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NOH AS MUSICAL PERFORMANCE WITH REGARD TO HISTORICAL DEVELOPMENT

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Japanese noh drama is, similarly to the Western opera, a performance in which the textual, musical and choreographic parts unite to form a unique whole. The text as written by the original playwright was inseparably interwoven with the musical element and the two cannot be fully understood or appreciated without each other. In the times of the classical noh playwrights Kannami and Zeami, the performances are known to have attracted audiences, of all social strata, by their musical charm as well as by the rich texts and spectacular dance. Today, it is difficult to figure out the fascination the spectators must have felt then, as the musical side has undergone a centuries long development which has blurred the supposedly captivating original melody of the sung *fushi* parts. I am trying to get at the core of what can be reconstructed of the musical part of noh, on the basis of outlying the development of musical scales in use in Japan.

Key words: noh, Zeami, utai, yowagin, tsuyogin, kanguri(on), kuri(on), fushi, kotoba, taiko, fue, nōkan, Chinese pentatonic scale, gosei/goon, heptatonic scale, shichisei/shichion, Indian saptaka scales, Bhāratīya Nātyaśāstra, Xuanzong, Jing Fang, Su Qibo, jūniritsu, gagaku, zokugaku, kuri, sashi, kuse, Eguchi, Atsumori, Matsukaze, Kanze, Komparu, Hōshō, utaibon, shibui

Noh is regarded the oldest extant theatrical art handed down to our times. The noh performance is fascinating in its character of experiencing remote antiquity and conveying the possibility of touching at something which normally would have been long gone. The texts of the plays are exquisite specimens of the peak of poetic virtuosity of the Japanese language, and the dance really resembles movements of beings "not from this world", as indeed most of the characters are not. Yet, one is confronted with one striking discrepancy: in the period of the formation of the classical noh, the times of Kannami (1333 – 1384) and his son Zeami (1363 or 4 – 1443?), noh is said to

have attracted crowds and lifted their senses by fascination of music and dance. One just does not feel this element in one's experience nowadays. The performance *is* interesting in its unique way, yet the very slow tempo makes it impossible for most of the dancing elements to stand out in their fluent continuity, and the melodic element is still less conspicuous. Could this have ever been a performing art crowds were so anxious both to see and hear, and shōguns patronized? Recent research in Japan shows that it might have been so, and tracing back changes that occurred in the course of centuries, one can get at a form which seems to be still more attractive than the fascinating performance we know today.

The text of the noh play consists of two parts, the sung melodic *fushi* and the *kotoba*, which is more spoken in its nature, though not identical with natural speech.[1] The utterance of noh texts, including both these parts, is referred to as *utai*, literally "singing". Both in fushi and in kotoba, there are various kinds of further subdivisions, both according to the character of the action as well as purely scenic and performing goals, and the textual setup of these sections differs as well, producing a rich range of variations.

There are cases that some passages differ in their classification as fushi or kotoba from one school to another. There are five traditional schools of the main *shite* actors in noh: Kanze, Hōshō, Komparu, Kongō and Kita. Further schools exist for "side" *waki* actors and for the four musical instruments used – the big drum *taiko*, smaller and bigger hand drums *kotsuzumi* and *ootsuzumi*, and the transverse bamboo flute *fue* or *nōkan*. The schools represent ancient traditions and strong communities and they stick to minute differences as the characteristic features of their respective styles. The divergencies occur on many levels – the texts, the ways of singing, dancing, playing. The same passage of the same play can be treated as fushi in one school and as kotoba in other. The melodies of fushi passages often differ, too. These differences are probably the result of the long independent development within each school, and it is generally believed that the original author's intension used to be the same for all the schools at the outset.

When writing up the text, the dramatist conceived all the aspects of the performance simultaneously, having the structure in his mind and accommodating the concrete structural subdivisions to this general idea. There was no first *libretto* as is the case in the opera, to which afterwards music was composed and ballet added. Knowledge of the basic structural modules that noh is made up of, called the *shōdans*, is necessary for the spectator and reader of the plays as well. The musical characteristic of the text is an indispensable

[1] There are passages of transitional character, called *iro* or *suteru* (depending on the school), which can be treated as *fushi* or *kotoba*, much dependent on the actor himself.

aspect, as it is closely connected to the melody of singing and the rhythm of the orchestra.

In manuals for singing and in actors' scripts, fushi parts are marked with the so-called *goma-ten* (sesame marks, because of the shape of the marks). They are placed on the right of the text and each of the marks corresponds to one mora. Its direction showed the change of pitch, though nowadays the modulation often does not correspond to it.

There are considerable differences in the melodic pattern of the text. On the other hand, the rhythmical character is quite stable across the schools. This shows that the rhythm must have been regarded from the very beginning of any play's existence as the authoritative and most stable element.

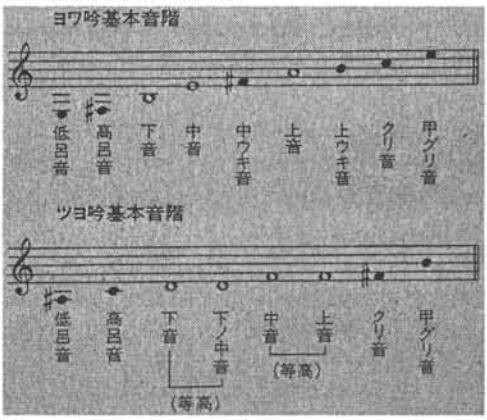
The vocal melody seems to be secondary also to the orchestral music. When accompanied by the energetic beats on the drums and the frenzy of the flute, the singing voice of the shite actor often becomes almost inaudible under the cover of the wooden mask. Moreover, the melody of the flute takes quite a different line, key, and rhythm from that of the fushi singing, thus not producing any backing, pointing-up, or mutual vocal-instrumental harmony. The melody of the flute and that of the vocal performance are quite independent of each other in noh.

The vocal melodies of the fushi parts are realized in two tone systems, comparable to scales, called *yowagin* (soft singing) and *tsuyogin* (hard singing). The tones are not defined for the absolute pitch, only in the relative terms of the intervals between them, like the Western do-re-mi-fa.There are, however, certain rules which require some fushi parts to be sung at a higher pitch and others at a lower one. For example, the shōdan called *sashi* is sung somewhat higher than other parts. There is also a "kuzushi" mode of singing which shifts the scale in a particular way.

The names of the tones are the same for both "scales", yet the actual melodic realization differs greatly, since the intervals in the tsuyogin are much reduced, and some of the tones are even sung on the same pitch (jō-on = chū-on, ge no chū-on = ge-on) even if the notation specifically mentions them. Thus the tsuyogin, meant as the scale for masculine, heroic and religious singing, is rather monotonous in comparison with the yowagin designed for female and emotional singing. Tsuyogin is moreover connected with joy and auspicious scenes while yowagin tends to express sad and pensive moods. Some parts are sung in yowagin, some in tsuyogin, but there are mixed passages as well in which the singing passes within one shōdan from yowagin onto tsuyogin in a complicated and hard to discern manner – this is explained as an expression of a hesitating psychological situation and indecisiveness that the character finds himself in.

There are cases as well that the same passage is sung in one scale in one school and in the other in another school.

ILLUSTRATION 1



Yowagin and tsuyogin tones:

甲グリ音	kanguri-on
クリ音	kuri-on
上ウキ音	jō-uki-on
上音	jō-on (HIGH TONE)
中ウキ音	chū-uki-on
中音	chū-on (MIDDLE TONE)
下ノ中音	ge-no chūon
下音	ge-on (LOW TONE)
高呂音	kō-ryo-on
低呂音	tei-ryo-on

There are three basic tones in the scale, the HIGH TONE (jō-on), MIDDLE TONE (chū-on) and LOW TONE (ge-on). In yowagin, they are based on the interval of five semitones: between jō-on and chū-on, and between chū-on and ge-on. The other tones are derived from these three tones. The melody follows the basic pattern of moving between the three, showing variations regarding the subsidiary tones.

Chū-uki-on ("heightened middle tone") was used originally as a halfway tone when descending from jō-on to chū-on. Nowadays, the halfway tone in this case is jō-uki-on ("heightened high tone").

Ge no chūon ("lower middle tone") was used originally as a halfway tone when descending from chūon to geon. Nowadays, no halfway tone needs to be used in this case.

The pitch of the ryo-on (whether the high or low one) differs by the school as well as the mode of singing (transition to the "kuzushi" singing in some places) or by the actor himself. The highest kanguri-on is very rare, only to be found in some ancient plays in the Kanze school.

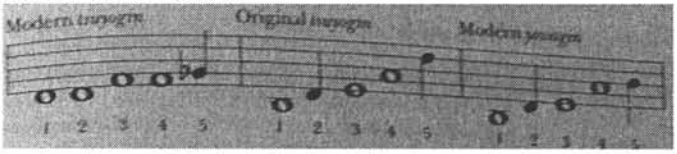
The tsuyogin is much poorer melody-wise, rather than singing it could be characterized as a considerably monotonous chanting.

Profs. Takemoto Mikio and Sakamoto Kiyoe carried out an interesting research project, the result of which was an experimental performance in 2002 at Yokohama Noh Theatre. They tried to reconstruct the form the noh performance might have had at the end of the 16th century. This was based on materials preserved from this period, from which a lot can be drawn and conjectured. Not so much is known from the time of Zeami, when the classical noh was formed, yet from the time of Toyotomi Hideyoshi (1536 – 1598) there are records according to which it is clear that the performing tempo was twice as fast as modern noh. Preserved programmes show the list of plays performed within one day and the approximate hour the show ended. Taking into consideration that besides the nohs given in the programme there was the initial Okina performance plus kyogens inserted between the nohs, it is concluded that the tempo must have been much faster than today and the time a noh took to perform was perhaps half the time of a modern noh performance.

This involves the problem of singing technique. The technique we know today developed during the Edo and Meiji periods when the pace had been becoming slower and slower. The singing technique at the faster tempo must have been different, and maybe closer to more natural singing, as the Edo period development introduced a samurai-like diction and voice positioning into noh singing.

The tsuyogin is believed to have split off yowagin towards the end of the 17th century. Even after that, they underwent much change before the situation known today came about. The present-day tsuyogin, especially in the Kanze school, is virtually without a melody.

The difference between the two is as follows:
ILLUSTRATION 2



tsuyogin – original scale – modern yowagin

As can be seen, the present-day yowagin differs from the original one only in the pitch of the highest kuri tone. The difference can be told on the basis of musical theory and system of scales which had existed in Japan and had determined noh music as well. The scale system will be expounded upon in this article.

Comparing the Hōshō and Kanze traditions, it is obvious that the Kanze concentrated on the "de-melodization" of the heroic parts by turning them into tsuyogin, while they have remained yowagin in the Hōshō school.[2]

"Fortunately for the historian of noh, a native conservatism in the art form has kept traditional notation alive, so that a distinction between the pitches is still made in the printed text even though it has disappeared in actual performance."[3] This enables us to trace back the possible original form including the melodical character even in the tsuyogin parts. Thanks to the original marks, it can also be reconstructed that the choir took part in singing in two distinct ways: the *dō* 同 parts were a sort of accompaniment the choir did to the shite actor to enhance his voice, while the *ji* 地 parts were sung by choir only. This distinction is not upkept nowadays.

A certain foundation for this split of the tsuyogin and yowagin must have been present from the classical period of Zeami, as Zeami himself writes about "tsuyoki fūtei" (a strong style) and "yūgen na fūtei" (a *yūgen*, i.e. "charming" style), yet the concrete differentiation going as far as change in scale and the actual melodic shape, happened only later. This also shows how melody had only a secondary place, much more open to alteration, unlike the rhythmical characteristics which was taken as more fundamental and thus more stable.

Zeami's father Kannami contributed a great deal to the development of the melodic part of the noh performance. Professor Nishino calls his role a "musical revolution". From the documents about his life, most of which come from the pen (the brush, rather) of his son Zeami, one can see how popular noh had become through Kannami's innovations. He must have been a talented singer, and indeed composer. All that is known to have been his work, passed on to further generations through adaptations and re-writings, yet generally it can be said that his work is characterized by a blend of simplicity, which was popular to the common people, rich dramatic vicissitudes, lively dialogues and attractivity both on the acting side (*monomane*) and with the singing and dancing (*buka*). The highest vocal tone kanguri is usually to be found in the kuse shōdan, mostly in Kannami's plays, and is only used in the Kanze school,

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[2] Good examples are the central *gaku* dance in the play *Tsurukame* and the initial *shidai* song in the *Atsumori*.

[3] HARE, T. *Zeami's Style*. p. 59.

so this might have been introduced by Kannami himself as his innovation to the melodic richness of his performances.

"(...) how much of the modern melodic structure of the vocal music of noh can be traced back to Zeami's day, and how much of it is the contribution of later ages? For the answer, we must (...) turn to Zeami's handwritten texts. Three of them – *Eguchi, Morihisa* and *Unrin'in* – make some reference to melodic movement and ornamentation."[4]

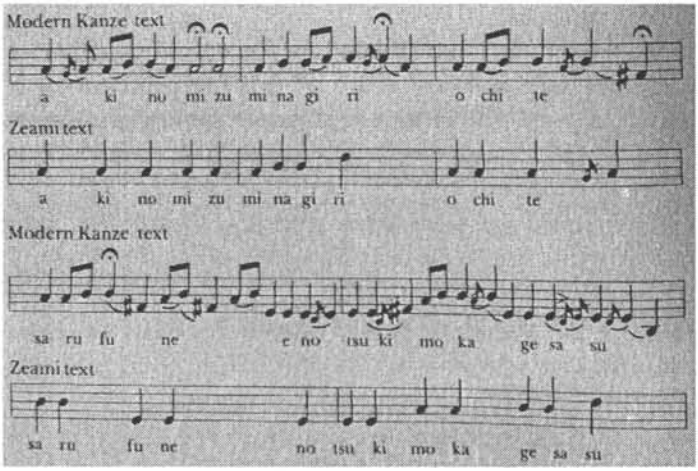
The following is the notated passage from Zeami's *jihitsu* (his own handwritten text):

ILLUSTRATION 3: Zeami's manuscript of the play Eguchi, passage "Aki no mizu..."

Hare gives a comparison of the present-day Kanze singing with the melody as reconstructed from Zeami's own handwritten text.

[4] HARE, T. *Zeami's Style*. pp. 59-60.

ILLUSTRATION 4



Inkaishō, a manuscript from Hideyoshi's times, brings a piece of fushi from the noh *Kureha* and attaches the five Chinese characters of the *gosei* ("five tones") to the katakana-written text, in the way of a musical notation. This makes it highly probable that the author of the text tried to define the noh melody by means of the Chinese "five tones" (*gosei, goon*) which enables us to know what the actual melody was that this fushi piece was sung in at those times.

It is vital to know WHICH gosei was used in noh singing. The thing is there are (at least) two of them: the original Chinese 5sei (later also called *ryo no gosei* 呂の五声), known in the West as the Chinese pentatonic scale (CDEGA), and the Japanese 5sei (later also called *ritsu no gosei* 律の五声), in which the third tone was changed – it had F instead of E.

The original Chinese 5sei is the result of a tone sequence obtained by a method called *sanbun son-eki* 三分損益[5] which was used until the 17th century. It was a combination of two processes – *sanbun son-ichi-hō* 三分損一法 and *sanbun eki-ichi-hō* 三分益一法, by which pitch-pipes were made to increase or decrease in length by a third of the previous ones. There was a first pipe, and the second was made by the *sanbun son-ichi-hō* (or *sanbun kyo-ichi-hō* 三分去一法) "the method of taking one third", which meant making it exactly one third shorter than the first one. The third pipe was produced by *sanbun eki-ichi-hō* "the method of adding one third" to the length of the pipe. By "taking one third", a tone 7 semitones higher (perfect fifth) was achieved,

[5] In cases of terms which equally hold for Chinese and Japanese cultures, I will only use the Sino-Japanese readings of the Chinese characters.

and by "adding one third" , a tone 5 semitones lower (perfect fourth). In Japan, the former was also called *jun-hachi* 順八 and the latter *gyaku-roku* 逆六, which was quite a practical way of naming them as the "taking one third" really meant an upward (*jun*) interval encompassing 8 semitones altogether and the "adding one third" meant a downward (*gyaku*) interval encompassing 6 semitones. In this way, a succession of tones was produced. The starting tone of such a succession was called *kyū* 宮. By "taking a third" *chi* 徴 was produced. By "adding a third" *shō* 商 was gained, and again "taking a third" produced *u* 羽, and from that, by "adding a third", *kaku* 角 was created. This is how the original Chinese pentatonic scale *gosei* 五声 or *goon/goin* 五音 came about, forming the basic tones in Chinese music. These designations do not have the value of an absolute pitch, just like the Western tonic sol-fa, but if we tentatively attribute the value of, say, (C) to *kyū*, the scale looks like this:[6]

羽 u.....la.....(A)
徴 chi.....so....(G)
角 kaku...mi....(E)
商 shō....re.....(D)
宮 kyū....do....(C)

By continuing with the sanbun son-eki method still farther, the tones *hen-chi* 変徴 and *hen-kyū* 変宮 were obtained, which produced the set-up of the Chinese heptatonic octave called *shichisei* 七声 (or *shichion* 七音; in Japan, it later became termed *ryo no shichisei* 呂の七声, to distinguish it from other scales):

変宮 hen- kyū...(B[7])
羽 u.....(A)
徴 chi.....(G)
変徴 hen-chi....(F sharp)
角 kaku.....(E)
商 shō.....(D)
宮 kyū.....(C)

The succession of tones acquired by the sanbun son-eki method corresponds to the circle of the fifths in the West and it is conjectured that during the Han dynasty, the Chinese musical theory might have been influenced by the Greek Pythagorean system.

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[6] The successions of tones will always be given according to their pitch values from the bottom moving upwards to the top.

[7] Termed "H" in Central Europe. To avoid any misunderstanding, Central European "B" is B flat.

Nevertheless, the Chinese seem to have arrived quite independently at the 12 semitones structure of the octave long before its full realization in the West. It is called the *jūniritsu* 十二律 (12 *"measures"*, i. e. tones) and unlike the gosei and shichisei, it comprised the conception of absolute pitch of the tones. They were obtained by the sanbun son-eki method in the following succession:
d...A...e...B...f sharp...c sharp...g sharp...d sharp...a sharp...f...c'...g
These are the usual names and absolute pitch values for the Tang period *gagaku* (*yayue* in Chinese) court music:
c sharp....応鐘 ōshō „koritsuno kōshō of suyue under Xuanzong"
c.....無射 musha/bueki
B.....南呂 nanryo
A sharp....夷則 isoku
A.....林鐘 rinshō
G sharp....[8]賓 suihin
G.....仲呂 chūryo
F sharp.....姑洗 kosen
F.....夾鐘 kyōshō
E.....太族[9] taisoku
D sharp....大呂 tairyo
D.....黄鐘 kōshō

The underlined tones were taken as the yang notes (*ritsu*, Chin. *lü4* 律); the rest were the yin notes (*ryo*, Chin. *lü3* 呂). The yang notes altogether were called *rokuritsu* 六律; those remaining were the six yin notes – *rokuryo* 六呂. For this reason, the *jūniritsu* (12ritsu) was also called *rokuritsu-rokuryo*.

During the Han dynasty, 京房 (Chin. *Jing Fang*) emphasized the necessity to use string instruments rather than winds for the sanbun son-eki method as he had observed that the flute is not quite reliable in producing exact tones – "*bamboo voices do not become a scale* (律)". By pushing the sanbun son-ichi method still further, he produced 60 tones within an octave, which, however, was never used in practice.

The origin of the Chinese names of the 5sei has been declared as unclear even in the oldest Chinese dictionaries (like the *Jiga*, Chin. *Erya* 爾雅 *Dictionary*). Their alternative names are stated to have been:
羽.....抑
徴.....鉄
角.....経

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[8] An old character, see ILLUSTRATION 5 below.
[9] The character has the bamboo kanmuri, see ILLUSTRATION 5 below.

商.....敏
宮.....重[10]

In the 2nd century BC, there are alternative names fore the remaining tones of the heptatonic scale:
変宮....和
変徴...謬[11]

As far as the origin of the names of the 12ritsu is concerned, much has been speculated on them, in China and elsewhere but nothing is clear. From texts found in archaeological sites, it is presumed that in the Warring States period, the names differed from state to state. 黄鐘(*kōshō*, Chin. *huangzhong* "yellow bell") as the name of the basic tone is interpreted with regard to the bell 鐘 (Chin. *zhong1*) as the fundamental musical instrument and yellow 黄 (Chin. *huang2*) as the prestigious colour. The pitch of the yellow bell tone was determined by the length of the pitch pipe (*ricu-kan* 律管), something over 8 *sun* (*cun* in Chinese) (differs according to the source) long, and 9 *sun/cun* sharp since Han times.

Measurement of musical tones in China was taken as an integral part of the national system of weights and measures which was established and re-established several times with the appearance of new dynasties. Thus the length and breadth of the pitch pipe got regulated and it was called "norm pipe" 律管; the word 律 (Chin. *lü4*) "norm" also became used to designate the tones comprised within one octave – the "12 norms" 十二律 (*jūniritsu*, Chin. *shierlü*) and from this usage the meaning "tone (as the established, measured tone within the system)" developed in the word 律. As already stated, this term also served as the designation for the yang tones, whereas 呂 (Chin. *lü3*) was used for the yin tones. In this way, the compound 律呂 (or 呂律) meant "the scale, the tones".

It is not known how long the 5sei have been used in China. The first recorded use is from the period between the late Zhou and former Han, detailed accounts also being included in the Shiji (25th scroll) and the Liji. Until the end of the Zhou period, the succession was apparently placing the kyū in the centre: chi-u-kyū-shō-kaku. Only from the Han times was the kyū placed first and lowest.

Later, special meanings came to be attributed to the respective tone. By placing them to the *cosmological chart*
kyū – the Centre

[10] One could guess that some of the alternative names might have actually been to some extent homophonous in the ancient times of Chinese pronunciation.
[11] With the 糸 radical instead of 言.

shō – the West
kaku – the East
chi – the South
u – the North,
the succession kyū-chi-shō-u-kaku described the circulation of the Sun.

Attributing *the five elements* (wood-fire-soil-metal-water) to the tones,
kyū – earth
shō – metal
kaku – wood
chi – fire
u – water,
the succession made by the sanbunson-eki method expressed the idea that the centre of the Earth produces fire, which melts the metal, metal after cooling down produces water, and out of water, wood grows.

Another division comprised the *worldly stratification including the social aspect*:
kyū – the lord
shō – the minister
kaku – the people
chi – matters (事)
u – objects (物).

In a similar way, the 12ritsu system was also confronted with other duodecimal systems like the *earthly branches* (zodiac) and *months* resulting in the following correspondences:

黄鐘 kōshō.....Rat.....11th month
大呂 tairyo.....Buffalo.....12th month
太族[12] taisoku.....Tiger.....1st month
夾鐘 kyōshō.....Hare.....2nd month
姑洗 kosen.....Dragon.....3rd month
仲呂 chūryo.....Snake.....4th month
..[13]賓 suiḥin.....Horse.....5th month
林鐘 rinshō.....Sheep.....6th month
夷則 isoku.....Monkey.....7th month
南呂 nanryo.....Rooster.....8th month
無射 musha/bueki.....Dog.....9th month
応鐘 ōshō.....Pig.....10th month

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[12] The character has the bamboo kanmuri, see ILLUSTRATION 5 below.
[13] An old character, see ILLUSTRATION 5 below.

The music produced and performed at court musical sessions was called *yayue* (Jap. *gagaku*) 雅楽, and its opposite was *suyue* (Jap. *zokugaku*) 俗楽, ancient music of non-court character. The official and ceremonial yayue, with a theory interwoven with Confucian ideas, stuck to the five tones, while suyue used all of the seven tones, especially in the sixth century under the influence of the music from the western regions, the 胡楽 (Chin. *huyue*) music, in which the heptatonic scale was the basis.

The foundation of music based upon heptatonic musical theory was of *Indian origin*. It was officially introduced to China during the reign of emperor Wu of Northern Zhou (r. 543 – 578) by the *pipa* lute maker 蘇祇婆 *Su Qibo* from present-day Kucha (*Kuche* 庫車) in Xinjiang. This gave the impetus for the heptatonic scale also to be adopted by Chinese yayue in the Sui dynasty period (581 – 618).

Indian music was based on the heptatonic system called *saptaka*. What is known about music in India about this time is from the *Bhāratīya Nātyaśāstra*, a literary work dated variously from the second century BC to the fifth century AD. It is the first known manual of drama, music and dance and is traditionally ascribed to the ancient sage Bharata. Its teaching has been preserved best in the South of India, in *karnātaka* music, whereas in the North the Mughal period brought about development leading to more fundamental changes causing a gulf from the original tradition.

As early as in the *Nātyaśāstra* we see the *śruti* as the unit of measurement of intervals between the tones. The span of an octave consisted of 22 śrutis. This number, if compared with the 12 semitones used in East Asian and Western music, suggests the existence of a tone range much finer; despite the number, however, the tone structure is basically the same as elsewhere, because no tones really seem to have been only *one* śruti from each other – there always being an interval of either 2, 3 or 4 śrutis. As Basham writes, a number of modern scholars have even argued that the śrutis were in fact of three different sizes, and there has been no attempt to determine the exact size of the śrutis in any of the traditional Indian musical treatises.[14] These circumstances have led to the fact that the Indian tones (*sa, r, ga, ma, pa, dha, ni*) correspond to their counterparts in other parts of the world, with probably only *microtonally flatter* (lowered) pitches of the *r* and *dha* tones in both the *shadjagrāma* and *madhyagrāma* scales, plus the *pa* tone in the *madhyagrāma* scale.[15]

Śruti intervals in the *shadjagrāma* scale:

sa...(3)...r...(2)...ga..(4)..ma..(4)..pa..(3)..dha..(2)..ni..(4)..sa

D.....flatterE.....F.....G.....A.....flatterB.....c.....d

[14] BASHAM, A. L. *A Cultural History of India.* p. 216.

[15] BASHAM, A. L. *A Cultural History of India.* p. 217.

Śruti intervals in the *madhyagrāma* scale:
sa...(3)...r...(2)...ga..(4)..ma..(3)..pa..(4)..dha..(2)..ni..(4)..sa
D.....flatterE....F.....G.....flatterA...flatterB....c.....d

Thus the musical tradition from the western regions, influenced by heptatonic Indian music, was adopted in China during the Sui dynasty and brought about a new stream in the court yayue music – the Chinese system of "*heptatonism, 12 tones and 84 scales*". It combined seven octaves derived from the tones of the heptatonic scale (modal sequences), with the 12ritsu, gradually placing kyū at each of the 12 tones, theoretically producing 84 scales. The system got fully elaborated after the Tang dynasty took the throne.

It was under Tang emperor *Xuanzong* (r. 712 – 756) that the Chinese system reached the peak of its development as a fusion of *huyue* 胡楽 and *suyue* 俗楽. The new theory was proclaimed in 754 with a reform which also reorganized suyue to make it one whole system comparable to that of yayue, with 28 scales. Scales from previous periods remained, and new ones were introduced thanks to the influence of Su Qibo's India-based heptatonic theory. The suyue standard tone got established at C sharp – "the yellow bell of the old scale (古律黄鐘)". The "old scale" flourished under *Xuanzong* and became the source of Tang scales, yet in the reign of his successor, another standard tone of the "new scale" was established at E. (In Song times, the standard tone was between F sharp and G. Apparently, there seems to have been an underlying tendency to heighten the pitch of the standard tone through the ages.)

In Tang music, kyū was taken as the principal and most venerated tone. It was generally required that a composition ended in the same tone as it started – that is, in the main tone (tonic). It was for the sake of harmony which must be preserved. Transgression of this principle was believed to bring serious consequences. At the time when Sui emperor *Yang* planned his travel to Jiangdu, the musical composition "*An-gongzi qu* " 安公子曲 was rather popular, starting in kyū and ending in shō. On the basis of the symbolism *kyū=the lord, shō=the minister/subject*, the musician Wang Lingyan 王令言 predicted the peril that "the emperor might get killed because of the subjects", and it really happened that way. In the times of emperor *Xuangzong*, a composition with the title "*Liangzhou*" 涼州 from present-day Gansu was dedicated to the emperor: its kyū was weak and its shō was oppressive, and very soon An Lushan's rebellion took place. In this way, the character of the music was believed to have direct bearings on the harmony of the state. Especially in the philosophy of court music of the Tang times, it was considered advisable to preserve the five main tones and avoid the two "changed" tones (*henchi*, *henkyū*) that complemented the heptatonic scale; this might have also been in the connection

with the fact that the very concept of "change" was taken as a negative element in the general East Asian endeavour to preserve harmony. With the rise of Neo-Confucianism from the late Tang period, the call for a return to the ancestral pentatonic scale prevailed after all. This especially held in the court *yayue* music, where the main tone (主音, tonic) was to come from the 5 tones – originally even one tone only – kyū was considered suitable, which must have been down to the strong influence of the idea of the five elements. Not all the 84 scales were used in practice. As the two "flat" tones (F sharp = *henchi* "G flat", and B = *henkyū* "C flat") were not used for modal sequences, only five "regular", i.e. pentatonic tones were combined with the 12 tones to make 60 scales altogether, yet out of these theoretical 60 scales, only 28 were actually used, combining only 4 out of the 7sei (kyū, shō, kaku, u), with only 7 out of the 12ritsu – *those which form the Indian saptaka scale (which is hardly a coincidence)*. Each of the scales had a special name of different origin and background, some even several names. Yayue tones were two semitones lower in pitch than suyue (yayue yellow bell tone was D at the time when suyue yellow bell tone was E). The difference of pitch between yayue and suyue was also reflected in the difference of the names of the scales. From the times of the Song dynasty, suyue was called 燕楽 yen4yue, probably homonymic euphemism for 宴楽 – *party music*. The number of scales actually used in yenyue decreased steadily, untill the present-day 7 scales.

By a lucky coincidence, Japan started to adopt Chinese music right at the time of its heyday, when it was in ferment due to the foreign influence from the western regions. Not much is known about the musical systems prior to the adoption of the Chinese gagaku in the Nara period (710 –784) – the vernacular Shinto music or the *Koma-gaku* 高麗楽, music from the Korean kingdom of Koguryo that is known to have started its path on Japanese soil as early as the Asuka period (552 – 645). When Tang music was introduced, the 12ritsu system was adopted and the Chinese names of tones eventually held sway, apparently.

In the Tang old scale (*Tō koritsu* 唐古律), the standard tone was established roughly on C sharp, which is confirmed by the research of wind instruments preserved in the Shōsōin, Nara period Imperial Treasury. By means of these instruments, it can be established that around the Tempyou era (729 – 758), the kōshō (yellow bell) tone of the old scale was close to the present-day shinsen (C). However, its pitch got heightened to the position of D as a result of adaptation also of non-court music, *zokugaku* (Chin. *suyue*), the kōshō of which had always been two semitones higher than in court music, *gagaku* (Chin. *yayue*).

Zokugaku (suyue) of Tang China was introduced to Japan in *bugaku* dance and instrumental music (管 弦 *kangen*) along with the theory of 28 scales. The preserved *rokuchōshi* (six scales) correspond exactly in names with their Chinese counterparts. They are divided into two groups, *ryo* (based on shō-mode, *shō-chō*) and *ritsu* (based on u-mode, *u-chō*):

ryo: 壱 越 調 ichikotsu-chō, 大 食 調 taishiki-chō, 双 調 sō-chō

ritsu: 平 調 hyō-chō, 盤 渉 調 banshiki-chō, 黄 鐘 調 ōshiki-chō

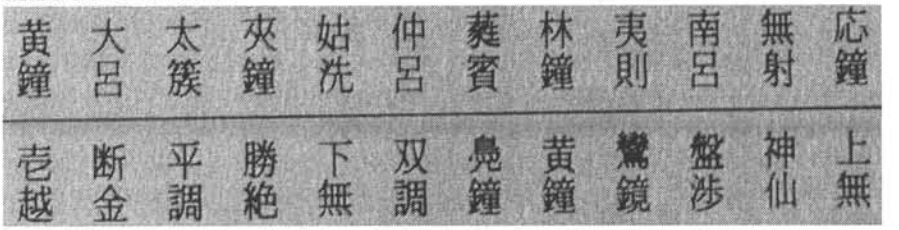
In addition to *rokuchōshi*, there also used to be the so-called "branch scales" 枝調子 like 沙 陀 調 sada-chō, 乞 食 調 kojiki-chō, 水 調, 性 調, 道 調, most of which are to be found among the 28 scales of the suyue of Tang China (kojiki-chō had a different name).

From the Heian period (794 – 1192) onwards, specifically Japanese interpretations started to appear: division of scales into *r(y)o* 呂 and *ritsu* 律 scales (seen above), new names for the 12ritsu, and "Japonized 5sei" came into use, based on *attributing absolute pitches to the 5sei*, which was the main difference from the Chinese system.

In the following chart are given the Japanese names of the 12ritsu in gagaku (*gagaku-on-mei* 雅楽音名) as established by the late Heian or early Kamakura, and their correspondent Tang names in Sino-Japanese pronunciation. For the missing old characters, see the ILLUSTRATION 5 attached below this chart.

上無 kamimu.....C sharp...応鐘 ōshō
神仙 shinsen.....C.....無射 musha/bueki
盤渉 banshiki.....B.....南呂 nanryo
... 鏡 rankei.....A sharp..夷則 isoku
黄鐘 ōshiki.....A.....林鐘 rinshō
... 鐘 fushō.....G sharp... ...賓 suihin
双調 sōjō.....G.....仲呂 chūryo
下無 shimomu.....F sharp...姑洗 kosen
勝絶 shōsetsu.....F.....夾鐘 kyōshō
平調 hyōjō.....E.....太族[16] taisoku
断金 tangin.....D sharp...大呂 tairyo
壱越 ichikotsu.....D.....黄鐘 kōshō

ILLUSTRATION 5



Noteworthy is the same name for two different tones in the respective systems: the yellow bell tone 黄鐘 which in Japan is pronounced *kōshō* if part of the Tang system (Chin. *huangzhong*) and its standard tone (C or D), and *ōshiki* if part of the Japanese system (A). There were varieties and confusion in musical schools outside the gagaku and *shōmyō* (ritual Buddhist chanting) regarding the reading of the names: tangin could be pronounced *dankin* or *danki*, shōsetsu *shōzetsu*, fushō *bushō*. There were alternative names: 鳳音調 *hōinchō* for kamimu, *senryochō* for shinsen and 竜吟調 *ryūginchō* for shimomu.

The Japanese names of the 12ritsu were formed during the Heian period, as can be testified to by evidence found in the Tale of Genji and other sources. The origin of the names has been elucidated partly as alternative Chinese names, partly as Chinese names of scales based on those tones (that is why all had *-chō* affixed to them, today only the monosyllabic names retain the affix in its voiced version *-jō*), and partly remain clouded in mistery.

Ichikotsu had originally corresponded to taisoku of the old Tang scale, but as the pitch of taisoku was the starting tone in *zokugaku* (the zokugaku kōshō), under the influence from *zokugaku,* the tone of the same pitch – ichikotsu – came to be considered the standard tone in Japan. Due to slight lowering it reached the D position and was also identified with kyū, the most honoured among the 5sei.[17] In this way, in comparison with the Tempyō times, *the standard tone had risen by two semitones* – a tendency also to be seen in China.

In the Kamakura period, there appeared several theories regarding the relation of the absolute pitch between Chinese and Japanese tones. One of them said ichikotsu to be the standard tone, the other again claimed the same about ōshiki. Generally, ichikotsu was considered the standard tone – like kōshō in China, yet among a part of *shōmyōka*, the Buddhist vocal art of ritual recitation, the Japanese ōshiki 黄鐘 was taken as being the very same tone as the Tang kōshō 黄鐘, consequently they regarded A as the standard tone. Nevertheless *D has remained the standard tone for the great majority of Japanese music until today*. Its absolute pitch has obviously shifted from the Tempyō times, the way

[17] In the music of Korean origin, the Koma-ichikotsu had E for kyū.

it varied can also be exemlified by the pitch pipe (ritsu-kan) made by Shōmyō Sengei 声明詮芸 around 1400. As testified to over a century later,[18] its ichikotsu was higher, and two centuries later (the Genroku era) a half tone higher, and by present-day research found to be a fourth tone higher. So around 1400 ichikotsu was a little higher than today, getting the same as today around 1510, and in the course of time from the Muromachi period into the Edo period it got lowered, returning around the end of the Edo shogunate to the value it had had around 1510.

The establishment of the Japanese 5sei (DEGAB) as *the basic pentatonic scale for Japanese music* appears to be the result of a process of mixing various influences rather than a heritage of any vernacular folk music. We have seen a long process of establishing D as the standard tone, coming from India through Chinese suyue onto yayue, and then over to Japan. Out of the 28 Tang suyue scales, only ten were used in Japan, their respective basic tones being:

banshiki....B
ōshiki.....A
sōjō.....G
hyōjō.....E
ichikotsu...D

Attributing kyū to ichikotsu-D, and so forth for the rest of the 5sei tones, the 5sei acquires DEGAB sequence. This corresponds to Chinese chi-mode (*chi-chō*) derived from the basic Chinese 5sei. The Chinese original 5sei (kyū-mode 5sei) later got the name *ryo no 5sei* "the 5sei of the *ryo* kind" whereas the new scale was called *ritsu no (shin)5sei* – "the (new) 5sei of the *ritsu* kind". Melodically, they differ in *the third tone (kaku) which is one semitone higher* in the Japanese version.

羽 u.....B
徴 chi.....A
角 kaku...G
商 shō....E
宮 kyū....D

This new theory was introduced in 880 in the work Shittanzō and ever since it has been regarded as the "the ancestral" (original) theory. It is noteworthy that this new 5sei, attributed the absolute pitches of the five out of the 12ritsu, were used in cases like attributing the lord-minister-people-things-objects and the five elements to them just like to the original Chinese 5sei.

The *ritsu* 5sei became the basis for Japanese music in the Heian times, it was regarded as the main scale: nevertheless, the *ryo* 5sei was also used.

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[18] Toyohara around 1510.

The Japanese shichisei (also called *ritsu no shichisei*) is originally the Chinese heptatonic u-mode (and Western minor key) to which the Japanese attributed 5sei names:

嬰羽 ei-u……C
羽 u……B
徴 chi……A
角 kaku……G
嬰商 ei-shō…F
商 shō……E
宮 kyū……D

There appeared another *ritsu no 5sei*, made by a different selection of tones from the u-mode shichisei:

嬰羽 ei-u……C
徴 chi……A
角 kaku……G
嬰商 ei-shō…F
宮 kyū……D

This was used from the late Heian period till the early Kamakura period by the school of Fujiwara no Moronaga of Myōon'in, but in the Kamakura period it also became the reason for the frequent disputes among the shōmyōka.

The other scales remained in the shadow of the aforementioned, which became the main scales of gagaku. The distinction of *ryo* and *ritsu* (also pronounced *ro*, *retsu*) came to be used in a way similar to the *yin-yang* distinction, to divide scales into groups, as well as compositions that were based on those scales. Sometimes Chinese music was called *ryo* and Japanese *ritsu*, which was connected with the *ryo no 5sei* and *ritsu no 5sei*. In present-day *saibara* songs, *ryo-ka* (ryo song) is interpreted as a composition in which kyū is at hyōjō (E), whereas *ritsu-ka* (ritsu song) has the kyū at sōjō (G). In noh, *ryo-on* is the name for the lowest tone used.

In some scales, the terms *hen-chi* and *hen-kyū* could mean tones not only semitone lower from chi and kyū, but also whole tone lower. That is why the specific Japanese designation *ei* 嬰 (= sharp) appeared for use in *ritsu no shichisei*: ei-shō and ei-u: ei-u was a *jun-roku* (five semitones higher) tone to kaku and ei-shō was *gyaku-hachi* (seven semitones lower) to ei-u. In reality, the heptatonic scale was often used in gagaku, but *other music was chiefly based on the pentatonic scale*; with the division of compositions into yin and yang, the position of shō and u in the *kinsei* (pre-modern) music can be shifted with yang-yin, so they can become ei-shō and ei-u of shichisei, but except for gagaku, they are seldom used side by side with shō and u.

The awareness of the absolute pitch was present in gagaku and a part of shōmyō. However, the rest – the majority of Japanese music – does not take the absolute pitch of the individual tones much into consideration. Of course there is a strong awareness of the absolute pitch when performing (it has always been a custom to raise the pitch above the standard tone for performance needs), but only partly is this done theoretically (e.g. in pre-modern music), the rest being *on the level of experience and feeling* – for a part of shōmyō and in *noh.*

In the pre-modern (*kinsei*) Japanese music, the necessity of absolute pitch was not felt and the position of the strings in the shamisen and koto was only given in terms of the intervals between them. But during performances, the pitches used roughly correspond to the gagaku 12ritsu. There were also differences in the absolute pitch in shamisen and in gidayū-bushi shamisen play. The ōshiki (A) tone was somewhat higher in kinsei music than in gagaku. The intervals of the *kakuon* ("core tones") were established, and besides these there were "inter-tones" which were flexible and unsettled. *It is the slight shifts in the pitch of these inter-tones that were used as an effective tool for expressing various delicate nuances.* Their average values are not, however, impossible to ascertain roughly and it is not rare that they differ from those of the duodecimal average scale. This is especially striking in the downward lesser second in the scale tosetsu in gagaku *hichiriki*, in *ryūteki* it is wider than the semitone of the average scale and *in the kuri-on of the present-day yowagin noh singing* as well as many semitones used in kinsei Japanese music, *it is usually narrower than the semitone of the average scale.*

This is the theory behind the music in noh.

Let us have a look now at what the noh melody in singing looks like.

The classical sequence of shōdans *kuri-sashi-kuse* is central especially to Zeami's shura-noh plays, the main character (*sh(i)te*) of which is one of the warriors of the *Tale of Heike*. This is the sequence (with only the beginning of the *kuse*) in Zeami's noh *Atsumori* as sung in *suutai* (solo singing) by Furukawa Mitsuru, prominent actor of the Kanze school.

1 Tones in both the noh tone system and their relative Western values are given.

2 There is the practice for phrases and sentences, if after a pause, usually to start with a lower note in the first mora than the main following tone. This I designate as "pre-...".[19] Its actual melodic value is sometimes difficult to discern.

[19] This pre-tone might be a reflection of the *initial step* characteristic ot the melodic accent, especially of Tokyo-accent based standard Japanese (hyōjungo).

3 The inclarity is marked as "/".

4 ">" means change of pitch within the mora.

5 The actual pronunciation is given, differences from the modern Japanese pronunciation are marked in italics.

6 Hyphen is used when a syllable is divided between several tones.

7 Multiple vowels roughly reflect the rhythmical length of the tone.

KURI

SO-.....-ORE..HARU-..-UNO-...-O JUTOO NI NOBORU WAA..
d(d# pre-jō).....e jō....f# jōuki...g kuri.....e jō.....

JO-.....-OGU BODAI NO KI WO SUSUMEE..
d pre-jō.....e jō.....

AKI-..-INO-..-O TSUKI NO SUITEI NI SHIZUMU WAA
jōuki....kuri.....f jō.....

GE.....KE SHUJO-O NOO..KA.....TACHI..O.....MI-..-I-.....
pre-jō...f jō.....g jōuki..(B) pre-chū....c chū.....d chūuki....f jō..g jōuki..

-ISUU UUU U-..-U-.....-U-.....-U UUU-....-UUU
c/c# chū.....d chūuki....B genochū..c/c# chū.....G/G# geon

SASHI

shite:
SHI.....KARU NI ICHIMON KADO O NARABE-..-EE-.....-E.....
G#/A pre-jō..d#/e>f jō.....f#/g jōuki....e/f jō..

RU.....IYOO *Y*EDA WO TSURANESHI YOSO*W*OIII..
G#/A pre-jō.....d#/e>f jō.....

ji (yet in the *suutai* sung by the same person):

MAKOTO NI KINKA ICHIJI*TM*[20] NO E-..-EIII-..(-I-).....-I NI ONAJII..
d chū..... g jō....(d#).....d chū.....

YO.....KI O SUSUMURU OSHIE NI WAAA..
pre-chū..d chū.....
O...-*W*O KOTO KATAKI ISHI NO HI NOOO-..-O-..-OOO...HIKA-..-ARI NO-

[20] Special implosive pronunciation in noh, probably a relic of older pronunciation corresponding to the original Middle Chinese final implosive.

c pre-chū.....d chū.....g jō..d chū...g jō.....a jōuki..

-O MA-..-A...ZO-..-O TO OMOWAZARISHIIII..MI..NO NARAWA..SHI KO-
e chūuki..g jō.a jōuki..d chū.....A geon.d chū.....e chūuki.

-O SO-..-O.....HA.....KANAKEREE-..-EE.....
a jōuki...d chū..A geon.d chū.....g>a geon....

shite:
KA.....MI NI *W*ATTE WAA-
c pre-chū.d chū.....

-A-..-AAA. SHI-..-IMO-..-O *WO* NAYAMASHII-..-III..TO-..-O*M*-.....-*MMM*DE-
g jō..d chū...g jō.....a jōuki..d chū.....A geon..d chū..e chūuki..a jōuki.

-E WAA-..-A *W*OGORI *W*OO..SHIRAZARU-..-U NA-..-AAA-..-ARIII III III...-III.
d chū.....A geon.....d chū.....A geon....d chū....A geon.....E Kōryoon

KUSE (beginning)

shite:
SHIKARU NI HEIKEEE..
A# geon.....

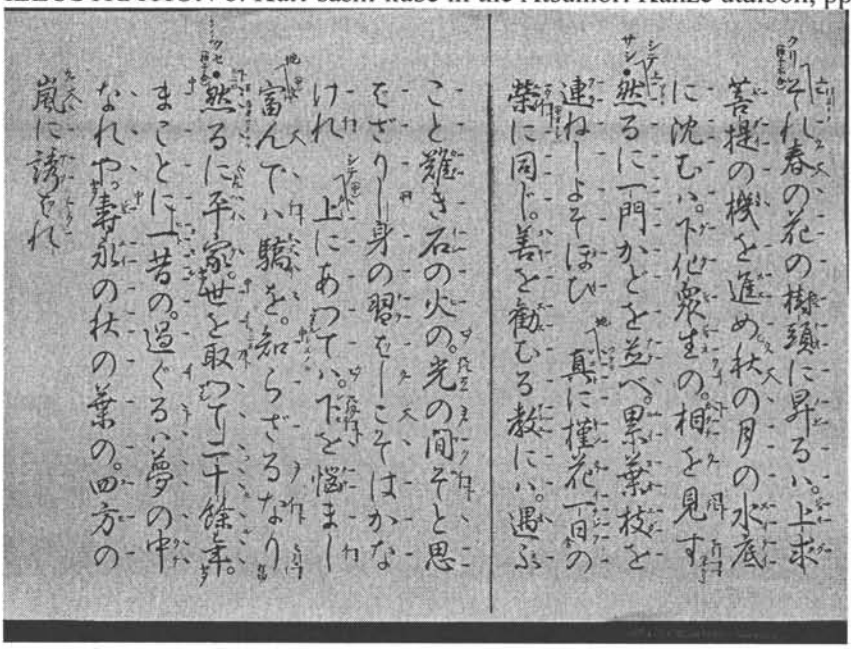
ji (yet in the *suutai* sung by the same person):
YO.....*W*O TO-..-OTTE NIJ*IU*YONE*MMM*..
c#>d# pre-chū...d# chū.....A# ge.....

MA.....KOTO NI HITOMUKASHI NO..SU.....NGU.....RU.....WA YUME
NOc# pre-chū..d# chū.....c# pre-chū...d# chū..d#>A# ge.A#.....

U.....CHINAREYAAAA..JU.....*Y*EI NO *W*AKI NO HA NO
(G#/A pre-ge).A# ge.....c# pre chū.....d#chū.....

YO.....MO NO..*W*ARA-..-ASHI-..-I NI SASOWA..RE.....(...)
c# pre-chū.d# chū.....f chūuki..a# jōuki.d# chū.....f chūuki

ILLUSTRATION 6: Kuri-sashi-kuse in the Atsumori Kanze utaibon, pp. 8-10



As can be seen, while exactly preserving the mutual intervals, the absolute pitch of the tones may vary: jō is at E in the *kuri*, then rising to F, and even as high as G in the course of *ji* (choir) part in the *sashi* and later in the *kuse*. This is due to the requirements regarding the difference in registers for various shōdans – the register is getting higher in the *sashi*. The pitch can even rise in the course of the same tone, like at the beginning of the *sashi*. The following chart shows that the absolute pitch rises by three semitones from the beginning of the kuri to the beginning of the kuse:

Change of absolute pitch in the course of the kuri-sashi-kuse sequence of the Atsumori

the kuri:beg-mid-end	the sashi:start-ji-end	the kuse:start	intervals if jō=d
kuri	g....0....0	0....0....0	f
jōuki	f#...g....g	g....a...a	a#	e
jō	e....f....f	f....g...g	0	d
chūuki	0....d....d	0....e...e	f	B
chū	0....c....c#	0....d..d	d#	A(A#)
ge no chū	0....0....B	00....0...0	0	G(G#)
geon	0....0....G#	0....A..A	A#	E
kō-ryoon	..0....0....0	0....0....E	0	B‘

If we try to put the standard in jō=d and fit the other tones accordingly, it comes out that the melody is actually formed of 6 tones, not 5 – EGABdef.

According to the *Inkaishō*, the pre-modern noh tones would correspond to the following *5sei* notes:

kurion.....kaku...g
jōukion.....shō.....e
jōon..... .kyū.....d
chūukion.....u.....B
chūon.....chi.....A
genochūon.....kaku...G
geon.....shō.....E

As these tones form a system – the pentatonic scale of ritsu no 5sei, from the comparison with the present-day *fushi* singing it is obvious that *kurion, the highest usual tone, came to be sung two semitones lower*. It can also be deduced that the kanguri tone, the rare highest tone, probably introduced by Kannami, was two semitones higher from the original kurion, i.e. at a.

In the present-day singing practice, there is the custom that when the melody descends from jōon to chūon, it goes through a turn in melody via rising to jōuki first before falling onto the chūon (d – e – A). Sources like the *Inkaishō* show that in the past, this upward vocal jump was not common and there could be a chūuki tone in-between (d – B – A). Also, when falling from chūon to geon, there could be a transition through genochūon (A – G – E), unlike today when there is an immediate fall from chūon onto geon (A – E). Falling from kurion onto jōon is straightforward nowadays (f – d), but originally, an inter-tone of a semitone lower pitch than the kurion might appear (G – Gb – D). This obviously meant a big difference in the melody.

The *hyōshiawazu* (out of regular rythm) parts differ in the way of singing from *hyōshiai* (regularly rythmical) parts, being rather monotonous. In an utaibon used by the famous Honganji official and lay noh player Shimotsuma[21] Shōshin (1551 – 1616), notes are to be found in his own hand, in which the kanji of *5sei* tones are added to the *goma-ten* marks, showing that *hyōshiawazu* parts were also sung melodically and the direction of the *goma-ten* marks really reflected the turns in melody. Moreover, the rising, even or falling *goma-ten* marks in the non-rhythmical parts basically *follow the period's melodic accent of Kyoto dialect*. This has led the Yokohama experiment team to the conjecture that the melodic course of these parts might have been based on the natural speech with its melodic accent modulation, only the tones were fitted onto the *5sei* scale to produce melodical singing.

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[21] Also *Shimozuma*.

This is the Yokohama experiment reconstruction of two sections from the *Sotoba Komachi* by Kannami. The upper line is the traditional singing, the lower line shows the Yokohama reconstruction of the pre-1600 noh melody.

I.
KU.....BI.....NI.....KA.....KETARU FUKURO NI WA-..-A IKA..NA-.....
f# jō.....a jōuki.f# jō.....f# jō.....a jōuki.....
f# pre-jō.....a jō.....a jō.....f# pre- jō...a jō.....a jō.....e chū.....

..-ARU MO..NO.....*WO* I..RE.....TARU...ZO.....
d (chū?).....
.....d ge no chū.e chū..d ge no chū.e chū....d ge no chū.

II.
KYO.....O MO INOCHI WA..SHIRANEDOMO..A-.....-A.....SU NO U*YE WO*..
f# jō.....g jō.....e/f pre-jō...g>g# jō.....
F# lower jō.A jō.....A jō.....F# lower jō.....A jō.....

TA-.....-A SUKEN TO..SO.....KUTOO NO..KA-.....-A RE-....-E-.....-E.....
.....f pre-jō.....g# jō.....a# jōuki....c'# kuri..a# jōuki.
b jōuki.a jō.....f# pre-jō.....a jō.....b jōuki.d' kuri.....d kuri.....d kuri.....

I-.....-I O FU..KU.....RO-..-O.....NI...I.....RE.....TE.....
.....g# jō.....a# jōuki.....d# chū.....
c'# return from kuri.a jō.....a jō.....a jō...a jō.....a jō.e (chūuki?).d chū...e (chūuki?).

Tone in the original: I. – II. ...the Yokohama reconstruction: I. – II.
kuri.....0 – c'#.....0 – d
return from kuri.....0.....0 – c'#
jōuki.....a – a#.....a – b
jō.....f# - g#.....f# – a
chū.....d – d#.....e – e
ge no chū.....0.....d – d

If fitted onto jō=d: original.....Yokohama
kuri.....g.....g
(return from kuri.....0.....f#)
jōuki.....e.....e
jō.....d.....d
chū.....a.....a
ge no chū.....0.....g

As an illustration of how singing styles can differ by schools, here is a comparison of melodies in two schools, Kanze and Komparu, in an extract from Matsukaze. The pitches of the tones have been modified so that the counterparts correspond to each other. Kanze – upper lines, Komparu – lower lines.

ONAJI YO NIIII-..(-I)
A#.....(B slight final turn upwards)
A#.....c
ONAJI YO NII.....-III

SU..MU KAI A-..–A*W*ARABA KO-..–OSO-..O.....WA..SURE-..–ENGATA..MI MO..
c.....c#.....A#.....c.....G.....A#.....c.....F.....
A#...c.....c#.....A#.....c.....A#/F.F.....c.....F..
SU..MU KAI A-..-A..RA....BA KO.....SO-.-O.....WA..SUREEGATAMII.....MO

The passages in Kanze and Komparu utaibons
ILLUSTRATION 7: Kanze

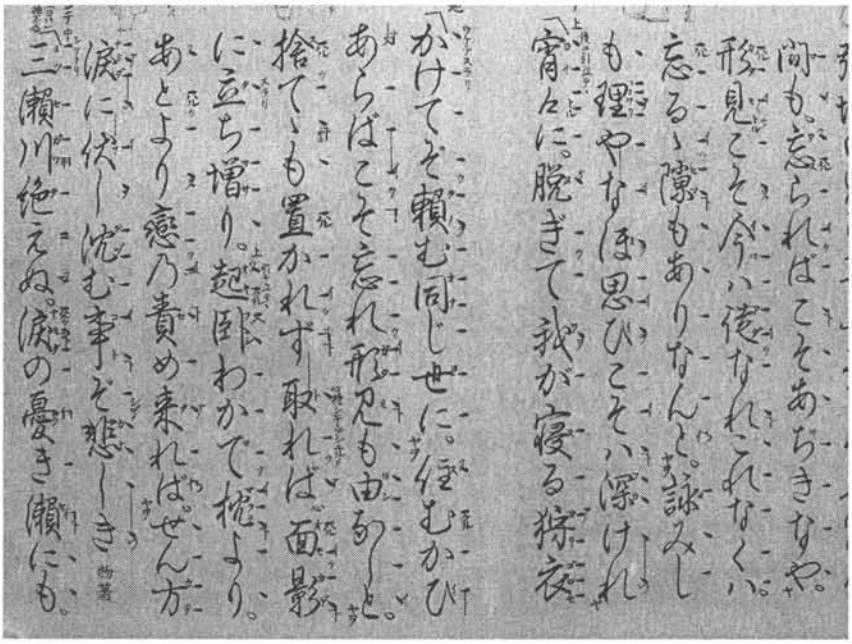
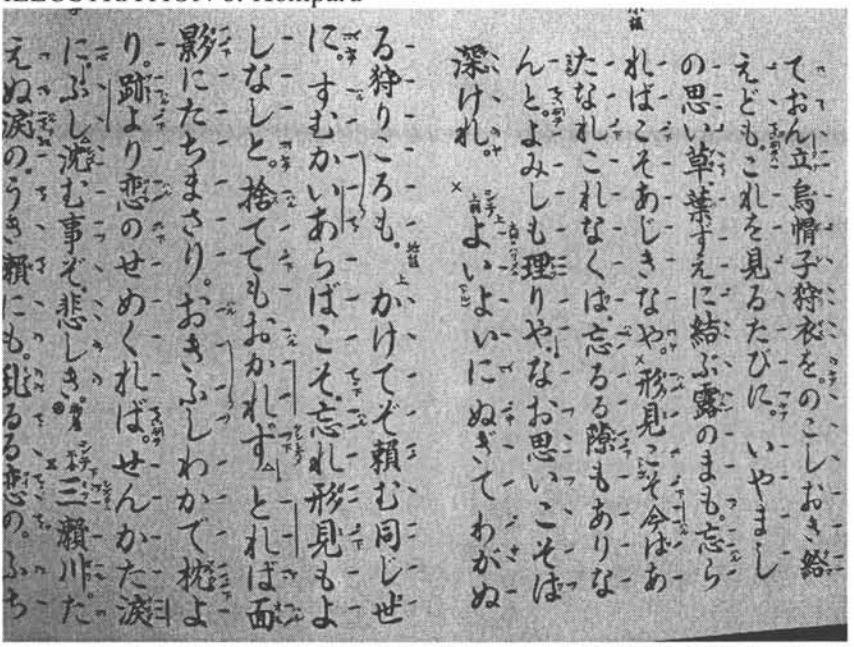


ILLUSTRATION 8: Komparu



As can be seen, there are some differences, like the shift to the following tone occurring in advance of, or later than in the other school. Nevertheless, the basic melodical pattern remains the same, as well as the pitch values of the tones:

kuri.....c#
jōuki.....c
jō.....A#
chūuki.....G
chū.....F

If fitted onto jō=d:

kuri.....f
jōuki.....e
jō.....d
chūuki.....B
chū.....A

Conclusion

On the basis of the above said it can be established that the difference between the present-day and original (pre-1600 at least) tonal set-up of the noh vocal melody is as follows:

	present-day	original
kanguri	a	a
kuri	f	g
jōuki	e	e
jō	d	d
chūuki	B	B
chū	A	A
ge no chū	G	G
geon	E	E
kō-ryoon	B'	B'
tei-ryoon	A'	A'

Thus the only difference is the pitch of *kurion*, practically the highest tone generally used today, which in the course of time has come to be sung one tone (two semitones) lower then the original prescribed tone. This is obviously a deviation as this lower tone does not fit the pentatonic system noh singing is based upon.

The tones preserve the overall mutual intervals, yet the absolute pitch of the tones can slowly and inperceivably glide upwards or downwards in the course of the part, and the difference may span as much as four semitones. This practice might be of more recent date, however. Original melody might have stuck to the pitch of tones much more, and the high kuri and kanguri tones might have had the effect close to coloraturas in the Western opera.

Comparing the Hōshō and Kanze, it would even appear that the two schools agreed on a sort of a mutual unintervention, exactly after the proverb "*Utai – Hōshō, mai – Kanze*" (Singing is the domain of the Hōshō, dance again that of the Kanze) and the Kanze concentrated on the "de-melodization" of tsuyogin and turned into this tsuyogin singing shōdans which have remained melodic – in the yowagin singing – in the Hōshō, in an endeavour to pinpoint the dance so it would become the prominent element in contrast with the "astringent" (*shibui*), subdued quality of the melody. This might also have been the result of competition, the endeavour of each of the schools to attract as many spectators and students as possible by offering something special, unique and different from the rest of the schools, in their economic struggle for survival.

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