

List of all pieces in *Etudes for Chorus*

* The rehearsals don't need to be done according to the following order of the list. Feel free to choose pieces and practise depending on any categories and themes.

	No.	Title	Category	Sound Structure	Other Themes	Vol. of SATB Version	No. of SATB Version	
Etudes for Chorus 1 Elementary Book 1	1	A Cicada Is Chirping	Introduction / Easy pieces specific to the intervals of just intonation	Major key	Basics for creating harmony	—	—	
	2	Twist Headband		Major key	Basics for creating harmony	—	—	
	3	Rain (S.TANIKAWA)		Major pentatonic (Japanese <i>yona-nuki</i> scale)	Intervals of just intonation	1	1	
	4	Trees	Japanese modes	Minor pentatonic (Japanese <i>niro-nuki</i> scale)	Construction of intervals in relation to the fixed points / Transposition	1	2	
	5	The Loach		Minor pentatonic (Japanese <i>niro-nuki</i> scale)	Palindromic music	2	1	
	6	When autumn comes		<i>Ritsu</i> pentatonic	A Japanese sense of rhythms	—	—	
	7	Aquarium	Various (except Japanese) modes / Church modes	Dorian mode	Hemiola	2	2	
	8	In the water		Dorian mode	Parallel organum / Landini cadence	3	1	
	9	What is there?		Pentachord on gypsy scales	Irregular times / Construction of the augmented second intervals / Transposition	—	—	
	10	A Rabbit (S.TANIKAWA)	Various canons	Folksong pentatonic	Canon repeating the same figures successively	5	1	
	11	Where Has Your Father Gone?		<i>Ryukyū</i> pentatonic	Canon repeating almost the same figures successively / Construction of the perfect fifth	6	3	
	12	At the Zoo		Mixolydian mode	Canon repeating the same figures successively	4	2	
	13	A Giraffe		Major key	Canon repeating the same figures successively	—	—	
	14	A Tortoise		Major key	Free canon	—	—	
	15	Whales		Major key	Mirror-image canon / Canon imitating the figures in the tonal harmony	4	1	
	16	An Ox		Dorian mode	Canon repeating the same figures successively / Canon imitating the figures successively with the intervals of the fifth and the seventh / Free canon	—	—	
	17	A Frog Looks up at the Sky		Minor pentatonic (Japanese <i>niro-nuki</i> scale)	Canon repeating the same figures successively / Canon imitating the figures with the interval of the fifth	7	2	
	18	A Ladybird (H.SAKATA)		<i>Miyako-bushi</i> pentatonic	Canon repeating the same figures successively / Canon imitating the figures with the interval of the fifth / Free canon imitating the figures in pentatonic	—	—	
	19	I-Ro-Ha-Ni, Tsuneko-san		Folksong pentatonic	Dotted rhythms peculiar to <i>warabe-uta</i> (children songs) / Canon repeating the same figures successively / Irregular times formed by words	5	3	
	Etudes for Chorus 1 Elementary Book 1	20	A Little Bird flew away	Tonality / Homophony	Major key / Diatonic scale	Hemiola created by chords / Mirror-image form	—	—
		21	Snow is melting		Major key / Authentic cadence	Construction of pure triads / Practise of the changes of solfa notation by modulation	3	3
Etudes for Chorus 2 Elementary Book 2	22	Oinari-san at Matsuyama	Japanese modes	<i>Miyako-bushi</i> pentatonic / <i>Ritsu</i> pentatonic	Transposition / Changes of modes	6	1	
	23	Fowls		<i>Ritsu</i> pentatonic / Mixolydian mode	Dotted Rhythms peculiar to <i>warabe-uta</i>	3	2	
	24	A Cradle Song of Mōshi		<i>Miyako-bushi</i> pentatonic	Transposition / Canon imitating the figures in Aeolian mode	7	1	
	25	Time	Various (except Japanese) modes / Church modes	Dorian and Aeolian mode / Minor key	Changes of modes / Shift from modality to tonality	1	3	
	26	A Castle		Aeolian mode	Ballad melody and drone / Free canon	—	—	
	27	The Earth		Dorian mode / <i>Ritsu</i> (Japanese seven-tone <i>gagaku</i>) mode	Construction of the perfect intervals / Progression through the interval of the perfect fifth / Japanese and Western modes / The axis system	3	4	
	28	Fish in the Night	Various canons	Minor pentatonic (Japanese <i>niro-nuki</i> scale) / Minor key	Canon repeating the same figures successively / Canon imitating the figures functionally freely / Canon imitating the figures with the interval of the fifth / The axis system	—	—	
	29	Rain (M.MADO)		Major key	Canon imitating the figures in tonality / Resolution of nonharmonic tones / Sequence	—	—	
	30	A Whale Lullaby		Dorian and Aeolian mode	Canon repeating the same figures successively / Canon imitating the figures freely in modes / Canon imitating the figures with the interval of the fifth / Canon imitating the figures by augmentation / Transposition	—	—	
	31	Wind and pinwheel		Minor pentatonic (Japanese <i>niro-nuki</i> scale)	Retrograde canon	—	—	
	32	The Light		Dorian and Aeolian mode	Modes / Canon imitating the figures successively / Consciousness of the beginning of imitation / Phrygian modal cadence	2	3	
	Etudes for Chorus 2 Elementary Book 2	33	The First Star	Tonality / Homophony	Major key	Construction of pure triads / Open and close harmony / Modulation	7	3
		34	A Winter Night		Major key	Construction of pure triads / Internal changes / Subdominant and dominant chords / Modulation	—	—
		35	The Sea		Minor key	Sequence / Neapolitan sixth appearing in a basic form / Dramaturgy	—	—
		36	Little Birds Sing		Major key	Madrigalesque pieces / Internal changes / Parallel translation of chords	5	2
		37	Seven Herbs		Polytonality	Introduction of polytonality / Method of solmization	6	2
		38	A Lullaby of the Star		Renaissance style	Ionian mode	Pervading imitation style	—

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Etudes for Chorus 3 Intermediate Book 1	39	My Decision	Introduction / Easy pieces specific to the intervals of just intonation	Mixolydian mode / Major key	Construction of perfect intervals and triads / Closely related third intervals / Modulation	—	—
	40	Tō-slope, Mima-slope	Japanese modes Harmonic linkage	Dichord	<i>Warabe-uta</i> style / Canon imitating the figures successively with the intervals of the prime, the fourth, the fifth, and the eighth / The axis system	8	2
	41	A Ladybird (M.MADO)		Dichord / Tritonic / Trichord / Tetrachord	Dotted rhythms peculiar to <i>warabe-uta</i> / Canon repeating the same figures successively / Canon imitating the figures with the interval of the fifth	9	1
	42	The Waves and Shells		Trichord / Diatonic scale / Tetratonic	Trichord built only on whole tones and its enlarged diatonic scale / Two types of diatonic scale linked by semitones	—	—
	43	A Kite Flying		Minor pentatonic (Japanese <i>niro-nuki</i> scale) / Aeolian mode / Nonharmonic chromatic progression in tonality	Japanese modes with mixture of other modes and tonal transition of chords	—	—
	44	Nuts		Minor pentatonic (Japanese <i>niro-nuki</i> scale) / Polytonality / Diatonic scale	Construction of perfect intervals / Method of solmization / Phrygian modal cadence / Closely related septimal major third	10	1
	45	A Bamboo Shoot		Minor pentatonic (Japanese <i>niro-nuki</i> scale) / Hexatonic / Dorian and Phrygian mode	Leap of fourth intervals	11	1
	46	The Moon		Renaissance style	Aeolian mode	Pervading imitation style	—
	47	Autumn and Cosmoses	Various (except Japanese) modes / Church modes	Dorian, Aeolian, and Phrygian mode / Hexatonic	Construction of perfect intervals and triads / Phrygian modal cadence	8	3
	48	Killifish		Dorian, Mixolydian, Phrygian, and Lydian mode / Diatonic scale	Bimodality / Closely related third intervals / Phrygian modal cadence	—	—
	49	Fruits		Aeolian, Dorian, and Phrygian mode	Canon repeating the same figures successively / Canon imitating the figures with the interval of the fifth / Transposition / Changes of modes / Phrygian modal cadence	—	—
	50	A Giant Stride		Mixolydian and Phrygian mode	The axis system	—	—
	51	My Little Bird		Dorian, Phrygian, and Mixolydian mode / Harmonic series	Transposition / Changes of modes / Bimodality	—	—
	52	My Heart		Dorian, Phrygian, Lydian and Mixolydian mode / Diatonic scale	Changes of modes / Modal harmonic progression	9	2
	53	Dreams		Dorian and Aeolian mode / Super Aeolian scale mode / Diatonic scale	Changes of modes / Closely related third intervals / Phrygian modal cadence / Mirror-image form	—	—
	54	Snow Falls		Dorian, (Aeolian), (Phrygian), Lydian mode / Aeolian #4 scale / Diatonic scale / Chromatic scale / Major key	Practise of the second intervals	—	—
	55	Tane		<i>Ryukyū</i> scale / Blue notes scale	Swing rhythms / Practise of false relation / Bimodality	13	2
Etudes for Chorus 4 Intermediate Book 2	56	A Temple in Snow		Harmonic series	Harmonic series / Phrygian modal homophony / Aeolian, Mixolydian (Lydian) mode	Construction of the perfect fifth / Modal harmonic progression	10
	57	A Rabbit (M.MADO)	Harmonic series / Ionian, Dorian, and Lydian mode / Diatonic scale		Canon / Mirror-image form progression	12	2
	58	A Little Snow	Harmonic series / Ionian and Mixolydian mode		Closely related septimal major third / Transposition / Sonority of open and close harmony	11	3
	59	Flower Paths	Harmonic series / Dorian, Mixolydian, and Ionian mode / Lydian pentachord		The axis system / Schwache bassschritte chords	—	—
	60	Goldfish	Harmonic series / Locrian, Mixolydian, and Dorian mode / Trichord		Canon imitating the figures with the intervals of the second, the fourth, and the fifth in modes / Closely related third intervals / Polytonality	13	1
	61	An Angry Snail	Harmonic series / Diatonic scale / Ionian, Aeolian, and Mixolydian mode		Chromatic harmonic progression / Closely related third intervals / Bimodality	14	1
	62	My Dear Sun, My Dear Rain	Tonality / Tonal polyphony / Modal homophony	Major and Minor key / Mixolydian, Aeolian, and Phrygian mode	Modal homophony / Tonality decided by modes	12	1
	63	Pain		Major key	Authentic harmonic progression / Construction of tensile chords with the intervals of more than the seventh	8	1
	64	A Blue, Blue Autumn		Major key	Precise singing of internal changes / Keeping alternative chords (nonharmonic and subdominant chords) tensile	11	2
	65	My Hobby		Major key	Authentic harmonic progression / Construction of tensile chords with the intervals of more than the seventh / Beautiful expression of the clash of second intervals	9	3
	66	A Rainbow		Major pentatonic (Japanese <i>yona-nuki</i> scale) / Mixolydian and Phrygian mode / Tonality	Modal homophony / Tonal Plagal cadence / Bimodality	—	—
	67	Pod of Broad Beans		Tonally used various modes: Hexachord, Major pentatonic (Japanese <i>yona-nuki</i> scale), and Mixolydian mode / Transposition (Changes of modes) / Chromatic scale	Closely related third intervals / Rhythmic ostinato	—	—
	68	Mt. Fuji and the Sun		Major key / Transposition	Tonal polyphony / Closely related third intervals / Temporary modulation to relative keys / Construction of harmony with conjunct successions of polyphony	—	—
	69	To the Sea		Mixolydian, Ionian, and Aeolian mode / Hexachord	Two group choirs responding almost the same melodic strands with each other / Modal homophony / Closely related third intervals / Harmonic Phrygian modal cadence in the axis system	14	2
70	Good Weather	Major key / Broken chord / Trichord	<i>Warabe-uta</i> style / Canon / Tonality created by the authentic progression	10	2		
71	Insects, Stars, and People	Atonality / Nontonality	Dichord / Trichord / Tetratonic	Diatonic scales derived from dichord and trichord, the primitive forms of <i>warabe-uta</i>	—	—	
72	Light and Darkness		Linkage and reduplication of the perfect fifth progression / Hexachord / Diminished scale (1:2 scale)	Cultivation of a sense of intervals in nontonality	14	3	

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Etudes for Chorus 5 Advanced Book 1	73	Dressing Up	Harmonic homophony	Free harmonic progression with common notes suspended / Major key	Slight adjustment of intervals for just intonation / Keeping the volume balance between each part / Phrygian modal cadence	—	—
	74	A Girl	Japanese modes	Folksong pentatonic / Tetratonic / Chromatic scale / Diatonic scale	Atonality / Rhythms of <i>warabe-uta</i>	—	—
	75	An Evening Shower		Minor pentatonic (Japanese <i>niro-tuki</i> scale) / Diatonic scale / Dichord of whole notes linked by semitones / Lydian and Phrygian mode / Gamma chord (broken type)	Free canon / Broken chords of dur-moll created by Fibonacci sequence (Gamma chords) / Movement of melody / Precise control of intervals	17	2
	76	Playing with Jump Ropes	Various (except Japanese) modes / Church modes	Dorian, Phrygian, Aeolian, and Mixolydian mode / Super Mixolydian scale mode	Changes of modes / Closely related third intervals / Movement of melody / Precise control of intervals	—	—
	77	A Night Train		Dorian and Mixolydian mode / Chromatic scale	Changes of modes / Construction of cadences by the axis system using chromatic scales / Movement of melody / Precise control of intervals	—	—
	78	My Smile		Lydian modal pentachord and tetratonic / Melodic minor scale hexatonic / Dorian modal hexachord / Chromatic scale / Diatonic scale / Dorian modal and harmonic serial movement	Polymodality / Construction of the major and minor seconds in nontonicity	—	—
	79	Cosmos		Mixolydian mode / Lydian modal pentachord / Diatonic scale	Harmonic progression by the axis system (authentic progression and Schwache bassschritte) / Closely related third intervals	17	1
	80	A Robot		Lydian modal tritonic and tetratonic / Chromatic scale / Diatonic scale	Construction of augmented intervals	—	—
	81	Flowers Open	Tonality / Scales	Linkage and reduplication of the perfect fourth and fifth progression / Mixolydian modal pentatonic / Major key / Modulation	Harmonic progression by the axis system (authentic progression and Schwache bassschritte) / Closely related third intervals / Expression of tone colors of modulation	—	—
	82	A Baby Snake		Major scale / Mixolydian mode / Authentic cadence / Chromatic scale	Practise of fast and precise singing of scales / Modulation	—	—
	83	Green Peppers	Harmonic series	Harmonic series	Harmonic series in C major / Construction of triads	—	—
	84	Playing in the River		Harmonic series / Diatonic scale / Super Mixolydian scale mode	Harmonic progression by the axis system / Closely related third intervals / Bimodality	—	—
	85	Kappa and Sampei	Various scales with cadences	Two types of diatonic scale / Lydian modal tetratonic	Diatonic scale in C major / Construction of augmented intervals / Linkage of two types of diatonic scale	19	2
	86	Come the Day after Tomorrow		Diminished scale (1:2 scale)	Diminished scale in C major / Canon / Movement of melody / Precise control of intervals	—	—
	87	A Penguin		1:3 scale / Diminished scale (1:2 scale) / Diatonic scale	D major / Movement of melody / Precise control of intervals	—	—
Etudes for Chorus 6 Advanced Book 2	88	Why is it always?	Atonality / Nontonicity	Two types of diatonic scale	Mirror-image form / Phrygian modal cadence	18	1
	89	An Echo		Diatonic scale / Harmonic linkage of homophony	Mirror-image form / Closely related septimal major third / Closely related third intervals / The axis system / Phrygian modal cadence	19	3
	90	My Father		Diatonic scale / Chromatic scale / Harmonic linkage of homophony	Canon / Closely related septimal major third / Closely related third intervals / The axis system	—	—
	91	My Trek		Diatonic scale / Chromatic scale	The axis system	18	3
	92	Small Dried Sardines		Mixture of two types of diatonic scale and chromatic scale	Polymodality / Practise of false relation / Practise of staccato	18	2
	93	In and Out		Chromatic scale / Two types of diatonic scale / Folksong pentatonic and Mixolydian modal tetratonic	Mirror-image form / Precise construction of the second intervals	—	—
	94	A Lonely Night		Chromatic scale / Diatonic scale	Melody by vertically extended types of chromatic scales / Harmonic Phrygian modal cadence in the axis system	—	—
	95	An Airplane		Chromatic scale / Diatonic scale / Super Mixolydian scale mode	Closely related third intervals / Resolution of harmonic Phrygian mode by the axis system / Leap of octave	—	—
	96	My God		Chromatic scale	Construction of the perfect fourth and fifth intervals / Clash of the minor seconds / Cluster	—	—
	97	Maimai		Nontonicity / Homophony / Free harmonic progression with common notes suspended / Chromatic scale	Linkage of triads with one note suspended / Fast and precise construction of chords	17	3
	98	Thunder		Atonality / Chromatic scale	Sonority of chords born accidentally by chromatic progressions of each part	—	—
	99	An Ogre		Atonality / Melody tuned by linkage of the perfect fifth	Vertical and horizontal combinations of perfect intervals / Sonority of the deepest notes of Alt (Bass) part	—	—
	100	Creatures	Polymodality	Aeolian mode	Authentic canon in polymodality	—	—