

# Voice-Leading Considerations In Edo-Period *Jiuta-Tegotomono*: A New Analytical Approach

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## HISTORICAL BACKGROUND

Western scholars have long had an interest in analyzing, or at least describing, Japanese chamber music of the Edo period (ca.1603–1868). One of the reasons for this fascination is that the repertoire is composed based on a modal system capable of modulation, and has a distinct approach to a kind of voice-leading not unlike that of the West. That being said, the construct of the mode used in this repertoire and its application to the tuning of the instruments for which the music was intended has caused no end to confusion, for Western and Japanese scholars alike.<sup>2</sup> The repertoire under consideration is that of *shamisen* art songs, which were popular around the Osaka-Kyoto area (called *jiuta*, or “songs of the Kansai region”). Once composed, these songs were arranged variously for small chamber ensembles, which included, along with the *shamisen* (more correctly named *sangen* for this literature, although both mean “three-stringed lute”), the *koto* (thirteen-stringed zither), and some kind of instrument capable of sustaining sound, such as the *hitoyogiri* (vertical bamboo flute, later replaced by the *shakuhachi*),

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<sup>2</sup> Allison McQueen Tokita (1996, 1) states the case most succinctly: “The debate about mode in Japanese music has been going on for centuries, since the Heian period (794–1185), and modern theorists are still far from complete agreement.”

or the *kokyū* (three-stringed fiddle). Although once quite popular, the *kokyū* is rarely included nowadays in performances of *jiuta* ensemble music since it is an instrument of unusual tone quality that requires great technical skill in order to produce anything like an agreeable sound.

*Jiuta shamisen* songs were one of many artistic Edo-period forms patronized by a thriving and wealthy middle class composed of merchants (*chōnin*) and artisans, the latter considered to be on the lowest social scale of Japanese society. At the top of the social ladder were the Emperor and the nobility, then came the samurai warrior class, and just below that, the farmer, since rice was the most important commodity, being the literal life-blood of the people. The art music of this society was primarily vocal, often including instrumental accompaniment, and was composed originally by blind *shamisen* and *koto* players (primarily men, but women were also included), many of whom were members of a semi-autonomous guild sanctioned by the Tokugawa Shōgunate government, who had offices in both Kyoto (the *shoku-yashiki*, where the main office was situated) and in Tokyo (the *tōdō-za*). The guild bestowed ranks of varying degrees on musicians (blind masseurs and acupuncturists were also included in this group), ostensibly according to their talents and accomplishments, but in reality, depending on how much the applicant could afford to pay for the title.<sup>3</sup>

*Jiuta*, as a genre, is perhaps the most important of the many *shamisen*/vocal genres which flourished during the Edo period; therefore, any discussion of modality must be considered from the perspective of the *shamisen*, since this instrument has the function of carrying the *cantus*, or

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<sup>3</sup> Both the title of *kōtō* and *kengyō*, the two highest ranks within the guild (*kengyō* being the highest rank), cost a small fortune to attain. For this reason, those composers of *jiuta* with the rank of *kōtō* should not be considered inferior in any way to those composers with the higher rank of *kengyō*. It is just that they could not afford the exorbitant fees necessary to attain the highest rank. Interestingly, the guild for the blind not only oversaw the welfare of its constituents, bestowing ranks, handing out stipends and adjudicating disputes, but was most notable for its money-lending activities, which became its primary focus during the later part of the eighteenth century, especially in Edo. For a detailed discussion of the workings and history of the *tōdō-za*, see Gerald Groemer (2001, 349–380). For information concerning the role chamber music played in middle-class society in Tokugawa Japan, see Henry Burnett (1989, 78–117; 1980, 11–40).

structural melody from which the vocal part is derived.<sup>4</sup> If other instruments join the ensemble, it is invariably in a heterophonic relationship to that of the *shamisen*, the lead instrument; that is, each added instrument follows the basic outline of the *shamisen*'s structural melody. The *koto*, an instrument with a usable range of several registers, decorates the basic, or nuclear melody with octave leaps, embellishing tones, and other ornaments. The sustaining instrument, when present, invariably duplicates the *shamisen* part, almost note for note, with the possible addition of passing tones between the structural notes of the *shamisen* melody.

*Jiuta* was originally conceived as a solo repertoire in which the vocalist was also his or her own accompanist, much the same way as Western monody was first conceived by Caccini and Peri in the Florentine Camerata of the latter part of the sixteenth century. At first, the *koto* and *shakuhachi*, later added to accompany the *shamisen* in ensemble, were instruments associated with quite different genres. The *koto* was an instrument of the aristocracy, and therefore not an instrument suitable for middle-class entertainment. The *shakuhachi* was an instrument played by Buddhist priests of the *Meian-ji* sect of Buddhism, located in Kyoto (as it still is today). By the end of the seventeenth century, the *koto* found its way into middle-class society and was soon joined with the *shamisen* in ensemble. Even women of the upper classes who were originally only taught *koto*, began to learn *shamisen* from the blind *shamisen* performer-composers circulating around the Osaka-Kyoto area. With the addition of the *kokyū* also studied by upper class women, or the *hitoyogiri* bamboo flute, as depicted in wood-block prints of the period, the so-called *sankyoku* (literally, "three piece") ensemble was formed, becoming the foundation of eighteenth-century middle and upper-class chamber music entertainment.

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<sup>4</sup> The text of the *jiuta* poem was often simply written, without notation, next to the notated *shamisen* melody. Each *shamisen* school, or branch of a larger school, created their own vocal melody based on that of the *shamisen*. In fact, this aspect of performance, perhaps more than any other, is what distinguishes one school from another.

Many other ensemble arrangements were possible when performing *jiuta*, including the addition of another *shamisen* or *koto*. These added parts were referred to as *kaete*, or variation parts. Frequently, *jiuta* composers would conceive their songs with two *shamisen* parts to accompany the voice: a *honte* (primary or original) part and a more decorative, often more complex heterophonic *kaete* (or *kaede*) part, moving in a two-to-one rhythmic ratio against the *honte*. *Koto kaete* parts were often derived from earlier *shamisen kaede*, and ensembles could feature either two *shamisen* and one *koto*, one *shamisen* and two *koto*, or even two *shamisen* and two *koto*, along with any sustaining instrument that happened to be available. The *jiuta* ensemble was therefore capable of infinite variety, but no matter what constituted the ensemble, all the added parts followed the linear modal unfolding of the cantus as it was projected in the *honte shamisen* part, including the voice. For this reason, the following analyses will be guided primarily by the *honte shamisen* part.

*Jiuta shamisen* songs came in a variety of forms, from the simplest through-composed, one-section form without internal subdivisions, to the most elaborate. This last category includes those songs with extensive instrumental interludes separating stanzas of text, often resulting in a three-part structure: vocal, instrumental interlude, concluding vocal. The middle and most extensive of these interludes was called *tegoto* or “passage for the hand” (which signifies instruments only), as opposed to *uta* or “passage for the voice” (which means sung with instrumental accompaniment). When a *tegoto* interlude (or interludes, since some of these pieces may have more than one) is included, the form is then referred to as *jiuta-tegotomono*. It is this body of work that is the main focus of this essay.<sup>5</sup>

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<sup>5</sup> *Tegotomono* form is fully discussed in the sources cited in footnote 2; however, aspects of the form will be summarized below since the form directly impinges on the modal structure.

## REVIEW OF PAST AND CURRENT RESEARCH

Japanese art music follows an historic, and even cultural path similar to that of Europe, especially in terms of its patronage. For instance, the earliest art music was composed under the auspices of Buddhist temples and Shinto shrines, institutions intimately associated with the imperial family, a situation not unlike the patronage of sacred, and even secular music by the Catholic Church in the West.<sup>6</sup> Buddhist music, with its antecedents in China, was imported into Japan by the seventh century C. E. Along with the music came Chinese musical theory as an adjunct to Buddhist chanting. Again, comparisons may be made with the West and the development of church modality. As Japanese society evolved from one dominated by the Emperor to one controlled by a military dictator (*Shōgun*), musical styles, forms, and genres evolved, including the modal systems associated with them. Thus, *gagaku*, the early music composed for Buddhist and Shinto ceremonies based on pentatonic collections confined within a modal octave, was eventually superseded by the music of the *noh* theater. The music of the *noh*, a unique indigenous theatrical art patronized by the samurai warrior class, was itself based on principles derived from Buddhist chanting, in particular *shōmyō* (again, of Chinese origin), which evolved a strict code of modal voice-leading based on fourth relations that defined three

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<sup>6</sup> The rise of coincident social and political formations in Japan and the West may not be as surprising as it first appears. Karl August Wittfogel (1957) suggested that the governments of arid societies, some going back thousands of years, had tendencies both to prosper and to bureaucratize as they became increasingly responsible for the construction and control over great state-run irrigation projects. While “hydraulic” modes of statecraft became the norm in the East, particularly in China, India and Persia, Western public works generally did not require such efforts based on the state control of water. Therefore, argued Wittfogel, modes of statecraft in the West, with some exceptions, were totally dissimilar to those in the East. Most Asian nations never followed the Western road from feudalism to industrial capitalism (and, in the twentieth century, such societies often became totalitarian as they acquired modern technology). However, in Japan, writes Wittfogel, “[t]he peculiarities of the country’s water supply neither necessitated nor favored substantial government-directed works... the decentralized and property-based society of the Japanese Middle Ages resembled much more closely the feudal order of the remote European world than the hydraulic patterns of nearby China” (197). Consequently, even as art follows politics—and often at quite a distance—the music of Japan and of the West may, in fact, have greater fundamental commonalities than those between Japan and China.

distinct vocal registers: high, middle, and low. The same kind of chant modality was then applied to narrative music, especially vocalized Buddhist narrations of the *Heike Monogatari* (composed ca. 1175) which tells the history of the downfall of the once proud *Heike* clan, sung to the accompaniment of the *biwa* (fretted lute).

As society changed, so did its music and tonal constructs, from its beginnings in Buddhist and Shinto religious ritual to that of the music of Edo-period merchant class society, whose interests were decidedly secular in orientation. It is not the purpose of this study to trace this evolution, but only to affirm that Japanese modal structures were in a similar state of flux as were those in the West. Similarly, as Europe in the eighteenth century saw innovations in absolute instrumental genres, most notably with the establishment of sonata form, so did Japan with the development of *tegotomono* form, a form particularly associated with *jiuta*. Similarly, just as eighteenth-century Europe codified tonality in terms of its two major and minor variants, the source of all European art music for at least two hundred years, so did the Japanese in terms of the so-called *in-senpō* mode, a mode that governed all art and dramatic music in Japan during the entire Edo period, if not beyond.

However, unlike the general consensus afforded to common-practice Western tonality of the eighteenth century, including the nature of counterpoint and of harmonic functions of individual chords within a given key, there is little agreement among Western and, surprisingly, among Japanese scholars as to the nature of Edo-period modality. Older, more esoteric genres of Japanese art music, such as *gagaku* and *noh* (not to say Buddhist *shōmyō* chanting), have extensive historical theoretical writings that explain both their modal structures and principles of voice-leading (the music of the *noh* theater is particularly fastidious in this regard). On the contrary, Edo-period vocal dramatic and chamber music, the products of middle-class society,

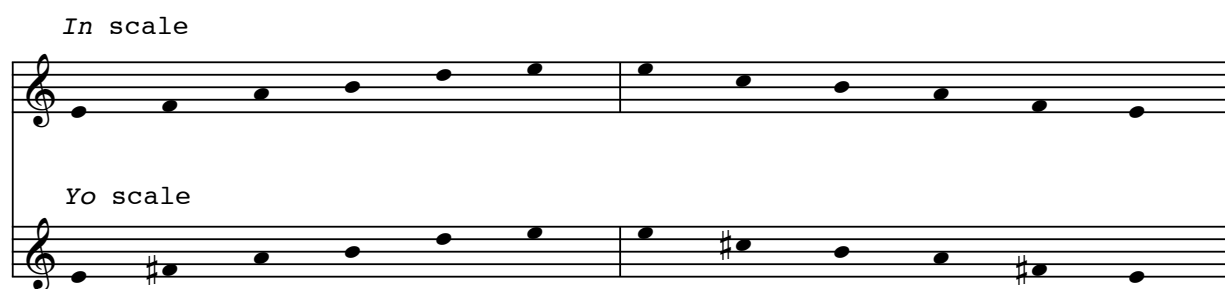
were never in fact discussed in theoretical terms. It was only toward the end of the nineteenth century that Japanese theorists, with the influences of European models, attempted explanations of secular Edo-period modal music, both theatrical and chamber, defining the music's modality with terms such as *in-senpō* or *yō-senpō* (Tokita 1996, 4).

The nineteenth century music theorist Uehara Rokushirō was the first to identify scalar types in Edo-period chamber music in a work published in 1895. According to Tokita, “Uehara distinguished the scale of ‘urban’ music from that of ‘country’ music, which, influenced by his knowledge of Western major and minor scales, he termed respectively *in senpō* (‘yin’ or gloomy, minor mode) and *yō senpō* (‘yang’ or bright, major mode).” Figure 1 reproduces these scales transposed to start on E in order to avoid accidentals.

We can easily discard the so-called *yō*, or “country mode” (most likely a theoretical adaptation of the Chinese *shang* pentatonic anhemitonic scale whose main degrees are whole steps separated by minor thirds: DE-GA-C, see Lu-Ting 1982, 133) since it never actually existed as a wholly autonomous entity in either folk or art music of the Edo period.

While not significant modal constructs in the secular art music of Edo-period Japan, the original five Chinese pentatonic anhemitonic modes, each derived from an octave species, were

**Figure 1.** Uehara Rokushirō’s *In* and *Yō* Scales (1895).<sup>7</sup>



<sup>7</sup> Reproduced in Tokita (1996, 5). Tokita, in turn, reproduces these scales from Tomiko Kojima (1981–3, 370–74).

recognized as the bases of the six (three *ritsu* and three *ryō*) modes of Japanese *gagaku* court music at least by the eighth century. Japanese orchestra musicians, notably players of the *hichiriki* (bamboo double-reed “oboe”), soon altered the scale by slightly bending the major second degree above the tonic and the major second degree above the dominant closer to that of a minor second, even while other members of the orchestra, the *ryuteki* flute players and the strings (*biwa* and *koto*) maintained the major second—a characteristic dissonance still heard in *gagaku* music performances of the present day. The *gaku-sō*, the thirteen-stringed zither of the *gagaku* orchestra was still tuned to scales derived from the anhemitonic pentatonic modes of China, a tuning that was maintained into the *koto* music of the seventeenth century (and still is in the *koto* or *kutu* music of Okinawa). However, the tendency to bend one or more of the whole-step intervals of the Chinese derived modes no doubt had an influence on the formation of the *in* scale (see Figure 1) which became popular in the secular songs and theatrical *shamisen* music of the early Tokugawa period. When *shamisen* musicians also learned to play the *koto*, they naturally adapted the *in* scale creating the so-called *hira-jōshi* mode, with its characteristic minor seconds above the tonic and dominant degrees of the mode (see Figure 2). Thus *shamisen* hemitonic modality, closely associated with the music of the pleasure quartets of Edo, Tokyo and Osaka, undoubtedly influenced all later *koto* solo and ensemble music and was the main catalyst

**Figure 2.** *Hira-Jōshi Koto* Tuning (derived from the *In* Scale).





in the changeover from Chinese anhemitonic pentatonicism.<sup>8</sup> But while historians can trace the development of *koto* tunings by consulting historical sources,<sup>9</sup> analysts have been hard pressed to explain convincingly what constituted the properties of Uehara's so-called *in* mode.

During the Meiji restoration (beginning in 1868), Japanese musicians, historians and theorists were encouraged to follow their Western counterparts in analyzing traditional Japanese forms and modality, concentrating on music of the Edo period.<sup>10</sup> However, it was not until 1958 that a significant and influential theory of Japanese modality was published by Koizumi Fumio.<sup>11</sup> As opposed to Uehara's understanding of the *in* mode as simply a scalar pattern, differing in ascent and descent, within an octave span, Koizumi "conceptualized Japanese modes as being constructed of units of a fourth, which he called tetrachords, adapting the terminology of ancient Greek modal Theory" (Tokita 1996, 5). According to Koizumi, each tetrachordal unit consisted of *three notes* delimited by the interval of a fourth. The fourth in turn, for example, E–A, can then be divided into four different configurations depending on where the intervening third note is placed, similar in concept to the interval divisions of tetrachords within the ancient Greek *genera*. In Koizumi, the following tetrachordal patterns result, each based on a supposedly popular modal pattern:

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<sup>8</sup> Yatsushashi Kengyō (1614-1685), the founder of modern Edo-period *koto* music, is credited with creating the hemitonic *koto* mode, *hirajōshi*. He was himself a blind *shamisen* player who held high rank in the *shoku-yashiki* guild for the blind in Kyoto. It is therefore credible to assume that the new *koto* tuning was thus derived from the earlier *in* mode of popular *shamisen* music. The *shamisen* itself was brought into Japan from China via the Ryukyu Islands during the latter part of the seventeenth century, and eventually replaced the *biwa* in popularity, an instrument used for narrative and lyric poetry.

<sup>9</sup> One of our earliest sources for information on music for *koto*, *shamisen* and, oddly enough, *hichiriki* (the double reed oboe of the *gagaku* orchestra) is the *Shichiku Shoshinshu*, an anthology of music for the general population in written notation, collected by Nakamura Sosan and printed in 1664.

<sup>10</sup> The following discussion is based on Tokita (1996, 4–8).

<sup>11</sup> Tokita (1996, 32) lists the most important publications of Koizumi's theory, which are also cited in the reference list of the present article.

1. *Miyako-bushi*: E–F–A (this pattern is the one most closely associated with the art music of the townspeople, or merchant class of the Edo period)
2. *Minyō*: E–G–A (associated with folk music)
3. *Ritsu*: E–F#–A (taken from *gagaku*)
4. *Ryūkyū*: E–G#–A (taken from Okinawan music)

According to Koizumi, each of these four tetrachordal units can form octave species simply by transposing any unit up a fifth and then joining together the two disjunct segments. For example, the *miyako-bushi* tetrachord can form a scale by transposing the initial E–F–A tetrachord up a fifth to B–C–E; the two segments now become: E–F–A/B–C–E, in effect, the *in* scale of *shamisen* art music. Unlike Uehara’s description of the scale, which seems to have been based on the Western concept of the ascending and descending forms of the melodic minor scale, Koizumi does not differentiate between ascending and descending patterns within the mode. Instead, “Koizumi’s theory was revolutionary because it rejected the octave unit in favor of the smaller, more flexible tetrachord unit,” which, when combined with another, created an octave (Tokita 1996, 6).

We can immediately discount the *ritsu* and *ryūkyū* tetrachords since they play no part in Edo-period *shamisen* and *koto* music. More to the point, the *miyako-bushi* and *minyō* tetrachords, are essentially different configurations of the same *in* mode (see discussion below). In any event, Koizumi’s conception of a tetrachordal basis for Japanese music has had a wide influence on both Japanese and Western scholars working in the field of Edo-period chamber music. Notable is the work of Ōtsuka Haiko who, following Koizumi, explained the *in* mode as either a joining of two *miyako-bushi* tetrachords, or a *miyako-bushi* tetrachord combined with a *minyō* tetrachord to form an octave (Ōtsuka 1979).<sup>12</sup> Since there is no contemporary written evidence that

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<sup>12</sup> See also Ōtsuka (1995). The Western Japanese scholar, Patrick Haliwell, has also followed Koizumi’s tetrachordal theory (Haliwell 1994, 73–98).

composer-musicians thought of the *in* mode in this way—that is, the combining of disjunct tetrachords to form an octave—we are left to conjecture just how the mode was interpreted by Edo-period musicians.

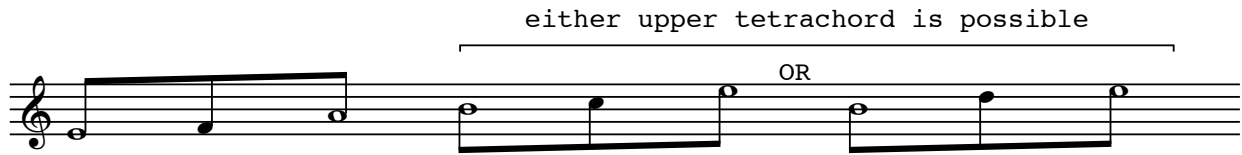
Despite its wide acceptance, tetrachordal theory has a number of fallacies that make it unreliable as a theory for understanding the harmonic structure of Edo-period chamber music, including the *danmono* repertoire for *koto* solo.<sup>13</sup> First, Koizumi based his analysis on his understanding of ancient Greek tetrachordal theory, in which a four-note segment encompassed a stable fourth, B–E. The two notes in between the fourth were placed at various intervals forming three *genera*, or types of tetrachord: the diatonic, the chromatic and the enharmonic. Koizumi misinterprets the meaning of “tetrachord” as an *interval* rather than as a scalar segment of four notes. Koizumi’s fourth is similar to the Greek theory in that it is a perfect interval, but he subdivides the interval by a single intervening note, instead of two, resulting in a three-note segment—literally a trichord—which completely defeats the meaning of “tetrachord” as a four-note scalar segment. Second, and more misleading, is the perception of the fourth as a structurally significant octave divider, rather than the fifth. Koizumi, and those who follow his theory, make a fundamental mistake in dividing the *in* modal octave at the fourth, thereby putting a structural emphasis on a non-harmonic pitch (see Figure 3). In order to accommodate Uehara’s ascending and descending forms of the *in* scale (see Figure 1), Figure 3 (adapted from Tokita<sup>14</sup>) shows two possible alternative constructions for the upper tetrachord, which only add complexity to an already confusing theory.

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<sup>13</sup> For example, Patrick Haliwell (ibid.) bases his analysis of the *Rokudan* cadence on a misreading of the *in* mode as a tetrachord. While solo *koto* music is not the focus of this study, it should be pointed out that all of the art music of the Edo period is based on the *in* mode, and therefore any misinterpretation of that mode will automatically discount the author’s analysis.

<sup>14</sup> Tokita’s Figure 5 (1996, 7) is in turn based on Ōtsuka (1979, 38).

**Figure 3.** Two Disjunct *In* Mode Tetrachords, Separated at the Fourth, Completing an Octave.



At least Koizumi's idea of two disjunct tetrachords forming an octave species does differentiate between a "base note" or "tonic" that generates the lower tetrachord and its transposition up a fifth. Thus, Koizumi, Ōtsuka, and others after him recognize a harmonic subdivision of the octave which forms a hierarchy that determines the mode: a tonic and dominant pitch relationship. Other later Japanese theorists, discarding the concept of an octave species altogether, preferred to think of the mode as constructed from two elided tetrachords, each of which operates independently of one another, and neither of which predominates.<sup>15</sup> Be that as it may, what all these Japanese theorists have in common is the concept, ultimately derived from Koizumi, of the *in* mode as constructed from disjunct tetrachordal segments, irrespective of how the segments themselves are internally divided and of whether the two segments actually fill out an octave species.

#### VOICE-LEADING IN EDO-PERIOD MODALITY

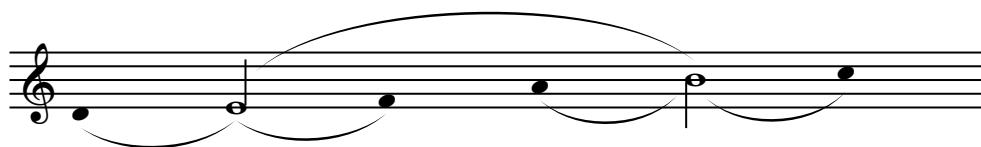
The fallacy of the above approach lies in conceiving of the omnipresent *in* mode (or *miyako-bushi* mode, as it is sometimes called) in terms of "tetrachords." The interval of the fourth, no matter how it is subdivided, has little to do with the way the mode is actually expressed in the

<sup>15</sup> Tokita identifies this concept as the "non-fixed tetrachord" position, citing Tokumaru (1981, 55ff). Tokita states that "Tokumaru suggests a free 'mutation' or alternation between tetrachords, offering no notion of a hierarchy of tetrachords or of rules as to how likely it is that any particular tetrachord will be introduced" (1996, 7).

*shamisen* and *koto* music of the period. For instance, if one construes the lower tonic segment (the inappropriate term “tetrachord” will not be used in the rest of this discussion) of the *in* mode as defining a fourth, E–A, then one completely misinterprets the voice-leading of A, the upper pitch (Figure 3): the A in no way defines the fourth as a structural interval within the mode; instead, it functions as a lower neighbor of the more important fifth, B. In fact, when one realizes the voice-leading properties of the pitch classes within the *in* mode, one comes to the realization that we are not dealing with fourths at all, but with a hexachord formed from two symmetrically related disjunct trichords replicated at the fifth (Figure 4).<sup>16</sup>

Unlike previous “tetrachord” theories, understanding the *in* mode as a hexachord in which two trichords are separated at the major third invites a new approach to an understanding of modal voice-leading, one that more accurately expresses the differences between stable and unstable pitch classes within the mode. As Figure 4 illustrates, the hexachord is based on embellishing tones surrounding the tonic and dominant pitch classes of the mode. Each trichordal segment contains a nuclear pitch that is embellished with a whole step lower neighbor and a half step upper one. However, one is always aware that the lower trichord contains the tonic of the mode, and upper one, the dominant. From the way the music is constructed, it is easy to demonstrate that the Japanese composer-musician of the Edo period was consciously aware that

**Figure 4.** The *In* Mode as Two Symmetrically Related Disjunct Trichords Forming a Hexachord.



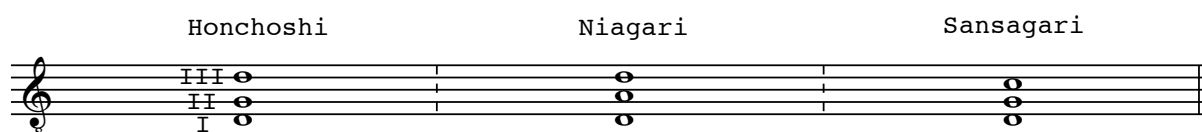
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<sup>16</sup> This new way of perceiving the popular *in* mode as a hexachord of two trichordal segments was first addressed in Burnett (1989, 83–85). The present article expands on the concepts from the earlier publication.

the *in* mode was based on a tonic fifth. For example, at least two of the three most common tunings of the *shamisen* emphasize the importance of the fifth and the octave as the foundation of the harmonic structure (Figure 5).<sup>17</sup> Since D, G and C are the most common tonic pitch classes in this music, the *shamisen* tunes its strings accordingly. In *hon-chōshi* (“basic” or “original” tuning), the tonic is G (string II) and is surrounded by its fifth, D, as both lowest and highest strings. In *niagari* (“second string up” tuning) the second string is raised to A so that the lowest and highest strings are now the tonic, D. In the final tuning, *sansagari* (“third string down”), the tonic may fluctuate between G and C.

The opening of all *jiuta shamisen* pieces invariably begins with a strong articulation of the tonic and dominant pitches of the mode, often embellished with their respective upper and lower neighbors, clearly defining the primary hexachord of the mode, before expanding into other tonal regions. Further, after each structural modulation to a new tonic hexachord, most often requiring both *shamisen* and *koto* to retune one or more of their strings, the music accompanying the change reiterates the tonic and dominant open strings in a slow tempo, thus providing the opportunity for performers to “test” the new tuning as the composition continues.<sup>18</sup> An example

Figure 5. *Jiuta Shamisen* Tunings.



<sup>17</sup> While pitch is not absolute in this music, all further musical examples will be transcribed at the pitch level indicated in the musical scores. The *jiuta shamisen*, a “middle size” instrument, tunes its strings with either D or C as a base pitch. Other varieties, some smaller, some larger, used for different genres, tune their strings to other pitch centers. No matter what the base pitch may be, however, the voice-leading of the hexachord remains constant in all genres.

<sup>18</sup> Professional *shamisen* and *koto* performers are always careful to maintain a pure fifth and octave. All perfect intervals in this repertoire are kept perfect, regardless of how far a field the pitch center may wander from its original base.

of such a typical opening gesture is shown in Example 1, the *maebiki* (an opening instrumental prelude) of *Zangetsu* by Minezaki *Kōtō* (*kōtō* is a rank just below *kengyō*) of Osaka, composed sometime before the end of the eighteenth century.<sup>19</sup>

As stated earlier, in all ensemble music featuring the *shamisen*, it is the *shamisen* part that forms the structural basis of the composition since this music was conceived first as a solo for *shamisen* and voice. What drives these pieces is the hexachord, its unfolding and its expansion.

The structural melody, or *cantus*, in the *shamisen* part is, in fact, an arpeggiation of the hexachord: every note of the melody, including vocal embellishments, belongs to either one or another trichord within any given hexachord. The added *koto* part (other parts may also be

**Example 1.** *Maebiki* from *Zangetsu*.

The musical score for Example 1, 'Maebiki' from 'Zangetsu', is presented in three staves. The top staff is for Shamisen, the middle for Koto, and the bottom for the Underlying Hexachord. The Shamisen part is marked '(slow)' and begins with a melodic line that includes several ornaments: a caret over a note, a slur to a small note head, and a slur to a larger note head. The Koto part provides a harmonic accompaniment. The Underlying Hexachord is shown as a series of notes on a staff. A measure number '5' is indicated above the Shamisen staff.

<sup>19</sup> A full transcription and analysis of *Zangetsu* is given in Burnett (1989). For our present discussion, the following editorial procedures relate to the transcription of this and all subsequent musical examples: the *shamisen* and *koto* parts are reproduced at actual pitch, both parts sounding, as the clef shows, one octave down. Bar lines are shown in between the staves since the original notation contained no bar lines separating measures (this is a modern addition to the tablature notation used in all contemporary *shamisen/koto* schools). The most important performance techniques are indicated with diacritical marks above the note to which they apply (these tend to be left-hand pizzicatos, indicated with a caret over the note; up strokes of the *shamisen bachi* (plectrum) or *koto tsume* (ivory finger picks attached to the thumb, index and middle fingers of the right hand); and left-hand taps followed by a slide either up or down, indicated with a slur to a small note head). For a complete list of performance techniques with the symbols to which they apply, see Burnett (1989, 101–102).

added, including the *shakuhachi* or *kokyū* as well as other *koto* and *shamisen* parts), composed either by the original composer, or as was often the case, added by another composer, closely follows the *shamisen* unfolding but with subtle differences in melodic direction and embellishment of individual pitch classes. Furthermore, all the parts unfold the hexachordally conceived melodic line at slightly different rhythmic rates: the voice sings in syncopation between the notes of the *shamisen* part, ostensibly for greater vocal clarity since these pieces are primarily text oriented, while the *koto* either delays or anticipates structural hexachordal pitches or plays in unison with the *shamisen* for rhythmic emphasis. The total effect is a heterophonic interplay of individual lines, unfolding the same background hexachordal *cantus* but at varying rhythmic rates, creating a continuous stream of tension and release as the individual lines collide in vertical dissonances only to resolve into unisons. These vertical dissonances, often used for expressive purposes, nevertheless all have a recognizable functionality, and the voice-leading of the music is strictly controlled at all times in each part.

Controlled dissonance is the result of the unique properties of the *in-senpō* mode's hexachord, in which each of the two component trichords is centered around a nuclear tone that is embellished by a lower whole step neighbor and a half step upper one. According to the strict voice-leading of the trichord, these tones must move according to their assigned role within the hexachord: the flat upper neighbor down, and the whole step lower neighbor up, even when other tones might intervene during delayed resolutions. As an example of controlled dissonance, refer to Example 1, the instrumental *maebiki* from *Zangetsu*. Under the *shamisen* and *koto* parts, I have indicated the governing hexachord whose tonic is G with D as its dominant.<sup>20</sup> The *maebiki* stays within the ambitus of this hexachord throughout its seven measures. Until m. 3, both

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<sup>20</sup> From this point on, hexachords will be defined by their nuclear pitches. For example a G–D hexachord would refer to a six-note collection whose subset trichords center around G and D, respectively.



instruments proceed in unison, unfolding the fifth of the hexachord, with some marginal differences in ornamentation; the embellishing tones, A $\flat$ , C and F, resolving directly to either G or D, the nuclear tones of the two trichords. However, in m. 3, the instruments seem to part company after an initial unison G on the downbeat of the measure. From the upbeat to the third beat in the measure and into the middle of the next measure (m. 4), the *shamisen* persistently reiterates A $\flat$ -G, the cantus of the line. However, the *koto*, embellishes the *cantus* by delaying the A $\flat$  resolution until the unison G in m. 5, interjecting a motion around the fifth, D, with its lower neighbor C *against* the A $\flat$ -G in the *shamisen* part. What results is a momentary counterpoint on the third beat of the m. 3, where the two instruments decorate the nuclear tones of the hexachord, the *shamisen* with A $\flat$  descending to G and the *koto* with C ascending to D. The D in the *koto* then jumps down a tritone (the interval that most defines the unique character of the *in-senpō* hexachord) to A $\flat$ , jumps up to the octave A $\flat$  at the start of m. 4, but then fails to resolve A $\flat$  to G. Instead, the *koto* part moves from A $\flat$  to a C octave against the *shamisen*'s A $\flat$ . What seems to be an arbitrary motion to a non-pitch class is in fact an anticipation of the *shamisen*'s next gesture on the fourth beat of the measure, a motion up to the fifth degree, D, embellished with its lower neighbor C. The *koto* simply holds the lower neighbor C without resolving it up to D, a gesture that is left to the *shamisen* to complete. Only on the downbeat of the next measure do both instruments finally resolve the A $\flat$  to G in unison. In summary, the composing out of the background *cantus*, embellished through delaying or anticipating motions in both instruments, results in a sophisticated heterophonic counterpoint characteristic of all the *shamisen/koto* music of the Edo period.

The pitch material of the *maebiki* in Example 1 remains strictly within the confines of the tonic hexachord whose pitch classes center around G and D. But there are many other instances

where a period progresses beyond the tonic hexachord, introducing other trichords (either a fifth above or below the trichords of the tonic hexachord), which then, in turn, imply other hexachords. The result of this action creates new tonal centers, albeit quite temporarily. What makes the *in-senpō* mode unique is its flexibility to generate trichords dissonant to the tonic hexachord within relatively short time spans. In summary, we may discern two basic methods of trichord modulation: the first and most direct method is harmonic transposition by a fifth; that is, either the nuclear pitch of the tonic hexachord's lower trichord is transposed down a fifth in a subdominant direction, or the nuclear pitch of the upper trichord is transposed up a fifth in a dominant direction. For example, if the tonic hexachord is based on G–D and the lower trichord around G is transposed down a fifth, a subdominant hexachord, C–G results. If, however, the upper trichord centered around D shifts up a fifth, then a dominant hexachord based on D–A results. The second and more sophisticated method involves any of the two embellishing tones of either trichord reinterpreted as having a new contrapuntal function within the adjacent trichord from another hexachord system.

An excellent example of contrapuntal trichordal motion between two adjacent trichords can be seen in the opening period of *Nana Komachi* by Mitsuzaki *Kengyō* (d. 1853) who worked primarily in Kyoto. Unlike *Zangetsu*, *Nana Komachi* has no *maebiki* prelude and starts immediately with the voice singing the first line of the poem (Example 2).<sup>21</sup> Example 2 shows all

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<sup>21</sup> The text of *Nana Komachi* is compiled from quotations taken from seven (*nana noh*) plays detailing the life of Ono no Komachi, a woman of legendary beauty and literary gifts who lived at the Heian court during the ninth century. The first several lines of the poem are taken from the play *Shōshiarai Komachi* which deals with the ill-fated love affair between Komachi and the warrior Fukakusano-Shōshō. Example 2 includes the vocal part which is transcribed from the Seiha branch of the Ikuta-ryū, founded in 1690 by Ikuta *Kengyō*. There are many branches (*ha*) of this popular *koto/shamisen* school, and each one has a slightly different approach to the vocal melody. However, in all schools the string parts remain identical, except for minor variants that have no bearing on the current analysis of the music. Even though the vocal parts differ somewhat in melodic direction, ornamentation and text underlay, the vocal melody is still tied to the hexachordal unfolding of the cantus melody in the *shamisen* no matter what the school. Also, it should be pointed out that if there is no instrumental *maebiki*, the voice invariably enters before the

**Example 2.** *Nana Komachi*, mm. 1–8.

three parts, the voice (transcribed from the *Seiha* score), *shamisen* and *koto*. In addition, the example includes the background hexachordal unfolding underneath the other parts. The vocal part closely follows the *cantus* of the *shamisen* line throughout the example, so it does not impinge on the background structure in any way. Therefore, we will focus on the two string parts, especially the way in which the trichords of the nuclear, or tonic, hexachord are unfolded. Within the first two measures, the instruments clearly unfold the G–D tonic hexachord in a descending direction. However, the underlying voice-leading graph simply depicts the nuclear hexachord in root position in order to clarify which are the tonic and dominant trichords of the opening period. Embellishing neighbor tones from each of the trichords that are missing from the

other parts. A characteristic of this music is the constant heterophonic syncopation of the voice against the instrumental parts in order for the text to be clearly heard, as well as for aesthetic reasons.

melodic line are indicated in the graph with parentheses. Thus, the opening two measures avoid both upper leading tones, A $\flat$  and E $\flat$ , but include both lower neighbors F and C. In m. 3, the *koto* extends the upper trichord on D to include its fifth, a single tone A, but this tone, while it momentarily embellishes the upper fifth, is also parenthesized, as its function is purely decorative and lies outside the background *cantus*. Remember, the only structural voice is that of the *shamisen* which carries the *cantus* at all times. Further, the A in the *koto* part is not presented as a nuclear or base pitch within a trichord, which would have established the A as having at least some structural significance. Instead, the A, played as a tremolo, swoops down to C, articulating the structural trichord on D by stressing these pitches, E $\flat$ , D, C, at the end of its glissando. The *shamisen* also articulates the C as the lower neighbor of the D trichord. At this point, the stressed C now alters its function from being a lower neighbor of D to that of being the nuclear tone of its own trichord, supported by its lower neighbor B $\flat$ , a new pitch not heard until this point (m. 4). Thus, Mitsuzaki extends the tonic G–D hexachord in a subdominant direction by simply juxtaposing a D trichord (as the fifth of the tonic hexachord) with a subdominant trichord on C without going through an intervening fifths cycle.

Once the C–G hexachord is established in mm. 4-5 (again, the underlying hexachord graph has parentheses around those embellishing tones that are implied), there is a quick return to the tonic G–D hexachord at the end of the period. The C on the third beat of m. 5 now returns to its original function as a lower neighbor of D within the D trichord at the start of m. 6. The transformation is clearly shown in the *shamisen* part (m. 4) where the C, a nuclear pitch embellished by a lower neighbor B $\flat$ , suddenly changes function and moves up to D as a lower neighbor in the next measure. Significantly, the *koto* confirms D as the new nuclear pitch of its

trichord by stressing the upper neighbor E<sub>b</sub>. The whole passage now reaches a cadence in m. 8 with a strong affirmation of G as the tonic.<sup>22</sup>

#### WIDER APPLICATIONS OF HEXACHORDAL GRAPHING TECHNIQUE; *AOYAGI*: A CASE STUDY

Once the nature of the *in-sempō* hexachord system is understood, including all its voice-leading capabilities, it would be relatively simple to graph whole pieces, showing harmonic direction, mutable trichord relationships, and large-scale tonal motions. Example 2 has already shown the benefits of graphing the hexachord in order to clarify tonal direction as well as details of heterophonic voice-leading. Graphing the hexachord can also show much larger tonal plans that encompass whole pieces as well as individual sections. Like sonata form in the West, Japanese *tegotomono* form, the basic form of *jiuta* vocal ensemble music of the Edo period, is capable of enormous expansion and flexibility. The basic form is ternary: two sung sections, a *maeuta* (“before song”) and an *atouta* (“after song”), are separated by an extensive instrumental interlude, or *tegoto*.<sup>23</sup> In more extensive pieces, there may be more than one *tegoto* interlude, which would mean more than two vocal sections. In this case, there would be a *nakauta*, or “middle song.” There are other subdivisions of the form which need not concern us here and which are more fully described elsewhere (cf. footnote 23). The poetry used for these pieces falls into various categories depending upon subject matter: complaints of low-class *geisha*, descriptions of seasonal landscapes (especially around the Kyoto area), pieces that are celebratory in nature,

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<sup>22</sup> Phrases in this music revolve around the prosody of the text. In classical Japanese poetry, poetic lines are divided into lines of five and seven syllables. The opening lines of *Nana Komachi* divide as follows: *Maka naku ni* (five syllables lasting three measures) and *Nanio tanetote* (seven syllables covering measures 4-8 (Example 2). Note that the first phrase of five syllables ends on the C in the third beat of measure 3, akin to a half cadence. Japanese music of this period often divides the poetic lines (hemistiches) into musical sub-phrases, each phrase ending on either a full or half cadence in much the same way as it does in Western common practice vocal music.

<sup>23</sup> A full discussion of *tegotomono* form can be found in Burnett (1989, 78–117; 1980, 11–40).

usually for the new year (or, as in the case of *Zangetsu*, for memorials), and poems taken from other literary sources, such as Imperial anthologies of poems from the Heian period, *noh* plays (*Nana Komachi*, for example), the *Genji Monogatari* of Lady Murasaki, etc. A piece may include more than one poem for each of its sections or internal divisions, or there may be just one poem whose text is divided among the various sung portions of the composition.

No matter what the nature of the poem or poems these pieces are consistent in their hexachordal voice-leading: variety and uniqueness comes with the expanded harmonic motion of individual trichords, often establishing temporary tonal centers that are dissonant against the prevailing tonic hexachord. So long as there is no structural modulation in which the governing tonic hexachord is completely displaced by another, signaled by the physical retuning of the *shamisen*, the tonic hexachord remains in the background, even with modulations as far as two fifths away in either the dominant or subdominant direction.<sup>24</sup> The only instances where a new tonal center might occur without a retuning of the *shamisen* are in *chirashi* (“scattering”) sections of the *tegotomono* form. *Chirashi* function as transitions to vocal sections and occur at the end of *tegoto* interludes. They are technically demanding, featuring fast tempos with highly irregular phrase structures and idiosyncratic rhythmic patterns. The next tonal center is often anticipated in the *chirashi* before the new tonic hexachord is affirmed. For example, a prevailing

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<sup>24</sup> A new tonic hexachordal tonal center, one that completely displaces a previous tonic, can only be confirmed or established with the physical retuning of the *shamisen*. Within a composition, the *koto* player often moves the bridges of the instrument to accommodate distant transpositions of various trichords that still relate to a single background tonic hexachord. The *koto*, being a “fretted” instrument, must continually adjust its bridges as it follows the much more flexible *shamisen*, whose fingerboard has no frets. However, at all times when the *shamisen* retunes one or more of its strings to signal a completely new hexachordal tonal center, the *koto* follows with a similar adjustment of its strings. New tonal centers invariably occur after lengthy vocal or *tegoto* sections. In only one instance does the *shamisen* not retune at the start of a structural hexachord modulation. *Yaegoromo* (Eight-Layered Robe) composed by Ishikawa Kōtō is the only exception within the current repertoire since the composer deliberately avoids a retuning of the *shamisen* (the *koto*, however, must retune) at structural modulations to new hexachordal tonal centers in order for the open strings to sound as stopped. This was known to be done for coloristic and even for experimental purposes.

tonic C–G hexachord can isolate its upper G trichord and turn it into the tonic of a new hexachord by adding D, its fifth, during the *chirashi*, all this without necessitating a retuning. However, at the end of the *chirashi*, the tempo slows alerting the audience that the next vocal section is about to begin. The slow tempo further allows the instruments to realize the previous G–D hexachord as a new tonic by physically retuning their strings, the whole passage smoothly eliding, without a break, into the next vocal section.

One of the most famous pieces of the *jiuta-tegotomono* repertoire, *Aoyagi* (Green Willow) by Ishikawa Kōtō (1792-1847),<sup>25</sup> the *koto* part composed by Yaezaki Kengyō (d. 1848), exemplifies all of the compositional traits discussed thus far regarding form and harmonic structure in Edo-period chamber music: hexachordal modulation, both temporary and structural, through harmonic and contrapuntal trichordal motion; and expansion in both subdominant and dominant directions from the initial hexachord so that eventually all twelve notes of the chromatic octave are presented. In addition, *Aoyagi* is composed in an extended *tegotomono* form with two *tegoto* interludes separating three vocal sections: *maeuta* (“before song”), *nakauta* (“middle song”), and *atouta* (“after song”). The names of the vocal sections indicate their respective position, before, between and after, *tegoto* interludes.<sup>26</sup> Yet while instrumental dexterity is an important component of Ikuta-ryū *tegotomono* compositions, it is the text that controls the emotional course of the piece, its form, and many of its motivic details.<sup>27</sup> Typical of the most serious and

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<sup>25</sup> Ishikawa Kōtō, a Kyoto-based composer-musician, wrote at least two of the most elaborate and difficult pieces in the *tegotomono* repertoire, yet he was never able to afford the huge sum required to achieve the highest rank of *kengyō*. *Aoyagi*, difficult enough as it is, often serves as preparation for the even more difficult *Yaegoromo*, one of the last pieces a student learns within the Ikuta-ryū line of *shamisen/koto* schools.

<sup>26</sup> From its inception at the end of the seventeenth century, the Ikuta-ryū has always emphasized the instrumental component of its vocal *jiuta-tegotomono* pieces, featuring elaborate instrumental *tegoto* interludes. To the other extreme, Yamada Kengyō established a *koto* school in Edo (present day Tokyo) at the end of the eighteenth century, which did the opposite. Yamada-ryū compositions center around the voice, the *koto* is more important than the *shamisen*, and instrumental interludes, while frequent, tend to be short.

<sup>27</sup> *Jiuta* is sung in a natural voice (unlike Japan’s theatrical forms— *noh*, *kabuki* and *bunraku*—which are sung with

profound pieces of the *jiuta* repertoire, the text of *Aoyagi* is not freely composed, but is a direct quotation from the fourteenth century *noh* play *Yugyō-Yanagi* (Yugyō and the Spirit of the Willow).

The poem of *Aoyagi*, like many other similar poetic texts in this and other musical forms, assumes an extensive knowledge of Japanese literary history and poetry on the part of the audience. As a result, the text does not always follow a coherent narrative, but presents a series of images that the audience is left to connect into some kind of meaningful whole. Large portions of connective narrative are often left out if the poem is taken from a literary source; it is assumed that the audience has enough knowledge to fill in the missing details of the story. In addition, the poem often omits important grammatical details that would normally clarify the meaning of the text, such as subjects, pronouns, adverbs and adjectives, leaving to the translator the difficult task of correctly interpreting the text for non-Japanese speaking audiences.<sup>28</sup> The poem of *Aoyagi* is especially convoluted since the reader must have knowledge not only of the *noh* play from which the poem is taken, but also of the chapter entitled “Wakana” in the *Genji Monogatari* (The Tale of Genji, written 1000 C. E.) that is quoted in the play. However, understanding the text is

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cultivated vocal techniques that require extensive vocal training), but the singing technique still requires the performer to correctly execute every nuance in the vocal line with particular attention to ornamentation and clear text declamation, as well as emotional expression. Most Japanese amateurs learning this genre find the singing to be so arduous that they refuse to learn it, leaving the singing to others. For this reason, an entire body of chamber music evolved in the twentieth century that simply omitted the vocal part altogether, a compositional consideration unheard of in Edo-period chamber music. Miyagi Michio, the last blind “*kengyō*” (Miyagi acted as a *kengyō*, at least in name, but he was never granted the title since all the guilds for the blind that were associated with the previous Tokugawa *shōgunate* were abolished by the new Meiji government in the 1870s), wrote the first pieces for instrumental ensemble without voice during the first half of the twentieth century, although he also wrote in the more traditional *jiuta* vocal style. Miyagi is also credited as the first composer to create a graded teaching technique for *shamisen* and *koto* that is still being taught to this day within the Miyagi-ha of the Ikuta-ryū.

<sup>28</sup> Contemporary Japanese audiences, including amateur performers of *shamisen* and *koto*, have similar problems in interpreting many of the poems used for *jiuta* texts, especially those taken from earlier literary sources.



crucial to understanding the musical structure since so much of the harmonic activity in *Aoyagi* is directly related to the poetic conceits and images contained in the text.<sup>29</sup>

The story of the *noh* play concerns a Buddhist priest named Yogyō, who is crossing the provincial border at Shirakawa (Lake Shira). An old man appears and guides him to the decayed willow (*yanagi*) on top of a nearby hill and recites the legend of the tree. When Yogyō faces the tree and recites the Buddhist prayer *Nembutsu*, the old man vanishes into the hill. Later that evening while Yogyō is praying again at the tree, the spirit of the willow appears and thanks Yogyō for his prayers, for now the spirit has achieved true peace and freedom from the suffering of the unenlightened. In gratitude, he tells Yogyō of the virtues of the willow. In this recitation, the story of “Wakana” is described, specifically, the story of the *kemari* (football) match that occurred beneath four sacred trees: a cherry, a pine, a maple and a willow. It is this section of the *Genji Monogatari*, taken from the first book of “Wakana” that is used in *Aoyagi*.

In the story of *Kemari* General Yugiri, Kashiwagi (Genji’s son) and his brother, Kobai, and others gather for a football game at Prince Genji’s estate, Rokujō-den.. After the game, Kashiwagi gazes in the direction of the rooms of Princess Nyosan-no-miya. At that time, a small

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<sup>29</sup> Musical settings of *jiuta* poetry tend to be quite subtle without overt tone painting, the musical setting relying on the musical substance—dissonant prolongations, trichordal transpositions and modulations, range, rhythmic activity—for the dramatic expression of the text. However, there are a few programmatic musical/poetic associations, some of which are derived from the music of contemporary *kabuki* and *bunraku* puppet theaters, that are used to represent specific images in the text and which run throughout the repertoire. A partial list of such effects follows:

- a. Left-hand pizzicatos on one note in the *shamisen* represents snow.
- b. Single notes in alternation between *shamisen* and *koto* at a slow tempo (usually found in *tegoto* sections) refer to mountain scenery.
- c. Up-and-down strokes on one note on both *shamisen* and *koto* represent the *kinuta* or fulling block used to soften kimono fabric in the autumn and therefore is associated with poetry dealing with autumn, loneliness, and even death.
- d. Scraping of the strings in both *shamisen* and *koto* represent the wind (usually an autumn or winter symbol).
- e. Left-hand pizzicatos on one note in the *shamisen* can also denote the cry of insects (another autumn symbol).

Chinese cat called *Tora* (Tiger) in this poem (but unnamed in the *Genji Monogatari*) comes dashing out chased by a larger cat. A leash on the *Tora*'s neck catches on the bamboo sun-shade of the Princess' quarters and pulls it up revealing the beautiful *Nyosan*. Her beauty kindles *Kashiwagi*'s passion and he falls madly and insatiably in love with her.

*Aoyagi* is unique in that its poetry juxtaposes two starkly contrasting emotions: the first is centered on the sacred willow, its guardian spirit and the ultimate enlightenment of a priest; the second is an overtly erotic story of unbridled passion among the nobility. Such seeming disparity between the sacred and profane contained under one roof, as it were, may confuse, even shock, Western audiences. Nevertheless, the Japanese look upon the two as part of the same manifestation of the human condition, a Buddhist concept that allows for both the ethereal and the profane to exist simultaneously, the one complementing the other. While the present discussion precludes an in-depth investigation into *Aoyagi*'s underlying Buddhist philosophy, we can still analyze the text's poetic conceits as they relate to the unfolding of the *in-senpō* modal structure, ultimately with the intent to reduce the whole to a background voice-leading graph that would detail the underlying hexachordal motion. Before we begin our detailed analysis, it might be beneficial to give the complete poem of *Aoyagi* in both Japanese and in translation. I have also included the major internal divisions of the form for later reference.

***MAEUTA* (“Before Song”)**

[The mound upon which this ancient willow stands is sacred]<sup>30</sup>

*Sareba miyako no Hana-zakari*

Thus, even on the playing field in flower-bedecked Kyoto

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<sup>30</sup> Translation is by Tedford (1986, 8–10). The first line of text, taken from the *noh* play, is not included in the *jiuta* setting, but is necessary in order to understand the opening lines of the poem. In the italicized Japanese text, the lines of the poem are divided into groups of seven and five syllables (sometimes 7 + 7 or 5 + 5), the first syllable of each group of five or seven being capitalized.

*Omiyabito no Gyoyu ni mo*

Where courtiers gather for a game of *kemari*, there are planted at each corner of the field

*Shukiko no Niwa no omo*

A willow, a cherry, a pine and a maple tree.

*Yomoto no kokage Eda tarete*

The limbs of these four trees cast their shadows on the field

*Kure ni kazu-arū Kutsu no oto*

Where, in the evening, echoes the sound of the *kemari* ball.

*Yanagi-sakura Kokimazete*

The willow and the cherry blend together

*Nishiki o kazaru Morobito no*

As beautiful as the brocade which decorates the courtiers' robes.

*Hanayaka naru ya Kosu ni hima*

In the breeze which drifts through the slits

*Morekuru kaze no Nioi kite*

In the bamboo shades the scent of perfume comes wafting.

## **TEGOTO INTERLUDE I**

### **NAKAUTA ("Middle Song")**

*Tegai no tora no Hikitsuna mo*

Tora, the household cat, catches his dragging leash (on the bamboo shade which lifts to reveal Princess Nyosan).

*Nagaki omoi ni Nara no ha no*

Lord Kashiwagi is overcome by longing for this unattainable beauty,

*Sono Kashiwagi mo Oyobi naki*

And like falling oak leaves (a pun on *kashiwagi* which means "oak tree") he wanders astray

*Koimichi wa Yoshi nashi ya*

On the path of love, without hope, in vain.

*Kore wa oitaru Yanagi no iro no*

(Returning to the story of the *noh* play) – The Spirit of the Willow dons the willow-colored

*Kariginu mo Kazaori mo.*

*kariginu* (a short kimono worn by nobles for hunting) and *kazaori* (a black laquered hat).

## **TEGOTO INTERLUDE II**

**ATOUTA (“After Song”): depicts the dance of the Spirit of the Willow.**

*Kaze ni tadayou Ashimoto no*

Floating on the wind come his footsteps

*Tayo-tayo to shite Nayoyaka ni*

First uneven but then supple and light.

*Tachimau furi no Omoshiro ya*

The manner of his dance is wonderful.

*Ge ni yumebito o Utsutsu ni zo miru*

Truly, this dreamlike apparition seems to us reality.

As it was suggested above, Western readers might be puzzled by a poem that combines with seeming equanimity an erotic tale of unrequited passion, told by the guardian spirit of a sacred tree no less, with the enlightenment of a Buddhist priest. Yet the Japanese reader would understand that what is being told is actually a Buddhist precept: earthly passion leads to misery and ultimately to a denial of the Buddhist belief in the transcendence of the spirit. One would have to know the entire *Genji Monogatari* to understand how each chapter within the book relates some aspect of the torment of earthly desire, sometimes with a hair-raising, almost horrific, dénouement, such as the chapter titled “Yūgao,” which was also set as a *jiuta-tegotomono* by Kikuoka Kengyō. The Japanese audience would also be aware that the majority of *noh* plays of the thirteenth and fourteenth centuries revolve around the interactions of a spirit

(of a tree, a warrior killed in battle, or a mad woman's vengeful ghost) with a wandering priest, so that the latter would either bring enlightenment to a tortured spirit or be enlightened in turn. Therefore, the Japanese listener would need to draw upon a considerable amount of literary foreknowledge to have even a rudimentary understanding of the poetry in the *jiuta* repertoire.

What follows now is a detailed analysis of *Aoyagi*, first in terms of its hexachordal unfolding in relation to the poem, and then to specific voice-leading elements shown in graphic form. Each section of the piece's *tegotomono* form will be discussed in turn. A complete transcription of the piece is included as Example 3.<sup>31</sup> All measure numbers in the analysis that follows refer to this transcription. For convenience, the reader may wish to print out the score for easy reference during the analytical discussion.

### *Maauta*

The *shamisen* part, whose *cantus* unfolds the modal tonic hexachord within the *in-senpō* mode, is tuned to *honchōshi* (D - g - d). The nuclear tones of the tonic hexachord are therefore G as tonic, and D, its dominant. Each trichord would then be configured f**G**-a<sub>b</sub>/c-D-e<sub>b</sub>, the capital letters in bold signifying the nuclear tones of each trichord. At the outset, the G-D hexachord is clearly defined supporting the first line of text (Example 4, mm. 1-4), "Sareba miyako no hana-zakari" (Thus, even on the playing field in flower-bedecked Kyoto). At the words "gyoyu ni mo" (where courtiers gather), mm. 6-8, the hexachord extends another trichord to one on A, shifting the tonal emphasis to the dominant, D-A. This dominant extension introduces B<sub>b</sub>, the first chromatic pitch to enter the diatonic pitch field of the governing hexachord, as an upper neighbor of A within the A trichord. Throughout the *maauta*, the motion up to the dominant hexachord,

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<sup>31</sup> The transcription is taken from Conrad (1987, 83-106). The score was transcribed from *Seiha* notation during a doctoral seminar with the author at the Graduate Center of the University of New York during the fall of 1986. Errors in the original transcription have been corrected by the author.

**Example 3.** *Aoyagi*: complete score, transcribed from *seiha* notation.

### AOYAGI -- Ishikawa Kōtō

**1 MAEUTA**

voice  
 sa re—ba mi ya—ko—no, ha na—za—ka—ri, o—

Shamisen

Koto

**5**

V  
 —mi—ya—bi—to—mo, gy o—i—u—ni mo,

S

K

**9**

V  
 — shu—ki ko—no, ni—wa—no o—mo, yo

S

K

**13**

V  
 mo—to—no—ko—ka—ge, e da—ta—ra—te—

S

K

Example 3 (cont'd).

16

V

(aniote)

S

7

7

7

7

K

accel.

20

V

ku re ni ka zu a ru, ku tsu

S

K

24

V

no o to, ya na gi sa ku ra o, ko ki ma ze

S

7

K

28

V

te, ni shi ki o

S

K

The image displays a musical score for a three-part vocal ensemble (V, S, K) in a key with one flat (B-flat). The score is divided into four systems, each starting with a measure number (16, 20, 24, 28). The vocal parts are written in treble clef. The Soprano (S) part includes lyrics in Japanese. The score features various musical notations such as rests, notes, slurs, and dynamic markings like 'accel.'. Measure numbers 7, 7, 7, and 7 are placed above the Soprano staff in the first system. The key signature is B-flat major, and the time signature is 4/4.

Example 3 (cont'd).

32

V  
ka za ru u, mo ro bi to

S

K

37

V  
no, ha na ya ka na ru ya,

S

K

41

V  
ko su no hi ma, ma re ku ru ka ze no, ni o

S

K

molto rit

45

V  
i ki te, TEGOTO I

S

K

a tempo



Example 3 (cont'd).

50

55

59

63

67

71

Example 3 (cont'd).

75

79

83

87

90

94

rit.-----

Example 3 (cont'd).

100

Musical score for measures 100-102. The Soprano part (S) is in 4/4 time, featuring a complex rhythmic pattern of eighth and sixteenth notes with frequent accents. The Keyboard part (K) provides a harmonic accompaniment with similar rhythmic complexity.

103

Musical score for measures 103-106. The Soprano part continues with intricate rhythmic patterns and accents. The Keyboard part features a more active bass line with frequent sixteenth-note runs.

107

Musical score for measures 107-111. The Soprano part shows a shift in phrasing with some longer note values and accents. The Keyboard part continues with a steady, rhythmic accompaniment.

112

Musical score for measures 112-117. The Soprano part includes dynamic markings: *rit.* (ritardando) and *accel.* (accelerando). The Keyboard part maintains its rhythmic accompaniment.

118

Musical score for measures 118-123. The Soprano part features a melodic line with various accents and rests. The Keyboard part provides a consistent harmonic and rhythmic support.

124

Musical score for measures 124-129. The Soprano part continues with a melodic line, including a fermata in measure 125. The Keyboard part concludes with a final rhythmic accompaniment.

Example 3 (cont'd).

130



136



142 NAKAUTA



148



Example 3 (cont'd).

154

V  
mo i ni, na ra no ha no,

S

K

159

V  
so no ka shi wa gi mo o yo

S

K

164

V  
na ki, (ainote) ko i

S

K

169

V  
fi wa, Yo shi na shi ya

S

K

Example 3 (cont'd).

174

V  
— Ko — re — wa — o i — ta — a ru, —

S

K

179

V  
Ya na — gi — no — i — ro — no, —

S

K

184

V  
Ka ri — gi — nu — mo, — Ka —

S

K

189

V  
— za — o — ri — mo, — TEGOTO II

S

K  
rit.

Example 3 (cont'd).

195

199

203

207

211

214

Example 3 (cont'd).

218

S

K

222

S

K

227

S

K

231

S

K

235

S

K

239

S

K



Example 3 (cont'd).

243

S

K

rit.

250

S

K

253

S

K

256

S

K

260

S

K

rit.

264

S

K

Example 3 (cont'd).

267

S

K

271

S

K

rit. rit. a tempo

276

S

K

282

S

K

288

S

K

Example 3 (cont'd).

294 ATOUTA

V  
ka ze ni ta

S  
rit. change tuning

K

300

V  
da yo u a shi mo to no ta

S

K

305

V  
yo ta yo to shi te na yo ya ka ni

S

K

311

S  
yo ta yo to shi te na yo ya ka ni

K  
accel. -----

Example 3 (cont'd).

317

V  
ta — chi — mo — o —

S

K

323

V  
fu ri — no, — o mo — shi —

S

K

329

V  
— po — ya, — ge — ni — yu — me — bi —

S

K

334

V  
— to — o, — u tsu — tsu — ni —

S

K

Example 3 (cont'd).

339

345

351

centered around D–A, creates a dyad conflict between  $A_b$ , the upper neighbor to G, and  $A_{\sharp}$ , the upper fifth of D. “Dyad conflict” refers to a diatonic pitch that forms a dissonant relation to its chromatic neighbor with the same letter name. Thus,  $A_{\sharp}$  from one trichordal subset would be in “conflict” with  $A_b$  from another. The dissonance thus formed would require one of these pitches to resolve into the other. For example, if the tonic G–D hexachord remains as the governing underlying hexachord of the composition,  $A_{\sharp}$  from the dominant hexachord D–A, would have to

eventually resolve back into the  $A_{\flat}$ , the upper neighbor from the tonic G trichord, at least by the end of the piece. However, if the piece were to end with a structural modulation to the dominant hexachord as the new tonic, then  $A_{\flat}$  would need to resolve up to  $A_{\sharp}$ . Each new trichord that is introduced, whether as the result of an upward or downward transposition from the tonic G–D hexachord will, as a matter of course, introduce a new chromatic pitch that will conflict with a diatonic pitch from a previous trichordal subset. *Aoyagi* is somewhat unusual in that the total number of new trichords introduced over the course of the piece ultimately unfolds the twelve pitch classes of the chromatic scale.

Following the opening verse of the poem, a lengthy *ainote* instrumental passage separates the first verse from the second (mm. 16-21). *Ainote*, or passages for the hand” (*te*) rather than the voice, are customarily used to divide lines of text within vocal sections. If the *maeuta* text is long, its internal verses may be separated by lengthy *ainote* interludes, which act as transitions between verses. (There may be additional smaller *ainote* separating half lines within a verse.) The longer *ainote* invariably increase in tempo in order to prepare for the first climactic event of the piece, one which usually occurs toward the end of the *maeuta*. Along with the fast tempo, these climaxes are always supported by an increase in range to the top register of the voice and the *shamisen*, and of the *shakuhachi*, if included in the ensemble. In the present example, the tempo accelerates during the *ainote* passage (mm. 16-21) and ends on a clear G cadence, reinforcing the G–D tonic hexachord. As the second verse continues (upbeat to m. 22), “Kure ni kazuaru Kutsu no oto” (where, in the evening, echoes the sound of the *kemari* ball), the tempo increases even more. The G–D hexachord remains in control throughout the rest of the *maeuta*, despite the fact that the next line of text ends with a whisper of subtle eroticism: “In the breeze which drifts through the slits in the bamboo shades the scent of perfume comes wafting.” The

erotic sentiment in the text is only preparatory for the first *tegoto* instrumental interlude that follows, which tries to capture the erotic feeling associated with perfume floating on the breeze in pure sound.

### *Tegoto I*

To signal the end of the *maeuta* the tempo slows and the section comes to a complete close with a full cadence on the tonic, G (m. 45-6).<sup>32</sup> Some *tegoto* sections begin with a *makura* (introduction) in slow tempo before the *tegoto* takes off at a moderately fast tempo. *Aoyagi's* first *tegoto*, however, begins immediately without an introduction (m. 47). Right at the start the *tegoto* extends the G–D *in-senpō* hexachord, not only up a fifth to a trichord on A, but also down a trichord to a fifth from G to C (b<sub>1</sub>–C–d<sub>1</sub>) in the subdominant direction (mm. 49-55). The b<sub>1</sub> from the C trichord attains a double function in that it is now interpreted as both an upper neighbor to the A of the A trichord, and in rapid succession, as a lower neighbor to C within the C trichord! With the introduction of the C trichord, a new chromatic pitch D<sub>1</sub> appears, now forming its own dyad conflict with the D<sub>2</sub> of the G–D hexachord. All this harmonic activity, literally swaying in different directions, supports the image of “perfume floating on the breeze.” In addition, the increased rhythmic activity, along with a dramatic surge upward in register, rises to such a feverish degree within the *shamisen* part, that the performer is forced to play off the fingerboard in one of the most virtuosic passages in the entire *jiuta-tegotomono* literature (mm. 88-91)!

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<sup>32</sup> All Japanese music follows what is called the *jo-ha-kyū* arch: an “introduction” (*jo*), followed by a “setting out” or exposition (*ha*), and reaching a “climax” (*kyū*), at the end of which the curve descends to its initial register and in its original slow tempo. This concept of an arc shaping the entire course of the piece as well as all of its subsections, even down to the smallest phrase, can be traced to the way *gagaku* court music of the Heian period was constructed. The *jo-ha-kyū* aesthetic is fully discussed in Burnett (1989).

### *Nakauta*

The first *tegoto* ends with a *maejirashi* (first *chirashi*) which functions as a transitional passage leading to the *nakauta* or “middle song” (mm. 100-142). The *maejirashi* prolongs the G–D hexachord, but then ends on the dominant D, which prepares for the tonal shift that takes place in the ensuing *nakauta*. As with all extended *tegotomono* forms, the internal vocal section (*nakauta*) is sung at a faster tempo than the opening *maeuta*. Within the *nakauta* there is also a programmatic element that supports the faster tempo (mm. 142-193): the text, quoted from the “Wakana” chapter of the *Genji Monogatari*. “Tegai no tora no Hikitsuna no” (Tora, the household cat, catches his dragging leash on the bamboo shade) reveals the Princess Nyosan-nomiya, the source of the mysterious perfume that wafted behind the bamboo screen anticipated in the previous *tegoto* section. To emphasize this new text, with its overtly erotic sentiment, the *shamisen* retunes to *niagari* (D–a–d) which effectively shifts the tonal center up a fifth to a D–A hexachord, with c–D–e<sub>b</sub>/g–A–b<sub>b</sub> forming its two subset trichords. D is now the new tonal center, itself expanded to the hexachord of its fifth, A–E. As a result of this expansion, a new dyad conflict appears between E<sub>b</sub>, the upper neighbor to D, and E<sub>♯</sub>, the fifth of the A–E hexachord; E<sub>♯</sub> is the next chromatic pitch to enter the total pitch field. At the words “oyobi naki” (overcome by longing) the music descends to the lower trichord on G: f–G–a<sub>b</sub>, once more reviving the original A<sub>b</sub>/A<sub>♯</sub> dyad conflict (mm. 631-665). The *nakauta* ends on the tonic D.

### *Tegoto II*

A second *tegoto* follows which begins by arpeggiating the A–E hexachord, the upper fifth of D (mm. 193-298). Only after thirty-two measures is the D–A tonic hexachord regained with the introduction of E<sub>b</sub> (c–D–e<sub>b</sub>/g–A–b<sub>b</sub>) (m. 232). At the end of the second *tegoto*, two *chirashi*



passages are played back-to-back. The first, a *nakajirashi* (middle *chirashi*) prolongs the D - A hexachord (mm. 250-274). It is then transposed up another fifth to an A - E hexachord within the second *chirashi* called *honchirashi* (“real” *chirashi*). In addition to signaling the final *atouta* (“closing song”) vocal section (mm. 275-297), the *honchirashi* adumbrates the structural modulation to the A - E hexachord, in which the composition ends.

### *Atouta*

The *atouta* begins in a slow tempo (m. 298). The first line of text, “Kaze ni tadayu Ashimoto no” (my frail feet drift with the wind, unheeding), recalls the text of the *noh* play where the spirit of the green willow dances before the priest. Just before the *atouta* begins the *shamisen* retunes its lowest string up one tone to *sansagari* creating two perfect fourths (E–A–D). Pitch A is now confirmed as the new tonic and the root of the A-E hexachord: g–**A**–b $\flat$ /d–**E**–f. There is a startling moment in the *atouta* at the words “omoshiro ya” (how wondrous is his dance) when the prevailing A-E hexachord suddenly shifts up two fifths to a B–F $\sharp$  hexachord: a–**B**–c/e–**F** $\sharp$ –g (mm. 326-330). With this highly dramatic motion a B $\flat$ /B $\sharp$  dyad conflict results creating the climactic high point of the *atouta*, and according to the traditional *jo-ha-kyū* aesthetic which governs the emotional ebb and flow of all these pieces, of the entire composition. Equally “wondrous” is how the last line of text, “Ge ni yumehito o Utsutsu ni zo miru” (truly, this dreamlike apparition seems to us reality), is set (upbeat to m. 331-341). Notice that for a heightened dramatic effect this line contains two seven syllable hemistiches instead of the more common seven and five syllable configuration and is repeated. Initially when the line is sung, the A–E hexachord reverts to that of the lower fifth, D–A, supported by their neighboring pitch classes B $\flat$  and E $\flat$ : c–**D**–E $\flat$ /g–**A**–b $\flat$ . The *ainote* interlude that follows starts with the D–A

hexachord (mm. 341-346); however, as the piece ends  $E_b$  returns to  $E_n$  (m. 344), and the repeat of the line returns to the tonic A–E hexachord.

Figure 6 shows the complete hexachordal unfolding of *Aoyagi*. Almost without exception the harmonic motion is restricted to trichords that lie a fifth apart and which form new hexachords as the piece progresses. Beginning with the *maeuta*, the *shamisen* is tuned to *honchōshi* with the lowest string tuned to D (I), the middle string tuned to G (II, enclosed in brackets to signify that it is the tonic) and the highest string (III) tuned to the upper octave d. The *shamisen* tuning is given in parentheses in order to set it off from the actual hexachordal unfolding that begins the *maeuta*. During the course of the *maeuta* the G–D hexachord ascends to A, temporarily shifting to the dominant hexachord of the mode D–A, before returning to the background tonic G via a descending fifths progression. The whole harmonic structure forms an arc in which a climactic high-point (the *kyū* of the *jo-ha-kyū* arc) is reached with the upper register A of the D–A hexachord, and which, coincidentally, adds tension by creating an  $A_b/A_n$  dyad conflict with the G trichord that continues to operate on the deepest structural level. Here the harmonic motion supports the text, as discussed above, which turns toward the erotic. To balance the motion to the upper fifth within the *maeuta*, the first *tegoto* instrumental interlude turns toward the subdominant. As the graph indicates, a C–G hexachord unfolds from the tonic hexachord on G–D. It is significant that the  $D_b/D_n$  conflict is created by the rapid upward movement from the trichord centered around C (with its upper neighbor  $D_b$ ) to the trichord on D (as the upper fifth of G). In fact the *maejirashi* ends the first *tegoto* on D, in preparation for D as the next tonal center.

With the *nakauta*, the *shamisen* returns to *niagari* so that its tonal center is now D. Similar to the *maeuta*, the *nakauta*'s harmonic motion is dominant-directed. Here the D–A tonic hexachord is expanded upward to its fifth on D–E, resulting in another dyad conflict between the  $E_b$  of the

Figure 6. Background hexachordal unfolding of *Aoyagi*.

The figure displays three staves of musical notation for the piece *Aoyagi*, illustrating the background hexachordal unfolding. Each staff is annotated with trichord diagrams and labels for tonics and conflicts.

- Maeuta ("Before Song"):**
  - Section: Honchoshi
  - Trichord diagram: G (tonic), A♭, A♯
  - Label: "G is tonic", "A♭/A♯ conflict"
  - Section: Tegoto I
  - Trichord diagram: D♯, D♭
  - Label: "D♯/D♭ conflict"
  - Section: Maejirashi ("First Chirashi")
- Nakauta ("Middle Song"):**
  - Section: Niagari
  - Trichord diagram: D (tonic), E♭, E♯
  - Label: "D is tonic", "E♭/E♯ conflict"
  - Section: "oyobinaki"
  - Section: Tegoto II
  - Trichord diagram: A (tonic)
  - Label: "A is tonic"
  - Section: Nakajirashi ("Middle chirashi")
  - Trichord diagram: D (regained as tonic)
  - Label: "D is regained as tonic"
  - Section: Honchirashi ("Real Chirashi")
  - Trichord diagram: A (regained as tonic to the end)
  - Label: "A is regained as tonic to the end"
- Atouta ("Closing Song"):**
  - Section: Sansagari
  - Trichord diagram: E (internal prolongation of dominant of A), B♭, B♯
  - Label: "Internal prolongation of E as dominant of A", "B♭/B♯ conflict"
  - Section: "Ta chimo furi no"
  - Section: "omoshiro ya"
  - Section: "Gemi Yumebito"
  - Trichord diagram: E♯, E♭
  - Label: "E♯/E♭ conflict"
  - Section: (Ainote)

Below the main score is a "Summary of 5ths cycle" showing a sequence of five notes: G, A, B, C, D.

D trichord and E♯, the fifth of A. What sets the *nakauta* apart from the rest of the composition is that this section alone contains the only contrapuntal motion between two adjacent trichords that is not fifth related; that is, the A trichord of the D–A hexachord links to a trichord centered around G. The G as the lower neighbor to A pivots to become the nuclear pitch of its own trichord (Figure 6). There may be a poetic reason for this somewhat startling stepwise motion since the text at this point (“Oyobi naki...”) speaks of Lord Kashiwagi who “wanders astray” like so many falling oak leaves “on the path of [hopeless] love” for Princess Nyosan. Thus, the G “wanders astray” into another hexachord configuration. With the new G–D hexachord in place at the end of the *nakauta*, the music becomes ever more intense as it flows into the second *tegoto* instrumental interlude. The G–D hexachord now expands another fifth upward to A–E at the start of *tegoto* II (Figure 6); however, the A as new tonic does not go unchallenged. Midway through *tegoto* II D is once more regained as the tonic, and in fact, remains so at the start of the

*nakajirashi* (“middle *chirashi*”). Usually a *chirashi* would act as a transitional passage preparing for a subsequent vocal section, but in this rare instance the *nakajirashi* leads directly into a *hon-chirashi* (“real” *chirashi*, so called because it introduces the *atouta*, the final vocal section of the form) without any intervening vocal episode. As the graph in Figure 6 shows, the D–A hexachord of the *nakajirashi* now yields to the A–E hexachord of the *hon-chirashi*, the A trichord of the former now being reinterpreted as the root of its own A–E hexachord. However, the A–E hexachord of the *hon-chirashi* cannot be confirmed as tonic until the *shamisen* retunes to *sansagari* at the start of the *atouta* (“closing song”).

By itself, the retuning of the *shamisen* indicates a modulation to a new tonic hexachord; however, a retuning to *sansagari*, with its two conjunct fourths (E–A–D), allows for more than one possibility. Only by establishing a particular hexachord can we ascertain the tonic background. In the case of *Aoyagi*’s *atouta*, there is no question that the A – E hexachord is meant to be the tonic from which motions to the upper fifth expand the tonal spectrum and complete the total chromatic of all twelve pitch classes that have been slowly unfolded over the course of the composition. The most extreme fifths motion occurs at the words “Omoshiroya” (how wondrous is the sight), which refers to the dance of the willow’s spirit. As the graph in Figure 6 shows, this is the high point of the whole piece, the hexachordal fifths springing upward rapidly from A–E to E–B and finally, B–F#. From this climax, the music descends in fifths just as rapidly: F#–B–E–A. During the subsequent *ainote*, there is a balancing motion to the lower fifth A–D, before the music rises again to reassert the A–E tonic hexachord that ends the piece. A background summary of the fifths cycle that unfolds throughout the piece is then given at the end of Figure 6. This summary shows that the piece ends one step higher than it began—a harmonic background typical of most *jiuta-tegotomono* pieces. Just as typical is the presence of a

fifths cycle that controls the whole step transposition between the opening and the closing of the piece. We may therefore conclude that most *jiuta-tegotomono* are harmonically organized by large-scale fifths motions that result in the transposition of one *in-senpō* hexachord to another. Certainly, the fourth as a large-scale organizational tool has nothing to do with the structure of this music.

#### SUBDOMINANT-DIRECTED HEXACHORDAL EXPANSION: *SHIKI NO NAGAME*

The rate of hexachordal unfolding is directly connected to the *jo-ha-kyū* aesthetic so that the fastest rate of unfolding is timed to coincide with the climax of the arc; that is, *kyū*. This would mean that the poetry must be composed in a way such that its text would allow for a climax to occur at just the right point within the piece, each section of the *tegotomono* form encompassing its own subsidiary *jo-ha-kyū* arc. In most cases, the hexachord will expand upward in the dominant direction, but there are cases where a sudden shift in the subdominant direction acts as climax just as well. The most spectacular example of a subdominant climax occurs in *Shiki no nagame* (“Seasonal Landscapes”) composed by the founder of the *Kyōmono* School of *jiuta-tegotomono* composition, Matsuura *Kengyō* (d. 1822). Example 4 gives the relevant passage, which occurs, at the end of the *maeuta*.<sup>33</sup> The text of the *maeuta* depicts images of nature associated with spring and summer in Kyoto and the surrounding areas. At the point where the text refers to the mountain cuckoo (“hototogisu”) with its unusual, erratic song, the music is suddenly displaced, almost violently, by ever-deeper subdominant-directed trichords. Example 4, which includes the underlying hexachordal unfolding of the passage, begins at the end of the *maeuta*; that is, at the climax of the section where the text describes the sights and

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<sup>33</sup> This passage is also discussed in Burnett (1980, 21–22; 36–37). The following analysis is an updated version of that earlier discussion.

**Example 4.** *Shiki no nagame*, “cuckoo ainote.”

[Summer: "The voice of the mountain cuckoo"] (rit -----) (A tempo)

Voice  
ho to to gi su hi to ko o e ni

Shamisen

Koto

Underlying Hexachord  
C is tonic B is tonic

7 (gradually getting faster...)

(B $\flat$  pivots into an A trichord)

14

Ha na no

G is tonic

sounds of summer. The voice has just begun singing the text: “Yama hototoguisu Hito koe ni” (in the mountains the voice of the cuckoo is heard). At this point the C hexachord, which has governed the piece from its beginning, suddenly changes direction within an instrumental *ainote* of great complexity (m. 6). The C trichord rapidly takes off by moving in fifths in the

subdominant direction, first to a trichord surrounding F, and then immediately to a trichord surrounding B $\flat$  (m. 4). The B $\flat$  trichord now becomes the new tonic of its own hexachord and remains in effect until it changes function, becoming part of a contrapuntal motion to a trichord centered around A (m. 13), with B $\flat$  now understood as the upper neighbor of A. From here A quickly reaches the final goal of G through an inverted fifths cycle of trichords A–D–G. The G hexachord now becomes the tonic until the end of the *maeuta*, and eventually for the entire piece.

What makes this passage so intriguing? The underlying harmonic motion is again governed by trichords related by fifths, but the passage is remarkable for what happens on the level of the middle ground where trichords dissonant to the unfolding background appear in both the *shamisen* and *koto* parts, sometimes as parallel seconds!<sup>34</sup> Yaezaki *Kengyō*, a high official within the Kyoto branch of the *Shoku-yashiki* guild of blind artisans, was an accomplished *koto* player. In his position as leader of the guild, he asserted a powerful influence over composers who submitted their various *shamisen jiuta* compositions for accreditation by the guild. It was Yaezaki who wrote most of the *koto* parts for the entire *kyōmono* repertoire, to the extent that composers found it difficult, if not impossible, to get their pieces performed or even taught without a *koto* arrangement by this powerful official. Luckily, Yaezaki was an arranger of genius whose *koto* parts not only complement their *shamisen* counterparts to perfection, but also have a musical integrity of their own, often of astounding sophistication.

No wonder then that the *koto* part Yaezaki composed to Matsuura's unconventional *shamisen* line in the "Cuckoo *ainote*" so aptly fits the image of the bird's strange cry; Yaezaki's *koto* line

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<sup>34</sup> The many dissonances that occur between the *shamisen* and *koto* are rarely heard as such. One reason is that the ictus, or attack, on these instruments is sharp and the sound dissipates quickly. Also, there is no "bass" against which the upper parts would need to be judged in a vertical alignment. The music is either purely heterophonic, or in some cases, contrapuntal, the voice-leading of the two parts so strong that vertical dissonances are mitigated to a great extent. Only when one of the instruments touches upon a note lying outside the trichord or hexachord being unfolded would one hear a real dissonance. For example, the *shamisen* would play consistent E $\flat$ s against an E $\sharp$  in the *koto* part.

goes far beyond the merely heterophonic to border on the contrapuntal. At the start of measure 6 (Ex. 4) both instruments are heard engaged in a heterophonic arpeggiation of an F trichord, the fifth of the newly established B $\flat$  hexachord that harmonically underlies the *ainote*. In measure 7, however, the two instruments suddenly dissociate, each simultaneously arpeggiating two entirely unrelated trichords. The *koto* part has already begun to diverge from the *shamisen* line on the last beat of measure 6 where, with the introduction of D $\flat$ , the *koto* seems to articulate a C trichord, the fifth above F. On the downbeat of measure 7, the *shamisen* line still maintains the F while the *koto* resolves its D $\flat$  down to C. What happens next is most extraordinary since the listener is totally unprepared for the extreme divergence of both lines, not only with each other, but both against the background unfolding of the tonic B $\flat$  hexachord. First, Matsuura's *shamisen* line arpeggiates a B $\flat$  trichord (m. 7), then suddenly leaps up to a dissonant high D $\sharp$  that is left unresolved. In the meantime, the *koto* part on the first two beats of the same measure leaps up a fifth from C to G—a strange enough gesture. Following that, however, G, instead of confirming a C–G hexachord (as the upper fifth of F), is reinterpreted as the lower neighbor of a very dissonant A $\sharp$ , which now forms its own trichord. In fact, the A trichord remains present in the next measure as the *shamisen* line reasserts the tonic B $\flat$  trichord. In other words, both instruments arpeggiate trichords a half-step apart between B $\flat$  and A!

The two instruments finally merge on an E $\flat$  (the last eighth note of measure 8), returning both *shamisen* and *koto* to the B $\flat$ -hexachord orbit, and restoring their heterophonic relationship until the end of the *maeuta*. But what happens to the unresolved D $\sharp$  in the *shamisen* part from measure 7? Ultimately the D $\sharp$  confirms its function as the fifth of the following G tonic hexachord that ends the *maeuta*. Before doing so, it resolves itself to D $\flat$  on the last eighth of measure 11, in fact in the same register. Here the D $\flat$  articulates a C trichord as the fifth of F, the



dominant trichord of the prevailing B $\flat$  hexachord. The C trichord is reached, not through a fifths motion, but by a contrapuntal one: the B $\flat$  as nuclear pitch of its own trichord pivots in function to that of lower neighbor to C, supporting C as nuclear pitch instead. Once B $\flat$  is regained in measure 12, it changes its function again to become an implied upper neighbor to A on the way, via a trichordal motion in fifths, to the G hexachord that ends the *maeuta*. In the same way, the A trichord arpeggiated in the *koto* in measure 7 also prepares the role of A that initiates the fifths motion to the final goal of G. It is as if Yaezaki realized the implications of the single high D $\sharp$  in the *shamisen* part in measure 7, and seized on this gesture by composing a *koto* line that supports the D $\sharp$  in that measure with an arpeggiation of the trichord of its fifth centered around A—all of this forming a stark dissonance against the prevailing B $\flat$  hexachord which ultimately governs the entire passage.

#### CONCLUDING REMARKS

Scholars, both Japanese and Western, have always recognized the importance of the *in-senpō* mode in the chamber music of the Edo period; however, the unique properties of the mode, its voice-leading and harmonic potential (in the sense of fifth-related transpositions), have been little realized or even understood up to the present day. This article has proposed an alternative understanding of the *in* mode that takes into consideration its characteristic symmetry; that is, two transpositionally related trichords, a fifth apart, that form a larger hexachord. Each trichord consists of a nuclear pitch that is defined by a half-step upper leading tone and a lower whole-step neighbor. The above analyses of various important works within the *jiuta-tegotomono* repertoire have demonstrated how the hexachord and its component trichords can better aid our understanding of how these pieces are harmonically motivated, on both background and middle

ground levels. The middle ground is especially active in its arpeggiations and transpositions of trichord subsets, often forming new tonic-oriented hexachords.

More than this, an incomplete understanding, or even outright misreading, of the harmonic functions of the *in* mode has led several Western scholars working within the area of *danmono* and *kumiuta*—the two forms most closely associated with the solo *koto* repertoire of the Edo period—into an analytical labyrinth. While this problem is dealt with in greater detail elsewhere (Burnett 1989), a short discussion of the misunderstanding is relevant to our present discussion. Reducing a complex history to its essentials, the *koto*, as previously stated, was always associated with the aristocracy and with the religious establishment surrounding the emperor and his court, both Shinto and Buddhist. It was only during the latter part of the seventeenth century that the *koto* also became an instrument taught to the wealthy middle class. As such, the teachers who taught the instrument to both upper- and middle-class patrons were primarily blind *shamisen* players who now converted the older Chinese-derived tunings of the *koto* to that of the more popular *shamisen*, namely the *in-senpō* mode. In the case of the *koto*, the basic tuning, instead of being called *hon-chōshi*, was labeled *hira-jōshi*, but the mode remained the same, complete with all its voice-leading characteristics as in the contemporary *shamisen* music of the period. What made the tuning of the *koto* unique was its capability of duplicating the individual tones of the *in* mode in octaves over the course of the instrument (Figure 2). To allow for as many octaves as could be played on its thirteen strings, however, the *koto* had to limit the number of individual pitch classes to five instead of six, the missing note being supplied by the left hand depressing a whole step behind the bridges of strings five and nine. Because of this particular configuration, the bottom two strings, numbers 1 and 2 shown in the Figure 2, had to accommodate the octave design of the instrument, but the lowest string D, the tonic of the

hexachord, was easier to play an octave up rather than down, forming a unison with string five. That left string 2 (G) as the lowest sounding string, its position not so low that it could form an octave with string 7. (There is only so much physical space on the surface of the *koto* to allow for low-lying strings without having the bridge fall off the instrument, or the tension of the string reduced to such an extent that it sounds like a rubber band). The result is that the low-sounding G now forms a perfect fifth with the first string D. If the two are struck, as is often the case in *koto* music, the effect would seem to make G sound like a tonic (!), whereas its actual function is that of a lower neighbor to A, the structural dominant of the mode. Without realizing the trichordal nature of the mode, one could easily think that G was the tonic and not D.<sup>35</sup> Beyond this point, there are also aesthetic, rhythmic, and even acoustic reasons for the *koto* to periodically strike the first two strings of the instrument; however, this is a discussion best left for another essay.

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<sup>35</sup> An example of a Western theorist misreading the *in-senpō* mode and its application to *koto* tuning is David Loeb (1976, 335–93). Because of Loeb's misunderstanding of the relationship between the *koto* tuning and that of the *in-senpō* mode, his detailed analysis of *Midare*, a solo *koto* piece in irregular *danmono* form, is centered on the wrong tonic.

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