

# "koto nado asobi (ensemble with koto)"

TAKAHASHI, Yuji

consists of the simultaneous performance of "koto" for koto and  
"-- nado asobi" for any other melody or percussion instrument(s).

If the solo instrument is changed, the title will be changed to:  
"x [being the solo] nado asobi (ensemble with x)."

Instructions for "-- nado asobi":

Performers sit apart from each other. Or move time to time. The stage lighting should be dim.

Stay out of tune as possible. Instruments don't tune together.

Don't play self-assertively. Sounds are uncertain, ambiguous, faltering, transient, and a little out of control.

Listen attentively but at ease to your own sound, how it begins, sustains and ends.

Melody instruments use the following three modes of playing:

Mode 1. A long tone slightly off pitch from what you heard. No accent, no attack.

No tonguing and varying amount of breath and changing the mouth cavity for wind instruments.

Loose bow rolling between normal and col legno positions for strings with changing speed.

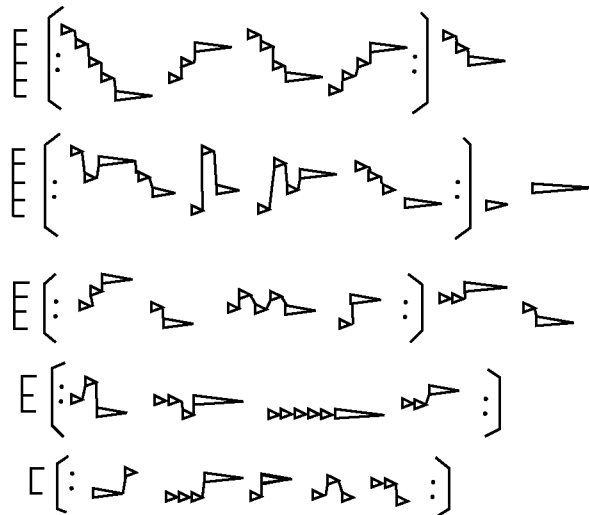
Mode 2. A different pitch than what you heard.

Short tone must be without intention like a child dropping an object in his hand.

Long tone must be prepared first by sounding faintly as if checking the pitch before playing.

Mode 3. Play one of the following fragments, different one from others are playing at the time.

Repeat any number of times. Change the fragment at will. Play unsteadily.



Percussion instruments use the following:

Mode 1. Respond to what you heard. First check the sound by sounding faintly  
then play and long silence afterwards.

Mode 2. Slowly beat time a little uncertainly. The other percussions respond with individual tempo.

Mode 3. Beat 1 of 5, 7 or 9 counts of individual choice and tempo (slowly).

August 2000

# "koto" for koto

TAKAHASHI, Yuji

tuning: ↑ out of tune (decide by ear)

August 2000



Koto uses the following three modes of playing:

Mode 1. Play one of the following.

First check the sound by sounding faintly then play and long silence afterwards.

● check the sound koto practice syllables (silently set the rhythm)	press and release (out of tune)	←→ scrape the string		
X play any string				

Mode 2. Play part of fragments A - E, just a note or a word. Prepare as in Mode 1 by playing the first sound or the word softly.

Mode 3. Play one of A - E as a loop. In A, words or part of koto phrases may be silent. Tempo and rhythm following the practice syllables are unstable.

A

tsuruten	tetsun	shān	totēn	kōrorintēn	to-ontōn	kororin	kārarin
chant mantra	nōmō	san-man-dā	motonan	oharāchī	kotashā	sononan	tō-ji tō-en
shān	tontsu-untēn	shū-shut	tsu-u	kōrorinton	chi-in	chiri	chi-in
gyāgyā	gyāki-gyāki	un-nun	shifurā	shifurā	harashifurā	harashifurā	
kārarin	chirichin	tōn	tsuto-tsutu	shātsuren	tsu-un	tōn	
chishitta	chishitta	shicchiri	shicchiri	sohajā	sohajā	senchīgyā	shiriē tomokō

B tēn tsu-un tetsun tentonchīn shashaten tsu-un kororin tēn to-on

tontoren ten kārarin tsuto-to-on

C chinrin toten to-on kārarin tōn

D ron kekkek ron shut tō -on shātsuren tonkara kōrorin shān

tontsunton tō -o-on

E tēn shan tēn kara-ton tonchin chirin tonton karakara-ton chinton

tsurun chin kōrorin ron ten

# Dhāraṇī for koto

for protection from disaster and for happiness

『仏説熾盛光大威德消災吉祥陀羅尼經』唐 不空訳 (大正藏經一九卷三三七頁)

Namaḥ samanta- buddhānaṃ aparatihataśāsanānāṃ, tad-yathā,

曩謨三滿哆 沒馱喃 阿鉢囉底 賀哆舍 娑娜喃 怛姪他

om. kha kha khāhi khāhi, hūṃ hūṃ, jvala jvala, prajvala,

唵 佉佉 佉呬 佉呬 九 吽吽 入嚩囉 入嚩囉 鉢囉入嚩囉

prajvala, tiṣṭha tiṣṭha, stri stri, sphuṭa

鉢囉入嚩囉 底瑟姪 底瑟姪 瑟致哩 瑟致哩 薩普吒

sphuṭa, śāntikaśriye, svāhā.

薩普吒 扇底迦 室哩曳 娑嚩賀

(to be pronounced  
in chinese, korean,  
or japanese transliteration  
or in original sanskrit)

Hommage to the universal Buddhas of invincible untroubled and presiding.  
by the power of this homage  
by the space  
by the light, superative light  
by the omniscience,  
by the protection,  
may all obstacles cease to be.  
may I be blessed,  
may I accomplish.