

贈高田和子
三絃故手

女調子
ヲクリ

高田和子

メロメロニツル

カキ 〇 カキ 〇 カル ↑ カキ 〇

ノツテ (急い子) ↓ ムル ↑ カキ 〇 ↑ 〇 ズリ ↑

カキ 〇 ↓ ↑ カキ

無拍 ↑ ウ ↓ ヴ カキ II₀ I₄ 〇 ↑ カキ

〇 ↑ 〇 ↓ 〇 キサミ

教不定

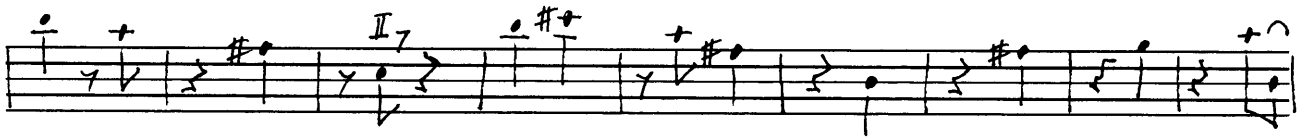
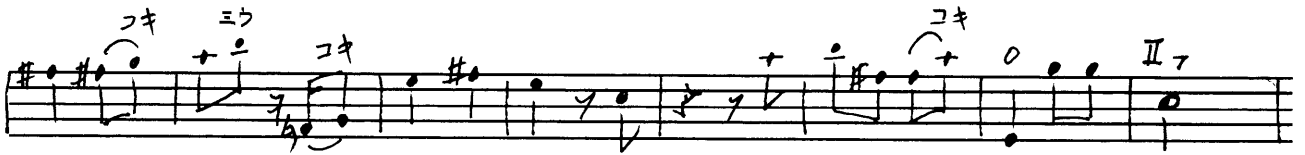
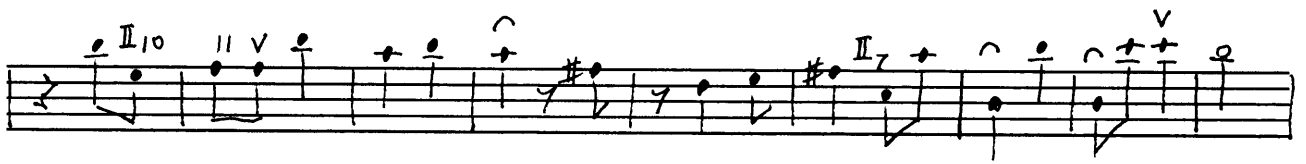
ツツツ

275

初段

3

= Ⅱ⁹



ツツツ

4

中チラシ 無拍

スエテ

スリスライ -----

数不定

キガシ

数不定

1ツテ

ハルアシ

コキ

コキ

I7

I5

II6

II6

無拍 (急いテ)

拍子

無拍

キガシ

スリ -----

ツツツ

冷泉

拍子

コキ

アシオクリ

コキ

7

マツラ II₅ III₀ コキ

三段

ツツク

四段

ツツツ

五段

六段

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. Above the staff, there are handwritten annotations including "コキ" (Koki), "II", "III", and "スリ" (Suri). Fingering numbers (1-4) are written above specific notes.

Handwritten musical notation on a five-line staff, continuing from the previous line. It features similar rhythmic patterns and includes annotations such as "II", "III", and "コキ". Fingering numbers are present above several notes.

Handwritten musical notation on a five-line staff. Annotations include "II", "コキ", and "スリ". The notation shows a continuation of the melodic and rhythmic themes.

Handwritten musical notation on a five-line staff. Annotations include "II", "III", and "コキ". The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff. Annotations include "コキ", "II", "III", and "スリ". The notation shows a continuation of the melodic and rhythmic themes.

Handwritten musical notation on a five-line staff. Annotations include "II", "III", and "コキ". The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff. Annotations include "II", "III", and "スリ". The notation shows a continuation of the melodic and rhythmic themes.

Handwritten musical notation on a five-line staff, concluding the piece. Annotations include "II", "III", and "スリ". The notation includes various rhythmic values and accidentals. At the bottom right, there is a handwritten signature or mark that appears to be "ツツク".

無拍

キサミ スリ - - - - コキスリ) - - - - スリ) - - - -

数不定 数不定 数不定

I5コキ II0

スリ コキ

コキ II7スリ

II10 II9 II6

コキ シメル 三重しつぱのゆれて

II11 コキ II12 II10 II7

II7II0 II<5のゆくり コキ シメル

Yuji Takahashi
Sangen Sanju(1993)
Shamisen solo

The word "sanju" can be found in bugaku, the music for dances performed at the ancient imperial court, but here I am using it to mean an accumulation of various patterns. It is an improvisatory, solo form like the improvised suite for solo instrument in Korea known as the sanjo. (There are almost no pieces of solo shamisen in the classical shamisen repertoire.) In my terms, the "sanju" is an eclectic form that combines the melodic variations from koto music (dan-mono) with the patterned compositions (ji) used to accompany joruri puppet drama.

The dan part consists of six sections (dan) composed of fifty-two measures and 104 beats each. It was written using a computer algorithm based on the method of improvisational variation used in Japanese court music (gagaku), the Indonesian gamelan, and other Asian forms. Traditionally, the basic melody that becomes the main theme in these forms is not overtly shown. The performer keeps the melody in mind and performs variations around it. In this piece, all the notes are written in the score, but the score is actually a record of the improvisations performed by the computer.

The patterned compositions (ji) that surround these six sections are rhythm-free and are composed like raga and taqsim, by linking established patterns. Traditional shamisen patterns are not fixed like the sets of patterns for drums in Nô music; rather, they are thought of as seeds for music centering around how the musician "graces" the set finger positions or vital points known as kandokoro. Some of these vital points are treated fluidly as timbres or shades, departing from the twelve chromatic pitches that have become almost in equal temperament in recent years.

Written for Kazuko Takada.