

Voice Production in Nō Chant since the 17th Century: Five *Gin* Types and the Notation of the *Gin* Type *Ki*

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There are two types of voice production (generally called *gin*) used in modern nō chant, which are applied depending on the content of the piece being performed: *tsuyogin* (dynamic chanting), which has a narrow range, and *yowagin* (melodic chanting), which has a wide range. To date, extensive research has been conducted on *gin* from the perspective of musical scale, and it is believed that what was originally a single scale in the Muromachi period became differentiated into *tsuyogin* and *yowagin* during the Edo period. While the concept of scale is indispensable for a modern understanding of *gin*, the concept of scale itself is a modern construct. It is therefore necessary to approach *gin* from a different perspective if we are to correctly understand how people living before and during the Edo period perceived it.

Using musical notation and treatises from the Edo period, this study elucidates how people in earlier times conceived of *gin*. There were in fact various types of *gin* in addition to *tsuyogin* and *yowagin*, including *chūgin*, *chūyowa*, and the previously unknown *gin* called *ki*. In the theoretical treatise *Shōkyokubengi* (1768) and other Edo-period writings that explicate nō chant, these types were grouped into five categories that were assigned different roles. They were also differentiated according to their melodic organization.

One issue that has received attention in historical research on nō has been the question of whether or not *tsuyogin* and *yowagin* developed respectively from the *shūgen no koe* (voice of celebration) and *bouoku no koe* (voice of grief) mentioned in Zeami's treatises. This study indicates that one line of thought in the Edo period connected Zeami's concept of *go-on* (five sounds) with the five categories of *gin*.