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Alexa VanDemark April 11, 2015

Rise of the *Koto*: The Transformation of Musical Texture in Japanese *Tegotomono*

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Abstract

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By Alexa VanDemark

This thesis explores how the rising importance of the Japanese *koto* in the *sōkyoku-jiuta* subgenre of *tegotomono* led to a shift in overall musical texture from homophony to instances of heterophony and polyphony within the subgenre. This transformation is paralleled by the *koto*, originally optional in the ensemble, becoming an indispensable member of the *tegotomono* ensemble by the end of the Edo period. Both the *koto* and *shamisen* have extensive, celebrated repertoires in their respective genres of *sōkyoku* and *jiuta*, but *tegotomono* brings the two together. This combination of *koto* and *shamisen* was an unexpected innovation, because the *koto* was a historically high-brow instrument and the *shamisen* low-brow. Despite this surprising collaboration, both instruments became indispensable members of what is now considered the canon *tegotomono* ensemble, and the subgenre displays influences from the repertoires of both the *koto* and *shamisen*. Four representative works of *tegotomono* are analyzed in this thesis to track the shift in both musical texture and how the *koto* directly relates to this change. Defining features in *tegotomono* that depict this change include the *koto* creating a more complex texture as its musical lines drift away from homophony, increasingly elaborate compositions, and most importantly, motifs akin to call-and-response called *kake-ai*.

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A Note on the Japanese Language

Throughout this thesis, specialized Japanese terms will be used rather than English translations in order to preserve as much of the original meaning of the word as possible. As such, a few notes must be made regarding the Japanese language and how it will be used in this thesis:

- A person's family name goes before their given name. Titles also go first. Hence, the name of the first prime minister of Japan is not "Hirobumi Itō," but "Itō Hirobumi." The founder of modern *koto* music is not referred to by his title of *kengyō* as "Kengyō Yatsuhashi," but "Yatsuhashi Kengyō."
- Nouns do not have plural forms. Therefore, one *kimono*, two *kimono*, three hundred *kimono* are all written with the noun in the same grammatical form.
- Vowels with macrons over them are lengthened, and the distinction is important, as Japanese is filled with homophones. "*Koto*," without lengthened vowels, can mean the musical instrument or "thing," while "*kōtō*" can mean "high class," "oral answer," "larynx," and more depending on context.

Any Japanese terminology, with the exception of proper nouns, will be italicized for ease of distinction when reading. A glossary of all used terms is provided in Appendix A.

INTRODUCTION

*Tegotomono*手事物, a subgenre of Japanese chamber music, began to develop in the eighteenth century in the Ōsaka and Kyōto region of Japan. In its beginning, it was primarily performed only by voice and *shamisen*三味線 (a three-stringed lute), but by the middle of the nineteenth century, it commonly included voice, *shamisen*, and *koto*箏♦ (a thirteen-stringed zither).[1] Today, in the classical canon of *tegotomono*, the *koto* has a complex melody line, and, historically, this line played an important role in changing the overall texture of *tegotomono* from simple homophonic to complex heterophonic and polyphonic. This study tracks and explains these changes. How did the *koto* rise from the role of optional accompaniment to indispensable member of the ensemble? How did the inclusion of the *koto* transform *tegotomono*?

The terms used to describe texture in this thesis—homophony, heterophony, and polyphony—come from the study of Western music. Therefore, applying them to non-Western music must be handled delicately and with more flexible definitions. In this subgenre of Japanese music, shifts in texture often accompany ornamentation by one or more instruments to create variations on the current melody suitable to the nature of each instrument. Furthermore, any given piece in this study shows multiple textures depending

♦ The character 琴 is most commonly used in modern Japanese for the *koto*, but while this character may refer to all *koto*, it technically refers to the variety that does not have moveable bridges. It may also be read *kin*. The character 箏 is uncommon and is primarily used by specialists in the field, and it technically refers to the variety of *koto* that does have moveable bridges. The instrument discussed in this paper is the latter variety, and so the academically correct character will be used. (Johnson, "A "Koto" by Any Other Name: Exploring Japanese Systems of Musical Instrumental Classification," Pg. 47)

[1] Henry Burnett, "An Introduction to the History and Aesthetics of Japanese Jiuta-Tegotomono" (*Asian Music* 11.2, 1980), Pg. 11

on the section or excerpt at hand. As such, one term for texture does not cover the entire piece. The discussion at hand is an analysis of a general trend toward heterophony and polyphony in large segments of *tegotomono*, rather than the erasure of homophony within the subgenre.

The most prominent example of heterophony in this study concerns a call-and-response musical gesture called *kake-ai* 掛合い, which parallels the shift in the *koto*'s role in *tegotomono*. *Kake-ai*, which first appear in their complete manifestation around the turn of the nineteenth century, are central to the move from homophony to heterophony in *tegotomono*. Given that it is a call-and-response gesture, two equally important voices working together are essential for it to be a full musical idea. Therefore, the *shamisen* alone was not enough—the *koto* was required for *kake-ai* to exist at all. Earlier pieces do not show what I consider to be *kake-ai*, though they do have call-and-response gestures that hint at their future development in later pieces and add to the progression toward heterophony.

This study will explore the changing role of the *koto* and the emergence of *kake-ai* through the analysis of the following four pieces. The first piece, *Sarashi*, did not require a *koto* at all and had no *kake-ai*, and the second, *Zangetsu* was composed with a specific *koto* part but the parts did not vary enough to allow for *kake-ai*. These two compositions contrast with the second pair, *Shin-ukifune* and *Keshi no Hana*, which display clear signs of heterophonic and polyphonic textures among the instruments as well as strong, melodic *koto* parts. I will use these four pieces, written by different composers, to explain and explore the historical progression of the genre as well as the shifts in musical texture and the compositional features that contribute to that change. The works are listed below in

order from oldest to most recent, with their title, in both Romanized and Japanese forms, composer, and approximate date of composition:

Table 1.1: *Tegotomono* Compositions

Title		**Composer**	**Date of Composition**
Sarashi	「さらし」	Fukakusa Kengyō	early-mid 1700s
Zangetsu	「残月」	Minezaki Kōtō	c. 1789-1804
Shin-ukifune	「新浮舟」	Matsu'ura Kengyō	early 1800s
Keshi no Hana	「けしの花」	Kikuoka Kengyō	early 1800s

These four pieces reveal changes both in the details of the musical form and also in the importance of the *koto*'s role.

During the eighteenth and nineteenth centuries, the pairing of *koto* and *shamisen* was the most popular combination in instrumental ensembles. They appeared together not only in the subgenre studied in this paper, *tegotomono*, but also in ensembles that included other instruments. Given their differing backgrounds, it is remarkable that these two particular instruments would be brought together. This pairing, joined together with voice, reflects the fusion of several older musical forms and the most relevant will be elaborated upon below. The *koto* was historically associated with court music, primarily enjoyed by the aristocracy, and later benefited from patronage of Buddhist temples.[2] Meanwhile, the *shamisen* was not introduced to Japan until 1592, through the Ryūkyū Islands in the south.[3] It was found to be an ideal partner for storytelling and popular songs for the lower classes, building upon older musical traditions that combined voice and accompaniment.[4] It was

[2] Burnett, "An Introduction…," Pg. 12
[3] Burnett, "An Introduction…," Pg. 12
[4] Burnett, "An Introduction…," Pg. 12

also picked up as the instrument of choice for women in the entertainment industry and for the theater, including the popular *kabuki* 歌舞伎 drama.[5]

This collaboration between an instrument associated with high-brow culture, the *koto*, and one with low-brow culture, the *shamisen*, is almost jarringly unexpected. I would go so far as to suggest that this pairing is analogous to a hypothetical Western duet between an organ and a guitar. Similarly, the *koto* and *shamisen* developed in entirely separate cultural realms before being brought together. As Wade describes it, "the popular entertainment world and the type of songs accompanied on the *shamisen* were the antithesis of the more formal world in which the *koto* and its music were being cultivated."[6] By bringing them together during the Edo period (1600-1868), the repertoire for both was expanded considerably and the combination created a new musical texture in the broader scope of Japanese music. *Tegotomono*, a subgenre that eventually incorporated heterophony and polyphony, is especially exceptional in a musical culture that is overwhelmingly monophonic, and this is in no small part due to the combination of the *koto* with the *shamisen*.[7]

[5] Bonnie Wade, *Tegotomono: Music for the Japanese Koto* (Westport, CT: Greenwood, 1976), Pg. 9
[6] Wade, *Tegotomono*, Pg. 9-10
[7] Alison Tokita and David W. Hughes, "Context and change in Japanese music," *The Ashgate Companion to Japanese Music* (Aldershot: Ashgate, 2007), Pg. 24

CHAPTER I
History of the *Koto* and *Tegotomono*

The *koto* 箏, sometimes referred to as *o-koto* with the honorific prefix, was first introduced to Japan from China in the seventh century, originally as the Chinese *zheng*, written in Chinese with the same character.[8] Its construction has varied slightly since then but the modern *koto*, shown below in Figure 1.1, is a zither made of paulownia wood about 185 centimeters long with thirteen strings, and is tuned with moveable bridges, called *ji* 柱.[9]

Figure 1.1: "A Picture of the Japanese 13-stringed Koto" (Smgregory, "Koto (instrument)", Wikipedia)

All thirteen strings are of the same length and thickness, and are pitched differently depending on the adjustment of the bridges. The performer sits behind the instrument so that the highest pitched string is closest to them and the lowest pitched string is second-

[8] Burnett, "An Introduction…," Pg. 12
[9] Philip Flavin, "*Sōkyoku-jiuta*: Edo-period Chamber Music," *The Ashgate Research Companion to Japanese Music* (Aldershot, Hampshire, England: Ashgate, 2007), Pg. 171

furthest away. The *koto* is played with three small plectra called *tsume* 爪, shown in Figure 1.2 below, on the right hand's thumb, index, and middle fingers, which pluck the strings to the right of the bridges.

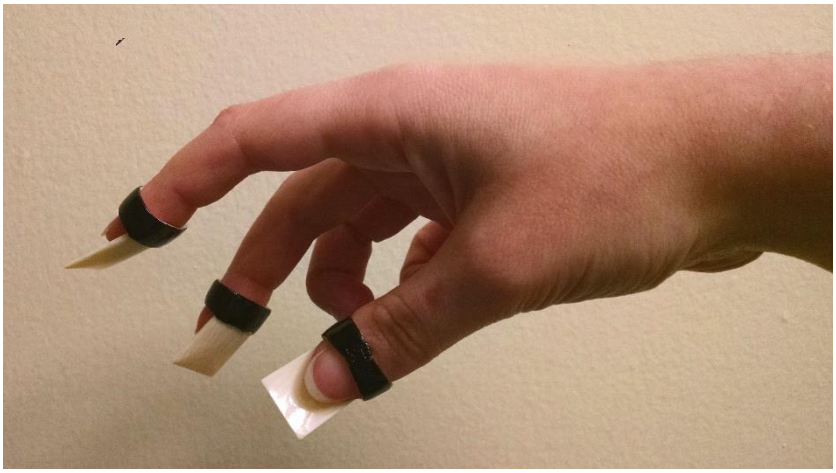

Figure 1.2: Plectra (*tsume*) for the *koto* shown on the right hand.

The left hand is used to alter the pitch of the strings mid-song by pressing down left of the bridges, to adjust the bridges for modulations to other tunings, and for other ornamental techniques.[10]

During the Nara and Heian Periods (710-784 and 794-1185), the *koto* came to be a major part of imperial court life through its role in *gagaku* 雅楽 ensembles, religious ceremonies, and entertainment.[11] Within *gagaku*, the *koto* functioned primarily as a source of rhythm for the other string and wind instruments it was accompanying.[12] As the instrument providing not melody but harmony and rhythm, the *koto* had a homophonic role since its inclusion in Japanese music. The compositions for the *koto* became more

[10] Henry M. Johnson, "Koto Manufacture: The Instrument, Construction Process, and Aesthetic Considerations" (*The Galpin Society Journal* 49, 1996), Pg. 38
[11] Flavin, "*Sōkyoku-jiuta*," Pg. 171
[12] Liv Lande, *Innovating Musical Tradition In Japan: Negotiating Transmission, Identity, and Creativity In the Sawai Koto School* (Los Angeles, CA: ProQuest, 2007), Pg. 65

complex as solo pieces were developed in the Heian period, becoming, as Henry Burnett writes, "an entertaining diversion for the aristocracy."[13] According to Kenji Hirano, a Japanese musicologist, these solo compositions may have come into being as a result of musicians preparing to learn the *gagaku koto* parts.[14]

The arts, music included, prospered under the Fujiwara family, one of the prevailing court families during the Heian Period by the end of the ninth century.[15] As a part of this prosperity, cultural contributions from different categories of art reflected others, rather than progressing independently of each other. For instance, literature that emerged during this time described the musical culture of the author's society. *The Tale of Genji*, recognized across the world as one of, if not the, oldest novels considered to be a masterpiece, was written around the first decade of the eleventh century by a woman in the middle-level aristocracy named Murasaki Shikibu.[16] Scenes describing when the characters perform music and what instruments they play appear in nearly every chapter of her story. It is literature such as this that provides the only documentation of the frequent solo *koto* performances of the time.[17]

The *koto* repertoire, *sōkyoku*箏曲, meaning literally "*koto* music," did not develop far beyond court music until it was expanded in the sixteenth century. These new works were pieces for voice and *koto* based on classical literature or religious texts and re-arrangements of Chinese zither compositions. This development marks the *koto*'s transition from being a court music instrument to one for a more popular audience. The

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[13] Burnett, "An Introduction…," Pg. 12
[14] Lande, *Innovating Musical Tradition In Japan*, Pg. 66
[15] Wade, *Tegotomono*, Pg. 4
[16] Murasaki Shikibu and Royall Tyler, "Introduction," *The Tale of Genji* (New York: Penguin, 2003), Pg. xvii
[17] Wade, *Tegotomono*, Pg. 4

shift is intricately tied to two separate music-making groups and the result of merging their styles. On one side were blind priest musicians, *biwa-hōshi*琵琶法師, who were members of a blind musician's guild supported by the aristocracy and military in Kyōto. This organization was called the *tōdō*当道 and was founded in the fourteenth century.[18] Blind people were believed, in Japanese culture, to be inherently musically talented, and they performed not only for the upper echelons of society but also the masses.[19] Titles were given to members of the guild, and these were received according to acquired skills; within this thesis, only members with rankings of *kōtō*勾当 and *kengyō*検校 will appear.[20♦] By the end of the sixteenth century, the music most associated with the *tōdō* was a body of minstrel works with string accompaniment, historically performed on the *biwa*琵琶 (a four-stringed lute).[21] The role of the *biwa* was later replaced by the *shamisen* (a three-stringed lute) and this substitution led to new works. These compositions joined with existing forms to eventually give birth to the genre of *jiuta*地歌, music for the vocal subgenres that are performed with *shamisen*.[22] Their performances and compositions did not include *koto* at the time.

The other side of the equation for the next great development in *koto* music was found in another Buddhist-affiliated setting. At Zendōji Temple, in what was then called the

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[18] Flavin, "*Sōkyoku-jiuta*," Pg. 170-171
[19] Flavin, "*Sōkyoku-jiuta*," Pg. 170
[20] Lande, *Innovating Musical Tradition In Japan,* Pg. 77
♦ These titles accompany ranks, and within these ranks were more specific levels, and they are as follows, with four being the lowest level and seventy-two being the highest: *zatō* 座頭 (4-18), *kōtō* 勾当 (19-53), *bettō* 別当 (54-63), and *kengyō* 検校 (64-72). (Lande, *Innovating Musical Tradition In Japan,* Pg. 77)

[21] Flavin, "*Sōkyoku-jiuta*," Pg. 184
[22] Flavin, "*Sōkyoku-jiuta*," Pg. 185

Tsukushi area of Kyūshū (the southernmost of the main islands of Japan), a priest musician named Kenjun (b. c. 1534-d. 1623) composed music for voice and *koto*. These compositions, which were re-arrangements of existing pieces for the Chinese zither, became known as *tsukushi-goto* 筑紫事.[23] According to Flavin, this *koto* music paired with religious texts became "the foundation of contemporary *koto* practice and its historical importance is indisputable."[24] While Kenjun was not a member of the *tōdō* himself, this music eventually changed hands from Buddhist clerics to the blind *shamisen* musicians.[25] This transfer is where the *koto* music of Kenjun's tradition and the *shamisen* music of the *tōdō* came together. At the beginning of the seventeenth century, a *tōdō* musician in Edo (now Tōkyō) named Yatsuhashi Kengyō (b. 1614-d. 1685) was introduced to a few *tsukushi-goto* pieces from the existing *sōkyoku* repertoire by one of the students of Kenjun's successor. The blind and women were not allowed to be taught *tsukushi-goto* at the time, and so the student, Hōsui, was expelled from Kenjun's school for violating this restriction.[26]

However, this infraction proved to be a ground-breaking development for the future of *sōkyoku*. With Yatsuhashi's work, music for the *koto* became more popular, and the instrument itself began to have less of a high-brow connotation. He wrote new pieces, founded new subgenres of *koto* music, and established new tunings (such as the standard *hira-jōshi*平調子).[27] His creation of *danmono*段物 is considered to be the representative subgenre of *sōkyoku* due to the fact that it became so integral to the *koto* repertoire.[28] It

[23] Flavin, "*Sōkyoku-jiuta*," Pg. 172
[24] Flavin, "*Sōkyoku-jiuta*," Pg. 172
[25] Flavin, "*Sōkyoku-jiuta*," Pg. 172
[26] Flavin, "*Sōkyoku-jiuta*," Pg. 172
[27] Lande, *Innovating Musical Tradition In Japan,* Pg. 70
[28] Flavin, "*Sōkyoku-jiuta*," Pg. 177

even plays an important role in the subgenre described in this paper, and will be discussed in more detail in the analysis section of *Zangetsu*. These contributions to *sōkyoku* and more caused him to be known as the founder of modern *koto* music. The genre was further expanded upon when Ikuta Kengyō (b. 1666-d. 1716), a student of Yatsuhashi's successor, founded the Ikuta tradition of *koto* performance. It was Ikuta that decided to combine the unlikely pair of *koto* and *shamisen*.[29] Despite the fact that Ikuta was a master of *koto*, the music in his tradition was such that the *koto* was "subservient to the *shamisen*, merely doubling the *shamisen* melody and only adding a few passing or embellishing tones."[30] This began to change when the compositions shifted from focusing on the voice to creating music that was more oriented around the instruments. This change necessitated the parts for both instruments to become more complex, meaning the *koto* was able to step out from behind the *shamisen*'s shadow and become more prominent in future pieces.[31] Although the music of Ikuta's school had less important *koto* parts, the continued use of the *koto* in the popular music culture of the *tōdō* ensured a place for the *koto* in future musical developments.

Music for the *koto* that developed from here could be categorized into more than one genre, though they were composed around the same time, during the Edo and Meiji (1868-1912) periods. While some subgenres, such as *kumiuta* 組歌, were for solo *koto* and voice, leaving no question that they belonged to the *sōkyoku* repertoire, other pieces that called for more instruments than the *koto* required more consideration. As a result, *sōkyoku*

[29] Wade, "*Tegotomono*," Pg. 11; Burnett, "An Introduction…," Pg. 13
[30] Burnett, "An Introduction…," Pg. 13
[31] Burnett, "An Introduction…," Pg. 13

and *jiuta* began to merge into a joint genre of *sōkyoku-jiuta*.[32] This compound phrase signifies that the piece in question includes essential parts for both *koto* and *shamisen*, not just one or the other: *sōkyoku* signifies the use of *koto* and *jiuta* the use of *shamisen*. The term also ultimately became a mark for works for an ensemble of three, called *sankyoku* 三曲. This ensemble consists of *koto*, *shamisen*, and either *kokyū* 胡弓, during the late Edo period, or *shakuhachi* 尺八, during the Meiji period.[33] The *kokyū* is a three- or four-stringed lute resembling a *shamisen*, and the *shakuhachi* is a wind instrument with five finger holes. However, it was generally agreed, before the Meiji period, that the two stringed instruments and voice were enough for the piece, and the use of a third instrumental addition was inconsistent and often unnecessary. As Burnett phrases it, the extra instrument mostly, "[duplicates] the *shamisen* part and [does] not generally offer a contrast in terms of heterophonic embellishment."[34]

In the eighteenth century, the term *tegotomono* first appeared, and referred to a specific form whose required instrumentation was *shamisen* and voice, but it was later expanded to *shamisen*, *koto*, voice, and optionally additional instruments. With *Sarashi*, the earliest example of a *tegotomono* composition in this paper, the necessary musical parts include the voice and one, perhaps two, *shamisen*.[35] There is now a *koto* part for *Sarashi*, but initially it was optional and may even have been improvised. During the early nineteenth century in Ōsaka and Kyōto, music for *shamisen* began to be transposed to music for *koto*.[36] In other words, this was the transition between *tegotomono* with two

[32] Flavin, "*Sōkyoku-jiuta*," Pg. 184
[33] Flavin, "*Sōkyoku-jiuta*," Pg. 172-173; Burnett, "An Introduction…," Pg. 12
[34] Burnett, "An Introduction…," Pg. 12
[35] Philip Flavin, personal communication (Kyōto, Japan: 28 March 2014)
[36] Kenji Hirano, Kazuko Tanigaito, Satoko Kubota, *Nihon Ongaku Daijiten* (N.p.: Heibonsha, 1989), Pg. 497

shamisen and that with one *shamisen* and one *koto*. These new *koto* transpositions led to the *koto* becoming a necessity rather than an option by the mid-1830s. This was largely due to the influence of Yaezaki Kengyō (b. 1766-d. 1848).[37] He was well-known for composing excellent *koto* parts for existing *tegotomono* for *shamisen*. His work not only established a stronger role for the *koto* in this subgenre, but by their connection with his composition, "many pieces became popular owing specifically to his collaboration."[38] It is even a possibility that composers of the original pieces intentionally left out a *koto* part so that they might achieve popularity through Yaezaki's *koto* addition.[39] The *shamisen* and voice parts of *Keshi no Hana* were written by Kikuoka Kengyō in the early nineteenth century. The *koto* part, however, was composed separately by Yaezaki. This was the first time that the composer of the *koto* part was recognized as a co-composer.[40] This alone is telling of how important the role of the *koto* in *tegotomono* had become by the final years of the Edo period. Today, the instrumental composition of *tegotomono* generally includes vocals, *shamisen*, *koto*, and sometimes *shakuhachi*, which replaced the *kokyū*. This group of three or four has been established as contemporary performance practice.

As previously stated, *tegotomono* originally did not require a *koto* at all: only *shamisen* and voice were needed. Hence, it would have been simplest to say that *tegotomono* fits within *jiuta* at the time that *tegotomono* began to appear. However, such a statement does not take into account instrumentation changes in later pieces. As *tegotomono* eventually included the *koto* as an integral part of the ensemble, *tegotomono*

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[37] Flavin, "*Sōkyoku-jiuta*," Pg. 192
[38] Burnett, "An Introduction…," Pg. 16
[39] Burnett, "An Introduction…," Pg. 16
[40] Philip Flavin, personal communication (Kyōto, Japan: 17 February 2014)

could also belong to the *sōkyoku* repertoire.[41] Burnett refers to *tegotomono* as *jiuta-tegotomono*, suggesting that he considers *jiuta* to be *tegotomono*'s parent genre.[42] This is presumably because that is what it began as, when the only essential elements were *shamisen* and voice. Meanwhile, Flavin refers to it as being a subgenre simultaneously of *jiuta* and *sōkyoku*, creating the compound of *sōkyoku-jiuta*.[43] He acknowledges the difficulty in categorizing *tegotomono*, given its morphing history, and ultimately lists it among the *jiuta* subgenres rather than the *sōkyoku* subgenres in his chapter on the two larger groups. Lande is more specific, using Hirano's term of *jiuta-kei sōkyoku* 地歌系箏曲, meaning "*jiuta*-derived *sōkyoku*."[44] These terms range from most *shamisen*-oriented to most *koto*-oriented, but henceforth I would like to discuss the genre as the combined *sōkyoku-jiuta*, because ultimately the form became such that both instruments were essential. Referring to *tegotomono* as a subgenre of one instrument's repertoire or the other is to diminish the presence of the other instrument. As it is a musical style that eventually reached a complex texture between both *koto* and *shamisen*, it would be counterintuitive to allocate *tegotomono* to one or the other. By labeling *tegotomono* as *sōkyoku-jiuta*, it is equally acknowledging the subgenre as having valuable contribution to the repertoires of both instruments. This balance between the two separate genres establishes a specific place for *tegotomono* in the broader scope of Japanese music. As Flavin describes the combined genre, "*Tegoto-mono* represent the final synthesis of *sōkyoku* and *jiuta*."[45]

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[41] Flavin, "*Sōkyoku-jiuta*," Pg. 173-174
[42] Burnett, "An Introduction…," Pg. 11
[43] Flavin, "*Sōkyoku-jiuta*," Pg. 169, 192
[44] Lande, *Innovating Musical Tradition In Japan,* Pg. 81
[45] Flavin, "*Sōkyoku-jiuta*," Pg. 192

CHAPTER II
Structure of *Tegotomono*

Table 2.1: *Tegotomono* Structure

***Tegotomono* Structure**		
Section	**Features**	**Instrumentation**
Maeuta	Libretto *Ai no te* Slow tempo	Voice, *shamisen, koto** Optional: *shakuhachi*
Tegoto	*Kake-ai* Faster tempo	*Shamisen, koto** Optional: *shakuhachi*
Ato-uta	Libretto *A tempo*	Voice, *shamisen, koto** Optional: *shakuhachi* **Koto* began as optional but eventually became mandatory

This thesis describes a chronological shift in *tegotomono* instrumentation, form, and texture. In order to understand how much the structure changed from the time of *Sarashi*, the canonical structure of *tegotomono* found in later pieces will be explained here. *Tegotomono* are composed of three basic sections: *maeuta* 前歌, *tegoto* 手事, and *ato-uta* 後歌, as detailed in Table 2.1 above.[46] The *maeuta* is a slow introduction to the piece, consisting of a vocalist, singing poetry as lyrics, accompanied by supporting instrument. The *ato-uta* is the conclusion, with the vocalist's return, at approximately the same tempo as the *maeuta*, though it is considerably shorter in length. These two vocal sections flank the *tegoto*, and because that section is where the role of the now-necessary *koto* in *tegotomono* becomes clear, that is what I will be focusing on in this paper. The *tegoto* is an interlude, a solely instrumental section, which is often considerably longer than the vocal sections. Its length suggests that the primary focus of these compositions is not necessarily

[46] Burnett, "An Introduction…," Pg. 13

on the vocals. For the *shamisen*'s genre of *jiuta*, the substantial duration of the instrumental section in comparison to the vocal sections was quite atypical when *tegotomono* first appeared. *Jiuta* historically included music that was focused primarily on the voice and the libretto, but *tegotomono*'s main identifying characteristic is the *tegoto*.[47]

Regarding the lyrics, for most *tegotomono* the poems used are divided into two halves within one composition, with the first half being sung in the *maeuta* and the second in the *ato-uta*. By separating the two vocal sections with the instrumental *tegoto* section, it allows for a pause or even a shift in thought between halves of the poem. For example, as Burnett explains: "If the poem involved, for instance, unrequited love, a favorite theme in Tokugawa Japan (1603-1868♦), the *maeuta* would state the conflict in vague images while the [*ato-uta*] would convert these images into concrete statements of sorrow and frustration."[48]

The *tegoto* serves three major functions, the first that it connects the two vocal sections, as explained above. It also contrasts with the vocal sections both in texture and in rhythm.[49] The differing texture is evident by the more complex instrumental texture that appears in the interlude (*tegoto*) versus the simpler accompaniment in the vocal sections (*maeuta* and *ato-uta*). The difference in rhythm is that the vocal sections are slow and, to someone accustomed to Western music, syncopated between the voice and instruments with a lack of a distinctive downbeat. On the other hand, the *tegoto*, as the climax of the

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[47] Flavin, "*Sōkyoku-jiuta*," Pg. 185

♦ Earlier in this thesis, I stated that the Edo period, also referred to as the Tokugawa period, spanned from c. 1600 to 1868. There is some difference in opinion on the actual start and end dates of this era. Burnett refers to it as the Tokugawa period, and starts it in 1603. The difference in significance between these dates is that 1600 is when the definitive battle, the Battle of Sekigahara, was won, which allowed the Tokugawa to rise as the ruling family of Japan. 1603 is when Tokugawa Ieyasu officially became the first *shogun*.

[48] Burnett, "An Introduction…," Pg. 13

[49] Burnett, "An Introduction…," Pg. 15

composition, is faster and has a steadier rhythm that gives a stronger feeling of a regular pulse.[50]

While all *tegotomono* have the three basic sections described above, the form may be expanded further by adding optional segments. Some compositions have three vocal sections with an instrumental section in between two vocal sections so that the form is vocal—instrumental—vocal—instrumental—vocal.[51] There are also other smaller segments that can be added, some of which are listed in Table 2.2 below:

Table 2.2: Additional *Tegotomono* Segments

Additional *Tegotomono* Segments	
Maebiki 前引き	instrumental introduction only a few bars long before the start of the *maeuta*
Makura マクラ	instrumental introductory section to the *tegoto*
Chirashi 散し	instrumental division within the *tegoto* that shows a shift in tempo and rhythm; *naka-chirashi* 中散し between two parts of the *tegoto* and *ato-chirashi* 後散し after the *tegoto* but before the *ato-uta* are also possible

Before new sections, whether they be essential like *tegoto* or optional like *chirashi*, the instruments all commonly come together in a *ritard* at the end of the current section. I consider this action to be akin to a cadential movement. This gesture is seen in all pieces appearing in this paper, and it is an easy way to keep the performers together in order to enter the next section as well as keep the audience alert to section divisions.

[50] Burnett, "An Introduction…," Pg. 18
[51] Flavin, "*Sōkyoku-jiuta*," Pg. 192

Here two features of the *tegotomono* form that are intrinsically related to the analysis of this thesis will be detailed: *ai no te* 合の手 and the aforementioned *kake-ai*. First, and arguably most important to the development of the form as a whole, is the *ai no te*: short instrumental sections between the vocalist's lyrical phrases within the *maeuta*, though not the *ato-uta*. These short interludes create breaks between and connect stanzas of the poetry, normally only a few measures long. An example of an *ai no te* in the context of the music is shown in Figure 2.1 below, in an excerpt from *Keshi no Hana*.

Figure 2.1: m. 51-58 of *Keshi no Hana* for voice and *koto*; the *ai no te* begins in measure 54, where the voice drops out, leaving only the instruments to play a short interlude until measure 58, when the voice returns (Kikuoka, *Keshi no Hana*, Pg. 4)

Early *tegotomono* composers such as Minezaki Kōtō (composer of *Zangetsu*; active c. 1781-89) expanded existing *ai no te* sections into longer instrumental interludes, as in his piece *Zangetsu*.[52] The *tegoto* of the early *tegotomono* may have been considered long *ai no te* between the vocal sections, just as the *ai no te* that appear in the *maeuta* are

[52] Flavin, "*Sōkyoku-jiuta*," Pg. 192

instrumental breaks between lyrics. By this I mean that the *tegoto* is to the entire piece as *ai no te* are to the *maeuta*. In fact, Burnett asserts that Ikuta tradition composers expanded the longest, central *ai no te* to create what eventually became known as the *tegoto*.[53] This thought is easily understood when considering the *ai no te* in *Sarashi.* As it is one of the earliest examples of *tegotomono*, *Sarashi*'s *ai no te* are unusual in comparison to the other pieces in this paper; there are five, with the longest being fifty-five measures long. This is remarkable when compared to the *tegoto* itself, which is 156 measures long, starting at measure 318. The function of the *ai no te* is to create a short break in between lyrical phrases, but these numerous, long *ai no te* are more than that. Especially in contrast with late-development *tegotomono* like *Keshi no Hana,* it is clear why the *tegoto* developed from *ai no te*. Given the length of the *ai no te* in *Sarashi*'s *maeuta*, it may have been written simply to function as a particularly long *ai no te*, and would have been heard as such. This suggests that the *ai no te* sections were integral to the development of the *tegotomono* form, as much as they are an integral part of the pieces by themselves.

Before returning to the second defining feature, the *kake-ai*, I will describe here the terminology assigned to the different melodic roles of the instruments. The instrument playing the main musical line (ex: the *shamisen*) is called the *honte* 本手, while the secondary line (ex: the *koto*) is called the *ji* 地, or alternatively *kaede* 替手 in some cases.[54] For example, the *ji* will often simply reflect the same part as, or a simpler part than, played by the *honte*. In earlier forms of *tegotomono*, the *ji* lacks unique musical expression and primarily provides rhythm, establishing a homophonic texture, but that transforms in later

[53] Burnett, "An Introduction…," Pg. 13
[54] Hirano, *Nihon Ongaku Daijiten*, Pg. 498

compositions, as does the importance of the *koto* part. This musical relationship becomes highly relevant in the following musical feature.

The second feature is *kake-ai*, the crucial element of the instrumental section of *tegotomono* that has such a strong influence on the musical texture of the entire form. It is a musical gesture similar to call-and-response where one instrument plays a melodic segment and another instrument echoes that segment. *Kake-ai* appear increasingly often as the *koto*'s role in *tegotomono* becomes more pronounced, while they are rare, if they were ever present at all, in earlier pieces that did not include *koto*. This change indicates a shift in musical texture. *Kake-ai* began to appear in the early nineteenth century. Prior to this time, any hint at call-and-response may be considered the precursors to *kake-ai*, but lack the heterophony the canonical form display. In earlier compositions, such as *Sarashi*, the *koto* would simply provide an underlying, similar if not identical line to the leading *shamisen*'s part, creating a homophonic texture. In later compositions, such as *Shin-ukifune*, the *koto* began to play something more akin to a variation on the same melody as the *shamisen*, with its own elaborate part, rather than simply playing an identical line, creating a heterophonic texture. *Kake-ai* is a part of this heterophonic texture. It requires two instruments working together equally, as it is call-and-response, rather than one instrument leading and the other accompanying. Its presence accentuates the *koto* line within the *tegoto* section and therefore, *kake-ai* will be a central discussion point in the analysis section of this thesis.

Techniques and Tunings

As briefly mentioned earlier, the *koto*'s thirteen strings are pitched such that the second string (second-farthest from the performer) is the lowest and the thirteenth string (closest to the performer) is the highest. The first ten strings are named in numerical order (i.e. 1 一, 2 二, 3 三, 4 四, 5 五, 6 六, 7 七, 8 八, 9 九, 10 十), and then the eleventh, twelfth, and thirteenth strings are named *to* 斗, *i* 為, and *kin* 巾, respectively. These strings can be readjusted such that the pitches fit into one of five main tunings, or a slight variation, akin to keys in Western music. These are listed in Western notation below:

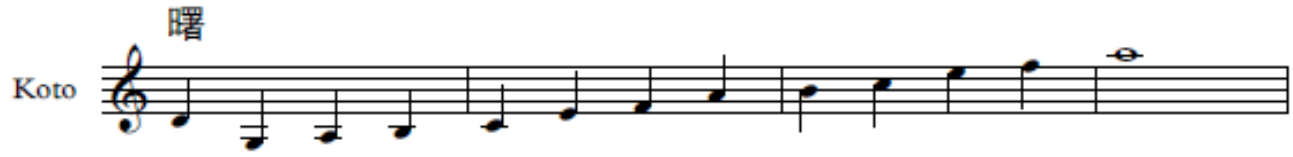

Figure 2.2: *Akebono* 曙 Tuning

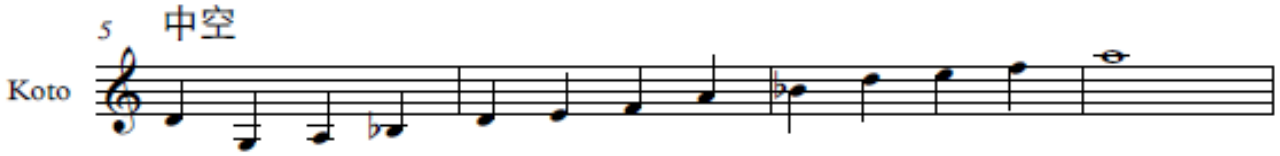

Figure 2.3: *Nakazora* 中空 Tuning

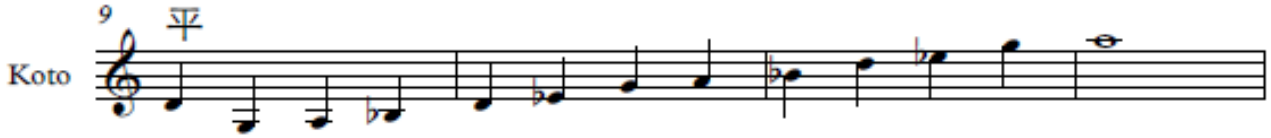

Figure 2.4: *Hira* 平 Tuning

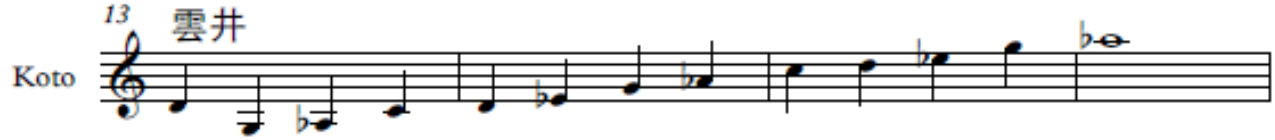

Figure 2.5: *Kumoi* 雲井 Tuning

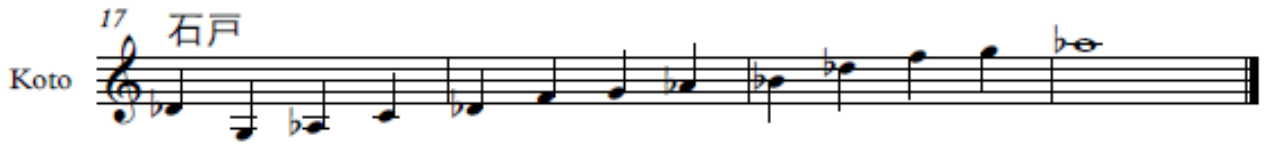

Figure 2.6: *Iwato* 岩戸 Tuning

The most standard tuning, similar in function to C major in Western music, is the *hira* tuning, called *hira-jōshi*. Changing the tuning of the instrument requires moving the individual, adjustable bridges to the left for lowering the pitch or to the right for raising the pitch. It is not uncommon for pieces to change tunings in the middle of a piece, either temporarily or permanently. However, a distinction must be made between temporary and permanent modulations. Temporary modulations refer to simply altering the pitches by pressing down on the strings with the left hand to raise the pitch of the string by an approximate half step (*yowa-oshi* 弱押し) or whole step (*tsuyo-oshi* 強押し).[55]

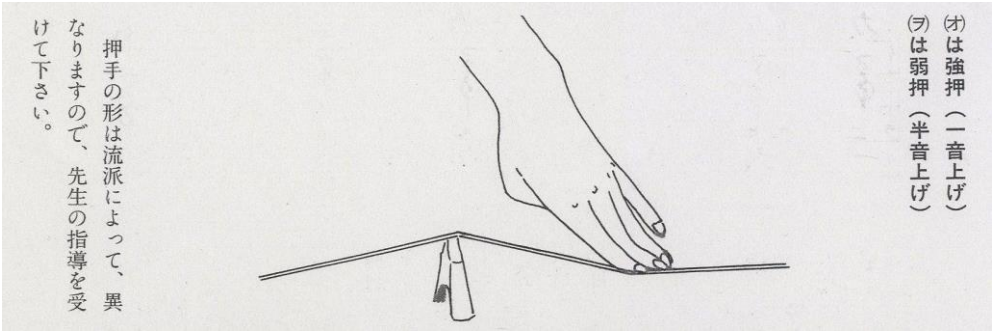

Figure 2.7: Diagram depicting *yowa-oshi* or *tsuyo-oshi* (Sakamoto, *Rokudan no Shirabe*, Pg. 13)

Permanent modulations refer to moving the bridges mid-piece to change the pitches to those of a new tuning without the need of pressing the strings with the left hand.

[55] Tsuda, *Koto No Kiso Chishiki*, Pg. 88

Within the pieces analyzed in this thesis, the *koto* demonstrates a number of techniques that contribute to a more complex texture. These techniques include special ornamentations, detailed in Table 4.1 in Appendix B, as well as common musical gestures that suit the pitching of the strings. For example, the second, seventh, and twelfth strings all belong to pitch class G. The third, eighth, and thirteenth strings belong to the A or A flat pitch class depending on the tuning, but this arrangement of strings in sets of octaves allow the performer to easily jump octaves consecutively (see Figures 2.2-2.6 for the full tunings). This is demonstrated throughout *koto* music not only in quick, two-note leaps (such as measure 8 of *Keshi no Hana*), but also in musical gestures that allow for patterns that consist of multiple octave leaps as the performer moves up the strings (such as measure 320 of *Shin-ukifune*). This musical gesture contributes to a more heterophonic texture when coupled with a *shamisen* playing a note in the same pitch class without the octave leaps, which is not as easily done on the *shamisen*. Furthermore, both instruments use an ornamentation technique that appears as quick passing and neighbor tones throughout the pieces, providing variation to the melody.

The *shamisen*, with three strings, also has its own set of tunings, the three most common shown below:

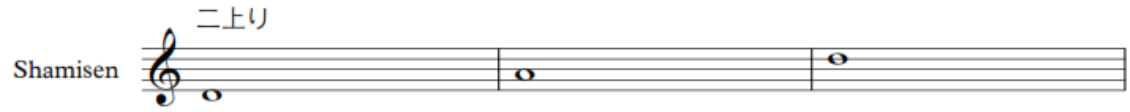

Figure 2.8: *Ni-agari* 二上り Tuning

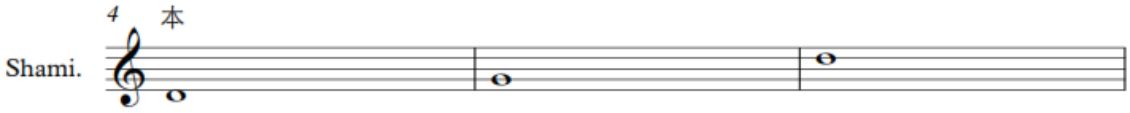

Figure 2.9: *Hon* 本 Tuning

Figure 2.10: *San-sagari* 三下り Tuning

CHAPTER III
Analysis

Methods

In order to establish credibility for my research and a deep appreciation for the music, it was necessary to learn how to play the *koto* myself. Through this, I could view the music from both the position of a listener when analyzing recordings and also as a performer, allowing me to observe more closely how the instruments of the ensemble interact with one another. While I did not learn to play the *shamisen*, despite its large role in *tegotomono*, I received an overview of the instrument from Dr. Philip Flavin, an ethnomusicologist and long-time *shamisen* performer.

I took private *koto* lessons beginning in September 2013 until April 2014 under Noda Yayoi *sensei*, a *koto* and *shamisen* instructor in Kyōto, Japan. Under her instruction, I was able to learn not only basic performance techniques but also proper musical expression when playing the *koto* and information on the *koto* through resources that she lent to me. Before learning *tegotomono*, she taught me other pieces in the *sōkyoku* repertoire, both traditional and modern, such as *Rokudan no Shirabe*, a famous *danmono* piece primarily used for technical study. In early spring 2014, she began to teach me *Keshi no Hana*, one of the major pieces analyzed in this thesis, so that I might understand the piece on a more complex level than just aural analysis. This allowed me not only to objectively notice the style of *tegotomono* and what makes it unique, but also to understand it as a musician. By the end of the semester, Noda *sensei* performed on the *shamisen* while I played the *koto*, which gave me first-hand experience in seeing how the *shamisen* and *koto* work together in *tegotomono*.

In the following analysis, I have selected four *tegotomono* pieces by different composers that span the history of the subgenre from approximately the middle of the Edo period to its end. The role of the *koto* will be evaluated within each piece, judged on the priority of its part, its relationship with the other musical lines, and its rhythmic and melodic complexity. Furthermore, shifts and developments in the musical form of *tegotomono* that are relevant to the changing texture will also be analyzed. These include, but are not limited to, the relationship between the voice and instruments during the *maeuta* and *ato-uta*, the importance of the *ai no te*, and, most importantly, the development of the *kake-ai*.

Background of Pieces

The four pieces analyzed in this paper represent a variety of styles within the *tegotomono* genre, as they were written over a period of some 150 years and by different composers. Table 3.1 below shows this biographical information:

Table 3.1: Biographical Information of *Tegotomono* Pieces

Title	Composer	Date of Composition	Impact on Genre
Sarashi	Kitazawa Kōtō (b. c. 1640-d. c. 1680);[56] Fukakusa Kengyō (active 1716-36)[57]	late 1600s; early-mid 1700s	A transitional work between *nagautamono* 長歌物 (a subgenre of *jiuta*) and *tegotomono*, and it has been classified as both; composed by Kitazawa as a *nagautamono*, but did not reach its current, recognizable form until after it had been modified by Fukakusa; one of the oldest pieces considered *tegotomono*; the oldest remaining version, Fukakusa's, is generally referred to as *Ko-sarashi* 古さらし, meaning "Old *Sarashi*"; other versions referred to as *Shin-sarashi* 新さら

[56] Masashi Tanaka, "Kitazawa Kōtō" (2007)
[57] Hirano, *Nihon Ongaku Daijiten*, Pg. 877

			し, meaning "New *Sarashi*" also exist;[58] the composition analyzed here is the former
Zangetsu	Minezaki Kōtō (active 1781-89)[59]	c. 1781-1789	A memorial piece written for a girl, a pupil of Minezaki's, who died prematurely;[60] its unusually slow tempo lends to it feeling reminiscent of Western eulogies; the *tegoto* is based on *danmono* form, a subgenre of *sōkyoku*[61]
Shin-ukifune	Matsu'ura Kengyō (b. c. 1750-d. 1822)[62]	early 1800s	Matsu'ura composed the majority of the piece, but a different composer, Yaezaki Kengyō (b. 1766-d. 1848) wrote the *koto* part;[63] arrival of some definitive examples of *kake-ai*; exact date of composition unknown, but Matsu'ura rose to his title of *kengyō* in 1798, after which the piece would have been composed[64]
Keshi no Hana	Kikuoka Kengyō (b. 1792-d. 1847)[65]	early 1800s	Kikuoka's works are seen as a point in the progression of *tegotomono* where the *shamisen* and the *koto* are both independent, sophisticated parts; exhibits many features, including *kake-ai*, that are indicative of what is considered to be a complete *tegotomono* form; *koto* part written by Yaezaki Kengyō (see *Shin-ukifune*); exact date of composition unknown, but Kikuoka rose to his title of *kengyō* at the age of 15 in approximately 1806, after which the piece would have been composed[66]

[58] Philip Flavin, personal communication (Kyōto, Japan: 15 March 2015)
[59] Kubota, *Nihon Ongaku Daijiten*, Pg. 747
[60] Henry Burnett, "Minezaki Koto's Zangetsu: An Analysis of a Traditional Japanese Chamber Music Composition" (*Asian Music* 11.2, 1980), Pg. 87
[61] Tanigaito, *Nihon Ongaku Daijiten*, Pg. 880
[62] Tanigaito, Kubota, *Nihon Ongaku Daijiten*, Pg. 741
[63] Tanigaito, Kubota, *Nihon Ongaku Daijiten*, Pg. 905; Flavin, personal communication (Kyōto, Japan: 17 February 2014)
[64] Masashi Tanaka, "Matsu'ura Kengyō" (2007)
[65] Tanigaito, Kubota, *Nihon Ongaku Daijiten*, Pg. 624
[66] Masashi Tanaka, "Kikuoka Kengyō" (2007)

As the subgenre of *tegotomono* progressed, some features were refined or added, such as the previously mentioned *ai no te* and *kake-ai* (see Chapter II). The basic specifications about each piece are detailed in Table 3.2 below:

Table 3.2: Structural Information of *Tegotomono* Pieces

Title	Section	Instrumentation	*Shamisen* & *Koto* Tunings	Notable Features	Approximate Tempos
Sarashi	***Maeuta***	Two *shamisen*, *kokyū*, voice	*Shamisen: hon-jōshi*	5 *ai no te*	100~130 bpm
	Tegoto	Two *shamisen*, *kokyū*	*Shamisen: hon-jōshi*		~130 bpm
	Ato-uta	Two *shamisen*, *kokyū*, voice	*Shamisen: hon-jōshi*		~100 bpm
Zangetsu	***Maeuta***	*Shamisen, koto, shakuhachi*, voice	*Shamisen: hon-jōshi* *Koto: hira-jōshi*	*maebiki,* 1 *ai no te*	~30 bpm
	Tegoto	*Shamisen, koto, shakuhachi*	*Shamisen: hon-jōshi* *Koto: hira-jōshi*	5 *dan* sections, *chirashi*	50~100 bpm
	Ato-uta	*Shamisen, koto, shakuhachi*, voice	*Shamisen: ni-agari* *Koto: nakazora-jōshi*		~30 bpm
Shin-ukifune	***Maeuta***	Two *shamisen, koto*, voice	*Shamisen: ni-agari* *Koto: hira-jōshi*	4 *ai no te*	40~90 bpm
	Tegoto	Two *shamisen, koto*	*Shamisen: ni-agari* *Koto: han-kumoi-jōshi*	*kake-ai, chirashi, naka-chirashi*	70~130 bpm
	Ato-uta	Two *shamisen, koto*, voice	*Shamisen: ni-agari* *Koto: hira-jōshi*		40~70 bpm
Keshi no Hana	***Maeuta***	*Shamisen, koto, shakuhachi*, voice	*Shamisen: hon-jōshi* *Koto: han-kumoi-jōshi*	*maebiki,* 3 *ai no te*	40~60 bpm

	Tegoto	*Shamisen, koto, shakuhachi*	*Shamisen: hon-jōshi* *Koto: han-kumoi-jōshi*	*kake-ai, chirashi, naka-chirashi*	60~100 bpm
	Ato-uta	*Shamisen, koto, shakuhachi*, voice	*Shamisen: ni-agari* *Koto: hira-jōshi*		~40 bpm

Analysis

In this analysis, each piece will be evaluated separately, beginning with the earliest and continuing chronologically. Important aspects of each piece that demonstrate the shift from homophonic texture to heterophonic and polyphonic will be described within their individual analyses. Furthermore, this shift happened parallel to the change in the *koto*'s role in *tegotomono*. As such, the analysis will consider varying aspects in each piece that added to the foundation that would increasingly require the *koto*, but arguably most importantly it will highlight the gradual appearance of the *kake-ai* in the *tegoto*. To reiterate, *kake-ai* is a musical gesture similar to call-and-response, where one instrument plays a musical gesture and the other echoes a similar if not congruent segment. I mentioned previously that *tegotomono* was originally a form within *jiuta*, and as such the primary instrument was *shamisen*—the only musical lines necessary for a complete performance were voice and *shamisen*. If, however, you consider that the *tegoto* section is played without vocals, then the only instrument available to play that part would be the *shamisen* as the *honte* (main part) and perhaps a second *shamisen* or *koto*, playing a simpler or identical version of the same part as the *ji*. Given that the second instrument was an option, and that it would have been an acceptable demonstration of the form without a second instrument, *kake-ai* were therefore musically impossible. In later compositions, as

will be shown in the analysis, both the *honte* and *kaede* parts began to be written with more melodic lines, which allowed for more elaborate interactions between instruments. Both instruments having melodic lines allowed for the participating instruments to have more distinct roles. Hence, the chance for the *koto* to shine alongside, rather than as an accompaniment to, the *shamisen*. As it is a pervading musical gesture in *tegotomono* where the *koto* has become essential, I suggest *kake-ai* marks the most important change within *tegotomono* in terms of the *koto*'s rising necessity as well as the shifting musical texture.

Sarashi

It is most important to recall that the instrumentation for this piece, particularly in its "Old *Sarashi*" version, does not require the *koto*, and the recording used to analyze *Sarashi* in this thesis does not include a *koto*. Rather, it primarily features two *shamisen*, one as the *honte* and the other as the *ji* playing a subservient part to the *honte*.[67] The *koto*'s role in *tegotomono* starts at square one in this piece—it is optional to the point that if the *koto* were even added to the ensemble at the time, it would likely have been improvised based on the *shamisen*'s main line. Just as this is the beginning for the *koto* in *tegotomono*, it is also the starting block for the texture of the subgenre as a whole. It originally demonstrates several musical traits that suggest homophony, including the similarity of the instruments' lines in contrast to the voice as well as the roles the instruments take on in the *tegoto*. However, there are also hints at what will become more complex texture in future compositions.

[67] Hirano, *Nihon Ongaku Daijiten*, Pg. 498

Within the *maeuta*, the relationship between the voice and instruments offers interesting insight into the texture of *tegotomono*. The two *shamisen* parts for *Sarashi* are varied only slightly, and the same sheet music is used by both parts, as the lines for the two are almost identical but for a few instances during the longest *ai no te* and *tegoto*. Therefore, the only noticeable variance in texture occurs not among the instruments acting as the accompaniment to the voice, but instead between the accompaniment and the voice. During the *maeuta* and *ato-uta*, the voice is syncopated against the instruments. This is brought about most often by the voice resolving on upbeats, and the instruments on downbeats, which causes the music to feel as though it does not settle except for the break offered by the *ai no te*.[68]♦ Through this fundamental *tegotomono* relationship between voice and instruments, potential for greater musical complexity is shown, although the heterophony suggested does not directly relate to that between the instruments themselves.

However, a stronger foundation for future heterophony between instruments is clearer in the *tegoto.* The two lines for the pair of *shamisen* deviate most during the *tegoto* where the two *shamisen* echo each other in alternating short, two-beat segments. While this does seem like the *kake-ai* I have defined, these momentary call-and-response sections are so fleeting and inconsequential to the section as a whole that I cannot refer to them as *kake-ai*. They do not embody any particular diversity in texture or consistency in the piece as *kake-ai* do in future compositions. Be that as it may, segments such as these are where

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[68] Burnett, "An Introduction…," Pg. 18

♦ Though I use the terms upbeats and downbeats, it should be clarified that at the time of the composition of all pieces in this thesis, there was no definitive concept of bars in traditional Japanese music as in Western music. I use the terms here and elsewhere for ease of expression.

kake-ai began. I would argue that in *Sarashi*'s case, the *ji shamisen*'s part is the major contributor to the homophony that extends not only through the majority of the piece, but also to these fledgling versions of *kake-ai*. Particularly in the *tegoto*, the *ji shamisen* has lengthy sections where it plays consistent quarter notes underneath the varying *honte shamisen*. In particular, the *ji* will repeat what the *honte* plays, much like *kake-ai*, but after the tonal progression has been established, the *honte* will go on to play another part while the *ji* maintains a steady pattern, similar to the ostinato a bass instrument might play in a Western ensemble. In one segment of the *tegoto*, beginning at measure 400, the two *shamisen* have just finished playing a few lines of alternating patterns ranging from four beats to a half beat per iteration. The following segment has the two still misaligned from each other, but the role of the *ji*'s line demonstrates this interesting switch. Instead of continuing to alternate with the *honte*, it starts playing simple quarter notes on each downbeat, providing rhythm. This is shown in Figure 3.1 below:

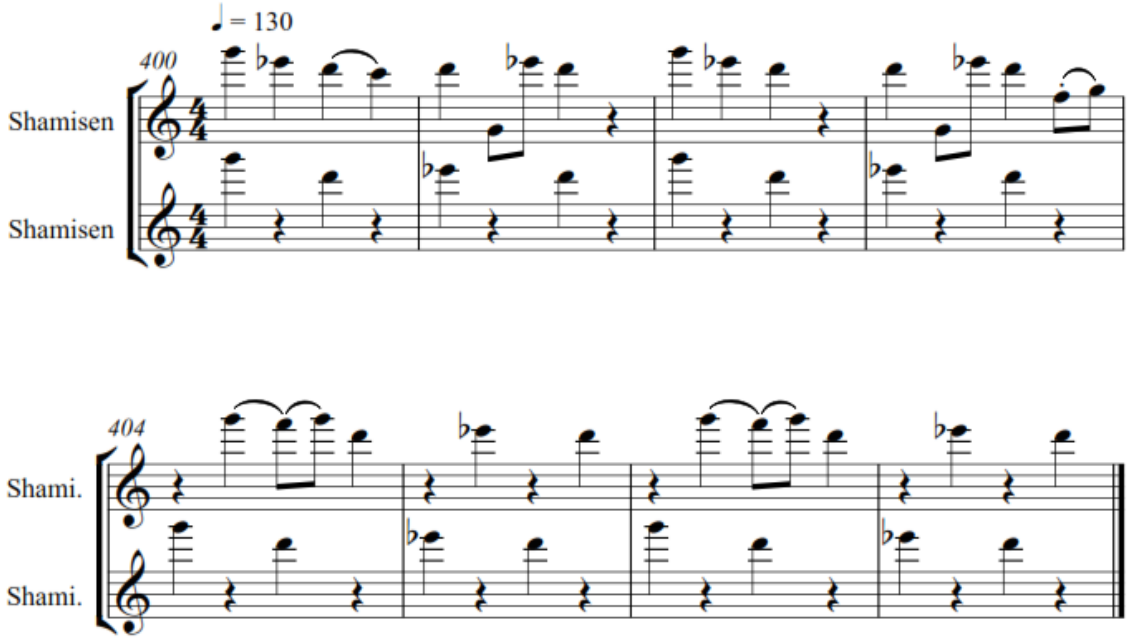

Figure 3.1: m. 400-407 of *honte* and *ji shamisen* parts for *Sarashi*

Similar passages showing the *honte* carrying a distinct melodic line and the *ji* providing downbeat rhythm appear throughout the *tegoto*. Interestingly enough, as mentioned in Chapter I, the *koto* played a similar rhythmic function in Japanese court music ensembles. Because the part is rhythmic, rather than melodic, I would not call this an example of a *kake-ai*, but it could be interpreted as a precursor to the *kake-ai* that appear in later *tegotomono*.

The lack of complexity in texture in this simple combination of a main line and rhythmic support may be attributed to a lack of instrumental variety. This is directly linked to the fact that this original form of *tegotomono* focused more on the sections with libretto, as it is a style that was in-part derived from *jiuta*, a voice-with-accompaniment genre. Originally, it was inherently homophonic. In later pieces, the *shamisen* provides the bones and structure of the piece while the *koto* fleshes out the melody and adds ornamentation. The two *shamisen* in *Sarashi* play the same pitches and rhythms, even in the *tegoto* section, where the most variation comes from the *ji shamisen* providing an alternate part for rhythm. This does not mean that it has less musicality or appeal. The development that progresses from here may turn away from these roots, but it is not any more or less valuable a piece of the repertoire.

Zangetsu

Zangetsu demonstrates its contribution to the development of *tegotomono* in three distinct ways. It provides extra emphasis on the relationship between voice and accompaniment in the vocal sections, begins to show instruments independently leading

into new phrases, and also employs the structure of a *sōkyoku* subgenre form, *danmono*, in the *tegoto*. This representative subgenre of *koto* music is utilized alongside the arrival of a more important *koto* part. Unlike *Sarashi*, a *koto* part was written specifically for *Zangestu* by the composer, Minezaki, without any collaboration.[69] *Danmono* can be performed in a rather unique way that will be seen to emphasize *tegotomono*'s direction toward a more complex texture.

True to the canonical *tegotomono* form, *Zangetsu* also employs syncopation on a common melody between the voice and instruments in the vocal sections, creating a heterophonic texture. I mentioned in Table 3.1 that *Zangetsu* exhibits an unusually slow tempo, suiting its somber purpose as a eulogy for a favorite student of Minezaki's. This is in comparison to the standard *tegotomono* piece, and especially in comparison to the others that Minezaki composed, which were *Ōsakamono* 大阪物 (particularly celebratory and festive *tegotomono* composed in Ōsaka by Minezaki and his peers).[70] It also lacks the tempo accelerations within the *maeuta* seen in other pieces, but these differences are not without purpose. Due to the eulogistic role of this piece, the slow tempo encourages the audience to anticipate each careful note, notice every syllable, and feel resolution when the note finally rings. Henry Burnett discusses this tension through a different perspective: through the syncopation of the vocal and instrumental parts. He asserts that this "serves two purposes: first, the text is heard more clearly, and second, it establishes a rhythmic dissonance which intensifies the texture, and which seeks resolution at structurally significant cadential points."[71] I take Burnett's assertion that the texture is intensified to mean that a

[69] Burnett, "Minezaki Koto's Zangetsu…," Pg. 87
[70] Burnett, "Minezaki Koto's Zangetsu…," Pg. 87
[71] Burnett, "Minezaki Koto's Zangetsu…," Pg. 90

heterophonic texture is apparent in *Zangetsu*'s *maeuta*. This assessment is consistent with my previous analysis of the texture provided by the relationship between voice and instruments in *Sarashi*, and the same holds true in *Zangetsu*—perhaps to a greater extent. Due to the prevalence of this relationship within the *maeuta* and *ato-uta*, it is particularly significant to the musical structure of this piece, more so than the other pieces that also employ this syncopation.

A fleeting but important feature that begins to appear in *Zangetsu* but not *Sarashi* is the utilization of anacrusis-like gestures, used here to mean a lead-in to the next phrase, by one instrument. The instrument performing these ornamentations deviates from the joint musical line with the other instruments, creating a taste of polyphonic texture. This is shown in the three-measure segment below in Figure 3.2:

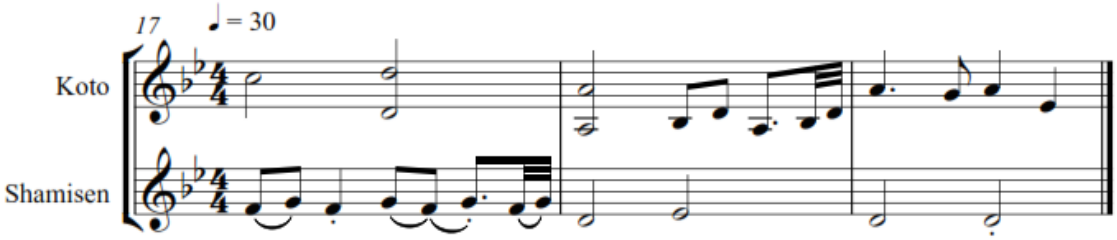

Figure 3.2: m. 17-19 of *koto* and *shamisen* parts for *Zangetsu*; the *shamisen* is responsible for leading into measure 18, while the *koto* does so for measure 19

In later pieces like *Keshi no Hana*, it is the *koto* that most often does this, and so I consider it to be a sign of musical prominence of the *koto*, and an implication of polyphony. This is under the supposition that when the piece leans towards homophony, the role of the *ji* is to provide background accompaniment to the *honte*, allowing the latter to establish the more important line at the time. Although I found that *Zangetsu* uses a handful of these anacrusis-like gestures, there are times when it is played by the *shamisen*, times when it is

played by the *koto*, and times when they play it together, rather than being consistently played by one instrument. The fact that this musical role is not being assigned to only one instrument is important because it diminishes the particular importance of a specific instrument within the piece. While it only appears infrequently in *Zangetsu*, the fact that it will appear in future pieces leads me to determine that it cannot be ignored, and should be considered the beginning of a trend.

The most distinguishing feature of *Zangetsu* that sets it apart from the other pieces in this paper is that its *tegoto* is composed in *danmono* form. Furthermore, the usage of *danmono* overwhelmingly creates a need for a second, less subservient instrument and ultimately establishes more complex textures, with examples of both heterophony and polyphony. Other *tegotomono* composed around this time also featured *tegoto* based on *danmono*, but *Zangetsu* in particular is renowned for its implementation of this feature. *Danmono* is the only instrumental subgenre of *sōkyoku*, and it is divided into sections, called *dan* 段, of an originally fixed 104 beats, with each *dan* a variation of the first.[72] The rules concerning the exact specifications of the form, such as the length of each *dan*, were relaxed during the eighteenth century, but the variation format remained as the most important aspect. Eventually, *tegotomono* transformed to a point where *tegoto* became through-composed and lost the need for distinct *dan*, but the fact that this originally *jiuta* subgenre used a *sōkyoku* subgenre as the foundation for its most important section cannot go unnoted.[73] Composing a *danmono*, the representative subgenre of *tegotomono*, without an essential *koto* part seems counterintuitive.

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[72] Flavin, "*Sōkyoku-jiuta*," Pg. 177; Burnett, "Minezaki Koto's Zangetsu…," Pg. 92
[73] Burnett, "Minezaki Koto's Zangetsu…," Pg. 92

Zangetsu's *tegoto* is composed of five *dan*, and its first three *dan* are largely homophonic and homorhythmic, due to the *koto* and *shamisen* playing similar parts with only a few deviations and ornamentations.[74] However, with the fourth *dan*, the texture begins to change. Without losing musical complexity on either part, the two begin to syncopate against each other. This contrasts with *Sarashi*, where the separation of the two parts led to an established melody and rhythm relationship in a homophonic texture. In *Zangetsu*, the fourth *dan*'s syncopation, which was used so liberally in the vocal sections, leads into the fifth *dan*, which begins to show its own early "*kake-ai*." Fully developed *kake-ai* as will be seen in *Shin-ukifune* and *Keshi no Hana* do not appear in this piece, but the call-and-response gestures in the fifth *dan* must be considered progress. Despite the scarcity and the short length of the call-and-response gestures in question, it is more akin to the *kake-ai* seen in mid-period *tegotomono* (such as *Keshi no Hana*) than the *honte* versus ostinato *ji* part seen in *Sarashi*. In Figure 3.3 below, one such section is shown. It is short, and inconsequential in the grand scheme of the structure of the *tegoto*, and of the piece, but the concept of call-and-response is undoubtedly present.

[74] Burnett, "Minezaki Koto's Zangetsu…," Pg. 93

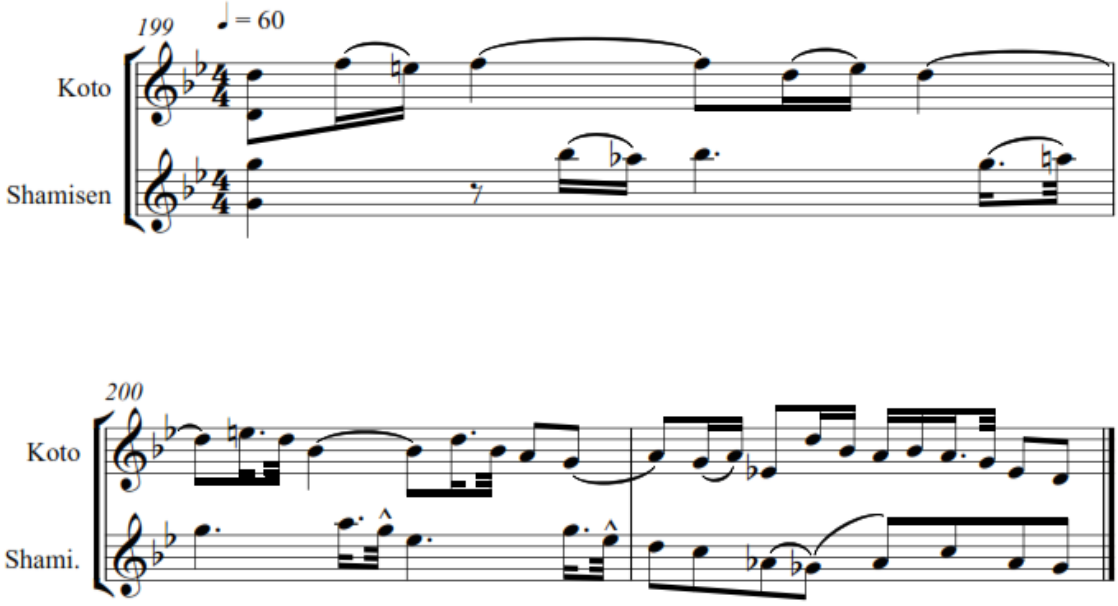

Figure 3.3: m. 199-201 of *koto* and *shamisen* parts for *Zangetsu*; the call-and-response gestures are visible beginning on the second half of beat one in measure 199 in the *koto* part and the second half of beat two in the *shamisen* part, and the pattern continues until the upbeat of beat one in measure 201 in the *shamisen* part

While the first four *dan* only suggested at heterophony, it becomes an almost certainty in the fifth, and Burnett claims that this comes about by not only the syncopation of the rhythm, but also in the voice leading of each part.[75] The second part, the *koto* part, shows more distinct independence on the same melody as the *shamisen*, though it still lacks the cooperation that will be seen in the next two pieces.

Furthermore, *Zangetsu*'s *tegoto* includes the remarkable possibility of an optional technique called *dan-awase* 段合せ, which is the playing of two different *dan* at the same time.[76] The overlap of two separate parts is undoubtedly indicative of more complex texture between the participating instruments. The possibility of pairing *dan* necessitates

[75] Burnett, "Minezaki Koto's Zangetsu…," Pg. 93
[76] Hirano, *Nihon Ongaku Daijiten*, Pg. 498

careful musical consideration so that they can be harmoniously played together while also being complete musical passages on their own. *Zangetsu*'s *dan* were composed such that the first and second *dan* as well as third and fourth *dan* can be played together.[77] Even if there is still some room for debate that the *tegoto* lacks true heterophony by its conclusion, the overlay of two passages undoubtedly creates a complex texture that can be called polyphonic.

Shin-ukifune

It is in this piece that the mid-period *tegotomono* form begins to show: the *koto* is an invaluable part of the ensemble. In fact, the *koto* part in Shin-ukifune was written separately by the aforementioned prolific composer, Yaezaki Kengyō. Out of the previous two pieces, one lacked a *koto* at all and the other used the *koto* as another option for the *ji* instead of using a second *shamisen*. Both pieces had a secondary line that established homophony by mostly providing a strong rhythm on top of which the *honte* could play the important melody. While *Zangetsu* started to show heterophony and polyphony in its *tegoto*, it is more apparent in *Shin-ukifune*. Tokita and Hughes describe heterophony in Japanese music as "simultaneous variations of a single melody, with the variation being suitable to the instrument's nature (smooth lines for wind instruments, choppier for plucked strings, and so on)."[78] Elaborate variations of the melody line appear in both the *shamisen* and *koto* parts and real manifestations of *kake-ai* are dispersed throughout the *tegoto*, though some cases of homophony and occasionally monophony remain.

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[77] Tanigaido, *Nihon Ongaku Daijiten*, Pg. 880
[78] Tokita, "Context and change in Japanese music," Pg. 24

It also bears mentioning that in this piece, the *koto* acts as the instrument that leads into new phrases through the use of anacrusis-like gestures, as mentioned in *Zangetsu*, shown in Figure 3.4 below. I mentioned in the previous section that this musical gesture alludes to the rising importance of the *koto* as a part of the *tegotomono* ensemble, but in *Zangetsu*, the instrument leading into new phrases alternated often between *shamisen* and *koto*. By comparison, in *Shin-ukifune*, this leading instrument is more often the *koto* than not. This suggests not only a more prominent *koto* part in the piece as a whole, but also a *koto* part that takes a stronger role in the developing polyphony of the genre by providing ornamentation not found in the part of the *shamisen*.

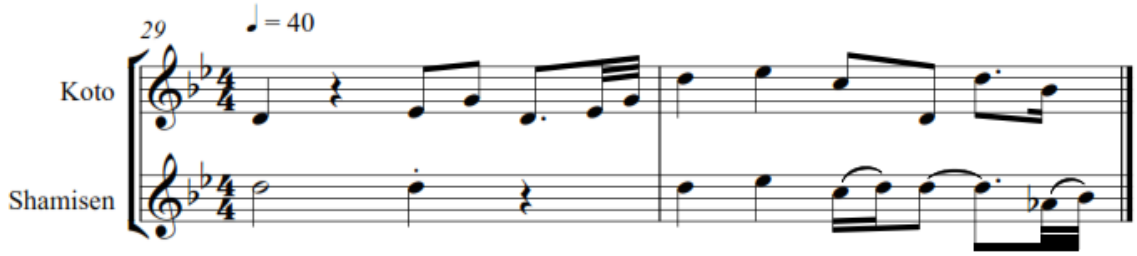
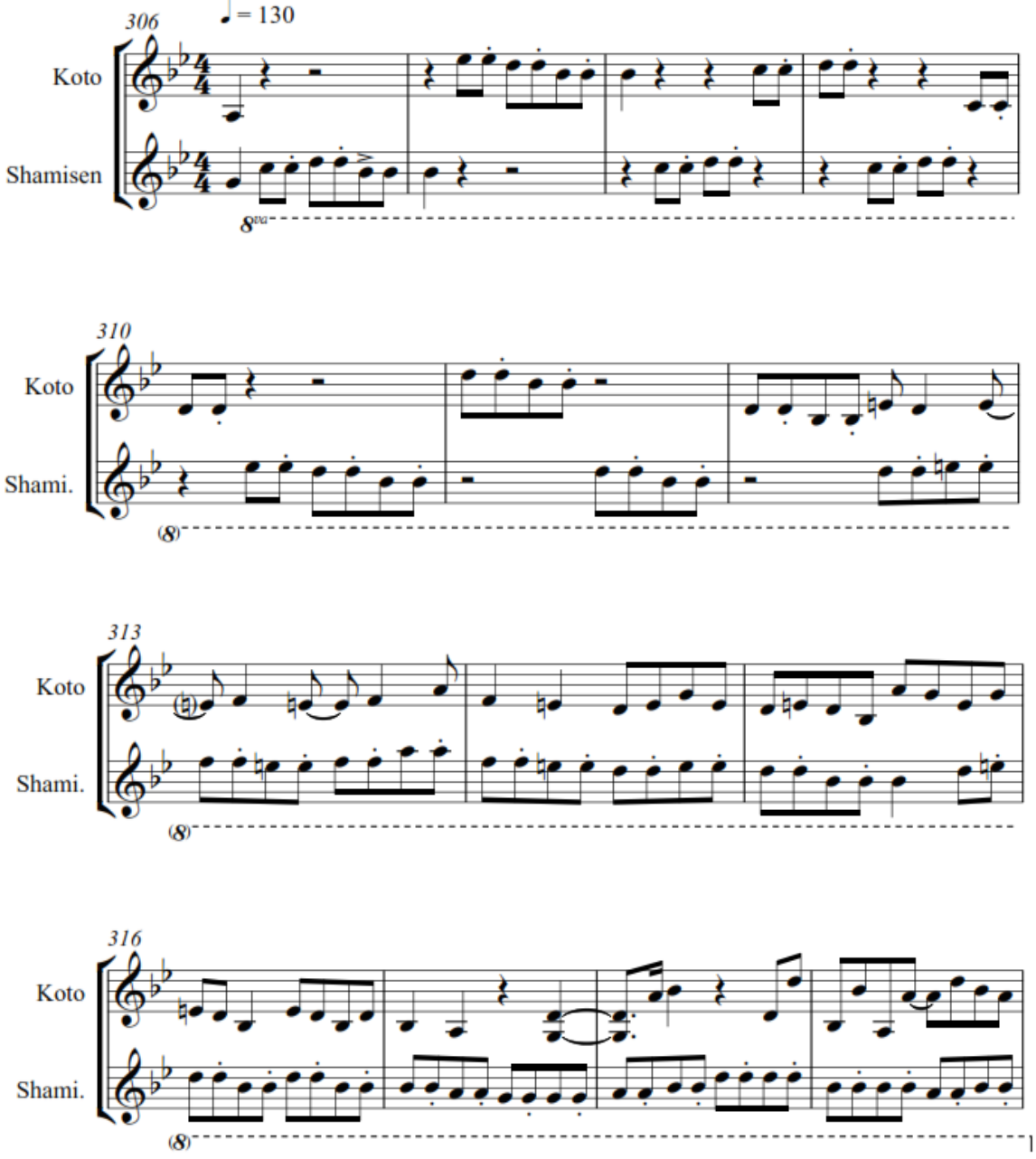


Figure 3.4: m. 29-30 of *koto* and *shamisen* parts for *Shin-ukifune*; the *koto* is responsible for leading into measure 30

The *kake-ai* in *Shin-ukifune* begin slowly, looking much like what I referred to as the precursors of *kake-ai* in *Sarashi* and *Zangetsu*, where the call-and-response gestures only lasted a few measures at a time. At first, the *kake-ai* in *Shin-ukifune* are short phrases with alternating quarter notes between the *koto* and *shamisen*. However, the frequency picks up to such an extent that just before entering the *naka-chirashi*, there are multiple, several-line long *kake-ai* passages, with new call-and-response variations starting almost immediately. Furthermore, these phrases show more musical variety in that they do not merely repeat

the same G back and forth as in measures 378-386 of *Sarashi*.[79] Rather, they echo motifs with more variety and movement, as seen in measures 306 through 312 in Figure 3.5 below. This moving communication between the *koto* and *shamisen* seamlessly blends into the aforementioned variations on the same melody. The pitch class remains close if not the same between the instruments in any given measure, but they vary to add texture and techniques that suit the instrument. For instance, in measure 320, the *shamisen* repeats each note while the *koto* jumps the octave on the same note—this is the aforementioned common gesture in *koto* music, as the strings are pitched such that the middle finger and thumb can easily alternate plucking strings that are octaves in rapid succession.

[79] Fukakusa Kengyō, edited by Nakai Takeshi, performed by Tomiyama Seikin I. *Ko-sarashi*. MS.


306
♩ = 130
Koto
Shamisen
8va
310
Koto
Shami.
313
Koto
Shami.
316
Koto
Shami.

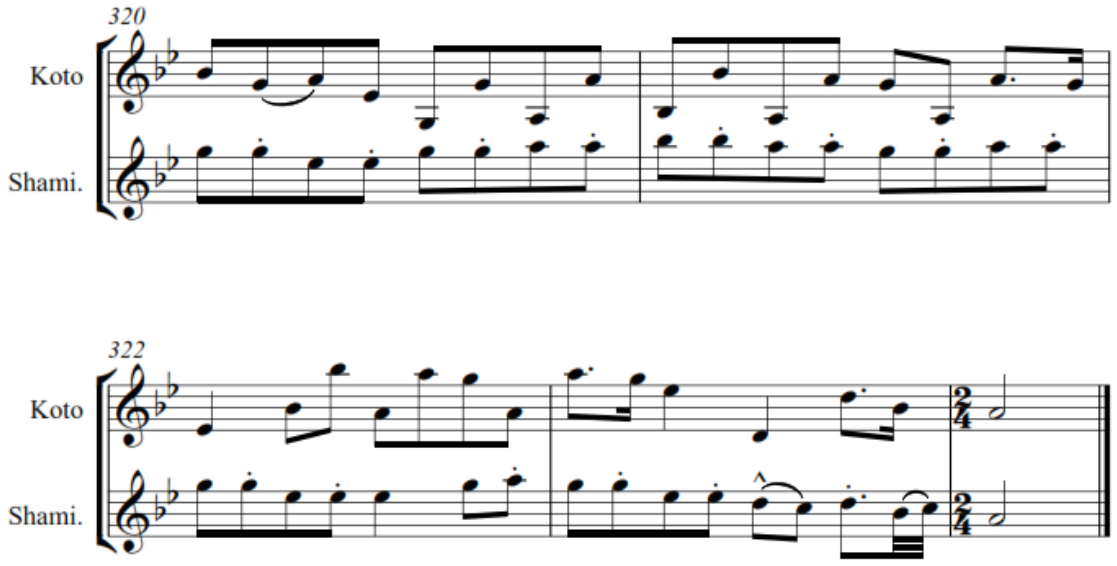


Figure 3.5: m. 306-324 of *koto* and *shamisen* parts for *Shin-ukifune*; the *kake-ai* spans from measures 306 to 312, and thereafter the *koto* and *shamisen* play variations on the same melody in heterophony

This is a prominent example of where the heterophony that has been hinted at, but not fully implemented, since the beginning of *tegotomono* takes distinct form. The heavy reliance upon *kake-ai* as well as the *koto* playing its own elaborate variation of the melody without strictly following the *shamisen* within the *tegoto* is evidence of the newly important role of the *koto*. Execution of *kake-ai* requires the cooperation of two instruments, rather than one instrument leading and another following, which is also true for heterophony through simultaneous variations on a musical phrase. Given these observations, it is reasonable to suggest that *tegotomono* has progressed to the point where the two are approaching equal importance.

However, there remain instances where the *koto* is reminiscent of what the *ji* part performed in *Sarashi*, recalling the familiar homophony. In *Sarashi*, the *ji shamisen* would often play the same notes and rhythms as the *honte shamisen*, reinforcing the main line.

The *koto* occasionally demonstrates a similar motion in *Shin-ukifune*, particularly in the *tegoto*, where it plays the same rhythms and notes together with the *shamisen*, with a liberal amount of *sukui* すくい (on the *koto*, a backstroke with the plectrum on the thumb), shown below.[80]

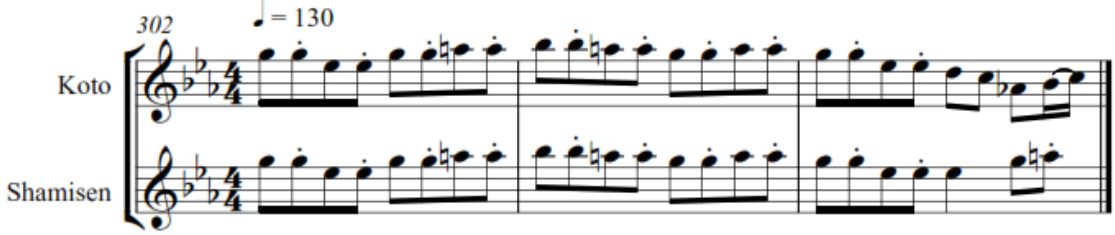


Figure 3.6: m. 302-304 of *koto* and *shamisen* parts for *Shin-ukifune*; a strong example of monophony in the piece

However, I would argue that examples of homophony in these mid-period *tegotomono* reinforce the line together with the *shamisen* rather than suggesting that the *koto* is being subservient to the *shamisen.* Total synchronization such as this with both instruments causes the phrase to stand out against the wash of more complex textures now being demonstrated in *tegotomono*.

Keshi no Hana

This final piece is the culmination of the progress from all of the previous compositions. Certain aspects of *tegotomono* have come a long way in musical texture and complexity since *Sarashi*, such as *kake-ai* and *ai no te*, while other elements have remained the same, maintaining a static *tegotomono* form, such as the syncopation between voice and instruments in the vocal sections. Standing out among the changes, however, is the

[80] Tsuda, *Koto No Kiso Chishiki*, Pg. 76

undeniably important role that the *koto* attained in the composition of *tegotomono* by the time that *Keshi no Hana* was composed, and the *koto*'s influence on texture. In *Keshi no Hana*, I will highlight two examples of the now fully-integrated *koto* in *tegotomono* and how it contributes to the overall texture: heterophony and polyphony in the *maeuta* and a heterophonic *tegoto* with *kake-ai*, comparable to *Shin-ukifune*.

The *maeuta* begins with a *maebiki* of five measures, in which the *koto*, *shamisen*, and *shakuhachi* begin playing before the vocalist starts to sing. It should be noted that although the parts are playing passages together with a similar tonal outline, there are sections where they differ rhythmically and melodically to provide texture. This use of heterophony, with two similar parts of relatively equal importance deviating occasionally, continues consistently throughout the *maeuta* after the vocal part enters. While the *koto* and *shamisen* have similar parts, at times identical, oftentimes there are sections where one instrument plays in the rests of another, to prevent empty musical space. Furthermore, the *koto* part still leads into new phrases with anacruses, continuing to emphasize the polyphonic texture with the embellishment in Yaezaki's *koto* composition.

There are three *ai no te* in the *maeuta*, in addition to the *maebiki* at the beginning. These *ai no te* are all relatively short, with the longest being only six measures—the composition of *ai no te* has changed much since *Sarashi* was composed. In *Shin-ukifune*, the heterophony through variations on the same melody in the *tegoto* was discussed, but here the same feature will be shown through the *ai no te* in *Keshi no Hana*. At the most basic level, *ai no te* and *tegoto* have the same function but on different scales: as breaks between vocal segments. It should follow then, that their texture would also be analogous. Figure 3.7 below illustrates this theory, using the first *ai no te* in *Keshi no Hana*. While the two do not

have parts that are as varying as those seen in the *tegoto*, they are distinguished from each other in rhythm, and provide variation in pitch through octaves and offset unisons, such as on beat one of measure 45.

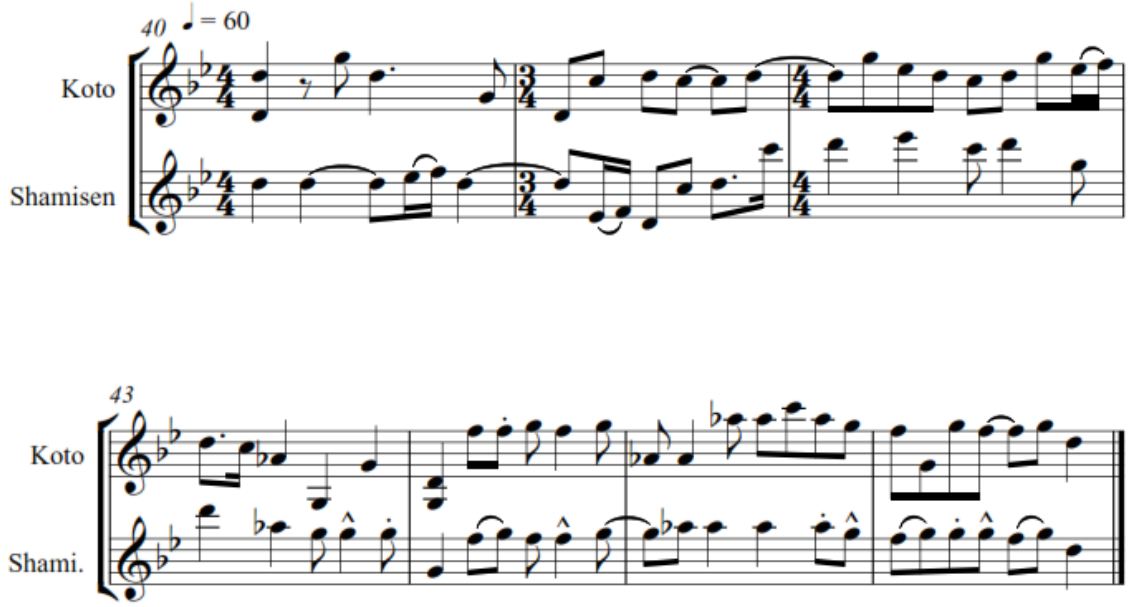
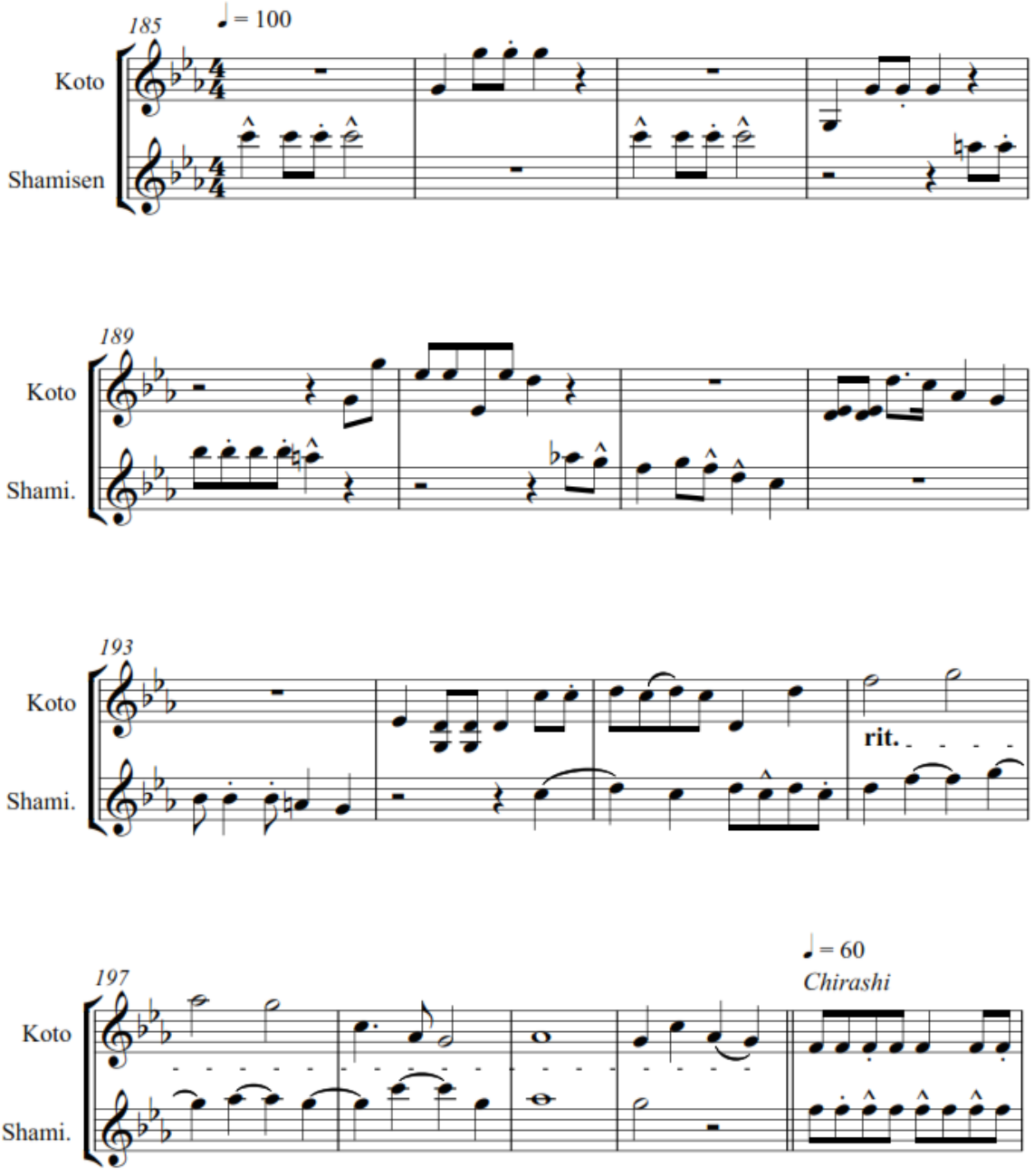


Figure 3.7: m. 40-46 of *koto* and *shamisen* parts for *Keshi no Hana*; the *ai no te* begins on beat four of measure 40, and the variations on the melody are visible in the syncopation between the two instruments

Within the *tegoto*, there are two specific characteristics that emphasize the *koto*'s vital role. At the end of the *maeuta*, and at the end of all subsequent major sections (end of the *tegoto*, end of the *chirashi*, etc.), there is a *ritard* and all instruments join together to play the same part melodically and rhythmically. I mention this recurring feature of *tegotomono* again in the last piece because immediately after this simultaneous close to the *maeuta*, the *koto* begins the *tegoto* with an anacrusis, much as it anticipates smaller phrases within the *maeuta*. It does so again leading into the *chirashi* in measure 200, shown below in Figure 3.8. Worthy of note, the *koto* does this before every new section of the piece, and

as such it is the *koto* responsible for establishing the tempo for the next section, again reinforcing the essential role of the *koto* in the mid-period *tegotomono*.

Within the *tegoto* section we see the final stage of the development of heterophony in the *kake-ai*. This final example of the call-and-response gesture is important not only because it is the last sample of heterophony in this analysis, but also because it shows that the *koto* has separated far enough from its origins as superfluous to one that has earned its ability to add ornamentation to the piece's common musical ideas. The last *kake-ai* section in the piece is shown in Figure 3.8 below, and there is a difference between this example and that from *Shin-ukifune*. Both are call-and-response, but the *kake-ai* shown in Figure 3.5 had the *koto* and *shamisen* repeating each other more or less exactly. However, the *kake-ai* below do not always simply echo the other. Rather, the *koto* embellishes the idea that the *shamisen* suggests. If heterophony was shown through the two instruments playing variations on the same melodic line over one another, then the uniqueness and contribution of each part is even more distinct when a conversation is held between the *koto* and *shamisen*, letting both voices shine equally.


185
♩ = 100
Koto
Shamisen
189
Koto
Shami.
193
Koto
Shami.
rit.
197
♩ = 60
Chirashi
Koto
Shami.

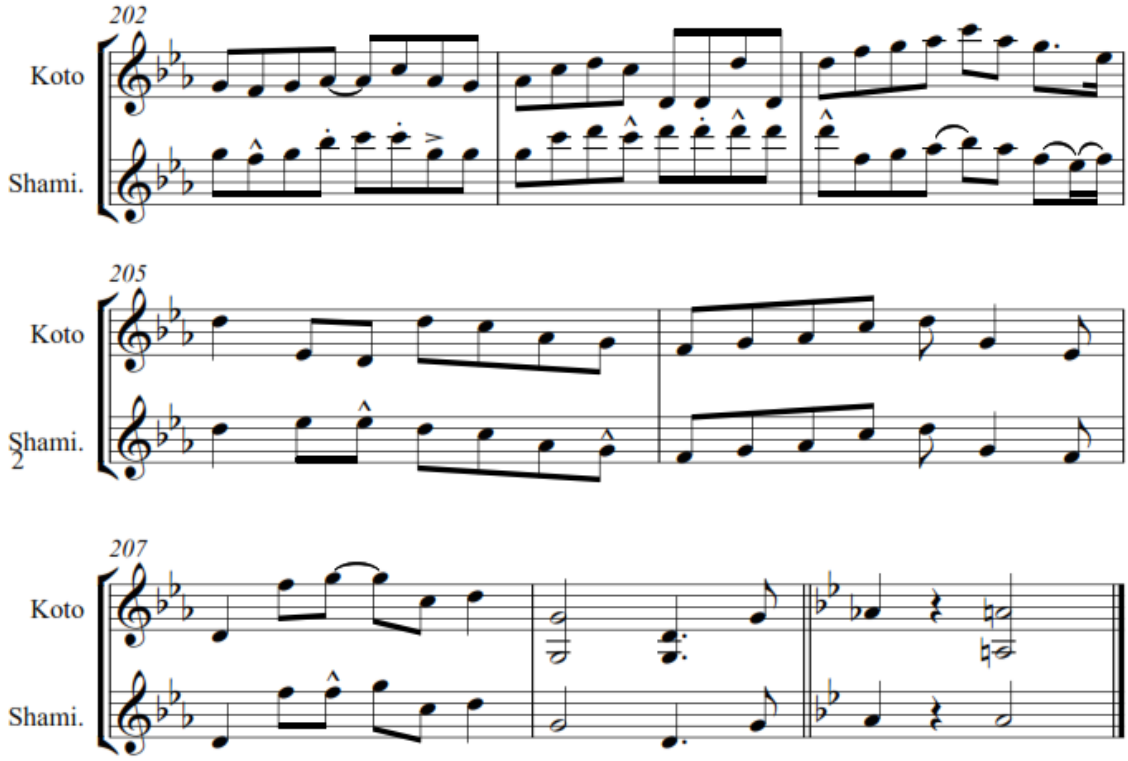


Figure 3.8: m. 185-209 of *koto* and *shamisen* parts for *Keshi no Hana*; measures 185 through 194 include the *kake-ai*, which leads into a continually heterophonic passage that continues through the *chirashi*, which begins at measure 201

CONCLUSION

This study explored how the *koto*'s increasingly vital role in the *sōkyoku-jiuta* subgenre of *tegotomono* was instrumental in *tegotomono*'s shift from homophonic texture to heterophonic. This shift in instrumentation and texture was evident from the beginning of *tegotomono* primarily from the following features: the relationship between the voice and instruments in the vocal sections, as well as the original instrumentation. The syncopation between the voice and instrumental accompaniment in the *maeuta* and *ato-uta* that was prevalent since the conception of *tegotomono* established a foundation for future development of the same concept. This created over one hundred years of the same basic heterophonic concept. The basic instrumental roles, too, stayed true to their origins, with three parts: voice, *shamisen*, and a second instrumental voice. The important change in instrumentation was that the *koto* part rose from being optional and improvisatory to essential and composed. This ultimately allowed for not only a richer mix of timbre but also of texture. From its humble beginnings as an improvisatory option in *Sarashi* to its final form in *Keshi no Hana*, the *koto* rose within *tegotomono* not only to command a more elaborate voice, but also played a crucial role in developing heterophony in what was originally a largely homophonic and at times monophonic subgenre.

These changes, which occurred parallel to the shift in the *koto*'s role, have been shown through the examination of specific defining features of the *tegotomono* form that developed from the time of *Sarashi* to *Keshi no Hana*. Increasingly elaborate interaction between the two instruments during the *ai no te* interludes, as well the passing ornamental gestures such as the increasingly frequent anacruses, added flavor to the texture. While these smaller gestures added to the larger texture of the entire composition, none have had

so great an impact as the *kake-ai*. Without an equally important second instrument, call-and-response musical gestures are difficult to achieve, as is heterophony. As the second instrument ultimately became the *koto*, *kake-ai* were able to be even more elaborate due to the variations each instrument could add using techniques suiting their inherent natures. The more complex texture created by the smaller gestures scattered throughout the entire composition also require cooperation between both instruments, but that need for collaboration is most apparent in the *kake-ai* of the *tegoto*. Hence, *kake-ai* remains the most crucial element in terms of texture to the *tegoto*, and influence the rest of the composition.

The shift from homophony to heterophony is only one facet of *tegotomono* as a whole. Research and other academic study on *tegotomono* is limited, and while instrumentation and texture are solid foundations for study, there are more intricate layers to this style of music that have yet to be uncovered. It is my hope that this niche genre, especially to non-Japanese scholars, will reach a new group of researchers, and as a result spread appreciation of the music to Western audiences.

APPENDIX A: GLOSSARY OF TERMS

ai no te 合の手: instrumental section between vocal phrases within *maeuta*

akebono-jōshi 曙調子: tuning for the *koto*; see Figure 2.2

ato-chirashi 後散し: optional division at the end of the *tegoto*

ato-uta 後歌: conclusion of a *tegotomono* piece, at approximately the same tempo as the *maeuta*, and also features the vocalist with instrumental support

bettō 別当: second-highest of the *tōdō* rankings for *koto* mastery

biwa 琵琶: traditional Japanese fretted lute with four strings

biwa-hōshi 琵琶法師: blind priest musicians who played the *biwa* to accompany their storytelling

chirashi 散し: optional division at the end of the *tegoto* that shows a shift in tempo and rhythm

dan 段: sections of a *danmono* composition

dan-awase 段合せ: simultaneous performance of two different *dan*

danmono 段物: instrumental subgenre of *sōkyoku*

Fukakusa Kengyō 深草検校: (active 1716-36) composer who modified *Sarashi*; his is the oldest remaining version and can be referred to as "Old *Sarashi*"

gagaku 雅楽: Japanese court music

han-kumoi-jōshi 半雲井調子: tuning for the *koto* between *kumoi-jōshi* and *hira-jōshi*

hira-jōshi 平調子: main tuning for the *koto*; see Figure 2.4

hon-chōshi 本調子: main tuning for the *shamisen*; see Figure 2.9

honte 本手: instrument playing the main musical line

i 為: twelfth string on the *koto*

iwato-jōshi 岩戸調子: one tuning for the *koto*; see Figure 2.6

ji 地: instrument playing the secondary musical line; alternatively called *kaede*

ji 柱: bridges on a *koto*

jiuta 地歌: music for the *shamisen* and voice

jiuta-kei sōkyoku 地歌系箏曲: music for the *koto* derived from music for the *shamisen*; another term for *sōkyoku-jiuta*

kabuki 歌舞伎: one style of Japanese traditional theater art

kaede 替手: instrument playing the secondary musical line; alternatively called *ji*

kake-ai 掛合: musical gesture similar to call-and-response where one instrument plays a melodic segment and another instrument replies with an exact or similar segment

kengyō 検校: highest of the *tōdō* rankings for *koto* mastery

Keshi no Hana けしの花: *tegotomono* piece composed in the early nineteenth century by Kikuoka Kengyō

kin 巾: thirteenth string on the *koto*

Ko-sarashi 古さらし: "Old *Sarashi*"; original version of *Sarashi*, composed in the early eighteenth century by Fukakusa Kengyō

Kikuoka Kengyō 菊岡検校: (b. 1792-d. 1847) composer of *Keshi no Hana*

Kitazawa Kōtō 北沢勾当: (b. c. 1640-d. c. 1680) composer of the original *Sarashi*

kokyū 胡弓: traditional Japanese fretless lute with three or four strings

koto 箏: traditional Japanese zither with thirteen strings

kōtō 勾当: third-highest of the *tōdō* rankings for *koto* mastery

kumiuta 組歌: subgenre of *sōkyoku*, reserved for voice and solo *koto*

kumoi-jōshi 雲井調子: tuning for the *koto*; see Figure 2.5

maebiki 前引き: instrumental introduction only a few bars long before the start of the *maeuta*

maeuta 前歌: introduction of a *tegotomono* piece, consisting of a vocalist accompanied by supporting instruments

makura マクラ: instrumental introductory section to the *tegoto*

Matsu'ura Kengyō 松浦検校: (b. c. 1750-d. 1822) composer of *Shin-ukifune*

Minezaki Kōtō 峰崎勾当: (active 1781-89) composer of *Zangetsu*

nagautamono 長歌物: subgenre of *jiuta*

naka-chirashi 中散し: optional division within the *tegoto* that shows a shift in tempo and rhythm, connecting two segments of the *tegoto*

nakazora-jōshi 中空調子: tuning for the *koto*; see Figure 2.3

ni-agari 二上り: tuning for the *shamisen*; see Figure 2.8

Ōsakamono 大阪物: style of *tegotomono* composed by Minezaki Kōtō and his peers that was especially celebratory and festive, known for its technique and virtuosity

sankyoku 三曲: ensemble of three Japanese instruments, consisting of *koto*, *shamisen*, and *kokyū* or *shakuhachi*

san-sagari 三下り: tuning for the *shamisen*; see Figure 2.10

Sarashi さらし: *tegotomono* piece (originally *nagautamono*) originally composed in the late seventeenth century by Kitazawa Kōtō and modified by Fukakusa Kengyō

sensei 先生: Japanese for 'teacher'

shakuhachi 尺八: traditional Japanese flute with five finger holes

shamisen 三味線: traditional Japanese fretless lute with three strings

Shin-sarashi 新さらし: "New *Sarashi*"; other versions of *Sarashi*, not seen in this thesis

Shin-ukifune 新浮船: *tegotomono* piece composed in the early nineteenth century by Matsu'ura Kengyō

sōkyoku 箏曲: music for the *koto*

sōkyoku-jiuta 箏曲地歌: compound genre of music for the *koto* and *shamisen*

sukui すくい: performance technique where a note is repeated by restrumming the string with the back of the plectrum on the thumb on the *koto*, or by an upward stroke with the plectrum on the *shamisen*

tegoto 手事: middle section of a *tegotomono* piece, consisting of only instrumental music and no vocals

tegotomono 手事物: subgenre of *sōkyoku-jiuta*

to 斗: eleventh string on the *koto*

tōdō 当道: blind musician's guild organization in which much of Japanese music flourished

tsukushi-goto 筑紫箏: precursor to the *sōkyoku* genre for *koto* and voice

tsume 爪: plectrum for playing the *koto*

tsuyo-oshi 強押し: temporary raising of a string's pitch by a whole step on the *koto*, enacted by pressing down on the string with the left hand

Yaezaki Kengyō 八重崎検校: (b. 1766-d. 1848) composer of the *koto* part for *Shin-ukifune* and *Keshi no Hana*

Yatsuhashi Kengyō 八橋検校: (b. 1614-d. 1685) blind *shamisen* musician who wrote new pieces, founded new subgenres, and established new tunings for the *koto*; known as the founder of modern *koto* music

yowa-oshi 弱押し: temporary raising of a string's pitch by a half step on the *koto*, enacted by pressing down on the string with the left hand

Zangetsu 残月: *tegotomono* piece composed sometime between 1789 and 1804 by Minezaki Kōtō

zatō 座頭: lowest of the *tōdō* rankings for *koto* mastery

zheng 箏: traditional Chinese zither, on which the *koto* was based

APPENDIX B: SHEET MUSIC NOTATION

All sheet music shown in this thesis was transposed from Japanese notation to Western notation by the author, using Finale NotePad and Sibelius software.

Table 4.1: Notation used to indicated *koto* techniques

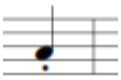
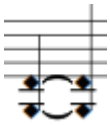
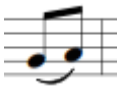
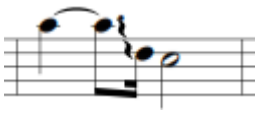
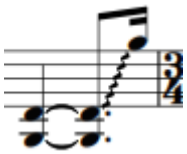
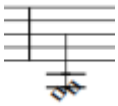
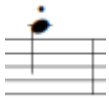
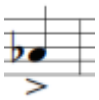
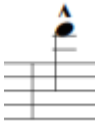
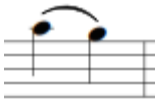
Notation Used	Name	Description
	*sukuizume*	backward stroke with the thumb plectrum
	*waren*	brushing the strings indicated with the plectra in a left or right direction
	*en*	altering of a pitch with the left hand using *yowa-oshi* or *tsuyo-oshi*
	*uraren*	tremolo on the highest string with the index finger plectrum before a glissando in a downward direction with emphasis on the last two notes
	*hikiren*	glissando in an upward direction with emphasis on the last two notes
	*surizume*	scraping the strings indicated with the plectra in a left or right direction
	*keshizume*	dulling the sound of the string by touching the left index fingernail to the string right of the bridge

Table 4.2: Notation used to indicate *shamisen* techniques

Notation Used	Name	Description
	*sukuibachi*	upward stroke with the plectrum
	*utsu*	tapping with the left hand
	*hajiku*	pizzicato with the left hand
 or 	*suri*	sliding up or down on a string, sometimes in succession, with the left hand without re-articulation

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