Minoru Miki:

List of Works for Japanese Instruments

1962

***Title: Sonnet
Instrumentation: 3 shakuhachi
Duration: 6’
Publisher/Recordings/Commission/Other: published by Zen-on Music, recorded on Columbia JX-21 and RVC 6096

1963

***Title: Kurudando – Cantata for Japanese instruments and mixed chorus based on melodies from the Amami district
Instrumentation: Mixed chorus, shinobue, 3 shakuhachi, 3 shamisen, bass koto, 3 percussion
Duration: 15’
Publisher/Recordings/Commission/Other: published by Ongaku no Tomo Sha, recorded on Columbia SX-24, commissioned by Miniamihon Broadcasting, awarded prize in a commercial broadcasting convention

1964

Title: Concerto for Strings and Japanese Instruments
    Adagio in Yo mode
    Allegro in In mode
Instrumentation: 3 shakuhachi, hosozao shamisen, biwa, 2 koto, bass koto, 2 percussion, string ensemble

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1 Three asterisks (***)) indicate that the composition was awarded the National Art Festival Grand Prize in 1970 for the Columbia Recording of “Music of Minoru Miki performed by Ensemble Nipponia.” Three bullets ••• that the composition was awarded the National Art Festival Prize for Excellence in 1979 for the Camerata Recordings of “Minoru Miki and Keiko Nosaka: The World of the 21-String Koto.”
Duration: 11’, 8’
Publisher/Recordings/Commission/Other: performed at the first concert of the Pro Music Nipponia, pulled from subsequent work lists

1965

Title: Prelude for Japanese Instruments
Instrumentation: shinobue, 2 shakuhachi, hosozao (and futuzao), 2 koto, bass koto, percussion
Duration: 8’
Publisher/Recordings/Commission/Other: this piece became the first movement of Paraphrase after Ancient Japanese Music

1966

Title: Two Pastorals
Instrumentation: shinobue, 3 percussion
Duration: 5’+6’
Publisher/Recordings/Commission/Other after the premiere, this became a trial piece

***Title: Paraphrase after Ancient Japanese Music
I. Prelude
II. Sohmon
III. Tanomai
IV. Ruika
V. Kagai
Instrumentation: shinobue, 2 shakuhachi, shamisen, biwa, 2 koto, bass koto, 2 percussion, soprano vocalise
Duration: 28’
Publisher/Recordings/Commission/Other: recorded on Columbia JX-24 and Denon Coco-78461, commissioned by the Japan Broadcasting Corporation

1967

***Title: Figures for Four Groups (Aya, Iki, Kuse, To)
Instrumentation:
Aya: 2 koto and bass koto
Iki: shinobue, ryūteki, and 2 shakuhachi
Kuse: 2 shamisen (hosozao and futozao), biwa
To: 2 percussion
Duration: 24’ (6’ each)
Publisher/Recordings/Commission/Other: published by Zen-on-Music, recorded on Columbia JX-23, Kuse commissioned by Japan Broadcasting Corporation, one of these pieces was in 1969

1968

Title: Ballades for Winging
Instrumentation: shinobue, 3 shakuhachi, hichiriki, 3 shamisen, 3 koto, bass koto, 2 percussion, mixed chorus, tenor solo
Duration: 22’
Publisher/Recordings/Commission/Other: recorded on Columbia JX-22, poem in the second half of the piece by Satoshi Akiyama

1969

***Title: Ballades for Koto Solo: Vol. 1, “Winter”
I. Little Overture
II. The Longing
III. A Winter Nigh
IV. Lullaby for my Doll
V. The Coming of Spring
Instrumentation: koto solo (13-string)
Duration: 16’
Publisher/Recordings/Commission/Other: published by Zen-on-Music, recorded on Columbia JX-23 and Victor-VX10

***Title: Jō no Kyoku (‘Prelude for Shakuhachi, Koto, and Strings’)
Instrumentation: shakuhachi, 21-string koto, shamisen, and strings
Duration: 16
Publisher/Recordings/Commission/Other: published by Zen-on-Music, recorded on Columbia JX-21 and Camerata 30 CM-22
N.B. This piece marks the first time the 21-string *koto* appeared on stage (October 24, 1969). It is the first piece of “Eurasian Trilogy.”

### 1969

***Title: Tennyô
Instrumentation: *koto* solo (21-string)
Duration: 16’
Publisher/Recordings/Commission/Other: published by Zen-on-Music, recorded on Columbia JX-21, Camerata CMT-1018, commissioned by Keiko Nosaka

N.B. This is the first piece composed for 20-string *koto* solo. Premiered on November 7, 1969.

### 1970

***Title: Kokyô
Instrumentation: *shakuhachi* solo
Duration: 12’
Publisher/Recordings/Commission/Other: published by Zen-on-Music, recorded on Columbia JX-22

***Title: Convexity: Concerto for Three Groups of Sankyoku and a Japanese Drum
Duration: 23’
Publisher/Recordings/Commission/Other: recorded on Columbia JX-22 and Denon Coco-78461, commissioned by Nihon Columbia

### 1971

***Title: Sao no Kyoku (‘Venus in Spring’) and Tatsuta no Kyoku (‘Venus in Autumn’)
Instrumentation: *koto* solo (21-string)
Duration: 9’ each
Publisher/Recordings/Commission/Other: published by Zen-on-Music, recorded on Camerata 32CM-55, commissioned by Keiko Nosaka

N.B. Starting with these pieces, the 20-string *koto* became the 21-string *koto.*

Title: *Tanu Tanu Ballade*
Instrumentation: children’s chorus, baritone, shinobue, hichiriki, 3 shakuhachi, shamisen, biwa, 2 koto, 21-string koto, bass koto, 3 percussion
Duration: 24’
Publisher/Recordings/Commission/Other: recorded on Columbia YS-10141, commissioned by Shikoku Broadcasting, poetry by Masaharu Fuji

Title: Miyabi no Uta and Hinaburi no Odori
Instrumentation: shakuhachi, bass koto
Duration: 6’, 9’
Publisher/Recordings/Commission/Other: published by Zen-on-Music, recorded on Columbia GZ-7005

1972

Title: Warabeuta ni Yosete
Instrumentation: koto solo (13-string)
Duration: 4’
Publisher/Recordings/Commission/Other: recorded on Columbia EX-7005

Title: Participation I, II, III
Instrumentation: duet for any combination of Japanese instruments (or trio if percussion is added)
Duration: 3’ each
Publisher/Recordings/Commission/Other: composed as a ensemble textbook

Title: Ne, Ushi, Tora, U/Yok Kon Kon
Instrumentation: song and Japanese instruments (or piano)
Duration: 2’
Publisher/Recordings/Commission/Other: published by Hoso Shupann Kyokai (version with piano accompaniment), commissioned by Japan Broadcastsing Company, poetry by Hiroo Sakata

Title: Sohmon II
Instrumentation: mixed chorus (vocalize), 21-string koto
Duration: 15’
Publisher/Recordings/Commission/Other:
1973

Title: Ne, Tori (Opening for a Ceremony)
Instrumentation: nôkan, 2 shakuhachi, 2 shamisen, 2 biwa, 21-string koto, 2 koto, bass koto, 2 percussion
Duration: 16’
Publisher/Recordings/Commission/Other:

Title: Hatsu ne Shû (contains five piece)
Instrumentation: koto solo
Duration: 2’~3’ each
Publisher/Recordings/Commission/Other: for beginning koto students, continues in 1978

Title: Hakuyô
Instrumentation: violin, 21-string koto
Duration: 27’
Publisher/Recordings/Commission/Other: recorded on Camerata CMT-1016

Title: Poem in the Evening
Instrumentation: shakuhachi, koto, shamisen
Duration: 7’
Publisher/Recordings/Commission/Other: published by Zen-on-Music, recorded on Camerata CMT-1001

Title: Participation IV, V, VI
Instrumentation: duet for any combination of Japanese instruments (or trio if percussion is added)
Duration: 3’
Publisher/Recordings/Commission/Other: continuation of ensemble textbook

Title: Danses Concèrtantes I “Four Seasons”
I. Spring is Dancing
II. Whirling Water
III. Autumn and Harvest Dance
IV. Flower of Wind
V. Epilogue

Instrumentation: shinobue, shakuhachi, shamisen, biwa, 2 koto, bass koto, 2 percussion
Duration: 20'
Publisher/Recordings/Commission/Other: recorded on Camerata 32CM-54

Title: Koto Futae
Instrumentation: 2 koto
Duration: 11'
Publisher/Recordings/Commission/Other: published by Zen-on-Music

1974

Title: Koei
Instrumentation: shakuhachi (koto and ko-tsuzumi in one part)
Duration: 21'
Publisher/Recordings/Commission/Other: composed for a film by Claude Gagnion

Title: Ha no Kyoku ('Koto Concerto No. 1')
Instrumentation: koto solo (21-string), orchestra (2.2.2.2-4.3.2.1perc/str)
Duration: 24'
Publisher/Recordings/Commission/Other: rental from Ongaku-no-Tomosha, recorded on Camerata 30C-223 and King KICC2019

N.B. This is the second piece of the “Eurasian Trilogy.”

Title: Honjū
Instrumentation: shamisen (hosozao) solo
Duration: 9'
Publisher/Recordings/Commission/Other: published by TA Photo and Sound Office, recorded on Camerata CMT-1001, commissioned by Hirokazu Sugiura

Title: Aya II
Instrumentation: 2 koto, bass koto
Duration: 7’
Publisher/Recordings/Commission/Other: commissioned by Sawarabi Kai

Title: *Muma no Shirabe*
I. Boat Song
II. Beggar’s Song
III. Lullaby
Instrumentation: *koto* solo w/ song, contrabass
Duration: 2’, 2’, 6’
Publisher/Recordings: commissioned by Michi Ozawa, poem by Satoshi Akihama

Title: *Matsu no Kyoku*
Instrumentation: *shakuhachi, shamisen, 21-string koto, 2 koto, bass koto*, women’s chorus
Duration: 16’
Publisher/Recordings/Commission/Other: commissioned by Matsunomi Kai, from the *Kinkaiwakashū*

Title: *Ki-Do-Ai-Raku*
Instrumentation: male chorus (or mixed chorus), *biwa, shakuhachi, koto*
Duration: 5’, 3’, 6’, 7’
Publisher/Recordings/Commission/Other: poem by Satoshi Akiyama

1975

Title: *Shunkinshō* – An opera in three acts
Instrumentation: *koto* solo (21-string and 13-string), *jiuta shamisen, shakuhachi* (optional), orchestra (2.1.1.1-2.2.2.0-3perc/str)
Duration: 120’
Publisher/Recordings/Commission/Other: published by Zen-on-Music, commissioned by Nihon Opera Kyokai, libretto by Jun Maeda based on an original story by Jun-ichiro Tanizaki

***Title: Hinaburi***
Instrumentation: 21-string *koto*, flute or *shakuhachi*
Duration: 10’
Publisher/Recordings/Commission/Other: recorded on Camerata CMT-1016
Title: *Wa*
Instrumentation: *shakuhachi, shamisen, biwa, 21-string koto, bass koto, percussion*
Duration: 15’
Publisher/Recordings/Commission/Other: published by the Japan Federation of Composers, recorded on Camerata 32CM-54

Title: *Sinfonia Concertante per Wasan*
Instrumentation: bass solo, female chorus, *Nōkan, 21-string koto, orchestra (2.2.2.2-2.2.2.0-3perc/str)*
Duration: 22’
Publisher/Recordings/Commission/Other: commissioned by Nagoya College of Music

Title: *Wasan Concerto*
Instrumentation: *Nōkan, 2 shakuhachi, biwa, shamisen, 21-string koto, bass koto, orchestra (2.2.2.2-2.2.2.0-3perc/str)*
Duration: 22’
Publisher/Recordings/Commission/Other: commissioned by Nagoya College of Music, in commemoration of the 800th anniversary of Shinran’s birth, seven of Shinran’s sutras used

Title: *Sabaku no Hana*
Instrumentation: *koto solo (21-string)*
Duration: 15’
Publisher/Recordings/Commission/Other:

Title: *Ballades for Koto Solo: Vol. 2, “Spring”*
   I. The Young Sprout
   II. March
   III. Skylark
   IV. Around my Country
   V. The Greening
Instrumentation: *koto solo (21-string)*
Duration: 18’
Publisher/Recordings/Commission/Other: recorded on Camerata CMT-1017 and Camerata 32CM-55 (‘The Greening’ only)

Title: *Urakagura* (‘Sekai no Hôkoku’) – improvisational theater piece
Duration: 60’

Publisher/Recordings/Commission/Other: libretto by Satoshi Akihayama

Title: *Tsuki Uta*
Instrumentation: various Japanese instruments and song
Duration: 11’
Publisher/Recordings/Commission/Other: the beginning of each star from the piece Sekai no Hôkoku, possible to play these sections by themselves

Title: *Hote*
Duration: 30’
Publisher/Recordings/Commission/Other: recorded on Camerata 32CM-54

1977

Title: *Taro* (cantata for 5 voices, children’s voices, and 17 Japanese instruments)
Duration: 57’
Publisher/Recordings/Commission/Other: poetry by Taizo Horai, commissioned by Japan Broadcasting Company

Title: *Rubi*
Instrumentation: *biwa* solo
Duration: 9’
Publisher/Recordings/Commission/Other: commissioned by Mikiko Yamada
Title: *Tsuki Uta*
Instrumentation: various Japanese instruments and song
Duration: 11’
Publisher/Recordings/Commission/Other:

Title: *Danses Concérntantes No. 2 “Naruto Hicho”*
(Prologue, Chie no Kyoku, Promenade A, Okashina Akunin Tachi,
Promenade B, Otsuna Rhapsody, Yamachidori, Tsukiyo no Keshi)
bass *koto*, 2 percussion
Duration: 15’
Publisher/Recordings/Commission/Other: from the NHK drama series *Naruto Hicho*,
recorded by Toshiba

***Title: *Visions of Rice*
Instrumentation: narration, 21-string *koto*
Duration: 18’
Publisher/Recordings/Commission/Other: published by Ongaku-no-Tomosha, recorded
on Camerata CMT-1017, words by Satoshi Akiyama, commissioned by Keiko Nosaka,
English and German versions also available

***Title: “Overture and Shunnoden” from the opera Shunkinshō (‘Koto Concerto No.
2’)*
Instrumentation: *koto* solo (21-string), orchestra (2.1.1-2.2.2.0.3.perc/str)
Duration: 18’
Publisher/Recordings/Commission/Other: recorded on Camerata CMT-1015

1978

Title: *Hatsu ne Shū* (cont. from 1973)
(Koto no ha, Osanai inori, Nagori, Tanjōbi no Okurimono, Tsugi Naani,
Tsukumaeta, Uta I, Uta II, Otedama, Ne, Ushi, Tora, U, Yane no ue no
toritachi, Mizube no Akebono, Ame no mizumi no yacht no kamemotachi)
Instrumentation: *koto* solo (13-string)
Duration: 2’~3’ each
Publisher/Recordings/Commission/Other: for beginning *koto* students
Title: Ai for Shakuhachi and Strings
Instrumentation: shakuhachi solo, strings
Duration: 6’-9’
Publisher/Recordings/Commission/Other:

Title: Dance Tragedy “Tsuru”
Instrumentation: soprano, shakuhachi, kokyū, biwa, 2 21-string koto, percussion
Duration: 57’
Publisher/Recordings/Commission/Other: libretto by Taizo Horai, commissioned by Midori Nishizaki the Second

Title: “Tsuru” – Karaku in one act
Instrumentation: soprano or tenor (narration), shakuhachi, 2 21-string koto
Duration: 30’
Publisher/Recordings/Commission/Other: libretto by Taizo Horai

1979

Title: An Actor’s Revenge – An opera in two acts
Instrumentation: 21-string koto, shamisen, ko-tsuzumi, 8 singers, male or mixed chorus, orchestra (2.0.2.0-1.0.1.0-2~3.perc/vln.va.vc)
Duration: 140’
Publisher/Recordings/Commission/Other: published by Faber Music, London, libretto by James Kirkup, based on an original story by Otokichi Mikami, commissioned by the English Music Theater

Title: Mitsuyama Bansho – A dance drama
Instrumentation: shamisen solo, mixed chorus, soprano, orchestra (2.0.2.0.-1.0.1.0.203.perc/vln.vla.vc)
Duration: 70’
Publisher/Recordings/Commission/Other: commissioned by The Japanese Classical Dance Association

**Title: From the East**
Instrumentation: koto solo (21-string)
Duration: 13’
Publisher/Recordings/Commission/Other: recorded on Camerata CMT-1017

N.B. The second part may be played as Godan no Shirabe separately.

Title: Matsu Yo
Instrumentation: shinobue, shakuhachi, 21-string koto, koto ensemble
Duration: 15’
Publisher/Recordings/Commission/Other: published by Mikinen Collection, poetry by Minoru Miki, commissioned by Matsunomi Kai

Title: Murasaki no Fu
Instrumentation: shamisen solo (w/ singing in one place)
Duration: 12’
Publisher/Recordings/Commission/Other: poetry adapted from the Kokuinshû, commissioned by Akiko Yazaki

Title: New Kagurauta and Onitte Ittai Nandarô
Instrumentation: song, shinobue, shakuhachi, shamisen, biwa, 21-string koto, bass koto, 2 percussion
Duration: 5’+3’
Publisher/Recordings/Commission/Other: for Kagura 1979

1980

Title: Danses Concèrtantes No. 3 “A Tale of Hachiro”
Instrumentation: *shinobue, shakuhachi, shamisen, biwa, 21-string koto, bass koto, percussion, song and narration*
Duration: 21’
Publisher/Recordings/Commission/Other: recorded on Camerata CMT-4003, constructed from the music for Kakashiza shadow theater

Title: *Shiosai*
Instrumentation: 21-string *koto*, cello
Duration: 8’
Publisher/Recordings/Commission/Other: recorded on Camerata 30CM-208

Title: *Little Suite*  
I. *Hoshi no Matsuri*  
II. *Tsuki no De*  
III. *Nagisa to Taiyō*
Instrumentation: *shinobue, shakuhachi, kokyū, biwa, shamisen, 2 koto, bass koto, percussion*
Duration: 5’, 5’, 4’
Publisher/Recordings/Commission/Other: this piece was composed as educational material the Pro Musica Nipponia Summer Ensemble Workshop, parts can be chosen freely

Title: *Rondo for Tanomai*
Instrumentation: *shinobue, 3 shamisen (hosozao, chûzao, futozao)*, 8 percussion
Duration: 8’
Publisher/Recordings/Commission/Other:

Title: *Awa no Tanuki Bayashi*  
I. *Ukibyōshi*  
II. *Bakashuchî*  
III. *Tanikubushi*  
IV. *Mochitsuki Daiko*  
V. *Abare Dabuki*
Instrumentation: *shinobue, shamisen, song, Japanese percussion (oodanuko, mamedanuko, mokugyō)*
Duration: 7’
Title: *Autumn Fantasy*
Instrumentation: *shakuhachi, 21-string koto*
Duration: 14’
Publisher/Recordings/Commission/Other: published by Ongaku-no-Tomosha, recorded on Camerata 32CM-55, commissioned by Sakata Seizan

Title: "*Berodashi Chonma*" – Karaku in one act
Instrumentation: 21-string *koto*, song and narration
Duration: 28’
Publisher/Recordings/Commission/Other: published by Zen-on-Music, recorded on Camerata 32CM-14

1981

Title: *Concerto Requiem* (*Koto Concerto No. 3*)
Instrumentation: *koto* solo (21-string), 2 *shinobue*, 6 *shakuhachi*, *kokyû*, *biwa*, *futozao shamisen*, 2 21-string *koto*, *bass koto*, 4 percussion
Duration: 23’
Publisher/Recordings/Commission/Other: recorded on Camerata 32CM-55, commissioned by Fuji Television Network

Title: *Requiem Lontano*
Instrumentation: 21-string *koto*, synthesizer
Duration: 23’
Publisher/Recordings/Commission/Other: revised in 1987 as an alternate version of *Concerto Requiem*

Title: *Iwaki Dance*
I. Tôcha
II. Iwakibushi
III. Wazei
Instrumentation: song, *shamisen, shakuhachi, hayashi*
Duration: 10’
Publisher/Recordings/Commission/Other:
Title: *Kyû no Kyoku* (‘Symphony for Two Worlds’)
Instrumentation: shinobue, 4-6 shakuhachi, 2 shamisen (hosozao and futozao), biwa, 2-3 21-string koto, 2-3 bass koto, 4 percussion, orchestra (3.3.3.3-4.3.3.1-3.perc/str)
Duration: 36’
Publisher/Recordings/Commission/Other: published by Zen-on-Music, recorded on Camerata 30CM-223, Eterna827901, commissioned by the Gewandhaus Orchestra for their 200th anniversary

N.B. Along with *Jô no Kyoku* (1969) and *Ha no Kyoku* (1974), *Kyû no Kyoku* completes the “Eurasian Trilogy.”

1982

Title: *Sonnet II, III, IV, V*
Instrumentation:
II. Tanabata no Kyoku for 2 shakuhachi
III. Yamachidori for shakuhachi solo
IV. Untitled for 3 shakuhachi
V. Kinkakufu for shakuhachi solo
Duration: 3’, 3’, 6’, 6’
Publisher/Recordings/Commission/Other: published by Seiwa Ongei

Title: *Hatsu ne Shû* (cont. from 1973 and 1978)
(Kanashikeredo, Genbakusho no Hitachi ni, Hirajôshi wo Tsukurô, Hatsune I, Hatsune II)
Instrumentation: koto solo
Duration: 2’~3’ each
Publisher/Recordings/Commission/Other:

Title: *Hatsu ne Shû*
(Futatsu no Kaidan de, Ironaoshi, Doran, Uta)
Instrumentation: koto solo (21-string)
Duration: 2’~3’ each
Publisher/Recordings/Commission/Other:

Title: *Touge no mukou ni nani ga aru*, a choral opera
Instrumentation: shinobue, shakuhachi, hosozao shamisen, futozao shamisen, biwa, 21-string koto, bass koto, percussion, six singers, mixed chorus
Duration: 1’45
Publisher/Recordings/Commission/Other: original story and libretto by Masakazu Yamazakai

Title: Shamisen Kijûsô
Instrumentation: 2 shamisen
Duration: 2’
Publisher/Recordings/Commission/Other: part of Touge no mukou ni nani ga aru

Title: Tsuki no Usagi – Karaku for Children
Instrumentation: shamisen and narrator, shinobue, percussion
Duration: 17’
Publisher/Recordings/Commission/Other: original story by Ichiro Wakabayashi, futozao version made in 1991

Title: Cassiopeia 21
Instrumentation: 5 21-string koto (including soprano and bass 21-string koto)
Duration: 15’
Publisher/Recordings/Commission/Other: commissioned by Keiko Nosaka and the 20-String Koto Ecole

Title: Yui I
Instrumentation: 2 shô, piano
Duration: 14’
Publisher/Recordings/Commission/Other: commissioned by Yaeko Okudaira

1983

Title: Rainbow Overture
Instrumentation: shinobue, 2 shakuhachi, biwa, hosozao shamisen, futozao shamisen, 21-string koto, koto, bass koto, 2 percussion, and Chinese orchestra
Duration: 8’40”
Publisher/Recordings/Commission/Other: this piece marks the beginning of collaboration with an ethnic instrumental orchestra (March 3, 1983 at Red Tower Auditorium in Beijing)

Title: *Kaiware no Uta*
Instrumentation: 2 21-string *koto*
Duration: 6’
Publisher/Recordings/Commission/Other: commissioned by Yoko Naito and Hisako Naito

Title: *Ballades for Koto Solo, Vol III: “Summer”*

I. A Dewdrop  
II. To the South  
III. Dancing Girls  
IV. Under the White Wind  
V. A Squall  

Instrumentation: *koto* solo (21-string)  
Duration: 18’  
Publisher/Recordings/Commission/Other: commissioned by Michiko Takita

Title: *Utayomizaru (‘The Monkey Poet’)*, a musical-opera in two acts  
Instrumentation: 21-string *koto*, shinobue and shakuhachi, gamelan percussion, conductor (who also plays percussion), 12 singers  
Duration: 113’  
Publisher/Recordings/Commission/Other: published by Zen-on-Music, original story and libretto by Mitsuo Kawamura, English version by Colin Graham, commissioned by Geidankyo

Title: *August, 1945*  
Instrumentation: 21-string *koto*, orchestra (3.3.3.3-4.3.3.1-3.perc/str)  
Duration: 5’  
Publisher/Recordings/Commission/Other: composed as “Orchestral Message 1983 of the Japanese Musicians Against Nuclear Weapons”

Title: *Ode to Forest* (second part of *Yui II*)  
Instrumentation: 21-string *koto*, cello
Duration: 11’
Publisher/Recordings/Commission/Other: recorded on Camerata 30CM208

1984

Title: Matsu no Kyōsōkyoku (‘Koto Concerto No. 4’)
Instrumentation: 21-string koto solo, shakuhachi, shamisen, 2 koto
Duration: 20’
Publisher/Recordings/Commission/Other: commissioned by Matsunomi Kai

Title: Rhapsody
Instrumentation: koto solo (21-string)
Duration: 15’
Publisher/Recordings/Commission/Other: material derived from the solo part of Koto Concerto No. 4

Title: Danses Conçèrtantes IV “Kita no Uta”
   I. Yoake
   II. Yuri no Odori
   III. Mushitachi no Odori
   IV. Seirei no Odori
   V. Odoke
   VI. Daichi ni Mau
Instrumentation: shinobue, 2 shakuhachi, kokyū, shamisen, biwa, 21-string koto, koto, bass koto, 2 percussion
Duration: 23’
Publisher/Recordings/Commission/Other: new version of Shiki-emaki Hokkaido Ten to Chi to Hito (‘Four Season Picture Scrolls: Hokkaido, Heaven, Earth, and People’) composed in 1981

1985

Title: Yui III “Flowers and Water”
Instrumentation: shakuhachi, 21-string koto, futozao shamisen, string quartet, harp
Duration: 13’
Publisher/Recordings/Commission/Other: composed with the assumption that it would used as theater music Suishoku-Hanamai, by Iwanami Movies

Title: *Jôruri* – An opera in three acts  
Instrumentation: *shakuhachi*, 21-string *koto*, *futozao shamisen*, orchestra, seven singers  
Duration: 160’  
Publisher/Recordings/Commission/Other: published by Zen-on-Music, commissioned by the Opera Theater of St. Louis, original story and libretto by Colin Graham

Title: *Koto Concerto No. 5*  
Instrumentation: 21-string *koto* solo, orchestra  
Duration: 15’  
Publisher/Recordings/Commission/Other: material taken from the overture, prelude of act II, scene 1, and the interlude of act III of *Jôruri*  
Title: *At the Flower Garden – A mini opera*  
Instrumentation: *shinobue*, *kayagum*, vibraphone and drums, tambura (who also conducts), four singers  
Duration: 20’  
Publisher/Recordings/Commission/Other: composed as one piece for the “1985 Omnibus Opera Message of the Japanese Musicians Against Nuclear Weapons”

Title: *Rurui Hikyoku*  
Instrumentation: *shakuhachi* solo  
Duration: 10’  
Publisher/Recordings/Commission/Other: material taken the *shakuhachi* parts of *Jôruri*

1986

Title: *Poemusica “Frog Fantasy”*  
Instrumentation: *shinobue* (and *shakuhachi*), synthesizer, percussion, twelve singers  
Duration: 45’  
Publisher/Recordings/Commission/Other: revised into *Yomigaeru* in 1992

1989

Title: *Soul – for Japanese and Korean Ethnic Orchestra*
I. *Chinkon* or *Tamashizume* (‘Ritual’)
II. *Shinkon* or *Tamafuri* (‘Festival’)
Duration: 24’
Publisher/Recordings/Commission/Other: movement II adopted from *Hote*

1990

Title: *Kaminoyama Kakashi Bayashi*
(Kakashi Tôjô Bayashi, Kakashirabe, Karakoronba, Kotobayashi, Pugaro Daiko, Chûgoku fu Kaoren Gaku)
Instrumentation: *shinobue*, 21-string *koto*, marimba, percussion
Duration: 20’
Publisher/Recordings/Commission/Other: commissioned by Kaminoyama Kanko Kyokai

Title: *Ballades for Koto Solo, Vol IV: “Autumn”*
   I. A West Wind Brings
   II. Tower on the Lake
   III. Migrating Birds
   IV. Scarecrows
   V. Moonlight on the Journey
Instrumentation: *koto* solo (21-string)
Duration: 21’
Publisher/Recordings/Commission/Other: commissioned by Reiko Kimura

N.B. This piece marks the completion of my Ballades for *Koto*.

1991

Title: *Yoshitsune Daiko*
Instrumentation: percussion ensemble
Duration: 4’
Publisher/Recordings/Commission/Other: commissioned by Komatsujima City
Title: *Kincho Daiko*
Instrumentation: *shinobue*, percussion ensemble
Duration: 4’~6’
Publisher/Recordings/Commission/Other: commissioned by Komatsujima City

1992

Title: *Yomigaeru* – A folk opera in two acts
Instrumentation: *shinobue* (and *shakuhachi*), percussion, synthesizer, drum machine, sampler, mixed chorus and fourteen singers
Duration: 144’
Publisher/Recordings/Commission/Other: commissioned by Okayama City Hall, original story and libretto by Ray Nakanishi, material adopted from *Poemusica* “Frog Fantasy” (1986), orchestral version completed in 1994

Title: *Orochi Den* – A folk opera in one act
Instrumentation: *shakuhachi*, *percussion*, piano, trombone, dancers and eleven singers
Duration: 40’
Publisher/Recordings/Commission/Other: original story and libretto by Asaya Fujita, *kagura* part added to *Tennohan and Yamatano Orochi* (1990) to create a new piece

Title: *Ki no Kane*
Instrumentation: 2 *shinobue*, *Nôkan*, *ryûteki*, 3 *shô*, *hichiriki*, 2 *shakuhachi*, *kokyû*, 3 *shamisen* (*hosozao*, *chûzao*, and *futozao*), *biwa*, 2 21-string *koto*, *bass koto*, 3 percussion, soprano, mixed women’s chorus
Duration: 33’
Publisher/Recordings/Commission/Other: commissioned by the Pro Musica Nipponia

1993

Title: *Shizuka and Yoshitsune* – A grand opera in three acts
Instrumentation: 21-string *koto*, *ko-tsuzumi*, orchestra (3.3.3.3-4.3.3.1-3.perc/str), 16 singers and mixed chorus
Duration: 117’
Publisher/Recordings/Commission/Other: original story and libretto by Ray Nakanishi, commissioned by the Kamakura Performing Arts Center in commemoration of their founding
Title: *Terute and Oguri* – A musical drama in two parts
Instrumentation: *shakuhachi*, 21-string *koto*, violin, cello, 2 percussion, 2 horns, 2 trumpets, 2 trombones, 7 singers and mixed chorus, actors and many dancers
Duration: 118’
Publisher/Recordings/Commission/Other: libretto by Asaya Fujita, commissioned by the Nagoya Art Creation Center for their 10th anniversary

1994

Title: *Folk Symphony* (*Den Den Den*)
Duration: 120’
Publisher/Recordings/Commission/Other: composed for Orchestra Asia, premiered by Orchestra Asia for its debut concerts in Seoul, Tokushima, and Okayama in June 94’, recorded on Shinnara and Raon

Title: *Lotus Poem*
Duration: 17’
Publisher/Recordings/Commission/Other: joint commission from Iowa University and the Pro Musica Nipponia

1995

Title: *Ito no Haru Aki*
Instrumentation: 11’
Duration: *koto*, *shamisen*
Publisher/Recordings/Commission/Other:

Title: *Sumidagawa* (*The River Sumida*) – An opera in one act
Instrumentation: 21-string koto, violin, rin, cello, clarinet (doubling bass clarinet), percussion, soprano, tenor, bass, mixed chorus
Duration: 56'
Publisher/Recordings/Commission/Other: original libretto by Motomasa Kanze, libretto by Asaya Fujita

Title: Kusabira – An opera in one act
Instrumentation: 21-string koto, violin, cello, bass clarinet, percussion, tenor, baritone, mixed chorus
Duration: 28'
Publisher/Recordings/Commission/Other: original libretto from the kyōgen Kusabira, libretto by Asaya Fujita, commissioned by Geidankyo (Japan Council of Performers' Organizations) to commemorate the 30th anniversary of their founding
N.B. These two opera may be performed together.

1996

Title: Loulan as a Dream - for Orchestra Asia
Instrumentation: "Orchestra Asia" [dizi, 2 shinobue, 4 shakuhachi, 2 taegum, 2 shō, 2 sheng, suena, 4 piri, liuchin, pipa, biwa, 2 shamisen, yangqin, 4 kayagum, 3 21-string koto, 3 bass koto, 5 percussion, 4 gaofu, 6 erfu, 4 haegum, 2 gjunfu, 4 ajeng, 2 dagefu, didagefu]
Duration: 13'
Publisher/Recordings/Commission/Other:

1997

Title: Pipa Concerto (version for Orchestra Asia)
Instrumentation: pipa solo, "Orchestra Asia" [dizi, shinobue, 4 shakuhachi, 2 taegum, 2 shō, 2 sheng, suena, 4 piri, liuchin, biwa, 2 shamisen, yangqin, 4 kayagum, 3 21-string koto, 3 bass koto, 5 percussion, 4 gaofu, 6 erfu, 4 haegum, 2 gjunfu, 4 ajeng, 2 dagefu, didagefu]
Duration: 29'~32' (with cadenza)
Publisher/Recordings/Commission/Other:

1998
Duration: 20’-23’ (with cadenza)

N.B. Marimba version of *Concerto Requiem* (1981). Solo part is alternative.

1999

Title: *The Tale of Genji* – An opera in three acts (1999)
Instrumentation: orchestra (2.2.2.2-2.2.2-3perc/str), *pipa*, *qin*, 21-string *koto*, lyric soprano, lyric soprano, 2 spinto soprano, lyric mezzo-soprano, coro mezzo-soprano, contralto, tenor, 3 baritones, bass-baritone, mixed chorus
Publisher/Recordings/Commission/Other: original story by Lady Murasaki Shikibu, libretto by Colin Graham

2000

Title: *Trio Concerto "Music from the Tale of Genji"

1) Prologue - At Seiryo-Den
2) Fujitsubo
3) Rokujo no Miyasudokoro
4) To No Chujo
5) Genji, waiting for Murasaki "It's always the one I see"
6) Autumn Festival and Kokiden
7) Murasaki and Aoi
8) Aoi's Death and Rokujo
9) Kokiden and Suzaku
10) Pipa Interlude – Akashi
11) Epilogue - Forever

Instrumentation: solo shakuhachi, solo *pipa*, solo 21-string *koto*, Japanese instruments (*shinobue, hichiriki, 2 shakuhachi, hosozao shamisen, futozoa shamisen, biwa, 2 21-string koto*, *bass koto*, 2 percussion
Duration: 44’
Publisher/Recordings/Commission/Other:
2000

Title: Memory of the Earth (1st movement of "Symphony of the Earth")
Instrumentation: solo shakuhachi, solo morin-khuur (Mongolian spike fiddle), solo pipa, solo 21-string koto, soli Balinese gamelan percussion (trompong, 2 gangsa pomade as polos, kendang) with solo gangsa pomade as nyangsih
Orchestra (3.3.3.3-4.4.4-5perc/str)
Duration: 25'
Publisher/Recordings/Commission/Other:

2001

Title: Setouchi Nocturne – for Japanese instruments
1) At an Ancient Port
2) Golden Waves (with pipa solo) or Silver Waves (without pipa solo)
N.B. shakuhachi parts are different
3) At the Mercy of the Current
Instrumentation: 2 shakuhachi, 2 koto, bass koto
Duration: 17'
Publisher/Recordings/Commission/Other:

Title: Lotus Concerto – for solo shakuhachi & orchestra
Instrumentation: shakuhachi solo, orchestra (1.1.1.1-1.1.1-2perc/hp/str)
Duration: 17'~18'
Publisher/Recordings/Commission/Other:

2002

Title: Heian Music Scope (trio version)
1) Introduction – Darkness and a Wraith
2) A Forbidden Love
3) A Passage of time
4) Friends in Fun
5) Longing for an Eternal Homage
6) Pipa Interlude - Seaside Joy
Instrumentation: shakuhachi, 21-string koto, pipa
Title: *Origin* – quintet for "Asia Ensemble" for their debut concert  
Instrumentation: *shakuhachi*, *erhu* (or *morin-khuur*), *pipa*, 21-string *koto* (or *guzhen*), *da-sanxian* (or *futozao shamisen* or bass *koto*)  
Duration: 16'20''  
Publisher/Recordings/Commission/Other: recorded on Asia Ensemble. Yui Records YUCD0001, 2003

2003

Title: *Koto Pieces for Peace* – 51 short pieces for beginning *koto* students  
Instrumentation: *koto* solo & 2 *koto*, bass *koto*, *shakuhachi*, song  
Duration: 2'~4' each  
Publisher/Recordings/Commission/Other:

Title: *Firefly Suite for Koto Ensemble*  
1) *A Light Storm*  
2) *Living Eggs*  
3) *Flickering Toccata*  
4) *Song of Life*  
Instrumentation: 2 *koto*, bass *koto*  
Duration: 14'~15'(2'55''+2'10''+3'40''+5')  
Publisher/Recordings/Commission/Other:

2005

Title: *Hagoromo* – music drama for soprano, baritone and traditional Japanese instruments  
Duration: 80' (Miki composed 18 out of 30 songs, approximately 40')  
Publisher/Recordings/Commission/Other: collaborative composition with composers from AURA-J, libretto by Toyoko Nishida
Arrangements

Year: 1965
Title: Three Awa Lullabies
Instrumentation: *shakuhachi, shamisen, koto, bass koto, percussion*
Duration: 10’
Publisher/Recordings/Commission/Other:

Year: 1975
Title: Three Festival Ballades
Instrumentation: 3 *koto, bass koto*
Duration: 15’
Publisher/Recordings/Commission/Other:

Year: 1979
Title: *Natsu no Jōjoshi* (‘Summer Poem’)
Instrumentation: *shakuhachi, 3 koto, bass koto*
Duration: 13’
Publisher/Recordings/Commission/Other: