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DANMONO: A TYPE OF JAPANESE KOTO MUSIC

SUBMITTED TO THE CARL GOODSON HONORS PROGRAM
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR AN INDEPENDENT STUDY

BY

JONATHAN RICHARD BESANÇON

APRIL 1984

Signatures:

(Director)

DANMONO: A TYPE OF JAPANESE KOTO MUSIC

Sōkyoku (koto music) in Japan before the end of the seventeenth century is represented by only two genres: sets of solo songs with koto accompaniment which are called kumiuta, and koto solos called danmono. Danmono and kumiuta were the beginning of the sōkyoku tradition which developed through the Tokugawa Period (1600-1868). It is the solo genre of sōkyoku, the danmono, which is the subject of this study. This genre is the most important of the few examples of Japanese music which are independent of literary influence. The danmono repertoire is also rather curious because it is limited today to only seven or eight compositions, but probably the most interesting aspect of the repertoire is its strong homogeneity. This small group of pieces is so homogeneous that the uninitiated listener, either Japanese or Western, has a difficult time distinguishing one piece from another. From the time the genre was established until the end of the seventeenth century, when it was almost completely abandoned with the advent of the Ikuta school of koto music, it shows virtually no stylistic evolution. It seems that the concept of artistic originality was strange to the Japanese composers of the seventeenth and eighteenth centuries. Instead, seventeenth- and eighteenth-century composers showed respect for

tradition by attempting to compose as closely as they could to the ideal or model their predecessors had established. The composers' originality was allowed to be expressed in subtle variations on the model as opposed to drastic deviations from it.¹ Another example of this sort of veneration was given to us by Ikuta Kengyō (1656-1715), who, before breaking with tradition and establishing his own school of koto music in 1695, waited five years after the death of his teacher Kitajima Kengyō (d. 1690), and ten years after the death of Yatsushashi Kengyō (1614-1685), who is credited with beginning the popular sōkyoku tradition.²

The word danmono, as it is written in Japanese, is represented by two Chinese characters: the one for dan means "section," and the one for mono means "thing," therefore, according to the name, a danmono is "a thing of sections." The danmono form, then, is a type of variation consisting of several separate sections in which the later sections vary the material presented in the first. This is to say that, in addition to the strong kinship of the compositions of this genre, all sections within a given composition contain closely related material and there are no strongly contrasting musical elements.

¹Willem Adriaansz, The Kumiuta and Danmono Traditions of Japanese Koto Music, (Berkeley: University of California Press, 1973), p. 65.

²Ibid., p. 13.

The word dan has been translated by several different words, but not all of them are tenable. The word "step" is usually given by musicologists as the translation of dan. The term dan, however, is never used to express "to take a step" and is only occasionally used to refer to a tread of a flight of stairs. Danmono pieces give no evidence of developing or progressing from dan to dan according to any overall principle of construction or stepping process, therefore this translation does not seem suitable. The word "movement" has also been used to translate dan. Although this standard term used in reference to relatively independent musical divisions might seem satisfactory at first, objections have even been raised about it; "the term 'movement' for such short, thematically related sections seems inappropriate. . ."³ The word "section" can be used to translate dan, but even though it is the most literal interpretation, it is too general. It is best to use the Japanese word dan when referring to sections of danmono pieces and to try and apprehend the essence of the term dan as it is defined by the music to which it refers.

There are eight compositions in the danmono repertoire: "Godan," "Rokudan," "Shichidan," "Hachidan," "Kudan," "Kumoi Kudan," and "Midare." There is no set number of dan in

³William P. Malm, review of The Kumiuta and Danmono Traditions of Japanese Koto Music, by Willem Adriaansz, in The Musical Quarterly, 59 October 1973, p. 650.

danmono pieces; the number varies. The number of dan is given in the title: go means five; roku, six; shichi, seven; hachi, eight; and ku, nine. The title of "Midare," which means "confusion," does not indicate its number of dan. The instrumental introduction to "Akikaze no Kyoku," an early nineteenth-century kumiuta composed by Mitsuzaki Kengyo (d. 1853), is a danmono in six dan and is considered the eighth and last danmono of the repertoire. Mitsuzaki's danmono, however, is not actually a part of the seventeenth-century danmono repertoire, but is a nineteenth-century attempt at a revival of the then old sōkyoku style.⁴

The first dan of a danmono is played in a very slow tempo while each subsequent dan is played somewhat faster than the previous one. This *accelerando* continues until a *ritard* occurs near the end of the final dan where the beginning tempo is resumed for the final cadence. Except for the gradual increase in tempo, no attempt is made to organize all of the dan of a danmono according to some overall scheme (except in "Midare"). Each individual dan, however, is written according to a strict form. Each dan, except for the first dan of a composition, has the equivalent of twenty-six measures of 4/4 time, or 104 quarter-note beats.

⁴Since the introduction to "Akikaze no Kyoku" follows closely the principles of danmono construction, presenting no formal irregularities, and since it played no part in the developments which led to the establishment of the seventeenth-century danmono repertoire, it is not considered here.

The first dan is four to eight beats longer than later dan because it begins with a short introduction called a kandō. The kandō is usually only four beats long, but the kandō for "Hachidan" and the introduction to "Akikaze no Kyoku" are six and eight beats long respectively. The kandō is an introductory formula in the form of a melodic cadence consisting of no more than three or four notes, played on the lowest strings of the koto, which outlines the three basic tones of the mode in use. The musical material within each dan (excluding the kandō), is organized into three parts corresponding to the jo-ha-kyū aesthetic concept.⁵ This concept refers to the division of a composition into three parts: jo, an introduction or exposition; ha, a development towards a climax, literally a "scattering" or "breaking apart"; and kyū, a denouement. This three-part pattern of organization holds for the entire danmono repertoire, but the jo-ha-kyū concept is most clearly evident in the first dan. The jo section begins in the first dan after the kandō. Two basic melodic motives are introduced in regular phrases as the register moves from low to high. The jo section, normally about twelve measures in length, has the character of an exposition and the melody uses only the five tones in the mode. The ha section is played in the highest register of the koto. A feeling of "scattering,"

⁵Adriaansz, The Kumiuta and Danmono Traditions of Japanese Koto Music, p. 107.

"breaking apart," and climax is imparted by the very irregular phrase structure and the intermingling of the musical material from the jo section. The rhythm in the ha section, which is about six measures in length, is not as regular as that of the jo section and accidentals are introduced to add to the tension. The kyū section returns to the low register and, although it still has irregular phrases, the rhythm is calmer and the melodic material is clearer. The kyū section is a partial return to the original order and functions as a denouement.

Up until this point danmono pieces have only been discussed within the context of seventeenth-century sōkyoku, that is, they have only been viewed after their final stage of development. An understanding of the developments of Japanese music history which eventually led to the establishment of sōkyoku is a requisite to understanding the expressions of sōkyoku. It is thought that by the middle of the Heian Period (794-1185) a solo literature for the koto had developed, but none of it has survived; knowledge of its existence comes only from literary references to it.⁶ Evidently Heian sōkyoku was the distinct privilege of the aristocracy and court nobles.

Another possible source for early koto music is China. According to legend, solo koto music came to Japan directly

⁶Ibid., p. 4.

from China during the ninth century. This music is said to have been on Kyūshū Island but there is no definitive evidence that an independent sōkyoku repertoire existed on Kyūshū before the fifteenth century.⁷ There is an additional possible connection between Chinese koto music and seventeenth-century Japanese sōkyoku. The danmono genre developed during the seventeenth century when Japan was imitating the arts of Ming China. The word dan in Chinese is duan, and is the term used to refer to the sections of daqu (literally "large pieces"), which are large cyclical works, consisting of more than ten duan each, written for the Chinese seven-string zither. Scores in the form of tablature have existed in China from the fifteenth century. Japanese koto music is also written in tablature. That the term dan was used by the Japanese composers might indicate that they were attempting to emulate the Chinese daqu by writing their own large, sectional, cyclic works.⁸

A school of koto music which developed on Kyūshū Island, the existence of which can be documented, is called Tsukushi-goto. Tsukushi was an old name for Kyūshū, and goto means koto. What came to be known as Tsukushi-goto was organized by Kenjun (1547-1636), a priest in Kurume City on Kyūshū Island. Kenjun selected pieces from an existing

⁷Ibid., pp. 4-5.

⁸L. E. R. Picken, review of The Kumiuta and Danmono Traditions of Japanese Koto Music, by Willem Adriaansz, in Music and Letters, 57 April 1976, p. 179.

Kyūshū repertoire and grouped them with ten of his own kumiuta. The origin of the older part of Tsukushi-goto is still uncertain, but there are several theories. Some say that it came from the Chinese koto repertoire that had been imported to Kyūshū during the ninth century, but this is supported only by legends. Others say that the music for koto that existed on Kyūshū at this time was a remnant of the old Heian sōkyoku. During the period of civil war which followed the Heian Period, many court families fled Kyōto, the capital city, and settled on remote Kyūshū. These noble families may have brought their arts with them. Additional support for this theory is that some of the titles of Tsukushi-goto pieces are identical to pieces known to have been played in Kyōto at an earlier time.⁹ Kenjun may also have included selections from zokkyoku ("popular music") which was in vogue on Kyūshū during the second half of the sixteenth century and the beginning of the seventeenth. Kenjun's knowledge of gagaku, the traditional court music of Japan, must have influenced his own style of writing and probably accounts for the non-popular, esoteric character of Tsukushi-goto. Tsukushi-goto was performed by Buddhist priests, Confucian scholars, and noblemen, and was definitely not a popular art.¹⁰ It was not meant for entertainment but

⁹Willem Adriaansz, "Research into the Chronology of Danmono," Ethnomusicology 11 (January 1967): 25.

¹⁰Adriaansz, The Kumiuta and Danmono Traditions of Japanese Koto Music, p. 6.

was performed in temples and had a pensive and retiring mood. One other interesting note is that Tsukushi-goto could not be performed by either women or the blind. It was a tradition in Japan that blind men became professional musicians. This gave them an inferior social status which kept them out of the Tsukushi-ryū.

Out of Tsukushi-goto came the Yatsunashi-ryū which was responsible for the establishment of the seventeenth-century sōkyoku. There was an interesting turn of events that led to the establishment of the Yatsunashi-ryū. Genjō, Kenjun's student, went to Kyōto to perform Tsukushi-goto pieces and was highly acclaimed. He was asked to send a skilled player back to Kyōto from Kyūshū. Upon his return to Kyūshū Genjō sent his pupil Hōsui to Kyōto. For some unknown reason Hōsui's performances were not well-received in Kyōto and he was forced to leave Kyōto. Although the reasons for Hōsui's failure to please the court can not be known with certainty, it seems probable that it had more to do with the capricious nature of the court than with Hōsui's performance ability; for it does not seem reasonable to assume that Genjō would have risked his own reputation by sending a poor representative to Kyōto.

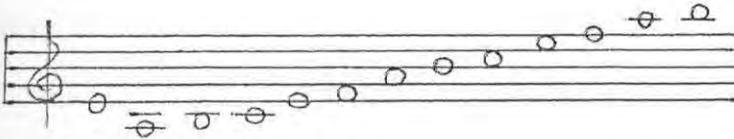
After his failure with the court in Kyōto, Hōsui went to Edo (which is now Tōkyō), where he became a famous Tsukushi-goto performer. In Edo he accepted a blind shamisen player named Yamazumi as his student. This violation of the

regulation against teaching Tsukushi-goto to the blind brought about Hōsui's exclusion from the Tsukushi-ryū. Yamazumi continued to study Tsukushi-goto with Hōsui until he became a Tsukushi-goto master; whereupon he changed his name to Yatsunashi Kengyō.

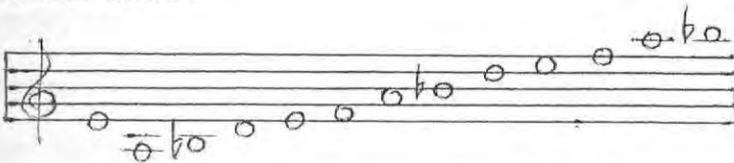
Although Yatsunashi Kengyō was a master of Tsukushi-goto he also wanted some lighter and more melodious music that would appeal to more people. In order to accomplish this, he and Hōsui (who at this point was Yatsunashi's pupil) began writing kumiuta and danmono in a more popular style. Although Yatsunashi's new style was based on Tsukushi-goto and retained its aristocratic character, it was somewhat more popular in nature than Tsukushi-goto. Yatsunashi's new style was called zokusō, meaning "popular-koto" or "vulgar-koto." Yatsunashi's music, however, has no trace of vulgarity and never was truly popular. The application of the term zokusō to Yatsunashi's music indicates a shift in social milieu. Whereas Tsukushi-goto had been for the aristocracy, the priests, and the religious scholars, the music of the Yatsunashi-ryū was played for lower-class audiences by blind professionals and by the bourgeoisie. The function had shifted from ceremonial music to music for entertainment.

One of the popular elements which Yatsunashi incorporated into his music was the chōshi (tuning) called hirajōshi, which reflected a mode that was more typical of

popular music. All classical Japanese music up to the seventeenth century, including Tsukushi-goto, was based on diatonic modes characterized by strong anhemitonic pentatonicism. An anhemitonic scale is one without semitones, such as a whole-tone scale. An anhemitonic pentatonic scale is a five-toned scale without semitones (one of four possible pentatonic scales): c-d-f-g-a-c'. Yatsushashi's music was also based on diatonic modes, but was characterized by hemitonic pentatonicism. Yatsushashi's new chōshi represents the five most important scale degrees of the in-scale (e-f-g-a-b-c-d-e'):



All danmono except for one are in hirajōshi; "Kumoi Kudan" is in hon-kumoijōshi which is a transposition of hirajōshi to the subdominant:



Koto music is not at all limited to either an anhemitonic or pentatonic system. Additional tones are produced by pressing down on the string to the left of the moveable bridge with the left hand thereby raising the tension of the sounding part of the string and thus the pitch. This technique is called oshide. Oshide sometimes has an ornamental function, but it is most frequently used to

produce the third and seventh scale degrees of a diatonic scale system which are missing from the chōshi.

Today, both Tsukushi-goto and the Yatsunashi-ryū are almost extinct; that is, their complete repertoires are not known and what is known is no longer performed. Knowledge of these repertoires, then, is based on manuscripts and printed collections. Until recently, however, it has been the practice in Japan to teach music by rote which did not promote or necessitate music printing. This generally meant that compositions did not appear in print until long after they had become a part of the repertoire. In contrast to vocal music, instrumental music was not published with any regularity until the eighteenth century and compilers were content just to list the titles of the compositions and not bother to mention the composers' names.¹¹ This means that the authorship of most of the danmono pieces is unknown, or at best, uncertain. Tradition has it that Yatsunashi composed "Midare," "Rokudan," and "Hachidan"; that either Kitajima or Ikuta, both students of Yatsunashi, composed "Godan"; and that Mitsuhashi Kengyō (d. 1760) composed "Kumoi Kudan." The composer(s) of "Shichidan" and "Kudan" is(are) still unknown. The first printed collection containing music for koto was entitled "Shichiku Shoshinshū" and was published in 1664 by Nakamura Sōzan. "Shichiku

¹¹Adriaansz, "Research into the Chronology of Danmono," p. 29.

Shoshinshū" contains only two purely instrumental works, "Sugagaki" and "Rinzetsu," which are both short, one-movement koto solos. Dr Willem Adriaansz, a noted scholar in the field of Japanese musicology, has simultaneously analyzed danmono pieces, the "Sugagaki" from "Shichiku Shoshinshū," and other danmono prototypes to show their historic development and to determine their formal relationships.¹²

Adriaansz' simultaneous phrase-by-phrase analysis shows that danmono phrase structure follows closely that of "Sugagaki," omitting only one six-beat supporting phrase.¹³ Actually, after dropping the kandō of "Sugagaki" (which is never considered part of the movement-proper), and excluding the six-beat phrase which danmono omit, the beat count of "Sugagaki" comes to 104, exactly the number of beats in a dan. Upon close analysis it can be seen that the phrase structure as it is set forth in "Sugagaki" is exactly the scheme that all seventeenth-century dan follow, thus any statement made regarding dan structure is made with reference to both "Sugagaki" and seventeenth-century dan.

The basic dan structure indicates systematic melodic movement from low to high and back to low, centering around

¹²See Adriaansz, The Kumiuta and Danmono Traditions of Japanese Koto Music, pp. 64-144; and Willem Adriaansz, "A Japanese Procrustean Bed: A Study of the Development of Danmono," Journal of the American Musicological Society 23 (Spring 1970): 34-60.

¹³Ibid., p. 42.

scale degrees I (strings five and ten) and V (strings eight and thirteen). A dan is divided into five phrase groups characterized as either cadential, ascending, or descending. A phrase group consists of one main phrase and one or two shorter, supporting phrases. The length and number of phrases per phrase group varies. Main phrases occur first and are followed by the supporting phrase or phrases. The limitations of the phrases are determined by the descending melodic cadences which come at the end of the phrases. The cadences consist of a falling fourth from scale degree I to V or from V to II. When the second scale degree functions as a descending leading tone, as it does in hirajōshi, it resolves down to the first scale degree. Since almost all dan end on the fifth scale degree, the final cadence in the final dan on the first scale degree comes as a surprise and almost sounds like a cadence on the dominant. Each phrase group has a new melodic goal which is reached in the cadence of the first phrase of the group. This goal is confirmed by subsequent supporting phrases. Phrase group one includes the kandō and two phrases whose melodic goal is the first scale degree (the fifth string). They function as cadential phrases. Phrase group two has one main phrase and two supporting phrases whose melodic goal is the first scale degree (an octave above string five on string ten). These phrases have an ascending function. Phrase group three has one main phrase and one supporting phrase. "Sugagaki" had

two supporting phrases in this group but one was dropped. The melodic goal of this phrase group, which has an ascending function, is the fifth scale degree (string thirteen). Phrase group four has two phrases which have a descending function and whose melodic goal is the first scale degree (string ten). The fifth and final phrase group has only one phrase which descends to the fifth string and cadences on the first scale degree. This basic structure is clearly stated in the first dan of all danmono. The degree to which dan tend to vary from the prototype increases as the composition proceeds, although a return to the more standard dan structure may occur after a departure from it. As these pieces progress, the tempo increases and the phrases increase in length and thus must decrease in number per dan which changes the basic structure somewhat. It is usually the supporting phrases which are dropped although they may recur in subsequent dan. Main phrases are dropped in dan three and four of "Shichidan" only. Adriaansz' analysis shows that no "new" material is introduced after the first dan and that although phrase lengths may vary, phrase function does not.¹⁴ Except in "Rokudan" and "Kudan," all later dan develop from dan to dan in an individual manner. "Rokudan" alone shows a systematic approach to the development of an overall scheme. Dan one and two follow the basic dan structure.

¹⁴ Ibid., p. 43.

Dan three, four, and five systematically drop supporting phrases until, in the sixth dan, only the main phrases remain. "Kudan" shows no structural variety at all and drops neither main nor supporting phrases in any dan.

The only danmono piece which does not follow the form described above is "Midare." "Midare" means "confusion," and there is some confusion about its form. "Midare" is considered to be one of the oldest danmono pieces because its irregular structure suggests that it was written before the stricter danmono structure was established. "Midare" is considered irregular because of the irregular length of its dan and not because of its musical material which is the same as for all danmono. The dan in "Midare" have an average of eighty-eight beats and range between forty-eight and 160 beats. "Rinzetsu" from "Shichiku Shoshinshū" is the prototype for "Midare." Just as all other danmono pieces follow the basic pattern set forth in "Sugagaki," "Midare" roughly follows the pattern found in "Rinzetsu."

A suffix which is sometimes added to the titles of danmono is "no shirabe," and danmono are sometimes referred to as shirabemono. Shirabe means "investigation" and in this context possibly refers to a systematic exposition of modal characteristics of the chōshi involved. The term shirabemono, which does not imply the strict formal limitations that danmono does, is an appropriate name for "Midare" which does not clearly fit into the category of danmono due to formal

irregularities, but which easily fits the somewhat broader category of shirabemono because of its treatment of melodic material.

Although individual dan of "Midare" are irregular, "Midare" shows an overall scheme conforming to the jo-ha-kyū concept. Dan one through five, which are slow and quiet, make up the jo section. The ha section is comprised of dan six through nine which are faster and of a more standard length. The kyū section consists of the last three dan which are even faster than those in the ha section.¹⁵

Some final speculations and conclusions must be made in view of the historic developments discussed. The first is that the standardization of the length of a dan to 104 beats seems to be a later development. Irregular and/or awkward phrases which seem to have been "arranged" and an occasional dan without a cadence at the end points out that the "rule" concerning the number of beats per dan did not always exist but was arbitrarily accomplished by altering phrase lengths and by marking dan endings without regard to their actual form. It seems that some danmono pieces were altered and/or expanded to fit the 104-beat mold; some of the results are artistically more satisfying than others.¹⁶

¹⁵ Adriaansz, The Kumiuta and Danmono Traditions of Japanese Koto Music, p. 108.

¹⁶ Adriaansz, "A Japanese Procrustean Bed: A Study of the Development of Danmono," p. 28.

One hypothesis is that the origin of dan might be found in improvisations traditionally performed to check the tuning of the instrument and to introduce a mode. This was proposed because danmono pieces have somewhat of an improvisatory nature and have a lot in common with tuning procedures. The improvisatory nature of danmono pieces is evidenced by the use of melodic/rhythmic patterns and simple standardized melodic structures. The relationship between tuning procedures and dan is substantiated by some of the basic characteristics of the dan form. The melody of dan develops through a systematic ascent and descent along the strings with frequent references to the first strings tuned (one and two); while emphasizing the strong scale degrees (I and V).¹⁷ (The simultaneous plucking of strings one and two, the first strings to be tuned, occurs frequently in all danmono pieces. This technique is called kakite.) The suffix "no shirabe" suggests the same function for danmono. The verb shirabu means "to adjust, to match, to bring the mode into accord," as well as "to investigate, to study." Therefore danmono pieces may have functioned as formalized and extended tuning devices.¹⁸ Short introductory pieces which came before more extended compositions and served to check the tuning of the instruments and to expose the mode of the piece to follow

¹⁷Ibid., p. 59.

¹⁸Adriaansz, "Research into the Chronology of Danmono," pp. 50-51.

are common in Japanese music. Perhaps dan or danmono may once have functioned as introductory pieces to other composition, namely kumiuta.¹⁹ This is supported by two facts. First, danmono and kumiuta were traditionally published together in the same collections. Secondly, the nineteenth-century kumiuta "Akikaze no Kyoku" has a koto introduction written according to danmono principles. This might reflect what performance practices had been during the seventeenth and eighteenth centuries.²⁰

One final possibility mentioned by Adriaansz is that a portion of the danmono repertoire, namely "Rokudan," "Shichidan," "Hachidan," and "Kudan," is nothing more than individual versions of the same piece as performed by different musicians, which were later written down and collected. This possibility can not be ignored in view of the strong homogeneity of this repertoire.²¹

The sōkyoku of the seventeenth century is said to be the beginning of modern koto music in Japan. If this is true, then an understanding of the danmono genre, and the kumiuta genre, is a prerequisite for study of koto music written during the second half of the Tokugawa Period and even the more traditional music of the twentieth century. The sōkyoku composer's concept of composition is completely different from the traditional Western concept. Individuality is expressed very differently in the Japanese

¹⁹Ibid., p. 51. ²⁰Ibid. ²¹Ibid., p. 50.

culture. Western listeners must carefully retrain their ears and develop an entirely new perspective in order to grasp the essence of this music, for understanding Japanese music is just a beginning of understanding Japan and its peculiar sensibilities.

GLOSSARY

"Akikaze no Kyoku": 秋風の曲

an early nineteenth-century kumiuta by Mitsuzaki.

chōshi: 調子

a mode, a tuning.

dan: 段

literally "a section," a movement of a danmono.

danmono: 段物

literally "a thing of sections," a seventeenth-century genre for solo koto.

Edo: 江戸

the former name for the city Tōkyō.

gagaku: 雅楽

literally "elegant music," the traditional court music of Japan.

Genjō: 玄恕

(d. 1662), a student of Kenjun, Kenjun's successor at Zendōji Temple in Kurume.

"Godan": 五段

a danmono in five sections.

ha: 破

the middle section of the jo-ha-kyū scheme, literally "a scattering, a breaking apart."

"Hachidan": 八段

a danmono in eight sections.

Heian: 平安

the former name for the city Kyōto.

hirajōshi: 平調子

a koto tuning based on the in-scale in the form of a hemitonic pentatonic scale developed by Yatsushashi.

hon-kumoijōshi: 本雲井調子

a koto tuning, a transposition of the tuning hirajōshi to the subdominant.

Hōsui: 法水

a student of Genjō, the teacher of Yatsushashi, and later the student of Yatsushashi.

Ikuta: 生田

(1656-1715), a student of Kitajima, the founder of the Ikuta-ryū.

insei: 陰声

one of two popular scales used in Japanese folk music, a scale used by Yatsushashi in zokusō.

jo: 序

the first section of the jo-ha-kyū scheme, literally "introduction."

kakite: 掻手

the technique of plucking two neighboring strings with one finger.

kandō: 換頭

an introduction, the introduction to the first dan of a danmono.

kengyō: 檢校

the highest rank in zokusō, usually given to blind professional koto players.

Kenjun: 賢順

(1547-1636), a priest at Zendōji Temple in Kurume, organized what came to be known as Tsukushi-goto.

Kitajima: 北島

(d. 1690), composer of kumiuta, a student and successor of Yatsuhashi, the teacher of Ikuta.

koto: 琴

one of a family of long wooden zithers, with thirteen strings and moveable bridges.

kumiuta: 組唄

literally "collected songs," a set of solo songs with koto accompaniment.

"Kudan": 九段

a danmono in nine sections.

"Kumoi Kudan": 雲井九段

a danmono in nine sections in the hon-kumoijōshi tuning.

Kurume: 久留米

a city on Kyushu Island.

kyoku: 曲

a tune, a musical composition.

Kyōto: 京都

the former capital city of Japan.

kyū: 急

the third and last section in the jo-ha-kyū scheme, the denouement.

Kyūshū: 九州

the southernmost of the four main islands of Japan.

"Midare"; みたれ

literally "confusion," an early danmono.

Mitsuhashi: 三橋

(d. 1760), an important later composer of kumiuta,

Mitsuzaki: 三崎

(d. 1853), composer.

mono: 物

literally "thing."

Nakamura Sōzan: 中村 泉三

publisher of "Shichiku Shoshinshū."

oshide: 押手

a koto technique in which the left hand presses down on a string to the left of the moveable bridge in order to raise the pitch of that string.

"Rinzetsu": 輪舌

one of two instrumental compositions published in "Shichiku Shoshinshū," the prototype for "Midare."

"Rokudan": 六段

a danmono in six sections.

ryū: 流

a style, a school.

samisen (shamisen): 三味線

a three-stringed chordophone.

"Shichidan": 七段

a danmono in seven sections.

"Shichiku Shoshinshū": 絲竹初心集

the first printed collection containing koto music, published by Nakamura Sōzan in 1664.

shirabemono: 調物

another term for danmono, literally "an investigation."

shirabu: 調

to adjust, to match, to bring the mode into accord, or to investigate, to study.

sōkyoku: 箏曲

koto music.

"Sugagaki": 菅搔

one of two instrumental compositions published in "Shichiku Shoshinshū," the prototype for danmono.

Tokugawa: 徳川

the Tokugawa Period (1600-1868), sometimes called the Edo Period.

Tsukushi: 筑紫箏

an old name for Kyūshū Island.

Tsukushi-goto: 筑紫箏

a late sixteenth- and early seventeenth-century style of koto music, virtually extinct today, established by Kenjun.

Yatsubashi: 八橋

(1614-1685), a student of Hōsui, a blind master of Tsukushi-goto, founder of zokusō.

zokkyoku: 俗曲

popular music, secular music.

zokusō: 俗箏

literally "popular-koto," or "vulgar-koto," the term applies to Yatsubashi's music.

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