

E21 - Meaning and Role

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[01:30] ---

"Koto Club"

"#21 Meaning and Role"

[01:31] ---

"Koto Club"

"#21 Meaning and Role"

I wondered what it was about when
you told me to come in at 5:00 am.

[01:35] ---

You've been starting your practice
this early every day?

[01:39] ---

No wonder you're always here first.

[01:41] ---

Aren't you sleepy, though?

You're not exactly a morning person.

[01:43] ---

I wanna dive into my bed right now.

[01:47] ---

The ensemble by Hozuki and
Miss Dojima was incredible.

[01:51] ---

Yeah.

[01:53] ---

All this time,

[01:54] ---

I've been thinking that I should be able
to play like Hozuki by nationals,

[01:58] ---

but I might've been wrong.

[01:59] ---

What do you mean?

[02:06] ---

I feel we should find our own way
and stand alongside her.

[02:12] ---

"Find our own way"?

[02:14] ---

Takinami said something about

[02:16] ---

thinking about the meaning
and role of our sound, right?

[02:19] ---

Well, I still don't know the answer at all,

[02:23] ---

but I think it goes beyond just playing
each note with care and skill.

[02:28] ---

True. I thought... I had to
practice harder, too, but...

[02:33] ---

Chika... Seriously... I sometimes feel
like you're leaving me in the dust.

[02:38] ---

But... "we"... huh?

[02:43] ---

Okay!

[02:44] ---

Let's give a 17-string performance
grand enough

[02:46] ---

to match Hozuki's performance!

[02:48] ---

Yeah!

[02:50] ---

--First, we'll double our current practice time.

[02:50] ---

--Hey, Chika... I wanna make sure that I
stand alongside you, too, you know.

--First, we'll double our current practice time.

[02:53] ---

--Hey, Chika... I wanna make sure that I
stand alongside you, too, you know.

--Do you know how many hours are in a day?

[02:59] ---

You and Mizuhara are becoming
in tune for the second koto part.

[03:02] ---

Yeah! Kota has been practicing super hard!

[03:05] ---

You and Mittsu seem to be doing well
without any problems.

[03:08] ---

Mittsu's performance sounds
delicate and beautiful.

[03:11] ---

Yeah!

[03:13] ---

But... our first koto performance is plain.

[03:17] ---

What?!

[03:18] ---

It's kinda serious.

[03:22] ---

It's not a laughing matter! We're told

[03:24] ---

that the expression of
the piece changes depending on

[03:26] ---

how the first and second kotos
are played together, you know!

[03:30] ---

This has been bothering me for quite
some time... "Serious and boring."

[03:33] ---

What? It's not boring! It's cool!

[03:37] ---

What?

[03:38] ---

Being "serious" is cool!

[03:43] ---

So make the best of it. You guys on
first koto play with some serious style.

[03:48] ---

And we, the second koto,
aim to make it lively.

[03:52] ---

And...

[03:58] ---

Hey, Kurata! Are you listening?!

[04:00] ---

Yes, I'm listening! I'm sorry!

[04:03] ---

Oh? Miss Dojima! You're early.

[04:06] ---

Adachi...

[04:07] ---

Are you okay today?

[04:09] ---

What?

[04:10] ---

Your eyes. If you get dust in them again

[04:12] ---

or something happens,
please don't hesitate to tell us.

[04:18] ---

I'll probably be okay.

[04:20] ---

That's good.

[04:25] ---

Whoa! I'm the first here! Lucky me!
I can have Miss Dojima all to myself!

[04:29] ---

Please give me special training
until the others come!

[04:36] ---

You've been working very hard, Adachi.

[04:38] ---

You think so? But Chika works
a lot harder than I do.

[04:43] ---

He can play better and has
a better ear for music than me,

[04:45] ---

but he practices a lot more than I do.

[04:48] ---

Mr. Takinami was talking about
the meaning and the role of our sound.

[04:52] ---

I think Chika has a reason to feel this
is really important to him for sure...

[04:56] ---

But to be honest, my sound doesn't...

[05:01] ---

A-Anyway, I'll work hard so that
I won't hold the others back.

[05:04] ---

Your sound harmonizes very well
with all the others'.

[05:09] ---

What?

[05:09] ---

Mr. Takinami told me the reason why
he picked you for the 17-string.

[05:16] ---

The sound quality of our club

members are all different, right?

[05:19] ---

So if things go wrong, the music could become completely disorganized.

[05:24] ---

But Adachi's sound harmonizes very well with all those different sounds.

[05:27] ---

It connects everyone's sound very nicely.

[05:31] ---

That's why he assigned you the 17-string, which is the core of the piece.

[05:38] ---

He said so, and I agree with him.

[05:41] ---

It connects... everyone's sound...

[05:47] ---

Thank you very much...

[05:50] ---

I'll work hard!

[05:54] ---

"Koto Club"

[05:55] ---

"Koto Club"

Sane.

[05:57] ---

Did you change how you play?

[05:59] ---

What? You think so? I can't tell a difference myself, though.

[06:03] ---

It might be because I figured out the meaning and role of my sound.

[06:08] ---

What? You did?! What is it?!

[06:11] ---

What? It's a secret.

[06:12] ---

It's embarrassing to say it myself.

[06:14] ---

--Don't "it's a secret" me!

[06:15] ---

--Satowa. Did you change how you play a little?

--Don't "it's a secret" me!

[06:18] ---

Yes. My index finger has always been weak.

[06:23] ---

I do think it's getting a lot better lately,

[06:26] ---

but after I heard your performance,

[06:28] ---

I realized I still had
a long way to go after all.

[06:31] ---

I'm having a hard time giving
every note the same weight.

[06:35] ---

If you'd like, please use this.

[06:38] ---

Play wearing this. I often practice that way.

[06:41] ---

Your total attention goes to your ears
and your senses get finely honed,

[06:45] ---

which makes it easier to
converse with your own sound.

[06:48] ---

You can have it, so try it
when you practice alone.

[06:54] ---

Thank you very much.

[06:56] ---

You're welcome.

[07:06] ---

I have to hurry up and move forward, too.

[07:14] ---

"Chika Kudo"

[07:15] ---

"Chika Kudo"

I have to hurry up and stand alongside her.

[07:16] ---

I have to hurry up and stand alongside her.

[07:20] ---

I have to... hurry up...

[07:26] ---

Crap... I feel kinda woozy.

[07:30] ---

Oh, good morning. I was finally able
to come in before you.

[07:34] ---

Four-eyes...

[07:36] ---

You've been practicing
this early every day, huh?

[07:39] ---

Not really...

[07:40] ---

I'm a total morning person,
so I wake up early.

[07:44] ---

Well, it's not convincing
when you look so sleepy.

[07:49] ---

Kudo. Aren't you overdoing it
with practice lately?

[07:52] ---

Hm? What do you mean? I'm not overdoing it.

[07:55] ---

Rather, I'm not practicing enough.

[07:58] ---

We've got only one month
before the competition.

[08:03] ---

His fingers...! Just how much
has he been practicing...?!

[08:06] ---

You're practicing too much!

[08:08] ---

I said it's not enough!

[08:09] ---

As it stands, we can't go to nationals!
I have to practice more!

[08:14] ---

I do get how you feel, but you're
still a first-year student!

[08:18] ---

So don't be so hasty.

[08:20] ---

You'll still have a chance next year to--

[08:22] ---

Next year won't work for you guys!

[08:28] ---

Next year... will be too late.

[08:35] ---

If you get it, move. You're in the way of--

[08:37] ---

I forbid you to practice!

[08:39] ---

--What?!

--Doing it too much is counterproductive!

[08:41] ---

Shut up! I can't get better
without practicing, you idiot!

[08:44] ---

I'm telling you to think about how you do it!

[08:46] ---

Shut the hell up!

[08:48] ---

--Hey! I said no practice!

--Let go of me!

[08:52] ---

Dammit! What are we doing?

We wasted a lot of time.

[08:57] ---

It was a good diversion, wasn't it?

[09:01] ---

There's something I've been wondering...

[09:05] ---

...about your sound.

[09:07] ---

Wh-What is it?!

[09:09] ---

Your sound... sometimes shines...

[09:12] ---

"Sh-Shines"...?

[09:14] ---

Yeah. Sometimes.

[09:16] ---

It shines...

[09:18] ---

...very gently...

[09:20] ---

...and warmly.

[09:23] ---

I've been curious what that sound

is about all this time...

[09:27] ---

But I think I finally know what it is.

[09:32] ---

That sound is your soul itself.

[09:39] ---

It's your soul itself.

[09:43] ---

Shoot! I said exactly what

I thought without thinking!

[09:47] ---

What the heck? You must've

hit your head or something.

[09:51] ---

I shouldn't have said that.

[09:54] ---

Hey, Chika.

[09:58] ---

You know sound? It touches people's souls.

[10:02] ---

And pieces of music are the souls
of the people who create them.

[10:07] ---

I don't know what this piece
means to you, but...

[10:11] ---

To tell you the truth,
I played this piece hoping

[10:14] ---

that people would smile after listening to it.

[10:17] ---

See the entire piece thoroughly.
Understand its flow.

[10:22] ---

Akira. We have guests,
so please prepare some tea for them.

[10:27] ---

Guests?

[10:30] ---

Mr. Takagi... The others are all senior
members of the Hozuki School, too.

[10:36] ---

Come see them later to say hello.

[10:39] ---

Make tea for the grand master, too.

[10:43] ---

Grandmother.

[10:44] ---

Is it okay... for me to sit in the meeting, too?

[10:51] ---

Sure. Come with me.

[10:55] ---

Hmph. I don't like the look in her eyes...

[10:58] ---

But she won't be able to do anything anyway.

[11:01] ---

Well, she can just sit there and watch quietly.

[11:05] ---

Since Akira is taking her time
shutting down that club,

[11:08] ---

I'll put an end to it for good.

[11:13] ---

What is this about?

[11:17] ---

"I wanna do it, too."

[11:21] ---

I called for this meeting in order to discuss the grand master's daughter.

[11:26] ---

She was excommunicated after causing trouble for the school before

[11:31] ---

and now, she is about to jeopardize the school again.

[11:37] ---

"Jeopardize the school"?

[11:39] ---

Satowa belongs to a koto club at her high school right now.

[11:43] ---

But it's only a koto club in name. They're a group of delinquents.

[11:52] ---

Oh, I'm sorry. It was just anticlimactic, so...

[11:55] ---

That's Mr. Takagi's son...

[11:58] ---

I wondered what this was about.

[11:59] ---

The excommunicated daughter's club activities?

[12:03] ---

It's not something we, adults, have to meet and--

[12:05] ---

Even if one of the delinquents has gotten into trouble with the police?

[12:12] ---

"Strawberry Au Lait"

[12:13] ---

"Strawberry Au Lait"

Oh? Chika. Aren't you going to the lunch-break practice today?

[12:15] ---

Oh? Chika. Aren't you going to the lunch-break practice today?

[12:17] ---

That damn four-eyes forbade me
to go until my hand heals.

[12:21] ---

Your hand?

[12:22] ---

Oh, I get it. You practiced like an idiot,
right? Use your head at little.

[12:26] ---

Shut up.

[12:27] ---

Satowa. You're going to the practice now?

[12:29] ---

Yeah.

[12:31] ---

Well then, see you later.

[12:34] ---

Kudo...

[12:35] ---

Got a minute?

[12:36] ---

Huh?

[12:37] ---

Ahhh! What's going on?!

[12:39] ---

--Is he gonna confess his love?!

[12:39] ---

--I was worried about Satowa,
so I investigated the club.

--Is he gonna confess his love?!

[12:43] ---

I heard that one of the club members
named Kudo is a famous delinquent.

[12:48] ---

He got in trouble with the police
many times due to his violence.

[12:53] ---

Violence?!

[12:54] ---

It seems that his grandfather is a koto maker.

[12:58] ---

This is hard to believe, but he even caused
an outrageous incident last year,

[13:03] ---

attacking his grandfather's house
with his delinquent friends.

[13:07] ---

Attack?!

[13:09] ---

Rather than just a delinquent,
that sounds like he's a criminal.

[13:14] ---

Kudo did...?

[13:16] ---

I really wanna know what
kind of piece "Tenkyu" is.

[13:20] ---

"What kind"?

[13:22] ---

I wanna know what kind of situation
you were in at the time,

[13:25] ---

what you were thinking,
and who you created this piece for.

[13:33] ---

My granddad said...

[13:36] ---

...that pieces of music are "the souls
of the people who create them."

[13:44] ---

So I don't wanna play it without
knowing those things.

[13:47] ---

Actually, since I've been playing it
without knowing them,

[13:49] ---

I feel like something has been
missing all this time.

[13:52] ---

It'll be a story solely about my family.

[13:56] ---

Is that gonna help your performance?

[13:59] ---

It'll help a lot!

[14:05] ---

Okay.

[14:06] ---

You're saying that Satowa is hanging out
with such a dangerous boy?

[14:10] ---

Yes. Satowa must hate Hozuki
since she was excommunicated.

[14:15] ---

This boy and Satowa being in
a koto club together made me think...

[14:19] ---

...that they might be plotting something like "revenge."

[14:27] ---

Play one more time.

[14:29] ---

We're not neglecting them.

[14:31] ---

I threw a tantrum on that big stage.

[14:35] ---

I-I'd like to play... with you.

[14:39] ---

Satowa's actions at the competition severely demeaned the Hozuki name.

[14:44] ---

We must do everything to prevent further damage to Hozuki's reputation.

[14:49] ---

We'll ask the school to disband the club and have Satowa transfer to another--

[14:54] ---

How stupid...

[14:57] ---

What?

[14:58] ---

You couldn't hear me? I said, "How stupid."

[15:04] ---

Akira...? What're you--?

[15:07] ---

I've held my tongue as you talked, but "revenge"? That's ridiculous.

[15:11] ---

How can you say things like that when you don't know anything about Kudo?

[15:16] ---

You're the one who's plotting something, right, Grandmother?!

[15:20] ---

You've been secretly snooping around on high school students

[15:22] ---

and now you're just saying whatever, whether it's true or not!

[15:25] ---

You're the one who is outrageous, Grandmother!

[15:28] ---

Do you know this student Kudo?

[15:32] ---

Yes. I've been giving lessons
to that koto club.

[15:37] ---

The idea they're plotting
"revenge" is nonsense.

[15:39] ---

I see. Then--

[15:41] ---

Akira! You poor dear!
It must be that you're exhausted!

[15:46] ---

You must not know what you're saying.

[15:50] ---

No, I do know very well what I'm saying.

[15:53] ---

But *you* should take a second
look at yourself, Grandmother.

[15:56] ---

Wha...?!

[15:57] ---

It's true... that due to
the preconceptions I had,

[16:01] ---

I just assumed that the students
were not serious about the koto.

[16:06] ---

But I was wrong.

[16:07] ---

Kudo and Satowa, and of course,
the other members too,

[16:11] ---

face the koto very seriously.

[16:15] ---

They just purely love the koto...

[16:17] ---

...and want to become better at it.

[16:20] ---

You're the only one who cannot
always face the koto, Grandmother!

[16:26] ---

All you think about
are things like your position,

[16:29] ---

making the school famous,
and dragging others down.

[16:32] ---

Why don't you stop that and face
the koto for a change?

[16:36] ---

A-A-Akira... Who do you think
you're talking--?

[16:41] ---

Ms. Dojima...

[16:42] ---

That's enough. You put your granddaughter
in this difficult position.

[16:47] ---

Mr. Takagi...

[16:49] ---

Akira. Is this student Kudo really someone

[16:52] ---

who's going to be harmful
to Satowa or the Hozuki School?

[16:57] ---

I don't know what he was like in the past,

[17:01] ---

but right now, his attitude towards
the koto is very earnest and sincere.

[17:11] ---

I see.

[17:13] ---

What do you guys think? I don't think
we need to be concerned right--

[17:17] ---

Hold on a second, please!
Even if he's not causing problems now,

[17:20] ---

human nature doesn't change so easi--

[17:23] ---

That's enough!

[17:25] ---

No further discussion
on this subject is necessary.

[17:28] ---

Ms. Dojima. Please show them out.

[17:31] ---

You, too, Grand Master?!

[17:32] ---

Also...

[17:34] ---

I won't allow you to investigate
my daughter and her friends

[17:37] ---

and say whatever you like!
I find it repugnant!

[17:41] ---

Although I did excommunicate her...

[17:44] ---

...she's still my daughter.

[17:51] ---

Grand Master.

[17:52] ---

She feels that club and her friends
are precious enough for her

[17:55] ---

to even get down on her hands and
knees to ask a favor of me, right?

[18:00] ---

I think so.

[18:02] ---

Then that's fine.

[18:04] ---

The qualifier for nationals
will be held next month.

[18:07] ---

Satowa will perform, too.

[18:09] ---

Grand Master, why don't you come see it?

[18:13] ---

I no longer have...

[18:15] ---

...the right to do that.

[18:22] ---

Mr. Takagi. I'm sorry for behaving
like that in front of everyone.

[18:27] ---

That's okay.

[18:28] ---

I was relieved to find out

[18:29] ---

that Hozuki still has a young person
like you with such backbone.

[18:33] ---

I look forward to your successful future.

[18:36] ---

Thank you very much.

[18:39] ---

Hmph! Backbone, he said?!

[18:41] ---

That club is full of troublemakers.
I bet they'll cause trouble someday.

[18:46] ---

When they do, don't come crying to me!

[18:56] ---

So it was like that...

[18:59] ---

...up to the point when "Tenkyu" was created.

[19:03] ---

I see.

[19:05] ---

Got it. Thanks.

[19:10] ---

Hey, do you mind telling the others
what you just told me?

[19:14] ---

What?

[19:15] ---

I finally feel like I can figure out
how I should play that piece.

[19:19] ---

But stories about my family would only be...

[19:21] ---

It might irritate us if it were a family story
of someone we don't care about,

[19:25] ---

but it's different in your case.

[19:27] ---

Different?

[19:32] ---

We do care about you.

[19:37] ---

Well, I'm not gonna force you, though.

[19:40] ---

Why... is Kudo always like this?

[19:45] ---

Always...

[19:51] ---

Kudo. I'll treat you to a Paplico.

[19:53] ---

What?! Why?!

[19:55] ---

I just felt like it.

[19:56] ---

I wonder someday...

[19:58] ---

...if I could return...

[20:01] ---

...the same amount of warmth...
you gave me...

[20:08] ---

Someday...

[20:10] ---

"Koto Club"

[20:11] ---

"Koto Club"

There.

[20:13] ---

"Koto Club"

[20:14] ---

The spot where it livens up while
each part becomes the theme in turn...

[20:18] ---

Can you make those handoffs smoother?

[20:21] ---

Smoother?

[20:23] ---

So smooth that the listener
can't tell when they happened.

[20:26] ---

And, from there, it's like you'll
gradually show your own tone color.

[20:30] ---

You can sing to your heart's content.

[20:31] ---

Just make sure you lock down the tempo.

[20:34] ---

I see...

[20:35] ---

This is the best part of the piece,
so play with your sound

[20:38] ---

to your heart's content.

[20:40] ---

And Hozuki.

[20:42] ---

You play the start of the piece very softly,
but can you make it a little tense?

[20:47] ---

Tense?

[20:49] ---

You're probably doing it unconsciously,
but your sound is overall gentle.

[20:54] ---

You seem to completely deny your performance from the competition,

[20:58] ---

but that sound had an incredible power.

[21:01] ---

Don't get rid of it. Make the best use of it.

[21:03] ---

By putting that sound in the piece, the other parts will shine more.

[21:13] ---

Okay.

[21:17] ---

Sounds like it'll be an amazing performance.

[21:22] ---

I wonder when the last time was...

[21:25] ---

...that I felt excited like this...

[21:27] ---

"Keishi"

[21:30] ---

Thus...

[21:32] ---

...with each of us conveying our feelings in our sound...

[21:42] ---

"Ms. Chiharu Hozuki"

[21:49] ---

...the qualifier for nationals...

[21:51] ---

...was about to begin.

[23:38] ---

Next time, "Morning of the Showdown."

[23:41] ---

"#22 Morning of the Showdown"

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