

Mitsuzaki *kengyō*'s *tegotomono* pieces: the relationship between the *sangen* and the *koto* parts concentrating on the *kakeai*.

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This paper focused on the *tegotomono* ensemble pieces (works with long instrumental interludes called *tegoto*) composed by Mitsuzaki *kengyō*. Mitsuzaki became a *kengyō* (the highest ranking for blind musicians) in 1821 and was active in Kyoto at the end of the Edo era (1603-1867). He is now known as the innovator of *sōkyoku* (music using the *koto*, thirteen-stringed zither) and is attributed with creating a new compositional method in which both the *sangen* (*shamisen*, a three-stringed lute) and the *koto* parts of the *tegotomono* were composed by one person. Previously, the *koto* part was added to the *sangen* part, both composed by different musicians. Therefore, as the innovator of *sōkyoku*, it was hypothesised that his method of composition would alter the relationship between the *sangen* and the *koto* parts.

Mitsuzaki's *tegotomono* pieces which are currently performed were divided into two groups for this paper: A group ("Chiyo no uguisu", "Yoyo no hoshi" and "Sakura gawa") in which the *sangen* part was composed by Mitsuzaki and the *koto* part by his master Yaezaki *kengyō* who cultivated *kyōfē tegotomono* (*tegotomono* of Kyoto style); and B group ("Nana komachi" and "Mitsu yama") in which both parts were composed by Mitsuzaki. The pieces of A group were composed prior to those in the B group. These two groups were then compared concentrating on the *kakeai* (call and response).

Consequently, in the works in which both parts were composed by Mitsuzaki, the *sangen* and *koto* lines were diversified and furthermore, both parts were given equal importance. This new relationship between the *sangen* and the *koto* was created by Mitsuzaki through his new compositional method.