"koto nado asobi (ensemble with koto)"

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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 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
- press and release (out of tune)
- scrape the string
- play any string

Koto practice syllables (silently set the rhythm)

Mode 2. Play part of fragments A - E, just amove 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
nomō san-man-dā motonan oharāchī kotashā sononan tō-ji tō-en

shān tontsu-untēn shū-shut tsu-u kōrorinton chi-in chiri chi-in

gyōgyā gyōki-gyōki un-nun shifurā shifurā harshifurā harshifurā

kārarin chirichin tōn tsuto-tsutsu shātsuren tsu-un tōn

chishitta chishitta shicchiri shicchiri sohajā sohajā senchīgyā shiric tomoko

koto 1
Dhāraṇī for koto
for protection from disaster and for happiness

Namāḥ samanta- buddhānam aparatiḥataśasanānām, tad-yathā,

om. kha kha khāhi khāhi, hūm hūm, jvala jvala, prajvala,

prajvala, tiṣṭha tiṣṭha, śtri śtri, sphuṭa

sphuṭa, śāntikaśriye, svāhā.

(to be pronounced in Chinese, Korean, or Japanese transliteration or in original Sanskrit)

Homage 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.