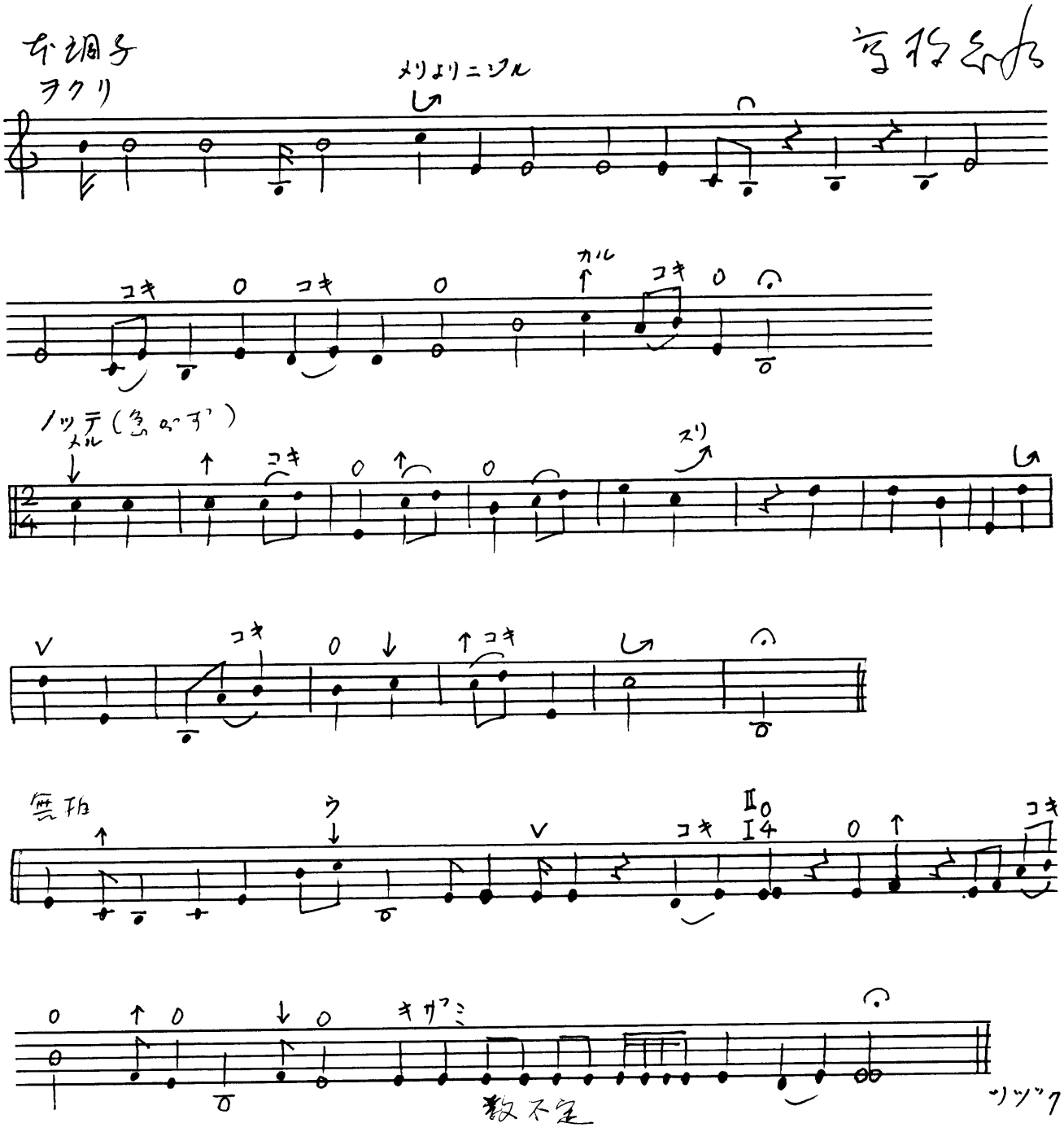
贈高田和子
三絃教手



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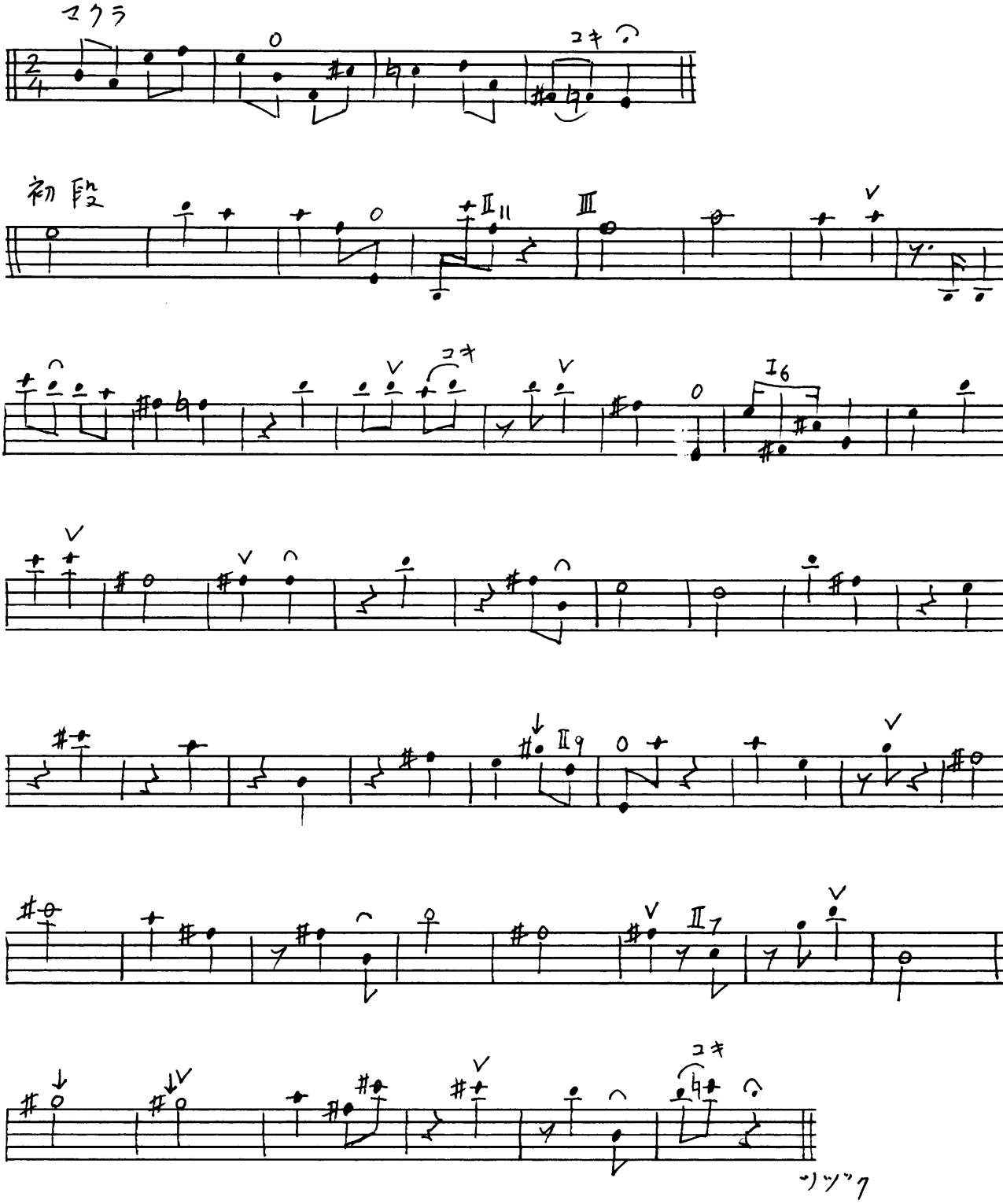

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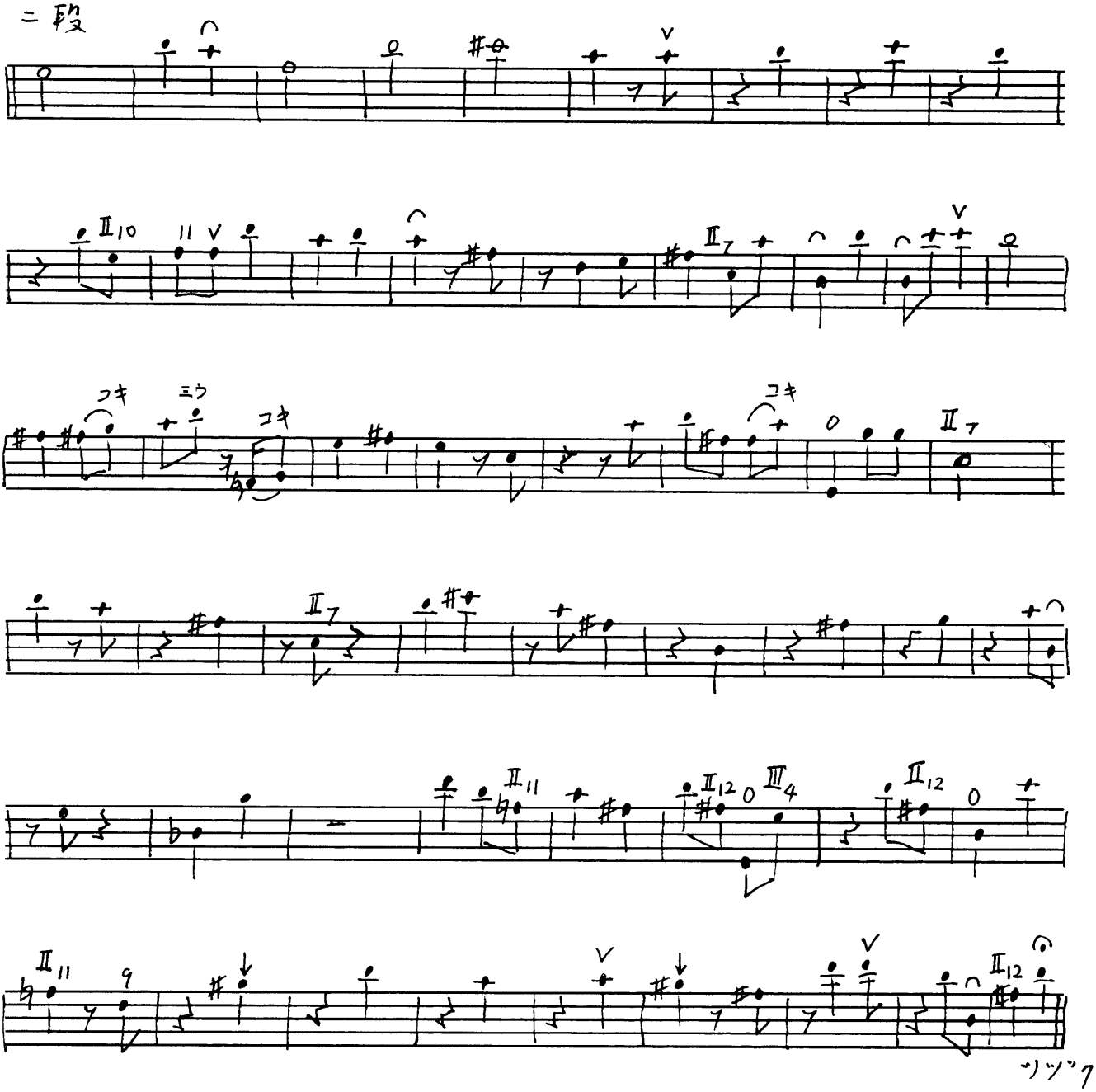
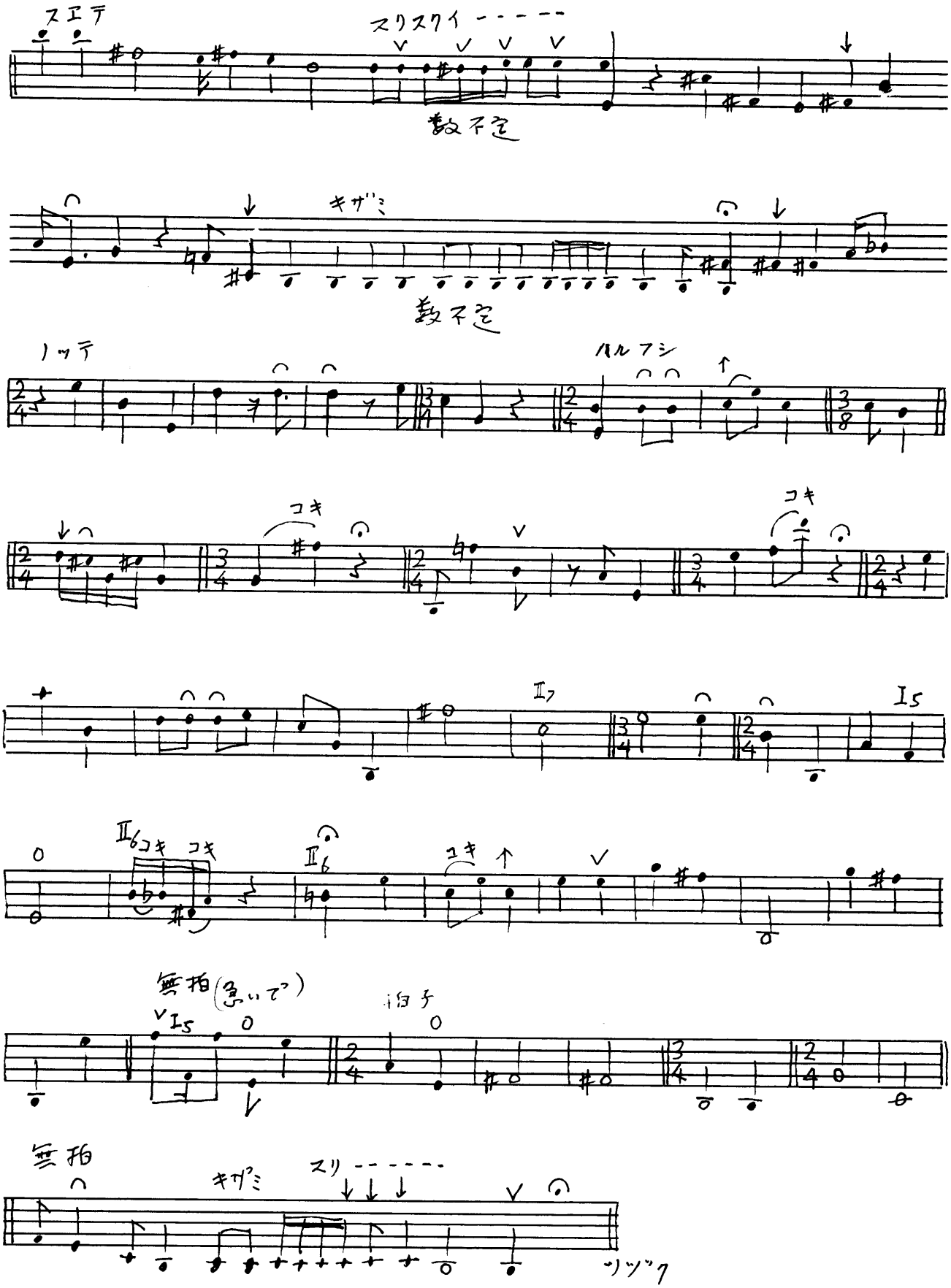
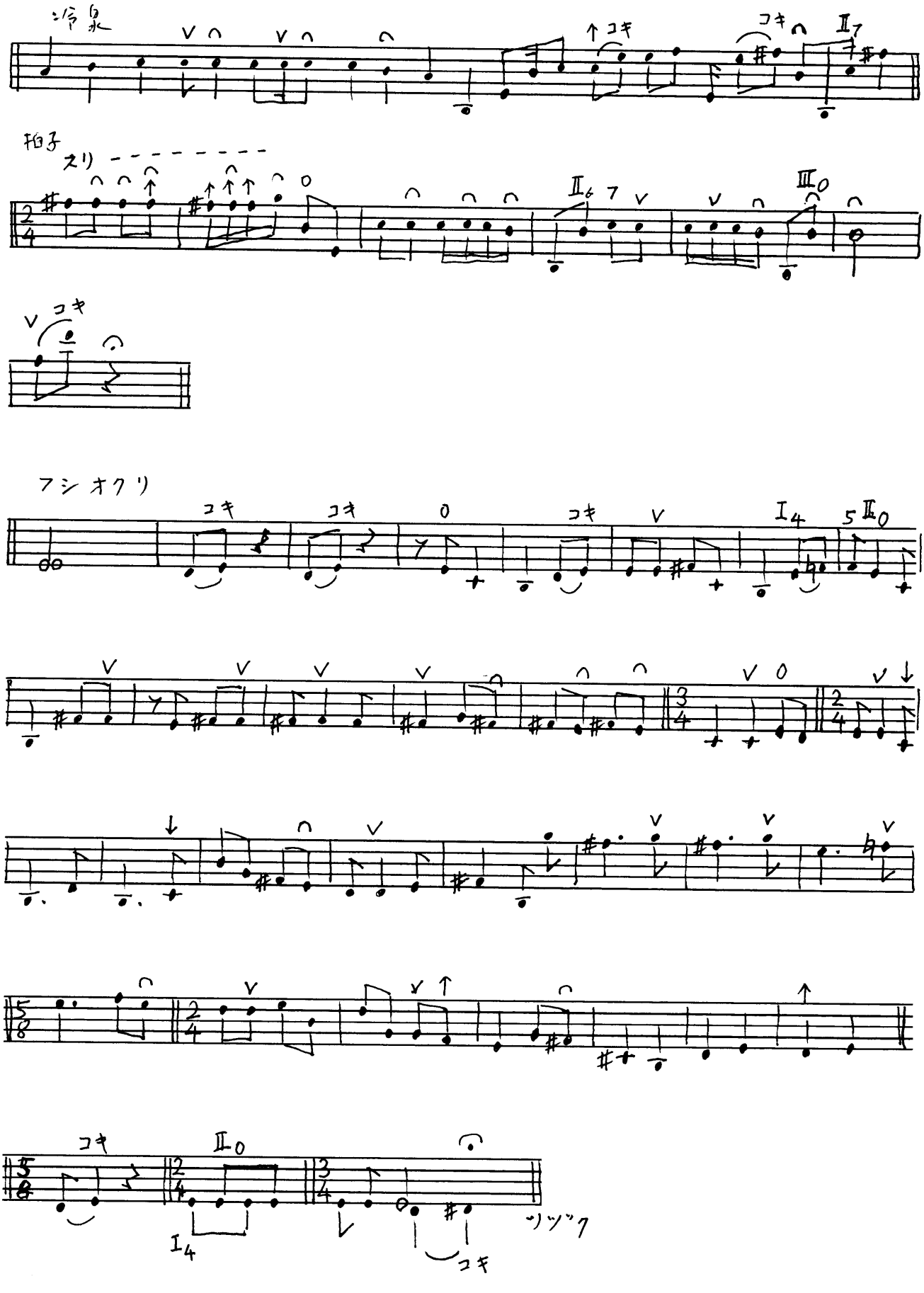


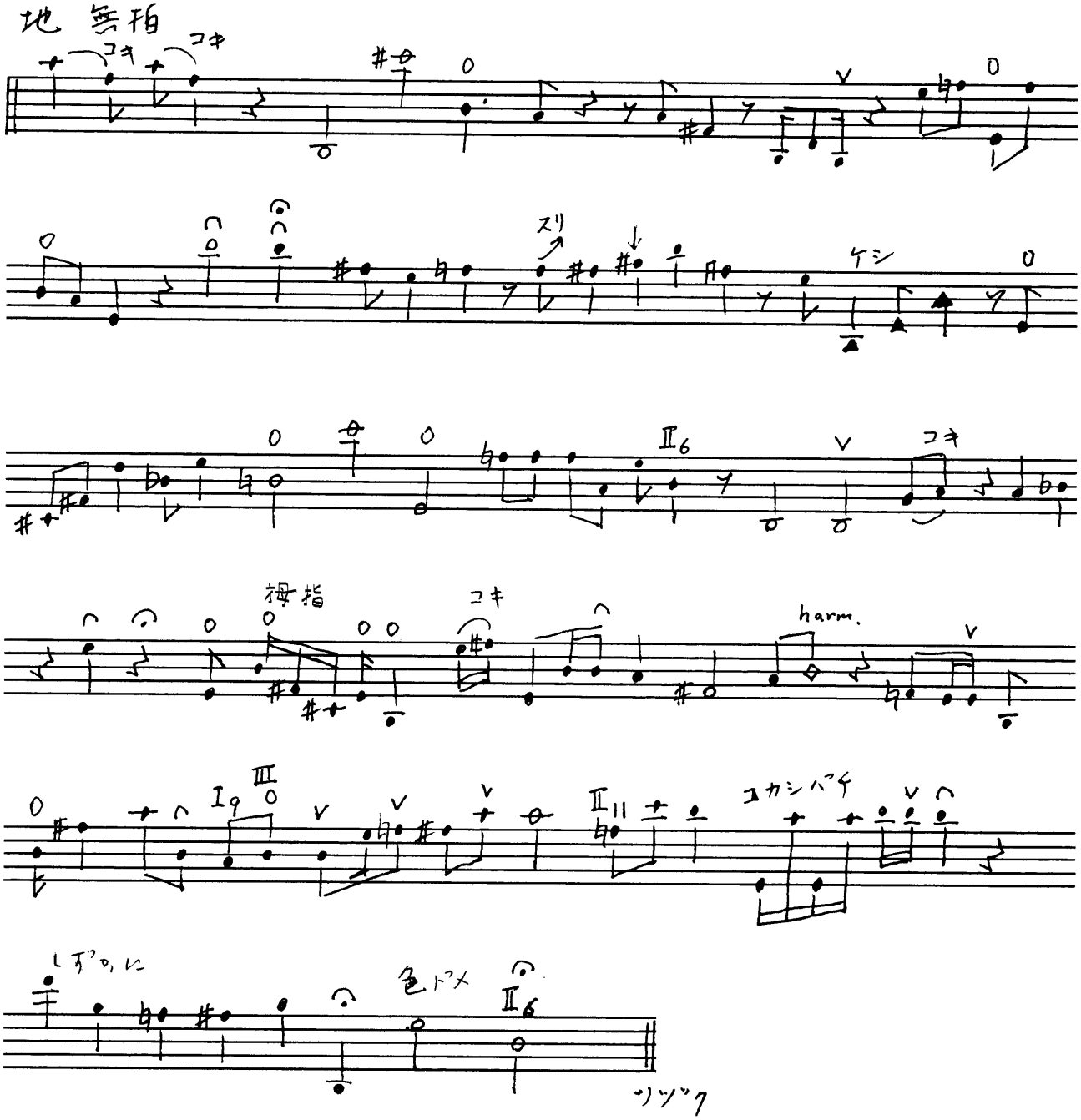
4

ゆチラシ 無拍

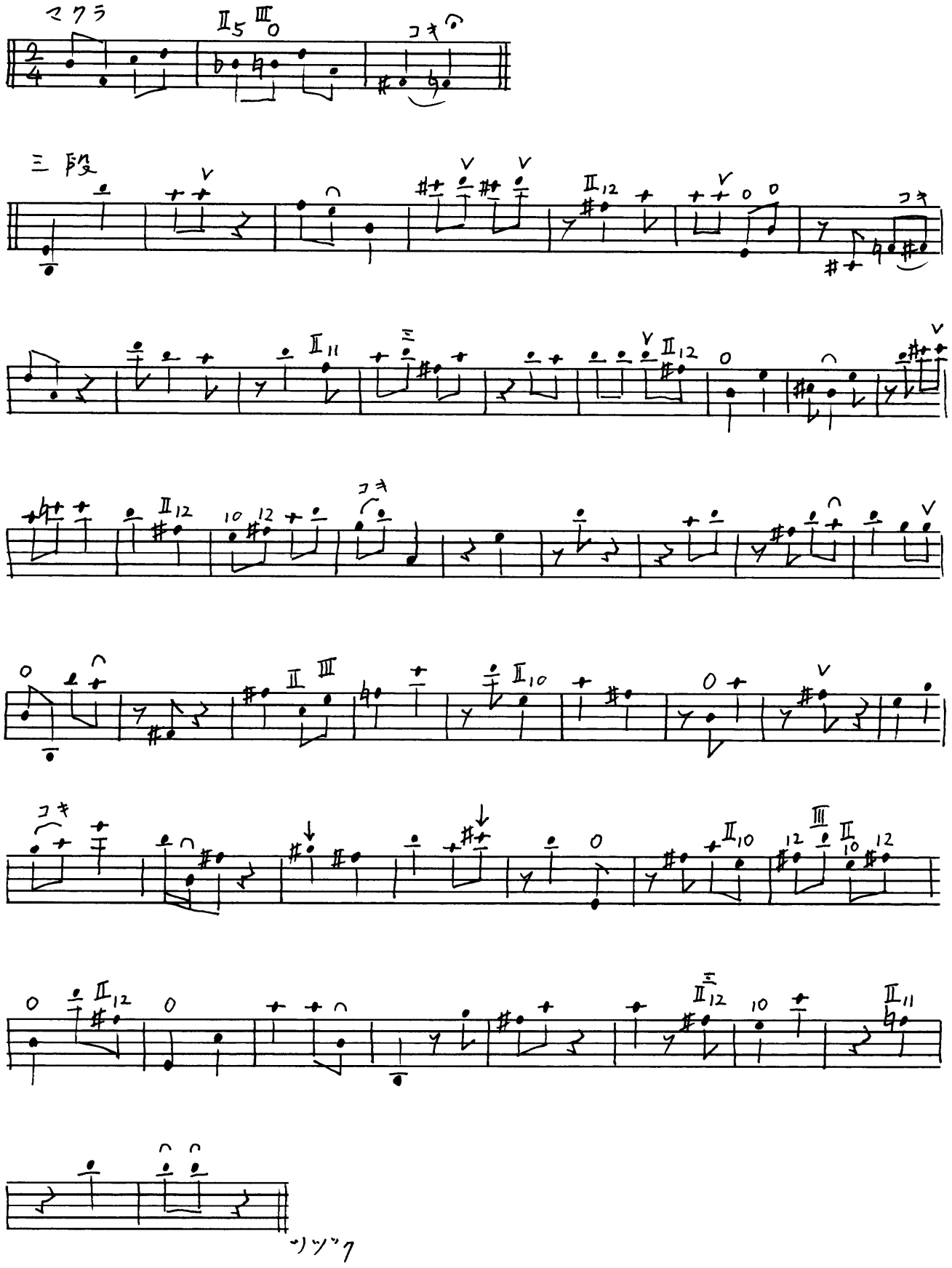

スエテ
スリスクイ - - - - -
数不定
キザミ
数不定
ノッテ
ハルアシ
コキ
コキ
II7
I5
II6コキ コキ
II6
ユキ
無拍(急いで)
I5
拍子
無拍
キザミ
スリ - - - - -
リピート

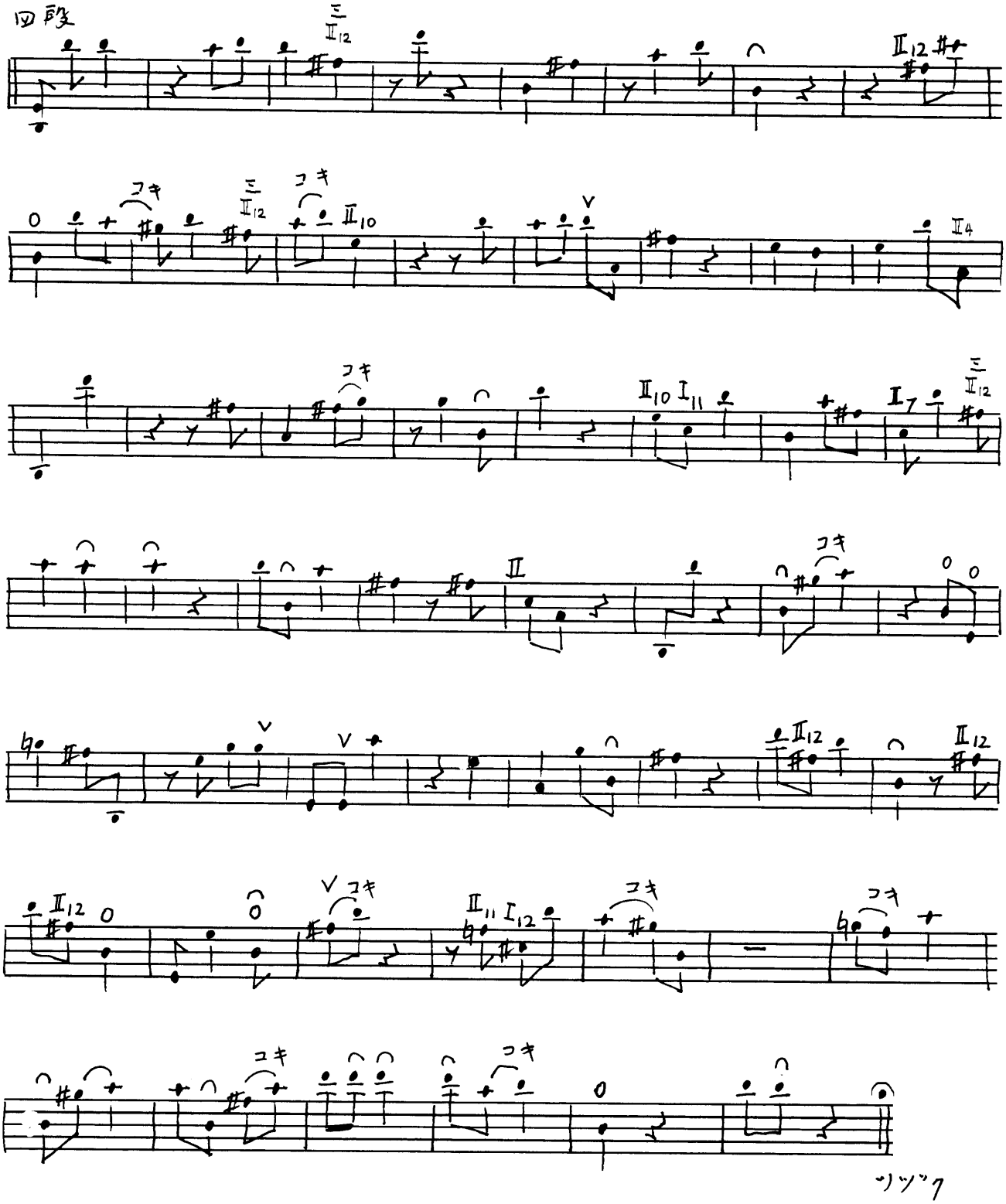

冷泉
コキ
コキ
拍子
スリ
コキ
フシオクリ
コキ
コキ
コキ
コキ
コキ
ツヅク

6

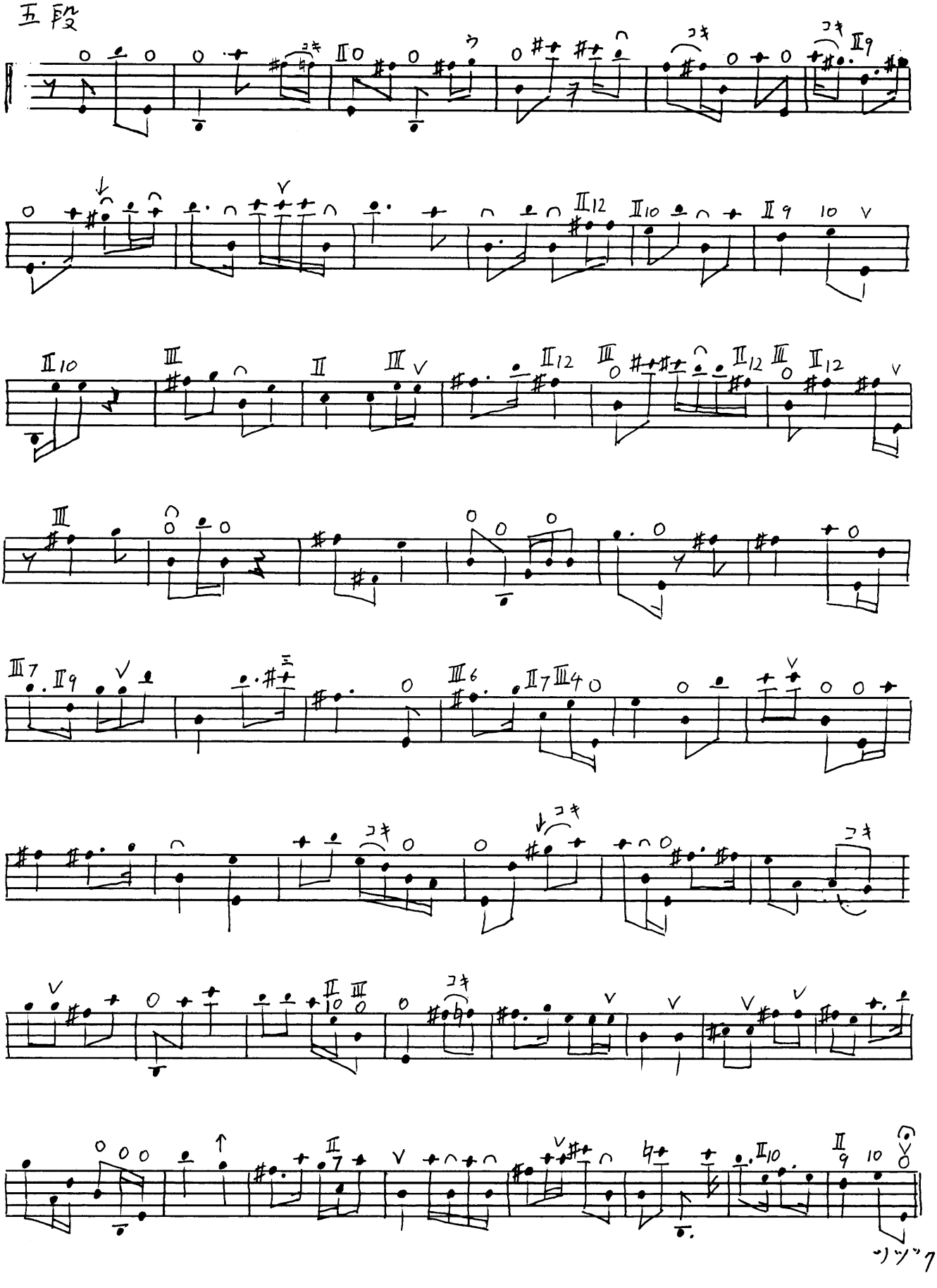

地無指
コキ
コキ
0
V
0
0
スリ
ケシ
0
0
0
II6
V
コキ
拇指
コキ
harm.
V
0
III
I9
V
V
V
II11
ユカシバチ
V
しずかに
色ドメ
II6
リツツ

7

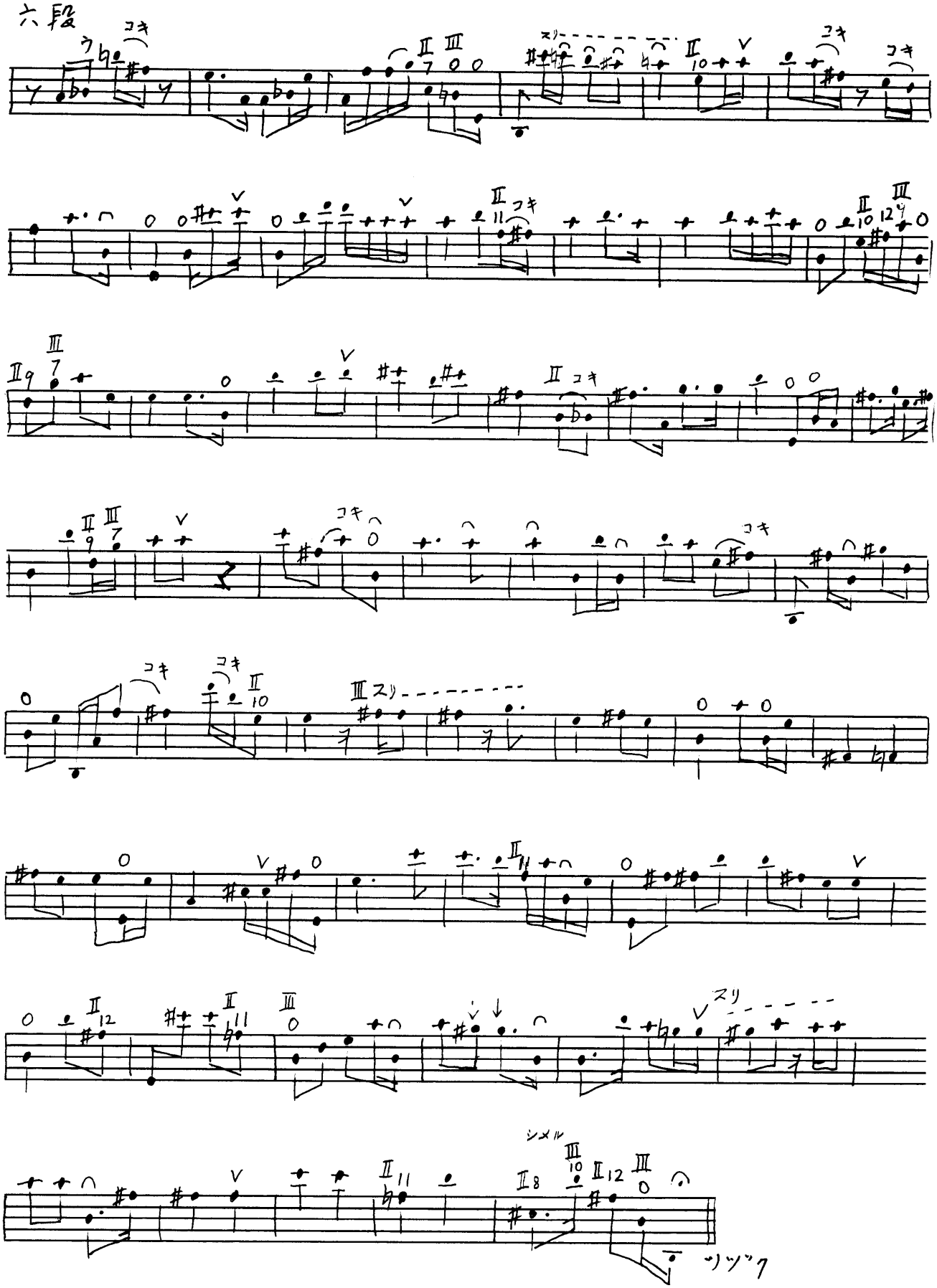



四段
コキ
コキ
コキ

五段


コキ
コキ
コキ

六段



無拍

キザミ　スリ

数不定

コキ　スリ

数不定

スリ

数不定

I5 コキ　II0

スリ　コキ　コキ

ウ　コキ　ウ　ウ　ウ　コキ　II7 スリ

II10　II9　II6　スリ　ウ

コキ　コキ　シメル

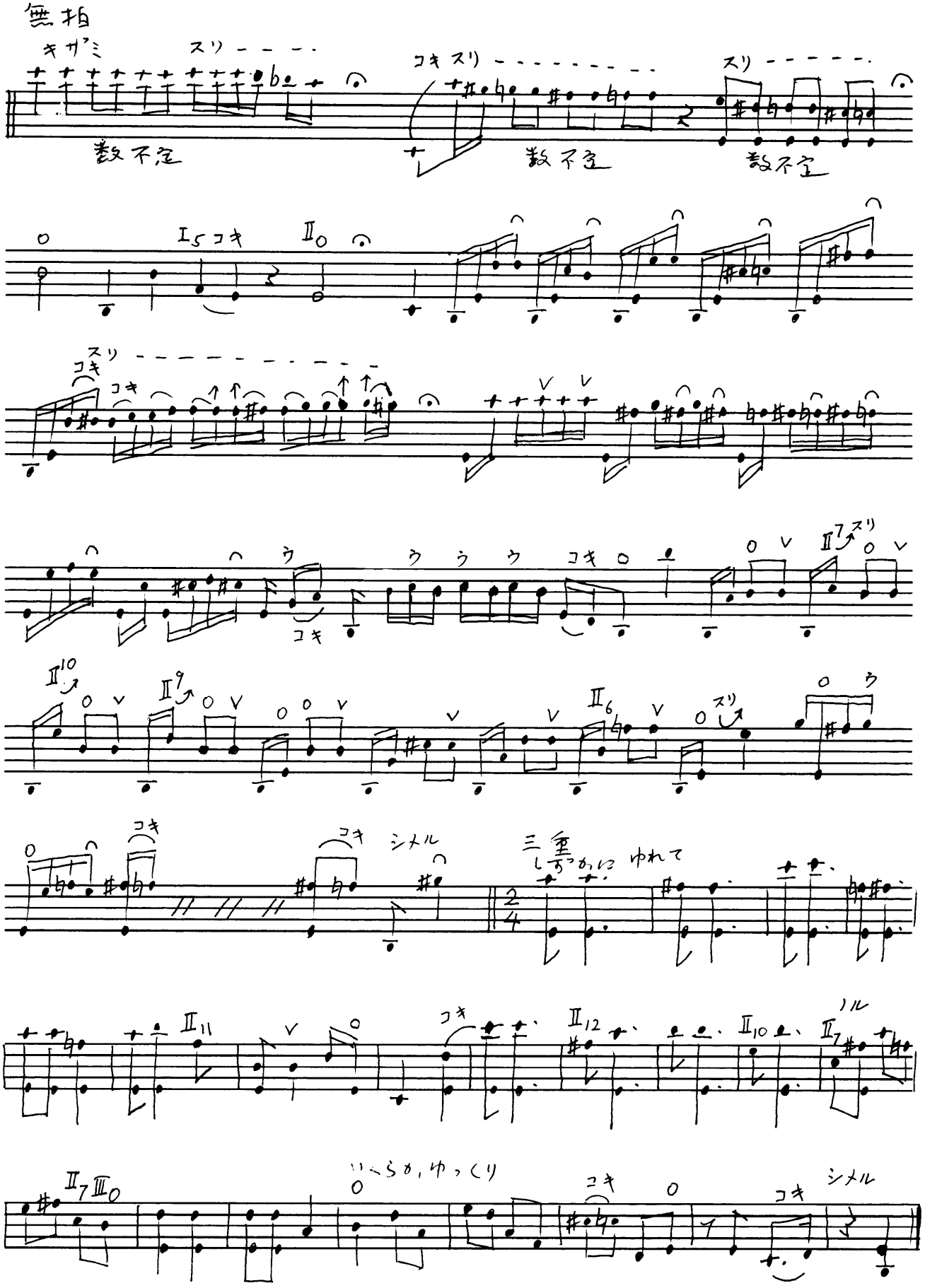
三重
しずかに　ゆれて

II11　コキ　II12　II10　II7 ノル

II7 III0

いくらか、ゆっくり

コキ　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.