CAMBRIDGE

Cambridge University Press
978-0-521-10597-2 - Saibara: Japanese Court Songs of the Heian Period, Volume One
Elizabeth J. Markham
Index
More information



# INDEX OF MUSICAL TERMS AND PERSONAL NAMES

In this Index, all Japanese and Western musical terms, Japanese personal names, historical periods etc. cited in Volume One are listed with references to the page or pages on which full definitions or details are provided. A list of characters for musical pieces in both volumes is given on pages 410–11.

accelerando shake 279–81, 316–19, 341, 345, 355, 360, 376, 381, 385

accentuated clapper clacks see *gobyōshi* and *sando-byōshi*

accessory signs in TB and NF 89, 100, 130, 133, 135–54, 157, 159–66, 341, 345, 355, 360

alternative *sando-byōshi* see *sando-byōshi*

alternative version see *dō-ka*

*Azuma Asobi* 東遊 xix

*bachi* 撥 33

*Banjiki-jō* 盤渉調 208n.101

basic time-unit 8, 39, 262; expansion of, 4-fold 262–4, 298, 8-fold 302ff., 16-fold 308ff.

'beat' 51, 301

binary-unit 226, 267–9

*biwa* 琵琶 see *gaku-biwa*

*Bombai* 梵唄 see *Shōmyō*

Buddhist Chant see *Shōmyō*

cadence 136, 223ff.

cadential figure see vocal figure

centon 397

chord, lute-technique 43

*chōshi* 調子 4, 33, 35, 43, 57, 66n.55, 86, 87n.60

*chūkyoku* 中曲 281

*chū-on* 中音 'melodic arch' 342, 369, 378, 389

clapper see *shakubyōshi*

compositional techniques 221ff., 397

Court Music see *Gagaku*

*dai-ichi* 第一 'first' 122

*dai-ni* 第二 'second' 122

*dan* 段 'section' xvii

*dō-ka* 同歌 'same song' 10, 99, 102

*dō-on* 同音 'same melody' 8, 100, 168, 221, 223

Dunhuang *piba*-manuscripts 35n.27

*Edo-bushi* 江戸節 298

Emperor Nimmyō 仁明天皇 175

extended shake, finger-plucked 44, 103–6; slurred 72; vocal 154, 165

family tradition see Fujiwara and Minamoto

© Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-0-521-10597-2 - Saibara: Japanese Court Songs of the Heian Period, Volume One
Elizabeth J. Markham
Index
More information



folk song see *fūzoku[-uta]*

formula see vocal formula

*fu* 譜 3n. 1

Fujiwara 藤原 10, 159

Fujiwara Dainagon 藤原大納言 4

Fujiwara no Moronaga 藤原師長 3, 6n.16, 102, 118n.72, 154, 178

Fujiwara no Morozane 藤原師實 118n.72

*Fushiminomiya-bon-biwa-fu* 伏見宮本琵琶譜 35n.26

*fūzoku[-uta]* 風俗[歌] 249, 250, 397

*Gagaku* 雅樂 xvi, 3

*Gakkaroku* 樂家錄 190n.93

*gakubyōshi* 樂拍子 176, 184, 214

*gaku-biwa* 樂琵琶 3, 33, 36

*gaku-sō* 樂箏 3, 57

*ge* 下 'lower' 6

Genji monogatari 源氏物語 xv

glissando, zither-technique 68–9

glossing, musical 99, 102ff., 106n.71, 118ff.; see also *issetsu* and *setsu ari*

*gobyōshi* 五拍子 11, 50, 51, 52n.43, 82, 130, 132–3, 157,175, 223, 259, 298–303, 309, 334–7, 358, 374n.120, 379–81, 387, 396

graced appoggiatura see vocal figure

*ha* 破 100n.65, 168

Hakuga see Minamoto no Hiromasa

*Hakuga no fue-fu* 博雅笛譜 29n.22, 169n.82, 180ff., 190ff.

Heian 平安 Period 782–1184

*hen fukō-jō* 返風香調 7

*hi* ヒ 'a mistake' 108

*hiku* 引 43–4, 55, 78, 82–5, 86, 103–6, 106n.70, 130, 135–9, 160, 165

*Hōbōgirin* 280

*hyaku* 百 51, 78, 157, 164, 165, 305

*Hyōjō* 平調 37, 169

*hyōshi* 拍子 51, 302

*ichi* 一 46–7, 75, 85, 130, 135, 136ff., 140, 153, 154, 160

*ichi dan* 一段 Section I 223

*ichi do oshi-ire* 一度推入 'sharpening' (zither technique) 118

*Ichikotsu-jō* 壹越調 207n.100

*Ichikotsu-seijō* 壹越性調 7

incipit see vocal incipit

*insen* 陰旋 *in*-scale 358, 378, 385, 395

intra-columnary dots 50, 75, 82, 132

*iribushi* 入節 280, 318, 355, 360–5, 376, 381

*issetsu* 一說 'a variant' 102

*Jinchi-yōroku* 仁智要錄 3, 4n.9, 59–60, 190ff.

*jo* 序 87n.60, 194

*jō* 上 'upper' 6

*jū* 袠 see *Ruijū sōfu*

*Jusuiraku* 拾翠樂 'Gathering Kingfisher feathers' 100, 154, 165, 157, 168–79, 175

*ka* 火 45, 82, 85

*Kagura-uta* 神樂歌 xvi

*kakko* 羯鼓 51

Kamakura 鎌倉 Period 1192–1338

*karabyōshi* 空拍子 'empty beat' 263n.111

*ka sui* 歌出 'song start' 102

*katakana* 片假名 89n.61, 133

*Katsura-fu* 桂譜 102n.69

*kobyōshi* 小拍子 51, 75, 78

*Kofu-ritsu/ryo-kan* 古譜律/呂卷 168n.81

*Komagaku* 高麗樂 xv, 2, 397

*Koma-Hyōjō* 高麗平調 206n.99

*Koma-Ichikotsu-jō* 高麗壹越調 212n. 103

© Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-0-521-10597-2 - Saibara: Japanese Court Songs of the Heian Period, Volume One
Elizabeth J. Markham
Index
More information



*Koma-Sōjō* 高麗雙調 210

*kosetsu* 古説 'old version' 157

*Ko-sō-fu* 古箏譜 57n.48, 86, 190ff.

*Kotokuraku* 胡徳樂 213n.104

*Kume-uta* 久米歌 xvi

*kyū* 急 210n.102

large drum see *taiko*

lay-out of notations 99ff.; of texts in textual sources 129ff.

left-hand technique see zither technique

ligature, finger-plucked 40; slurred 70; see also 184

lute see *gaku-biwa*

main clack see *gobyōshi* and *sando-byōshi*

main melody-note 223, 226, 265, 271; vocal formulae substituted for Ch.6

'major' (mode) see *ryo*

*maki* 巻 'scroll' 4n.13

*manyōgana* 萬葉假名 130, 135, 140-54, 157, 160-66

'measure' 8-11, 52, 78, 102, 132, 157; see also *gobyoshi* and *sando-byoshi*

'melodic arch' see *chū-on*

melody-group 8, 221

melody-type 215, 217ff.

memory aid (for singers) 17, 129-30, 166

Minamoto 源 10, 102n.69, 159, 178

Minamoto no Hiromasa 源博雅 102n.69, 178

minimal voice-part 89, 113-17; principles for reconstructing 96, 100, 124

'minor' (mode) see *ritsu*

modal group see *ritsu* and *ryo*

modal prelude see *chōshi*

modal transformation 297-8, 333-5, 357-8, 378, 385, 393

mode see *ritsu* and *ryo*

Momoyama 桃山 Period (1573-1615)

mordent, finger-plucked 39; slurred 71-2, 118-9; flute 169

Moronaga see Fujiwara no

Myōon-in 妙音院 see Fujiwara no Moronaga

Music from China see *Tōgaku*

Music from Korea see *Komagaku*

*Nabeshima-fu* 鍋嶋譜 4n.11, 17, 129-30, 157, 159

*ni* に (in TB and NF) 130, 142, 142n.76, 149-54, 161-66; see also accessory signs

*ni hen* 二反 a musical repeat sign 47n.36

*ni do oshi-ire* 二度 推入 a mordent , zither technique 119

Nimmyō 仁 明 (Emperor) 102n.69, 175

*Nō* 能 281n.115

*Ōjiki-jō* 黄 鐘調 169, 193

ornamentation see *gakubyōshi*, glissando, ligature, mordent; notation, of lute-oranamentation 39ff, of zither-ornamentation 63ff.

ostinato percussion pattern see *gobyōshi* and *sando-byōshi*

Ōto no Kiyogami 大戸清上 175n.87

overall organisation (of manuscripts) 99

passing-note 226, 265

performance speed xiv, 140, 160, 176, 262n.110, 396

performance-technique, lute 42; zither 59

phrase 130, 136, 172, 175, 224, 396; see also *ichi* and *tei*

*piba* see *gaku-biwa*

pivot-note 225

primary tablature signs 59ff.

© Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-0-521-10597-2 - Saibara: Japanese Court Songs of the Heian Period, Volume One
Elizabeth J. Markham
Index
More information



primary version 10, 99

Prince Genji xiv, 1

Princess Hiroi xv, 175n.91

principles of arrangement (of items in twelfth-century musical sources) 8-9, 29n.22

prolongation see *hiku*

reconstruction (of modern *Saibara*) 396

repeat sign see *ni* and *ni hen*

rest (musical) 42, 46-7

reversed plucking, lute-technique 42, 140, 154; zither-technique 66

right-hand technique see zither-technique

*Ringa* 林歌 206n.99

*ritsu* 律 6; *-uta* 歌 'ritsu-song' 7, 259, 298

*Rōei* 朗詠 xvi, 281n.115

*Ruijū-fu* 類聚譜 *Ruijū sōfu* 類聚箏譜 118n.72

*Ruika* 謌歌 xvi

*Ruisō chiyō* 類箏治要 57n.47

*ryo* 呂 6, 281; *-uta* 歌 'ryo-song' 334, 379, 387

*Saibara* 催馬樂 xiv

classification of twelfth-century melodies 12-14, 219ff.

family traditions of 10, 17

origins of 194-5, 219, 250

paired with *Komagaku* 100, 189, 216, 250; paired with *Tōgaku* 100, 189, 216, 250

repertory, twelfth-century, 7 and Tables 1,2,and 3; modern Ch.6

sources, primary musical 33; textual 33

transcription into staff-notation xv-vi

translation of texts xiv-v

verse-form xiv

*Saibara moku roku* 催馬樂目錄 23

*Saibara ryaku-fu* 催馬樂訳譜 xvi,

*Saibara-shō* 催馬樂抄 see *Tenji-bon*

'same melody' see *dō-on*; 'same-melody' pairs 189ff., 216

*sando-byōshi* 三度拍子 11, 50, 52, 82, 236, 263; alternative 259n.109, 263; hypothetical modern 263; modern 263-4, 387

*Sango-yōroku* 三五要錄 3n.7, 190ff., 302

*Sango-yōryaku* 三五要略 3n.6, 10n.19

score see *fu*

section see *dan*

*setsu ari* 有説 'there is a variant' 102

*shahon* 寫本 'traced copy' 3

shake see accelerando shake, extended shake, *iribushi*, *yō-yuri*, *yu*, *yuri*

*shakubyōshi* 笏拍子 10, 50n.39

sharpening, zither-technique, 69-70; slurred ligature and mordent 77n.59, 118-9

*Shingon* 眞言 286

*Shōmyō* 聲明 280, 397

shortening see *ka*

simultaneous octave, lute technique, 43, 86; zither technique 63-4, 67-8, 77-81

'single-melody' 8

slurred ligature see ligature

slurred mordent see mordent

small dots, to the right, see *kobyōshi*

small drum see *kakko*

small *manyōgana* see accessory signs and *manyogana*

*sō-ampuhō* 箏案譜法 59, 65ff., 77, 118

*Sōjō* 雙調 7, 37

*sō-no-koto* 箏のこと see *gaku-sō*

*Sō-saibara-fu* 箏催馬樂譜 7

© Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-0-521-10597-2 - Saibara: Japanese Court Songs of the Heian Period, Volume One
Elizabeth J. Markham
Index
More information



*sō-shi* 箏師 7

staccato see reversed plucking

stopped and open strings (lute) 49

subsidiary modal degrees 179ff., 265, 276; vocal figures substituted for Ch. 6

subsidiary cadence 223ff.

subsidiary clapper clack see *go-byōshi* and *sando-byōshi*

subsidiary phrase 227

*Sui-jō* 水調 169, 193

suite see *jo*, *ha*, and *kyū*

Sun Bin 孫賓 57

tablature 3; for lute 33-35; for zither 57

tablature-signs, primary, secondary, tertiary for lute and zither Ch. 2

*Taigensho* 體源鈔 190n. 93

*taiko* 太鼓 51

tail-figure see vocal figure

Tang 唐 Period (618-906)

*tei* 丁 75, 78, 83-5, 86

tempo see performance speed

*Tempyō-biwa-fu* 天平琵琶譜 33n.25

*Tendai* 天台 280

*Tenji-bon-Saibara-shō* 天治本催馬樂抄 4n.10, 17, 129, 130, 159, 194

terminal cadence 223ff.

text-underlay 89ff; in relation to percussion pattern 135, Ch.5; redistribution of syllables in modern *Saibara* Ch. 6

*Tōgaku* 唐樂 xv, 2, 51, 173, 397

Tokugawa 德川 Period (1600-1867)

transitional figure see vocal figure

transitional phrase 229

*tsuku* ツク 274

tuning, lute 7, 37-8; zither 7, 60-2

unaccentuated clapper clack see *go-byōshi* and *sandobyoshi*

variant beginning see *ka sui*

vibrato see *yu*

vocal figure 265-7

vocal formula 265, 280ff., 342 principles of substitution 295, 330-1, 355-7, 375, 381, 393

vocal ornamentation 144-5, 155

voice-parts, principles for reconstructing 100, 184-5; see also minimal voice-part

vowel reiteration 130, 144-5, 147, 154, 155

*Wamyo-Ruiju-shō* 倭名類聚鈔 100n.64, 168, 190n.93, 194

*Yamato-uta* 倭歌 xvi

*yō-yuri* 空由 286, 318, 341, 345, 355, 360-5, 376, 381, 389

*yu*, *yuri* 由 47-8, 169, 280-1, 378, 389, 393

zither see *gaku-sō*

zither-technique, right-hand and left-hand 62ff.

© Cambridge University Press www.cambridge.org