

The Symmetrical, Parallel and Balanced Characteristics of *Bugaku*: From Costume Motifs to Music

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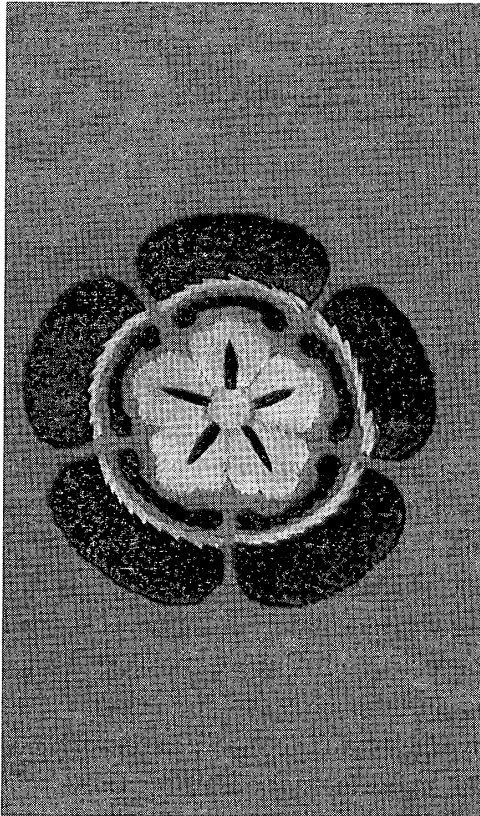
Bugaku is one genre of *gagaku*, which refers to dance with either *tōgaku* or *komagaku* forms of instrumental accompaniment. The music of *gagaku* can be divided into three main categories. The first is music composed in Japan before the Heian period (794–1192). This type of music is generally known as *kuniburi-no-utamai*. Typical examples include *kagura*, *kumemai*, *tauta*, *azuma-asobi*, *yamato-uta* and *ōuta*. The second is songs commonly sung in the Nara (710–794) and Heian periods, such as *rōei* and *saibara*. The lyrics of *rōei* were either taken from Chinese classics or written in the *kanbun* style, whereas *saibara* was a kind of folk song written mainly in Japanese. The last category is music transmitted directly from the continent during the late Asuka period (sixth and seventh centuries), the Nara period and the early Heian period.¹⁾

Music transmitted from the continent gradually diverged into the *tōgaku* and *komagaku* systems. If *tōgaku* and *komagaku* are performed by an instrumental ensemble only, this is a *kangen* performance.²⁾ However, if *tōgaku* and *komagaku* are performed with dance, this is generally known as *bugaku*. Moreover, *bugaku* can be further divided into *samai* (literally ‘Dances of the Left’) and *umai* (literally ‘Dances of the Right’). *Samai* refers to dances with *tōgaku* accompaniment while *umai* represents dances with *komagaku* accompaniment. This paper will first discuss the patterns and design of both *samai* and *umai* dancers’ costumes today,³⁾ focusing on the use and arrangement of *monyō*. *Monyō* can be translated as “motif,” and research on *monyō* is common in Japan. Such motifs as *tsuru* (crane), *nami* (wave), *sakura* (cherry blossom) and *koi* (carp), for example, are commonly found in Japanese art work. The general arrangement of motifs in present *bugaku* costumes, to a certain extent, is limited and fixed, regardless of whether they are costumes for *samai* or *umai* dancers.

The most common way to examine *bugaku* costumes is to separate the dancers into different groups, according to their general appearance, such as the *kasane-shōzoku* costume, the *ban’e-shōzoku* costume, the *ryōtō-shōzoku* costume, and the *betsu-shōzoku* costume. These terms, however, only illustrate the general appearance of the dancers but not the actual design of the motif. Hence, when discussing costumes, this paper will concentrate on the arrangement of motifs rather than on the appearance of the dancers.

Symmetry, balance, and the parallel arrangement of motifs are the basic characteristics of *bugaku* costumes. The *hō* (robe) is one of the main costumes of *bugaku* dancers. Generally speaking, the robe is decorated by two layers of motifs. It is filled with background decoration (*jimon*) and further decorated by individual motifs, such as *ka-no-mon* (flower crest), on the surface. Figure 1 is an example of a *ka-no-mon* from the

Figure 1. *Ka-no-mon*



robe used by *bugaku* dancers for performing “*Konju*,”⁴⁾ a *samai* dance.

Although the design of *jimon* or individual motifs may not be identical in different robes, the arrangement of the motifs is generally fixed, and many robes share the same arrangement of flower crests. Figure 2 is the robe used by dancers for performing the piece “*Tagyūroku*,” a *samai* dance. Three *ka-no-mon* form a triangle on each sleeve and the two sleeves are symmetrical. The back of the robe, decorated with the *karakusa jimon*, is equally divided into three vertical columns. Each column is decorated by six *ka-no-mon* arranged in a straight line. The arrangement of *ka-no-mon* on the back of the robe is not only symmetrical but also parallel and balanced, whether they are examined horizontally or vertically. The color of *ka-no-mon*, however, is an exception. *Ka-no-mon* with same color are neither put together horizontally nor vertically.

The robe worn by dancers for performing the piece “*Nasori*,” an *umai* dance, is quite

similar to that used for “*Tagyūroku*.” Three *ka-no-mon* form a triangle on both the front and the back of each sleeve, and the two sleeves are symmetrical. In addition, the arrangement of *ka-no-mon* on the back of the robe is basically the same as the robe for “*Tagyūroku*” described above. The main differences are the *jimon* and the color of the *ka-no-mon*. The *jimon* of the robe worn by “*Nasori*” dancers is the *kumo-mon* instead of the *karakusa*. Moreover, the colors of the *ka-no-mon* in the two robes are not identical.

Although some robes are not decorated with the *ka-no-mon*, the arrangement of individual motifs is generally the same. Figure 3 is the robe worn by dancers for performing the piece “*Komaboko*,” an *umai* dance. The *jimon* is not printed on the robe and the individual motifs are not *ka-no-mon*, but *risu-mon*. However, the arrangement of the *risu-mon* is closely resembled to the arrangement of the *ka-no-mon* on the robes for “*Tagyūroku*” and “*Nasori*.” Each *risu-mon* consists of two *risu* (squirrels) in an inverted symmetrical design. Three *risu-mon* appear on each of the two sleeves. Their arrangement on the two sleeves matches those on the sleeves of the “*Tagyūroku*” and “*Nasori*” robes. The back of the robe is also divided into three vertical columns, with six *risu-mon* placed in each column. The only uneven distribution of *risu-mon* is in the top part of the robe, where the first horizontal line of *risu-mon* is not parallel to the others.

Apart from the robe, other *bugaku* costumes also contain symmetrical, balanced, and parallel characteristics. The *ryōtō* is distinctive apron or vest-like garment worn over the robe.⁵⁾ Its design also contains symmetrical and parallel ideas. Figure 4 is the *ryōtō* worn by dancers for the performance of “*Sanju*,” a *samai* dance. The front part is

Figure 2. The robe worn by “*Tagyūroku*” dancers

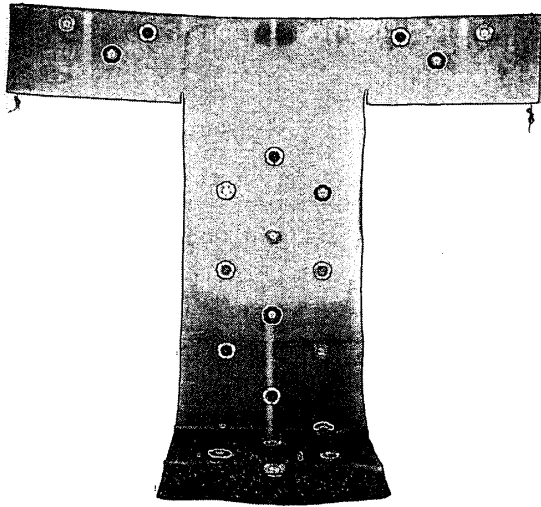


Figure 3. The robe worn by “*Komaboko*” dancers



Figure 4. The *ryōtō* worn by “*Sanju*” dancers

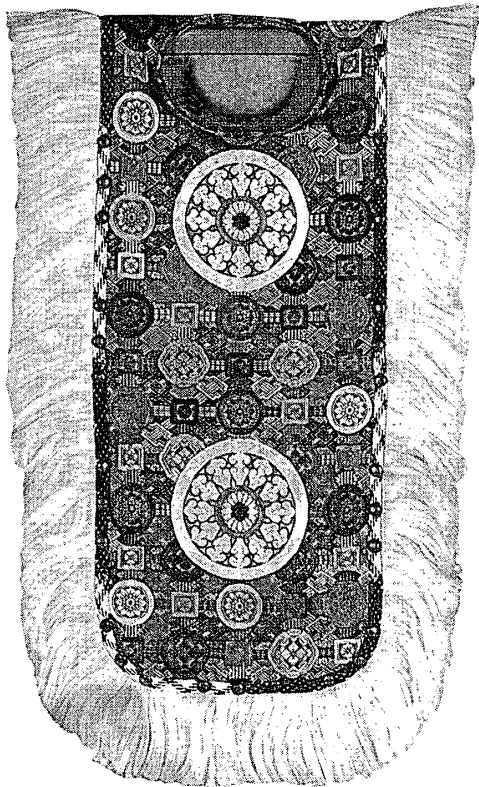


Figure 5. The *shitagasane* worn by “*Engiraku*” dancers

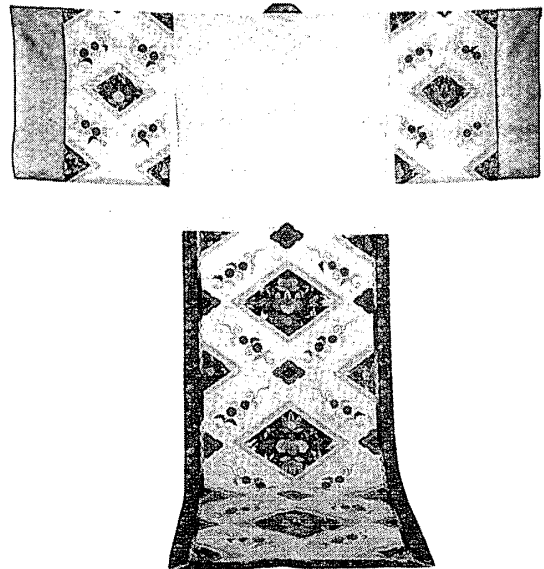


Figure 6. The *shitagasane* worn by “*Seigaiha*” dancers

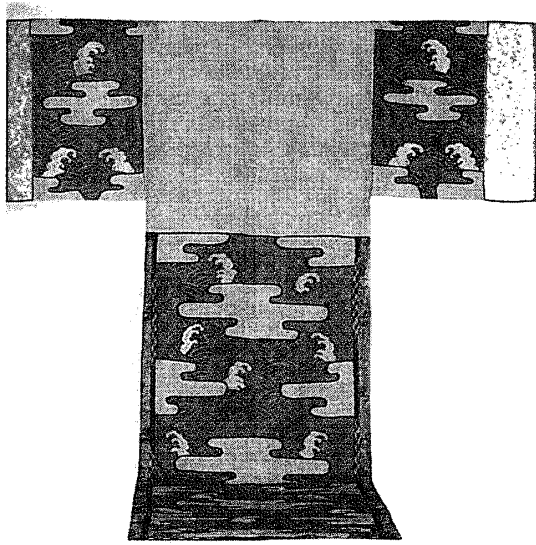


Figure 7. The robe worn by “*Karyobin*” dancers

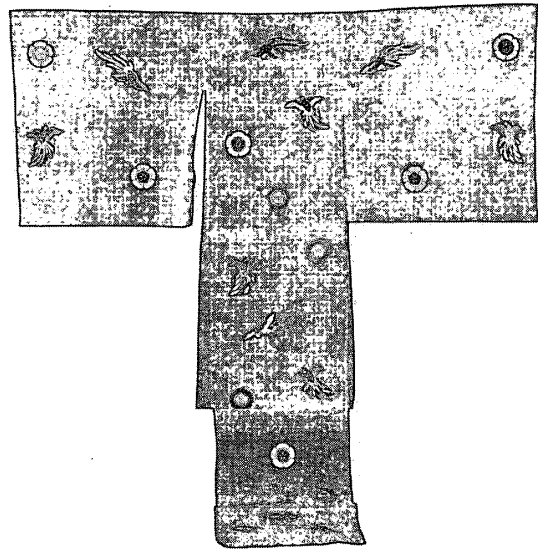
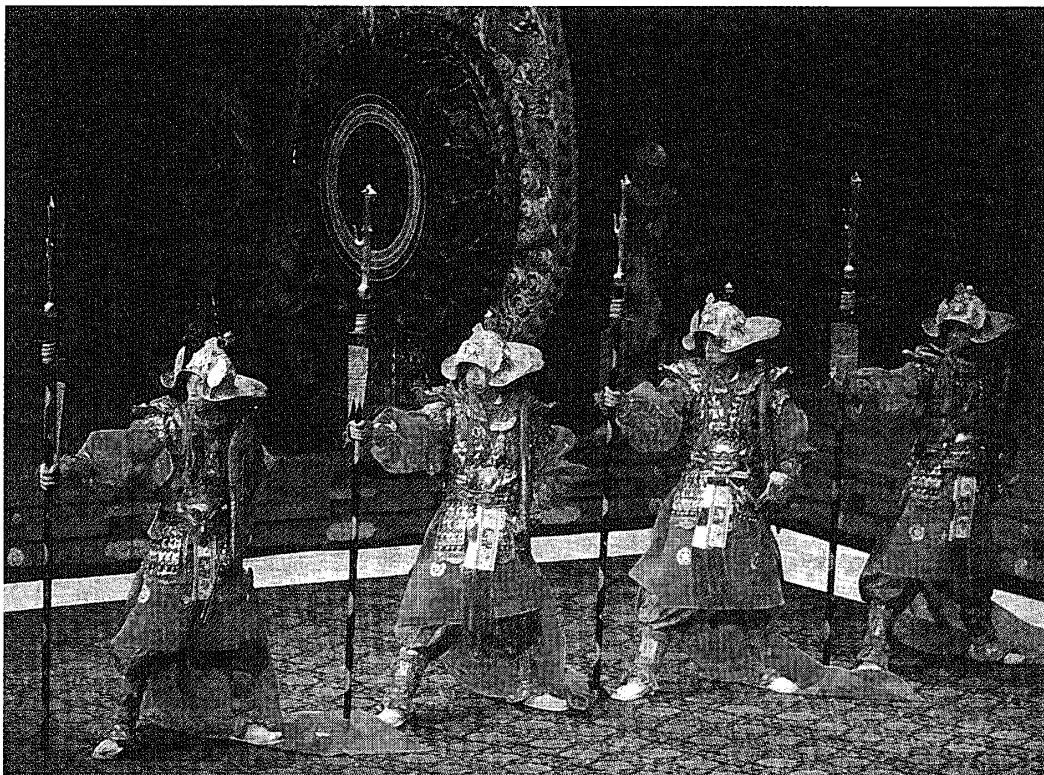


Figure 8. A performance of “*Taiheiraku*” dancers



decorated by two *maru-mon*, and the *jimon* is a combination of different motifs, for example, the *tōka-mon*, and the *maru-mon*. The small *maru-mon* are connected by straight lines, making them parallel not only horizontally and vertically, but also diagonally.

Another common costume used by *bugaku* dancers is the *shitagasane* (inner robe). It is usually worn by *kasane-shōzoku* and *bane-shōzoku* dancers. Figure 5 shows the *shitagasane* worn by dancers for the performance of “*Engiraku*,” an *umai* dance. The design is similar to the robe, with *jimon* as background decoration and other motifs placed on the surface of the *jimon*. The most distinctive motif is the *hishi-mon* on the surface of the two sleeves and the lower part of the body. The *hishi* (rhombus) are arranged through ideas of symmetry (the two sleeves) and parallelism (the lower part of the body). In fact, the *hishi-mon* is the main motif for decorating *shitagasane*. Generally speaking, there is no explicit difference in the design of *shitagasane* used by dancers to perform different *bugaku* dances.⁶⁾ For instance, the *shitagasane* of “*Kanshū*” (*samai*), “*Soriko*” (*umai*) and “*Shunnōden*” (*samai*) are very similar.

Bugaku costumes are not entirely confined to symmetrical, balanced and parallel designs, for as there are exceptions. The robe used by dancers of “*Seigaiha*,” a *samai* dance, is a typical example. The *jimon* is known as *rokubu-namigata* and its surface is further decorated with *chidori-mon*. The arrangement of the *chidori-mon* is neither symmetrical nor parallel, but with random. On the other hand, the *shitagasane* is decorated by *tachinami* (wave) and *kasumi* (haze). Although the motifs between the two sleeves are arranged symmetrically, and parallel ideas can still be found in the lower part of the *shitagasane*, the use of *tachinami* and *kasumi* is not usual when compared to other *shitagasane*. The reason for such an exception to occur is that there are detailed records and descriptions of the costumes of “*Seigaiha*” dancers, for example, in *Kyōkunshō* (1233) and in *Bukyoku kuden* (1509). According to *Kyōkunshō*, a complete “*Rindai*” dance consists two sections. The prelude section, shares the same name, “*Rindai*,” has sixteen phrases and should be repeated four times. The main section contains twelve phrases and is to be repeated seven times. The main section itself is known as “*Seigaiha*.”⁷⁾ There are detailed descriptions of the costumes and dance in *Kyōkunshō*. It notes that *Rindai* was the name of a country and people there wore green clothes to dance.⁸⁾ Moreover, “*Seigaiha*” was originally music performed in the Dragon Palace,⁹⁾ dancers floated on green waves and music was performed under the sea.¹⁰⁾ On the other hand, the use of *chidori-mon* is mentioned in *Bukyoku kuden*. It indicates that the color of the costumes should be the same as the green waves with accompaniment of *chidori-mon*.¹¹⁾ These records provide information for the design and color of “*Seigaiha*” costumes.

There is another exception in the costumes of “*Seigaiha*”. In general, it is possible to recognize *samai* and *umai* dances directly from the color of the dancers’ appearance. *Samai* dancers are mainly dressed in red whereas *umai* dancers are in green or deep yellow. However, in order to imitate the green waves, the costumes of “*Seigaiha*” dancers are chiefly assigned the green color, regardless it is a *samai* dance. (Figure 6.)

Unbalanced arrangements of motifs can also be found in the “*Karyōbin*” (*samai*) and “*Kochō*” (*umai*) costumes. The robe worn by dancers performing “*Karyōbin*” (Figure 7) is not only decorated with the *ka-no-mon*, but also with the *tori-mon*. *Kyōkunshō* notes

that during the memorial service in the Gion Temple of *Tenjiku* (India), birds named *karyōbinga* would come and the Goddess *Myōonten* would play this piece. The *tori-mon* printed on the robe may be an imitation of the shape of *karyōbinga*. Although the birds are not facing towards the same direction, there are still some parallel ideas in the arrangement of motifs. For instance, the *ka-no-mon* and the *tori-mon* at the back of the robe are organised in slanting lines and are parallel. The arrangement of motifs on the robe of “*Kochō*” is similar to the robe for “*Karyōbin*” except that all the *tori-mon* are changed to *kochō-mon* (butterflies).

Parallel, symmetrical, and balanced ideas are not confined only to costumes. They can also be observed in the dance, instrumental setting, and music of *bugaku*. There are four types of dances in *bugaku*, the *bun-no-mai* (also known as *hira-mai*), the *bu-no-mai*, the *hashiri-mai* and the *dōbu* (or *warabe-mai*). Many of these dances are not solo performances and a maximum of six dancers are involved, for example, in “*Shunnōden*.” Although the words *bu* (fighting) and *hashiri* (running) are used, dances today are not quick and exciting. The distribution of dancers on the stage shows how the ideas of symmetry and parallelism are managed in dances. The following diagrams illustrate the positions of *bugaku* dancers on the stage.¹²⁾

Diagram 1. “*Ama*” (2 dancers)

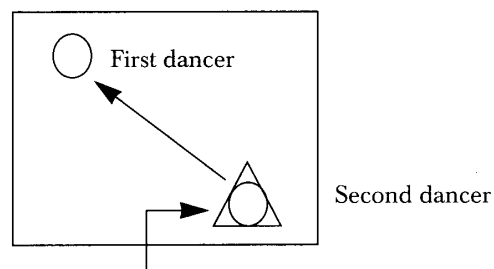


Diagram 2. “*Seigaiha*” (2 dancers)

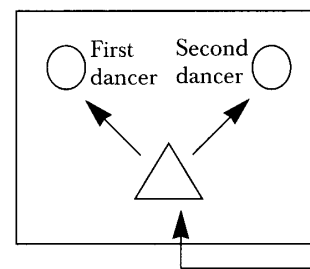


Diagram 3. “*Yōguraku*” (4 dancers)

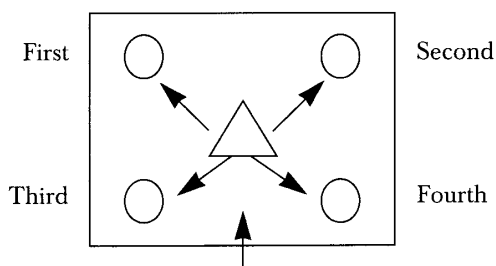
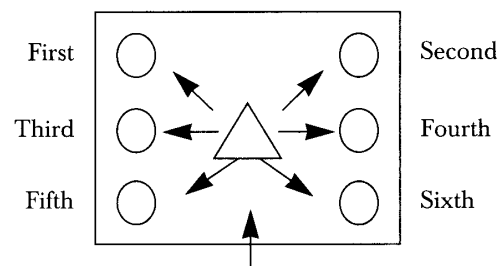


Diagram 4. “*Shunnōden*” (6 dancers)



Index: ○ = dancers

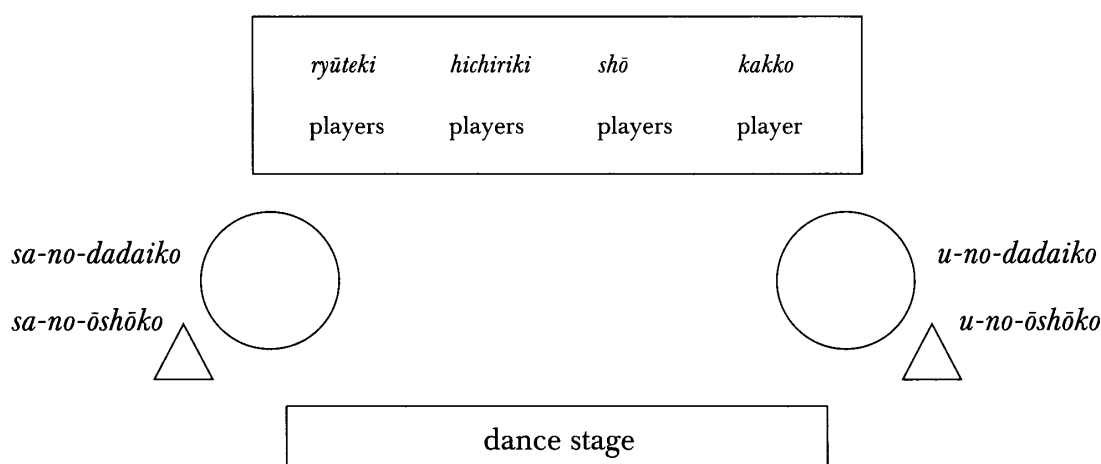
△ = place where a dancer should step first before proceeding to his/her dancing area

Dancers enter the stage from the back one by one. They will step on a particular area (usually the center of the stage) before proceeding to their main dancing areas. The distribution of dancers on the stage reflects numerous parallel and symmetrical ideas. Moreover, in order to achieve such distribution of balance, there are no dances organized for odd number dancers in current *bugaku* performances, with the exception of solo dances.

The gestures and movements of the dancers also reflect parallel ideas. For instance, four dancers perform the piece “*Taiheiraku*” (Figure 8) and each dancer holds a *hoko* (pike) or *tachi* (sword).¹³⁾ While the dancers may sometimes face in different directions, it is rare for them to hold or point their *hoko* or *tachi* in differing gestures.

The instrumental ensemble for *bugaku* performances is set behind the dancing stage. The instruments bearing the most attractive designs are the large drums. The two biggest drums are known as *dadaiko*, the two drums of smaller size next to them are called the *ōshōko*. The drums on the left-hand side (seen from the audience) are the *sa-no-dadaiko* and the *sa-no-ōshōko*, the drums on the right-hand side are the *u-no-dadaiko* and the *u-no-ōshōko*. The decorations of these four drums are similar, except that the dragon decoration is used for the left drums the phoenix for the right. In China, the dragon and phoenix were arranged as a pair, with the dragon always before the phoenix. A balanced and parallel view is achieved by placing the four drums together at the back of the stage.¹⁴⁾

Diagram 5. The setting of the *bugaku* instrumental ensemble¹⁵⁾



- Notes:** 1. The *ryūteki* and the *kakko* are only used in *samai* ensembles. They will be replaced by the *komabue* and the *san-no-tsuzumi* respectively, during *umai* performances.¹⁶⁾
2. There is no *shō* (free reed mouth organ) part in the *umai* ensemble.
3. The *hichiriki* (double-reed pipe) can be found in both *samai* and *umai* instrumental ensembles.

Parallel ideas are also manipulated in the *bugaku* performance sequence and music. *Samai* and *umai* are commonly performing in pairs, with the *samai* followed by *umai*. Such a performance is called *tsugaimai*. Furthermore, the pair in the *tsugaimai* is not chosen randomly, but is fixed. For instance, “*Karyōbin*” (*samai*) will be paired with “*Kochō*” (*umai*) to form the *tsugaimai*.¹⁷⁾ There is no technical problem in performing a

single *samai* or a single *umai*, but a single performance of either will disturb the parallel idea of “left and right.”

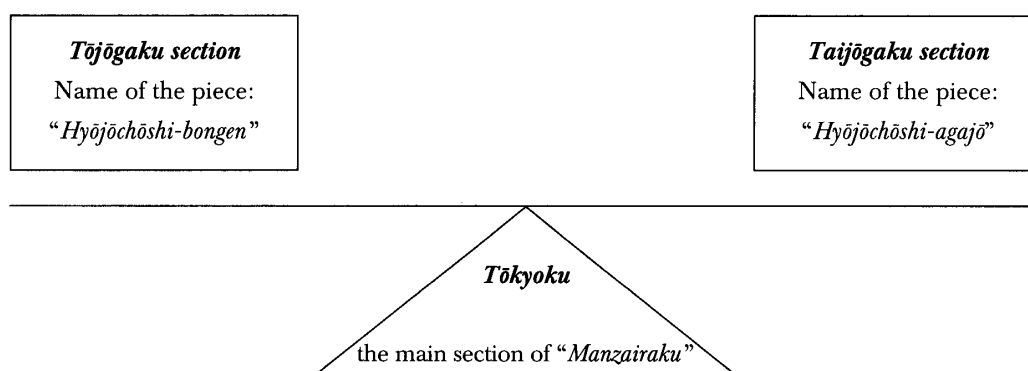
Both “*Karyōbin*” and “*Kochō*” are *dōbu* dances. The design of costumes for the dancers of these two pieces is very similar. The following table shows the common characteristics of the costumes.

Table 1. Comparison of “*Karyōbin*” and “*Kochō*” costumes

	“ <i>Karyōbin</i> ”	“ <i>Kochō</i> ”
No. of dancers	4	4
dance type	<i>dōbu</i> / <i>warabe-mai</i>	<i>dōbu</i> / <i>warabe-mai</i>
Motif on the back of the robe	<i>Ka-no-mon</i> straight lines and <i>tori-mon</i> straight lines appear alternately. All the lines are parallel to each other.	<i>Ka-no-mon</i> straight lines and <i>chō-mon</i> straight lines appear alternately. All the lines are parallel to each other.
<i>hane</i> (wings)	use	use
<i>tenkan</i> (crowns)	use	use
<i>hakama</i> (trousers)	white in color	white in color
<i>hakama</i> motif	one <i>tori-mon</i> separated by one <i>ka-no-mon</i>	one <i>chō-mon</i> separated by one <i>ka-no-mon</i>

Balance ideas are also reflected in the form of *bugaku* pieces. The main piece (*tōkyoku*) is always balanced by a segment of music for the dancers entering the stage (*tōjōgaku*) and a segment of music for the dancers leaving the stage (*taijōgaku*) before and after, respectively. Music used for the *tōjōgaku* and *taijōgaku* segments is confined to several short pieces, “*Chōshi*”, “*Bongen*”, “*Ranjo*” and “*Ranjō*” are the most prevalent pieces used for *tōjōgaku*, but “*Nyūjō*” and “*Shigebuki*”, for example, are selected for *taijōgaku*. Diagram 6 is an illustration of the form of “*Manzairaku*”, a *samai* dance.

Diagram 6. The form of “*Manzairaku*”



The diagram above explains the general form of a *bugaku* piece, but there are variations. There also is the common practice for *umai* to repeat the music in the *tōkyoku* section in order for the dancers to leave the stage. Sometimes, a separate prelude will be performed before entering the *tōjōgaku* segment. Moreover, extra short

pieces, such as “*Saezuri*” and “*Ei*”, may be inserted in some *bugaku* pieces. For instance, in “*Ryō-ō*”, “*Saezuri*” is inserted after the *tōjōgaku* segment.

In addition to explaining the form of a *bugaku* piece, Diagram 6 can also be used to illustrate the structure of *tōgaku* and *komagaku* modes. There are six modes (*chōshi*) in modern *tōgaku* and three in modern *komagaku*. These nine modes can be separated into two classes, *ryo* and *ritsu*. The structures of the nine modes and their modal classes are as follows.

Table 2. Structures of the six *tōgaku* and three *komagaku* modes

	Names	Structure	Class
<i>tōgaku</i> modes	<i>ichikotsuchō</i>	d, e, f #, g, a, b, c, d	<i>ryo</i>
	<i>taishikichō</i>	e, f#, g#, a, b, c#, d, e	<i>ryo</i>
	<i>sōjō</i>	g, a, b, c, d, e, f, g	<i>ryo</i>
	<i>hyōjō</i>	e, f#, g, a, b, c#, d, e	<i>ritsu</i>
	<i>ōshikichō</i>	a, b, c, d, e, f#, g, a	<i>ritsu</i>
	<i>banshikichō</i>	b, c#, d, e, f#, g#, a, b	<i>ritsu</i>
<i>komagaku</i> modes	<i>koma-ichikotsuchō</i>	e, f#, g#, a, b, c# , d, e	<i>ryo</i>
	<i>koma-sōjō</i>	a, b, c#, d, e, f#, g, a	<i>ryo</i>
	<i>koma-hyōjō</i>	f#, g#, a, b, c#, d#, e, f#	<i>ritsu</i>

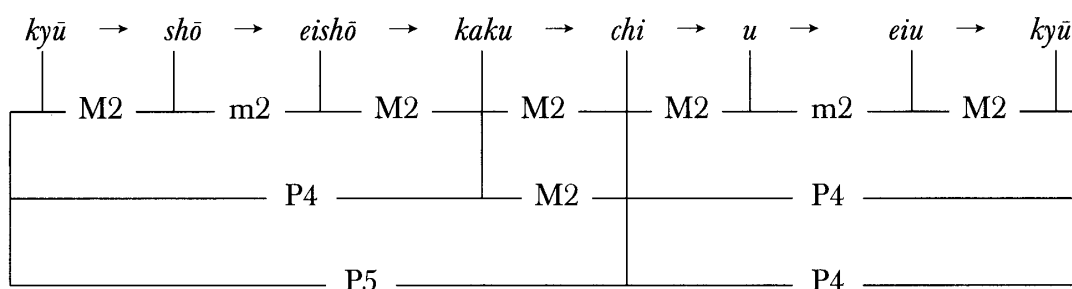
The *ryo* modal structure is said to follow the Chinese modal structure. Table 3 indicates the layout of the intervals among the *in* of a present *ryo* mode.¹⁸⁾

Table 3. The structure of the *ryo* mode¹⁹⁾

<i>kyū</i>	→	<i>shō</i>	→	<i>kaku</i>	→	<i>eikaku</i>	→	<i>chi</i>	→	<i>u</i>	→	<i>eiū</i>	→	<i>kyū</i>	
	M2		M2		m2		M2		M2		m2		M2		
	P4						M2		P4						
	P5								P4						

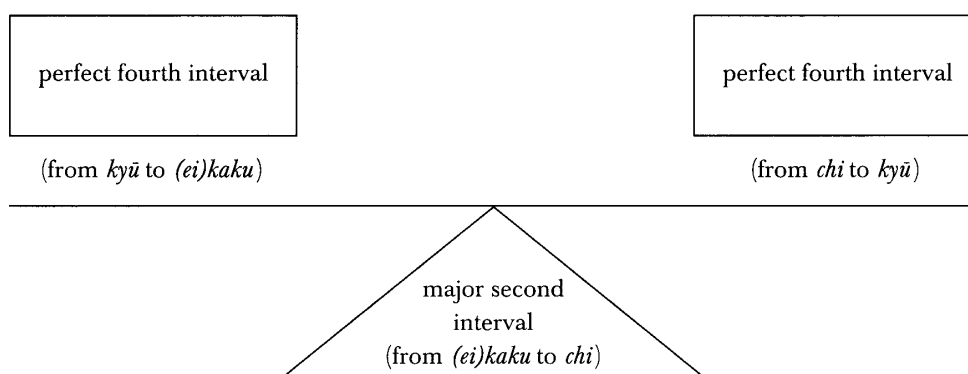
The *ritsu* mode, on the other hand, was established in Japan. Yoshida Kenkō (1283–1350), in his *Tsurezuregusa* recorded the opinions of Yokawa no Gyōsen, an abbot who lived in the late thirteenth century, regarding the two modal classes. Yokawa no Gyōsen said, “China is the land of the *ryo* mode. They do not employ the *ritsu* mode. In Japan, we have only the *ritsu* and not the *ryo*.”²⁰⁾ It is generally believed that the *ritsu* modal structure was developed around the thirteenth century in Japan. Its structure can also be seen in *shōmyō* sources compiled or written around this time, for example, Tanchi’s *Shōmyō yōjinshū*.²¹⁾ The structure and the layout of the intervals of the *ritsu* mode are as follows.

Table 4. The structure of the *ritsu* mode



A balance structure was established in both *ryo* and *ritsu* mode. The following diagram illustrates the balance structure of these two modes.

Diagram 7. The structure of the *ryo* and *ritsu* mode



The illustrations above are confined to current *bugaku* performances. However, how many of these parallel and symmetrical characteristics were applied in *bugaku* costumes, dances, and music in the Nara and Heian periods? A group of researchers at Cambridge University has shown that *gagaku* music performed today is very different from the *gagaku* music performed in the Heian period.²²⁾ Almost none of the Heian period sound is preserved in current *gagaku*. The music that we can hear now was partly rearranged and reorganised during the *Meiji-senteifu* processes in the Meiji period. For dances, it is commonly agreed that dances in the Heian period should have been more vivid and faster, as the tempo of *gagaku* music then was much faster than today.²³⁾

Bugaku costumes from the ancient periods are, in my opinion, much better preserved than the music and dances. Written historical sources, masks, robes, and paintings enable scholars to trace *bugaku* costumes back in the past. Important sources include Koma no Chikazane's *Kyōkunshō* (1233), Fujiwara no Michinori's *Shinzei kogakuzu* (first half of the twelfth century), and Toyohara no Muneaki's *Bukyoku kuden* (1509). Further, the "Ranryō-ō" mask (1259) in Todaiji, the "Sanju" mask (c.1173) in the Itsukushima Shrine, the "Genjōraku" mask (1144) in Hōryūji etc. are very important costumes preserved since the late Heian period. Paintings such as the mural in the Byōdōin (ca. thirteenth century) and the *Bugakuzu byōbu* (folding screen of *bugaku* pictures) by Tawaraya Sōtatsu (fl. late sixteenth century) in the Daigoji are also important materials for research in early *bugaku* costumes. Although it is impossible to identify and describe

bugaku costumes in the Nara and early Heian periods through these materials, we still have a general understanding of *bugaku* costumes from the late Heian period.

Notes

- 1) Some pieces in this category may have been composed by Japanese with reference to music transmitted from the continent.
- 2) Although *komagaku* would be performed in *kangen* style in the Heian period, it is only performed with dance now.
- 3) Some genres in the *kuniburi-no-utamai*, such as *kagura* and *kumemai*, may also be accompanied by dances. However, since they are not *bugaku*, the costumes of these dancers will not be discussed in this paper.
- 4) All the pictures in this paper are taken from: Ōno Tadamaro ed., *Gagaku no dezain* (Tokyo: Shōgakkan, 1990).
- 5) Nelson, Steven. "Gagaku: Its Past and Present". In *Gagaku no dezain* (Tokyo: Shōgakkan, 1990), p. 265.
- 6) There are few exceptions; see below for details.
- 7) Koma no Chikazane. *Kyōkunshō* (1233), in *Kodai chūsei geijutsuron* (Tokyo: Iwanami shoten, 1973), p. 57.
- 8) Ibid., p. 57.
- 9) The Dragon Palace (*longgong* in Chinese, *ryūgū* in Japanese) can be found in many Chinese and Japanese tales. It is a palace built under the sea.
- 10) Koma no chikazane, op.cit., p. 57.
- 11) Toyohara no Muneaki. *Bukyoku Kuden* (1509), In *Gunsho ruijū* Vol. 12 (*Kangenbu*) (Tokyo: Keizai zasshisha, 1894), p. 209.
- 12) Diagrams 1-4 are drawn with reference to: Tōgi Shintarō and Tōgi Masatarō. *Gagakukyoku no sahō*. In *Gagaku* (Tokyo: Geinōshi kenkyūkai, 1970).
- 13) The use of *hoko* or *tachi* depends on which section of "*Taiheiraku*" is being performed. Dancers will hold the *hoko* in the *ha* (broken) section whereas the *tachi* will be held during the *kyū* (fast) section.
- 14) There are exceptions in the ensemble setting. For example, a solo flute (*ryūteki*) player will stand at the edge of the stage next to the dancer during the performance of "*Somakusha*".
- 15) Although it is common to have four players for each wind instrument and one player for the *kakko* (or *san-no-tsuzumi*) in *bugaku* performance, this is not fixed.
- 16) *Ryūteki* and *komabue* are flutes of different length and structure. The *ryūteki* has one more finger hole (seven in total) and is one tone lower than the *komabue*. The *san-no-tsuzumi*, which is used in *komagaku* performance, is larger than the *kakko*. The sand glass appearance of *san-no-tsuzumi* makes it easier to classify it from the *kakko*.
- 17) There are two basic principles for the performance of *tsugaimai*. First, a *samai* should be performed first, with an *umai* following. Second, the two dances should belong to the same type. That is, a *bu-no-mai* pairs with another *bu-no-mai*; a *hira-mai* pairs with another *hira-mai* and so on. There are, however, exceptions for the second principle in present performances.
- 18) *In* indicates the intervals between each note in a scale but not the exact pitches.
- 19) 'M2' = major second interval; 'm2' = minor second interval; 'P4' = perfect fourth interval; and 'P5' = perfect fifth interval.
- 20) Quoted from: Keene, Donald trans. *Essays in Idleness: The Tsurezuregusa of Kenkō* (Tokyo: Charles E. Tuttle Company Inc., 1981), p. 169.
- 21) For an account of the modes illustrated in *Shōmyō yōjinshū*, see: Arai Kōjun. "*Shōmyō no kifuhō no henshen*". In *Nihon ongakushi kenkyū* Vol. 1, (Tokyo: Research Archives for Japanese Music, Ueno Gakuen University, 1996), pp. 3-32.
- 22) For details, see: Picken, Laurence, et al. *Music from the Tang Court* (London: Oxford University Press (Vol. 1); Cambridge University Press (Vol. 2-7), 1981-2000).
- 23) Picken, Laurence, et al. *Music from the Tang Court Vol. I* (London: Oxford University Press, 1981), pp. 5-14.

Glossary

“Ama” 「安摩」
 Asuka 飛鳥
 azuma-asobi 東遊
 ban'e-shōzoku 蛩絵装束
 banshikichō 盤涉調
 betsu-shōzoku 別装束
 “Bongen” 「品玄」
 bu 武
 bugaku 舞樂
 Bugakuzu byōbu 『舞樂図屏風』
 Bukyoku kuden 『舞曲口伝』
 bun-no-mai 文舞
 bu-no-mai 武舞
 Byōdō-in 平等院
 chi 徴
 chidori-mon 千鳥紋
 “Chōshi” 「調子」
 chōshi 調子
 dadaiko 大太鼓
 Daigo-ji 醍醐寺
 dōbu 童舞
 “Ei” 「詠」
 eikaku 嬰角
 eishō 嬰商
 eiu 嬰羽
 “Engiraku” 「延喜樂」
 Fujiwara no Michinori 藤原通憲
 gagaku 雅樂
 “Genjōraku” 「還城樂」
 Gion 祇園
 ha 破
 hakama 袴
 hane 羽
 hashiri 走
 hashiri-mai 走舞
 Heian 平安
 henchī 変徴
 henkyū 変宮
 hichiriki 篳篥
 hira-mai 平舞
 hishi 菱
 hishi-mon 菱紋
 hō 袍
 hoko 鉦
 Hōryū-ji 法隆寺
 hyōjō 平調
 “Hyōjōchōshi-agajō” 「平調調子・臨調子」
 “Hyōjōchōshi-bongen” 「平調調子・品玄」
 hyōshi 拍子
 ichikotsuchō 壹越調
 in 音

Itsukushima 巖島
 jimon 地紋
 jo 序
 kagura 神樂
 kakko 鞆鼓
 kaku 角
 kanbun 漢文
 kangen 管弦
 ka-no-mon 窠紋
 “Kanshū” 「甘州」
 karakusa 唐草
 “Karyōbin” 「迦陵頻伽」
 karyōbinga 迦陵頻伽
 kasane-shōzoku 襲装束
 kasumi 霞
 “Kochō” 「胡蝶」
 kochō-mon 胡蝶紋
 koi 鯉
 “Komaboko” 「狛杵」
 komabue 高麗笛
 komagaku 高麗樂
 koma-hyōjō 高麗平調
 koma-ichikotsuchō 高麗壹越調
 Koma no Chikazane 狛近真
 koma-sōjō 高麗雙調
 “Konju” 「飲酒」
 kumemai 久米舞
 kumo-mon 雲紋
 kuniburi-no-utamai 国風歌舞
 kuyō 供養
 Kyōkunshō 『教訓抄』
 kyū 宮
 kyū (section) 急
 longgong 龍宮
 maki 卷
 “Manzairaku” 「万歳樂」
 maru-mon 丸紋
 Meiji 明治
 Meiji-senteifu 明治撰定譜
 monyō 紋様
 Myōonten 妙音天
 nami 波
 Nara 奈良
 “Nasori” 「納曾利」
 “Nyūjō” 「入調」
 ōshikichō 黄鐘調
 ōshōko 大鉦鼓
 ōuta 大歌
 “Ranjo” 「乱序」
 “Ranjo” 「乱声」
 “Ranryō-ō” 「蘭陵王」
 “Rindai” 「輪台」
 risu 栗鼠

risu-mon 栗鼠紋
ritsu 律
rōei 朗詠
rokubu-namigata 六分波形
ryo 呂
“Ryō-ō” 「陵王」
ryōtō 裯襦
ryōtō-shōzoku 裯襦装束
ryūgū 竜宮
ryūteki 龍笛
“Saezuri” 「囀」
saibara 催馬楽
sakura 桜
samai 左舞
“Sanju” 「散手」
san-no-tsuzumi 三ノ鼓
sa-no-dadaiko 左大太鼓
sa-no-ōshōko 左大鉦鼓
“Seigaiha” 「青海波」
“Shigebuki” 「重吹」
Shinzei kogakuzu 『信西古楽図』
shitagasane 下襲
shō 商
shō (instrument) 笙
shōmyō 声明
Shōmyō yōjinshū 『声明用心集』
“Shunnōden” 「春鶯囀」
sōjō 雙調
“Somakusha” 「蘇莫者」
“Soriko” 「蘇利古」
tachi 太刀
tachinami 立浪
“Tagyūroku” 「打毬楽」
“Taiheiraku” 「太平楽」
taijōgaku 退場楽
taishikichō 大食調
Tanchi 湛智
tauta 田歌
Tawaraya Sōtatsu 俵屋宗達
Tenjiku 天竺
tenkan 天冠
Tōdai-ji 東大寺
tōgaku 唐楽
tōjōgaku 登場楽
tōka-mon 唐花紋
tōkyoku 当曲
tori-mon 鳥紋
Toyohara no Muneaki 豊原統秋
tsugaimai 番舞
Tsurezuregusa 『徒然草』
tsuru 鶴
u 羽
umai 右舞

u-no-dadaiko 右大太鼓
u-no-ōshōko 右大鉦鼓
warabe-mai 童舞
yamato-uta 倭歌
“Yōgūroku” 「央宮楽」
Yokawa no Gyōsen 横川行宣
Yoshida Kenkō 吉田兼好