

A COMPARISON OF TOZANRYU AND KINKORYU  
SHAKUHACHI ARRANGEMENTS FOR SANKYOKU GASSO  
MADE FROM IDENTICAL ORIGINALS

by Ingrid Fritsch

The *shakuhachi* was originally a religious instrument, only allowed to be used by Zen Buddhists of the Fuke sect and forbidden as a chamber music instrument. This situation changed after the downfall of the Shogunate government (1868) when, in 1871, the Fukeshû was suppressed and the *shakuhachi* achieved the status of a normal secular instrument. Since then a distinction has been made between original compositions (*honkyoku*) and arrangements (*gaikyoku*), the latter generally being arrangements of *koto* or *shamisen* compositions in the form known as *sankyoku gassô* for the ensemble of *koto*, *shamisen* and *shakuhachi*.

The origins of a three-instrument ensemble go back possibly to the beginning of the Edo period (1600-1868). In 1664 the collection of pieces known as "Shichiku Shoshinshû" appeared containing indications for *tsukushigoto* (a forerunner of today's *koto*), *shamisen* and *hitoyogiri* (an early instrument, no longer in use, related to the *shakuhachi*). In 1699 a similar collection, "Shichiku Taizen", came out consisting of three individual collections known as "Ônusa" (1685) for *shamisen*, "Ikanobori" (1687) for *hitoyogiri* and "Chiin no nakadachi", a *sôkumiuta* collection. On the grounds that the same pieces are notated for different instruments, it can be assumed that ensemble playing took place at this time although no instructions or descriptions are given. An attempt to reconstruct the combination of *shamisen*, *koto* and *hitoyogiri* has been made in the pieces "Sugagaki"<sup>1</sup> (the *koto* part coming from "Shichiku Shoshinshû," the other parts from "Shichiku Taizen") and "Rinzetsu"<sup>2</sup> by the musicologists Hirano Kenji and Mabuchi Usaburô, and have been recorded on gramophone.

At first, according to Kikkawa Eishi,<sup>3</sup> only simple popular melodies and folk tunes were played, these having little to do with the *sankyoku* or *jiuta* compositions which make up the main part of the modern *sankyoku gassô* repertory. Of greater importance artistically was the combination of *shamisen* and *zokusô* (today's *koto*) by Ikuta Kengyô (1715-1775) in *jiuta* compositions. The expression "*jiuta*" is used today as a general term for various song styles, originally accompanied by *shamisen* alone, which emerged during the Edo period in Kyôto and Ôsaka (*jiuta* = "regional songs"), only becoming popular in Tôkyô after 1868.

The most important subdivision of the *jiuta* style is the *tegotomono* repertory, pieces with extended virtuosic instrumental episodes, which are often longer than the vocal section. Although short episodes known

as *ai-no-te* had become increasingly important from the Genroku period (1688-1704) on, the *tegotomono* were not distinguished from the other *jiuta* as a special category until the end of the 18th century<sup>4</sup>. At first the *koto* player imitated the *shamisen* melody as exactly as possible, but in the compositions of Ichiura Kengyô from Ôsaka, the two instruments were treated as equals in the form known as *kaede-shiki sôkyoku*. Arrangements of *shamisen tegotomono* in *kaede-shiki sôkyoku* were often made in the first half of the nineteenth century, especially by Urazaki Kengyô and his pupil, Yaezaki Kengyô, who were of considerable importance in the establishment of the so-called *kyômono* (a type of composition developed in Kyôto). From about the Kyôhō period (1716-1737)<sup>5</sup> on, a third instrument, the bowed instrument *kokyû*, was added, known<sup>6</sup> since the beginning of the Edo period and of artistic importance since the Shôhō period (1644-1648). Exactly when the *shakuhachi* was first brought together with the stringed instruments *shamisen* and *koto* is not known, though an illustration of such an ensemble appeared in 1782 in the *jiuta* catalogue *Uta-keizu*.

The conditions which led to the general popularity of the *shakuhachi* in *sankyoku gassô*, and its replacing the bowed instrument *kokyû* were, however, only achieved when, in 1871, the Fuke sect was forbidden and secular use of the instrument officially tolerated. Until then the Zen monks regarded the flute not so much as musical instrument as a tool for meditation.

In the Ôsaka-Kyôto area, where already at the beginning of the nineteenth century the Fukeshû had less influence, Kondô Sôetsu (1820-1866), the adopted son of Furukawa Kengyô, attempted a combination with *jiuta-shamisen* and *koto*<sup>7</sup>. Originally a famous *shakuhachi* player of the Myôanryû (a division of the Fukeshû), he founded his own school, the Sôetsuryû.

The development of *sankyoku gassô* in Edo, however, could not occur until somewhat later. Here the *jiuta*, which had been connected with the Ikutaryû *koto* school, were hardly known and, instead, the *utamono* of the Yamadaryû, a form in which the vocal part was more important than the instrumental part, was most often played. Although there was a close relationship between the *kokyû* school Fujiueryû and the Yamadaryû, there was no relationship to the *shakuhachi*.

The *gaikyoku* form played in the *shakuhachi* schools Kinkoryû and Ikkanryû until the end of the Edo period was, according to Kamisangô Yûkô<sup>8</sup>, mainly *nagauta* (a vocal style of *jiuta*). After the instrument was officially secularised, the activities of the Sôetsuryû in Ôsaka, where a centre for *sankyoku gassô—shamisen, koto* and *shakuhachi*—was formed, served as a model for the further propagation of the *shakuhachi* as a musical instrument. In Edo the key figure was the Kinkoryû player Araki Kodô II, who, in the course of working together with the *koto* school Yamadaryû, was stimulated through contact with Yamamuro Nobuyoshi, a *kokyû* player of the Fujiueryû.

Although there is some research literature today on the history and musical development of *jiuta* and *sôkyoku*, there is very little available on *sankyoku gassô*.



The relationship of the instruments to one another is often described by musicologists in the following simplified terms: *shamisen* = skeleton, *koto* = flesh, *shakuhachi* = skin<sup>9</sup>. Further, the *shakuhachi* imitates either the string instruments or the vocal part. However, in 1973 Kamisangô<sup>10</sup> showed by analysis that in the compositions "Cha no yu ondô" and "Hototogisu", for example, the generalization that the *shakuhachi* imitates the voice is questionable. Passages in which the *shakuhachi* agrees melodically and rhythmically with the vocal part, independently of the stringed instruments occur very rarely. In most cases the *shakuhachi* part is metrically identical with the *koto* and *shamisen* parts whereas between the voice and the instruments there is often a metrical displacement, though not always, in practice and exact quarter or half note. In the main, the *shakuhachi* plays the *shamisen* melody with slight decorations, larger deviations being rare. Only in the so-called *takeai* episodes (dialogue between *koto* and *shamisen*) is the *koto* part imitated and the *shamisen* part countered. When the *shamisen* has a pause, the melody of the *koto* or voice part is imitated<sup>11</sup>. Kikkawa<sup>12</sup> assesses the role of the *shakuhachi* similarly but emphasises that melodically all three instruments are closely interwoven, and one cannot say which is the "master" and which the accompaniment.

Tanabe<sup>13</sup>, however, is of the opinion that this generalization is only true of the ensembles of the *shakuhachi* school Tozanryû (founded in 1896), where the flute plays a role similar to that in a Western European trio (he refers to the close co-operation between Nakao Tozan and the *koto* virtuoso Miyagi Michio, 1894-1956, the most important representative of *shin nihon ongaku*, new Japanese music), but in the case of the *shakuhachi* school Kinkoryû (founded ca.1770), the above mentioned relationship *shamisen* = skeleton, *koto* = flesh, *shakuhachi* = skin, is valid. While the sound of the string instruments dies away quickly, the flute is able to play legato and function as a kind of "make up". It has to imitate the melodic material of the voice, *shamisen* and *koto*.

Tanaka Inzan<sup>14</sup> points out that there is a difference in the relationship of the instruments to each other between the *koto* school Ikutaryû, for which the above mentioned comparison is valid, and the Yamadaryû, in which the analogy *koto* = skeleton, *shamisen* = flesh, *shakuhachi* = skin is more appropriate.

Kamisangô speaks about the difference between the *shakuhachi* parts from the two schools only from the point of view of its relationship to the vocal part. He maintains that the melody line of the *shakuhachi* in the Tozanryû follows the vocal part only slightly more often than in the Kinkoryû, though it is often decorated with subtle variations known as *iregoto*<sup>15</sup>.

The different approaches of the two *shakuhachi* schools to arrangement is clearly shown when the repertoires are compared. All the compositions a pupil must learn are listed in a catalogue divided into four grades of difficulty. The classification of identical pieces can be different in the two schools, for example, the composition "Rokudan no shirabe" falls in the lowest grade (*shoden*) in the Kinkoryû, i.e., it is regarded as a piece for beginners, whereas in the Tozanryû it falls in the

second grade (*chûden*). The lowest grade in the Tozanryû contains *zokkyoku* (folksongs) which are not played at all in the Kinkoryû. *Honkyoku*, authentic compositions for one or more *shakuhachis* (in the Kinko school almost all *honkyoku* are solo pieces) in the Kinko school, are reserved for the highest grade (*kaiden*), whereas in the Tozanryû, *honkyoku* are found in the *chûden* and *okuden* (3rd grade). In the Tozan school there are 366 *gaikyoku*, in the Kinkoryû only 124. Of these, 87 pieces have the same title as in the Tozanryû and go back to the same original, the other 37 deriving mainly from the *koto* repertory of the Yamadaryû, centered, like the Kinkoryû, in Tokyo. As far as it is possible to ascertain, all the pieces arranged in the Kinkoryû are from the Meiji period or earlier. The reason for the greater number of pieces in the *gaikyoku* repertory of the Tozan school is that it contains many 20th century pieces (*shinkyoku*), not always arrangements, often composed intentionally for an ensemble. This is demonstrated by titles such as "Shakuhachi to koto no tame no kyôsôkyoku sânban" (Third concert-piece for *shakuhachi* and *koto*), "Koto to Shakuhachi ni yoru Ichikotsuchô" (Melody on d for *koto* and *shakuhachi*) or "Kumoijôshi o shudai to suru gassôkyoku" (Ensemble in the key kumoijôshi), titles whose abstract nature gives a modern impression and, unlike almost all traditional *sankyoku* pieces, are not associated with a text.

The Western concepts of composition, original and arrangement, cannot automatically be applied to Japanese music culture. In traditional Japanese music the composer is also always his own interpreter, and it would occur to no musician to write a piece for an instrument he could not play himself. On the other hand, the transference of a melody from one instrument to a completely different one (e.g. from bowed instrument to *shakuhachi*) shows that a particular tone colour was not always prescribed but rather, as in the West, where sometimes composition and instrumentation are separate processes, several versions could exist. The idea of a work as a fixed, aesthetic object in the Western sense does not exist in Japanese music, a composition being thought of more as a process, an ever evolving work-in-progress. In many pieces it is not possible to determine which is the "original" and how the various arrangements relate to it. It is perhaps possible to use here, in art music, a method normally reserved for folk music: from all the existing variants of a piece a theoretical "original" is re-constructed, which, although not always verifiable, considerably simplifies the process of comparing the various existing versions. Very often the *shakuhachi* is found in arrangements of *shamisen* or *koto* compositions. These pieces were adapted for trio without consideration of the particular tone qualities or technical possibilities of the *shakuhachi*. For this very reason, no *gaikyoku* were played at all in the Myôanryû, and the musicians of the Kinko school did not regard these pieces as "their" music.

There are no known writings on the procedure of arrangements. According to Kamisangô<sup>16</sup>, from the Edo period up to the Meiji period, the *shakuhachi* players tried to imitate the *kokyû*, which could explain the differences which still exist today between the Tozanryû (from the



Kansai district, where the three-stringed *kokyū* was played) and the Kinkoryū (associated with the Fujiueryū in Tōkyō, where the four-stringed *kokyū* was played). Nakamura Gozan, an old *shakuhachi* player of the Tozan school, at one time a friend of Nakao Tozan, the founder of the school, reports<sup>17</sup> that the latter at first based his *shakuhachi* arrangements on *kokyū* music because his mother played the *kokyū*. A note on how the *shakuhachi* arrangement of “Chidori no kyoku”—apparently the first *sankyoku* arrangement in Tozan school—came into being, is to be found in Nakao Rinzō: Tozanryū-shi, 1932, pp. 6-8. Nakao Tozan is said to have sat down “some twenty years ago” with the *koto* player Nishigaki Masao who played him the composition “Chidori no kyoku”, whereupon he notated it by ear and played it on *shakuhachi*. At first he used *g* as the tonic, then *d*. Later he notated the pieces “Haru no kyoku” and “Mikuni no homare”.

#### “Chidori no kyoku”

“Chidori no kyoku” (Song of the plovers) is a piece frequently played in both *koto* schools—Ikutaryū and Yamadaryū. With the season pieces (“Haru no kyoku”, “Natsu no kyoku”, “Aki no kyoku” and “Fuyu no kyoku”), it belongs to the *kokingumi*, “combined songs”, whose texts are taken from the tenth century imperial poetry anthology “Kokinwakashū”, the tone system of which is based on the *kokinjōshi* tuning (ex. 1) developed by Yoshizawa Kengyo (1808-1872).

“Chidori no kyoku” was written by Yoshizawa Kengyō. The composition possibly came into existence between 1831 and 1837 for the bowed instrument *kokyū* and was arranged in 1855 for *koto*. The piece consists of a vocal prelude (*maeuta*), an instrumental interlude (*tegoto*) and a vocal postlude (*atouta*). The text of the vocal prelude comes from part 7 of the *Kokinwakashū*, congratulatory poems for members of the court (*ga no uta*). The text of the postlude is taken, from the imperial anthology *Kinyōshū*, collected by Minamoto Toshiyori between 1124 and 1127.

#### Transnotation

For the transnotation of the Tozanryū *shakuhachi* version, two editions, as widely separated as possible in their dates of publication, were used, so that any possible discrepancies could be noted. The oldest available edition was published in 1923 as the 55th impression by the Maekawa publishing house, Ōsaka, and the edition currently used in learning the piece was dated 1976 as the 21st impression, also from the Maekawa publishers (Nakao Tozan III). In the meantime, all the music had been published by Zen'on, with a few differences in notation due to printing conventions, among other things the introduction of bar lines.

The music of the Kinkoryū version stemmed from Kawase's branch of the school and was published in 1979 by Chikuyūsha in Tōkyō.

The *koto* part is that of a division of the Ikutaryû founded by Miyagi Michio, and was published in 1979 as the 30th impression by Hôgakusha, Tôkyô.

Non-metrical grace notes were transcribed as written, i.e. sometimes they occur before the bar-line, and not immediately before the main note. In the case of *koto* notation, the rhythm of the onomatopoeic syllable combination *ton ka ra* was fully written out (ex. 2), as opposed to the short notes of the syllable combination *ko ro ri* (ex. 3) or *ka ra rin*, which were noted as non-metrical grace notes in accordance with the notation found in the *shakuhachi* part.

Playing instructions affecting the tone production of embellishment technique of the *koto* were indicated in their Japanese form.

### A comparison of the different editions of the Tozan school

Discrepancies occur in the placing of breathing pauses, in grace notes and embellishment and in the melodic-rhythmic progression. In the 1923 version, notated without barlines, more breathing pauses are indicated than in the 1976 version. These are also found in the passages which have not been radically changed, in a Zen'on edition of 1956 which, except for two notated glissandi later on no longer indicated, agree with respect to ornamentation, melody and rhythm with the 1976 version.

A greater difference between the 1923 and 1976 versions is to be found in the rhythmic-metric aspect, most markedly in the *tegoto* part. Although in the "modern" edition with bar-lines there is a clear metrical organization with accented down-beats, the old version was played, more often than not, similarly to the part in the Kinko school, in syncopated rhythm. This is clearly shown in ex. 4.

Although the 1923 Tozanryû edition is still rhythmically identical with the *koto* part and the *shakuhachi* part of the Kinko school, "smoothed out" quarter notes are played today, giving rise to a rhythmic displacement with respect to the *koto* part. Another such passage which used to be syncopated is to be found towards the end of the piece (ex. 5).

Melodic differences between the two versions are usually traceable in the new edition to deviations from the *koto* part, i.e. the older notation of the Tozan school shows a greater agreement with the zither part and therefore also with the arrangement of the Kinko school. This is made clear by the examples (ex. 6), in which the *koto* and the Kinko *shakuhachi* parts are not given, as they agree on the whole with the 1923 version.

The formation of a passage whose melodic line deviates from the original is shown in ex. 7. In the 1923 arrangement an attempt is made to imitate as closely as possible the arpeggio figures in the *koto* part, which are very difficult to play on the *shakuhachi*, and which is why the Kinko school make do with simply repeating the main note. The Tozan version of 1976, on the other hand, has freed itself both rhythmically and melodically from the *koto* part.

Insignificant differences are found in the execution of grace notes and ornaments. In this respect the 1923 version would seem to be more



specific, though some details are still transmitted orally by the teacher, for example a longer grace-note coming at the beginning of an opening section such as the first part of the *maeuta*, or a shorter *renda-trill* at the end of such a section.

### A comparison of the arrangement in the Kinko and Tozan schools

The arrangements of the Kinko school, like the 1923 Tozan version, have no bar-lines. Also, at the end of a phrase, there are no pauses apart from breathing places, the note being appropriately held on.

The part of the Kinkoryû bears a closer relationship to the *koto* part so that passages containing certain characteristic zither techniques such as arpeggios, large intervallic leaps in fast tempo or particular kinds of embellishments which serve to make the melody freer, and which cannot be properly executed on the *shakuhachi*, give a stiffer and less spontaneous impression. The method of arrangement of the Tozan school attempts to counter this by filling out long notes or pauses, employing such techniques as playing around a note or, a common method, using what in the *koto* literature is known as the *ko ro rin* — motive, giving the melodic line more feeling of direction and flow (ex. 8).

The long notes or pauses in the *koto* part are filled out in the style of a *akeai* interpolation of dialogue as can be seen in ex. 9.

In the *tegoto* section the flowing character is further strengthened by frequent use of note values twice as fast or characteristic rhythmic patterns (ex. 10).

If, however, the rapid repeated notes with the characteristic *koto* rhythm ( 𪛗 ) disturb the melodic flow, the *shakuhachi* in the Tozanryû part plays only the principal notes as in ex. 11.

More than in the Kinko school the Tozan part displays an attempt to take into consideration the *koto* playing technique, an obvious example of which can be seen in the following lines. The effect of sharpening a note after it has been sounded, by pressing the string very firmly downwards, indicated by the sign †, is melodically accounted for in the Tozan version, but ignored in the Kinko notation (ex. 12). In practice, however, most players of the Kinko school will try to imitate the *koto* part, even if it is not written down.

An attempt to imitate idiosyncracies can, as already mentioned, lead to the formation of a new melodic line.

In its tendency towards melodic embellishment, the Tozanryû part resembles the vocal part, which, however, is not directly imitated; any metrical irregularities, which occur also in the old Tozan arrangement, have been smoothed out for the sake of a simple, unambiguous rhythmic subdivision.

### “Yaegoromo”

“Yaegoromo” (Eight-fold dress) was composed at the beginning of the nineteenth century by Ishikawa Kôtô as *jiuta* for *shamisen*, but because

of the *koto* has been avoided in favour of simple accented down-beats. However, although in the Tozan notation syncopations are played, in the Kinkoryu *shakuhachi* part regular eighth notes are played throughout. Melodically it corresponds to the more easily imitated of the two stringed instrument parts, i.e., to the part with the least embellishment. This can clearly be seen in the *maeuta* in bar 4 and the bars following—in bars 4, 5, 8 and 9 with the *shamisen* and in bars 6 and 7 with the *koto* (ex. 14). The treatment in the flute part of the so-called “hayakake” pattern in the *koto* part at the end of bars 4 and 8 is interesting. While the Kinko *shakuhachi* is identical with the *shamisen* in this passage, the Tozan *shakuhachi* plays a *ko ro rin* motive as a kind of counterpoint to the *koto*.

Some discrepancies concerning the tonal system occur in the *nakauta*. The first poem is based on the *insen*-transposition “Hiku-niagari” (ex. 15). This corresponds to the *koto*-tuning “Hirajōshi” (ex. 16) with an added a-sharp.

Nevertheless, the strings of the instrument are tuned in “Hankumoi-jōshi” and the *shamisen* remains in the “Honjōshi” mode, making the execution much more difficult. However, to retune (a few mediocre players occasionally do this) would bring about a change in the tune-colour organization of the melody, which would not correspond to the composer’s intentions. The differences in the *shakuhachi* arrangement<sup>20</sup> (ex. 18) have to do with the treatment of the unstable upper tetrachord of the Hiku-niagari scale. In this respect the Tozan version mainly follows the *koto*, while the Kinkoryū *shakuhachi* version corresponds to the part of the *shamisen* and voice. This is clearly shown in bars 6 and 7 where the *ko ro rin*-motive appears. In the Tozan edition of 1979 and in the *koto* notation the notes are c, a-flat, g. The Kinkoryū and old Tozanryū-*shakuhachi*, *shamisen* and vocal parts have, on the other hand, c, a-sharp, g.

Such differences in the treatment of the mode, particularly its unstable upper tetrachord, between the separate parts of the *sankyoku* ensemble (or between the arrangement procedures of the Tozan and Kinko schools), do not constitute a particular characteristic of the very difficult composition “Yaegoromo”, but are also found in other pieces. A similar example is found in the *tegoto* section of “Echigojishi” (composed by Minezaki Kōtō). In bar 29f. (*koto* and *shamisen* bar 59f. ex. 21) the two Tozan editions and the *shamisen* part have identical pitch material; the Kinko *shakuhachi*, on the other hand, corresponds to the *koto* part. The notes of central importance are those contained within the interval g-d (tonic and dominant of “Honjōshi” ex. 19), in which the middle note is either f or e-flat, and those contained within the interval d-a (tonic and dominant of “Niagari”, ex. 20), in which the middle note is either c or b-flat.

It should not be forgotten that notation plays only a small part of musical practice and that oral traditions are always as important as written music.

In this comparison of older and recent Tozan arrangements with those of the Kinkoryū, we have seen that the “Varianten-herterophonie”




of its extreme length and difficulty, it was rejected by the Tōdō Shokuyashiki.<sup>18</sup>; as a result, the piece became known only to a small group of students. Only when Yaezaki Kengyō (died 1848), through the mediation of Miyahara Kengyō, added a *koto* part in *kaede* style did "Yaegoromo" achieve wider popularity. The form of the piece is very complex: after the vocal prelude (*maeuta*) comes a virtuoso instrumental episode composed of *tegoto*, *nakajirashi*, *tegoto*. A further *tegoto* and *chirashi* are attached to the middle vocal episode, *nakauta*. Because of its fascinating technical demands, this second *chirashi* is very famous and, although it has 107 bars, is generally referred to as "the 100 bars of Yaegoromo". The vocal postlude, *atouta*, brings the piece to a close. The five *waka*-poems come from the famous song collection "Hyakunin-isshu" (One poem from each of a hundred poets) collected by Fujiwara Teika (1162-1251). They deal with modes of the four seasons, which are expressed through continual reference to a dress. The three songs of the *maeuta* speak of spring, summer and autumn, and the *nakauta* consists of a further autumn poem followed by the first section (5-7-5 syllables) of a winter poem, the second part of which (7-7 syllables), twice repeated, appears in the *atouta*. Although originally belonging to the repertory of the Ikuta school, the composition is also played today in the Yamadaryū. For the transnotation, the following editions were consulted:

Shakuhachi :	Tozanryū:	a) Maekawa Gōmeigaisha, Ōsaka, 1922 <sup>1</sup> . b) Zen-on Gakufu Shuppansha, Tōkyō, 1957. c) Maekawa Shuppansha, Ōsaka, 1979 <sup>10</sup> .
	Kinkoryū:	Kawase, Chikuyūsha, Tōkyō, 1977.
Shamisen:		Miyagi Michio, Hōgakusha, Tōkyō, 1979 <sup>8</sup> .
Koto:	Ikutaryū:	Dai Nihon Katei Ongakkai, Fukuoka 1978 <sup>62</sup> .

The tendency in arrangements of the Tozan school towards embellishment and freeing up of the melodic line through variation is particularly marked in the *nakachirashi* section. In the example from the beginning (ex. 13), the parts of the Kinko *shakuhachi* and the stringed instruments are rhythmically and melodically almost identical, the repeated fast sixteenth notes in the flute part occasionally simplified by reduction to a single eighth note. The Tozan arrangement, on the other hand, is not limited to being simply an imitation of the sixteenth note repetitions which are separated by an upper changing note when played on the *shakuhachi*<sup>19</sup> and played with respectively differing techniques on the *koto* and *shamisen*, but has its own melodic entity. The ensemble playing is made more interesting by the use of syncopation (ex. 13).

The rhythmic displacement of the *shakuhachi* in relationship to the stringed instruments, sometimes bringing it close to the vocal parts, is, in "Yaegoromo", a particular characteristic of the arrangement procedure of the Tozan school. This is the opposite of the piece "Chidori no kyoku", where, in the modern arrangement, syncopation in the melody

seems to be an important principle of Japanese music—not primarily as a compositional technique, but as a result of the superimposition of different imitation procedures, in the course of which the individuality of each instrument is maintained. In this way, a piece of music comes to be regarded not as an object in itself but as a process in which the act of musicians playing together is of central importance.






Ex. 1 

<p>Ex. 2</p> <table border="1" style="display: inline-table; border-collapse: collapse; text-align: center;"> <tr><td style="padding: 2px 5px;">ト</td><td style="padding: 2px 5px;">ハ</td></tr> <tr><td style="padding: 2px 5px;">カ</td><td style="padding: 2px 5px;">セ</td></tr> <tr><td style="padding: 2px 5px;">一</td><td style="padding: 2px 5px;">ハ</td></tr> <tr><td style="padding: 2px 5px;">ラ</td><td style="padding: 2px 5px;">九</td></tr> </table> 	ト	ハ	カ	セ	一	ハ	ラ	九	<p>Ex. 3</p>	<table border="1" style="display: inline-table; border-collapse: collapse; text-align: center;"> <tr><td style="padding: 2px 5px;">コ</td><td style="padding: 2px 5px;">九</td></tr> <tr><td style="padding: 2px 5px;">ロ</td><td style="padding: 2px 5px;">八</td></tr> <tr><td style="padding: 2px 5px;">リ</td><td style="padding: 2px 5px;">七</td></tr> <tr><td style="padding: 2px 5px;">ン</td><td></td></tr> </table> 	コ	九	ロ	八	リ	七	ン	
ト	ハ																	
カ	セ																	
一	ハ																	
ラ	九																	
コ	九																	
ロ	八																	
リ	七																	
ン																		

Ex. 4

<p>Shakuhachi Tozanryū, 1923</p>	
<p>Shakuhachi Tozanryū, 1976</p>	
<p>Shakuhachi Kinkoryū</p>	
<p>Koto Ikutaryū</p>	

Ex. 5

<p>Shakuhachi Tozanryū, 1923</p>	
<p>Shakuhachi Tozanryū, 1976</p>	
<p>Shakuhachi Kinkoryū</p>	
<p>Voice</p>	
<p>Koto</p>	



Ex. 6

1923  
1976

Musical notation for Ex. 6, showing two versions: 1923 and 1976. The notation is written on two staves, with the 1923 version on top and the 1976 version on the bottom. Both staves use a treble clef and a key signature of one flat (B-flat). The 1923 version features a more complex melodic line with many sixteenth and thirty-second notes, while the 1976 version is a simplified, more rhythmic version of the same piece.

Ex. 7

Tozanryū, 1923  
Tozanryū, 1976  
Kinkoryū  
Koto

Musical notation for Ex. 7, showing four parts: Tozanryū (1923 and 1976 versions), Kinkoryū, and Koto. The notation is written on four staves, with the 1923 Tozanryū version on top, followed by the 1976 Tozanryū version, Kinkoryū, and Koto. The 1923 and 1976 Tozanryū versions are written on a treble clef staff with a key signature of one flat. The Kinkoryū and Koto parts are also written on a treble clef staff with a key signature of one flat. The Kinkoryū part features a complex melodic line with many sixteenth and thirty-second notes, while the Koto part is a simplified, more rhythmic version of the same piece.

Ex. 8

Tozanryū  
Kinkoryū  
Koto

Musical notation for Ex. 8, showing three parts: Tozanryū, Kinkoryū, and Koto. The notation is written on three staves, with Tozanryū on top, Kinkoryū in the middle, and Koto on the bottom. The Tozanryū and Kinkoryū parts are written on a treble clef staff with a key signature of one flat. The Koto part is also written on a treble clef staff with a key signature of one flat. The Tozanryū part features a complex melodic line with many sixteenth and thirty-second notes, while the Kinkoryū and Koto parts are simplified, more rhythmic versions of the same piece.

Ex. 9

Tozanryū  
Kinkoryū  
Koto

Musical notation for Ex. 9, showing three parts: Tozanryū, Kinkoryū, and Koto. The notation is written on three staves, with Tozanryū on top, Kinkoryū in the middle, and Koto on the bottom. The Tozanryū and Kinkoryū parts are written on a treble clef staff with a key signature of one flat. The Koto part is also written on a treble clef staff with a key signature of one flat. The Tozanryū part features a complex melodic line with many sixteenth and thirty-second notes, while the Kinkoryū and Koto parts are simplified, more rhythmic versions of the same piece.

Ex. 10

Tozanryū



Kinkoryū



Koto



Ex. 11

Tozanryū



Kinkoryū



Koto



Ex. 12



Ex. 13

Tozanryū



Kinkoryū



Shamisen



Koto



Ex. 14

Tozanryū



Kinkoryū



Shamisen



Koto



Ex. 15

Tozanryū

Kinkoryū

Voice

Shamisen

Koto

Ex. 16

Tozanryū

Kinkoryū

Voice

Shamisen

Koto

Ex. 17



## Ex. 18

Tozanryū 1922

Tozanryū 1979

Kinkoryū

Voice

Shamisen

Koto

## Ex. 19

## Ex. 20

## Ex. 21

Tozanryū

Kinkoryū

Shamisen

Voice

## NOTES

1. in: *Nihon ongaku no miryoku o saguru*, I, Tōshiba, TH60054-55.
2. in: *Nihon ongaku no miryoku o saguru*, IV, Tōshiba, TH60121-22.
3. Kikkawa, 1968, p. 95.
4. e.g., in the anthology of *jiuta* texts "Ito no shirabe", see Feltz, 1970, p. 21.
5. Feltz, 1970, p. 43.
6. Kikkawa, 1968, p. 79.
7. Recorded in: *Setsuyō Kikan*, see Tanabe, 1968, p. 50.
8. *Kamisangō*, 1976, p. 91.
9. See the articles "Sankyoku" in *Ongaku Jiten*, 1957 and *Hyōjun Ongaku Jiten*, 1968; see Tanabe, 1968, p. 52.
10. *Kamisangō*, 1973.
11. *Kamisangō*, 1976.
12. Kikkawa, 1961, p. 180.
13. Tanabe, 1968, p. 52.
14. Tanaka, Teichiku, SL146-147.
15. *Kamisangō*, 1973.
16. Interview with Prof. *Kamisangō*, 11. 4. 1980.
17. Interview with Prof. *Kamisango*, 7. 4. 1980.
18. The administration office of the society for the protection of the blind, founded probably by the *heike*-player Akashi Kengyō(1300?-1371) for the security of blind musicians. The organization, which in the 15th and 16th centuries was supported by the feudal government, consisted of *heike-biwa*, *jiuta-shamisen* and *koto*-musicians, as well as masseurs and acupuncturists. Women were excluded. In 1871 the Tōdō was disbanded by the Meiji-government.
19. Note repetition by tongueing is traditionally forbidden.
20. In the Tozan edition of 1922 and in the Kinkoryū notation, instead of the symbol ㄗ, which means a-sharp (ㄗ indicates sharpening), one finds only ㄗ (=a) in the whole Hikuniagari part. According to the professional *shakuhachi* players Nakamura Gozan, Kitahara Kōzan and his pupil Morita Shūzan, the sign for sharpening was omitted out of convenience, as every player knew that "a" had to be played a-sharp in a section based on the tonal system Hikuniagari. An equivalent case is to be found in *nakajirashi* of "Yaegoromo", based on Takaniagari (ex. 17). Instead of (=g<sup>bb</sup>), is written, which means g-flat. In the new Tozan edition, on the other hand, the signs are written "correctly", because, I have been told, the number of pupils has largely increased and the teaching methods have changed.

## REFERENCES

- Adriaansz, Willem  
1973 *The Kumiuta and Danmono traditions of Japanese Koto music*. Berkeley, Calif.: University of California Press.
- Feltz, William E.  
1970 *Kyōmono: A Traditional Japanese Music*. Master's thesis, University of Hawaii.
- Meguro, Sansaku et al. (eds.)  
1968 *Ongaku Jiten*. Tōkyō: Ongaku no Tomosha
- Kamisangō*, Yūkō  
1973 "Sankyoku-gassō ni okeru shakuhachi no yakuwari". commemorative volume for Eishi Kikkawa. in Koizumi, Hoshi, Yamaguchi, (ed.), *Nihon ongaku to sono shūhen*. Tōkyō: Ongaku no tomosha  
1976 "Sankyoku-gassō no hikaku". in K. Hirano, ed., *Kokyū—Nihon no satsugen gakkai*. Philips PH 8514-18.
- Kikkawa, Eishi  
1961 *Hōgaku Kanshō Nyūmon*. Osaka: Sōgensha  
1968 "Sankyoku no rekishi". *Gendai Hōgaku Meikan, Sankyoku-hen*. Tōkyō: Hōgaku to buyōsha.

- Nakao, Rinzô  
1932 *Tozanryû-shi*. Tôkyô: Tozanryû-sôke. Distributers; Tôkyô: Jûjiya-gakki & Osaka: Maekawa Gômeigaisha.
- Hirano, Kenji  
1978 *Nihon ongaku no miryoku o saguru* (In search of the beauty of Japanese music) I. "Rokudan" TH 60054-55  
1979 IV. "Midare Rinzetsu" TH 60121-22 Tôkyô: Tôshiba
- Hirano, Kenji & Kamisangô, Yûkô (eds.)  
1978 *Nihon Kayô Kenkyû Shiryô Shûsei* vol. 3 Tôkyô: Benseisha  
pp. 3-130 *Shichiku Shoshinshû*  
pp. 131-198 *Shichiku Taizen*
- Shimonaka, Yasaburô (ed.)  
1954-58 *Ongaku Jiten* 12 vols. Tôkyô: Heibonsha
- Read, Cathleen B.  
1975 *A study of Yamadaryû sôkyoku and its repertoire*. Doctoral dissertation, Wesleyan University, Middletown, Conn.
- Tanabe, Hisao  
1968 "Sankyoku no seiritsu". *Gendai Hôgaku meikan, Sankyoku-hen*. Tôkyô: Hôgaku to Kuyôsha
- Tanaka, Inzan  
s.d. (ca. 1964) *Shakuhachi no ayumi to sono rekishi*. Tôkyô: Teichiku SL 146-147
- Wade, Bonnie C.  
1967 *A selective study of Honte kaete Tegotomono in 19th Century koto music*. Master's thesis. University of California, Los Angeles, Calif.

## GLOSSARY

Ai no te 合の手	Ichiura Kengyô 市浦 檢校	Kokinjôshi 古今調子
Araki Kodô 荒木 古童	Ikanobori 紙鷺	Kokinwakashû 古今和歌集
Atouta 後唄	Ikuta Kengyô 生田 檢校	Kokyû 胡弓
Banshikichô 盤渉調	Ikutaryû 生田流	Kondô Sôetsu 近藤宗悦
Chiin no nakadachi 知音 之 媒	Iregoto 入れ事	Koto 箏
Fujiueryû 藤植流	Ito no shirabe 糸の 調	Kyômono 京物
Fukeshû 普化宗	Ikkanryû 一閑流	Maauta 前唄
Furukawa Kengyô 古川 檢校	Jiuta 地歌	Minamoto no Toshiyori 源 俊頼
Ga no uta 賀の 歌	Kaede shiki sôkyoku 替手式 箏曲	Min'yô 民謡
Gaiyoku 外曲	Kakeai 掛合	Miyagi Michio 宮城 道雄
Gakusô 楽箏	Kawase 川瀬	Myôanryû 明暗流
Hitoyogiri 一節切	Kinkoryû 琴古流	Nagauta 長唄
Hôki 法器	Kin'yôshû 金葉集	Nakao Tozan 中尾 都山
Honkyoku 本曲	Kokingumi 古今組	Nishigaki Masao 西垣 政雄



Ônusa 大幣	Tsukushigoto 筑紫箏
Sankyoku Gassô 三曲合奏	Udesakiryû 腕先流
Setsuyô Kikan 摂陽奇観	Urazaki Kengyô 浦崎 検校
Shakuhachi 尺八	Uta Keizu (Uta Tsuribumi) 歌系図
Shamisen 三味線	Utamono 唄物
Shichiku Shoshinshû 糸竹 初心集	Yaezaki Kengyô 八重崎 検校
Shichiku Taizen 糸竹 大全	Yamadaryû 山田流
Shinkyoku 新曲	Yamamuro Yasuyoshi 山室 保嘉
Sôkumiuta 箏組歌	Yoshizawa Kengyô 吉沢 検校
Sôkyoku 箏曲	Zokkyoku 俗曲
Tegotomono 手事物	Zokusô 俗箏
Tozanryû 都山流	

## ABSTRACT

### 同一の原曲による三曲合奏での都山流と琴古流の尺八の比較

この研究の目的は、三曲合奏における尺八の役割を考察することにある。この合奏で使われる三つの楽器の役割については、従来より、三味線を骨に、箏を肉に、尺八を皮に、それぞれたとえることが広く行なわれたが、こうした一般化については、すでに上参卿祐康が疑問を提出している。今回も、この点をさらに調べるために、「千鳥の曲」と「八重衣」の二曲を中心的な例として、三曲合奏における尺八の役割を、琴古流と都山流のそれぞれについて、精密に記述しようとした。また、都山流については、1923年の楽譜と1976年の楽譜の比較も重要な課題として組み入れた。その結果、楽譜に示したように、流派だけでなく、年代によっても、尺八と歌との関係、尺八と弦楽器との関係に、こまかい違いがあることがわかった。