

MUSIC OF ASIA: JAPAN / CHINA / OKINAWA

Recorded in Honolulu, Hawaii, by Jacob Feuerring / Folkways Records FW8745



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MUSIC LP

JAPAN:
ETENRAKU (Classic Court Music) Performed by Tenrikyo Hawaii Dendocho Group.
MIKAGURA-UTA (Sacred Songs of Tenrikyo) Performed by Tenrikyo Hawaii Dendocho Group.
ECHIGOJISHU (Instrumental) Performed by Bando Mitsumasa Koto played by Michiko; Narimono Drum played by Miss Mizuta.

CHINA:
RAINDROPS ON LEAVES Er Hu, Yeh Hu, Pipa (Instrumental).
DEPARTURE IN AUTUMN From Cantonese Opera "Wong Chew Kwon"; sung by Margaret Y'Pang. Mr. Raymond Pang; Er Hu, Mr. Harry Lee; Pipa, Mr. William Young; Yeh Hu and Mongolian Guitars.

OKINAWA:
KUTE BUSHI (Chorus) Performed by Harry Nekasone and Okinawa Group.
AGICHI KUTEN BUSHI (Solo and Chorus) Performed by Harry Nekasone and Okinawa Group.
ASODOGA UNTA BUSHI (Instrumental) Performed by Harry Nekasone and Okinawa Group.

DESCRIPTIVE NOTES ARE INSIDE POCKET

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MUSIC OF THE ORIENT IN HAWAII

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SIDE I

JAPAN

Band 1. ETENRAKU
(Classic Court Music) Performed by Tenrikyo
Hawaii Dendocho Group.

GAGAKU

By Rev. Masatoshi Shamoto

Gagaku means "properly beautiful music." Although it is the general name for both the vocal and instrumental music of the Japanese imperial court music, it ordinarily refers to instrumental music.

This instrumental music of gagaku was originally introduced into Japan between the end of the fifth century and the eighth century as various forms of dance and music from the mainland of Korea, China, and India. It was improved and rearranged, new compositions of music and dance by the Japanese were added, and it developed into a characteristically Japanese music and dance that was in harmony with the Japanese national traits. It has been preserved to the present day as the imperial court music.

In ancient times it was comprised of many varied groups, such as the Komagaku (Korean music), rinyugaku (Indo-Chinese music), togaku (T'ang Chinese music), gigaku (Wu Chinese music), and bokkaigaku (Po-hai Chinese music). But towards the close of the eighth century it was rearranged into two groups, namely, the left and right gagaku. The left gagaku is comprised chiefly of music from China, while the right gagaku is chiefly from Korea.

For the left gagaku the wind instruments are the ryuteki (flute), hichiriki (oboe), and sho (mouth organ); and the percussion instruments are taiko (large drum), shoko (gong), and kakko (small drum).

For the right gagaku the wind instruments are the komabue (small flute), and hichiriki (oboe); and the percussion instruments are the taiko (large drum), shoko (gong) and sano tsuzumi (small hand drum).

The above instruments are for dance music to accompany court dances. However, the left gagaku with the addition of two string instruments, the koto (harp) and the biwa (lute), sometimes plays the melodies only as orchestral music.

NETORI and ETENRAKU

By Rev. Masatoshi Shamoto

Netori is the formalized tune up or testing before playing the music.

Gagaku music is divided into two kinds: the ritsu (positive) and the ro (negative).

The left gagaku is further divided into six keys, namely: ritsu (positive): hyo-jyo, ojiki-cho, and banshiki-cho; and ro (negative): ichikotsu-cho, so-jyo, and taishiki-cho.

The right gagaku is divided into three keys, namely: ritsu: (positive): koma-hyo-jyo; and ro (negative): koma-ichikotsu-cho and koma-so-jyo.

The Etenraku is the most widely popular among the gagaku music. Although it is in three keys, hyo-jyo, ojiki-cho, and banshiki-cho, the one in hyo-jyo is considered to be the most superior. It is said that it contains the melodies of the songs and dances of ancient China. It has also been arranged into western music. Because of its distinctive melody in comparison with other gagaku music, there is a belief among some authorities that its origin is European.

(Translator's note: The Netori and Etenraku played in the recording by the Gagaku group of the Tenrikyo Hawaii Dendocho (Tenrikyo Mission Headquarters of Hawaii) is in hyo-jyo.)

Band 2. MIKAGURA-UTA
(Sacred Songs of Tenrikyo) Performed by
Tenrikyo Hawaii Dendocho Group.

MIKAGURA-UTA

By Rev. Masatoshi Shamoto

The Mikagura-uta is one of the three Sacred Books of Tenrikyo. It was written by the Foundress herself as revealed to her by God the Parent between 1866 and 1875.

"Hard food cannot be eaten by old people and babies, so do not speak about difficult things.

"The blind cannot read what is written, but they can hear the songs.

"The deaf cannot hear the songs, but they can see and understand the dances."

So saying, the Foundress wrote the songs in the simplest words. She also composed the music and taught the dancing.

The Foundress said, "This is a song of Divine Wisdom. Don't just dance, dance in harmony with the Divine Wisdom." It also signifies the practice of the teachings in every day life. By learning this dance many people have been saved, spiritually and physically.

It comprises the tsutome (service). The music accompaniment is by 9 instruments, namely: koto (harp), shamisen (three-stringed guitar-like),

kokyu (played with a bow), hyoshigi (wooden clappers), fue (flute), taiko (large drum), shoko (gong), chanpon (cymbal), tsuzumi (small hand drum).

Band 3. ECHIGOJISHU
(Instrumental) Performed by Bando Mitsumasa
Koto played by Michiko; Narimono Drum played
by Miss Mizuta.

ECHIGOJISHI (Nagante)

Composed by Rokuzaemon Kineya

The Mikagura-uta is divided into Kagura-zutome and teodori. The former is comprised of the first three verses. It is sung and danced with masks on during services at the Mother Church in Tenri City, Japan. In all other branch churches it is performed while ditting down, as in the case of the daily morning and evening services.

In the 8th year of Bunka (1912) March, Utaemon Nakamura III danced in a play at the Nakamura-za in Edo one of the composition in "Nanahenge."

The latter is comprised of 8 verses of the prelude and 12 parts which is written in the form of counting songs, from the first to the tenth. It is sung and danced at the monthly services.

At that time Bando Mitsugoro III gained his popularity with the "Nanahenge" composition at Zchimura-zi. Nakamura thinking that a piece written 20 years ago in Osaka by Kodo Minesaki in Juita would bring about a good composition to compete with Bando. Using that piece as a basis he had it rearranged in one night by Rokuzaemon Kineya IX in Nagauta.

The prelude (which is played in the recording by the group from the Tenrikyo Hawaii Dendocho (Tenrikyo Mission Headquarters of Hawaii) expresses in concise form the fundamental doctrines of Tenrikyo. It is sung and danced at the beginning of the teodori services.



鳴物 (たいこみ drum) 望月彦二光 (Mochizuki Hidenori)

三味線 (本手) 坂東三津政 (Bando Mitsumasa)

替手 坂東克知子 (Bando Mitsuhiko)

解説) 文化八年三月 (1912 - March) 狂言、三代中村歌右衛内氏 (Nakanuma Katsunori) が江戸中村座で演じた七変化所作事の一つであります。當時隣りの中村座に三代坂東三津五郎氏が七変化所作事を出して、人気をさらって、いた為、それに向して、文化八年より約三十年前に大坂で峰崎旬堂の作曲した地唄から、とらて長唄の九代目杵屋六左衛内氏に依頼して一夜で作曲した名曲です。

越後獅子 (杵屋六左衛内作曲)

Nagauta Edo go kaku Kineya Rokuzaemon

Notes by Barbara Smith

Nagauta is literally translated as "long song." It is a style of music that developed with and for the Kabuki theatre. In Nagauta the hayashi (flute and drums) of Nohgaku (music of the Noh theatre, an older theatrical tradition which contributed in many ways to Kabuki) and the vocal and samisen (three-stringed instrument) styles of the short songs popular in the Edo period both contributed to the development of the long songs for the dances of the Kabuki plays.

As the popularity of Nagauta grew, performances often took place in recital and in the home without dance, costume or stage set. In these performances the hayashi was sometimes omitted, or sometimes only a favorite excerpt presented. (Such performances may be compared in general with the Western practice of singing opera arias on the concert stage without action or costume, with orchestral or piano accompaniment.)

"Echigojishi" (Lion Dancers of Echigo) is one of the best-known of all Nagauta compositions. It was composed by Kineya Rokuzaemon IX in 1811 for the famous Kabuki actor, Nakamura Ytaemon III. The colorful dance portrays the dancing of young boys wearing lion masks which has been an important folk tradition in Japan for many centuries.



CHINA

Band 4. RAINDROPS ON LEAVES
Er Hu; Yeh Hu, Pipa (Instrumental).

Rain On the Leaf....

is one of Southern China's most popular melody. The main instruments used are the erh-hu, pipa and yeh hu. The first two instruments are also instruments of Northern China. However, the yeh hu is an innovation of the South as the north rarely ever use this instrument. If one claims to be a Southern musician, surely, he must be able to play Rain on the Leaf...

SIDE II

CHINA

Band 1. DEPARTURE IN AUTUMN
From Cantonese Opera "Wong Chew Kwon"; sung by Margaret Y'Pang, Mr. Raymond Pang; Er Hu, Mr. Harry Lee; Pipa, Mr. William Young; Yeh Hu and Mongolian Guitar.

Wong Chew Kwon....is one of the famous "Four Beauties of Ancient China" operas. The western world has probably been exposed to the northern interpretation of the aria. But here for the first time is a Southern operatic excerpt done in two voices and by one person. The story unfolds a garden scene - The Emperor strolls in with a heavy heart to bid farewell to his beloved Empress who must be sent-off to appease the barbarians.

The principal instruments used in this selection are yeh hu, yang kum and erh hu. These instruments are used freely on the Southern operatic stage.

KOREA

- Band 2 Drum Solo Played on 9 PUK drums by Miss PAI, Book Soon
"9 Temple Drums"
Band 3 KAYAGUM solo
"Ja Jin Muri"
Band 4 "CHOOK CHANG MANYER" song
acc. by Kayagum
Miss Sung, Keum Sun
Band 5 "KUKURI TAPYUNGA" song
acc. with Chang Koo drum
Miss Sung, Keum Sun

PHILIPPINES

- Band 6 DUGSO (bells)
Moro Dance from Mindanao
Aurelia Viernes and group
Band 7 BENGUET BENDEAN - victory dance
Folk Gongs from the province of Luzon
Aurelia Viernes and group
Band 8 SING KIL
Moro dance from Mindanao
Bamboos and Gong
Aurelia Viernes and group