Mitsuzaki kengyō’s tegotomomono pieces: the relationship between the sangen and the koto parts concentrating on the kakeai.

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This paper focused on the tegotomoono ensemble pieces (works with long instrumental interludes called tegoto) composed by Mitsuzaki kengyō. Mitsuzaki became a kengyō (the highest ranking for blind musicians) in 1821 and was active in Kyoto at the end of the Edo era (1603-1867). He is now known as the innovator of sōkyoku (music using the koto, thirteen-stringed zither) and is attributed with creating a new compositional method in which both the sangen (shamisen, a three-stringed lute) and the koto parts of the tegotomoono were composed by one person. Previously, the koto part was added to the sangen part, both composed by different musicians. Therefore, as the innovator of sōkyoku, it was hypothesised that his method of composition would alter the relationship between the sangen and the koto parts.

Mitsuzaki’s tegotomoono pieces which are currently performed were divided into two groups for this paper: A group (“Chiyo no uguisu”, “Yoyo no hoshi” and “Sakura gawa”) in which the sangen part was composed by Mitsuzaki and the koto part by his master Yaezaki kengyō who cultivated kyōfē tegotomoono (tegotomoono of Kyoto style); and B group (“Nana komachi” and “Mitsu yama”) in which both parts were composed by Mitsuzaki. The pieces of A group were composed prior to those in the B group. These two groups were then compared concentrating on the kakeai (call and response).

Consequently, in the works in which both parts were composed by Mitsuzaki, the sangen and koto lines were diversified and furthermore, both parts were given equal importance. This new relationship between the sangen and the koto was created by Mitsuzaki through his new compositional method.