

A historical background of the period of this recording

An extensive anthology of traditional Japanese music was created sometime around 1941-42 by the Kokusai Bunka Shinkô-kai (KBS), International Organization for the Promotion of Culture. KBS was established under the Ministry of Education and the Ministry of Foreign Affairs in 1934 for cultural exchange between Japan and foreign countries. It later in 1972 developed into the Japan Foundation, an organization under the Ministry of Foreign Affairs. KBS activities ranged from holding lectures and concerts, artistic and academic exchange, publishing books and photos, to producing films and records, establishing libraries and related cultural facilities abroad, among them this record set of traditional Japanese music(*).

According to a description in the KBS journal *Kokusai Bunka* (vol. 16, October 1941), two ethnomusicologists Tanabe Hisao (1883-1984) and Machida Kashô (1888-1981), a phonetician Satta Kotoji, a music critic Satô Kenzô, the director of the international section at Tokyo Hôsho (forerunner of the current NHK) Tanomogi Shinroku, and Kuroda Kisyoshi, a board member of KBS, were involved in this project. Tanabe and Machida probably had a strong role in selecting the music. In July 1939, the first step in outlining the repertoire was made and a sketch of the whole plan was completed in October 1941. Yet, the final version of the list was not fixed until early 1942, as mentioned in a KBS annual financial report (*Showa jûroku nendo jigyou houkoku*, 26 June 1942). Comparing a list from October 1941 with the final content of the records in 1942, the number of discs is similar but 20 percent of the music is replaced with different works.

The collection consists of 60 discs (120 sides) arranged in five volumes, representing genres such as *gagaku* (court music), *shômyô* (Buddhist chants), *nô* (Noh medieval theater play), *heikyoku* (*biwa*-lute narratives of battles), *shakuhachi* (bamboo flute music), *koto* (long zither music), *shamisen* (three-stringed lute music), *sairei bayashi* (instrumental music for folk festivals), *komori-uta* (cradle songs, lullabies), *warabe-uta* (children songs), and *riyou* (*min'yô*) (folk songs). Considering that the period of 1941-42 was a most daunting time for Japan in terms of economy and international relationships with Asian and western countries, it is remarkable that this excellent anthology of Japanese music was ever completed and published, as it contains judiciously

selected pieces from various genres performed by top level artists at that time. The KBS' recording project is of unique historical importance and culturally valuable as a document of musical practices in traditional Japanese genres during the wartime.

Very few copies of this collection survive in Japan. This CD restoration is taken from a set originally belonging to Donald Richie, a writer and scholar on Japanese culture (particularly on Japanese cinema), who had given it to Ms. Beate Sirota Gordon, known for her great contribution to the establishment of Japan's Constitution during the period of U.S. occupation after WWII. Gordon's father, Leo Sirota, a piano pupil of Busoni's, fostered many excellent Japanese pianists at the Tokyo Ongaku Gakko (Academy of Music, forerunner of present-day Music Department of Tokyo National University of Fine Arts and Music) during 1928-1945. Ms. Sirota Gordon gave the set to Arbiter's director Allan Evans, who contacted this writer in the fall of 2006.

As the original purpose of the KBS was to promote cultural exchange between Japan and foreign countries, the text is in both Japanese and English. It would truly be my pleasure if this revival of sounds heard 70 years ago once again brings to life the musical practices heard at that time.

* A comprehensive study of the purpose and activities of KBS is in: Shibazaki Atsushi. *Kindai nihon to kokusai bunka kôryû: kokusai bunka shinkoukai no sousetsu to tenkai*, Tokyo: Yûshindô, 1999.

***Nô* theater**

Nô, a masked play, was established by the actor Kan'ami Kiyotsugu (1333-1384) and his son Zeami Motokiyo (1363-c.1443) in medieval times. Based on various earlier forms such as *sangaku* (acrobat and juggling), *dengaku* (dance and play derived from rice festivals), *kusemai* (dance), the *nô* created a far more highly artistic form of theater than ever before.

Stories taken from famous ancient literature such as the *Tale of Genji* (*Genji monogatari*), the *Tale of Ise* (*Ise monogatari*) and the *Tale of Heike* (*Heike monogatari*) are transformed into refined texts full of florid rhetoric, delivered by actors in *utai* (literally 'reciting') with beautiful melodies and rhythms. On the stage are a *shite* (main character), a *waki* (supporting character), an *ai* (a narrator who bridges the first and second halves of the stage), *ji-utai* (rear chorus), and *hayashi* (accompanying instruments players). The recitation is in monologue, dialogue, or third person narrative. Dances

performed by the *shite* are usually inserted in the last part of the first or second section. The actors' gestures and stage settings are refined into a stark abstract and symbolic form rather than being a realistic depiction.

It is noteworthy that the main character of *nô* play is often a ghost of someone deceased, a god(s), or a spirit of supernatural creatures. *Nô* presently has some two hundred works in its repertoire that could be classified into five categories as follows in terms of subject and the main character:

Ichibanme-mono (literally 'first category'), or *waki nô*

The *waki nô* represents an auspicious quality that is therefore staged in the beginning of a concert: a god appears and gives blessings to human beings.

Nibanme-mono ('second category'), or *shura nô*

'*Shura*', a term derived from Buddhism, indicates the world of carnage. In the *shura nô*, a ghost of a warrior from the Heike or Genji clan expresses the pain suffered in his fatal battle and even after his death, in hell. It is performed as the second item in a concert.

Sanbanme-mono ('third category'), or *kazura nô*

'*Kazura*' (a woman's lush long hair) is usually a main character representing a ghost of a young beautiful woman or the incarnation of a plant (sometimes a tree, grass), who expresses emotions such as love and jealousy. It is the third item performed in a concert.

Yonbanme-mono ('fourth category'), or *zatsu nô*

Miscellaneous subjects are included in this category; a genre called *Kurui* depicts deranged people or social outcasts; *geizukushi* displays various skillful feats along with a story; *karamono* features Chinese traditions; others focus on fidelity, revenge, and humanity. Performed as the fourth item of a concert.

Gobanme-mono ('fifth category'), or *kiri nô*

A supernatural being such as a demon, goblin, or spirit of liqueur, is the main character. Some of them are hostile but are conquered by humankind or Buddhist teaching, and eventually give blessings to the human world. *Kiri nô* is performed in a rapid and energetic atmosphere as the concert's conclusion.

Traditionally, a concert consists of five *nô* items selected from each category above with a *kyôgen* comic play inserted between each *nô*. However, it is now common for one or two *nô* plays and one *kyôgen* play to comprise a program.

The *utai* recitation employs different two modes, *yowagin* ('soft singing') and *tsuyogin* ('strong singing'); the former shows a more elaborated melodic line using several pitches arranged into a framework of the perfect fourth, while the latter is based on only one or two pitches which is chanted in a rather restrained but powerful way. The *utai* rhythms can be divided either into a non-metrical or metrical category, the latter further classified into *ô-nori*, *chû-nori*, and *hiranori* patterns.

The accompanying instruments include *nôkan*, or simply *fue*, (a transverse bamboo flute), *ô-tsuzumi* (a big laced drum), *ko-tsuzumi* (a small laced drum), and *taiko* (a flat laced drum played with sticks). The *taiko* is used only in a demon or spirit's story. The instrumental ensemble is used for an entrance of *shite* and *waki* characters and dances of *shite* as well as accompaniment of *utai* recitation.

The *kyogen*

The *kyogen* is a comical play established in the same period as the *nô*. In contrast to the serious and often tragic *nô* drama, it vividly depicts people of the time's daily lives, often with humor and satire, drawn from various classes and ranks in the medieval era. Such characters as *daimyo* (lord), *tarô-kaja* (servant), *yamabushi* (mountain priest), *muko* (bridegroom), and *tsuma* (housewife), are often represented. *Kyôgen* texts are uttered in a realistic way that resembles colloquial speech more than in *nô*. Sometimes, episodes of short singing, known as *kyôgen kouta*, and dance, called *komai*, are inserted.

Schools of *nô/kyôgen* actors and *hayashi* musicians

Currently, there are several schools (*ryû*) in each specialty of *shite*, *waki*, *kyôgen* or *hayashi*, which differ from each other in repertoire, chanting style, text, direction for *utai*, and in the melodic and rhythmic patterns for the *hayashi*. These schools can be freely chosen and combined for each staging:

Shite: Kanze-ryû, Hôshô-ryû, Konparu-ryû, Kongô-ryû, and Kita-ryû

Waki: Shimogakari-hôshô-ryû, and Fukuô-ryû

Kyôgen: Izumi-ryû and Ôkura-ryû

Hayashi: nôkan: Issô-ryû, Fujita-ryû, and Morita-ryû

_____ *ô-tsuzumi*: Kadono-ryû and Takayasu-ryû

_____ *ko-tsuzumi*: Kô-ryû and Ôkura-ryû

_____ *taiko*: Kanze-ryû and Konparu-ryû

About the performers

Kanze Tetsunojô VI (1884-1959)

Shite actor in the Kanze-ryû. The Tetsunojô family lineage occupies such an important position in the Kanze-ryû that it sometimes provides an *iemoto*, or head of the school, if the head family cannot produce an appropriate heir. Known for presenting an elaborate and strong performance style, Kanze Tetsunojô VI was one of the leading actors in the Kanze during the 1920s and 1930s. He gave tutelage to the young son of the *iemoto* when the father *iemoto* unexpectedly died in 1939. He used a pseudonym – ‘Kanze Kasetsu’ – when he retired in 1947.

Umewaka Manzaburô I (1868-1946)

Shite actor of the Kanze-ryû. Together with a younger brother Umewaka Rokurô and a brother-in-law Kanze Tetsunojô VI, Umewaka Manzaburô I quit the *Kanze-ryû* and established an *Umewaka* school in 1920. Thirteen years later he rejoined the Kanze-ryû. His performances displayed elevated taste.

Kongô Iwao I (1885-1951)

Shite actor, Kongô-ryû. Iwao I gained a reputation for his soft and elaborate performance style, which is popular in the Kansai region. He also displayed profound knowledge about *nô* masks and costumes documented in books. When the *iemoto* family of Kongô-ryû died out with Kongô Ukyô (1872-1936), he established a new *iemoto* family and devoted himself to its development.

Sakurama Kintarô (Kyûsen) (1889-1957)

A *Shite* actor in Konparu-ryû who changed name to Kyûsen in 1950, he lead the *nô* players of Tokyo’s Konparu-ryû with his sophisticated style of performance.

Kita Roppeita (Nôshin) (1874-1971)

Shite actor, Kita-ryû. Adopted into Kita family, Roppeita assumed the *iemoto* position at the age of twenty. From the beginning of the twentieth century to the 1960s, his stage activity was known for a commanding, intellectual performance style.

Kondô Kenzô (1890-1988)

Shite actor of the Hôshô-ryû, active from the beginning of the 20th century to the 1960s, he impressed audiences with his dignified performances.

Hôshô Arata (Shin) (1870-1944)

Waki actor in the Shimogakari-hôshô-ryû. Arata, also known as Shin, was the tenth *iemoto* of the school. An excellent supporting actor, he accompanied various *shite* with his flexible performance art from the end of the 19th century to the 1940s.

Issô Eiji (1910-1945)

Nôkan player in Issô-ryû. Adopted into the Issô family, he died quite young during the Second World War II.

Kawasaki Rikichi (Kyûen) (1874-1961)

Ô-tsuzumi player in the Kadono-ryû. He became a deputy *iemoto* in 1950, and was noted for his cool and dignified style.

Ôkura Rokuzô (Chôemon) (1888-1968)

Ko-tsuzumi player of the Ôkura-ryû who took over the position of *iemoto* of both *ôtsuzumi* and *ko-tsuzumi* in 1903 when his father died. He moved from Tokyo to Kansai in 1923 and lead Kansai *nô* players with a graceful style.

Kô Gorô (Shôkô) (1892-1977)

Ko-tsuzumi player, a head of Kô-ryû. He integrated the art of *ko-tsuzumi* with sharp timbres and subtle rhythmic timing.

Kakimoto Toyoji (1893-1989)

Taiko player in the Konparu-ryû, known for the solemn atmosphere he brought to performances.

Shigeyama Sengorô X (Shigeyama Sensaku II) (1864-1950)

Kyôgen actor in the Ôkura-ryû. Contributed to the *nô* theatre for quite a long time, spanning the Meiji and Taishô to the Shôwa periods in Kyoto.

1. *Takasago (su-utai)*. *utai*: Kanze Tetsunojô VI (Kanze-ryû)

“Takasago” is in the *waki-nô* (1st category) attributed to Zeami. The longevity of an evergreen pine tree is compared to the eternal peace of the world. *Su-utai* is a form of solo singing. The *utai* recitation heard here starts from the ninth section, continuing to the end of the piece.

Haru nareya nokon no yuki no Asakagata,

As spring has come, a little snow is left in Asakagata (inland sea),

Tamamo karunaru kishikage no

People seem to collect seaweed at the seashore,

Shookon ni yotte koshi wo sureba,

When I lean to the bottom of pine tree and pat my back,

Sennen no midori te ni miteri.

Green leaves of a thousand years emerge in hands.

Baika wo otte koobe ni saseba,

When I pluck a branch of plum and put it in my hair,

Jigetn no yuki koromo ni otsu.

Unexpected snow in the second month flutters down on the sleeves,

Arigata no yoo goo ya, arigata no yoo goo ya.

Miracle, the emergence of the god, miracle, the emergence of the god,

Tsuki sumiyoshi no kami asobi.

Under the clear moon, the god dances.

Mikage wo ogamu aratasa yo.

How wonderful to see the god dancing!

Geni samazama no maibime no

Truly, various dancing apsaras

Koe mo sumunari suminoe no

sing beautifully at Suminoe shore, on which

Matsukage mo utsurunaru,

the shape of pine trees is reflected.

Seigaiha to wa koreyaran.

This must be the dance of Seigaiha.

Kami to kimi to no michisugu ni,

The virtue of god and lord correctly pacify the world,

Miyako no haru ni yukubeku wa,

For going to the Capital in spring,

Sorezo Genjoraku no mai.

The dance of Genjôraku* fits suitably.

Sate banzei no omigoromo,

Now, sacred robe symbolizing ten thousand years,

Sasu kaina ni wa akuma wo harai,

Extending arms sweep away evils,

Osamuru te ni wa jufuku wo idaki,

Withdrawing hands hold blessings.

Senshiuraku wa tami wo nade,

The dance of a thousand autumns embraces people,

Manzairaku ni wa inochi wo musubu.

The dance of ten thousands years prolongs lives.

Aioi no matsukaze,

A wind blows a couple of pine trees,

satsusatn no koe zo tanoshimu.

The breezy sound is delightful,

satsusatn no koe zo tanoshimu.

The breezy sound is delightful.

*Literally, "Music to go back to the Castle."

2. *Yashima (su-utai). utai*; Kongô Iwao I (Kongô-ryû)

This piece is a *shura-nô* story taken from a famous battle scene at Yashima Island recounted in the *Tale of Heike*. *Shura* is one of the six worlds in Buddhism called *rokudô*: *ten* (heaven), *nin* (human), *shura* (carnage), *chikushô* (animal), *gaki* (hungry demon), and

jigoku (hell). The ghost of a warrior Minamoto no Yoshitsune reminisces about the fierce battle at Yashima, complaining of torments and carnage. The last part, recorded here, is when the ghost of Yoshitsune disappears in the dawn.

Kyô no shura no kataki wa taso,

Who is my enemy in today's battle?

Nani, Noto no kami Noritsune toya.

Oh, the Lord of Noto no kami Noritsune,
ara monomonoshi, tenami wa shirinu.

looks formidable, but I know his skills.

Omoi izuruzo Dan no ura no,

Now I remember, at *Dan no ura* coast,
sono funa ikusa ima wa haya,

The sea battle fought long ago.

sono funa ikusa ima wa haya,

The sea battle fought long ago.

Enbu ni kaeru ikishini no,

It pushes me back to the life-and-death struggle,
umiyama ichidô ni shindô shite,

ocean and mountains were together shaking,

fune yori wa toki no koe,

warriors' battle cries sounded from the boats,

kuga ni wa nami no tate.

shields like waves were lined on the shore.

Tsuki ni shiramu wa tsurugi no hikari,

Swords flash under the silver moonlight,

ushio ni utsuru wa kabuto no hoshi no kage.

heaving waves reflected brightly tacks on helmets like stars.

Mizu ya sora,

Water blends with the sky,

sora yukumo (n) mata kumo no nami no,

waves of clouds drift in the sky,

uchiai sashichigauru funa ikusa no kakehiki.

Crossing of swords, stabbing each other, all the arts of sea battle.

Ukishizumu to seshi hodo ni,

We rise and fall in the ocean,

haru no yo no namiyori akete,

until a spring dawn has come from the waves.

Teki to mieshi wa mureiru kamome,

The shapes supposed to be enemies turned out to be seagulls,

toki no koe to kikoeshi wa urakaze narikeri.

the sounds of battle cries were a sea wind.

Takamatsu no urakaze narikeri.

It was a sea wind in the pines of Takamatsu.

Takamatsu no asa-arashi to zo narinikeru.

The morning wind above Takamatsu.

3 & 4. *Hagoromo (ban-bayashi)*. *utai*: Sakurama Kintarô (Konparu -ryû), *ô-tsuzumi*:

Kawasaki Rikichi, *ko-tsuzumi*: Kô Gorô, *taiko*: Kakimoto Toyoji, *nôkan*: Issô Eiji

Sanbanme-mono. This piece is based on the legend that is widely spread in South-east

Asia of the inter-marriage between a heavenly woman and an earthly man. A beautiful

celestial woman was robbed of her feather robe (*hagoromo*) and married an earthly

fisherman. They had a child but once she got the robe back, she left for heaven. *Ban-*

bayashi form consists of *utai* and *hayashi* accompaniment. We hear the last part,

describing her ascent to heaven, wishing good fortune to the human world. The excerpt

includes *ha no mai*, short instrumental music for dance.

Track 3:

Aruwa amatsu misora no midori no koromo,

(The feather robe) is called a green robe of heaven,

matawa harutatsu kasumi no koromo.

also known as a robe of spring mist.

Iroka mo taenari otome no mosuso.

Colorful and fragrant sweet train of the lady.

Saiusa, saiu satsusatn no,

To left and right flowingly,

hana wo kazashi no ama no hasode,

heavenly feather sleeves ornamented with flowers,

nabiku mo kaesu mo mai no sode.

stream forward and backward, a dance of sleeves.

‘*ha no mai*’ (instrumental)

Track 4:

Azuma-asobi no kazukazu ni,

A number of dances of Azuma (eastern regions),

sono na mo tsuki no miyabito wa,

the lady of the moon palace performs,

sango yachiu no sorani mata,

in the sky of the full moon.

Mangan shinnyo no kage to nari,

As a symbol of absolute truth,

gogan enman, kokudo joojiu

fulfillment of a vow, an accomplished land,

shippō jiuman no takara wo furashi,

raining seven treasures (of Buddhism),

kokudo ni kore wo hodokoshi tamoo.

are given by the lady to the world.

Saruhodo ni toki utsutte,

Then, time has passed, and

ama no hagoromo urakaze ni tanabiki tamabiku.

with the heavenly feather robe streaming in a sea breeze,

Miho no matsubara, Ukishima ga kumo no Ashitaka-yama ya,

over the Miho beach pine grove, Ukishima marsh, and cloudy Mount Ashitaka,

Fuji no takane kasuka ni narite,
far beyond Mount Fuji,
Amatsu misora no kasumi ni magirete usenikeri.
deep into the hazy heaven, the lady disappeared.

5. *Matsumushi (su-utai). utai:* Kita Roppeita, (Kita-ryû)

Matsumushi tells of a friendship and bond between two men, belonging to the category of *yonbanme-mono*. A man's ghost reminisces about how he died soon after his best friend's death in an autumn field. This recording comprises the last part from the 11th section to the end, in which various autumnal insects chirp, described onomatopoeically, as the man's ghost disappears over the grass field at dawn.

Omoshiro ya, chigusa ni sudaku mushi no ne no,
How interesting are the voices of the insects' chirping in the field of grasses.

Hata oru oto wa kirihatari chou, kirihatari chou,

A grasshopper's sound is 'kirihatari choo, kirihatari choo',
tsuzuri sase chou, kirigirisu, higurashi,
a long-horned grasshopper chirps *tsuzuri sase, higurashi, the cicada.*

Iroiro no irone no naka ni,

Among various chirpings,
wakite waga shinobu,

I am especially attached to
matsumushi no koe, rin rin rin,
the voice of the bell cricket, *rin, rin, rin*
rin to shite yoru no koe, meimei tari.

rings out clearly in the night to increase the darkness.

Suwaya, Naniwa no kane mo akegata no,

Oh god, a temple bell in Naniwa is telling of the coming of dawn!
Asama ni mo narinu beshi.

Morning has come.

Saraba yo, tomobito, nagori no sode wo,

"Goodbye, my friend", waving a sleeve,

maneku obana no honokani mieshi ato taete,

through the clumps of eulalia receding from view, the man disappeared.

Kusa bouboutaru ashita no hara no,

In the morning field of wild grasses,

kusa bouboutaru ashita no hara,

in the morning field of wild grasses,

mushi no ne bakari ya nokoru ran,

insects' lonely chirpings reverberate,

mushi no ne bakari ya nokoru ran.

insects' lonely chirpings reverberate.

6. *Aoi-no-ue (su-utai). utai: Sakurama Kintarô (Konparu-ryû)*

Yonbanme-mono. This piece is based on an episode in the *Tale of Genji*, telling of a conflict between the handsome nobleman Hikaru Genji's wife Aoi-no-ue, and his lover Rokujô Miyasudokoro, who is older than Genji. Although the title is 'Aoi-no-ue', the focus is on Rokujô's jealousy rather than Aoi, who is represented on the stage by a piece of a robe. Transformed into a demon out of excessive jealousy, Rokujô's spirit haunts and tries to kill Aoi but is eventually calmed by a Buddhist priest's prayer. This excerpt includes the end of part one in which Rokujô expresses her jealousy and utters a curse.

Ima no urami wa arishi mukui,

This curse is a retribution for your past deed,

shinni no homura wa mi wo kogasu,

the flame of fury consumes my being.

Omoi shirazu ya, omoishire.

You do not know but you shall learn.

Urameshi no kokoro ya, ara, urameshi no kokoro ya.

Awful grudge, alas, what an awful grudge!

Hito no urami no fukaku shite,

As my grudge is so deep,

ukine ni nakase tamô tomo,

even if you cry out for pain now,

ikite konoyo ni mashimasaba,

as long as you live in this world,

mizu kuraki sawabe no hotaru no kage yori mo,

brighter than a firefly by a stream,

Hikaru kimi tozo chigiran,

shining Prince Hikaru, you can unite.

Warawa wa yomogiu no,

(In contrast,) in the lonely field of weeds,

moto arazarishi mi to narite,

if I turned back to the past before I knew Hikaru,

hazue no tsuyu to kiemoseba,

and disappeared like a dew on a leaf,

soresae kotoni urameshiya.

I would truly be jealous and regretful.

Yume ni dani, kaeranu mono wo waga chigiri.

Even in a dream, I cannot resume my love (with Hikaru).

Mukashi gatari ni narinureba,

If our love is to be forgotten and become an old story,

nao mo omoi wa masukagami,

the more my yearning and jealousy grow.

Sono omokage mo hazukashi ya.

I am ashamed of my horrible face reflected in a mirror.

Makura ni tateru yareguruma,

With a broken ox-carriage put by Aoi's pillow,

uchinose kakure yukoo yo,

In secret I will take her away to death,

uchinose kakure yukoo yo.

In secret I will take her away to death.

7 & 8. *Hachinoki (su-utai)*. *shite*: Sakurama Kintarô (Konparu-ryû), *tsure*

(accompaniment of *shite*): unknown, *waki*: Hôshô Arata (Shimo-gakari hôshô-ryû)

Yonbanme-mono. The story of a loyal subject and a lord. A poor *samurai* warrior Sano Genzaemon Tsuneyo had a visitor on a heavy day of snow. He allows the visitor to stay and caters to him by burning his precious *bonsai* tree to warm the room. Later, the visitor, in reality a retired lord of Kamakura, Hôjô Tokiyori, gives Genzaemon vast lands to repay his kind hospitality and loyalty when they meet again in Kamakura. In this piece, *shite* is Genzaemon and *waki* is Tokiyori. This recording includes a section called ‘*rongi*’ that originally means ‘dialogue’ or ‘discussion’ in the last part of the first half. This *rongi* is performed alternating the *utai*, between *shite* (and *tsure*) and *waki*.

Track 7

Waki: *Yoshiya mi no kakutewa hateji tada tanome,*

“You will not die easily, please trust me,

ware yo no naka ni aran hodo,

As long as I live in this world,

mata koso mairi sourawame,

I will come here again,”

Itoma moushite izuru nari.

he said, and went out.

Shite, Tsure: *Nagori oshi no on koto ya,*

“We miss you very much.

Hajime wa tsutsumu waga yado no,

First we refused to let you in, because

samo migurushiku souraedo,

our house is too shabby. But

shibashi wa tomari tamae ya.

please stay for a while.”

Waki: *Tomaru nagori no mama naraba,*

“If I stay here hesitating to leave,

Sate izukunika yuki no hi no,

how can I go further on this snowy day?”

Shite, Tsure: *Sora sae samuki kono kure ni,*
“Under the cold sky at the end of the year,

Waki: *Izuku ni yado wo kari koromo,*
Where to take lodging?”

Shite, Tsure: *Kyoobakari tomari tamae ya.*
“Please do stay at least today.”

Track 8:

Waki: *nagori wa yado ni tomaredomo, itoma mooshite,*
“Though my heart stays here, I will leave.”

Shite, Tsure: *onnide ka,*
“You would leave...”

Waki: *saraba yo Tsuneyo*
“Goodbye, Tuneyo.”

Shite, Tsure: *mata oiri,*
“Please come again.”

Jiutai*: *Shizen Kamakura ni onobori araba otazune are,*
“If you come to Kamakura, please visit my place.

kyoogaru hooshi nari kaigaishiku wa nakeredomo,
A strange priest, on whom you should not rely on too much,
hiroo no en ni nari mousan,
will support you for your promotion.

gosata sutesase tamoono to,
Do not lose your hope,”

iisutete idebune no,
he said, and left.

tomoni nagori ya oshimuran,
They lingered on, hating to part from each other.

tomoni nagori ya oshimuran.

They lingered on, hating to part from each other.

*The remaining lines are given to the *jiutai* chorus but sung here by *shite*, *tsure*, and *waki*.

9 & 10. *Youchi Soga (icchô)*. *utai*: Kondô Kenzô (Hôshô -ryû),
ko-tsuzumi: Ôkura Rokuzô (Ôkura-ryû)

Yonbanme-mono. Soga Jûrô Sukenari and his younger brother Gorô Tokimune sought revenge for their father on Kudô Suketsune. They defeated Kudô but Jûrô was killed and Gorô was arrested in the battle. Unlike other *nô* plays, many actors appear on a stage in addition to the *shite* and *waki* in this piece. *icchô* form requires one of the drums to accompany the *utai*: this example uses the *ko-tsuzumi*. The battle scene of the latter half is recorded here.

Track 9

Mikata no sei wa kore wo mite,

When the enemies saw,

Mikata no sei wa kore wo mite,

When the enemies saw,

uchimono no tsubamoto kutsuroge,

they loosened the sword guard to ready for a fight, and

Tokimune wo (n) megakete, kakarikeri.

all attacked Tokimune.

“*Ara hakabakashi ya, onorera yo,*

“What a tremendous people,

ara hakabakashi ya, onorera yo,

what a tremendous people,

‘*saki ni tenami wa shiru ran mono wo*’ to,

but I have already known your skill and ability.”

Tachi tori naoshi tattaru keshiki,

His shape holding a sword in his hand and standing right up to the enemy

homenu hito koso nakarikere.

looks really great, deserving all applause.

kakarikeru tokoro ni,

In the meantime,

kakarikeru tokoro ni,

in the meantime,

miuchigata no Furuya Gorô Hankai ga ikari wo nashi,

A warrior of the enemy side *Furuya Gorô* wearing a furious rage like *Hankai**,

*Chooryoo** ga hijutsu wo tsukushi tsutsu,*

using all his skills and tricks,

Gorô ga omote ni kitte kakaru.

attacked Goro on the head with his sword.

Tokimune mo Furuya Gorô ga nuitaru tachi no

On the ridge of the side of *Furuya Gorô*'s sword

shinogi wo kezuri,

Tokimune made a counterattack.

Shibashi ga hodo wa tatakaishi ga,

They fought for a while and,

nani toka kiriken,

as it happened,

Furuya Gorô wa futatsu ni natte zo mietarikeru.

Furuya Gorô seemed to be cut down.

Kakarikeru tokoro ni,

In the meantime,

Track 10:

Kakarikeru tokoro ni,

In the meantime,

Gosho no Gorômaru gozen ni iretate kanawaji mono wo to,

The enemy *Gosho no Gorômaru*, not to let *Tokimune* in the palace,

hada niwa yoroi no sode wo toki,

took off the sleeves of armor,

kusazuri karogeni zakkuto nagekake,

threw away the thigh protector, and

ue niwa usuginu hikikazuki,

put a woman's thin robe on his head,

karato no waki ni zo machikaketaru.

waited for Tokimune behind the door.

Ima wa Tokimune mo un tsukiyumi no,

Now as Tokimune ran out of luck,

ima wa Tokimune mo un tsukiyumi no,

now as Tokimune ran out of luck and

chikara mo ochite,

lost power,

makoto no jo tozo yudan shite tôru wo,

he thought that Gorômaru was really a woman and passed by him carelessly,

yarisugoshi oshinarabe,

Gorômaru let Tokimune pass and attacked behind his back,

munzuto kumeba,

they fought in holds.

Onore wa nanimono zo,

“Who in the world are you?”

Gosho no Gorômaru,

“Gosho no Gorômaru.”

‘Ara monomonoshi’ to watagami tsukande,

“What an impertinent one!” said he and grasped Gorômaru’s shoulder.

‘Eiya eiya’ to kumi koronde,

“Ugh!”; they grappled each other and rolled,

Tokimune ue ni narikeru tokoro wo,

Tokimune sat astride the opponent, but

shita yori ‘eiya’ to mata oshikaeshi,

Gorômaru pushed back,

Sonotoki oozei orikasanatte,

then, all fell over Tokimune and

chisuji no nawa wo kakemakumo,

bound him with ropes

Katajikenakuno kimino onmae ni,
and took Tokimune to their Lord.

Hittate yuku koso medetakere.

They happily took him to their Lord.

**Hankai: Fan Kuai (?–189 B.C.) and ** Chooryoo (Chouryou): Zhang Liang (?–189 B.C.) were Chinese warriors of the early Han dynasty.*

11 & 12. *Teika ichiji no dai (dokugin). utai: Umewaka Manzaburô I (Kanze-ryû)*

This piece is based on the *waka* poetry aesthetics of Fujiwara no Teika (Sadaie) (1162-1241), a famous poet. Flowers, birds, trees, animals, and seasonal landscape are suitable themes in *waka* poetry; they are listed in a *kanji* letter or a word in the text. This piece belongs to *rangyoku*, categorized as the highest rank of *nô* repertoire, one rarely staged. *Rangyoku* demands elaborate skill and a profound interpretation of the text; it is usually performed as a *dokugin*, a solo recitation.

Track 11.

Somosomo Sadaie no ichiji no dai ni,

As for the themes for *waka*, Sadaie listed;

haru wa mazu,

First for spring;

kasumi, uguisu, ume, yanagi, warabi, sakura,

mist, bush warbler, plum, willow, bracken, cherry,

momo, nashi, kigisu ya hibari, naku kawazu,

peach, pear, pheasant, skylark, croaking frog,

sumire, yamabuki, tsutsuji, fuji.

violet, kerria, azalea, wisteria.

Natsu ni mo nareba,

When summer comes;

Aoi-gusa, hototogisu, samidare, tatau kuina ni tachibana,

hollyhock, cuckoo, rain in May, knocking water rail*, citrus,

Hotaru ya semi ni ougi-hachisu,

firefly, cicada, althaea,

Track 12:

izumi ya. Aki niwa mata,

fountain, in autumn,

ogi, hagi, tsuyu ni susuki,

Silver-grass, bush clover, autumn dew, eulalia

ran, kari, shika, mushi ni kiri no tsuki,

orchid, wild goose, deer, an insect, a moon in fog,

uzura ya shigi ni kiku, tsuta, momiji ya.

Quail, snipe, chrysanthemum, ivy, red leaf.

Fuyu wa mata,

In winter;

shigure furioko shimo, koori,

an early winter shower falling on frost, ice,

arare, mizore ni yuki, kamo, taka, fusuma, shii to,

hail, sleet, snow, wild duck, hawk, coverlet, chinquapin,

Kakaretari.

as is written.

* a bird, *rallus aquaticus*, whose 'clucking' was described in ancient Japanese literature as 'knocking'.

13 & 14. *Sanekata (su-utai). utai*: Hôshô Arata (Shimo-gakari hôshô-ryû)

This piece was made according to the aesthetics attributed to Fujiwara no Sanekata (? – 999), a Heian era poet. It is also categorized as *rangyoku*. The text describes characteristics of five famous early Heian poets: Ki no Tsurayuki (868-945), Ariwara no Narihira (825-880), Kisen hôshi (?-?), Ono no Komachi (?-?), and Ôtomo no Kuronushi (?-?).

Track 13.

Sareba kokoro wo tane to shite,

Then, based on our mind as a seed,

hana mo sakayuku kotoba no hayashi,

a grove of words flourishes,

Ki no Tsurayuki mo kakitaru nari.

as Ki no Tsurayuki wrote.

Ariwara no Narihira wa sono kokoro amarite kotoba tarazu,

With Ariwara no Narihira, the feeling goes first and words do not follow,
tatoeba shibomeru hana no iro noote nioi nokoru ni kotonarazu,

as if a withered flower loosing color still kept a fragrance.

Ujiyama no Kisen ga uta wa, sono kotoba kasuka nite,

In the poem of priest Kisen, who lived on Uji mountain, words are faint,
aki no tsuki no kumo ni iru.

as if an autumn moon went behind the clouds.

Track 14:

Ono no Komachi wa taenaru hana no irogonomi,

Ono no Komachi is a woman of love like a beautiful flower,
uta no sama sae soonanite,

whose poems are

tada yowayowato yomutokaya,

solely weak and feminine.

Ootomo no Kuronushi wa,

Ootomo no Kuronushi is like

takigi wo oeru yamabito no hana no kage ni yasumite,

someone from the mountains carrying firewood but taking rest under a flower tree
itazurani hi wo ya okuru ran,

too long and wasting time.

Korera wa waka no kotoba nite kokoro no hana wo arawasu,

All these examples show how to express a flower in our mind with words of poetry.

Chitane wo uuru Yoshinoyama,

A thousand seeds were planted on Mount Yoshimoyama,

Rakka wa michi wo uzume domo,

though fallen leaves cover its paths,

Kozo no shiori zo shirube naru.

branches broken in the last year leads us as a guidepost.

15. *Kyôgen kouta* “*Tsuchiguruma*”, “*Nanatsu ni naru ko*”

utai: Shigeyama Sengorô (Ôkura -ryû)

Kyôgen kouta is a relatively melodic song inserted in a *kyôgen* performance, often accompanying dance. “*Tsuchiguruma*” is also performed as a *nô* play, as well as *kyôgen*. The *nô* “*Tsuchiguruma*” treats a story of a servant looking for his lost master taking a master’s child placed on a handcart ‘*tsuchiguruma*’. *Kyôgen-kouta Tsuchiguruma* draws a section focusing on the blessing of the world from the *nô* piece. “*Nanatsu ni naru ko*”, also known as “*Nanatsugo*,” describes the humorous wish of a seven-year-old girl.

“*Tsuchiguruma*”

Itten shikai wo uchiosame tamaeba,
Reigning over all heaven and oceans,
kuni mo ugokanu arakane no,
the world is as stable as new iron.
Tsuchi no kuruma no warera made,
Even to us on a poor handcart,
Michi sebakaranu ookimi no,
the generous grand lord
Mikage no kuni naru woba,
pours mercy all over the country.
Hitori sekase tamouka.
Now go you forward in haste.

“*Nanatsu ni naru ko*”

Nanatsu ni naru ko ga itaikena koto iuta,
A seven-year-old-girl said a sweet and humorous thing;
Tono ga hoshi to utouta.
‘I want a boyfriend’ she sings.
Somo satemo wagoryo wa,
‘What a child you are!’
Tarebito no ko nareba,
‘Whose child you are!’

Teika kazura ka,

Like *Teika kazura* ivy,

hanare gata ya no, hanare gata ya no.

I am so attached to you. I am so attached to you.

Kawafune ni nosete, tsurete ojaronya,

I will take you on a riverboat

Kanzaki e, Kanzaki e,

to *Kanzaki**, to *Kanzaki*.

Somo satemo wagoryo wa odorito ga mitai ka,

Well, you want to see a dancer?

Odorito ga mitakuba Kitasaga e ojare no.

If you want to see a dancer, go to *Kitasaga***.

Kitasaga no odori wa,

A dance of *Kitasaga*,

tsuzura-boushi wo shanto kite,

with a dancer wearing a straight woven ivy hat,

odoru sama ga omoshiroi,

looks very enjoyable.

Yoshino, Hatsuse no hana yorimo, momiji yorimo,

Above all the cherry blossoms in *Yoshino* and *Hatsuse*, or *momiji* leaves,

Koishiki hito wa mitai mono ja,

what I want to see is my lover.

Tokoro dokoro omairyatte,

Please go and look around the temples,

tou geko mesare. Toga woba, ichaga oimashô.

and come back soon. I will take all the blame for that.

**Kanzaki*: A famous pleasure spot of ancient times.

** *Kitasaga*: a northern part of *Kyoto* city famous for various street performances.

16. *Kyôgen kouta* “*Uji no sarashi*”, “*Fuku no kami*”

utai: *Shigeyama Sengorô* (Ôkura -ryû)

“Uji no sarashi” depicts a riverside landscape through the chirping of *chidori* plovers. It is sung in various *kyôgen* plays such as “Chidori,” in which a servant, ordered by his Lord to buy a barrel of *sake* wine, steals it from a wine seller. The song “Uji no sarashi” is effectively used to distract the seller. “Fuku no kami” is part of an auspicious repertoire in which a god of good fortune *Fuku no kami* appears in front of the people at a shrine on New Year’s eve and asks that *sake* wine be brought to him.

“*Uji no sarashi*”

Uji no sarashi ni,

When soaking (cloths) in the Uji river,

shima ni susaki ni tatsu nami wo tsukete,

one can see waves rush to the island and sandbanks.

hamachidori no tomo yobu koe wa,

Chirpings of *chidori* plovers calling friends:

chirichiri ya chirichiri,

chirichiri and *chirichiri* (onomatopea)

chirichiri ya chirichiri to,

chirichiri, and *chirichiri.*

tomo yobu tokoro ni,

As if in response to the chirpings calling friends,

shimakage yori mo ro no oto ga,

the paddles of a boat are heard from behind the island,

karai korori, karari korori to,

karai korori, karari korori. (onomatopea)

kogi idaite tsurisuru tokoro ni,

To row out for fishing and

tsutta tokoro ga omoshiroi to no.

to catch game is great fun.

“*Fuku no kami*”

Ideide kono tsuide ni, ideide kono tsuide ni,

For this occasion, for this occasion,

Tanoshii naru you katarite kikasen.

I will tell you something to amuse you.

Asaoki toushite jihi arubeshi.

After you wake up in the morning, you should be kind all day long.

Hito no kuru womo itou bekarazu.

Do not mind welcoming your guests.

Meoto no naka nite haratatsu bekarazu.

A couple should not be angry with one another.

Sate sono nochi ni,

After that,

warera ga younaru fukuten ni,

to the gods of good fortune like us,

ikanimo ofuku wo kekkou shite,

you should make offerings.

sate chuushu niwa furuzake wo,

Then, for drinks during a meal, if an aged *sake* wine

iya to iu hodo moru naraba,

would truly be served plentifully,

iya to iu hodo moru naraba,

would truly be served plentifully,

Tanoshii nasadewa kanoumaji.

it would be nothing but a great pleasure. (laughter)

Biwa

Japanese *biwa* music is characterized by a narrative with *biwa* accompaniment. The instrument, born in ancient Persia and introduced into Japan around the 8th century as a component of the royal court's *gagaku* ensemble, is a four stringed lute plucked with a large plectrum. In the late 12th century, blind Buddhist priests developed a unique narrative style, using this instrument as an accompaniment. Presently, the blind priest's *biwa* narrative tradition called '*môshô biwa*' remains well preserved in the Kyushu area,

southwest Japan. A priest recites sutras while playing *biwa* with a rhythmical ostinato pattern in a ritual held at a believer's house or temple.

In the late 12th to early 13th centuries, blind *biwa* priests began to narrate *Heike monogatari*, the Tale of Heike. *Heike monogatari* depicts a war between the Heike and Genji clans that actually took place in the late 12th century. This music is known as *Heike biwa* or *heikyoku*. The melodic content in *heikyoku* is based on several pitches arranged in a framework of perfect fourth interval. This style is shared among other vocal genres of the medieval times such as *kôshiki* of *shômyô* (Buddhist chants, see vol.1) and *nô* recitation. Short musical patterns on the *biwa* punctuate the recited phrases.

In the 16th century, a lord of Satusma (now Kagoshima prefecture in Kyushu) encouraged musicians to create new *biwa* music to educate the *samurai* class in the country. This music is called *Satsuma biwa*. Its texts are often taken from famous Chinese poetry or Japanese battle stories and sung in a dramatic way with a dynamic *biwa* accompaniment plucked by a big plectrum.

In the late 19th century, another genre, *Chikuzen biwa*, was born in the northern Kyushu area, based on the *môsô biwa* tradition, adopting elements from *shamisen* (three-stringed lute) music. *Chikuzen biwa* is taken up by many female players and its music is rather florid, in contrast to the masculine style of the Satsuma tradition. Some *Chikuzen biwa* schools devised five stringed *biwa* to develop a more advanced instrumental technique.

About the performers

Kitada Meichô (? – 1960)

A blind *biwa* priest in Kokura city, Fukuoka. Head priest at the Jôfuku-ji temple.

Satô Masakazu (1890-1946)

A Nagoya artist who played *heikyoku*, *jiuta-shamisen* and *koto*. He served as a teacher at a school of the blind and mute and was director of *Kokufû ongaku kôshûjo* (a school of Japanese music). He transmitted the Hatano-ryû *heikyoku* tradition, *koto*, and *kokyû* (fiddle) to many disciples. In our series of Nihon Ongaku-shû, he is heard in *heikyoku* on this volume and also playing the *koto* in volume 3.

Yoshimura Gakujô (1888-1953)

A *Satusma biwa* player, he studied with Kinoue Takejirô. Gakujô maintained the authentic *Satusma* masculine style and also showed talent as a *biwa* maker.

Tanaka Kyokurei (1906-1978)

A female *Chikuzen biwa* player, she started lessons at a young age and later studied at the Toyota Kyokujô. She established the Kyokurei-kai school and taught many pupils.

17. *Môsô biwa*: “*Jishinkyô*.” vocal and *biwa*: Kitada Meichô

Jishinkyô is a sutra for praying to the god of earth called *jishin*. It actually consists of several sutras, poems, in Chinese or Japanese such as *Kiganbun*, *Kaikyôge*, *Bussetsu fudô-kyô*, *Kôjin wasan*, *Hannya shingyô*, and *Kannonkyô*. This example includes ‘*Kaikyôge*’ without *biwa*, followed by ‘*Bussetu jishinkyô*’ with *biwa* accompaniment.

Kaikyôge

無上甚深微妙法 *mujou jinjin mimyôhou*

The invaluable profound law of Buddha,

百千万却難遭遇 *hyakusenmangou* nansougou* (*recording begins after this phrase.)

it is very difficult to encounter.

我今見聞得受持 *gakon kenbun tokujuuji*

As today I see, listen, and learn it,

願解如來真實義 *gange nyorai shinjitsugi*

I wish to comprehend the true meaning of the teaching.

Bussetu jishinkyô (verse unintelligible)

18. *Heikyoku*: “*Nasu no Yoichi*.” vocal and *biwa*: Satô Masakazu

Nasu no Yoichi, a warrior for the Genji side, introduced in the *Heike monogatari*, is good at archery. He gracefully hit a fan target on a boat floating in the ocean during a sea battle and was applauded by both sides. Short musical patterns of *biwa* are inserted amongst recited phrases.

Oki ni wa Heike, fune wo ichimen ni narabete, kenbutsu,

The Heike boats, lined up on the far off shore, are watching,

kuga ni wa Genji, kutsubami wo soroete, kore wo miru.

while the horses of Genji, arranged abreast on the shore, are staring.

Izuremo izuremo harenarazu to iu koto nashi.

Both sides looked indeed splendid.

Yoichi, kabura wo totte tsugai,

Yoichi fixed a ‘whistling arrow’ on his bow,

yoppiite, hyoudo hanatsu.

pulled and shot it.

Kohyou to iu jou,

An arrow of small stature

juuni soku, mitsubuse,

about 90 cm. long,

yumi wa tsuyoshi kabura wa,

flew out from the strong bow,

ura hibiku hodo ni, naganari shite ayamatazu,

whistled deep through the bay for a long time, and without fail,

ougi no kaname-giwa issun bakari oite, hiifutsun tozo ikittaru.

struck the mark an inch above the fan’s pivot, brilliantly.

19. *Satsuma biwa*: “*Ko-Atsumori*.” vocal and *biwa*: Yoshimura Gakujō

Taira no Atsumori is a young Heike warrior who was killed by Kumagai Naozane, an old Genji warrior. This piece describes how Naozane defeated Atsumori and then became a priest, understanding life’s mortality and the uncertainty of the world.

Atsumori kiite, namida wo nagashi,

When Atsumori heard this, tears fell from the eyes.

Sore mononofu wa, kanete nakimi to omoedomo,

“Though warriors are facing death at all times,

kokou wo nogare ochiyuku saki nite,

if I were, during a withdrawal to escape attack,

iyashiki mono no te ni kakari,

killed by a minor person and

omote wo sarasan wa,

gibbeted in public,

Heike matsudai made no chijoku nari.

it would be a terrible disgrace to my remotest descendants.

Kahodo ni giri aru, bushi no te ni kakari utarenaba,

If I were killed by a truly respectable warrior like you,

sutsuru inochi wa oshikaraji.

I could abandon my life without regret.

Haya kubi tore ya Kumagai to,

Please take my head immediately, Mr. Kumagai.” he said,

nishi ni mukaite te wo awase,

turning westward and placing his hands together.

kakugo sadamete, owashimasu.

Now he was ready to die.

Oni wo mo hishigu Kumagai mo,

Kumagai, though strong enough to destroy a demon,

Izuko ni tachi wo atsubeshitomo omohoedomo,

wondered where on the neck to bring down his sword,

Kokoro mo midare ki mo taete.

lost his composure, and felt faint.

20. *Chikuzen biwa*: “*Gishi no honkai.*” vocal and *biwa*: Tanaka Kyokurei

This piece is based on a revenge incident that took place in the early 18th century, widely known as *Akô-rôshi Uchiiri*, the Raid of the Lordless *Samurai* from Akô.

Ori shimo sora wa harewatari,

Just when the sky becomes clear,

tsuki tenshin ni, kage saete,

the moon, shining up in the zenith,

kumanaku terasu ginsekai.

illuminates the snow-covered earth.

Motoyori Ôishi Kuranosuke wa,

As Ôishi Kuranosuke was originally

Yamaga-ryû no tatsujin nareba,

well-skilled in Yamaga-ryû war drumming,

kakare to utsu ya jindaiko.

his drumming sounded the attack.

(an instrumental interlude follows, imitating *taiko* drum)

Shakuhachi

The *shakuhachi* is a vertical bamboo flute sharply edged in its flue. Its standard length is about 54 cm. but there are shorter or longer types than this standard. *Shakuhachi* was traditionally played by *komusô*, Fuke-shû priests (a Zen Buddhist sect). The blowing of a *shakuhachi* (*sui-Zen*, literally ‘blowing Zen’) was a *komusô*’s religious act equivalent to chanting a sutra. In the 18th century, an excellent master **Kurosawa Kinko** (1710-1771) made great achievements in *shakuhachi* music and his followers established the Kinko-ryû. **Nakao Tozan** (1876-1956) later developed a new style for *shakuhachi* in the late 19th to 20th centuries, now known as the Tozan-ryû. The Kinko-ryû adheres to a simple, solemn style while the Tozan-ryû is showier. After the Fuke-shû sect was abolished in 1871, *shakuhachi* music began to take a path to elaborate itself as artistic music, though some temples in Kyoto, Aomori, Nagoya, Fukuoka, etc. have still maintained the Fuke *shakuhachi* tradition. The *shakuhachi* had already been brought into an ensemble with the *shamisen* and *koto* during the Edo period. Other practitioners adapted the *min’yô* folksong repertoire in the beginning of the 20th century. Volume 2 includes examples from Fuke-shu, Kinko-ryû, Tozan-ryû, and *Min’yô shakuhachi*.

About the performers

Miyagawa Nyozan (1868-1946)

A player of the Myôan-ryû (one of Fuke-shû schools) in the Kyushu area, he learned from Katsuura Shôzan (1856-1942) in Kyoto and Hasegawa Tôgaku in Sendai. He

established a *shakuhachi* training school with support from Tokutomi Sohô (1863-1957), a critic and historian.

Aoki Reibo I (1890-1955)

A player in the Kinko-ryû, Reibo started lessons quite early with his father and brother, and as an adult, from Kawase Junsuke (1870-1959). He left the Kawase school in 1921 and established his own Chikuyû-sha, who published their own scores.

Katayama Yûzan (1892-?)

A player in the Tozan-ryû, Yûzan learned directly from Nakao Tozan in Ôsaka. He moved to Tokyo in 1922 when Tozan tried to expand his style in the Kantô area. Yûzan organized his group *Yûshô-kai* in Tokyo to promote Tozan-ryû there. He also participated in the *Shin-nihon ongaku* (New Japanese Music) movement advocated by a *koto* player Miyagi Michio (1894-1956) which is heard on many discs.

Sekino Shôzan (1893-?)

A player in the Tozan-ryû, Shôzan first learned from Tajima Shôzan in the Toyama prefecture, his homeland. Later, he came to Tokyo and became a member of *Yûshô-kai*, organized by Katayama Yûzan.

Wakui Kogetsu (?-?): A player of *min'yô shakuhachi*.

21. *Fuke shakuhachi*: “*Ajikan*.” *shakuhachi*: Miyagawa Nyozan

A piece of Myôan-ryû (Fuke) *shakuhachi*, arranged by the performer. The Myôan-ryû repertoire is mostly anonymous with few exception such as this example. *Ajikan* originally indicated one of the Buddhist meditating methods.

22. *Kinko-ryû*: “*Kokû reibo*.” *shakuhachi*: Aoki Reibo

This piece is included in the basic repertoire called *koten honkyoku* (literally ‘original classics’) in the Kinko-ryû school which was established in the Edo era when Fuke-shû flourished. *Kokû* literally means ‘empty space or sky’, while *reibo* is a ‘yearning bell’.

23. *Tozan-ryû: "Iwashimizu." shakuhachi duo*: Katayama Yûzan, Sekino Shôzan
One of the basic works of the *honkyoku* repertoire, *Iwashimizu*, was composed by Nakao Tozan. Original compositions by Tozan and other important members in his school are called *honkyoku* in Tozan-ryû. This piece was inspired by a clear spring at the Iwashimizu shrine in the suburbs of Kyoto. It consists of three sections; the first and second are solos, the third a duet. This disc includes the third section, with two melodies, one in a high register, the other lower, contrasting in close and distant ranges.

24. *Miny'ô-shakuhachi: "Oiwake-bushi." shakuhachi*: Wakui Kogetsu
A *shakuhachi* version of "Oiwake-bushi" arranged from "Oiwake-bushi", a folksong of packhorse drivers. An original feature of the folksong is its free-rhythm, which includes a lot of melismas; it is effectively transcribed onto the *shakuhachi*.

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Dr. Terauchi Naoko is a Professor of Japanese traditional culture and performing arts at Kobe University, Japan. Her publications include, *Gagaku no rizumu kôzô: Heian jidai-sue no tôgaku kyoku ni tsuite* (The rhythmic structure of *Gagaku*: focusing on *tôgaku* repertoire in the late Heian period) (Daiichi shobô, 1996), "Western impact on traditional music: 'reform' and 'universalization' in the modern period of Japan". *Journal of Chinese Ritual, Theatre and Folklore* 141 (2003), *Geijutsu, bunka, shakai (Arts, cultures, and society)* (2nd ed), (textbook for the University of Air) (co-authored) (Hôsô daigaku kyôiku shinkôkai, 2006), and "Beyond the court: a challenge to the *gagaku* tradition in the 'reconstruction project' of the national theatre". in *Performing Japan: Contemporary Expressions of Cultural Identity* (Poole: Global Oriental, 2008).