}\)

5. The first official Tenrikyō recording (1934)


These six recordings, spanning almost fifty years, give rise to some surprising conclusions. Koizumi identifies considerable changes in rhythm, tempo, beat, and scale throughout the evolution of the *Mikagura-uta* performance. Example 5.1 compares three of these recordings (numbers 2, 3, and 4 in the above table). One of the most remarkable changes was in tempo: the newer recordings are almost twice as

**Example 5.1** Koizumi’s transcription of the initial section of the *Mikagura-uta* from three different recordings: the first recording he received in Tenri, the third *Shinbashira*’s recording, and the 1934 recording of Yoshi Nagao’s voice (Koizumi 1980, 56)

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\(^{40}\) Yoshie Nagao was the daughter of Izō Iburi, who became the immediate successor to Miki Nakayama.
slow as the earlier one (48 beats per minute compared to 80 beats per minute). Another noteworthy change was in the scale used: minor-scale versions evolved over time into major-sounding ones.

Koizumi’s conclusions capture the essence of the Mikagura-uta. He concludes first that Tenrikyō music is a prototype for all Japanese music, and secondly that Tenrikyō music is a traditional treasure for all Japanese people. He concludes thirdly that this music is related rhythmically to that of east and Southeast Asia, and melodically with that of Eastern Europe. That is why, Koizumi explains, this music sounds familiar to Japanese and non-Japanese listeners alike (Koizumi 1980, 61). Finally, he asserts that the Mikagura-uta is the ‘easiest in any religious music’, achieving its impact through its ‘full dynamic power’, and that it is Tenrikyō’s most important treasure (Koizumi 1980, 60–1).

**Other approaches to transcribing the Mikagura-uta**

My own examination of the Mikagura-uta is based on services performed at the different Tenrikyō churches I visited between 2005 and 2011. The first service I attended took place in August 2005 at TOC in Brisbane—before I commenced this thesis. I observed monthly services at the Ōsaka Tenrikyō Kōchi church in November 2007 and at Nagoya Tenrikyō Kōchi church in December 2007. I attended kagura zutome services performed at Jiba in Tenri city on 18 and 26 April 2006, 26 October 2007, and 26 November 2007. I focussed on the simplicity of the Mikagura-uta’s language, its ease of understanding for fast memorisation, and the elements that allow Western aspirants to learn the intricacies of the Teodori. In these respects the Mikagura-uta is both contemporary and traditional. My transcription in example 5.2
is compiled from several audio and video recordings I made, both of the ‘seated service’ and the ‘monthly service’. I observed minor changes in pitch, rhythmic pattern, and tempo in the oral transmission. My recordings were made during two separate visits to TOC in Brisbane: a period of ten days in August 2005 and another, of three days, in March 2007. The performing group comprised the local reverend and all mission staff.

**EXAMPLE 5.2 Mikagura-uta: transcription of songs nos. 1, 2, and 3 (the seated service), after my first encounter with the Brisbane congregation**

\[\text{Example music notation}\]
Yukihiro Doi, a Tenrikyō musician who lives and studies in Australia, addressed the lack of a musical transcription of *Mikagura-uta*. He added translations of the text from Japanese into four languages, the vocal line (doubled by the *fue*), and all nine other instrumental parts to his transcription. Example 5.3 below is an excerpt from Doi’s transcription of *Teodori* no. 1 (reproduced with his permission) that exemplifies how he would like the *Mikagura-uta* to be published and distributed. Thus far, Doi has not received permission from *Honbu* to publish this transcription.

The fourth transcription was to be from the official version of the *Mikagura-uta*, published for the first time by Tenrikyō in 2010; the Headquarters did not grant me permission to reproduce or transcribe the official version in my dissertation. The next two musical transcriptions (examples 5.4 and 5.5) are excerpted from the complete transcription of all sixteen songs of the liturgy, released by the American musician and composer Vincent Genova. During the last years of his life, Genova lived in Brisbane, where he often attended services at TOC. In 2006, he transcribed the former Shinbashira’s *Mikagura-uta* with the aid of the same compact disc recording used by TOC. The transcriptions, which I consider quite accurate, were intended as a gift to Tenrikyō because no transcription of the *Mikagura-uta* musical line then existed. Possibly, Genova intended to have his transcriptions published as a visual aid for Tenrikyō followers; unfortunately, *Honbu* did not grant approval for their publication.

I already addressed and explained the lack of printed material for the *Mikagura-uta* and contemporary *outa* in Chapter 4 above. One notable omission is a full publication of the complete *Mikagura-uta*—musical, vocal and/or instrumental—that is officially approved by Tenrikyō Headquarters. There is no complete vocal and
EXAMPLE 5.3 From Yukihiro Doi's transcription of Teodori no. 1

At New Year, the Sazuke of fertilizer:
How remarkable it is!
Smilingly, being bestowed the Sazuke:
How promising it is!
Keep the mind of a three-year-old child!
Then, a rich harvest.
The Providences shall come forth.
If you grow and reap whatever you wish,
Yamato will be blessed with a rich harvest.
Now come higher and follow Me!
Then the full harvest will become fixed.

O prodige du Sazuke de la Fertilite,
Accorde au nouvel an !
Recevoir le Sazuke avec le sourire,
Ou quel gage d'espoirance !
Que notre coeur reste pur comme celui d'un enfant de trois ans !
Alors, l'abondance en ce monde,
La source inaltérable de la fécondité !
Tout ce que vous cultiverez,
Deviendra richesse en Yamato.
Suivez-Moi jusqu'à la
L'abondance des récoltes vous sera assurée.

Primero En el año nuevo, el Sazuke del fertilizante,
¡qué extraordinario!
Segundo Si con una sonrisa, recibís el Sazuke,
¡qué prometedor!
Tercero Determinad el corazón como el de un niño de tres años.
Cuarto ¡Qué buena cosecha!
Quinto La Providencia Divina brotará,
Sexto ilimitadamente por doquier.
Séptimo Si cultiváis y cosecháis de todo,
Octavo en Yamato habrá buena cosecha.
Noveno Venid, seguidme hasta aquí
Décimo y la cosecha quedará asegurada.

Erstens: Sazuke des Düngers an Neujahr,
Wie wunderbar ist das!
Zweitens: Wenn man es heiter empfangen hat,
Wie sicher vertraut man auf Sazuke.
Drittens: Bewährt das Herz eines dreijährigen Kindes,
Viertens: Dann habt ihr eine reiche Ernte.
Fünftens: Und Segen wird überraschend hervortreten.
Sechsten: Unsagbar reiche Ernte werden ihr haben.
Siebenten: Wenn ihr nur alles pflanzt und pflanzt,
Achtens: Hat Yamato ein gutes Jahr.
Neunten: Folgt mir bis hierher!
Zehnten: Eine gute Ernte ist dann sicher.

Koto

Na tsu, Na ni ka ni tsu ku ri to ru na ra... Ya... tsu, Ya ma to wa ho ne n ya.

Koto

Koko notsu koko made tsui te koi. To... dö, To ri me ga sa da ma ri ta.

Koto

Na mu Ten ri- o- no- Mi ko to. Mi ko to.
instrumental score available; furthermore, *Honbu* only recently approved publication of the vocal line. When I visited TIM in October 2007, the institute was working to complete the *Mikagura-uta* transcription using Western notation. This project was finalised in 2010 and represents the only official transcriptions of the vocal line of the *Mikagura-uta*. The late date of publication arises from the unwritten but resolute decision of the *Honbu* not to certify any publication of music integral to the *Mikagura-uta*. The *Honbu*'s decision, which may have some validity, is based on the conviction that there is no correct, accurate, or historically truthful way of documenting the manner in which the Foundress wanted her *Mikagura-uta* to be sung, especially given the fact that it was originally transmitted only orally.
Masks

Observations on the use of masks

Broadly speaking, there is little material available about the masks used in Tenrikyō, their history, or their function. For the researcher, this scarcity of information is as intriguing as it is disappointing. The Tenrikyō masks could well originate from the
Yamato period (250–710 CE), their initial characteristics having blended in later centuries with those of mainland East Asian mask-wear. In the Tenri ceremony, the *kagura* masks confer decorum upon the sacred dances, partly through their symbolic significance, which is maintained through their concealed preservation and storage. In my view, masks play no role in Tenrikyō’s quest for visibility through propagation; on the contrary, the *kagura* masks are anything but visible in Tenrikyō and belong more to the hidden type of ritual, the ‘playing out of view’ partition of the Tenrikyō Paradox.

According to Dominique Buisson, a photographer and authority on Japanese art, the masks should be identified more precisely as ‘head-covers’. She distinguishes between *masks* that cover only the face, and *head-covers*, which are worn over the head (Buisson 2003, 50-1). Most Tenrikyō *kagura* masks cover the face and part of the head, while the lion and goblin masks are worn over the head. They resemble figures from Japanese mythology and imaginary creatures. In Nakayama’s conception, they represent the personification of the deities who created the whole world and the human race and are embodied by the *kagura* dancers. Ellwood wonders ‘whether the centrally important creation story came from the dance which enacts it, or the other way around’. The earliest details of Nakayama’s creation narrative are related in portions of the *Ofudesaki*, ‘penned in 1874’, the year for which ‘the first masks with their astounding symbolic animal and human faces were made’ (Ellwood 1982, 53).

In 1873, Nakayama commissioned her older brother to make the first set of masks, which she collected on 18 June 1874 (TOD 2000, 107; TCH 1997, 83–5). The first two masks, lion’s heads, were meant to represent the two most important mythical
deities in Nakayama's dance, *Kunitokotachi* and *Omotari*. Soon after, the other masks arrived, all carved in the form of stylized animals and humans. Two of the masks represented 'the primal parents Izanami and Izanagi' (Ellwood 1982, 47). *Izanami* and *Izanagi*, major figures in Japanese mythology, are the first wedded couple in the age of the gods, who made the mountains, rivers, seas, plants, animals, humans, and all things on Earth (Cooper 1970).41

By 1862, although Nakayama had already become famous for her healing miracles, she had also become a target for the authorities. Because the ever-vigilant police frequently dispersed Tenrikyō gatherings, members were deterred from performing the full service. The arrival of the masks in Nakayama's village was described in an account written by her follower Izo Iburi and is narrated in *The Life of Oyasama* (Dōyūsha 1986, 13). Surprisingly, the dances were not yet finished in 1874 and one can only wonder whether Nakayama had the full outline of the *kagura* in her mind long before the service was completed. But the masks were not incorporated into the service until many years later: only in 1880 did it become possible to perform the full service with masks (Inoue and Eynon 1987, 442). Similarly, the *Ofudesaki* scripture was only completed in 1882. Ellwood reports that in 1882, for the first time, 'for a period of 15 days the Foundress taught the sacred dance with its personnel, masks and instruments now assembled' (Ellwood 1982, 49).

At *Jiba*, the masked dances are performed on the sunken stage around the *kanrōdai*. Reflecting the covert way in which this performance takes place, the dances are also called the 'hidden dance of the *ninju*'. The *ninju* are the ten priests and priestesses

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41 The three most important deities in Japanese mythology, Amaterasu, Susanō, and Tsukiyomi, were born to Izanagi and Izanami. Of these three, only Tsukiyomi is included in Nakayama's masked dances, alongside Izanagi and Izanami.
chosen to celebrate the ritual of the masked dances (Garfias 1978, 70). Presumably to underline the sanctity of the ritual, the performed dances are not visible to the observers, except for the occasional glimpse available from the front rows. But the kagura service was not always performed in concealment. A commercial poster from 1896 represents the kagura in action. The poster is preserved at the Tenri Central Library and a reproduction of this can be seen on the cover of a recently published book, *Reference Materials for The Life of Oyasama* (TOD 2000, 40 and front cover). The poster shows the dancers in full view, surrounded by musicians and other high-ranking members of the church. Minute drawings reveal details of masks, costumes, and the positions of the dancers, elucidating some of the questions that arose in my research of kagura. At the centre of the drawing, ten masked performers in black attire are in the process of dancing the kagura service, as can be deduced by the fact that two of them are holding two white sashes. Inside the circle of eight dancers are two dancers representing the mythical deities Kunitokotachi-no-Mikoto and Omotari-no-Mikoto. They both have lion masks on their heads, but only one of the masks is visible from the front.

I found no evidence of Nakayama's intention to hide the service from her followers. Presumably, the completion of the new Tenrikyō place of worship in 1907 brought changes in certain features of the kagura. No informants answered my question about why it was decided to conceal the kagura dances from onlookers by building a sunken platform at the centre of Jiba, and on whose authority the decision was made. Presumably the existing, much larger, sunken stage with the kanrōdai was set in place when the new Church Headquarters building in Tenri was completed in 1966. Figure 5.7 below bears witness that the kagura tsutome masked dances were performed plainly in view, at ground level with the musicians sitting in the rows.
between the dancers and the rest of the service attendees. The ten masks are only vaguely discernible: eight of them are plain in appearance, while the middle dancer

![FIGURE 5.7 Kagura zutome with masks performed in Mishima on 26 October 1888 (Meiji 21) appears to carry the lion mask noted in other descriptions of the masks (Sasaki 1980; Morishita 2001; TOD 2010). The three stringed instruments can be seen on the left, played by women. More musicians appear on the right of the print, rather than the six ‘male’ instruments prescribed for the contemporary Tenrikyō kagura.

Not only can the kanrōdai dances not be seen, but it is difficult to find any narrative relating to it in the published literature. Two of the more thorough Western writers, Henry van Straelen and Robert Ellwood, each visited Tenri for extended periods and

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42 Even today, the Japanese custom is to specify years by the Imperial period followed by the year of that period when the mentioned event took place.
published books about the Tenrikyō philosophy and the kagura service (van Stralen 1954, Ellwood 1982). It is unclear why Ellwood, who researched Tenrikyō in 1976 and 1977, gave no description of the kagura masks. He briefly mentions the masks as attributes of ‘the hidden dance’, but does not comment on the importance of the masks for Tenrikyō, their meaning, or their origins. Van Straelen, on the other hand, contributes some valuable information, while acknowledging the paucity of data about these items. He briefly describes some of the masks, mentioning such details as their colour and material, as well as their symbolic function in the dance (van Straelen 1954, 56). The only other relevant publication in a Western language on the kagura mask found during this research was Morishita (2001).

Contemporary Tenrikyō books give a diagrammatic summary entitled ‘Description of the Kagura Masks and the Dancers’ Positions in the Kagura-Service’. The masks described are the set used in the present service:

- **Izanami**, a female face with a hexagonal headpiece
- **Izanagi**, a male face with a hexagonal headpiece
- **Kunitokotachi**, a male lion face with an open mouth and long white hair. A sash hanging from the mask is fastened to the wrist of **Taishokuten** (represented by the female dancer to his immediate left). His starting place is to the north.

- **Omotari**, a female lion face with a closed mouth and black hair. Three sashes hanging from the mask extend in three directions and are fastened to the wrists of **Kumoyomi** (female dancer to her far right) and **Kashikone** and **Otonobe** (two male dancers to her immediate right). Her starting place is to the south.
• *Tsukiyomi*, a male face representing a long-nosed goblin. A figure of an orc is strapped to its back.

• *Kunisazuchi*, a female face. A figure of a turtle is strapped to its back.

• *Otonobe*, a male face

• *Kumoyomi*, a female face

• *Kashikone*, a male face

• *Taishokuten*, a female face *(TOMD 1998, 151)*

The masked dance is performed by ten dancers. Two of these celebrants are the *Shinbashira* and his wife. In their dance, the pair embodies the father and mother of all creatures, *Kunitokotachi-no-mikoto* and *Omotari-no-mikoto*. These two deities play an important role in Japanese mythology and are represented in Shinto dances. During the dances, the other masked celebrants move to specified places around the *kanrōdai*, each assuming the mythological function of the deity they represent. To begin the dance, they take their places at the pillar's eight compass points—north, northeast, and so on.

The large *kagura* masks cover the head and face, resting on the shoulders. Two lesser priests help each of the ten celebrants into their attire. Each mask represents a deity. Once adorned with the large head cover, the priest becomes the incarnation of one of the ten deities created by God the Parent. According to the creation legend told by Nakayama, the ten deities’ task was to populate the world.

Kurauchi adduces the associations between the names, costumes, and positioning of the dancers to explain the significance and connotations of the *kagura* masks. She then shows how the musical instruments chosen for the *kagura zutome* service reflect the qualities attributed to the ten deities. The representation of these deities is central
to the sacred dance of the Tenrikyō kagura. The qualities and personalities of the eight gods originally identified by Nakayama (not the current ten, as Kurauchi points out), materialise through the movements of the dancers, the masks they wear, and the positions of their matching white sashes (Kurauchi 1987, 132).

The deities from the creation story have the following symbolic functions:

- *Izanami-no mikoto* and *Izanagi-no-mikoto* stand north and south in close vicinity to the *kanrōdai*. They represent the model of woman and man, their function being to procreate the other deities.
- *Kunitokotachi-no-mikoto*, the symbol for water provenance and also the symbol of eyes and vision
- *Taishokuten-no-mikoto*, symbolising the act of cutting, be it of life or the umbilical cord
- *Kumoyomi-no-mikoto*, the origin of rain, evaporation, and cloud formation
- *Kunisazuchi-no-mikoto*, standing for unity: ligaments, human skin, and female reproductive organs
- *Omotari-no-mikoto*, who cares for the power of fire and the maintenance of body temperature
- *Kashikone-no-mikoto*, the symbol for wind, air, and respiration
- *Otonobe-no-mikoto*, who has the power to make plants grow, and to deliver new life
- *Tsukiyomi-no-mikoto*, standing for the skeleton and the male reproductive organs

Sadly, the set of ten masks used for the service during Nakayama's time has not survived. New sets of masks were made in 1912 and every thirty years thereafter.
The new set is always presented as a gift on Nakayama's birthday and used for the first time in a special commemorative service. Today, the fifth set of ten masks is in use (Adachi 2006, formal interview). Once every ten years, a special commemorative exhibition is prepared in the Oyasato building of the Tenri Museum. On this occasion, all surviving kagura masks are put on display. A total of two sets are exhibited behind glass in a single show room, with the masks arranged in chronological order in closed cabinets. One such exhibition was held in April–May 2006 to mark the 120th anniversary of Miki Nakayama's passing. The general public is not allowed to linger over or closely examine these masks; nor are any photographs, prints, drawings, video images, or other records of the masks available.

No detailed written description of the masks exists. At the time of my fieldwork trip in 2006, there was no catalogue, explanatory leaflet, or any other printed information available about the displayed items. The two most recent sets of masks in use before the present ones were on display. The main frame of each mask is made of many layers of paper coated with lacquer; cloth and human hair are attached later. The oldest masks are the most striking. Despite being nearly a century old, their colours are vivid and vibrant. Compared with the masks from later periods, their features look more lively and expressive and the eyes have a striking intensity. Some are fearsome, such as the red lion-like head and the black goblin-like face. In some ways, the newest masks in use appear blander. Seven of the ten faces look very much alike with the exception of the stylized lion's heads and the goblin mask. White is the predominant colour, complemented by black for hair, with further additions of restrained pastel shades. As expected, the 2006 mask exhibition was heavily

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43 Miki Nakayama passed away on 26 January 1887. The 120th commemorative years started on 26 January 2006 for Tenrikyō people and covers the subsequent twelve months.
patronised, attracting visitors from around the world, the mask room being the focus of attention. An orderly, single-file procession of visitors progressed non-stop through the exhibition room, discouraged from stopping by two guides and a few multilingual signs on the walls. The patrons advanced continuously and were not allowed to pause and stare at the masks. An innovative warning sign was displayed on the walls showing a barred pencil and pad: no drawing!

The photograph reproduced below (figure 5.8) records a rare opportunity to admire from close range some of the kagura zutome masks used in the kanrödai dances.

FIGURE 5.8 Masks from the private collection of Miki Nakayama's family, exhibited in 1956 as part of the activities surrounding the seventieth anniversary of the Foundress's death. The visitors in front of the masks are, prince Takamatsu (brother of Emperor Hirohito) and his wife, accompanied by Shōzen Nakayama, the second Shinbashira (between the prince and the princess).
Possible sources for the *kagura* masks

Mask use in Tenrikyō *kagura* warrants further examination, as do its influences. Possible influences include the evolution and migration of mask use from Indian dances, *bugaku*, and later, *Nō*. From the outset, let me stress that Tenrikyō is the only NJR to use masks. The Buddhist background of *Nō* may have reverberated with Nakayama’s upbringing as a young girl in a Buddhist monastery. This subliminal influence, or the totality of different and diverse influences, such as Buddhist chant, the novelty of Christian monotheism, the *yamabushi kagura*, and even the many *matsuri* folk festivals, may be reflected in the early Tenrikyō dances, manifesting themselves as different elements in Nakayama’s *kagura*.

*Yamabushi*, also known as ‘mountain religion’, originated from ancient, animistic beliefs. The later *yamabushi* ascetics, however, followed an esoteric form of Buddhism. Most of them studied the teachings of the Tendai and Shingon sects. It is known that masks were used during the eighteenth and nineteenth centuries by the mountain ascetics, or *yamabushi*, in what was known as the *yamabushi kagura* (Honda 1974, pls. 3, 6, 7, 11, 14). A form of these masked dances became popular with villagers around the mountains of Iwata, and from late nineteenth century when the Meiji restrictions were lifted, semi-professional troupes of farmers toured the surrounding villages during the agricultural off-season, performing a type of dance similar to the *yamabushi kagura* (Hughes 2008, 55). The origins of mask use in the *yamabushi kagura* have been traced to ancient animistic rituals of Japan’s Yayoi period. The *yamabushi* were also sought as shamanistic healers; when practising as such, they were often assisted by mediums, called *miko*. Nakayama’s revelations first
appeared after she became a *miko*. It can therefore be inferred that her mask designs have roots in an earlier period of Japanese history.

**Nō.** Another possible source for Nakayama’s inspiration to use masks may have come from the theatrical form *Nō*. What is recognised today as *Nō* began as a form of folk amusement during the fourteenth century; a century later it was embraced by the upper classes. It is not beyond the bounds of possibility that Nakayama was influenced by *Nō* while crafting the Tenrikyō service, although those that emphasise her simple, peasant background would question this. This possibility occurred to me while witnessing the *kagura zutome*, particularly the part performed at the beginning of the service after the offerings ritual. Several Tenrikyō elements may have originated in *Nō*. The shape of the Tenri temple resembles the roofed contour of the *Nō* stage. Background music is played in both Tenrikyō and *Nō*. The music in both Tenrikyō and *Nō* is slow, measured, and dignified (though this may not always have been the case in *Nō*). The melodic element is significantly different, but the timbre, sonority, and pace of the dance movements are similar. The selection of musical instruments on the *Nō* stage differs from that of the Tenrikyō *kagura*, but masks are used in both circumstances. *Nō* masks have bizarre, ghostly features or eerie expressions scarcely recognisable as human, whereas Tenrikyō contemporary masks represent fantastic lion’s heads and stylized faces of men and women with rather bland expressions.

**Kyōgen.** A third possible source of inspiration could be the *kyōgen*, a comical play itself inspired by *Nō*.44 As in *Nō*, the performance is accompanied by music, played

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44 *Kyōgen* is a comical play-form that began alongside *Nō*. It was first performed in Hakata (now Fukuoka) where it still enjoys great popularity. *Kyōgen* may be performed during the intermissions of *Nō* plays or on its own.
mainly by flute, drums, and gong, but kyōgen includes rapid action and sharp language and is sprinkled with satire and ridicule. Masks are sometimes brought into play, but only sporadically compared with the rich Nō repertoires. Kyōgen masks, however, resemble more closely the masks Tenrikyō used at the beginning the twentieth century. It is nevertheless difficult to imagine that the rowdy, comical content of kyōgen and the divine messages that came through Nakayama are related.

Could it be that Nakayama was exposed to the aforementioned influences? Did she witness any Nō performances? What did she know about kyōgen, if anything at all? In this context David Hughes (2008, 99) draws attention to a pertinent piece of information from Nishiyama (Nishiyama 1997, 98). An 1811 listing of schools of the poetic kyoko genre mentions that 520 of the members were chon in, or ‘townspeople’, with samurai half that number, closely followed by farmers. The farmers formed the village elite with an interest and aspiration in cultivating art forms popular at the time. Nakayama was part of this elite during her youth and may have been exposed to such art forms. The likelihood that Nō was a source of inspiration for Nakayama therefore presents a promising avenue for further research.

There is no independent or complete biography of Nakayama, only fragmentary information. What does survive is either kept in the deeper archives of Tenrikyō together with a few of her photographs, or has been published in sanitised forms that can only be accessed nowadays in official publications. Therefore, it is impossible to state with any degree of certainty whether Nakayama ever saw a Nō performance. Nevertheless, it is claimed that she did go to the different matsuri fairs and festive celebrations where the candy-man would play the shoulder-held kotsuzumi drum,

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45 Miki Nakayama was a literate farming woman from a wealthy family. In the late Tokugawa period it was unusual for female villagers to be literate.
which she later included in her *kagura* group of musical instruments. Presumably, while she was part of the community at the Buddhist monastery, she learned to play two stringed instruments that were popular at the time, the *shamisen* and *kokyū*. Later, after proclaiming herself god on earth, she introduced these instruments to her women followers, teaching them to play. The account of how she started teaching Kōkan, her daughter, and a handful of other women to play the *kokyū* can be found in the *Life of Oyasama* (TCH 2006, 38).

**Bugaku.** Although other influences may be detectable, it is more likely that the *kagura* dances and the *Teodori* derive from an even older influence, the *bugaku* dances. Slow-paced movements, coordination between dancers, parallel and mirror-image movements between the dancers, and perceptible inward-looking concentration are elements found consistently in all *bugaku* dances. The fascinating possibility of tracing the *Teodori* back to *bugaku*, or to even older sacred Indian sources, is a promising area for further research. *Gagaku* music and dance, called *bugaku*, is thought to have been transmitted from continental Asia to the Japanese court during the eighth century. Over the following two centuries, these *gagaku* forms acquired Japanese attributes and this identity has remains to the present day. Much of the earlier centuries' repertoire has been lost, but the instrumentation and the dances have survived. In ancient times, *gagaku* and *bugaku* tempi were much faster than at present. Slower tempi for *gagaku* were implemented in modern times after the Meiji reforms brought *gagaku* into the open, and are evident in contemporary performances (Malm 2000, 113; Marett 2002, 3). The measured slow tempo of the *Teodori* and the apparent inward concentration of the dancers have an eerie similarity with *bugaku* dances.
Katsushika Hokusai (1760–1849) was a famous artist during his lifetime and continues to be appreciated today at international level. His prolific output includes over thirty thousand block-print drawings depicting many aspects of daily Japanese life, as well as panoramas and landscapes. Hokusai was fascinated with the kabuki theatre and its performers, and a large proportion of his prints record kabuki in action during the late Edo period. Hokusai also produced sketches and caricatures, known as manga, some of which strongly reflect the masks used in the Nō theatre. Hokusai's manga include lion masks, goblins, demons, and men's and women's faces (figure 5.9), and show a striking resemblance not only to the masks used in Nō, but to those used in the Tenrikyō service as well. The next group of his drawings represented below (figure 5.10) shows one female face at the top left, bland and inexpressive like the ones I saw at the Tenrikyō masks exhibition at the Sankokan Museum in 2006. My personal observation of the Tenrikyō masks confirms this resemblance with Hokusai's drawings. The same set of manga drawings includes a lion mask, a goblin, and two male faces. Again, all four carry a strong resemblance with the lion, goblin, and male head-covers as seen at the Tenrikyō 2006 mask exhibition.

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Nakayama provided the faith's structure through songs, lyrics, and dance, enabling her followers to carry its messages by building the temple, ‘dusting’ their minds, and ‘sweeping away the evil’ from their hearts and minds. The Mikagura-uta and Teodori needed to be easy to grasp, easy to memorise, and easy to transmit, yet have a profound impact through the use of dramatic devices such as masks. Words and gestures were created as a beacon of light and hope for the people of Yamato province. They speak of simple actions like cutting trees, digging and building, sowing and fertilizing the fields, and reaping the harvest. The lyrics frequently use
simple themes such as building and agricultural activities like sowing, weeding, and harvesting. These themes of subsistence were familiar to early followers and helped them shape, keep alive, and disseminate Tenrikyō as their own heritage.
FIGURE 5.9 Hokusai’s *manga* with woman’s, men’s, demon, and *tengu* masks

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46 Not to be confused with the contemporary *manga* comics and films, a much later development of the *manga* of Hokusai’s time.
FIGURE 5.10 Hokusai’s *manga* with woman’s, men’s, demon, and *tengu* masks
FIGURE 5.11  Nō women's mask printed on the Nara Nō Theatre 2007 repertoire flyers
This chapter addresses the implications of Tenrikyō incorporating gagaku into its service in compliance with the Meiji government orders of 1872. I argue that the amalgamation of Tenrikyō's own kagura music with gagaku not only made the kagura unique, but also had positive, reciprocal effects on both art forms. This mutual reinforcement first became apparent during the postwar period and continues today. Tenrikyō has since assumed an important role as a promoter of gagaku, disseminating it within Japan and overseas, while the presence of gagaku in the Tenrikyō service enhances the overall impact of the ritual.

Gagaku has a history of more than 1300 years and is Japan's oldest extant performing art (Garfias 1960, 16; Harich-Schneider 1973, 28; Satō 1997, 188; Malm 2000, 94; Terauchi 2008, 93). Nowadays, it remains an integral part of the dance and music of the Imperial Court. The two kanji (characters) for the term gagaku in the Japanese language can be translated into English as ‘elegant (ga) music (gaku)’ or ‘refined music’. It is performed as instrumental music (kangen), vocal music (shōmyō and azuma asobi), and as dance with music (bugaku). Broadly speaking, gagaku can be classified into two categories: vocal and instrumental (Koizumi and Okada 1974, 2).

The music and dances are thought to have been transmitted from continental Asia to the Japanese Imperial Court. David Hughes regards gagaku as a subgenre of the Japanese court music derived from the music of the Chinese Tang dynasty (618–907 CE) known as tōgaku, from tō, meaning ‘Tang’.
Hughes believes that *tōgaku* was mainly transmitted to Japan in the eighth and ninth centuries of the Common Era (Hughes 2010, 232). Eta Harich-Schneider pinpoints 712 CE as the year of the first historically recorded mention of a *gagaku* performance (Harich-Schneider 1973, 28). During the eighth and ninth centuries, various *gagaku* forms acquired Japanese attributes and this Japanisation continues today. Unfortunately, much *gagaku* repertoire from past centuries has been lost, although several instrumental pieces and some dances have survived (Garfias 1960, 16; Harich-Schneider 1973, 400; Malm 2000, 97; Marett 1985, 4 and 2003, 4-5).

Changes in tempi, melody, and performance practice have occurred over time, as explained in Laurence Picken's research on the Japanese art forms of the eighth century. Picken provides evidence of these changes in his seven-volume *Music from the Tang Court*. This book, published in 1987, was edited by Laurence Picken along with his students Rembrandt Wolpert, Elizabeth Markham, Allan Marett, and Jonathan Condit and contains a primary study of the original, unpublished Sino-Japanese manuscripts together with a survey of relevant historical sources in both Chinese and Japanese. Picken, Marett, Markham, and Wolpert, as well as other scholars, continued to debate in academic and artistic circles whether contemporary Japanese *gagaku* still retains any of its early Japanese attributes (Garfias 1960, 16–17; Picken et al. 1981, 109, 119–120, 124; Picken and Wolpert 1990; Malm 2000, 113; Marett 2003, 3; Hughes 2010, 232). Marett strongly disagrees with some Japanese scholars who believe that present-day *tōgaku*, and hence *gagaku*, represents 'a perfectly preserved, unchanged inheritance' over the past thousand years (Marett 1985, 409). In Hughes's view, this belief, held by some Japanese *gagaku* specialists, is 'a mistaken nationalistic belief' (Hughes 2010, 235), while Terauchi references findings from various experiments involving reconstructed *gagaku* performances,
which challenge the generally accepted image of *gagaku* as ‘eternally classic’ and ‘noble unchanged music’ (Terauchi 2008, 94).

**The Meiji era and *gagaku***

For many centuries, *gagaku* was performed at the Imperial Court as entertainment and for Shintō ceremonial events (Garfias 1960, 16). *Gagaku* music was routinely used around Shintō liturgy and performed in prominent shrines such as the Grand Shrine at Ise. Before imperial power was re-established in 1867, *gagaku* was accessible to members and courtiers of the Imperial Household but to no other strata of society. Following the Meiji Restoration in 1868, musicians from the remaining *gagaku* guilds in Kyōto, Ōsaka, and Nara were collocated in Tōkyō, which had been declared the new capital. *Gagaku* musicians were called to work at the Imperial Palace and the Gagaku Department was made part of the cabinet (Togi 1971, 133). The musicians were re-assessed on their aptitude and professional skills, were required to undergo training in Western music composition, and were expected to master Western musical instruments. Most musicians were also required to perform or compose in a Western style using *gagaku* elements (Togi 1971, 134). Once these reforms were in place, *gagaku* music continued to be part of the Shintō liturgy at shrines and at the Imperial Palace. The return of the scores of the *gagaku kagura*, which had been kept secret for centuries in the Kyōto Imperial Palace, was then requested by *Kunaichō Gakubu* (the music department of the Imperial Household Agency), and they were declared public property. Most of these scores were also lodged with the Tōkyō Imperial Palace where they are still used by the Board of Ceremonies of the Imperial Household Agency, and at certain Shintō shrines and Buddhist temples (Togi 1971, 135). The *Kunaichō Shikibu-shoku Gakubu* or Music
Department of the Board of Ceremonies of the Imperial Household Agency constitutes a special department of the Board of Ceremonies of the Imperial Household Agency for the performance of traditional sacred music and dance. Its members also perform Western music on a regular basis. Most musicians who serve in the Gakubu are direct descendants of members of gagaku guilds formed in the eighth century in Kyōtō, Nara, and Ōsaka (Togi 1971, 131). The secrecy surrounding the scores and the music department of the Imperial Household Agency resembles that of Tenrikyō's inner structures.

**Government scrutiny and its effects**

As outlined in Chapter 2 above, the Meiji administration controlled and regularised the New Religions by sanctioning their continued existence as Shintō-affiliated sects. Consequently, these new religious movements and sects were heavily regulated and closely scrutinised. This situation required a change to Shintō ritual and the insertion of gagaku music into the service (Kasulis 2004, 135–6). The addition of gagaku to the Tenrikyō liturgy was therefore a mandatory alteration. The Foundress had been squarely opposed to the acceptance of gagaku as part of the liturgy. However, from the beginning of the twentieth century, Tenrikyō's decision to embrace gagaku proved advantageous. The addition of gagaku conferred distinctiveness on Tenrikyō. Kangen gagaku music, the instrumental component of this repertoire, is still interspersed throughout the Tenrikyō service today. Undoubtedly, the contemporary configuration of 'music-dance-gagaku' differs from the Foundress's original intentions for the service. The existence of the gagaku section in the Tenrikyō service today developed for two reasons: to comply with the Meiji Restoration demands, and to endow Tenrikyō's public image with greater authority.
Gagaku and Tenrikyō

The association between gagaku and Tenrikyō has a long history and displays a synergy between two fundamentally different Japanese art forms seldom witnessed in other NJRs. The emergence of the Tenrikyō saishiki, or ‘liturgical service’, which includes gagaku, was the direct consequence of the Meiji reformation of religions. As mentioned in Chapter 2 above, early in 1882, Shintō was reinstalled by the Emperor Meiji as the state religion (Stuart Picken 1994, 38). Non-traditional religious movements were discouraged, and their continuation was only granted by the government on the condition that they become Shintō sects. Some consequences of these adaptations are noticeable in the liturgy, which had to be performed in accordance with Shintō rites, hence the requirement that gagaku music be regularly performed. In the same year, Tenrikyō was cautioned to renounce the Mikagura-uta. Nevertheless, until her death in 1887, Miki Nakayama continued to secretly perform this service using her own dances, music, and lyrics without the addition of gagaku music. It is believed that gagaku was first included in a Tenrikyō service on 23 February 1887. Some Tenrikyō sources say that gagaku was used for the first time in a Tenrikyō service one month earlier at the Foundress's own funeral ceremony in January 1887. Satō points out that although these sources are not confirmed it is possible that ceremonial performers from the non-Tenrikyō Ōgami Shintō Shrine may have played gagaku there (Satō 1997, 188–194). Support for this idea comes from Tenrikyō's complete lack of skilled gagaku instrumentalists at the time.

This situation changed when the Shinbashira recognised that Tenrikyō needed trained players. In 1888, when the movement gained recognition as a non-independent Shintō sect, gagaku musicians from outside Tenrikyō were again asked...
to perform, this time on the first anniversary of Nakayama's death. In order to build its own body of *gagaku* musicians, Tenrikyō needed to provide its members with access to music tuition and practice. It is said that members of the Nara Kasuga Temple taught six Tenrikyō members to play *gagaku*. Consequently, from the time of the opening ceremony of the new Tenrikyō church in 1888 to the fifth anniversary of Nakayama's death in 1892, *gagaku* was regularly performed during services (Satō 1997, 188–94).

A dynamic chain of events then unfolded in the decades following the 'gagaku adoption' (Satō 1997, 188–94) from the Meiji (1868–1912) to the Taishō (1912–1925) eras. Tenrikyō leaders opted to accept the legislative requirements of the new regime, thus avoiding government proscription. The Meiji government did, however, continue to monitor them closely and in 1896 a decree was promulgated by the Ministry of Home Affairs, aimed at Tenrikyō in particular. The Tenrikyō community refers to this decree as the 'secret orders' (*himitsu junrei*). Around this time, Tenrikyō became the focus of a media campaign that accused it of immorality, because it allowed women to perform in the service. The movement was also considered dangerous or subversive (*inshi jakyō*, 'evil religion') because, unlike Shintō, Tenrikyō declared belief in a single god. As a result, Tenrikyō was forced to reorganise its rituals and doctrines within the framework of Shintō, while simultaneously trying to pursue its independence as a Shintō sect. In 1908, Tenrikyō was confirmed as an independent religion, the last of the thirteen Shintō sects (Eliade 1987, 10:412).

All the while, Tenrikyō began to expand the number of its overseas missions and boost its proselytization activities. New Tenrikyō missions appeared: in the United
States in 1896, in Taiwan in 1897, in Korea in 1898, and in China in 1901 (Eliade 1987, 14:404). In addition to this overseas expansion, Tenrikyō maintained a strategy of increased visibility in Japan by making large cash donations and undertaking voluntary work that benefited the government (Hahn 1974, 86). Tenrikyō pursued a policy of consolidation by extending its teaching activities throughout the country, founding new places of worship, opening a Seminary School in 1906, starting a school and kindergarten in 1925, establishing its own publishing house, and increasing its musical repertoire with new commissions.

**Kami no Mikuni and Ni jū ichi dai shū**

After the death of the Foundress, her follower Izō Iburi (1846–1907) served as Tenrikyō's interim leader. Nakayama's grandson, Shinjiro, known at that time as Shinnosuke because he was a child, was appointed the movement's representative. Nakayama had designated a new position for him: *Shinbashira*, meaning 'main pillar'; he formally assumed the position in 1903.47 As head of the church, Shinjiro Nakayama became preoccupied with the movement's chances of surviving politically after the 1882 government prohibition against performing the *Mikagura-uta*. To avoid further government interference, he selected a set of well-known Japanese lyrics from a collection of poetry written between 905 and 1439 CE. He ordered that the lyrics be set to music entirely different in style to Nakayama's original compositions.

Shinjiro also arranged for new songs and dances to be created based on the popular song *Kami no Mikuni* ‘Country of Gods’. This song comes from the volume of

47 Shinnosuke married his first cousin Tamae, who would by rights, as the truly legitimate heir, be the next in line to follow Miki Nakayama as the leader of Tenrikyō. However, all heads of Tenrikyō after Miki were men.
twenty-one popular songs entitled *Ni jū ichi dai shū*, translated sometimes as ‘Twenty-One Reigns’ or ‘Twenty-One Representations’, which forms part of the collection mentioned above. In an attempt to revive the Japanese art of poetry, collections were assembled under imperial order between the eleventh and fifteenth centuries, and Chamberlain emphasises the historical place and artistic importance of the *Ni jū ichi dai shū*, which he calls the ‘Anthologies of the One and Twenty Reigns’.48 Robert Morrell alternatively translates this as the ‘Collection of Twenty-One Reigns’, and calls them the ‘Imperial Anthologies’ for short.49

The *Shinbashira* selected fifteen passages from the *Ni jū ichi dai shū* poems and asked *gagaku* musicians from the Imperial Household Agency to set them to music and create dance movements for some of the others (Satō 1997, 188–94). One of these commissioned dances was created and choreographed by Shiba Kachin, a member of the Imperial Household Agency and the descendant of a long line of *gagaku* musicians and composers. Shiba taught Tenrikyō musicians how to interpret *bugaku*, the danced form of *gagaku*, which was composed for four dancers, accompanied by two singers and the instruments *wagon* or *yamato-goto* (zither), *fue* (flute), and *hichiriki* (double-reed flute). The lead singer also provided rhythmic signals with the *shaku-byōshi* (wooden clappers).

48 Chamberlain considers that the most illustrious of the early Japanese poets lived from the eighth to the tenth centuries, beginning with the ‘twin stars of early Japanese poetry Hitomaro and Akahito’ (8th century), followed by Tsurayuki (9th century), after which Japanese poetry went into decline (Chamberlain 2008, 378–9).

49 *Jingika* poems, or Shinto-inspired poems, are genres of poems found in these earlier collections. Hitamoro, Sumiyoshi, and Tamatsushima, were three of these ancient poets, whom Morrell refers to as the *waka sanjin*, or the three *waka* masters who had pleased even the gods with their poems. Morrell calls for more modern, annotated, professional translations of the Imperial Anthologies. At the time he published his article (2006), only two annotated editions of the writings of 915–920 and 1216 could be found, with other translations only of limited help (Morrell 2006, 260–1).
Young Tenrikyō men were instructed in Tōkyō by Shiba, and were the first Tenrikyō members to learn the *kangen* instrumental music and to form Tenrikyō's first *gagaku* orchestra (Satō 1997, 188–94). The introduction of new compositions to the service marks the beginning of a new era in Tenrikyō's adoption of *gagaku*. Tamae Nakayama, wife of the first *Shinbashira* and head of the Women's Association, directed a larger number of young members from the Headquarters to practise *gagaku*, since more new compositions and new *gagaku* musicians were needed for the Tenrikyō service, not only at the Tenri Headquarters, but in all Tenrikyō places of worship. In 1917, these new *gagaku* students were instructed to practice *gagaku* in preparation for the thirtieth commemoration of the Foundress's passing away. On that occasion, 'eighteen new Tenrikyō *gagaku* players served the *tsutome* at Church Headquarters' (Satō 1997, 188–94), and thereafter they performed at every ceremony and were tasked with training new players from other churches.

In redefining the Tenrikyō *kagura*, it seems that Shinnosuke sought to preserve his grandmother's ideals in the guise of a highly respected Japanese oeuvre. The ancient collection of *Ni jū ichi dai shū* poems mentioned above was written by unknown authors in the thirteenth century (Satō 2010, 17). The themes of these poems reflect and encapsulate the pride of the nation, heroic legends, and the majesty of the Japanese Imperial House. The *Shinbashira*’s choice of new liturgical music therefore had a dual function: to revitalise a national cultural treasure in the form of poems representing an ancient fine art, and to appease the government.

Choosing the *Ni jū ichi dai shū* poems as a source for new music and dance was a political statement because it left Tenrikyō's intention to comply with government regulations beyond doubt. The new songs and dances based on the *Ni jū ichi dai shū*
replaced the entire Mikagura-uta for the first time in 1906, when the twentieth anniversary of the Foundress's death was commemorated at Church Headquarters (Anonymous 1938, 20; Satō 2010, 17). They continued to be performed in Tenri and at other church divisions until 1933, when they were discontinued by Tenrikyō leaders who asserted they 'did not represent Oyasama's thoughts' (Satō 1997, 188–94).

*Kami no Mikuni* was a new musical composition structured around a traditional dance called *Yamato mai*, or 'Yamato dance'. The dance style resembled *bugaku* dances, which traditionally have four or six dancers on stage. Yet the collection of musical instruments prescribed for this *Yamato mai* resembles no contemporaneous Meiji *gagaku* setting. The *Yamato mai* commissioned for Tenrikyō possesses unique characteristics. The prescribed costumes show Shintō attributes, while the traditional green and red colours, thought to have been used in thirteenth-century Yamato dances, are recalled in the Tenrikyō *Yamato mai* by green and red sashes. The traditional dress in *Yamato mai* performances featured knee-length outer robes (*kammuri suiei*): two green and two red ones, all draped with white sashes (Wolz 1971, 61).

The poster below (figure 6.1) is historically significant because it represents the performance of the Tenrikyō *kagura* at Headquarters during the period between 1906 and 1933, when Tenrikyō replaced Nakayama's *kagura* with the new *Yamato mai bugaku* dance. Dancers, singers, and musicians are clad in Shintō white, wearing red and green sashes. The poster comes from a book on Tenrikyō history held in the archives of the Tenri Library. Such books can only be accessed with special dispensation.
By the late Taishō era Tenrikyō's membership had doubled and in 1929 Shōzen Nakayama became the second Shinbashira. He focused on two issues: religious education within the movement, and overseas expansion. Yet these activities were somewhat inhibited by the government's strategy of control (Satō 1997, 188–94).

Records of the events of this period, provided by the limited Tenrikyō sources available in Western languages, help reveal the political balancing act in which Tenrikyō's leaders were engaged. Shōzen Nakayama was twenty-four years of age when he commenced his leadership and took it upon himself to initiate a process of consolidating religious education. His decisions included forming new gagaku groups and founding in 1929 a new school, the Tenrikyō Evening School (Chuto Gakko), which is now the evening course provided by Tenri High School. With the founding of Chuto Gakko, other extracurricular activities emerged such as the

FIGURE 6.1 Yamato mai dance performed by Tenrikyō dancers and musicians (reproduced with permission from the archives of the Tenri Library)
Gagaku Society (now called Tenrikyō ko Kyodo bu Gagaku Han), the Bugaku and Kangen bu founded in 1931 by the Yōboku Association, and the Tenri Junior Seminar Gagaku Group (Tenri ko Senshuka Gagaku Han). These last two groups were especially active in giving concerts both inside and outside the religion, and in teaching gagaku to locals (TIM 2010, 10).

In 1934 a Tenrikyō gagaku concert was broadcast on the radio, and in 1941 Tenrikyō players were invited to perform at a concert organised by the prestigious Japanese newspaper, Asahi Shinbun (TIM 2010, 24), to celebrate the 2600th anniversary of the Japanese Empire. This afforded Tenrikyō new national exposure, enhancing its public image. The following year, Tenrikyō's publishing company, Tenrikyō Jihōsha, organised the first of a series of annual nationwide gagaku competitions. Seven gagaku groups entered the first competition, and with this additional exposure more amateur groups started to appear; some, such as the Nagoya Women's gagaku group achieved great success (TIM 2010, 25). It may be argued that through such activities, and by organising and sponsoring competitions, Tenrikyō was on the cusp of earning considerable respect as the pre-eminent champion of the gagaku tradition.

Japanese interest in gagaku diminished during the Pacific and Second World Wars, and remained at a low ebb during the early years of American occupation. Gagaku continued to be used at this time, but only for ceremonies and services. Following Japan's defeat in the Second World War, a campaign began within Tenrikyō, under the title of fukugen, or ‘return to the origins’, which sought to revive the faith's

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50 Thomas Kitai Hahn confirms that the names of Tenrikyō schools and associations underwent countless name changes, a fact that causes some confusion. In his PhD dissertation ‘Tenrikyō and Education’ (Univ. of Michigan) he sheds some light on the reasons for these frequent changes during the first half of the twentieth century, most of which arose from new governmental decrees (Hahn 1974, 117-45). Despite being several decades old now, Hahn's thesis still provides the non-Japanese reader with valuable insights about Tenrikyō's educational and organisational activities during a thinly documented period.
original rituals and doctrines, and return to the teachings of the Foundress. This campaign also led to the publication of Nakayama's biography and the movement's scriptures. In 1970, Tenrikyō withdrew from its affiliation with the Federation of Sectarian Shintō (Kyōha Shintō Rengōkai) and renounced its Shintō orientation (TIM 2010, 26).

**Gagaku musical instruments**

What is considered traditional gagaku today stems from the musical instruments, repertoire, and performance style adopted following the Meiji Restoration and the consequent relocation of the gagaku guilds to Tōkyō. Today the Imperial Household orchestra in Tōkyō still uses three wind instruments (shō, hichiriki, and ryūteki), three drums (gakudaiko, kakko, and shōko), and three string instruments (biwa, sō, and wagon or yamato-koto). The shō is a mouth organ comprising seventeen small bamboo pipes. The hichiriki is a double-reed pipe made of bamboo with seven finger-holes down the front and two thumb-holes at the back. The ryūteki is a seven-holed transverse bamboo flute. The gakudaiko is a large, suspended, shallow barrel-drum played with two sticks. The kakko is a small two-headed barrel-drum struck with two sticks. The shōko is a small suspended brass gong played with two sticks. The biwa is a four-stringed lute with a flat back; the sō, a long zither with thirteen silk strings. The wagon, an instrument reminiscent of a zither but tuned differently (Malm 2000, 52), is used less frequently than the other instruments, usually only when the repertoire demands it. One or two da-daiko ‘very large drums’ are also present in the performance hall, but are used sparingly, as the repertoire demands.
**Gagaku instruments in the Tenrikyō orchestra**

During one of my sessions with Professor Kōji Satō at the Tenri University in November 2007, I asked him how *gagaku* is used during the Tenrikyō *kagura* or, as he calls it, *saishiki* (*saigishiki*), meaning ‘festival ceremony’. His somewhat oblique response was that *gagaku* music is needed during the ceremonial food offering (*kenseng*) before the *o-tsutome* starts, and both before and after the *Shinbashira* reads the scroll with the sermon (*saibun*) in front of ‘the face’ of the Foundress.

The *gagaku* orchestra for the *kagura zutome*, the service that includes the masked dances, has the same instruments as those traditionally used at the Imperial House, with the exception of the *da-daiko*. Its performers are chosen each month by the Ritual Affairs Bureau from among the *Honbu-jun'īn*—headquarters senior officials—and *Honbu seinen*—headquarters male junior officials (TOMD 1997, 18; TOD 2010, 139)—or from the head ministers of a directly supervised church. Outside these nominated services, Tenrikyō members generally perform different repertories within their own churches (Adachi 29 April 2007, pers. comm.). When I first observed the monthly *kagura zutome gagaku* ensemble, in April 2006, there were twenty-eight musicians; this exceeds the eighteen players prescribed by the Imperial Household Agency in Tōkyō. This number can fluctuate when the *gagaku* orchestra performs at other events such as weddings and funerals. The orchestra I observed in April–May 2006 and September–November 2007 was organised in seven rows of musicians. This configuration may arise from the limited space available inside the hall, which is normally filled with many thousands of officials and devotees. Unfortunately for
researchers, neither photography nor filming is ever permitted within the Tenri Main Sanctuary.

I asked Professor Satō for details about the gagaku repertoire used in the kagura zutome at Jiba. He stated that elsewhere in the world every church that can afford gagaku instruments appoints trained musicians and decides what music will be played. However, at Jiba, the routine requires that, according to the season, the gagaku orchestra play in six different modes constructed from the twelve chiōshi ‘ancient tones’. Therefore, in the months of January and February, the gagaku orchestra plays in the ichikotsu cho mode starting on D; in March and April, hyōjō, starting on E; in May and June, shōzetsu cho, starting on F; in July and August, ōshiki, starting on A; in September and October, banshiki, starting on B; in November and December, taishiki, starting on E. The twelve traditional pitches of the chiōshi, which are analogous to the Western chromatic scale, are

1. ichikotsu (starting on D)
2. tangin (starting on D sharp)
3. hyōjō (starting on E)
4. shōzetsu (starting on F)
5. shirinmu (starting on F sharp)
6. sōjō (starting on G)
7. fushō (starting on G sharp)
8. ōshiki (starting on A)
9. rankei (starting on A sharp)
10. banshiki (starting on B)
11. shinsen (starting on C)
12. kamimu (starting on C sharp)
The instruments used in the gagaku ensemble for the Tenri liturgy are the wind instruments shō, hichiriki, and ryūteki and the drums taiko, kakko, and shōko. Depending on the origin of the composition, a biwa may be added to the ensemble. The front row of the gagaku orchestra I observed had three musicians playing the three drums. The remaining six rows were each occupied by musicians who played shō, hichiriki, and ryūteki. The performers wore black hakama costumes similar to those worn by the higher-ranking Tenrikyō dignitaries who were present. The musicians were seated on the floor in front of small, square, wooden music stands. Their music scores were old and handwritten with red and black dots and squares representing pitch, duration, and fingerings. Each score consists of a single sheet folded many times, like a concertina. The notation for each instrument is in the traditional style used at the Imperial Palace, with a different set of symbols for each instrument type. An example of such gagaku notation is reproduced in figure 6.2 below. This notation, specifically for the kakko, comes from Harich-Schneider’s The Rhythmical Patterns in Gagaku and Bugaku (1954).

A selection of supposedly ancient gagaku compositions is available for use in Tenrikyō services. Due to Tenrikyō’s policy of secrecy, I was unable to access all of the gagaku compositions used in the Tenrikyō service. Nonetheless, I was informed that the gagaku pieces used for the Tenri kagura zutome are changed according to the time of year: at any given time, the only pieces used are those in the mode assigned to the season (Satō 3 November 2007, pers. comm.).

51 The black attire is called Otsutome gi.
Chūyahōshi Uchihajime and Rindai (Kakko partbook)

FIGURE 6.2 Harich-Schneider 1954, pl. 4
Reconstruction of *Kami no Mikuni* as a *Yamato mai* dance

Every decade, Tenrikyō commemorates two events: the decadal anniversaries of Nakayama's death, and the founding of the sect. Thus, on 26 January 2007, Tenrikyō commemorated the 130th anniversary of Miki Nakayama's death, and on 26 October 2008, the 170th anniversary of its founding. Preparations begin several years in advance, with the commemorations taking place throughout the year preceding each anniversary. Nakayama's commemoration was held from 26 January 2006 to 26 January 2008. The year 2008 was doubly significant because it commemorated both Tenrikyō's foundation and the centenary of its 'independence' as a Shintō sect. The performance of the reconstructed *Kami no Mikuni* was selected for the occasion of the centennial celebration. Tenri composer and scholar Kōji Satō was appointed to conduct and perform this re-enactment, almost a century after its last performance. Preparations started in 2007, and in 2008 the *Yamato mai* dance was once again performed in the inner court of the Nakayama Sanctuary at Tenri.

Yamato ritual dances originated in the Yamato region of central Japan, which corresponds roughly to the present-day Nara Prefecture. It is said that the *Yamato mai* was performed in the emperor's court as early as the fourth century CE as part of the *kagura*. Various *Yamato mai* are still performed for Shintō festivals at *Ise no Jingū*, the Ise Shrine, and other major shrines (Wolz 1971, 61). The *Yamato mai* is also symbolically significant for a newly anointed emperor during the *daijōsai* festival. On this occasion, the new emperor must perform certain rituals and bring offerings to the Sun Goddess, *Amaterasu*. The earliest references to this arcane ritual come from the reign of Emperor Temmu, ca. 672–687 CE (Blacker 1990, 179).

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52 The expression 'commemoration' appears also in Shintō and applies to remembrance ceremonies of a passed-away person.
In 2010 Satō published an article in which he briefly explained his approach to restoring the *Kami no Mikuni*. He identified three elements that were taken into account for this process: *Mairionjo*, *Makadeonjo*, and *Agebyoshi*. *Mairionjo* is the music announcing the entry of the dancers onto the stage; *Makadeonjo*, the music played when the dancers withdraw from the stage; *Agebyoshi* is the main song, constituting the music for the dance. Satō goes on to explain that this middle part of the dance is underpinned by a specific *Agebyoshi* rhythm used for both the *kagura* and *kumeuta*. In his article, Satō discusses how he notated his music for voice and flute and states that he used the *hyōjō* mode of *gagaku*. The score used for this re-enactment came from the first *Shinbashira*’s own songbook, and was made available by the present *Shinbashira* (Satō 9 February 2011, pers. comm.).

*Kami no Mikuni*, the *Yamato mai* dance commissioned in 1903 by the first *Shinbashira*, represents a significant doctrinal adjustment. For this reason, I regard the choice of *Kami no Mikuni* as the *Shinbashira*’s answer to government stipulations and as a turning point in Tenrikyō diplomacy. The choice of *Kami no Mikuni* satisfied several demands. It paid respect to Japanese mythology and to its imperial leaders, considered to be of divine ancestry. It demonstrated affiliation to Shintō beliefs and evoked a national poetic icon, the *Ni jū ichi dai shū* collection, in a way that resonated with feelings of national pride. Over the years, *Kami no Mikuni* has become an emblem for Tenrikyō adherents, especially for its association with the hardships, wars, and persecution suffered over time by the religion and its adherents.

53 *Kumeuta* is a style of vocal music within the *gagaku* tradition.
Scene 3 of my accompanying DVD, ‘Kami no Mikuni’, presents the complete performance of this re-enacted Yamato mai dance, which took place in Tenri city in 2008.

**Dissemination of gagaku**

Presently, gagaku music is used in Tenrikyō both as part of the service and separately. It is performed at festivals, concerts, and celebratory occasions all over Japan and serves to draw public attention both to gagaku as an art form and to Tenrikyō as a faith. It also links Tenrikyō to the ideals, history, and cultural traditions of Japan’s past.

During my fieldwork I discovered that the composer Kōji Satō has been involved with gigaku restoration efforts as well as creating several original gagaku compositions in addition to his. Professor Satō never discussed his gagaku compositional work during my fieldwork in Tenri, showing the same modesty and anonymity I observed among other authors, musicians, and translators within Tenrikyō. Below, I provide an inventory of gagaku and gigaku works by Satō, as these are unlikely to have been catalogued elsewhere.

Unpublished contemporary gagaku works by Kōji Satō:

The music that I composed are the next four pieces:


遷座樂 (2011) Senzaraku ‘Piece of the God seat moving’

蹴鞠樂 (2011) Kemarigaku ‘Piece of the football’

The work of the Gigaku (masked dance) that I directed:

During my fieldwork in 2007, I found that Tenrikyō members rehearse and perform *gagaku* and *gigaku* as a matter of routine. For example, *gigaku* dancing, a precursor to *gagaku*, was the focus of regular performances by the Tenri University *gagaku* group. For students of the two Tenri secondary schools, *gagaku* is a frequent extracurricular activity, involving intensive training, rehearsals, and performance. At the tertiary level, the Tenri University *gagaku* group created in 1972—also called the Tenri University Gagaku Society, formerly known as the Tenri University Gagaku Club—provides intensive preparation geared to performance at a high standard. The Headquarters *gagaku* orchestra, which performs at all *kagura zu tome*, holds regular rehearsals. Larger Tenrikyō churches have their own *gagaku* orchestras, which perform for monthly services, for celebrations, and in overseas concerts.

**Gagaku Dai**

*Gagaku Dai* is an annual *gagaku* gathering organised in Tenri every year on 26 October, after the celebratory *kagura zu tome* Grand Service for Tenrikyō’s foundation day. This event is arranged by the Tenri University Gagaku Society to benefit students of all ages who practice this art. School *gagaku* groups from both Tenri and surrounding areas meet during the afternoon inside the large hall of the Oyasato building. The first time this event was organised, over thirty years ago, 3000 *gagaku* participants of all ages, proficiencies, and abilities attended. The conductor
on that occasion was Tenrikyō composer and gagaku master Oka Masao (Doi 3 October 2010, pers. comm.). The Gagaku Dai workshop that I observed took place on the afternoon of 26 October 2007. Members of the Tenri University Gagaku Society sat on a slightly raised platform, where they played and instructed the students gathered below on the tatami floor of the hall. With the exception of the percussionists, the students were arranged in groups representing all the instrument types traditionally used in gagaku music. There was a large group of shō players, an equally large group of hichiriki players, and a group of ryūteki players. The two-hour session began with warm-ups: each instrumental section played long notes until they were all in tune, then all three sections played sustained notes together. Afterwards, the widely popular instrumental piece Etenraku, ‘Heavenly Music’, was played twice, each time in a different mode.

**Gagaku workshop with instructors from the Imperial Household Orchestra**

Less frequent than the Gagaku Dai is the gagaku workshop, which nonetheless holds great significance for Tenrikyō and its young gagaku players due to the fame of the instructors. This event is a weekend-long workshop with instructors from Gakubu, all of whom are descended from the centuries-old lineages of Imperial Household gagaku masters. The three instructors for the weekend were gagaku masters Ōkubo, Bunno, and Ue, for hichiriki, shō, and ryūteki respectively. I was fortunate to be invited as an observer to this entire event and to be permitted to videotape it. This weekend is intended for the more advanced Tenrikyō gagaku players and dancers, showing them ways to refine and perfect their technique, and teaching them how
traditional *[gagaku]* is played by the most accomplished performers in the country and in the world.

On the first day, the small number of participants was divided into *[shō]*, *[hichiriki]*, and *[ryūteki]* sections. The group of *[shō]* players had to warm their instruments on *[hibachi]* stoves, a routine process that enables the waxed parts of their internal reeds to be correctly tuned. A full-day session followed in which all instrumentalists practiced their technique, stopping only for short meal breaks. In separate rooms, each group began with a form of chanting. This is an oral intonation of the names of the notes that the player's instrument normally plays. While singing the names of these notes at the correct pitches, each player clapped their thigh rhythmically with their left hand. When they finished the chanting, they played long notes in unison. They first sustained long notes at a constant volume, then played the same notes *[piano]*, growing through *[crescendo]* to *[forte]* until the instructor signalled for them to resume the initial dynamic. Only after this long warm-up did the groups then practice their part of the *[Etenraku]*.

The second day was dedicated to playing together as a *[gagaku]* orchestra. This time, the whole orchestra did the customary warm-up together. The participants practised several pieces of *[gagaku]* repertoire, three of them taking turns in the lead role for each new piece. Practice in *[bugaku]* was offered to all participants with prior experience. They had the opportunity to demonstrate and improve their dance technique under the direction of the specialists, who danced next to them. For reasons unknown to me, the stringed instruments were not present at these sessions. There could be two or more explanations for this omission. First, the *[wagon]* and the *[gaku-sō]* are used only in certain *[gagaku]* repertoire. Secondly, the sole *[biwa]* player in
contemporary gagaku also functions as conductor—one of the instructors was indeed conducting the participants with subtle signals. It is also possible that similar workshops for string and percussion players are organised at other times. The Gakubu instructors I spoke with at the workshop expressed approval for the musicianship of those they had been coaching. They also revealed that they and other Gakubu members had enjoyed a long professional association with Tenrikyō's gagaku players, admired their skill and their role in disseminating the genre to smaller communities, and were therefore willing to help Tenrikyō maintain its profile in this area.

**Tenrikyō and gigaku**

The lesser known art of gigaku also became an essential tool in promoting Tenrikyō's profile as a disseminator of the arts. Popular during the Nara period (710–794) as a form of entertainment, gigaku was gradually replaced by bugaku dances before suffering a slow decline and finally disappearing at the end of the Kamakura period (1185–1333). Some of the original gigaku masks, musical instruments, and costumes are preserved at the Nara Repository or Shōsō-in, a large wooden storehouse close to Tōdai-ji temple where many other Nara-period artefacts are preserved. In 1980 the Buddhist Tōdai-ji temple celebrated the restoration of the Daibutsu, the Great Buddha's bronze statue at the core of the complex. For this occasion the Tōdai-ji's management revived the gigaku dances performed during the original ceremony of the 'Opening the Eyes of Daibutsu' in 752 CE, when the statue was completed.

Gigaku costumes, masks, musical instruments, and musical instructions preserved in the Shōsō-in provided the inspiration for the Tenrikyō composer and gagaku master
Sukeyasu Shiba to rewrite the ancient *gigaku* plays. Some of the music performed at the reconstructed 'Opening of the Eyes' ceremony derived from Buddhist mysteries performed at a time when *gigaku* was at its peak. The Tenri University Gagaku Society researched *gigaku* intensively and was the first artistic group to perform a *gigaku* play in almost 800 years. Following the 1980 Tōdai-ji event, the *gigaku* group of the newly formed Tenri University was commissioned to perform annually at Tōdai-ji. The Tenrikyō composer and *gagaku* specialist Kōji Satō, who had rearranged the music of *Kami no mikuni*, was also commissioned to produce two more *gigaku* compositions as listed on page 187 above. Tenrikyō's contribution to the *gigaku* revival is immense. The reintroduction of *gigaku* to the national and international stages after an absence of more than 800 years owes much to the members of Tenrikyō's Tenri University Gagaku Society, who brought Tenrikyō acclaim as a major contributor to the revival of both *gagaku* and *gigaku* in Japan.

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It is likely that the slow, stylized movements of *gagaku*, *bugaku*, and *Nō* have influenced and informed the stylized movements of the *Teodori* dances. The *kagura* masks are also likely to have been inspired by these older forms. The literature discussed here shows that *gagaku* has become an integral part of the Tenrikyō service and serves as a link to ancient traditions. *Gagaku* can be seen as an icon of traditional Japanese music and although not well understood by the Japanese public or even widely performed it nonetheless provides Tenrikyō with a sense of identity and stability. This link with *gagaku* reinforces the notion of a faith with deep and profound roots and a quintessential 'Japaneseness', subtly emphasising that Tenrikyō is to be valued.
In December 1945 the Japanese government issued the Shintō Directive, which proclaimed Japan as a secular state. After this proclamation, some of the Shintō sects that were still active, including Tenrikyō, distanced themselves from mainstream Shintō (Merriam-Webster 1999, 980). Tenrikyō withdrew altogether from the Federation of Shintō Sects in 1970. There was therefore no legal requirement that Tenrikyō keep gagaku in its liturgy. Nevertheless, gagaku was retained as a part of the liturgical process and was explicitly acknowledged as such. After the many changes forced upon the Tenrikyō liturgy during the Meiji (1868–1912) and Taishō (1912–1925) Eras, and subsequently by the militarist regime during the Shōwa Era, Tenrikyō decided to revert to its nineteenth-century liturgical model, including the gagaku that was adopted in 1887.

Tenri University scholar and gagaku authority Kōji Satō asserts that the gradual adaptation of gagaku practice into Tenrikyō ritual had a dual purpose: first, to comply with the Meiji government's demand that gagaku be included in liturgies of the New Religions, and secondly, perhaps more importantly, to strengthen Tenrikyō's public image (Satō 1997, 184). I would add that in complying with the Meiji demands the faith's leaders attempted to consolidate the faith's socio-political position and increase the number of followers both locally and internationally. In this regard, the re-enactment of Kami no Mikuni was important because it made Tenrikyō's cultural activities more prominent, not only to followers but also to the press and broader public outside Tenri. The gagaku performance and educational activities that developed from the early twentieth century are now widely recognised in Japan and overseas. The restoration of gigaku plays, starting in 1980, also involved gagaku specialists of high calibre from Gakubu and Tenri University.
Why Tenrikyō chose to keep gagaku inside the Grand Service after 1945, when this was no longer required by government decree, remains unclear. Was it because it added more authority and gravity to Tenrikyō’s image, or because gagaku blended so well with Nakayama’s songs and dances, which were nevertheless totally different in form to gagaku? The desired length of the service was possibly taken into consideration, as the incorporation of gagaku into the existing arrangement of music, dance, and worship extended the duration of the kagura zutome Grand Service to almost two hours.

Of the original thirteen Shinto sects from Meiji era, Tenrikyō is the only one that still performs gagaku with a large ensemble. Tenrikyō’s gagaku ensemble is important enough to be mentioned by Henry Johnson alongside those of the Imperial Palace, the Kasuga-taisha Shrine in Nara, and the Shitennoji temple in Ōsaka (Johnson 2004, 35, 91). The new religion Honmichi, which splintered from Tenrikyō, also uses gagaku in its service; its followers attempted to incorporate gagaku into their paraliturgical festivities, but failed. As mentioned in Chapter 2 above, the oldest NJR, Kurozumikyo, routinely performs kangen and bugaku at its festivals and celebrations but not during its liturgical service. Currently, unlike in Meiji times, Tenrikyō insiders, although not necessarily experts on art, openly consider gagaku to be a worthy addition to the kagura zutome; by the same token, they also say that gagaku is ‘not an intrinsic part of Tenrikyō’ (from interviews with the public in Tenri, 2007–2008).

The next chapter starts by exploring the beginnings of Tenrikyō’s new participatory musical genre and examines the faith’s gradual accumulation of paraliturgical music from the Meiji era onwards. It focusses on Tenrikyō’s role in education, particular
children's arts education, as well as its accumulation of new paraliturgical music. This new material reveals possible links between the liturgical and paraliturgical genres. From then on, my research revealed that all of Tenrikyō's musical genres are indeed related.
Chapter 7

PARALITURGICAL MUSIC IN TENRIKYŌ

This chapter examines the construction of Tenrikyō's non-liturgical repertoire from 1887 onwards, and the gradual accumulation of musical and choreographic art works that are central to the movement's identity. The first part of the chapter comprises an historical review of how paraliturgical music came into being and includes an evaluation of the music curriculum delivered in Tenrikyō's schools in Tenri city. The second part examines representative examples of music composed for particular age groups—the Tenrikyō age-group associations—and other Tenrikyō associations defined not by age but by status or function.

Tenrikyō's paraliturgical music warrants appreciation, not only for its sheer volume but for its persistent growth and renewal. Tenrikyō's liturgical music began to accumulate during the early nineteenth century, at first through compilations of the Foundress's compositions, through which she sought to express her words in sound and movement. Subsequent additions during the following decades and century changed the profile of Tenrikyō's music, which grew to convey an enduring message of survival. Today, Tenrikyō's music has reached a new phase. Its musical repertoire continues to be reinvented through changing musical styles in new compositions that embrace modern trends while using the original doctrinal words from the nineteenth century as contemporary lyrics.

By the time Nakayama died in 1887, Tenrikyō had a complete liturgy and an identity shaped by her music and scriptures. After her death, this artistic legacy was passed on by her direct descendants and close followers. The organic growth over the years...
1862–82 of the elements that formed the liturgy consolidated the healing faith's position while its fame spread throughout much of Japan. Nakayama's passing coincided with Tenrikyō's pro forma transition from a monotheistic belief system to one based on the polytheistic Shintō theology prescribed by the Meiji regime. This was the political conjuncture that had to be navigated after Shintō was pronounced the state religion and Tenrikyō was positioned at a crossroads where it had to declare its affiliation to Shintō.

Tenrikyō's new identity as a Shintō sect brought a need for new music. Initially, music was borrowed from popular works of the time, or candidly plagiarized from then-popular songs with lyrics reworked to reflect Tenrikyō themes. This initial wave of song-making later flourished into a movement for original composition. Celebrations of important anniversaries, such as the birth and death of the Foundress, or the year of Tenrikyō's foundation, take place throughout the entire year. Usually, preparations begin a few years before an anniversary. In a recent example, the commemorative program for the 130th anniversary of Miki Nakayama's death in 2007 and the 170th anniversary of Tenrikyō in 2008 included new song commissions, rehearsals for new musical productions, the recreation of historically important landmarks, and launches of new books and audio-visual recordings on DVD and compact disc, from 2006 onwards. One of the most important initiatives at this time was the commissioning of several important outa. Other examples were the revival of the 102-year-old Kami no Mikuni dance in 2008, as discussed in the previous chapter,54 and the launch in 2010 of a two-volume publication about the fifty-year history of the Tenrikyō Music Institute. The TIM team took five years to prepare this long-awaited publication for dissemination to the faithful, both locally and globally.

54 The 2008 performance of Kami no Mikuni is shown in Scene 4 of my attached DVD.
The book, published in Japanese and issued on 26 February 2010, the commemoration day of Nakayama's death, is entitled Tenrikyō Ongaku Kenkyu-kai Shi, or 'History of Tenrikyō Institute of Music'. It was compiled by the History Compilation Room, created within TIM specifically to produce this publication. The second volume includes the first officially approved transcription of the entire Mikagura-uta in Western notation, albeit written on a single stave of music.

**Historical background for Tenrikyō paraliturgical music: Classifications of paraliturgical music**

The new music of Tenrikyō arose in two distinctive phases. The first began towards the end of the nineteenth century, when Tenrikyō chose the path of affiliation to Shintō, and lasted until the end of the Second World War. The second came after 1946, when Miki Nakayama's liturgical rituals were reinstated in their original form after an absence of more than fifty years. The first educational institute of Tenrikyō, which marked the origin of the faith's didactic organ, was established in April 1900, when the movement was striving for recognition as an independent sect (Hahn 1977, 119). The institute was the initiative of the first Shinbashira, Shinjiro, and trained missionaries for Tenrikyō's overseas centres. The Shinbashira wished 'to establish a school, in a diametrical opposition to the anti-intellectual proclivity prevalent then among the Tenrikyō believers who were of the opinion that “no schooling is needed for our faith” and “leave the learned and rich till later on” ' (TCH 1967, 123).

The first mention of a paraliturgical song that represented Tenrikyō's new Shintō credo comes from 1903 in the form of Tenri Shoka or 'A Tenri Song', a commissioned work by composers from the gagaku section of the Imperial
Household Agency, reproduced in figure 7.1 below. According to the authors of the newly published *Tenrikyō Ongaku Kenkyu-kai Shi* (2010), *Tenri Shoka* was composed to popularise the new Tenrikyō Meiji Doctrine.

![Figure 7.1 Reproduction of the musical score and lyrics of the 1903 Tenri Shoka song (TIM 2010, 1:7)](image)

The lyrics for this song come from *The Chapter of Keishin*, part of the new Tenrikyō Doctrine that replaced those written in Nakayama's time:

> Any and everything exists in this world
> Humankind, animals, glasses, trees,
> Treasures and gold,
> There is nothing in the world which was not created by the Gods.
>
> Only after worships and prayers to the Gods
> Who created any and everything
> Any wishes of humankind
> Will become fulfilled. (trans. the TIM team, 2010)
The accent here on the plurality of ‘Gods’ is an open demonstration that Tenrikyō had renounced its faith in ‘one God’, and that Nakayama's account of humanity's creation was at odds with that promulgated by Shintō. Besides, Nakayama was considered by her followers to be a ‘living kami, a designation reserved for the emperor’ (Jansen 2009, 106). The interpretation of Nakayama as the ‘one God’ was too precarious to maintain. This song was performed throughout the Meiji, Taishō, and Shōwa eras under pressure from the Japanese government, but fell out of circulation after the Second World War (TIM 2010, 1:7).

During the Taishō era (1912–25), Tenrikyō's choice of music continued to reflect this politics of adaptation. The Tenrikyō administration considered one song in particular, Tenrikyō Sen’den Ka, to be ‘one of the milestones of advertisement [that] spread the Teachings of Tenrikyō’. The song, whose title means ‘Song for Advertising Tenrikyō’, was publicly launched in November 1920. The song's lyricist was Fumitomo Okuya of the Tenrikyō Dōyūsha Company, Tenrikyō's publishing house. Okuya was also a founder of a welfare service business and established a boarding school in Tōkyō named Kishin Juku, the ‘Contribution School’, where he accommodated students of the faith. Around 1918, these students began to proselytize the faith through roadside speeches, a practice initiated by Nakayama's daughter Kōkan in 1852. Okuya wrote this song as a motivational tool for these roadside speeches and borrowed its melody from a popular folksong of the day, Yukan naru Suihei, without its composer's permission (TIM 2010, 1:13).

While avoiding any contravention of the Shintō conventions imposed by government, Okuya's lyrics mention important Tenrikyō doctrinal principles such as the 'eight
dusts’ theory, and even allude to the revival of the ‘Parent’, one of Nakayama's reverential names.

Looking all over the world
And into the heart of all people
Blocked with eight dusts of the mind
Truly too dark to tell white or black

The door of the heaven is open up [sic]
And spiritual light shines out to the whole area
To level the ground of the world
Parent has come out to the open

(TIM 2010, 1:8, trans. Tomoharu Matsui)

In an interview for the Tenrikyō magazine *Michi no Tomo*, Okuya explained that he chose the melody for its popularity and because it was easy to sing and remember.

He continued in words that reflect the faith's straightforward propagation style:

When you try to sing it you will find it is easy to sing well and be energized by singing it. Anyway, the song drew curious looks from passers-by and let them know the name of Tenrikyō.

(*Michi no Tomo*, 26 January 1921, as quoted in TIM 2010, 3)

New songs were also needed in 1908 for students of the newly opened Tenri High School. A kindergarten was established in Tenri in 1925, creating a need for new songs especially for children. Songs for the new Tenrikyō missions in Korea, the United Kingdom, and the United States were gradually added to the repertoire to enable the faith's propagation outside Japan, as were hinokishin ‘selfless voluntary work’ songs and children's songs (TOD 1990).

Analysts from TIM refer to the years 1912–26, which coincide with the Taishō era, as ‘Taisho Romanticism’. This period saw the emergence of new composers and lyricists such as Koyuki Masuno, Kin’u Uehara, Suiro Ono, Koshiro Masui, and Jinta Uchida, who were to make important contributions to Tenrikyō’s repertoire (TIM 2010, 1:9). A composition by Masui and Uchida called *Tsukimiso*, or ‘Evening Primrose’, had a ‘huge impact on young people with its elegancy and also
melancholy words’ (TIM 2010, 1:9). Uchida was the first Tenrikyō composer to graduate from the Tōkyō University of Music. Tsukimiso became very popular among Tenrikyō students and was often sung by them (TIM 2010, 1:10):

Dear beautiful evening primrose
What are you thinking?
Who are you falling in love with?
You are so much beautiful ...

Dear beautiful evening primrose
When it comes to evening, you are in all glory.
Who are you looking at?
With opening such beautiful eyes?

(TIM 2010, 1:9, trans. Tomoharu Matsui)

In January 1921, Tenrikyō Church Headquarters announced the start of preparations for the fortieth anniversary of the Foundress's death to be celebrated five years later, in January 1926. For the students of Tenrikyō Seminary's Special Course, the forerunner to the present three-month Shuyoka course, one way of honouring this event was to dedicate more time to missionary work, hinokishin voluntary work, and roadside speeches. To encourage these activities, students were provided with a new song, ‘Bloodshed of River Amur’ (TIM 2010, 1:8), based on yet another plagiarised melody. National pride following Japan's victory on the Amur River in Manchuria in 1900 fuelled this song's original popularity. But with the new lyrics composed by the seminary teacher Toshiomi Konishi, it became the Tenrikyō Dendo ka or ‘Tenrikyō Missionary Song’:

Clearing away ugly clouds in darkness
Wake up from your dream and illusion
Look at the colour of the eastern sky
And the clouds in glowing rouge

In the fullness of time and the arrival of season
In October 1838
Don't forget the 26th day
The Parent finally came out.

(TIM 2010, 1:9, trans. Tomoharu Matsui)
The song was publicly performed for the first time at the Spring Grand Service in Tenri in 1921. It became a popular item and was sung nationwide by alumni of the Tenri Seminary School (TIM 2010, 1:17). In 1925, the establishment of the Tenri Foreign Language School was approved. The Tenri Preschool and Tenri Elementary School were inaugurated, and the Tenri Library and Tenrikyō Printing Press were established. On 23 April 1925, the inauguration of the second Shinbashira, Shōzen Nakayama, was celebrated. At only twenty years of age, he took over as head of Church Headquarters from his father who had died in 1914. Two new songs were composed for this event. The first was Kancho Shushoku Hoshuku ka ‘A Song for the Celebration of the President's [Shinbashira's] Inauguration’ while the second was a commission by Somi Miyata and Jin'ichiro Hitō, who had been students at Shōzen Nakayama's old school. The leadership of the second Shinbashira coincided with the beginnings of the Shōwa era, and Tenrikyō entered a period described as ‘filled with energy and enthusiasm amongst the followers’ (TIM 2010, 1:18).

New representative songs were needed as new Tenrikyō organisations were formed. Following the model of small rural and urban settlements, where local organisations fostered significant social interaction, Tenrikyō had already established its own Fujinkai, or ‘Women's Association’, in 1898; initially, the association possessed no representative song of its own. The creation of this first, Women's Association before any men's association was a revolutionary idea at the time (Sasaki 2010, 3). Literature from Church Headquarters mentions Nakayama's guidance in urging women to form fellowships. She encouraged followers to organise themselves into associations from the time when the faith started to become more powerful. It is thought that as early as 1878 Nakayama advocated that her followers ‘group themselves in brotherhoods’ (Satō 2002, 367). Directions about the place of women
were also outlined by Izō Iburi in the Osashizu in 1898.55 He reiterates the importance of women in the movements of its accompanying dance liturgy, and repeats Nakayama's view that the women are the basis of Tenrikyō.

The issue of women's roles inside Tenrikyō surfaced after Nakayama's passing, and escalated due to problems and discontent among the faith's women. Some of these women had been devoted to Nakayama's official residence for many years; women were generally overlooked in Japanese society at that time, however. They were given no opportunity to study the teachings together, nor any responsibilities inside the organisation, so the Fujinkai (Women's Association) needed to be founded much earlier than the Tenrikyō Seinenkai (Young Men's Association).

Though previously established in 1918 as the Tenri Youth Division, the Seinenkai was founded in 1932. The new, second Shinbashira sought 'songs suitable for young people in Tenrikyō' (2010, 1:18), and as a result, the Tenrikyō Seinen Kaika 'Tenrikyō Young Men's Association Anthem' was created (figure 7.2). Its music and lyrics were composed by two well-known Japanese music celebrities, Akemoto and Konoe, neither of whom were Tenrikyō followers. This practice of commissioning works by prominent composers, which continued after 1945, was highly significant, proving that Tenrikyō could expand its proselytization efforts through music and showing how commissioned works could support this endeavour. On 27 October 1932, the song was officially approved as the anthem of the Young Men's Association. In the following year, it was recorded on Polydor Records by the Japan New Symphony Orchestra, forerunner to the NHK Symphony Orchestra, and a

55 The writing of the third Tenrikyō scripture, the Osashizu, was the result of divine inspiration allegedly bestowed upon Izō Iburi, Nakayama's follower who succeeded her after her death.
FIGURE 7.2 Lyrics for the Tenrikyō Young Men's Association anthem (courtesy Tenrikyō Translation Department)

chorus formed by the association's members conducted by Konoe. This recording was selected as one of the best records in Japan that year and was entered in an international contest held in Germany.
The Tenrikyō Women's Association commissioned Akemoto and Konoe to write a different anthem for their own organisation in 1934. Their brief was to include specific words such as *michinodai*, or 'foundation of the path', and *kokoro no nishiki*, or 'the mind clothed with brocade'. This anthem was recorded on 15 March 1934 in Tōkyō, once again by the Japan New Symphony Orchestra and the Tenrikyō choir with Konoe conducting (TIM 2010, 1:22).

1. The first signs of dawn
   Appear on the horizon brilliantly,
   The world is all blessed
   With the grace of God
   Adoring our Great Mother
   For Her virtues
   Let us pattern our lives
   After Her divine model.
   Forward, we are the foundation of the path.

2. At the Jiba, peaceful and quiet,
   Where all are equal,
   The spirit of our Parent
   Covers heaven and earth.
   All our brethren
   Are shoulder to shoulder,
   With donations of labour, heart and soul.

3. All ablaze with ardent hope,
   Seeing our Great Mother
   Smiling at us children of faith,
   We are proud to be the foundation.
   Solely devoted to the cause of God,
   Forward, we are the foundation of the faith. (TOD 1990, 56)

On 18 April 1935, the newly constructed Tenrikyō Church Headquarters was opened in Tenri with a ceremony timed to coincide with the birthday of the Foundress, and a new song selected through a competition in the previous year was performed on this occasion. This winning entry was by a student of the Tenri Women's School, Mitsue Kimura, who composed lyrics to music by Jintaro Uchida (TIM 2010, 1:15–16). It became so popular among Tenrikyō members that it continues to be sung at various Tenrikyō celebrations today.
"Oyasama gotanjo shuku-ka"—Song for Celebrating the Birthday of the Foundress

See in the sky
A five coloured cloud⁵⁶
(a cloud) trailed
In the 10th year of Kansei
This month, this day
Ah, Oyasama,
Our Parent was born
Celebrate! Praise!
Today, This great day!

Postwar paraliturgical music

In 1946, the second Shinbashira, Shōzen Nakayama, floated the idea of using the arts as a vehicle to convey Tenrikyō's message to the general public. It came to fruition when one of his friends, the composer Kōji Nagai, offered to compose a large-scale choral-orchestral work based on lyrics from Nakayama's scriptures. Inspired by the plan, Shōzen, an art and music lover himself, commissioned Nagai to compose an orchestral work with choral sections. The resulting cantata, a first for Tenrikyō, laid the foundation for a new musical genre in Tenrikyō's repertoire: the paraliturgical outa. This first outa was performed in Tōkyō and broadcast on NHK,⁵⁷ the national radio network, in 1946 (formal interview with the Head of Tenrikyō Music Institute, 22 November 2007). The further development of the outa as a distinct postwar paraliturgical genre is discussed in the next chapter.

Tenrikyō and music education: Educational curriculum after the Meiji Restoration

Compulsory education in Japan was instituted in 1872 at the beginning of the Meiji Restoration. New schools were built, replacing those attached to Buddhist and Shintō

⁵⁶The cloud with five colours is a metaphor for Oyasama's birthday.
⁵⁷Nihon Hōsō Kyōkai, meaning 'Japanese Broadcasting Organization'.
shrines, and were placed under the direct supervision of the newly established Ministry of Education. New schoolbooks were printed, new teachers appointed, uniform timetables for classes drawn up, and a new curriculum was designed and implemented throughout the country. Underpinning these changes were the traditional Shintō values of piety to god, emperor, parents, and country (Schnell 2006, 194).

**Contemporary Japanese music curriculum in mainstream schools**

The contemporary music curriculum in Japan's mainstream government schools is similar to those of mainstream Western schools. Japanese public schools focus on listening to, appreciating, and understanding traditional Japanese music alongside Western classical music. Optional instrumental tuition is offered, usually for violin or piano. Before the major changes to the Japanese music curriculum in April 2002, Japanese students wishing to learn traditional instruments attended private lessons. The new curriculum requires that each student learn at least one traditional instrument from secondary school age. Popular choices for instrumental studies include *koto, biwa, shamisen,* and *shakuhachi* (Hughes 2008, 3).

**Ichiretsu kai Foundation: Supporting education**

For the benefit of its children, Tenrikyō operates six schools within Tenri city: a kindergarten (80 students in September 2008), a primary school and a junior high school (600 students each), two senior high schools (with a combined enrolment of 1869 students), and one university. One of the senior high schools offers a night course as well. Most parents pay affordable tuition fees; however, many of them are full-time missionaries or employees, so their children can apply for scholarships.
funded by Tenrikyō through the Ichiretsu kai Foundation. Established in 1928, the second Shinbashira made this bequest so ‘the children and grandchildren of Tenrikyō ministers and missionaries’ could receive free education (TOD 2008, 1). Consequently, the majority of Tenri students receive free school tuition.

**Tenri vs mainstream music curriculum**

Like government schools in Japan, primary and secondary schools in Tenri follow the curriculum and hours for music stipulated by the Japanese Ministry of Education. But the Tenri curriculum includes additional music, song, and instrument classes, as well as classes for mastering the Teodori dances. Students also engage in extracurricular or after-school music activities like wind orchestra, string orchestra, choral groups, taiko club, koto club, or gagaku club. Starting from kindergarten, Tenri students of all ages gradually become familiar with all of the musical instruments used in the kagura service and for gagaku, eventually acquiring mastery over them. During school hours, Tenri students also learn traditional Japanese songs and Tenrikyō propagation songs. Their curricular activities include four annual concerts, competitions, and overseas tours. Through my own observations and exchanges with Tenri tutors, it became evident that the demarcation between curricular and extracurricular activities was rather blurred. Activities included in the school curriculum, such as annual concerts, require many hours of practice after school, and additional daily rehearsals are held in the lead-up to a performance. Nevertheless, all students involved in these projects demonstrate a cheerful willingness to participate.
To show the extent of the Tenri system’s commitment to music education, I present table 7.1, generated from data provided to me by the Tenrikyō Overseas Department in September 2008. Table 7.1 displays, in the second column, the music curriculum hours required by the Japanese government in all schools. The third column displays the additional music curriculum hours in Tenri schools, and the fourth displays the numbers of hours during which Tenri school students engage in extracurricular music.

**TABLE 7.1 Curriculum hours per annum in Tenri schools**

<table>
<thead>
<tr>
<th>School level</th>
<th>Japanese Government school requirement</th>
<th>Tenri schools service practice requirement</th>
<th>Tenri after-school artistic activities</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Hours p.a. Year Group</td>
<td>Hours p.a. Year Group Hours p.w. Hours p.a.</td>
<td></td>
</tr>
<tr>
<td>Kindergarten</td>
<td>no data</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Primary</td>
<td>70 1–2</td>
<td>20–30 1–6 4–6 240</td>
<td></td>
</tr>
<tr>
<td></td>
<td>60 3–4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>50 5–6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Junior</td>
<td>70 7</td>
<td>20 7–9 10 400</td>
<td></td>
</tr>
<tr>
<td></td>
<td>50 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>35 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>High</td>
<td>60–70 10–12</td>
<td>10–20 10–12 10–15 600</td>
<td></td>
</tr>
<tr>
<td>Senior (Kyokogakkue)</td>
<td>60–70 10–12</td>
<td>10–20 10–12 10–15 600</td>
<td></td>
</tr>
<tr>
<td>Night School</td>
<td>60–70 10–12</td>
<td>10–20 10–12 12–15 600</td>
<td></td>
</tr>
</tbody>
</table>

In the above tabulation, it can be seen that Tenri students spend many more hours learning music than are stipulated by the Japanese government. Each year, in after-school activities alone, primary school students engage in an additional 240 hours; junior school students, an additional 400 hours; and high school students, an additional 600 hours.
Other extracurricular activities related to art and propagation

Besides this commitment to musical education, Tenri students also undertake a range of recurrent extracurricular art activities that propagate their faith. These activities include

- *Gagaku Dai*, ‘Hundred instruments get-together’
- *Gagaku* workshops with instructors from the Imperial Household *Gagaku* Orchestra
- High School Division of the Student Training Course
- Aimachi bands
- Fife-and-drum corps
- Children’s Pilgrimage

The *Gagaku Dai* and *gagaku* workshops are discussed in Chapter 6 above; I explore the other activities on this list below.

**High School Division of the Student Training Course**

The Student Training Course is an annual one-week gathering for high school students held in Tenri in the large hall of the Home of the Parent (TOD 2010, 4). Each summer in August a large group of participants from all over Japan numbering from 1500 to 1600 congregates to share educational, philosophical, artistic, and recreational activities offered by the *Honbu*. More than 700 staffers assist students with group performances of the *Yorozuyo* and *Teodori* dances, which are intrinsic to the liturgy. Throughout this annual event students are encouraged to form new friendships and deepen their knowledge of Tenrikyō through rehearsals and discussions. Students who are not already adherents of the faith are encouraged to join. This training serves as yet another propagation tool for consolidating the future.
of Tenrikyō in Japan through its music and dance assets. The High School Division of the Student Training Course aims to build networks and grass-roots support among the young to ensure Tenrikyō's continuation through the next generation.

**Aimachi bands**

Aimachi is an affluent Tenrikyō church based in Nagoya, Japan. The Aimachi group was established in 1962 by four Tenrikyō members. Outside Japan, Aimachi is mostly known for its marching music and colour-guard ensembles. Its 130-member marching band competes internationally and rehearses in Handa City outside Nagoya. This military-band style of music has been a favourite within Tenrikyō since its introduction in 1962 (Sasaki 11 March 2011, conference paper) and often features in Tenrikyō productions. The style has been developed to such a level of proficiency that one of Tenrikyō's concert bands was the only non-American contender to perform at the World Drum Bands competitions in Ohio in 2004 and 2007. Aimachi music is not commissioned by TIM, but is nonetheless highly prized for its bands' international achievements. It originates from the international marching-band repertoire, and since 1990 Gordon Henderson has arranged most of the music for public performances by the Tenrikyō Aimachi Marching Band, eight-time winner of the Aimachi All-Japan National Championship.58

**Fife-and-drum corps**

In addition to the internationally renowned Aimachi band, Tenrikyō has 363 fife-and-drum bands, which in 2007 had more than 16,000 young members (TOD 2007, 3). A brief history of these bands is given in the first volume of the *Tenrikyō* 211

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58 The American composer Gordon Henderson has been the Director of the UCLA Marching Band since 1982.
Ongaku Kenkyu-kai Shi, published in 2010. Kiyoshi Yano reportedly came to Tenri Junior High School as a music teacher in 1938. One of his duties was to build the brass band established in 1936 by the second Shinbashira, which at that stage numbered only five students. The brass band improved its performance standards and increased its numbers; four years later, the school won third place in the all-Japan competition. Yano's motto, 'music is heart, and its harmony is the music of Tenri', encapsulates the attitude towards participating and competing in musical and other artistic events that I observed among Tenrikyō music educators, composers, and students. Furthermore, Yano's words not only capture Nakayama's philosophy of a joyful life, but also illustrate the broad optimism of many Tenrikyō followers, who consider playing music and singing to be tools for reaching out to others.

Under any circumstances[through hardship], if you try your hardest to show the best performance, you will find joy in playing music, which eventually will be conveyed to those who listen to your performance. (TIM 2010, 1:28)

The Tenri High School Brass Band is now one of Japan's most respected brass bands. Under Yano, it has won eight major prizes and was twice invited to perform at the All-Japan Brass Band Competition, in 1956 and 1969. In 1966, fifty members of the band participated in the 77th Rose Parade in Pasadena, California and gave concerts elsewhere in the United States. The band continues to participate in traditional parades and to hold concerts. Several hours each week are dedicated to rehearsals and performances for this extracurricular activity. As can be seen from table 7.2 above, this is just one example of Tenri students' extensive involvement in extracurricular music (Matsui 2008, 5).
Children's Pilgrimage

The Children's Pilgrimage is an annual event for children between the ages of five and twelve years. The children come from all over the world. Some of them have Tenrikyō parents or peers, while others are invited by Church Headquarters and have no Tenrikyō background. The 2010 Children's Pilgrimage attracted 232,536 children and staffers from fifteen countries (TOD 2010, 1). This two-week event involves excursions, instrumental classes for *kokyū*, *shamisen*, and *koto*, and *Teodori* dance workshops. Older children go on outings to places of significance for Tenrikyō, such as the street-corner in Osaka where Kōkan Nakayama gave the first road-side propagation talk in 1856. Every three years, a song embodying a triennial theme is specially commissioned for the Pilgrimage. The song resounds over the Tenri campus several times a day and is sung *en masse* at the closing ceremony. Children's songs from previous events are also sung. The 2011 Children's Pilgrimage hosted among its participants evacuees from the Fukushima disaster and Hotoko earthquake, who were provided with shelter in Tenri city.59

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Tenrikyō school children in Tenri engage in extracurricular activities seven days a week. The Students' Association and the Boys' and Girls' Association organise frequent outings to care homes, hospitals, and the local leper sanatorium, all of which are funded by Tenrikyō. By bus or bicycle, hoards of Tenri students leave town to reach out to the disadvantaged, the poor, and the sick through their artistic presentations. Artistic extra-curricular education in Tenri endeavours to balance the performing arts with *hinokishin* or ‘unconditional giving’ to insufflate and prepare

59 For three months after the 13 April 2011 disasters, the Tenrikyō Hinokishin Relief Corps accommodated three thousand evacuees.
the next generation. Given the level of activity among Tenri city's students, one may conclude that art and music are exceedingly influential factors in their lives, as they are for Tenrikyō children at large. If the Tenrikyō movement considers its younger generation its future, then Tenri city, the epitome of pride for the more than three million Tenrikyō followers, is certainly the place where this is demonstrated.

**Classification of Tenrikyō paraliturgical music**

The paraliturgical musical genres based on short compositions resist categorization, because many of the songs, although intended for a specific group, appear in some or all of the other group's repertoires. The songs are written either for children, older boys and girls, university students, or mature men and women, but there is some overlap between the repertoires; some Tenrikyō favourites are ubiquitous across all repertoires. Examples include 'Song for Mrs Kōkan', *Kokai* ('Navigating the Seas'), and all birthday songs for *Oyasama*, the Foundress. Also popular are *Yama sakaya*, upon which *Outa* no. 1 was based, and *Kokoro tsukishita mono dane*, the theme from *Outa* no. 7. Other Tenrikyō standards can be found in children's song compilations, Boys' and Girls' Association booklets, and on compact discs produced by the Students' Association. Finer categorisation of these songs provides significant insights into Tenrikyō paraliturgical music. First, the terms 'paraliturgical music' and 'commissioned music' are used interchangeably in this dissertation. Almost all Tenrikyō paraliturgical music is commissioned, and almost all commissioned music has a paraliturgical function. Although Tenrikyō's new *gagaku* music could be an exception to this rule, Tenrikyō regards *gagaku* more as a compositional style with liturgical reminiscences than as a liturgical style per se. When the ages of participants are taken into account, two large groups of propagation songs are
discernible: children's songs and association songs. Alternatively, songs can be divided according to the themes of their lyrics into celebratory, hinokishin, and participatory songs. Participatory songs are commissioned for particular recurring events; examples are the songs for the summer camps and the Children's Pilgrimage, as well as friendship songs. Increasingly, Tenrikyō commercial recordings present compilations of songs from the various categories, helping to foster interaction and bonding between participants and audiences of different ages.

When classifying Tenrikyō's secular propagation music according to ensemble size, the following categories emerge:

- Solo vocal unaccompanied songs
- Solo vocal accompanied songs
- Small choral works
- Small choral works with soloists
- Orchestral works
- Orchestral and choral works
- Contemporary gagaku works

Apart from the commissioned Tenrikyō music, there is a much smaller body of works, comprising the fife-and-drums repertoire of the Aimachi bands, incidental music, and popular (non-Tenrikyō) children's songs from around the world.

As explained in Chapters 2 and 4 above, Tenrikyō's propagation music spans two modes of delivery, both of which involve audience participation, albeit in different ways: interactive and active. These interactive and active performance modalities apply to the performers as well as to the public. The performers are involved actively through their prior knowledge of the Tenrikyō repertoire. The public, mostly formed
by other Tenrikyō members or close family, may not know the music very well, but are intimately familiar with Nakayama's lyrics and their meaning. The audience is thus engaged interactively with the performing process through the synergy between music and lyrics. I suggest here that Tenrikyō followers hold prior knowledge of each performance's subject matter: they know the meanings and intentions of the lyrics on which the music is built. It could be argued that an attentive listener at any musical performance engages interactively or participates actively through listening. However, the listening process in Tenrikyō presupposes the audience's familiarity with Nakayama's writings: the faith's paraliturgical music is invariably based either on proselytizing texts or on Nakayama's own lyrics, an association that resonates strongly with the Tenrikyō insider.

In arriving at this conclusion, I adopted Kaeppler's proposition that the observers or 'beholders' of a performance can be divided into three categories: ritual supplicants, engaged audience members, and spectators. Tenrikyō's rituals, as well as its paraliturgical music, largely conform to Kaeppler's designations because they embrace all three types of 'beholders' (Kaeppler 2010, 187). First, the ritual supplicants of the Tenri kagura zutome dances 'witness sounds and movements which have been passed on by ancestors'. Secondly, the Tenrikyō adherents who partake in the service constitute an engaged audience that shares a 'communicative competence in a specific sound and movement system', and therefore knows the songs, lyrics, and movements of the Mikagura-uta. Thirdly, the non-Tenrikyō spectators are beholders of the visible performance who do not know the o-tsutome and Mikagura-uta, but are impressed by the spectacle. They form a group of beholders 'without specific understanding of the [performed] cultural form' (Kaeppler 2010, 187). The performers of Tenrikyō's orchestral music, both gagaku
and Western-style, might not qualify strictly as ‘ritual supplicants’, but certainly belong to the Tenrikyō congregation, and conform to Kaeppler’s notion of how they know and understand the philosophy of the lyrics. They share this knowledge with the ‘engaged audience’ present at each of their performances.

The paraliturgical song genre of Tenrikyō cultivates this ‘engaged audience’: the younger its participant performers, the more persuasive are the lyrics of the songs composed for their benefit. Morton and Trehub maintain that the first thing young children retain when exposed to new songs are the words (Morton and Trehub 2007, 629). Similarly, Welch, Sergeant, and White hold that linguistic dominance makes children focus first on words when learning or hearing new songs (Welch, Sergeant, and White 1998, 67). In Tenrikyō, the diffusion of Nakayama's words is of the utmost doctrinal importance. The first words that children hear when learning Tenrikyō songs are lyrics that deify Nakayama or advocate the religion's principles, especially the virtues of friendship and unconditional help. I postulate that when children learn paraliturgical songs characterising Nakayama as Oyasama or ‘Revered Mother’ in the early school years, they acquire familiar mnemonic anchors.

For the remainder for this chapter, I examine typical musical works of the following commissioned genres:

- Children’s songs
- Boys’ and Girls’ association songs
- Students’ association songs
- Women’s association song
- Young Men’s Association song
- Overseas missions songs
Children's songs of Tenrikyö

In various cultures, children's songs are distinguished from other songs through musical characteristics such as simple melodies, short melodies, repetitive motifs, basic musical forms such as A–B or A–B–A, major tonalities, and small intervals (Campbell 1991, 14). Tenrikyö's children's songs, as selected here for analysis, have similar structural characteristics. Lyrics in Tenrikyö's children's songs usually deify the Foundress or advocate Tenrikyö principles and values, themes they share with all other Tenrikyö musical productions. What makes the children's songs different is their naivety: they are composed to give the impression that children wrote the lyrics.

Children's songs often imitate folk tunes, game-playing tunes, or lullabies. Campbell notes that folkloric elements, such as fragments of folk tunes, are universally present in songs for children (Campbell 1991, 14). But for the majority of the Tenrikyö children's repertoire, this attribute is absent. Most are built on a heptatonic scale, are symmetrically phrased, and employ Western-style anacruses, syncopations, and tonal relations. A few exceptional cases, including Song for Mrs Kōkan, Three Trees, and Matsunami Motoi's Oyasama, emulate traditional Japanese music through the use of quasi-pentatonic scales, pitch bending, and cadences on a minor heptatonic scale.

Tenrikyö lyrics are unlike those of standard, popular Japanese children's songs. Campbell distinguishes between songs for children, and songs by children (Campbell 1991, 14). Tenrikyö's children's songs belong to the first category and are normally

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60 In this analysis, the term 'children' refers to people from kindergarten age through to twelve years old.
61 There are many devotional songs about the Foundress entitled Oyasama; Motoi's is one of the most famous.
created by adults, notwithstanding their naive character. It should also be noted that popular non-Tenrikyō children's songs from all over the world are included among the Tenrikyō children's repertoire. The children's song genre is designed to cultivate, from an early age, an 'engaged audience' of followers. Young participants are first exposed to songs that revere Nakayama and Jiba in kindergarten, and as Morton and Trehub (2007, 630) and Campbell (1991, 21) suggest, these songs become important mnemonic anchors for them. The children's songs are therefore valued not for their musical sophistication but for the doctrinal influence of their lyrics upon the young.

The children's songs on the recorded compilation Oyasama no Tanjobi ‘The Birthday of Oyasama' exemplify the characteristics of Tenrikyō children's songs. Launched in 2006, this compact disc was one of the projects undertaken to commemorate Nakayama's 210th birthday in 2008. This compact disc is encased in a pretty pink-and-white cover with stylized drawings of the cherry blossoms associated with Nakayama's birthday on 18 April. Its five songs vary from solo vocal to choral works and are followed by a purely orchestral realisation of each. This is common in Tenrikyō audio materials, which often include such karaoke backing tracks for singers wishing to rehearse on their own. Unlike older audiotapes and songbooks, the cover notes detail the songs' composers, lyricists, and years of publication. Intended for young and very young children, the entire compact disc is an ode to the Foundress on her birthday, its five songs arranged carefully as a programmatic suite.

As in contemporary Western children's songs, the harmonies are simple and they are easy to play and sing. They are usually composed in major keys, the few modulations being to closely related tonalities. Duple metre is used in all but two songs, nos. 2, 'Happy Birthday Oyasama', and 3, 'Shigatsu no uta', in which the metre switches
between duple and triple time, evoking a fairy-tale mood. The changes of metre are unusual, and reflect the personal style of the composer, Dan Ikuma, who was also commissioned to compose three of the large-scale outa, discussed at length Chapter 8 below.

**Association songs**

Another significant body of paraliturgical music is Tenrikyō's association songs. These are written for the faith's age-group associations such as the Shōnenkai 'Boys' and Girls' Association', Fujinkai 'Women's Association', and Seinenkai 'Young Men's Association'. Recalling Ackroyd's observation as mentioned in Chapter 4 above, the origins of such associations can be traced back to rural life in Tokugawa Japan and earlier (Ackroyd 1981, 258): they were integral to maintaining the strength of families, villages, and small towns through consensual decision-making, the acceptance of a leadership, and a unity of views to benefit and protect community members. Ken Arai reiterates the importance of age-group associations for well-established hierarchical positions within Tenrikyō, and underlines that an important function of these groups is to maintain their own musical traditions (Arai 1996, 107).

Here, I discuss representative songs of the main Tenrikyō associations as well as their anthems and associated mission statements. Specifically, I will discuss favourite songs of the Boys' and Girls' Association and Tenri University Students' Association, and anthems of the Boys' and Girls', Women's, and Young Men's Associations that exemplify the propagation of the faith's doctrinal message as promoted through music and poetics.
Tenrikyo Shōnenkai—the Boys' and Girls' Association. Generations of Tenri children have joined the Boys' and Girls' Association since its foundation on 26 October 1966. I selected some seventy songs composed for this association from audio recordings and printed songbooks available in Tenri music and book stores. Most of these recordings and books are in Japanese, although there are a few songbooks printed in English, French, and Portuguese for children in overseas missions, which are not for sale in bookstores but are distributed to the Shōnenkai in Japan and overseas by the Tenrikyō Mission Department, for a small token payment.

I also obtained permission from the principal of Tenri Kindergarten to videotape children of the school singing an autumn song.

For the purposes of this study, I draw examples from an older edition of the Tenrikyō Shōnenkai Hand Book. This small, illustrated booklet contains music composed especially for the children of the Boys' and Girls' Association. I deliberately chose this edition, now out of print, in order to identify changes made in later editions. Neither the publisher's name nor the year of publication was included in this song book. A plausible reason for the omission of the publisher's name is that all Tenrikyō literature is considered a team effort; however, this rationale fails to explain the absence of a publication date. The book's age is suggested by a photograph of the third Shinbashira surrounded by children, on page five. From this image of the young Shinbashira, one can deduce that the songbook is at least forty years old. This older edition of the Tenrikyō Shōnenkai Hand Book includes six song transcriptions with English lyrics. The song titles are

1. God the Parent

2. Song for the Boys and Girls Association

3. Hinokishin with your friends
4. Memories of Oyasato

5. From everywhere, from everywhere

6. Hinokishin.

The colourful drawings inserted between the songs project images of joyfulness and exuberance, and on page one are printed the ‘Boys and Girls Association’ vows:

I am a member of Tenrikyō Boys and Girls Association.
I will be faithful to the teachings of God the Parent,
devote myself to hinokishin,⁶²
help others at all times,
and strive to become a good Yoboku.⁶³

The lyrics in this older edition have similar themes to those of all the other songbooks I collected. All titles in the Shōnenkai handbook contain one or more of the following themes, which permeate the song texts.

1. Tenrikyō faith, in an identifying phrase such as ‘I will be faithful to the teachings of God the Parent’ (song no. 1)

2. Identification of the values of the faith (song nos. 1, 2, 5, and 6)

3. Mention of Oyasama, the revered name children and the mature faithful alike give to Miki Nakayama (song nos. 4 and 5)

4. Jiba, the familiar name given to the Headquarters in Tenri (song nos. 4 and 5)

5. Happiness and the happy life (song nos. 5 and 6)

6. Mention of propagation work, such as ‘let us carry the teaching to this wide universe’ (song nos. 2 and 5)

7. Mention of God the Parent (song nos. 1, 4)

8. Hinokishin (song nos. 1, 3, 6)

⁶² Hinokoshin, meaning selfless help offered whenever and wherever necessary.
⁶³ Yōboku, which translates literally as ‘building timber’, is the name for a new Tenrikyō member without a specific task in the organisation.
Contemporary editions of the Shōnenkai handbook have the appearance of modern schoolbooks, with hardback covers and ring binding to accommodate supplements. The most recent edition of the Shōnenkai contains sixty songs that are regularly replaced and updated. But the six songs from the older Shōnenkai book are reprinted without alteration in this new collection.

**Tenri Students' Association songs.** The Tenri Students' Association (TSA) is not represented by an anthem as such because there are other tertiary schools in Tenri besides the university. Its credo is nonetheless manifest in regular commercial recordings. I chose for analysis a representative group of songs included on the compact disc *TSA Song Book*. This recent production contains eight songs composed for and performed by TSA, followed by seven karaoke tracks to facilitate private vocal practice. All songs are contemporary in style, instrumentation, and orchestration, but differ melodically from the camp-song quality of songs for the Boys' and Girls' Association. The music is vigorous with a strong back-beat, and typically culminates in upper-tone modulations that transmit a message of optimism and wellbeing. TSA songs and lyrics also promote doctrinal messages through their music and poetry. Table 7.3 summarises the frequency of recurrent themes linked to particular songs.

'Let's go back together' songs succeed more or less in achieving this synergy of doctrinal messages through music and poetry. The proselytizing message of young Tenrikyō students is conveyed through modern Western styles including blues (track 1), fusion of rock music and blues (track 2), disco (tracks 2 and 3), ballad (tracks 4, 5 and 8), Celtic (track 6), and through pentatonic modes (track 7).
A combination of compositional talent, orchestration skills, and well-trained solo voices contribute to the overall effect on the listener.

**TABLE 7.2** Recurrent themes in the song-compilation on TSA (Tenrikyō Students’ Association) compact disc ‘Let’s go back together’

<table>
<thead>
<tr>
<th>Tenrikyō theme</th>
<th>Song number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oyasama</td>
<td>2</td>
</tr>
<tr>
<td>Yorozuyo</td>
<td>7</td>
</tr>
<tr>
<td>Hinagata</td>
<td>7</td>
</tr>
<tr>
<td>Jiba</td>
<td>1, 3</td>
</tr>
<tr>
<td>Kokoro</td>
<td>2, 8</td>
</tr>
<tr>
<td>Yōboku</td>
<td>4</td>
</tr>
<tr>
<td>Oyasato</td>
<td>2</td>
</tr>
</tbody>
</table>

All songs have a lead vocal line and are composed in 4/4 time, though their varying tonalities do not offer solid ground for a classification on distinctive characteristics.64 Tonalities employed are predominantly major, but unlike Tenrikyō’s children’s songs, which are composed only in major tonalities, minor tonalities and minor inflections within major settings are often present. There are other common distinctive features though, such as the intention to reach as many listeners as possible through upbeat music that nonetheless places emphasis on century-and-a-half-old sacred fragments from the Ofudesaki. The mood varies from respect and adoration for ‘the honourable divine parent’, through gratitude for the ‘protection of the divine parent’ and following ‘the path’, to verses about ‘the parent’s village’ or ‘Ojība’, the formal name for the Headquarters in Tenri.

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64 As is the case with propagation music in Sōka Gakkai, another NJR, where tonalities are predominantly major, time signatures duple, and the style mostly martial.
Tenrikyō Women's Association and Young Men's Association

The establishment of the Women's and Young Men's Associations were not isolated undertakings. The formation of these associations was an innovative expression of the liberty and progress promulgated by the Meiji regime. It was important for these associations to have their own songs that stated their mission because it projected their faith in a way that was emblematic of Tenrikyō. The use of the word 'Young' for the Young Men's Association, as opposed to the Women's Association, does not suggest a difference in ages between their respective members, as both cater to both young and mature adults.

Tenrikyō Fujinkai song—Song for the Women's Association. I located a contemporary recording of the Women's Association anthem at the start of a compilation of thirteen Tenrikyō songs recorded on the compact disc, 'Let's sing together' (Minna no uta), which comprises songs intended for young adults. This collection, produced in 2005, was published by Dōyūsha.

1. Tenrikyō Women's Association Song
2. For wonderful you
3. This kind of song
4. Continuing along this kind of path
5. Yama sakaya (from Ofudesaki, verses 47–9)
6. Kokoro tsukishita mono da ne ‘Didn't it wear our hearts out?’
   (from Outa no. 7)
7. Yofukizukume ni (from Ofudesaki, verses 109–11)

65 The Women's Association is considered the only Tenrikyō organisation whose establishment was dictated by a divine direction, in this case received by Izō Iburi, Nakayama's successor.
66 Another possible reason for the nominal distinction is the fact that 'older' Tenrikyō serving men are part of the Kanamekai association. This is a group of reverends from secondary churches that has no representative anthem as such and is therefore not included in the song analysis.
8. **Ojiba**

9. **Oyagamisama** 'The honourable divine Parent'

10. **Oyasama** 'The honourable Parent'

11. **Oya no mamori** 'The providence of the honourable divine Parent'

12. **Koko wa Oyasato** 'This is the Parent's Village'

13. **Kōkai** ‘Navigating the seas’

**Young Men's Association Songs.** I found an older recording of the association's anthem on an audiotape called Tenrikyō Association Songs (Tenrikyō Seinenkai, recorded 1936, reissued 1982). I chose this particular compilation of seven songs for analysis because of its representative style, particularly in respect to Tenrikyō's choral songs from the period between the two World Wars, when the Young Men's Association was called the Tenri Youth Division. The militarism and territorial expansion of 1928–1945 is particularly reflected in the musical characteristics of the period (Covell 2009, 114). Consequently, the common features of the Young Men's Association songs from this period are a martial demeanour, a distinct marching tempo, and an accented duple meter. These features may persist in the music of NJRs even today, as I was informed by one Sōka Gakkai member who listened to this recording. With the exception of their lyrics, Tenrikyō songs of this period resemble many contemporary songs of the Sōka Gakkai movement (Eade 18 September 2009, pers. comm.).

Although the abrupt martial style of the music from this Tenrikyō recording is representative of that period, it is not characteristic of postwar Tenrikyō songs. The

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67 Cf. n. 64 on page 226 above. Sōka Gakkai ('Value-creating Society'), a much newer addition to the NJR group, was founded in 1930. One of the largest religious sects in Japan, it developed as a branch of Nichiren Buddhism.
texts of these seven songs are nonetheless indicative of an earlier Tenrikyō sensibility, which could be easily perceived as an expression of patriotism befitting the exigencies of a nation at war. The song titles are:

1. Song for the Youth Division of Tenrikyō
2. Song for Tenri's Youth Division members
3. Song for Hinokishin Group of Youth Division Tenrikyō
4. Song of Araki Toryo
5. Scatter the heart of the bundle of flowers
6. Song for Tenrikyō members of Overseas Missions
7. Song for Oyasama's Birthday

Summary of the preliminary analysis of Tenrikyō short-genre paraliturgical songs

A body of work consisting of 120 commissioned paraliturgical songs was analysed for the purposes of this research. The sources were the Boys' and Girls' Association collection, children's songs, association songs, and students' songs. Most come from the Boys' and Girls' Association collection of eighty-nine songs, the Oyasama no Tanjobi collection of five children's songs, eight songs from the Tenri Students' Association compact disc, one song from the compact disc Ojiba gaeri, one children's song from the yearly Children's Pilgrimage, ten songs on a compact disc produced by Tenrikyō's Congo-Brazzaville mission, and six songs from an older version of a Boys' and Girls' Association booklet. Additionally, children's songs for Tenrikyō children in Brazil were examined. However, some of these children's songs appear in more than one collection. Popular Tenrikyō songs, such as Kōkai or the
main themes of the first, seventh, and tenth *outa*, can be thus found in two or more different age-group collections.

The predilection for major tonalities and heptatonic scales is quite noticeable throughout the material analysed; pentatonic modes are only occasionally employed. Only five of the songs examined had a pentatonic mood, and among those, only two had a clear pentatonic scale. It was noted that Western symmetrical phrasing and cadencing are emulated in $4 + 4$ or $8 + 8$ bar phrases. Modulation rarely occurs; when it does, it leads to immediately neighbouring tonalities, and most of the key signatures used have very few sharps or flats. In forty-four of the songs analysed, the vocal parts begin with an anacrusis, although fifteen of these have instrumental introductions beginning on the first beat. With few exceptions, songs are composed in duple meter. Simple triple meter is used in only eleven songs, while compound triple time was only encountered once.

When classified by theme, it is evident that most songs from all age-group categories venerate the Foundress or advocate Tenrikyō principles and values. Learning aids such as audiotapes and compact discs with *karaoke* accompaniments are available for use at overseas missions and more isolated parishes in Japan. Effective propagation music not only presents pleasant music and catchy lyrics, but also attempts, through a synergy of the two, to incorporate an array of fundamental symbols, such as *Oyasama*, *hinagata*, and *Jiba*, into youthful sounding tunes. The songs of the album 'Let's sing together' succeed more or less in achieving this synergy.
Overseas mission songs

The music of Tenrikyō's congregation from Congo-Brazzaville offers an example of paraliturgical music created by composers at an overseas mission. The equatorial republic of Congo-Brazzaville is an impoverished country where the average lifespan is forty-five years. The country still suffers the after-effects of guerrilla wars and insurgency, and statistics indicate that six per cent of its children die of hunger or disease before they reach the age of five (Equator, BBC 1, 27 August 2006). Amid such desperation, the Tenrikyō Overseas Mission brings relief to a small group of local Tenrikyō adherents. According to recent statistics, Congo-Brazzaville has one Tenrikyō church and two mission stations (TOD 2010, 4).

The songs collected on the Congo-Brazzaville compact disc are strongly reminiscent of North American evangelical music. This is not surprising, given the influence evangelism exerted in the former Belgian and French colonies of this region, and the history of African slavery in Brazil and the Caribbean (Thornton 1998, 304). Influenced by Latin American and calypso rhythms, this music is dialectally different from Japanese Tenrikyō songs. It is lively and diverse with rhythms in popular idioms such as samba, pop, and funk. Most songs are sung in Swahili, a Bantu language, but songs nos. 2, 7, and 8 are sung in the Congolese lingua franca, Kikong. Nonetheless, the words 'Oyagami-sama' and 'mama' in their lyrics unmistakably refer to Miki Nakayama, the 'Mother', while other Tenrikyō themes are dispersed throughout.

68 Swahili (or Kiswahili) is a Bantu language spoken by various ethnic groups. Swahili is the official language of four nations, namely Tanzania, Kenya, Uganda, and the Democratic Republic of the Congo. Within this region, the Kikong form often acts as a lingua franca in Congo-Brazzaville (officially named Republic of the Congo), the Democratic Republic of the Congo, and Angola.
<table>
<thead>
<tr>
<th>Song title</th>
<th>Notes</th>
<th>Style and instrumentation</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ya solo yo ni n'zambé Oyagami-sama</td>
<td>Reference to the Foundress</td>
<td>Ballad style, synthesizer, bass guitar, drums, solo young girl.</td>
<td>Local dialect</td>
</tr>
<tr>
<td>2. Oyasama, la fondatrice de Tenrikyō</td>
<td>Reference to all three Tenrikyō scriptures: Ofudesaki, Mikagurauta and Osashizu</td>
<td>Samba style, mix of synthesizer and drums with addition of scrapper; strikingly similar to Brazilian carnival music.</td>
<td>Lingua franca</td>
</tr>
<tr>
<td>3. Ta bé mu luzulo n'kudiami</td>
<td>Remake of Tenrikyō Japanese song. Choir.</td>
<td>Local dialect</td>
<td>Local dialect</td>
</tr>
<tr>
<td>4. Yi ku lombele wiza mfumu</td>
<td>Reggae-like style with dotted rhythm throughout. Solo voice.</td>
<td>Local dialect</td>
<td>Local dialect</td>
</tr>
<tr>
<td>5. Oyasama, mama ya biso nionso</td>
<td>Deifies Oyasama, the Foundress</td>
<td>Choir.</td>
<td>Local dialect</td>
</tr>
<tr>
<td>6. Tu tondéle Oyasama</td>
<td>Reference to Oyasama</td>
<td>West Indian flavors, calypso style. Solo voice with instrumental accompaniment.</td>
<td>Local dialect</td>
</tr>
<tr>
<td>7. Yorozuyo</td>
<td>Reference to Yorozuyo, first of the Tenrikyō Teodori dances</td>
<td>Lingua franca</td>
<td>Lingua franca</td>
</tr>
<tr>
<td>8. La Voie Traceée par Oyasama (The Path designed by the Foundress)</td>
<td>Reference to Hinagata, the Path to the joyous life</td>
<td>Blues type, 4/4, synthesizer and solo voice, small choir for the refrain.</td>
<td>Lingua franca</td>
</tr>
<tr>
<td>9. Nge talaka ntimani</td>
<td>Choir with soloist. Fading instrumental effects.</td>
<td>Local dialect</td>
<td>Local dialect</td>
</tr>
<tr>
<td>10. Mio mia tsonekene Oyasama mu Ofudesaki</td>
<td>References to the Foundress and the Ofudesaki scripture</td>
<td>Local dialect</td>
<td>Local dialect</td>
</tr>
</tbody>
</table>
This Congolese compact disc brings original new flavours to the broader palette of Tenrikyō's propagation songs. Song no. 8, 'The Path designed by Oyasama', can be heard during Scene 1 of my accompanying DVD. Scene 6 of the DVD includes a live performance of the Congolese Tenrikyō youth choir interpreting a Tenrikyō children's song translated into Bantu.

**Incidental or fringe music**

The works I identify as incidental or fringe music have two notable characteristics. First, they have not been officially written for or recognised by Tenrikyō as part of its repertoire. Secondly, all of these works have been composed and presented to Tenrikyō as a token of friendship and devotion. The music is written in contemporary styles with a youthful mood to attract the young. The peripheral nature of these works makes it unlikely that Tenrikyō would approve of them or allow their distribution under the official Dōyūsha label. Nevertheless, these external works appeal to young followers and play an important role in connecting with potential new followers, young or old.

New Tenrikyō music rarely originates on an *ad hoc* basis. Commissioned contributions to Tenrikyō's artistic repertory are the only works that receive official approval to be published by the faith's publishing house, Dōyūsha. However, informal recognition of unofficial works may enable artists to present, perform, or publish them at their own expense. I shall now discuss two examples of this incidental music. The first is a dance suite composed by a young Tenrikyō musician, Yukihiro Doi; the other, a love song created by a popular Japanese singer.
Spiritual Dances

The first of these works, Spiritual Dances, is a nine-act suite of dances set to music. Performed for the first time in 2006, it is the work of the young Japanese composer and choreographer Yukihiro Doi, and is derived from the original Tenrikyō kagura zutome dances. Apart from the first act, which depicts the couple Izanami-no-mikoto and Izanagi-no-mikoto, each act personifies one of the ten deities that took part in the creation of the world. In the kagura zutome, these deities are represented by the ten masked dancers who dance around the kanrōdai. Doi’s production was staged only once, in Kobe in 2006, and a local Tenrikyō reverend who witnessed the performance gave me a video recording of it.

Spiritual Dances is notable for its novel embodiment of musical ideas. Doi’s concert notes show that he took into account the association between certain sounds and the bodily elements under the patronage of the Tenrikyō deities. He perceives the nine musical instruments chosen by Nakayama to play the kagura zutome as expressions of the human condition and extensions of the body. Towards the end of the twentieth century, a few Japanese Tenrikyō scholars conceived of linking the godly attributes represented by the ten dancers of kagura zutome with the qualities of musical instruments. For example, the mythical Kashikone-no-mikoto, the Wind God—the symbol for universal breathing, and human respiration—is associated with the stringed instrument, kokyū. All ten deities of the masked kagura zutome dances are linked to qualities of the narimono. Doi composed his nine acts according to this

69 Cf. the list on page 101 above.
70 In Nakayama’s Ofudesaki, the nine instruments routinely accompanying the Grand Service or kagura zutome are called narimono.
postulation, and went one step further by adding the element of colour to the dancers' costumes. He explains his approach in the following concert notes:

1 Chapter of Water: koto, which is the main instrument of this tune, is considered to have something to do with the protection of moisture of humans’ eyes.

2 Chapter of Fire: the tune to praise the works of WOMOTARI no mikoto. Shamisen is the main instrument.

3 Chapter of Tortoise: the tune to praise the works of KUNISAZUCHI no mikoto. Hyōshi-gi (wooden clappers), the core of Narimono (flutes, drums and small cymbal etc.) represents TSUKIYOMI no mikoto, and Chanpon (a metal instrument which echoes) represents KUNISAZUCHI no mikoto, who protects relationships/connections and money. Ko-tsuzumi, which is considered to have both male and female elements, is also used in this tune.

4 Chapter of Syachihoko (legendary dolphin-like fish): the tune to praise the works of TSUKIYOMI no mikoto. It advances powerfully mainly with Hyōshi-gi and Ko-tsuzumi.

5 Chapter of Clouds: Fue (flute) is considered to have something to do with the works of humans’ mouths. KUMOYOMI no mikoto protects rise and fall of water and doorway of food.

6 Chapter of Winds: Kokyū (like Shamisen) is considered to have something to do with humans’ breathing and works of nose. KASHIKONE no mikoto is in charge of winds and respiratory organs.

7 Chapter of Memories: Tinkling sounds of Surigane in this tune might remind you of cutting sounds of scissors. Just like cell divisions don’t happen without metabolism, new meeting don’t happen without parting. This is the tune for TAISHOKUTEN no mikoto, to look back one’s life.

8 Chapter of Guidance: the tune for OTONOBE no mikoto, who protects draw. Taiko is used in this tune, for its roaring sounds are brave and encouraging.

9 Chapter of Encounter: the tune represents the works of both IZANAGI no mikoto and IZANAMI (Doi 2006, trans. Akiko Numata)

Doi gifted video recordings of his production to many Tenrikyō parishes in the Kansai area. The production is highly inventive with modern choreography and bright, multi-coloured costumes. With this point of colour, Doi adds another dimension to the relationship between instrumental sound and body function that is not discussed by the other Tenrikyō scholars, and ascribes additional meanings to the musical instruments used in the kagura zutome liturgy. The nine dance songs are vibrant, colourful and engaging, with a fresh new musical approach. The orchestration is enriched by electronic instruments that add depth through subtle echo effects.
TABLE 7.4  Relationship between the nine Mikagura-uta musical instruments and the organs and functions of the human body, as reflected in Spiritual Dances

<table>
<thead>
<tr>
<th>Human organ or function</th>
<th>Instrument</th>
<th>Name of deity</th>
<th>Symbol</th>
<th>Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eyes, moisture</td>
<td>koto</td>
<td>Kunitokotachi-no-mikoto</td>
<td>Water</td>
<td>green</td>
</tr>
<tr>
<td>Nose, breathing</td>
<td>kokyū</td>
<td>Kashikone-no-mikoto</td>
<td>Wind</td>
<td>blue</td>
</tr>
<tr>
<td>Body temperature</td>
<td>shamisen</td>
<td>Omotari-no-mikoto</td>
<td>Fire</td>
<td>red</td>
</tr>
<tr>
<td>Skeleton, male reproductive organs</td>
<td>hyōshigi</td>
<td>Tsukiyomi-no-mikoto</td>
<td>Dolphin</td>
<td>violet</td>
</tr>
<tr>
<td>Mouth</td>
<td>fue</td>
<td>Kumoyomi-no-mikoto</td>
<td>Clouds</td>
<td>purple</td>
</tr>
<tr>
<td>Cutting, metabolism</td>
<td>surigane</td>
<td>Taishokuten-no-mikoto</td>
<td>Memories</td>
<td>yellow</td>
</tr>
<tr>
<td>Procreation</td>
<td>kotsuzumi</td>
<td>Izanami- and Izanagi-no-mikoto</td>
<td>Encounter</td>
<td>white</td>
</tr>
<tr>
<td>Ligaments, skin, female reproductive organs</td>
<td>chanpon</td>
<td>Kunisazuchi-no-mikoto</td>
<td>Tortoise</td>
<td>dark green</td>
</tr>
<tr>
<td>Birth, pulling out, growth</td>
<td>taiko</td>
<td>Otonobe-no-mikoto</td>
<td>Guidance</td>
<td>orange</td>
</tr>
</tbody>
</table>

Ito

The second work examined here is a love song entitled Ito, meaning a ‘tapestry’ or its ‘threads’—written by the very popular singer and composer, Miyuki Nakajima. This prolific singer presented her composition to Tenrikyō’s fourth Shinbashira on the occasion of his wedding in 1992 as her gift for this auspicious event. Although Nakajima is not a Tenrikyō follower, she greatly admires the faith. It is understood from anecdotal information that Nakajima sometimes visits Tenri to seek counsel and solace with the Shinbashira’s family.

Melodically, the romantic song is designed to appeal to a mass audience, and could be popular in the charts at any given time. The tune is pleasant and the voice is well trained, without being obtrusive, and has a velvety quality.
We know nothing about whether we will be lucky enough to meet
We never know when We will be lucky enough to meet
Where we were where we lived
Under the distant sky, two stories
You, the warp-thread
and I, the weft-thread
The cloth woven from this might be able to warm someone

_Naze, meguriau no ka wo
Watashi tachi wa
Nanimo, shiranai
Itsu meguriau no ka wo
Watashi Itsumo shiranai

_Doko ni Ita no
Ikite kita no
Tōi sora no shita
Futatsu no monogatari

_Tateno Ito wa anata
Yoko no Ito wa watashi
Orinasu nuno wa itsuka dareka wo
Atatameuru kamo shirenai
(trans. Catherine Churchman)

_Ito_ is an admirable song with well-woven, romantic lyrics. Nakajima composed this ode to love between two specific people, but it could also be interpreted as an ode to love for the faith, one of whose fundamental doctrines is the strong bond between husband and wife. Tenrikyō followers greatly admire Japanese and other popular music; such music often features as background on the amateur videos of visits to Tenri posted on sharing sites such as YouTube.

**Summary of incidental music**

The production for the *Spiritual Dances* catches the essential character of the world's creation according to Nakayama. Upon consideration, I contend that this modern genre can be considered as a form of lay _kagura_ with both musical and choreographic elements. Innovative, low-budget productions of this kind are rare but show promise for future undertakings.

These two examples of incidental music assist Tenrikyō's dissemination through musical works that have merit in their own right, and could well develop into new trends in contemporary Tenrikyō music. Of course, as its history has shown, if
Tenrikyō wishes to survive, it must continue to embrace new means of propagating its liturgical principles and transmitting them to new generations. The current international proliferation of new media and communications technologies may inspire further efforts in new composition, such as the *Spiritual Dances*, and in contemporary popular genres.

* * * * *

Tenrikyō followers believe that in 1838 Miki Nakayama started a ritual of simple incantations sung for the duration of burning an incense stick. A few years later, the sound of the *hyōshigi*, ‘wooden clappers’, was added to the ritual. From 1862 Nakayama allegedly expanded the ritual with her own songs and lyrics, and hence the sacred service gradually acquired the form known today.

Tenrikyō's paraliturgical repertory, based either on proselytizing texts or on Nakayama's lyrics, is purposeful music. It resonates with the Tenrikyō insider through its association with well-known Nakayama lyrics. Tenrikyō's commissioned works, as a tool for propagation, began to accumulate from 1903. It was new, original music of varying length that was secular in nature. Its new musical forms are set to devotional, optimistic lyrics composed by followers and their affiliates. However, the contemporary orchestral works and the secular music composed since the Second World War are in most cases built solely on Nakayama's own lyrics and are therefore imbued with liturgical significance.

An important factor common to all of Tenrikyō's paraliturgical music is the significance of the sung word. Those words are either quoted from writings of the Foundress or composed as an ode to her. They are clearly intended to reinforce or
promote the Tenrikyō worldview. This is not unusual, as Japanese sects such as Sōka Gakkai and World Mate also commission works to promote their own religious views (Laughlin 2001, 1, 6). But one element distinguishes Tenrikyō's music from that of Sōka Gakkai or World Mate, namely the specific texts and their underlying philosophy. Seen purely from a compositional perspective, some of this music is of such high quality that it could be performed in any concert hall, as in the case of Dan Ikuma's music. But it is their use of Nakayama's lyrics that endear them to Tenrikyō followers, ensuring their longevity.

Tenrikyō's paraliturgical music serves to propagate doctrines based upon Nakayama's sacred writings. This music can therefore be seen as a virtual doctrine conveyed through musical sound. What Miki Nakayama achieved with her sacred masks and hand dances is further enhanced by paraliturgical works that proclaim the joyful life of Tenrikyō through the sounds of young voices or massive choral and orchestral displays.

Tenrikyō started as a monotheistic religion before the theology of a single god was recorded in the ancient Japanese chronicles, Kojiki or 'Records of Ancient Matters', and Nihonshoki or 'Chronicles of Japan' (Chamberlain trans. 1882; Ashton 1905, 2, 24, 91, 94, 389). That Tenrikyō's doctrines were 'incompatible with Kojiki and Nihonshoki' fuelled early persecution of the faith during the Meiji, Taishō, and early Shōwa eras, the time during which its paraliturgical music emerged (TOD 2008, 4).

Repetedly, I have observed the aesthetic and emotional power that Nakayama's lyrics hold for followers of all ages when set to music experienced at school, the prayer place, or the concert hall. I conclude that, through its resonances with
Tenrikyō's liturgical music, paraliturgical music is an effective vehicle for transmitting and disseminating the faith's beliefs, and is used in ways that promote further understanding of its values. Specifically, my data suggests that children's songs are by far the richest of Tenrikyō's music genres. The faith's administration constantly requires new songs for children to be composed, and ensures their supply by commissioning works for regular events such as summer camps, international learning weeks, and student exchanges.
Chapter 8

OUTA: COMMISSIONED ORCHESTRAL WORKS AS PROPAGATION TOOL

This chapter considers the nineteen outa commissioned by Tenrikyō and takes as a case study those composed by the celebrated Japanese composer Dan Ikuma. The first section outlines the accumulation of these outa since the first was commissioned in 1946, and tabulates each by year, composer, style, and doctrinal substance as drawn from the Ofudesaki lyrics. The second section is dedicated to the three outa composed by Dan Ikuma.

The commissioned outa offer a compelling example of Tenrikyō's reaffirmation and repositioning through new paraliturgical music. These works for orchestra, and sometimes singers, celebrate Tenrikyō and reiterate, time and again, the sacred liturgy in a paraliturgical context. These new representations of Tenrikyō's most cherished beliefs have the capacity to be performed on the national or international stage, and thus reach much larger audiences. The term outa is a term used for revered songs, from -uta meaning 'song' preceded by the honorific affix o-, and was chosen as a generic name for all commissioned Tenrikyō cantatas. As sacred orchestral works with choral passages, I equate these outa with the Western cantata.

The success of Yamasakaya, the first commissioned outa (first performed in 1946) prompted the third Shinbashira's decision to add more large choral works to Tenrikyō's musical repertoire. The theme of the first cantata is inherent in its title, which means 'Over the mountains'. Yamasakaya is built on the verses 47–9 from the first chapter of the Ofudesaki, written in January 1869 (TCH 2006, 125). Skilfully
written and taking around four and a half minutes to perform, this composition remains a favourite piece with the Tenrikyō public and appears repeatedly on concert programs. Its tonality of D major, the absence of modulations to remote keys, and the *andante* tempo (82 crotchet beats per minute) radiates a positive mood befitting Nakayama's verses:

> When you have passed over hills and mountains, through thorny shrubs, 
> Along narrow ledges, and under the blades of swards, 
> A sea of flames and a deep abyss will come into view. 
> Crossing these, you will come to a narrow lane. 
> As you go along the narrow lane, step by step, 
> You will come upon a broad path. This is certainly the true way. (trans. TCH)

Celebratory or commemorative years, such as the anniversaries of Tenrikyō's foundation and of Nakayama's birth and death, generally occasion new commissions. For instance, the seventh *outa* was commissioned and composed in 1972 for Nakayama's 175th birthday celebration; the ninth *outa* was composed in 1975 and commemorates the 135th year since Tenrikyō's founding; the twelfth was composed and performed in 1985 for the centenary of Nakayama's death. The *Shinbashira* and TIM decide when a new *outa* is needed, who will be commissioned to compose it, and what subject or part of Nakayama's writings will be used. Since 1946, nineteen *outa* have been commissioned, composed, and performed at least once.

The ten officers that head TIM are skilled musicians themselves, and one of their main tasks is to commission new music for Tenrikyō purposes. They must assess what particular events call for new compositions, what kinds of composition are desirable, the duration of the compositions, and the composers to be commissioned.

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71 Frequently, it is the *Shinbashira* himself who expresses these wishes in accordance with church rules.
The Institute assesses the quality of each new composition and then, in consultation with the Shinbashira, decides the date, time, and location of its première.

An additional task of the Institute is to care for, protect, catalogue, and transcribe new scores as well as older compositions. During my visit to TIM in November 2007, one member of the leadership, who wished to remain anonymous, showed me a small number of completed manuscripts and a manuscript that was in the process of being transcribed. I was warned from the outset of our interview that no photography or photocopying would be permitted, and that he alone could handle the manuscripts. During our conversation it became clear that all commissioned music is written by hand, first by the composer, then by copyists who distribute each separate instrumental and vocal part to the individual performers. Thus, when a new cantata is commissioned, each musician receives only a handwritten copy of their own instrumental part: this protects the entire score from being reproduced. Whereas most musical groups normally provide printed or photocopied parts for individual performers, TIM members carry out hand-copying dutifully, as a labour of love.

Outa no. 2 was composed and performed in 1956, ten years after the first outa, while the most recent cantata to be commissioned was Outa no. 19, composed by Ikebe Shini'chirō in 2006. All nineteen cantatas have either a title referring to Nakayama's writings or a verse or tune drawn directly from the Ofudesaki, kagura-zutome, or Kyoso-den Itsuwa-he (Anecdotes of Oyasama). Once again, the title and lyrics are chosen and approved either by the presiding Shinbashira or by the board of ten dignitaries who direct TIM. Often, a commission for the next outa will be granted to a house composer or group of composers from within the department. One informant

72 On Anecdotes, see n. 33 on page 96 above.
reported in 2007 that of the nineteen existing cantatas, only thirteen symphonic outa were ‘worthwhile listening’, most of the others were ‘of average professional quality’, and one ‘did not make the stage more than once’.\textsuperscript{73} Judging from information obtained during my formal interviews with members of the Institute’s directorate, the next outa will not be composed for some time yet (Formal interviews with members of the TIM, 29 September–20 October 2007).

Nine of the nineteen outa (nos. 2, 3, 4, 5, 7, 9, 10, 12 and 19) were composed for full orchestra with one or more choirs and solo singers. Two outa (nos. 11 and 13) were written for gagaku orchestra with kangen instruments playing in a contemporary style. The remaining outa (nos. 1, 6, 8, 14, 15, 16, 17, and 18) are a capella choral works. Tenrikyō musician Chiba Munetsugu, one of the composers of Outa no. 16, informed me that TIM decided at a board meeting that Outa nos. 16, 17, and 18 would be group compositions. Each member of the Composition Section of the Institute received a scripture passage from the Ofudesaki and created a section for each cantata. Some sections were included in the completed works, while those rejected exist only as piano-score sketches. On the official outa list, only the most skilled composer who contributed to each work is mentioned: Chiba Munetsugu for Outa no. 16 and Kawamura Naoharu for nos. 17 and 18. Few outa have been recorded for commercial purposes, with only Outa nos. 1, 7, 9, 12, and 19 available on compact disc. Judging by the number of Ofudesaki verses used in each of these compositions, most of the outa that have not been recorded must be of short durations.

\textsuperscript{73} Tenri, October 2007. During formal interviews with Institute members, one gave anecdotal information about the composer of one of the outa. This composer produced a less than commendable oeuvre, with the result that is has been performed only once since its premiere. Apparently, the incident is general knowledge among Tenrikyō Institute musicians and is treated with mild amusement when mentioned. However, for privacy reasons, the title of that particular outa and the year of its first performance will not be mentioned here.
Table 8.1 below is based on information acquired during my fieldwork research, as translated and interpreted from a list provided to me by TIM. It lists in chronological order each of the nineteen *outa* by title, composer, lyrical sources, and time and place of first performance. A copy of the original document supplied by TIM is reproduced in Appendix A.

**Music scores**

The inaccessibility of full orchestral scores from Tenrikyō Headquarters may be ascribed either to copyright restrictions or official Tenrikyō policy. As mentioned in Chapter 3 above, this reluctance to display or distribute complete *outa* scores is one of the curious aspects of Tenrikyō's musical practices. Music scores of any kind are only ever available in Tenri bookstores as thin, glossy reductions for choir and piano, and even in this simplified format, not all *outa* scores are commercially published. The less famous *outa*, such as nos. 2, 3, 4, 5, and 14, and even the more famous nos. 9 and 12, are simply not available in score form. This problem persists when one attempts to view a completely orchestrated *outa* score, be it in an individual's possession, at the comprehensive Tenri University Library, or at TIM. 74 Neither the scores of the two *outa* for *gagaku* ensemble, nos. 11 and 13, nor any video recordings of their performances are available. 75 I was nevertheless generously offered copies of handwritten orchestral reductions for *Outa* nos. 9, 12, 14, and 19, so that I could undertake the musical analyses presented in the remainder of this chapter.

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74 Tenrikyō Institute of Music is one of five leading departments. All Tenrikyō departments are highly important organisations within the faith, equivalent in power to a ministry.

75 In 2007, I was privileged to view in Tenri city the live performance of a modern *gagaku* composition, ‘Autumn’ from the ‘Four seasons’ cycle by Shiba Sukeyasu, composer of *Outa* no. 13.
TABLE 8.1 Commissioned *outa* composed and performed for Tenrikyō since 1946

<table>
<thead>
<tr>
<th>Outa no.</th>
<th>Outa title</th>
<th>Ofudesaki lyrics</th>
<th>Composer</th>
<th>First performance</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yamasakaya (Steep mountains)</td>
<td>Ofudesaki 1:47–49</td>
<td>Nagai Köji</td>
<td>26 Jan. 1946</td>
<td>choral <em>a capella</em></td>
</tr>
<tr>
<td>2</td>
<td>Kōkyōshi (Oyasama)</td>
<td>O 1:1–8</td>
<td>Yamada Kōsaku</td>
<td>25 Apr. 1956</td>
<td>cantata / symphonic poem</td>
</tr>
<tr>
<td>3</td>
<td>Tasuke ichi Jōnō yorokobi (Joy of the single-hearted salvation)</td>
<td>O 3:32–8</td>
<td>Hayashi Yūichirō</td>
<td>5 June 1965</td>
<td>Cantata</td>
</tr>
<tr>
<td>4</td>
<td>Garyōtensei (To complete the final job is most important)</td>
<td>12:88–94</td>
<td>Haashi Yūichirō</td>
<td>16 June 1968</td>
<td>Cantata</td>
</tr>
<tr>
<td>5</td>
<td>Fushi kara mage seru (Buds sprout from knots)</td>
<td>2:1–10</td>
<td>Genno Michinobu</td>
<td>16 June 1968</td>
<td>Cantata</td>
</tr>
<tr>
<td>6</td>
<td>Kagura zutome no teotsukete (Kagura tsutome starts with one hand movement)</td>
<td>1:10–14</td>
<td>Hayashi Yūichirō</td>
<td>25 June 1972</td>
<td><em>a capella</em></td>
</tr>
<tr>
<td>7</td>
<td>Kokoro Tsukishita Monodane (The seeds of sincere devotion)</td>
<td>Gogai</td>
<td>Ikuma Dan</td>
<td>26 Oct. 1972</td>
<td>Cantata</td>
</tr>
<tr>
<td>8</td>
<td>Sekai ichiresu minna wakako (Everybody in this world is one of my children)</td>
<td>4:62–5</td>
<td>Hayashi Yūichirō</td>
<td>30 June 1974</td>
<td><em>a capella</em></td>
</tr>
<tr>
<td>11</td>
<td>Yōkizukume (Live joyously)</td>
<td>14:25–6; 10:103</td>
<td>Oka Masao</td>
<td>26 Apr. 1976</td>
<td><em>Gagaku cantata</em></td>
</tr>
<tr>
<td>13</td>
<td>Kamino tanoshimi (Enjoyment of God)</td>
<td>1:3, 8, 4; 1:11; 4:12, 23</td>
<td>Shiba Sukeyasu</td>
<td>25 Sep. 1986</td>
<td><em>Gagaku cantata</em></td>
</tr>
</tbody>
</table>
TABLE 8.1 (continued) Commissioned outa composed and performed for Tenrikyō since 1946

<table>
<thead>
<tr>
<th>Outa no.</th>
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<th>Composer</th>
<th>First performance</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>Ichiretsu kyōdai (All of you, throughout the world are brothers and sisters)</td>
<td>13:43–9</td>
<td>Hayashi Yūichirō</td>
<td>June 7, 1992</td>
<td>a capella</td>
</tr>
<tr>
<td>16</td>
<td>Ningen wa mina kami no ko (We are all God's children)</td>
<td>3:2–98</td>
<td>Chiba Munetsugu</td>
<td>June 27, 2004</td>
<td>a capella</td>
</tr>
<tr>
<td>17</td>
<td>Ichiretsu wa mina kyodai (All of you are brothers and sisters)</td>
<td>13:43–6</td>
<td>Kawamura Naoharu</td>
<td>June 27, 2004</td>
<td>a capella</td>
</tr>
</tbody>
</table>

*Kashimono-karimono is a Tenrikyō principle, stating that the human body is only lent for the duration of this present life.

External commissions: Case study of Outa nos. 7, 9, and 12, commissioned from the composer Dan Ikuma (1924–2001)

Some outa have been commissioned from composers outside Tenrikyō: Genno Michinobu, Shiba Sukeyasu, Dan Ikuma, and Ikebe Shin'ichirō. Michinobu, a former member of the Imperial Household Gagaku Orchestra, was commissioned to write Outa no. 5 (1968). Sukeyasu, also a member of the Imperial Household Gagaku Orchestra, composed Outa no. 13 (1986); he is a renowned composer, gagaku player, gigaku historian, scholar, and teacher who has worked closely with Tenrikyō musicians and scholars on a variety of gagaku and gigaku restoration projects.
Shin'ichirō composed *Outa* no. 19, which was first performed in 2006, and he reflected on this challenging process in an interview for the *Mukku Tenri* journal in June 2008 (Shin'ichirō 2008). Finally, as discussed in Chapter 7 above, Dan Ikuma has composed several youth and children's works, as well as three of the *outa*, analysed here.

Born in 1924 to a wealthy and noble family, Dan Ikuma showed interest in music from an early age and began piano tuition at the age of seven. He started composing during his teenage years. At sixteen years of age, he joined a military band, where he acquired experience that proved useful for his later, full orchestral compositions. From 1941, he undertook further musical studies, at the Tokyo Academy of Music, where his teachers included the composer Kosaku Yamada (1886–1965), who had studied with Paul Hindemith in Germany. In 1946, the year he graduated from the Academy, Ikuma composed, conducted, and performed his first symphony.

Ikuma composed prolifically, with a predilection for orchestral and choral works, including opera and staged music; he was also particularly interested in film music. Between 1958 and 1970, he wrote scores for no less than fifty-two Japanese movies, including *Rickshaw Man* (1958), whose cast included the renowned actor Toshirō Mifune; Ikuma was best known for his music in Hiroshi Inagaki's *Samurai Trilogy* (1954–6). Ikuma's six symphonies, several staged works, and the opera *Yūzuru* (1952) became internationally renowned and have been performed hundreds of times in Japan and overseas. His six symphonies have been recorded on the Decca and Naxos labels. His fame made him a preferred composer for important official events such as the opening ceremony for the Olympic Games in Japan in 1964 and the wedding of Crown Prince Akihiko and Princess Michiko in 1959. He was invited
back by the Imperial couple in 1993 to compose the music for the wedding of their son, Crown Prince Naruhito, to Princess Masako.

Ikuma composes in a post-romantic style, incorporating influences from post-romantic French and Central European composers such as Debussy, Dukas, Hindemith, and Janáček. Although post-romantic styles were passé by the 1970s and 1980s when Ikuma wrote his *outa*, they were nonetheless more likely to be appreciated and understood by audiences than more modernist styles such as atonal music. I find in Ikuma's compositional practice the reverse of musical Orientalism; namely, musical Occidentalism. Orientalist composers may be seen to incorporate exotic elements as a source of added colour and disruption to a pre-existing large-scale structure. Occidentalist composers, on the other hand, import the large-scale structures of Western music into their own compositions, where they coexist alongside the composers' native melodic, rhythmic, and timbral materials.

Just why Dan Ikuma accepted his three Tenrikyō commissions of 1972, 1975, and 1985 is a matter of debate, particularly because he does not normally list these works among his compositions. It is unknown why they were offered to Ikuma; however, analysis shows how skilfully these works capture the essence of Nakayama's lyrics and convey it to the listener. His *Outa* nos. 7, 9, and 12 exemplify the effectiveness of his works by clarifying Tenrikyō's abstract principles through music. Each one takes the listener on a programmatic journey through Tenrikyō history laden with instantly recognisable and accessible elements from the sacred liturgy. His *outa* are

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76 None of the lists of Ikuma's compositions that I found on the internet includes his *outa* by name, year of composition, year of performance, or CD recordings. The same omission is encountered in the list of compositions supplied by the composer of the last *outa*, Ikebe Shin'ichirō, another well-known composer and non-Tenrikyō member.
realisations of The Tenrikyō Paradox that situate sacred lyrics in paraliturgical settings, forming a new genre of music that transcends sacred and secular distinctions.

Outa no. 7 (1972) Kokoro Tsukishita Monodane—

‘The seeds of sincere devotion’

Three waka couplets were chosen as lyrics for this outa. Better known as the gogai or ‘five very special’ verses, they are also called ‘the unnumbered set of the Ofudesaki’ or the Gogai Ofudesaki, because they were added by Nakayama after its completion. They originated after a succession of vicissitudes endured by Nakayama, including repeated imprisonment by the local authorities. Written in October 1874, these three couplets hold deep meaning for Tenrikyō followers and are considered very famous (Doi 2 October 2010, pers. comm.). It is believed that Nakayama wrote them on the day that some of her followers were questioned at length about their faith by Buddhist officials. They showed the officials chapters three and four of the Ofudesaki manuscript as proof of their allegiance, and danced four of the Teodori before they were stopped. So Nakayama allegedly wrote the gogai verses for her followers out of gratitude for the model of faith and endurance they had demonstrated (TCH 1996, 101; 2006, 91).

N chinichi ni kokoro tsukushita mono dane wa
Kamigata shikani uketorite iru

Shinjitsu niteumi no uketoru mono dane wa
itsu ni narite mo kusaru ne wanashi

Tantan to kono mono no dane ka haetanaru
Kore matsu dai no kofuki naru so ya

77 The origin of these verses is shown in The Life of Oyasama, Foundress of Tenrikyō.
78 This text is given in Nakayama’s lyrical language tinged with local dialect, referred to in Chapter 5 above. The first verse of each pair of verses numbers seventeen syllables; the second, fourteen. In this case, only the first two pairs follow the poetic rule of 17/14 syllables while the third pair has one less in each line, making 16 and 13 syllables. This particular convention is intentionally observed in order to infuse Nakayama’s personal touch.
The seeds of your sincere devotion sown day after day
I have certainly accepted

The seed which God truly accepts will never decay
Through all eternity.

When these seeds sprout in the course of time
It will be the talk of all ages to come. (TOD 1997, 371)

Outa no. 7 is a short choral work of some four and a half minutes. Its simple
heptatonic theme is reminiscent of the pentatonic Scottish song ‘Auld Lang Syne’.
The significance of this resemblance could be related to the imagery of its lyrics,
which speak of a similar theme of endurance. Underneath its simple tune, the
orchestration is pure and simple, with the SATB chorus mostly doubling the solo
vocal line. For full effect, the sopranos are spared their high A flat until the tutti of
the last sustained chromatic chord. The third couplet is sung in a brief a capella
passage, and this sudden absence of musical instruments focuses listeners on the text
as if to emphasise Nakayama’s prophecy that Tenrikyō will spread throughout the
world due to the continuous devotion and trust of its followers.

When these seeds sprout in the course of time
It will be the talk of all ages to come

Gradually, the piece surges to a triumphant ending in D major.

Ikuma, a master of surprise, employs several playful changes of meter during these
four and a half minutes of music. The change from 4/4 to 5/4 is reminiscent of the
simple tune of ‘Yorozuyo’ from the Mikagura-uta (example 8.1).79 This association
makes the music seem strangely familiar to the Tenrikyō insider, but the reference is
so subtle that it might pass unnoticed. The composer also quotes other musical
elements from the liturgy—including fleeting motifs from the Mikagura-uta—that
provide the Tenrikyō listener with instant feelings of recognition.

79 Yorozuyo is also a hand-dance of the Mikagura-uta, arranged by Nakayama as a prelude to the
subsequent twelve Teodori hand-dances.
EXAMPLE 8.1 The first two verses of the *Yorozuyo*

![Example notation]

\[ \text{Yorozuyo no se kai ichiretsu I hari se do} \]

**Outa no. 9 (1975) Koseikyoku motō no ri—'The truth of origin'**

Both *Outa* nos. 9 and 12 are based on lyrics that describe the story of Tenrikyō and the life of the Foundress. *Outa* no. 9, *Koseikyoku motō no ri* or ‘The Truth of Origin’, represents ‘the Tenrikyō story of how human beings and the world were created by God the Parent’ (Morishita 2001, 208). It was Ikuma’s second Tenrikyō commission and celebrated the 135th anniversary of Tenrikyō’s founding in 1838. Overall, this composition sounds more typically Japanese, with pentatonic motifs used more frequently than in his *Outa* no. 7.

*Outa* no. 9 is constructed in three named movements: *Kagura Zutome* or ‘Tenrikyō Service’, *Moto Hajimari* or ‘The Truth of Origin’, and *Yōkigurashi* or ‘The Joyous Life’. The first movement, *Kagura Zutome*, denotes the Tenrikyō service itself, while the second and third indicate two pivotal Tenrikyō concepts: the ‘Truth of Origin’, which tells the story of creation according to Nakayama, and the ‘Joyous Life’ of selfless service to others that her teachings promote.

To represent the Tenrikyō liturgy, the first movement employs the original tune that Miki Nakayama is said to have initially set to verse for the service in 1866.

*Ashiki o harōte tasuke tamae, Tenri-Ō-no-Mikoto*

‘Sweeping away evils, please save us, God-the-Parent’

---

80 Tenrikyō celebratory years customarily start one year before the event date.
EXAMPLE 8.2 Initial phrase of *Mikagura-uta* melody as quoted in *Outa* no. 9, first movement

This eight-bar tune is captured in the first movement as a leitmotif,\(^81\) which is amplified, diminished, imitated, reversed, transferred through different tonalities, and used in canon and fugue. The tempo *andante* is indicated\(^82\) and remains unchanged throughout the movement; the growth in intensity is achieved through dynamic and tonal shifts.

This first movement begins with a solo flute arabesque of six notes that is repeated, first by oboe then clarinet. Through its deceptive repetition, this transformed and then transposed motif subtly creeps into the listener's consciousness.

EXAMPLE 8.3 Flute arabesque

After this introductory motif, the movement gains momentum with muffled timpani beats under an oboe solo that features an eight-bar melody from the *kagura zuitone* (example 8.4). The same eight-bar tune is then taken over by the lower strings and played in inversion by brass and woodwind in a major tonality, suggesting that a

\(^81\) From the German *leitmotiv*, meaning 'leading motif', or 'guiding motif'. A term used in art, predominantly in music, literature, and film.

\(^82\) This particular score, along with several other handwritten copies of *outa*, came into my possession through the kindness of Tenrikyō composer and educator Chiba Munetsugu, himself an *outa* creator.
fugue is about to start. This eight-bar theme travels through several tonalities, registers, and instrument families in a continuous dialogue with transformed fragments of the initial oboe and flute motifs, now played by other instruments.

**EXAMPLE 8.4** Ikuma's eight-bar melody of the *kagura zutome* played by horn and the transformed melody for lower strings

Reminiscent of Ravel's *Boléro*, this eight-bar *kagura zutome* melody is repeated thirty-one times over some twelve minutes, yet it retains the audience's attention throughout. One of my interviews with Tenri musicians revealed that in his preparatory discussions with the third *Shinbashira*, Ikuma promised to repeat this motif the exact number of times it occurs in the *kagura zutome* service. That number was thirty-one, and true to his promise, Ikuma followed its exact pattern of repetition in the *kagura zutome* of twenty-one, then one, and then nine times: in the first movement, the motif is iterated twenty-one times in the exposition, once in the development to mirror the movement's secondary melodic motif, and nine times in the recapitulation.

The exposition concludes with a cadenza, which ends on harsh minor-ninth chord. The development introduces a few new short motifs played by flutes and cymbals. Then, an abrupt change of meter from 4/4 to 6/4 evokes a strangely exotic flavour. A bongo solo is introduced, perhaps to evoke Tenrikyō missions all over the world joyously taking part in a *kagura* performance. The recapitulation returns with the flute motif from the exposition repeated nine times to create an atmosphere that soon
becomes more and more triumphant and joyful with abundant fanfare and massed voices.

EXAMPLE 8.5 Outa no. 9, first movement, climax

In the first movement, Ikuma deploys the choir as an additional instrumental section, vocalising on non-textual syllables such as ‘ah’. Reminiscent of the Kyrie from Janáček's Glagolitic Mass, Ikuma's vocal passages are announced with fanfare. Juxtapositions of pentatonicism against chromaticism are another characteristic of his work. The movement ends with a grand finale played fortissimo by all instruments with sopranos singing a high C.

The title of the second movement, Moto Hajimari (The Truth of Origin),\(^{83}\) refers to Nakayama's account in chapter six of the Ofudesaki of how humankind was created. It describes the materialisation of human beings from the deep muddy seas,\(^{84}\) and is a

\(^{83}\) Moto, meaning ‘origin’; Hajimeru, ‘to return’; Moto hajimari, ‘truth of origin’. ‘The truth that is known and understood by the human mind when the self-centred imagination is removed; totally quieted or calmed. Also known as returning to the origin. The truth of all things’.

\(^{84}\) The term ‘mud’ and ‘muddy’ has often been utilized by Nakayama in her teachings, with the literal meaning of sea, the place where human kind was created. In its adjectival form muddy is seen as a symbol of ‘troubled thinking’.

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startlingly novel take on the story of creation, considering her socio-demographic background (see Appendix C, ‘The Story of Creation’).  

The choir enunciates Nakayama’s words, beginning with the first four verses from chapter 6 of the Ofudesaki and followed by verses from other chapters. These fragments have been pieced together in the outa to form a short story conveying the essence of Nakayama’s account of humankind and its purpose in this life. Grouped in pairs, verses 80, 83, 84, and 88 are sung at the beginning of the second movement:

The world was brought forth out of the muddy seas,
In which I, Tsuki-Hi, previously existed alone.

Looking carefully through the muddy seas, I discerned
Many mudfish, a merman, a white snake and other beings.

After I drew all these beings around Me, I consult them
So as to create human beings according to My Providence.

I, Tsuki-Hi, have continuously dedicated My heart.
Therefore, human beings were brought forth as they are  
(Inoue and Eynon 1987, 131, 133)

The name Tsuki-Hi, which literally translates as ‘Moon-Sun’, is a name that Nakayama assumed in addition to kami (deity) and Tenri-Ō-no-Mikoto (TOD 1997, 454). As explained in Chapter 2 above, throughout the years after Nakayama declared herself to be ‘the Shrine of God’, she intermittently used the names Tenri-Ō-no-Mikoto, Tsuki-Hi, and Oyasama or Oyagami.

85 As stated in Chapter 2, her creation story is even more astonishing when compared with Darwin’s theory of evolution which was first published in 1859.

86 The following is Nakayama’s Japanese, in rōmaji, which corresponds to the English translation above:

Konoyō wa doroumi naka no koto naru shi
Naka ni Tsuki-Hi ga itaru made nari (6:80)

Misumasebe naka ni dojō mo uo mii mo
Hoka naru mono mo mietearu nari (6:83)
Sono mono o mina hikiyosete danjiai
Ningen shugoo hajimekaketa (6:84)

Tsuki-Hi yori dandan Kokoro tsukushikiri
Sonoue naru no ningen de aru (6:88)

(Inoue and Eynon 1987, 130, 132)
This music impresses upon the listener the almost palpable experience of being submerged in a dark ocean. The choir begins with minor sonorities and descending motifs, sometimes clearly articulating each syllable, at other times shouting or murmuring. The music for this ‘story of creation’ is programmatic and vividly pictorial.

**EXAMPLE 8.6 Outa no. 9, second movement, Dark Ocean motif**

Andante Sostenuto

The fantastic creatures that populate Nakayama’s story, such as the Turtle, Snake, Blowfish, and the Orc, are each represented in a corresponding musical leitmotif.

**EXAMPLE 8.7 Outa no. 9, second movement, Orc motif**

In another example, the movement of the Snake is represented by narrow intervals played on clarinets:

**EXAMPLE 8.8 Outa no. 9, second movement, Snake motif**

The orchestration is economical and continues with dark tones in low registers. Remarkably, Ikuma almost always selects a very narrow range for his oboe parts, in
order to imitate the Japanese hichiriki. This is somewhat akin to Bartók's oboe scoring in the first movement of Concerto for Orchestra (1943), which imitates the sound of the kaval.

The movement modulates into a major tonality with a short descending trumpet motif before horns reiterate the first song of the Mikagura-uta.

EXAMPLE 8.9 Outa no. 9, second-to-third-movement transition

At this moment, the entire brass and percussion sections play a fanfare with an accelerating tempo and rising dynamics, together with the massed choir.

The third movement, Yokigurashi—‘The Joyous Life’, begins with the choir foregrounded over the orchestra singing Nakayama's words:

The purpose for which I, Tsuki-Hi, created human beings
Is to see them live joyfully in harmony with nature (14:25)

Nakayama's intention for mankind, as stated in Tenrikyō's main doctrines, was to create yokigurashi, 'a joyous life' free of suffering. Ikuma translates this philosophy into sound by combining orchestra and voices to create a sonic explosion of joy.

87 A short, double-reed instrument similar to the oboe. The present Japanese form is about 18 cm (7 inches) long and has seven finger holes on the front of the instrument and two thumb holes on the back.
88 An end-blown flute traditionally played in Hungary, the Balkans and regions surrounding the Black Sea.
89 The Tenrikyō Dictionary explains the term yokigurashi or 'Joyous Life' as 'The intended use of the marvel that is the human self-centred imagination. A life that is free and unlimited in its workings'. A joyous life was the ultimate aspiration Nakayama had for her 'children', all humans. The term yokigurashi is important in Tenrikyō doctrines and to members of the movement.
Over the thirteen minutes of the movement, the following verses are sung in order of
their appearance in chapters seven, four, thirteen, twelve, and fourteen of the
Ofudesaki.

I desire all people throughout the world
To become completely purified and to lead a joyful life (7:109)

I love all of you, My children. For this reason,
I exert My mind in every way possible for salvation (4:63)

All people throughout the world are brothers and sisters.
There is no one who can be called a total stranger (13:43)

I wish that all people throughout the world
Would hereafter help each other in everything (12:93)

When you perform the Service promptly, correctly, and
With united hearts, peace will reign throughout the world (14:92)

A descending trumpet motif of is interspersed among these poetic quotations, and
each time a new verse is sung, there is either a change of meter or a minor/major
exchange.

EXAMPLE 8.10 Outa no. 9, third movement, descending trumpet motif and change of time
signature

Moderato Fanfare

A massive fanfare reminiscent of epic film scoring, complete with strident timpani,
propels the movement to its triumphant finale. The last two minutes of the outa are
carried by verses from the final Ofudesaki chapter:

Because of My urgency for you to promptly see this path,
hereafter, you will surely experience a joyful life (17:23)
Outa no. 12 (1985): Hinagata no Michi—‘The path of the divine model’

The ‘divine model’ is the Tenrikyō name for the doctrine that designates the exemplary life of Nakayama. It is a singular term that points to the life and actions of the Foundress as the Model or Path for Tenrikyō devotees. Hinagata no Michi is the twelfth orchestral work of the outa genre. On this occasion, Ikuma wrote his third Tenrikyō outa in a true Western contemporary style, breaking away from his skilful incorporation of the Tenrikyō liturgy's formal musical structures in Outa no. 9. Here, Ikuma abandons the overtly Japanese pentatonic motifs, reduced oboe registers, and integration of motifs from the liturgy that characterised his earlier outa. These elements are replaced by warm, generous orchestration that borrows stylistically from earlier composers, from Beethoven through to Penderecki, in order to highlight Nakayama’s lyrics.

Outa no. 12 was commissioned to commemorate the centenary of the Foundress’s death and represents an ode to her entire life and work. The music is based on important stages in Nakayama’s life, and Ikuma leads the listener through the construction of the faith. He quotes parts of her teachings and reiterates her deathbed command to continue the faith. Common throughout the work’s five movements are words of gratitude expressed to the Foundress by her followers.
The cover notes on the compact disc of the original recording of this work outline its intended purpose. They mention that the lyrics are constructed from ‘twelve songs of outa’, indicating that twelve sets of lyrics span its five movements. This provides further evidence that Tenrikyō adherents consider the lyrics to be more important than the music that supports them. The notes also elucidate the compositional tools that Ikuma employed.

The twelve songs of outa that make up ‘Hinagata no Michi’ are tunes made up of exchanges between wind and string instruments, solo and choir singing. These are composed by Mr. Dan Ikuma on the theme of [the unique] period of the hundred year festival of the founder, who showed us the path we must follow by the way of the divine model pattern that the Foundress taught. The words are written by Sister Nakayama Moto. In the flow of a basis on historical fact and brimming over with all kinds of musical elements, they express abundantly the colour of ‘the divine model [pattern].’

These ‘twelve songs’ are organised by Ikuma into five movements. Their texts were mainly written by Moto Nakayama, and through study, I noticed that some are directly quoted from Miki Nakayama’s Ofudesaki. The first movement quotes two waka verses (6:63) and a free text by Moto Nakayama. The second movement has three Ofudesaki texts—3:37, which is sung twice, and 3:47—while the third movement uses two texts from the Anecdotes, one from Ofudeski, and one free text. There are two Ofudesaki texts in the fourth movement, 10:20 and 10:34, and one in the final movement, 6:4. The Ofudesaki verses speak of drama, suffering, poverty, cold, and drought, while other verses encourage building a new life, following Hinagata (‘The Path’), or returning to Jiba (‘Home of the Parent’). The emblematic words Oyasama (‘the revered Miki Nakayama’), Jiba (‘Home of the Parent’), Hinagata no Michi (‘The Path of the Divine Model’), and Tasuke (‘World Salvation’) recur throughout the composition.

90 In some Tenrikyō literature Hinagata no Michi is translated in English as ‘the way of the model pattern’.
91 Translation by Catherine Churchman.
The *outa* can be categorised as a symphonic cantata with a rich polyphonic sound not unlike the beginning of a traditional Western Mass. I liken this rather long opus of some fifty-eight minutes to choral masterworks of the Western tradition: it strongly evokes, for example, the celebratory mood of the Finale of Beethoven's Ninth Symphony. Not only is the orchestration reminiscent of Beethoven's Choral Symphony, but so are the *tutti* at the start, the melodic use of a falling perfect fourth followed by the rising perfect fifth, the quartet of soloists in a 4/4 motif before the choir's theatrical first entrance, and the high tessitura of the choir.

**First movement, ‘The Shrine of Tsukihi’.** *Tsuki-Hi* was one of the names assumed by Nakayama to describe her embodiment as the Moon and the Sun, the deities she believed to represent a balanced duality. The first movement commences with a five-minute orchestral prelude featuring a prominent fanfare with a motif first heard on trumpet. It consists of a falling fourth followed by a rising fifth.

**Example 8.12 Outa no. 12, first movement, opening**

\[
\begin{align*}
\text{Andante Sostenuto} \\
\text{trumpets}
\end{align*}
\]

The trumpets are answered antiphonally by horns. The march from Hindemith's *Symphonic Metamorphoses* (1943) is evoked here with its stark neo-classical harmonies, although the opening fanfare motif is melodically and rhythmically almost identical to that of Tchaikovsky's *Capriccio Italien*. Other models for the composer would have been Janáček's *Sinfonietta, Glagolitic Mass*, and late operas with their resplendent fanfares.
A woodwind flourish leads to a tutti dominated by strings, and the harmony employed is primarily heptatonic, overlaid with chromatic countermelodies on the viola and cello, closely followed by whole-tone harmony in the manner of Debussy. The prelude continues with an elaborate cadenza for solo violin, joined afterwards by cello.

**EXAMPLE 8.13** *Outa no. 12, first movement, cello cadenza*

\[\text{EXAMPLE 8.13} \quad \text{*Outa no. 12, first movement, cello cadenza*}

\[\text{EXAMPLE 8.13} \quad \text{Outa no. 12, first movement, cello cadenza*}

\[\text{EXAMPLE 8.13} \quad \text{Outa no. 12, first movement, cello cadenza*}

\[\text{EXAMPLE 8.13} \quad \text{Outa no. 12, first movement, cello cadenza*}

Divisi muted strings accompany an oboe solo answered by clarinet. This builds to a climactic recapitulation of the brass fanfare that opened the work, where whole-tone-based sonorities are juxtaposed against diatonic ones. When the vocal soloists finally appear, their entry recalls the final movement of Beethoven's Ninth Symphony, as mentioned above. The vocal quartet announces the 'Tsukihi' name, which is then taken over by the choir. The lyrics set the mood for Tsukihi and reaffirm Tenrikyō's founding principle: Oyasama is God the Parent who designed the Divine Model and the Joyous Life. The Oyasama leitmotif becomes audible throughout the *outa* each time the notion of the Divine Model is reinforced.
EXAMPLE 8.14 Oyasama leitmotif

Andante sostenuto

Tsukihi, God the Parent
Tsukihi, God the Parent, Parent in Truth

Oyasama
Oyasama, Shrine of Tsukihi

“What do you think of these red clothes?
Tsukihi dwells within”. (6:63)92

Oyasama
Oyasama, Shrine of Tsukihi

Parent of the Divine Model
‘I speak of nothing difficult.
There is the path of the Divine Model for everything.
There is no path but the Divine Model’

The Path of the Divine Model
It is the path for everyone to follow.
The Path of the Divine Model
It is the path for all people to be saved.

To the Joyous Life,
The path to the Joyous Life.

The Divine Model,
The Path of the Divine Model is enjoyable.
The Path is delightful.

The Path is enjoyable.
The Path of the Divine Model
(trans. Adachi Masafumi)

Violins are used against woodwinds in Debussyan fashion, while the cello cadenza
wanders over the instrument's entire range (C2 to G5). The oboe solo has a simple

92 The verses in italics are Nakayama's words.
melody of only three notes like those in Debussy's 'Nuages' from *Trois Nocturnes* L. 91 (1899) and *Prélude à l'après midi d'un faun* L. 86 (1894). The fanfare is recapitulated, this time with the piccolo replacing the trumpet.

**EXAMPLE 8.15** Outa no. 12, first movement, fanfare

Ascending modulating sequences in whole-tone steps gradually raise the harmony lines by two perfect fifths. Every time this fanfare comes to the fore it uses the same rhythm as Tchaikovsky's *Capriccio Italian* op. 45 and a skilful Neapolitan modulation. A mere nine minutes long, the first movement of this *outa* is shorter than the others, and quickly gives way to the rest of the story: the musical biography of the Foundress and her acolytes.

**Second movement, 'The Parent of the Divine Model'.** The summary for this movement from the compact disc cover explains:

> The second chapter sings about the Foundress who became the shrine to the Sun and Moon, living in poverty for the purpose of saving people, and being opposed at and scolded by people[...]. It sings about [our] believing and being dependent on the parent as the first step in faith, and the way of the model pattern that was left to save people as a way of salvation. (trans. Catherine Churchman)

The movement begins with a dark minor tonality, subdued dynamics, and a *maestoso* tempo, which create a spectral mood for what is to be narrated, as well as an unsettling feeling of mystery. Dukas's orchestral scherzo *L'apprenti sorcier* (1897) is evoked by the surging ascending and descending *glissandi* of flutes and piccolo in

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93 The list of compositions by Claude Debussy is organised by the catalogue created by musicologist François Lesure in 1977. The catalogue was necessary because Debussy did not use opus numbers, except for in his *String Quartet*, published as Op. 10.
the first two bars. These *glissandi* followed by brass over heavy timpani and gong underline the dark and foreboding mood.

**EXAMPLE 8.16 Outa no. 12, second movement, opening**

![Music notation]

During the first three minutes, a threatening atmosphere is created for the first spoken words of the choir, 'Fall to the depths of poverty', which are shouted many times, and are followed by 'If possessed, be away with the evil spirit!'

**EXAMPLE 8.17 Outa no. 12, second movement, Poverty/despair motif**

![Music notation]

The *parlando* text is pierced by the sudden change to a major tonality with the solo soprano singing:

Wake up! If possessed, be away with the evil spirit!
Get away from greed,
The mind bright, the mind bright\(^{94}\)
Fall to the depths of poverty.
Fall to the depths of poverty.

If possessed, be away with the evil spirit!
If possessed, be away with the evil spirit!

Wake up!
Wake up!
If possessed, be away with the evil spirit!

---

\(^{94}\) Nakayama predicted that human illness has its roots in 'the eight du s ts', one of which is greed.
The text of the second movement tells the story of the Foundress, who chose to give away all her worldly goods and live in poverty. The Buddhist beliefs of her early life resurface in the principle that a ‘bright’ mind, free of greed, can be attained by ‘keeping a clear mind and a pure heart’.

Get away from greed,
And throw away obsession.
The mind alone, the mind alone.
Get away from greed,
And throw away obsession.
The mind bright, the mind bright.

In both Outa nos. 9 and 12, Ikuma captures the same voice that Nakayama used in her writings, and particularly in the Ofudesaki, which is namely that of a parent teaching and guiding her children. He set all of the Ofudesaki lyrics quoted in these outa for solo contralto, in order to represent the Foundress's voice. She maintains a dialogue with her followers, represented by the choir. Her voice is deep, unhurried and deliberate; Ikuma slows the tempo to allow the listener to ponder Nakayama's words. Nakayama's melodic line is limited to a narrow range of pitches, does not use syncopated or dotted rhythms, and avoids higher pitches.
The following verses exemplify Ikuma’s thoughtful and sympathetic setting of Nakayama’s texts. In a pondering voice, the Foundress encourages her followers to undergo the hardships of police and government persecution while gazing upon the ‘path of the divine model’ towards the future:

*Do not grieve over whatever path you are now on.*
*Take delight in the main path that lies ahead (3:37)*

There is no need for self-centred human thoughts,
Believing in the Parent,
Relying on the Parent.

*Do not grieve over whatever path you are now on.*
*Take delight in the main path that lays ahead (3:37)*

Oyasama, Oyasama
Relying on the Parent,
We will purify the mind.
All people of the whole world,
All people of the whole world.
I want to save
All people of the whole world.

The Divine Model
It is the path for people to be saved.
The Divine Model
It is the path to save people.

*Ponder from your innermost heart to understand.*
*Through saving others, you will be saved (3:47)*

Oyasama, Oyasama
The Parent of salvation
The Parent of truth

**Third movement, ‘A Parent’s Heart’**. The recording notes for the third movement provide insight into the organisation and visualisation of Ikuma’s design for this movement. It contains three episodes built on three verses from the Ofudeski and two texts from the Anecdotes of Oyasama.

This chapter expresses the Foundress’s parent-like heart through a selection of three quotes from Her biography and anecdotes.\(^{95}\)

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\(^{95}\) TCH 1976. *Anecdotes of Oyasama* no. 192 (Tombitutu) and no. 44 (A snowy day) and a recounted quote from her biography (Relying on the Parent).
1. *Tombitutu*. Originates from anecdote number 192, *Tombitutu*, ‘A kite cries’. Mainly through an alto solo and a children’s choir it splendidly expresses the kindness of the Foundress [towards] the children who were indulged [by her].

2. ‘Snowy day’. Composed on the anecdote number 44 entitled ‘Snowy day’ from the compilation *Anecdotes of Oyasama*.

3. ‘Relying on the Parent’. Singing about a historical fact from the Foundress’ biography, about praying for rain in the sixteenth year of Meiji. With strong bass voice describing the scene, the added chorus expresses the bitter conditions of the villagers under the drought that changes into the joyful dancing of the people when they are saved. It expresses beautifully the importance of relying on the parent. (trans. Catherine Churchman)

**First episode: Tombitutu, ‘A Kite Cries Toh, Toh!’**  This episode is the only oasis of simplicity in the entire work. A bright mood is established from the beginning of the episode, the only time 3/4 metre is used. Children's voices seem to come from afar, singing a tune in a major tonality, marked *allegretto semplice*. The children sing about kites and crows, eating tangerines, and playing children's games. The text reveals Nakayama's love and care for children, and their reciprocal gratitude.

**EXAMPLE 8.19 Outa no. 12, third movement, first episode, Children’s Games motif**

Hey, come!
Come over here!
A kite cries, ‘toh, toh!’
A crow, ‘caw, caw!’
A kite cries, ‘toh, toh!’
A crow, ‘caw, caw!’

Peeling off
A section of a tangerine,
From finger to finger,
Now, eat it.

Let's be a kite!
Sitting on Oyasama's finger
Come now, eat it.
Come now, eat it.

A kite cries, ‘toh, toh!’
A crow, ‘caw, caw!’

A kite cries, ‘toh, toh!’
A kite cries, ‘toh, toh!’

A kite, a kite.
Go around, around,
Going around in the room.

On which finger to sit?
A crow, a crow
Look for, look for.
Looking for in the room,
On which finger to sit?

A kite cries, ‘toh, toh!’
A crow, ‘caw, caw!’

Thank you, Oyasama.
Thank you, Oyasama (trans. Adachi Masafumi)

Ikuma adds a further dimension through dynamics. He made alternative arrangements for the children's choir by positioning them further away from the stage. From this position the children's voices seem to come from far away, creating the illusion that they are outside the concert hall (a device also used by Mahler in his Third Symphony). In the live performance I attended in Tenri city on 26 October 2007, the children sang from the side of the concert hall, placed between the public and the stage, while the adult choirs were positioned behind the orchestra. The complete musical episode ‘A kite Cries Toh, Toh!’ is part of my DVD production appended to this dissertation: it can be heard as background for Scene 7, ‘Outa’.

Second episode: ‘A Snowy Day’. The story of Anecdote no. 44 relays the decisiveness of a woman making her way through a snowy, stormy winter day in an attempt to reach the Foundress's village. The brave woman comes to ask the Foundress's help;
Ikuma introduces this desolate and cold imagery with a trumpet motif. A threatening atmosphere then sets in with semitone progressions representing the whirling wind. The strings imitate the gusts of wind, while *glissando* flutes illustrate the spinning storm:

On 10 January 1875,
It had been snowing since the morning.
It had been snowing heavily since the morning.
The snowstorm blew up.

The woman's arduous progress through snow 'by touch' is intoned by the alto singers. Ikuma illustrates each difficult step using the words 'crawling forward' in *parlando*, to ascending sequences.

Can't see anything.
The snowstorm blew up,
Can't see anything.
By touch,
By touch, touch, touch.

The woman's crawling through snow is converted by the composer into atonal components, while her prayers and hopes of reaching the Foundress are sung in conventionally harmonised fragments:

A woman walked on the bridge
Crawled.
Can't see anything ahead
About to be blown off.
Even so,
She walked, walked,
Walked longing for Oyasama.

Namu, Tenri-O-no-Mikoto
Namu, Tenri-O-no-Mikoto

'Longing for Oyasama' is what gives her the strength to continue as she sings the prayer incantation:

Walked, still walked, walked,
Oyasama, Oyasama,
Longing for Oyasama,
Longing for Oyasama.
The orchestral music changes into a slower, soothing melody in a major tonality when the woman arrives at Nakayama's residence. The Foundress senses the woman's approach through the snow and seems to encourage her in the subsequent lyrics. Ikuma assigns the words of Nakayama to the alto solo (in italics below), sung here too at a slower pace:

_Someone is coming on this stormy day._

_She must be having a hard time of it._

_She must be having a hard time of it._

_How sincere she is!

The voice of the woman approaching through the snow is sung by a solo soprano:

_In the warm hands of Oyasama,_

_In the hands of Oyasama,_

_Comfort and Warmth_

_Comfort and Warmth_

_She knew._

_Warm,_

_Warm,_

_Warm._

_Thank you, Oyasama._

_Thank you, Oyasama._

_Thank you._

With these words, choir and orchestra join forces. The music, now in major tonality, becomes more conventional. The solo soprano sings 'thank you, thank you Oyasama'; she repeats the words many times, singing higher and higher in whole-tone progressions, and is imitated by the choir in a canon-like manner:

_Thank you, Oyasama._

_Thank you, Oyasama._

_Thank you._

_third episode: 'Relying on the Parent'. This third movement's third 'tableau from the_

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96 Historically, the first incantation words used by Nakayama as a form of prayer.
life of the Foundress exhibition’ recalls an event from 1883, a year of severe drought in central Japan, when Nakayama allegedly performed the miracle of rain.\footnote{Apparently, the miraculous downpour provoked by the Foundress brought her into trouble with the district police, who arrested her on the argument that whereas her own village received plenteous rain, the surrounding ones received none at all.} The lyrics tell about ‘rice fields cracked’ and the composer ‘paints’ this image with sharp-cracking notes from the oboes and uses acute flute and piccolo sounds to describe the high-pitched cricket call under the searing sun (example 8.20).

\textbf{EXAMPLE 8.20} Outa no. 12, third movement, third episode, orchestral introduction: Ti-ti high oboes—like crickets ‘ti, titi-ti’.

![Example music notation]

After a change in tempo, the baritone solo enters, telling the-story of ‘the drought-parched summer of 1883’. The choir sings in unison, loudly articulating the syllables:

\begin{verbatim}
Drought, Drought, Drought,
Drought, Drought, Drought.
Rice fields cracked. The leaves of the rice plants turned brown.
\end{verbatim}

Then, with urgency and desperation, the voices wail ‘water, water needed’.

\footnote{The Japanese lyrics convert the ‘1883’ in Meiji-era years.}
EXAMPLE 8.21 Outa no. 12, third movement, third episode, Water Needed motif

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Allegro Moderato \( j = 112 \)

Water, water, water needed.
Water, water, water needed.

Confining themselves in the shrine,
Villagers prayed for rain.

Now, there is no way
Other than to ask Oyasama.

The baritone and tenor take turns narrating what the villagers did during the drought.

Some asked the Foundress to perform a sung and danced rain ritual, while others reminded her that the village was under strict police restriction of performing miracles.

‘Please perform a Service for Rain’
No, we can’t. 99

‘Please perform a Service for Rain’
No, we can’t.

‘Even so, please do it’.
‘Even so, please do it’.
‘We will be dried in the sun’.
‘Please, Please, Please, Please...’

The Foundress's voice answers, in a slower tempo, as if to give wise advice of reassurance:

Whether it rains, is God.
Whether it does not rain, is God.
It is all God's free working.

99 ‘We can't [perform the Service for Rain]’ refers here to the years when Nakayama and her acolytes were sharply watched by police and persecuted by the government.
If your minds so deserve,
I shall bestow rain.
I shall bestow rain.

Sah, set about, set about.

Relief is audible in the villagers' voices and the tempo accelerates with rhythmic patterns comprising mostly semiquavers:

She brings rain about!
For the rain's unfailing
We pray.
Rain, please.
Rain, please.
Rain, rain, rain.

The arrival of rain is announced by the trombones with thunderous sounds like dark clouds and rolling timpani.

Over the eastern mountains,
A dark spot of a cloud.
Spread quickly.
Spread, spread.
Spread quickly.
Spread, spread, spread.

How delightful! How delightful!
Pray more, pray more, pray more!

Here again, Ikuma transfers the music from the minor tonality of the approaching rain clouds into major. The miracle of rain and the words of gratitude culminate in a little dance of joy with unmistakably folkloric elements.

It's raining, raining, raining!
It's raining, raining!
It's watering, watering.

Let water flow.
Let water flow.

Let water flow.
Let water flow.

The third episode ends gently, like a blessing uttered before putting children to sleep, like a beautiful silent evening after the autumn harvest.

Autumn that comes soon.
Golden rice plants
Lines of golden ears of rice
Show the harvest.
Show the harvest.

Conventional music brings beautiful unaccompanied four-part choral harmony, which sounds like a child's prayer before going to sleep:

Show God's blessing.
Show God's blessing.

Trumpets and bells complement this idyllic evening atmosphere and the whole choir sings words of thanks:

Oyasama
Thank you so much.

God the Parent
Thank you so much (trans. Adachi Masafumi)

Fourth movement, ‘Single-hearted performance of the Service’. The movement begins with a solo soprano singing about new horizons. Her entry is followed by a quartet of soloists singing in a minor tonality, reinforcing words like *Yorozuka* (‘Universal Salvation’), *Tasuke* (‘Divine Model’), and *Hinagata no Michi* (‘The Path’). A full choir answers them to repeat and reinforce the same concepts.

The Path of the Divine Model
For universal salvation,
The path of completion of the Service

The Divine Model is
The path for universal salvation
The path for salvation

Perform the Service.
Perform the Service. Perform the Service.

The Divine Model is
The path of completion of the Service.
The path of completion.

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100 The recording note to *Outa* no. 9 states: ‘This chapter begins with the effort that the Foundress made striving towards completion and the prosecution beyond understanding and hardships she underwent, and parent's heart of the Foundress while striving until the door was opened and her physical manifestation was hidden. The climax comes with the singing of the teachings “The sun and moon existed and the world existed”. According to us believers, these are the most important words of divine faith and judgement handed down to us’ (CD notes, trans. Catherine Churchman).
Perform the Service.
Perform the Service. Perform the Service.

*However serious your illness may be,*
*You will all be saved by the Service done single-heartedly* (10:20)

Hasten, hasten the performance of the Service.
Perform the Service. Hasten.
Perform the Service. Hasten.
Hasten, hasten the performance of the Service.

*‘If only the Service is done without error,*
*The Gift of Heaven, also, will be given without fail’* (10:34)

The mood changes rapidly, with loud rhythmic thrusts of timpani and trombones in alternation. Dramatic messages are brought to the fore by snare-drum rolls announcing ‘petition-readings’ of police orders. First the tenor, then the baritone, echoed by the choir, ‘read’ the text of the petition. After each battery of drum rolls, the voices sing in ascending whole-tone steps, higher and higher, as if to condemn the injustice of the persecutions to which the elderly Foundress was forced to submit.

Perform the Service.
Wa!
Hardships, many times.
Persecution, many times.
Hardships, many times.
Obstruction, many times.

Wa!
Perform the Service.

In 1875
A summon from the Nara Prefectural Office
Standstill of the construction of the stone Kanrodai

In February, 1882
A summon from the Nara Police
In October, a summon again.

A sign for a sign! A sign for a sign!

Summon! Custody!
Summon! Custody!
Summon! Custody! Summon! Custody!
Powerful exclamations of ‘wa!’ are sung by the full choir with exasperation in a downward glissando that dwindles from fortissimo to mezzo forte. With this exclamation, the metre changes to 4/4 as trombones and trumpets play alternating major thirds.

EXAMPLE 8.22 Outa no. 12, fourth movement, exclamation after petition-readings

The change of metre, the syncopated exchanges between accented voices and brass, and the melodic line casts the choir in an onlooker’s role, providing commentary on the story, like the chorus in a Greek drama.

There was no day that worshippers did not come.
There was no day that police officers did not come.

Oyasama’s hardships by gathering people
Oyasama’s hardship by performing the Service.

Perform the Service!
Wa!
Perform the Service!
Wa!

In 1886, it was extremely cold.
A summon from the Nara Prefectural Office
Oyasama’s final hardships
Oyasama’s final hardships
The words ‘buds sprout from knots’ is a metaphor from Nakayama's writings signifying that growth results from hardship. They are accompanied by another minor-to-major tonality shift.

Perform the Service!
Perform the Service!

Buds sprout from knots.
Buds sprout from knots.

'Sah, sah, because Tsukihi exists, the world exists
Because the world exists, things exist.
Because things exist, your bodies exist.
Because your bodies exist, law exists.
Although the law exists, to resolve your mind is primary'

'Where there is sincerity, you shall receive sincerity.
You may not know what My sincerity is.
It is My providence—fire, water, and wind'

Oyasama, Oyasama,
Withdrew from physical life
To hasten the Service.

Oyasama, Oyasama,
Oyasama, Oyasama,
Open the portals
To urge our spiritual growth.

'I am still living here.
I have not gone anywhere,
not gone ... anywhere, not gone...' (trans. Adachi Masafumi)

EXAMPLE 8.23 Outa no. 12, fourth movement, the Foundress’s last words

The fourth movement ends with the same descending trumpet motif first heard at the opening of the first movement, and this theme becomes the subject of an orchestral
fugue that at first sounds Classical and then Baroque. Oyasama's death is announced with a heavy trombone motif, gong strokes, and timpani, and the movement's final bars bring words sung by the contralto in such way that her voice seems to come from afar: 'I'm still living here. I have not gone anywhere, not gone anywhere, not gone...'

**The fifth movement, 'The Providence of the Ever-living Oyasama'.** The final movement flows imperceptibly from the last few bars of the fourth in which the Foundress sang her final message. It continues with the choir's discourse on the reactions of her followers after she uttered her final words on her deathbed.

On the 26th day of the first month of the twentieth year of Meiji, the Foundress's physical manifestation was hidden (from us). However She always remains alive and protects us. As this is the final chapter we sing to express our will and our thoughts of gratitude to our living Founderess. As an adornment to the finale the harmony of 'The way of the model pattern is joyful' and 'we are thankful for the way of the model pattern' [is] sung majestically and deeply [and] will move the hearts of those listening. (CD notes, trans. Catherine Churchman)

The fifth movement begins with a long, grandiose introduction, and an optimistic flavour of anticipation. The soprano sings about *hinagata*, the salvation path for the whole world that was traced by the Foundress's work, over augmented chords. The influence of modern Russian symphonic music is apparent here in the instrumental and choral orchestration, and in the 'chest voice' mezzo-soprano line, which is reminiscent of Prokofiev's *Alexander Nevsky*. In a subtle yet clearly audible way this last movement imbues a strongly decisive mood and symbolises the work of followers in continuing to build Tenrikyō after the Foundress's death.

The soprano's *hinagata* theme is taken over by the vocal quartet. The soloists sing about the salvation path and the performance of the service and are answered by the full choir. The orchestra remains in the background, while the massed choir delivers the *outa*'s concluding words. This section recapitulates all of the work's doctrinal
themes, repeating words that emerged throughout the entire outa: Oyasama ('The Foundress'), Hinagata ('World salvation'), Kono michi ('The Path'), Jiba ('Home of the Parent'), and Oya ('Parent').

The choir enters in the first bar of the movement with the words 'Our beloved Parent | Oyasama | The Parent of the Divine Model | Oyasama'. The followers' determination to follow the Path shown by the Foundress is then retold:

Now, now,
We will be walking
The Path, the Path of the Divine Model  
[Inagata no Michi]

After the Foundress utters her last words on her deathbed, they are taken over by the whole choir with a tune that transforms into her leitmotif:

'What do you think this path is?
It is the true path that will settle this world' (Ofudesaki 6:4)

The Divine Model,
The Path of the Divine Model is delightful
The Path is enjoyable
The Path of the Divine Model is grateful
It is grateful
(trans. Adachi Masafumi)

After the first sixty-two bars, a simple melody with a complex accompaniment follows. A marching tempo characterised by bass drum and piccolo is established as high sopranos rise above the choir with the cry 'to Jiba!' — an encouragement for all to return to the centre of Tenrikyō and the birthplace of humanity:

To Jiba!
To Jiba, To the Home of the Parent!
To the Home of the Parent
To our native place! 

[Jiba]
[Oyasato]
[Furusato]
The sopranos' cry is taken over and repeated in *sprechstimme* by the choir in an oratorio-like combination of voices and trombones. The tempo also slows, to underline the solemn significance of ‘returning to Jiba’.

**EXAMPLE 8.24 Outa no. 12, fifth movement, returning to *Jiba***

The opening four-note fanfare motif from the first movement is reprised. This time, it is fully harmonised with brass and timpani to mark Tenrikyō's foundation of the Path. With the sopranos singing a high A, more bells are added to the full brass and percussion as the *outa* reaches its antiphonal conclusion.

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This case study of Dan Ikuma's work demonstrates that his three Tenrikyō cantatas, *Outa* nos. 7, 9, and 12, are among the most effective marriages between the work of a commissioned composer and the words of Nakayama. His music gives life and radiance to these words. While *Outa* no. 7 displays a conventional pastoral and romantic style, *Outa* nos. 9 and 12 are far more contemporary. Ikuma used his talents effectively to produce works that met with everyone's approval, from the head of Tenrikyō to the concert-going public. One of the composers from TIM specified that the *Shinbashira* had personally discussed these commissions with Ikuma in preparation for their composition. While his post-romantic compositional style was passé in 1975, it was nonetheless more likely to be appreciated and understood by audiences than atonal music. The task of conveying Nakayama's ideas, messages,
and teachings on such momentous occasions was epic in scope, and called for epic works with musical devices and orchestration befitting these big ideas.

He manifests triumphalism through orchestral tuttis with all instruments on stage, or sometimes behind the stage. His percussion sounds primordial beneath brassy fanfares and full choirs. He illustrates the story of humankind's prehistoric creation in the ocean's depths, and themes of doom, suffering, and poverty through slow dark moods created by using shifting tonalities, tritones, and seventh and ninth chords. He expresses happiness, the joyous life, and love for the Parent with long preludes, changes of time signature, and other dramatic elements. Finally, like most outa, each of Ikuma's surges to a triumphant ending in a major tonality, with loud dynamics.

All outa finales reach a joyous climax with lyrics of gratitude for the Foundress and optimistic views of the future. Both Outa nos. 9 and 12 are based on lyrics describing the story of Tenrikyō and the Foundress's life. In order to tell this story, Ikuma resorts to four compositional stratagems: leitmotifs, rapid changes of between major and minor tonalities, metrical changes, and tempo changes as in the case of the solo contralto, whose music is much slower when singing in Nakayama's voice. When the Foundress's death is announced at the end of the fourth movement in Outa no. 12, Nakayama is assigned a recognisable leitmotif.

Dan Ikuma is one of the few composers from outside Tenrikyō to be commissioned to create symphonic works for the faith's musical repertory. As a renowned Japanese contemporary composer, he has delivered the most professionally written music for Tenrikyō in modern times. However, he does not take public credit for any of his Tenrikyō compositions, and his impressive list of works makes no mention of them.
This is also true of Ikebe Shin'ichirō's compositions, among which his *Outa* no. 19 (2006) is not publicly listed. These absences might be explained by Tenrikyō's overarching policy of privacy, and the reticence of followers to divulge important information and show, print, or distribute musical scores and photographs of Nakayama, as I have experienced myself.

The existing body of *outa* is infrequently enriched with new compositions. However, the current corpus is circulated several times a year through local, national, and international performances, and at inter-regional Tenrikyō choral competitions. Members of the public interviewed during my fieldwork all expressed their genuine appreciation and fondness for the *outa*. Most of the informants stated that they had attended multiple Tenrikyō concerts. My observations lead to the conclusion that the Tenrikyō administration closely controls the *outa* manuscripts and hand-copied scores, and that decisions surrounding their commissioning are known only to those directly concerned. Perhaps this secrecy is intended to protect the faith's doctrines and politics against manipulation from unscrupulous outsiders. Most probably, it bespeaks a desire to protect the lyrics that underpin these compositions, which are based on Nakayama's own writings and are therefore sacred to Tenrikyō. These policies nonetheless explain the privacy that surrounds Tenrikyō's greater musical affairs, and the paradoxically circumspect attitudes that most followers hold towards the overall importance of music to the faith.
Chapter 9

CONCLUSIONS

This thesis has endeavoured to bring to the fore the role of music in one contemporary Japanese religious movement. Much has been written about modern religious movements, including the NJRs, at a global level by both Japanese and non-Japanese scholars alike. However, very little has been published about the musical repertoires and practices that lie at the core of some of these religions, or their contribution to the formation of liturgical rituals and related secular genres.

The original aim of the thesis was to elucidate the origins of liturgical musics, using Tenrikyō as a case study. The insights gleaned through my fieldwork and other research have informed my thinking about the origins of Tenrikyō's liturgical music and the greater role that music plays in the lives of the followers of this faith. The introduction asks four questions to be addressed, namely:

1. How does music contribute to Tenrikyō identity?
2. How has it made Tenrikyō known beyond its following?
3. How has it contributed to the religion's educational goals?
4. How has it helped to establish and propagate the religion?

Developing an understanding of how Tenrikyō's liturgical music became central to its identity and cohesion was pivotal to the process of establishing how music contributes to the faith's identity. Following the methodological work of Ruth Stone (2008), which incorporates findings of her generation of ethnographers, I hypothesised that all NJRs struggle with identity issues stemming from unfavourable public perceptions, and that despite its benign nature, Tenrikyō likewise suffers from
these misapprehensions. I found that this has come to bear significantly on the faith's artistic expressions, whether they are intended for devoted followers or for the general public.

Tenrikyō's liturgical music has performed three equally vital functions: to aid development of Tenrikyō as a religious movement with a distinctive identity, to help maintain this identity's cohesion in order to ensure future stability, and to serve as a tool for propagation. All three of these functions continue to exert their influence within Tenrikyō, though music contributes now to a much larger body of paraliturgical practice alongside the liturgical repertoire. Concomitantly, it serves as a pervasive and accessible vehicle for new kinds of worship.

Tenrikyō is a socio-cultural phenomenon. It is the second oldest NJR and a highly successful one in terms of its number of followers. In its 175-year existence, it has undergone a number of developmental phases and has frequently been subjected to strictures that have challenged its ability to survive. Yet Tenrikyō is not the only new faith to have travelled the road of hardship. Many other historical and contemporary examples from Japan and elsewhere can be found. My research shows, however, that Tenrikyō has managed throughout its history to reposition itself, reshaping its artistic repertory in response to misinterpretation and overt persecution. The study of Tenrikyō history explains how specific socio-political conditions have operated at different moments to sequentially shape and reshape Tenrikyō's core music and dance rituals, as well as its greater musical repertory.

Although Tenrikyō is no longer perceived as a great affront to the normative values of Japanese society, it still strives to demonstrate its relevance to believers and non-
believers alike. It does this through arts patronage, for example by commissioning dramatic, large-scale staged works such as *Outa* no. 9 by the acclaimed composer Dan Ikuma. Japan is a ‘classic homeland of new religions’ (Kisala 1995, 233) where new faiths proliferate and frequently take centre stage in the media. As attention shifts away from older NJRs such as Tenrikyō and Sōka Gakkai, Tenrikyō continues to distinguish itself through its preservation of Japan’s important cultural traditions, particularly in music and the performing arts. Consequently, Tenrikyō is now well known nationally and internationally through its maintenance of the *gagaku* and *gigaku* traditions and associated performing arts.

My examination of this strategy has shown how music has helped to establish and propagate the religion. Tenrikyō has used music subtly as a tool for publicly communicating its doctrines in much the same ways that the Foundress initially used for her *Mikagura-uta* in the mid-nineteenth century. This inventiveness is part of an organic process that has built artistic forms and repertoires upon her original liturgy. For more than a century now, a sustained effort has been made to add new paraliturgical works to the movement’s repertory. These works can be separated into two categories that serve to proselytize and perpetuate Tenrikyō: works of love, praise, and adulation for the ever-living Foundress, and works that reaffirm her key scriptural teachings. Nakayama’s liturgical music, its later incorporation of *gagaku*, and the most recent proliferation of paraliturgical genres arose in response to pivotal social changes in Japan, demonstrating that music is central to Tenrikyō’s continuing existence.

My Introduction raised the question, first posited by Charles Rowe (1997, 63), of how a religion makes its own music. His work on the music of the NJR Ōmoto-kyō
was then the only detailed Western study of its kind. Few NJRs deliberately choose to or, indeed, find it necessary to formulate their own music, but rather derive repertoires from pre-existing sources, whether liturgical or secular. Tenrikyō, by contrast, generates its own paraliturgical music, using it for educational purposes and as a key strategy for survival. This coordination and effective merging of educational and propagation elements serves the multifarious role of safeguarding the future and consolidating identity at the same time. During my fieldwork, it became apparent that, in Tenri city schools, activities linked to music in one form or another occur daily and take place all year round, even during school breaks. Within this central locus of the Tenrikyō faith, music is an ever-present fixture, especially at the heart, Jiba, the spiritual and geographical centre of the universe, where the hidden kanrōdai pillar stands.

Understanding this phenomenon has been critical to my considerations of Tenrikyō's music and the Jiba paradox. Jiba is physically and symbolically accessible to all, yet the sacred kanrōdai at its centre remains hidden from the public's gaze. Tenrikyō's liturgical music is audible, yet the masked dances around the kanrōdai are not visible to the seated audience. Though incorporeal in itself, music acts as a surrogate for these shrouded intangibles and maintains the faith's inner mysteries. This mystique reverberates in turn beyond the confines of Tenri city and the performance of the liturgy through spectacular staged paraliturgical works and the ever-growing myriad of simple and accessible songs for children within age-group associations and overseas missions. This new music all stems from Nakayama's original words at the heart of the faith's liturgy, thus completing the paradox.

Through its music, Tenrikyō presents itself to the outside world as friendly and
inviting, but at the same time closely guards its secrets. Openness and outreach veils
the secrecy and anonymity embedded in the faith's inner structures, as I experienced
when my attempts to view complete manuscripts of the outa in Tenri were
vehemently resisted. I found that Tenri bookstores only ever carried reduced scores
for piano and choir, and that even these were available for only a few of the outa.
Scores for most outa were simply unavailable, as were video recordings of the
revitalised gagaku productions for which Tenrikyō has received international acclaim.
Handwritten copies of reduced outa scores can be viewed by appointment; however,
they cannot be touched, copied, or purchased.

Most Tenrikyō adherents perceive music as ephemeral and insignificant compared to
Nakayama's texts. Yet simultaneously, the faith's musical repertory is prolifically
diverse, spanning a panoply of sacred and secular genres, and is closely regulated by
a dedicated institute. The TIM is an influential arm of the faith's overarching public
relations and proselytization strategies, reporting directly to the Shinbashira. The
proselytization imperative sometimes competes with Tenrikyō's default secrecy,
however, as in the case of the 'Singable Danced Mikagura-uta'. As discussed in
Chapters 3 and 4 above, this fifteen-year international collaboration aims to translate
the Mikagura-uta from Japanese into the vernaculars of Tenrikyō's overseas missions.
It awaits endorsement by Tenrikyō Headquarters, a fact that impedes the
synchronisation of ritual choreography with singing, but is seen by many to enhance
the faith's presence in other countries and to symbolise its progress.

Throughout this dissertation, I have demonstrated that Tenrikyō holds a long
tradition of composing its own music. The forced integration of gagaku into the
liturgy during the Meiji era significantly enriched and augmented the Tenrikyō
repertoire, and introduced a musical genre from outside the faith that ultimately enhanced the faith's public reputation and broadened its appeal. Tenrikyō's distinctive reputation for arts patronage endures today. Through interviews with Tenri University scholars, I found that Tenrikyō aspires to make *gagaku* accessible to smaller communities, enabling the preservation of this ancient art form for future generations. Teachers drawn from Tenri's *gagaku* groups often assume missionary roles within Japan and overseas, and many community groups throughout Japan benefit from this teaching. It is through such means that Tenrikyō promotes and propagates its faith, as well as its distinctive identity. Tenrikyō has developed its identity through a distinctive brand of solemn ritual contrasted against the vibrancy of eclectic, participatory music-making. Music is ever-present and self-reinforcing in Tenrikyō, an affirmation of Nakayama's answer to the question of existence.

This thesis stands as the first extensive study of the music of Tenrikyō and opens significant avenues for further research. In particular, children's songs and their educational impact are ripe for further investigation. More comparative research into the roles of liturgical and paraliturgical musics in sustaining and promoting other religions, particularly NJRs, would help fill significant lacunae in the existing scholarly literature.

In summary, Tenrikyō's music links its past with its future, its rich history of ritual and traditional music and choreography with its outreach to an increasingly globalised world. My research has established that music and the arts in general play an important role in shaping and consolidating Tenrikyō's identity: connecting with the broader community through a rich variety of musical genres; providing a graded extracurricular structure of artistic training and events for Tenri schools; and
implementing a relevant artistic education for future generations in Japan and overseas. It achieves all of these outcomes while continually extolling the virtues of its Foundress's liturgical teachings. I hope that the research presented here will serve to inform future studies on Tenrikyō, its musical manifestations, and those of other NJRs.
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A. List of *outa* composed for Tenrikyō

<table>
<thead>
<tr>
<th>番号</th>
<th>表 題</th>
<th>おふたできき</th>
<th>作曲者</th>
<th>年 月 日</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>やまさかや</td>
<td>第1号47-49</td>
<td>永井幹次</td>
<td>昭和21年1月26日</td>
</tr>
<tr>
<td>2</td>
<td>交響詩「やまさかや」</td>
<td>第1号1-8</td>
<td>山田耕斎</td>
<td>昭和31年4月25日初演</td>
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<td>3</td>
<td>たすけ一艘の喜び</td>
<td>第3号32-38</td>
<td>林雄一郎</td>
<td>昭和40年6月5日初演</td>
</tr>
<tr>
<td>4</td>
<td>雲電点晴</td>
<td>第12号88-94</td>
<td>林雄一郎</td>
<td>昭和43年6月16日初演</td>
</tr>
<tr>
<td>5</td>
<td>ふしから芽がでる</td>
<td>第2号1-10</td>
<td>須野道宜</td>
<td>昭和43年6月16日初演</td>
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<tr>
<td>6</td>
<td>かくちづとめのてをつけて</td>
<td>第1号10-14</td>
<td>林雄一郎</td>
<td>昭和47年10月26日俳優座上演</td>
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<td>7</td>
<td>心つくしたもののたね</td>
<td>11号外</td>
<td>圭伊玖磨</td>
<td>昭和49年6月30日初演</td>
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<td>8</td>
<td>せかいに一つのみわがこ</td>
<td>第4号62-65</td>
<td>林雄一郎</td>
<td>昭和50年10月26日俳優座上演</td>
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<td>9</td>
<td>交声曲「元の理」</td>
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<td>圭伊玖磨</td>
<td>昭和50年10月26日俳優座上演</td>
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<td>10</td>
<td>よふきづくめに</td>
<td>第7号109-111</td>
<td>松田元雄</td>
<td>昭和55年5月3日初演</td>
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<td>11</td>
<td>洛楽交声曲「勝気づくめる」</td>
<td>第14号25,26・第10号103</td>
<td>圩正雄</td>
<td>昭和51年4月26日俳優座上演</td>
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<td>交声曲「ひながたの道」</td>
<td>第6号63・第3号37,47・第10号20,34・第6号4</td>
<td>圭伊玖磨</td>
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<td>13</td>
<td>洛楽交声曲「神のたのしみ」</td>
<td>第1号3・第8号4・第1号11・第4号12,23</td>
<td>芝由隆</td>
<td>昭和61年9月25日俳優座上演</td>
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<td>14</td>
<td>ちちっつきょうだい</td>
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<td>林雄一郎</td>
<td>平成4年6月7日初演</td>
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<td>15</td>
<td>かしもの・かりもの</td>
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<td>林雄一郎</td>
<td>平成13年6月3日初演</td>
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<tr>
<td>16</td>
<td>にんげんへみな神のこ</td>
<td>第3号92～98</td>
<td>千葉宗次</td>
<td>平成16年6月27日初演</td>
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<td>17</td>
<td>一つは皆きょうだい</td>
<td>第15号43～46</td>
<td>阿部直治</td>
<td>平成18年6月27日初演</td>
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<tr>
<td>18</td>
<td>よふくよよせもしよふ</td>
<td>第5号128,130,131</td>
<td>阿部直治</td>
<td>平成18年6月27日初演</td>
</tr>
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<td>19</td>
<td>カンターブ「成人の道」</td>
<td>第14号25,26,34,35・第3号40(135)・14,137・第1号52,53・第3号71,72・第13号24,25,83,71,5・第14号89・第8号49・第4号49・第3号32,88,47・第5号24・第6号4</td>
<td>池辺晋一郎</td>
<td>平成18年10月25日俳優座上演</td>
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</table>

B. Lyrics of Song no. 8, 'La voie tracée par *Oyasama* from Congo-Brazzaville Tenrikyō Mission

This song forms the musical background to Scene 1 of the attached DVD.

(Ma) propos m'en l'entendez-vous? C'est la voie veritable qui assurera ce monde dans la paix. (Mon discours, le comprenez-vous, il vous indique le chemin qui assurera la paix dans ce monde.)
Pour suffir (pour satisfaire) les êtres de la terre entière dans tous ses enfants, il (i.e. mon propos) est pour eux amour debordant. (Pour que les gens aient autant d'enfants qu'ils désirent.)

Du plus profond du cœur, réfléchissez pour comprendre.

C'est du fils à nouveau, tout y est, sauvé l'humain. (C'est du fils, encore, [je le répète] que tout y est pour sauver l'humain.)

Refrain: Oyasama! Oyasama! Fondatrice de Tenrikyō!

English translation:
‘Do you understand my speech?
It is the true path to secure the peace in this world.
In order to have enough beings throughout the world,
You must have limitless love for the children.
From the bottom of the heart, reflect in order to understand.
Again, it is by having children that humanity will be saved.’

Refrain: Oyasama! Oyasama! Foundress of Tenrikyō!
C. The Truth of Origin (The Story of Creation according to Nakayama)

In order to hasten the realization of the Joyous Life, God the Parent revealed the truth of the creation so that we might understand the truth of the Joyous Service and the mysterious causality by which God appeared on earth through Oyasama as the Shrine.

In the beginning, the world was a muddy ocean. Tsukihi, God the Parent, finding this chaos unbearably tasteless, thought of creating human beings in order to see the Joyous Life and thus share in that joy.

Looking carefully through the muddy ocean, God saw a fish and a serpent amid many loaches. Planning to make them into models of husband and wife, God summoned them. Discerning their single-heartedness, God obtained their consent and received them, promising that when the years equal to the number of their first-born had elapsed, they would be returned to the Residence of Origin, the place of original conception, and would be adored by their posterity.

Continuing, God summoned an ore from the northwest and a turtle from the southeast. Again, after obtaining their consent, God received them and, after consuming them to test the flavor of their minds, determined their natures. Then God decided to use the ore as the instrument of the male organ, of bones and support; and the turtle as the instrument of the female organ, of skin and joining. Then God put the ore into the fish and the turtle into the serpent and established them as models of man and woman. God gave the sacred names of Izanagi-no-Mikoto to the model of man, the seed, and Izanami-no-Mikoto to the model of woman, the seedplot. To the divine principles of these instruments, God gave the names Tsukiyomi-no-Mikoto and Kunisazuchi-no-Mikoto, respectively.

Then God summoned an eel from the east, a flatfish from the southwest, a black snake from the west, and a globe-fish from the northeast, one after another. Again, God first gained their consent, received them, and consumed them to test the nature of each.

God then decided to use the eel as the instrument for eating, drinking, and elimination, the flatfish for breathing and speaking, the black snake for pulling forth, and the globe-fish for cutting. To the divine principles of these instruments, God gave the sacred names of, respectively, Kumoyomi-no-Mikoto, Kashikone-no-Mikoto, Otonobe-no-Mikoto, and Taishokuten-no-Mikoto.

Thus, the models and instruments having been determined, the creation of human beings was begun. First God consumed all the loaches in the muddy ocean, tested the flavors of their nature, and made them the seeds for human beings. Then God the Parent, as Tsuki-sama (the Moon), entered the body of Izanagi-no-Mikoto and, as His-sama (the Sun), entered the body of Izanami-no-Mikoto and taught them the divine providence of creating human beings. Then nine hundred million, ninety-nine thousand, nine hundred and ninety-nine seeds were put into the body of Izanami-no-Mikoto in three days and three nights. Izanami-no-Mikoto remained there for three years and three months and gave birth in seventy-five days to as many children as there were seeds.
The first children thus born were all half an inch (5 bu) tall. Growing taller gradually, they reached a height of three inches (3 sun) in ninety-nine years. Then they all passed away for rebirth and their father, Izanagi-no-Mikoto, withdrew from physical life. However, Izanami-no-Mikoto again conceived the original number of children by the divine providence already taught her and, after ten months, gave birth to them again. The children, then too, were half an inch tall at birth and, after growing to three and a half inches (3 sun 5 bu) in ninety-nine years, all passed away for rebirth once more.

Then the children were conceived for the third time. They were again born half an inch tall and, this time, grew to four inches (4 sun) in ninety-nine years. At that time, their mother, Izanami-no-Mikoto, said, "Now that they have grown so tall, in time they will reach the height of human beings five feet tall (5 shaku)," and with a smile, withdrew from physical life. Then all her children, too, passed away for rebirth, deeply yearning for their mother.

After that, human beings were reborn eight thousand and eight times as worms, birds, beasts, and the like. Then they all passed away except a she-monkey. She conceived ten human beings at a time, five male and five female. They were born half an inch tall and grew taller gradually. When they grew to eight inches (8 sun), the bottom of the muddy ocean began to develop highs and lows by the providence of God the Parent. When they grew to one foot and eight inches (1 shaku 8 sun), land and sea, heaven and earth, and the sun and moon came to take form so as to be distinguishable. In the development of human beings from one foot and eight inches to three feet (3 shaku), twins were born from each conception, a male and a female. When humans reached three feet, one child was born from each conception and they began to speak. When they reached five feet, land and sea, heaven and earth, the whole universe, was completed, and human beings began to dwell on land.

God the Parent taught that human beings lived in water for nine hundred million and ninety thousand years, were trained for six thousand years in wisdom, and were instructed for three thousand nine hundred and ninety-nine years in letters.

Only through the exhaustive efforts of Tsukihi, made step by step, have you become the humans you are.
Ofudesaki 6:88

The true and real God of this universe is Tsukihi. The others are all instruments.

Drawing them forth one after another, I used them to begin human beings and gave to each a sacred name.
Ofudesaki 6:50–1

God of Origin, God in Truth, is God the Parent, Tsukihi (Moon-Sun). The name of Tsuki-sama (the Moon) is Kunitokotachi-no-Mikoto and that of Hi-sama (the Sun) is Omotari-no-Mikoto. All the others are models or instruments. More precisely, they are those aspects of the complete providence of God the Parent which were given sacred names due to the divine forethought of making the providence easier to understand.
Listen! This origin is the venerable Kunitokotachi and Omotari.
Ofudesaki 16:12

God the Parent not only created human beings and the world but has watched over our growth with unending parental love, providing us with training in the seasonable times appropriate to our growth. The development of humankind and our cultures is entirely due to the gracious providence of God the Parent.

Though Tsukihi looks all over the world, there is no one who knows the origin.

Desiring to teach this origin to the world by all means, Tsukihi has become revealed.
Ofudesaki 13:30–1

God the Parent became openly revealed in this world through Oyasama, the Shrine, to teach the truth of origin in order to show all humankind the path to the Joyous Life. This was in accordance with the promise made at the time of creation that God would return those who had become models in human creation to the Residence of Origin to be adored by their posterity when the years equal to the number of their first-born had elapsed.

This is the Residence where I began human beings. Because of this causality, it is here that I descended.
Ofudesaki 4:55

This is the Residence where I began this world. Therein lives the original Parent of human beginnings.

Discerning this, Tsukihi descended from the desire to teach about all matters.
Ofudesaki 6:55–6

To fulfill this promise, God the Parent brought Oyasama, whose soul was that of the mother in human creation, into this world, and drew Her to the Residence of Origin, the place of the original conception. On October 26, 1838, which was the fulfillment of the promised time, God the Parent received Her as the Shrine of Tsukihi. The causalities concerning person, place, and time are called the Causality of the Soul of Oyasama, the Causality of the Residence, and the Causality of the Promised Time.

Because the Jiba of Origin and the causality of origin exist, Tsukihi works freely and unlimitedly.

You may wonder why I repeat this teaching so persistently. It is the basis of My assurance of single-hearted salvation.
Ofudesaki 8: 47–8

Thus, God the Parent intimately revealed the truth of all things through the lips of Oyasama. It is the final point to the teachings which God had given to all of us human beings over many years according to the stages of our spiritual growth. God the Parent became openly revealed at this time to give the final teaching directly to us, for God had already given us nine-tenths of the complete teachings. In this last teaching, God revealed the Parent of Origin to make us aware that we are truly children of God and, thereby, to urge all the peoples of earth to live as brothers and...
sisters so that this world would be reconstructed as the world of the Joyous Life in which the Parent and children dwell in joyous harmony.

To God, who began this world, all of you in the world are equally My beloved children.
Ofudesaki 4:62

To God, people throughout the world are all My children. All of you equally, know that I am your Parent!
Ofudesaki 4:79

All of you throughout the world are brothers and sisters. There should be no one called an outsider.
Ofudesaki 13:43

Further:

The reason Tsukihi began human beings was the desire to see you lead a joyous life.

Because the world does not know this truth, everyone sinks only deeper into depression.
Ofudesaki 14:25–6

Hereafter, I shall set out to make the whole world brim with joy.
Ofudesaki 10:103

The Joyous Life is the purpose and final goal of human existence. To attain this goal, God the Parent initiated the path of single-hearted salvation by teaching us the Joyous Service. This Joyous Service is based upon the truth of the origin of human beings.

Just a word: Listen to what God says.
I never tell you anything wrong.
Representing heaven and earth
I have created husband and wife.
This is the beginning of the world.
Mikagura-uta

(Chapter three from The Doctrine of Tenrikyō, TCH 2006, 20–8)
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<th>Introduction</th>
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<tr>
<td>Scene 2</td>
<td>Liturgy</td>
</tr>
<tr>
<td>Scene 3</td>
<td><em>Kami no mikuni</em></td>
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<tr>
<td>Scene 4</td>
<td><em>Teodori</em></td>
</tr>
<tr>
<td>Scene 5</td>
<td><em>Kagura zutome</em></td>
</tr>
<tr>
<td>Scene 6</td>
<td>Children's song</td>
</tr>
<tr>
<td>Scene 7</td>
<td><em>Outa</em></td>
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