

Ura and Omote : The Two Faces of *Cha-ondo*

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*yo no naka ni / sugurete hana wa Yoshino-yama / momiji wa Tatsuta cha wa Uji no /
miyako no tatsumi sore yori mo / sato wa miyako no hitsujisaru ...*

Those things that are surpassing in this world:
the cherry blossoms of Mt. Yoshino,
the maple leaves of Tatsuta,
the tea of Uji village
to the southeast of the capital.
Yet, more surpassing,
is the tea of village to the southwest of the capital...

Abstract

This paper explores the creation of sexual representation through text and timbre in Kikuoka Kengyō's 菊岡檢校 (1792-1847) *tegotomono* 手事物, *Chaondo* 茶音頭. The lyrics for *Chaondo* were taken from a larger work entitled *Onnademae* 女手前 written Yokoi Yayū 横井也有 (1702-1783), a well-known essayist of *haibun* 俳文, *haikai* 俳諧, and other literary genres. The text displays the expected puns associated with Japanese poetry, most of which draw upon the utensils used in the tea ceremony. Yayū, however, infused the text with a deeper and more obscure

level of meaning by drawing upon the slang of the pleasure quarters, to create a text also rife with sexual imagery. Musically, Kikouka Kengyō has composed an equally ambiguous work in that he devised a unusual tuning for the *shamisen* 三味線, which draws upon and combines the imagery and accepted musical meaning of two other common tunings. In doing so, he created a unique timbre that suggests new musical meaning, this new meaning created both by the implications of the combined images associated with the two other tunings and the sexual imagery in Yayū's text.

Key Words

pre-modern Japanese music, *tegotomono*, text, timbre, tuning, sexual imagery, musical meaning.

From its beginnings, the shamisen has been associated with the pleasure quarters, the theatre, and the vibrant culture formed by the newly emerging merchant class of the Edo period (1600-1867). The aesthetic values of this new culture were distinct from those of the previous ages and reflected an intense enjoyment of material pleasures. Despite this, the arts of the Tokugawa period adopted and maintained much of the refined elegance that had been the mainstay of the arts created by the nobility and the military classes of the preceding ages. The purpose of this paper is to explore the synthesis of the two aesthetic systems and argue for sexual representation as demonstrated by the relationship of music, more specifically timbre, and text in one *tegotomono* composition, *Cha-ondo*.

I

There have been many different suggestions made by Japanese music scholars as to when the shamisen was introduced to Japan. As yet, however, nothing conclusive can be said. The one point upon which all scholars agree is that the shamisen

appeared in Osaka in the latter half of the sixteenth century, and was an established musical instrument in Japan by the beginning of the seventeenth century. It is thought the instrument's initial appearance was the port town of Sakai just south of Osaka with the presence of traders from the Ryūkyū islands, present day Okinawa, in the 1570s. The first Japanese to adopt and re-model this instrument were a group of blind musicians who had traditionally eked out their existence by performing a number of different narratives to the accompaniment of the *biwa*, a large lute played with a plectrum. Initially, scholars believed that in their modification of the instrument, these musicians maintained one distinctive feature of the *biwa*, a marked drone created by the strings vibrating against the frets of the instrument when struck by the plectrum. Komoda Haruko,¹ however, has suggested that the pre-Edo period *biwa* did not have the distinctive drone, and that this innovation may have been effected during the Edo period. The original construction of the Ryūkyū *shamisen* was much smaller than its present form. The neck was lacquered and the resonating body covered with snakeskin while a small pick placed on the index finger was used to pluck the strings. The modifications made by the blind musicians included enlarging the instrument, the use of a plectrum resembling the *biwa* plectrum, and the substitution of dog or cat skin for the original snake skin.

Within thirty years the *shamisen* had become immensely popular and was practised by the growing bourgeoisie. Throughout the literature of the seventeenth century there are frequent references to the *shamisen* and the blind musicians in depictions of the pleasure quarters. The texts of *shamisen kumiuta*, the earliest surviving repertoire of *shamisen* music from the early seventeenth century, occasionally reflect the popular world of the pleasure quarters with an erotic suggestiveness created by the use of scantily veiled metaphors. While this music represents the birth of the lyric tradition of *shamisen* music, the *shamisen* was also used to accompany narrative. At some point within the first few decades of

1 Komoda Haruko 薦田治子. Private communication, 2006.

the seventeenth century, the *shamisen* performer Menukiya Chōzaburō² joined a puppeteer from Awaji Island to contribute to the creation of one of the most popular forms of entertainment in the Edo period, the bunraku puppet theatre. This marks the split of *shamisen* music into two large categories: the lyric and the narrative. The lyric tradition is composed of genres such as *jiuta* and *nagauta*, while the narrative tradition rapidly developed into a large number of different narrative forms, the representative traditions largely associated with the theatre—*Tokiwazu*, *Kiyomoto*, *Tomimoto*—and chamber narrative genres, such as *Katō-bushi* and *Ichū-bushi*.

At some point in the latter half of the seventeenth century, the lyric tradition of the *shamisen* was combined with the much older and more exalted musical tradition of the *koto*. It is unclear when the *koto* was introduced to the Japan, but it was originally part of the *gagaku* orchestra, and a favoured instrument during the Heian period (794-1185) closely associated with the extraordinarily refined culture of the nobility. Apparently there was a solo *koto* tradition developed by the nobility; however, the only suggestions to what this tradition may have been survive in the *tsukushi-goto kumi-uta*³ tradition. Kikkawa Eishi has suggested that with the fall of the Fujiwara at the end of the Heian period, many members of the nobility took religious orders at temples formerly connected with the imperial and other noble families in Kyushu. At these temples, they continued to practice the arts of the

2 Menukiya Chōzaburō was apparently a student of Sawazumi Kengyō, the first person to use the *shamisen* and recite *jōruri*. Of great interest is that to be awarded the title of *kengyō* by the *tōdō yashiki*, Sawazumi would have had to be blind while his student was not. While this is not unusual, it illustrates how quickly the narrative *shamisen* music passed out of the control of the blind musicians guild.

3 The *koto kumiuta* of the *Tsukushi* tradition date from the Muromachi period (1333-1573), and are thus the oldest in existence. The tuning used in *tsukushigoto* is identical to one used in *gagaku*. The melody of *Fuki*, a fundamental composition for *tsukushigoto*, is identical with the melody of *Etenraku*, a well-known *gagaku* work. This melody is also found in *Kuroda-bushi*, a folk song from the same region of Kyushu as the *tsukushigoto*.

previous age, which gradually evolved into new forms. As the *koto* repertoire was traditionally learned by rote, Kikkawa has suggested that the *kumiuta* tradition developed from a practice of singing other instrumental parts from the *gagaku* orchestra. The solmization used for the other instrumental parts was gradually replaced by texts based on classical literature.⁴

In the seventeenth century, the *tsukushigoto* tradition was appropriated by the blind *shamisen* musician, Yatsunashi Kengyō, who is credited with the popularization of the *koto* by restructuring the tuning to meet prevailing tastes. Yatsunashi Kengyō is not known to have written any compositions utilizing both instruments. Instead, his student, Ikuta Kengyō, merged the two to create a new genre of Japanese music. From this amalgamation of the lyric *shamisen* tradition and the *koto* sprang one of the representative musical forms of the Tokugawa period, *sōkyoku-jiuta*. This term is often used to encompass all of the *koto* music found in *jiuta*, but more specifically refers to those compositions that rely upon the presence of both instruments.⁵ The most representative genre of *sōkyoku-jiuta* is *tegotomono*, a form distinguished by extended instrumental sections between vocal sections. This form emerged with the exploration and development of short instrumental interludes, known as *ai-no-te*,

4 See Flavin, 2008

5 *Sōkyoku* and *jiuta* are not synonymous. *Sōkyoku* normally refers to those compositions specifically for the *koto*, such as *koto kumiuta* and *danmono*. It can also designate a lesser-known body of instrumental compositions for the *koto* known as *kinutamono*. *Jiuta* refers to those compositions originally intended for the *shamisen* alone, which are listed in the following paragraph.

6 The term originally differentiated newer compositions from the older *shamisen kumiuta*. *Kumiuta* were composed of a number of different, sometimes unrelated, verses placed together in one piece. Some texts were from the popular songs of the day as well as folk songs. The historical value of these pieces cannot be underestimated, as they represent a unique picture of the popular musical life and culture of the early seventeenth century. *Nagauta* is the next musical form to appear after *kumiuta*. The difference between the two is that *nagauta* uses a single, unified text as opposed to several unrelated texts.

found in *nagauta-mono*.

It is necessary to realize that *jiuta* itself is not a genre, but instead a collection of different genres practiced by a certain group, the blind musicians. The other musical forms found within *jiuta*, besides the above-mentioned *kumiuta*, are *nagauta*,⁶ *hauta*,⁷ some *jōruri*,⁸ *sakumono*,⁹ and *tegotomono*. Nearly all *tegotomono* and most *nagauta* employ the *koto* as a secondary instrument in an ensemble that also included Japan's only bowed instrument, the *kokyū*.¹⁰ In particular, many of the later *tegotomono* require the *koto*, as its absence would render these works impossible to perform. With other *jiuta* genres, however, the *koto* is optional. The subject of this paper is the *tegotomono*, *Cha-ondo*, by Kikuoka Kengyō (1791-1849) in the late Edo period.

II

Cha-ondo is a well-known *tegotomono* composition and frequently performed by amateurs and professionals alike. One of the less difficult works to learn, it is among

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- 7 *Hauta* are short unified texts that are often sensual in nature and only express one sentiment. Musically, the pieces are short by the *jiuta* norm, being from five to eight minutes in length, and lack the increase in tempo that is usually associated with the other styles.
 - 8 There is remarkable collection of *jōruri*, or narrative pieces, preserved by the *jiuta* musicians, in particular, *shigetayū-bushi* and *handayū-bushi*, which were once popular narrative genres, but now only survive in *jiuta*, and thus of historical value. Nevertheless, it is difficult to know how to what degree these works reflect the earlier narrative traditions, as there is the possibility they were reset or re-arranged to some degree by the *jiuta* musicians.
 - 9 *Sakumono* are unique within the *jiuta* repertoire as they are the only works that are comic. Hirano Kenji has suggested that they are more closely related to the narrative genres as the subjects of the texts fall outside the poetic norm for *jiuta* texts.
 - 10 The *kokyū* originally replaced the *hitoyogiri*, the precursor of the modern *shakuhachi*, and was in turn replaced by the *shakuhachi* during the Meiji period. During the Tokugawa period, the *kengyō* accompanied *koto* and *shamisen* students on the *kokyū* during performances.

the first *tegotomono* that beginning students undertake after having mastered a handful of other rudimentary pieces. Divided into three large sections—vocal, instrumental interlude, and vocal—the structure of the piece is a stereotypical *tegotomono*. Neither is the melodic content of *Cha-ondo* unusual as it uses the scale common to all *tegotomono* and other *jiuta* genres pre-dating the Meiji Restoration.¹¹ An analysis of a transcription of the piece into Western notation would reveal nothing unusual with regard to any of the features normally associated with *tegotomono*. *Cha-ondo*, however, is unique, standing alone in one critical way—its tuning. No other *jiuta shamisen* composition from the Edo period uses this particular tuning. To my knowledge, no scholar of Japanese music has proposed an explanation for this tuning. In this paper, I suggest that the text provides a clue or a means of understanding the motivation behind the unusual tuning and the unique timbre produced. The coincidence of puns within the text along with the unusual timbre is too compelling to ignore, and upon examination, provides an interesting and plausible explanation.

Before discussing the tunings, it is necessary to observe that timbre is one of the fundamental æsthetic elements of all *shamisen* music. Each *shamisen* musical style has its own distinct timbre. *Jiuta*, for example, has a specific timbre that clearly distinguishes it from other *shamisen* musical styles. This difference in timbre is created through a variety of methods: the size of the instrument can be altered; the thickness of the strings, the thickness of the skin, the construction of the bridge, the shape and size of the plectrum all combine to create the unique timbres of

11 This scale is commonly known as the *miyako-bushi onkai* and constructed of five notes plus the octave. The relationship between notes from the root of the scale is a minor second, a major third, a major second, a half step, a major third. A commonly given example is D, E flat, G, A, B flat, and D. The *miyako-bushi onkai* is based upon the relationship of the fifth and the most important pitches of the scale are D, A, and D, which are also known as the nuclear tones. The scale can modulate, and frequently does so. On both the *shamisen* and the *koto*, this is achieved through changing the tuning during a piece. All modulations in Tokugawa period *tegotomono* are related by fifths.

each musical style. If, for example, one should compare *gidayū-bushi*, the *shamisen* associated with the puppet theatre with *shinnai-bushi*, a musical form particularly connected with the pleasure quarters, the difference is immediately clear. The timbre of the *gidayū-bushi shamisen* is the heaviest and the most dramatic of the various *shamisen* styles, while *shinnai-bushi* is extremely light, high-pitched and characterised by a nasal quality. Heard consecutively, the difference in tone colour between the instruments used in the different genres, as well as the difference in vocal production, is immediately palpable, and attests to the wide variance found in different *shamisen* styles and the importance of timbre in their identification.

Tunings also contribute to the creation of timbre. There are Edo-period five tunings for the *shamisen* used in *jiuta*, three of which are common to most *shamisen* styles, the remaining two unique to *jiuta*, the tuning used for *Cha-ondo* being one.¹² The distinctive timbres created by each of these tunings are thought to have a specific effect, rather resembling the Doctrine of the Affections in seventeenth-century European music.¹³ The difference in timbre is achieved by the quality of sound produced by the tension of the strings at different pitches and the resonance created by the various pitches of the open strings against the drone of the lowest string. Even the same tuning at different pitch levels is considered to sound different.¹⁴

The first three tunings discussed are those shared by all of the different *shamisen*

12 After the introduction of Western music during the Meiji Restoration, there were a large number of compositions that made use of unusual tunings created in the spirit of experiment. While the pre-Meiji tunings are based upon the relationship of fourths and fifths, the tunings created during the Meiji Restoration used intervals other than these two. While the tuning for *Cha-ondo* indeed has the interval of a major second, it is preferable to consider the tuning as composed of a fourth and then a fifth, both being built from the lower root note.

13 This should not be taken to imply that this was a codified system as found in the mechanistic philosophy of Descartes. Instead, I wish to convey that there were standard images associated with the different tunings that were accepted by Japanese performers and listeners.

musical styles. The most interesting comments illustrating the different qualities of the timbres of the three common tunings are by Yokoi Yayū (1702-1783), also the author of the text for *Cha-ondo*. In a discussion of music in his collection of *haibun* essays, *Uzura Goromo*¹⁵ “A Patchwork Cloak”, he writes, “*hon-chōshi* resembles a woman with her hair down in a formal style and attired in a formal kimono.” *Hon-chōshi*, composed of a fourth and a fifth from the lowest string to the highest, is the oldest tuning. All but two of the *shamisen kumiuta*, the earliest pieces for the instrument dating from the early to late seventeenth century, make use of this tuning.¹⁶

The next tuning, *ni-agari*, composed of a fifth and a fourth from the lowest string to the highest, appeared in the late seventeenth century with the development of new genres in *jiuta*, possibly *nagauta*. Yayū characterises this tuning as “resembling a woman with her hair in the latest style and wearing the newest fashion in kimono.”

San-sagari may have emerged at the same time as *niagari* and is constructed of two fourths from the lowest string to the highest. Yayū describes this tuning in remarkably sensuous terms: “*san-sagari* seems very subdued, like someone with the

14 All the *jiuta shamisen* performers of my acquaintance have indicated that tunings at different pitch levels have a different ‘feel’ to them. For example, the tuning *ni-agari*, which is comprised of a fifth and a fourth, sounds quite different when tuned to D versus C. (D, A, D versus C, G, C.)

15 *Uzura goromo* is a collection of essays written between 1727 and 1770. The contents are humorous, on such subjects as ghosts, nightclothes, tobacco, the sadness of old age, borrowing things, and other mundane topics. *Haibun* writing is characterized by ellipses and other stylistic conventions found in *haikai* poetry. An example of *haibun* is Matsuo Bashō’s travel writing. The discussion in the essays may reflect a later eighteenth century attitude towards the *shamisen* tuning rather than something that existed in the seventeenth century when there was only one tuning.

16 Given the erotic elements of the *shamisen kumiuta* texts, this is an interesting statement as it implies a shift in perception from the seventeenth century to the eighteenth. There is no doubt that by the eighteenth century, the *shamisen kumiuta* were seen as ‘art’ and part of the blind musicians’ heritage by which they legitimated their status.

subtlest use of cosmetics and their hips girt in a *shigoki-obi*.¹⁷ Anybody with feeling would shed tears, and this certainly would lead to lewdness and lasciviousness. Those people with sensibility will find it a soothing sound, yet difficult to express what it is. For those who are slightly past their prime, there is no need to sing.”

The two remaining tunings unique to *jiuta* are extremely rare, and both seem to have originated with specific composers. To my knowledge, the earliest instance of the first, *san-agari*, is in the late eighteenth century with Mitsuhashi Kōtō's composition, *Shōchikubai*. *San-agari* is constructed of two fifths and within the *jiuta* repertoire there are only two other pieces from the Edo period that make use of it. In all three compositions that use *san-agari*, the tuning functions as a transitional move from one tuning to the next. In all three instances, the shift is effected from *ni-agari* by raising the third string a major second to create a perfect fifth from the second string. The two fifths in *san-agari* weaken the sensation of a tonal centre and create a feeling of instability. This idea is further strengthened by the fact that in each instance *san-agari* resolves by raising the first string a major second, which the becomes an extremely stable tuning, *hon-chōshi*.

The last tuning to appear in the late Edo period, perhaps during the 1830s, and the focus of this inquiry, is *roku-sagari*. *Roku-sagari*, a fourth and a major second above, is found in only one piece in the entire Edo-period *jiuta* repertoire, *Cha-ondo*, composed by Kikuoka Kengyō. The lowered third is quite loose, which creates a unique, subtle colour requiring a slight modification of playing technique to bring this difference out. In studying *Cha-ondo* with Inoue Michiko, one of the last musicians to be trained by rote from the age of six, during the first lesson, she commented, “*Roku-sagari* is different from the other tunings. You must change the angle of the plectrum when you hit the strings, play each note with care to bring out the quality of *roku-sagari*. If you play with the same strength that you would use

17 A *shigoki-obi* is an auxiliary sash that sits on the hips and is used by women to hitch up the excess length of kimono when going out.

for other tunings, the resonance of the third string will be lost in the instrument.” With the second and third strings creating a fourth and a fifth from the lowest string, all of the overtones in the harmonic series are present, and those positions on the neck part of the harmonic series are easily found, making it is easy to over-play.

This change in playing technique creates a new timbre not found in other *jiuta* works. It is much more intimate, suggestive, and ambiguous than the other tunings and requires a closer listening. *Roku-sagari* simultaneously combines the timbral qualities of two tunings, *ni-agari*, and *san-sagari*. The lowered third string, a fifth above the bottom string, initially seems as if it should have the bright, forward, modern quality that Yayū attributes to *ni-agari*. At the same time, however, the change in timbre and loss in volume created by the slackness of the lowered string resembles *san-sagari* and the ineffable sensuous quality as described by Yayū.

While Yayū’s observations on the three fundamental tunings are two hundred years old, they still represent the generalizations Japanese musicians make today when explaining quality of the different tunings. It may be that *shamisen* performers equate tuning with timbre and do not necessarily see timbre as the result of tuning. Thus, in *jiuta*, there are five timbres and each of those timbres is seen as having a distinct character. The timbre created by the tuning is one of the aesthetic factors that must be considered along with melody and compositional structure in a discussion of *shamisen* music. Instrumental timbre identifies the specific *shamisen* style, while the timbre created by tuning plays an important in creating a composition’s identity.

III

The remarkable ambiguity of *Cha-ondo*’s text sets it apart from other *tegotomono* texts, and is illuminated by the unique tuning. While the texts used in *jiuta* derive from a variety of sources — classical literature, classical poetry, Noh theatre, popular song and contemporary poetry — to my knowledge, *Cha-ondo* is the only example

of a *tegotomono* text that makes extensive use of sexual euphemisms. Certainly, there are examples of sexual innuendo in the texts of *shamisen kumiuta* and other *tegotomono*; however, the focus of the text for *Cha-ondo* is the cleverness of using jargon specifically associated with the pleasure quarters. No commentaries on the text have mentioned these euphemisms; however, I suspect the unique timbre of the tuning forces the listener to reinterpret their understanding of the text, to explore its ambiguity and discover the hidden eroticism.

Before discussing the text, a brief discussion of its history is necessary. The author, Yokoi Yayū, an amateur poet from Nagoya, is chiefly known for a collection of *haibun* essays entitled *Uzuragoromo*, as mentioned above. In one essay, Yayū recounts how he came to write the text for *Cha-ondo*. Visited by another amateur poet, Yayū was asked to write a text for the Ise-ondo, a yearly festival dance originating in the eighteenth century with the courtesans of Kawasaki, a town near the Ise Shrine. It was immensely popular, and spread throughout the country due to people returning from pilgrimages to the shrine. Each year, the text for the dance changed, and there was a competition held to choose the new text. Often, amateur poets were asked to submit an entry. Whether Yayū's text was used in the festival is unclear, but it was published in a collection of texts with the subtitle "*Ise-ondo*".

The lyrics used in *Cha-ondo* are not Yayū's complete text, but a truncated version of the more prurient or 'interesting' lines from the original. The original text, entitled *Onna temae*, was also set in its entirety to music, perhaps in the late eighteenth century, in an rare form thought to imitate the musical characteristics of the *Ise-ondo*. The piece is now extremely unusual, having largely vanished from the surviving repertoire, but is invaluable as it belongs to a handful of compositions that are believed to retain some of the musical characteristics of the *Ise-ondo*. Musically it is very different from *tegotomono* and shares no common elements. Unlike the gradual tempo increase found in *nagauta*, *tegotomono* and other *jiuta* genres, the tempo of *Onna temae* remains constant throughout the piece. It also makes use of an ostinato pattern repeated in various sections throughout the piece,

which is rhythmically seems similar to some Japanese folk dances. This ostinato pattern appears in the two other *Ise-ondo* pieces, which Nakai¹⁸ believes to be an idiosyncratic fragment of the original *Ise-ondo*. The tuning of the *shamisen* for *Onna temae* is *hon-chōshi*, while the other two pieces begin in *san-sagari* and then modulate to *hon-chōshi*. Other features the three pieces share are the use of a meaningless syllable which, while not predominant, was apparently sung in the *Ise-ondo*. There is no attribution to a poet responsible for the shortened version used in *Cha-ondo* and it may be that the composer, Kikuoka Kengyō, undertook the editing of the original text.

The text resembles a type of poetry known as *kyōka*, a form that sometimes depended for its effect on the use, in a pseudo-elegant context, of the typical jargon of Edo or the unique language of the brothels and the Kabuki theatre. *Kyōka* originated as a form that parodied the classical 31-syllable *waka*, but replete with wit and humour created through the introduction of subject matter and diction inappropriate to classical poetry.¹⁹ Puns and verbal dexterity were also valid reasons for writing *kyōka*. The text for *Cha-ondo* has all of these characteristics. The undisputed elegance of the tea ceremony is undermined with erotic imagery, hidden in the clever usage of vocabulary that not only refers to the tea ceremony but is also the argot of the pleasure quarters. One of the most intriguing aspects of the poem stems from the multiple layers of simultaneous meaning that arise from the double entendre. These poems are the translator's nightmare, as it impossible to recreate the play of language and the multiplicity of simultaneous meanings in English.

18 Nakai Takeshi 中井猛, personal communication, 1992.

19 The rules for composing classical *waka* were fixed and dictated by subject matter, as well as vocabulary and syntax. The core of *waka* aesthetics began in 905 with the compilation of the *Kokin wakashū*, the first imperial anthology of Japanese poetry, by Ki no Tsurayuki. The preface to this is work is an extremely important statement of Japanese literary criticism and remained influential until the Meiji Restoration.

The first section of the text (See Appendix for transliteration and translation) begins with a reference to an extremely famous *waka* by Kisen Hōshi²⁰ from the *Kokin wakashū*²¹ to create an atmosphere of correct and elegant poetic diction, subject matter, and form. At first glance, the poem appears to open with a list of images traditionally associated with Japanese poetry: the cherry blossoms of Yoshino and the maple leaves of Tatsuta, both images that had been used in Japanese poetry for a thousand years by the time Yayū wrote this text. The last image, however, is novel. As demonstrated by Kisen's *waka*, the normal images associated with Uji in the classical tradition are gloom, darkness, and foreboding. Instead, Yayū alludes to Uji's fame as a centre of tea cultivation. The village of Uji is then set against the more famous "village" in the southwest corner of the capital, Kyoto, which is Shimabara, the licensed prostitution quarter. The pun here revolves around the double meaning of the word *sato*, the first meaning being "village", the second being "licensed prostitution district". Thus far there are three associations: cherry blossoms with Yoshino; maple leaves with Tatsuta; tea with Uji. There are, however, four geographical areas named but only three associated images. The word "tea" also functions as a pun and in the slang of the pleasure quarters, refers to the female sexual organs. Hence, a more complete reading could be, "Those things that are surpassing in this world: the cherry blossoms of Yoshino, the maple leaves of Tatsuta, the tea of Uji village. The 'tea' of the pleasure quarters, far surpasses these!"

The next section is replete with puns making it impossible to provide a rendition containing both levels of meaning. *Suki* has a double entendre and can mean a type of tearoom as well as lust, sensuality, or a sensualist. *Koicha*, which normally refers to a type of powdered tea, can be broken apart into two words, *koi* and *cha*. *Koi* can mean dark, thick, love, and physical intimacy. *Cha*, or "tea", has the meanings discussed above. *Iro* means colour, but also love, or lust. *Midori* indicates the colour green as well as a courtesan's ranking. The section translated as: "Who has made the reputation of this tea room where the tea made is dark green?" can also be

understood as, "Who has gained the reputation for being a sensualist, in lusting for intimacy with a courtesan's 'tea?'"

Matsu no kurai refers to the height of the pine trees as well as the highest rank of courtesans. *Kakoi* is a tearoom created in a larger room by blocking off a small area with standing screens; it is also the title for a lower ranking courtesan. *Nasake* can mean compassion as well as sexual relations. *Toko* can mean alcove as well as bedding and, thus, by extension, a man and a woman sleeping together. Hence, a prudish reading of this section is, "Compared to the height of the pine trees, compassion is the same alcove ornament". The more interesting reading is, "Compared with the lofty ranks of a Matsu prostitute, the Kakoi is low, but in bed, sex is nevertheless the same."

The imagery found within *kazaranu mune no ura-omote*, *fukusa sabakenu kokoro kara*, *kikeba omowaku chigaidana* relies heavily on the utensils of the tea ceremony, but, unlike the rest of the text, dictionaries of Edo-period slang have no entries that provide alternative meanings for the vocabulary. Interestingly enough, *ura-omote*, which means the backside and front side of an object, also refers to the two different schools of tea. The terminology for the two branches of the tea ceremony is quite old, dating from the late sixteenth century, and while the interpretation ignores the pun, I believe it is nonetheless present. A *fukusa* is a piece of silk used in wiping the tea caddy and tea scoop after use and requires a certain manual dexterity to execute the graceful movements. Hence, in this instance, the two phrases *kazaranu mune no ura-omote*, and *fukusa sabakenu kokoro kara* are synonymous and mean "from a heart without artifice". The next phrase, *kikeba omowaku chigaidana*, also draws upon imagery from the architecture of a tearoom with the word *chigaidana*, refers to a staggered shelf designed specifically for tearooms, but contains the word *chigai* or "mistaken", and thus *omowaku chigai (dana)* can also mean 'to be disappointed'.

The next section is the highlight of the poem and the cleverest part of the text combining the most sophisticated techniques available in Japanese poetry. It also comes at a prominent point in the composition placed immediately before the

instrumental interlude. *Ōte, dōshite kōbako no, hishaku no take wa sugu naredo, sochi wa chashaku no yugami moji* uses a combination of word play, assonance, vocabulary from the tea ceremony, and the argot of the pleasure quarters to create a marvelous texture of images and sound. The first three words, *ōte, dōshite kōbako*, contain the meaning of “to meet”, “why”, and “this way” or “like this”, and “incense box”. Not only is there the succession of the lengthened *ō* in *ōte, dōshite*, and *kōbako* creating a pleasing rhythm and sequence of the same vowel, but at the same time *kōbako* also functions as a pivot word, or *kakekotoba*, which has a double meaning, one relating to the previous word, and the other to the following word.²² In this particular example, the syllable *kō* means ‘like this’ or ‘this way’, yet at the same time creating part of the word *kōbako*, which means ‘incense box’, an item used in part of the tea ceremony. In the slang of the pleasure quarters, however, it also means ‘tea’. This is then connected to the following section *kōbako no hishaku no take wa sugu naredo, sochi wa chashaku no yugami moji*, which also makes extensive use of imagery based on utensils from the tea ceremony. A *hishaku* is a water scoop made from bamboo while the *chashaku* is a small bamboo scoop for powdered tea. Given the meanings of *kōbako*, I believe that these two words, *hishaku* and *chashaku*, also function as euphemisms for the male member, with the obvious phallic imagery of the utensils. The phrase *ōte dōshite kōbako no hishaku no take wa sugu naredo sochi wa chashaku no*

20 *Kokin wakashū* no. 983 “Thus I live in a cell / southeast of the capital. / The Mountain of Grief / it is called, they say, by those / who find this life hard to bear.” *Kokin Wakashū: The First Imperial Anthology of Japanese Poetry: ‘Tosa Nikki’ and Shinsen Waka*. McCoullough, Helen, transl. Stanford University Press, 1985

21 The *Kokin wakashū* is the first Imperial anthology of Japanese poetry, commissioned by the court in 905. Edited by Ki no Tsurayuki, it established the fundamental aesthetics of Japanese poetry, and remained influential until the fall of the Tokugawa shogunate and the introduction of Western literature.

22 A good, if crude, example of this in English would be, “What do I seaweed on the shore?” in which the word “seaweed” shifts from “What do I see?” to “seaweed on the shore.”

yugami moji can thus mean “We should meet and I can ask you why things are this way. I am as straightforward as the bamboo of a water ladle while you are as crooked as a tea scoop.” This, however, ignores the obvious puns. The second level reading that can be given for the phrase beginning with the pivot word *kōbako* is, “The “ ‘ladle’ in the ‘tea’ is ‘straight’ (erect), while that one there is ‘bent’ (flaccid) like a tea scoop.”

The next section of text has less sexual imagery than the previous, yet still retains the ties with the tea ceremony with the reference to a specific type of tea. In this instance, the compound creating the name of the tea, *hatsumukashi*, does not contain any sexual innuendoes. It appears there is no other reading for the line *usa o harashi no hatsumukashi* outside what is given in the translation at the end of this paper. *Mukashi no jiji-baba to naru made kama no naka samezu, en wa kusari no sue nagaku, chiyo yorozu mo e*, however, has at least one last pun based on vocabulary from the tea ceremony. *Kama*, which means “tea kettle”, is also a slang term from the pleasure quarters again denoting the female sexual organ. *Kusari*, which refers to a chain that suspends a teakettle from the ceiling, also means a “ménage à trois”. Another interpretation of this section then is, “until we become old as the grandmother and grandfather of old, may your ‘tea’ never become cold. Our love will be as long as a ménage à trois, lasting for one thousand, ten thousand years.”

Hence, a secondary reading of the poem clarifying the puns would be as follows:

Cha-ondo

Those things that are surpassing in this world:

the cherry blossoms of Mt. Yoshino,

the maple leaves of Tatsuta,

the tea of Uji village

to the southeast of the capital.

Yet, more surpassing

is the tea (female sexual organs) of the village (pleasure quarters) to the southwest
of the capital.

Who has gained the reputation for being a sensualist,
in lusting for intimacy with a courtesan's "tea?"

Compared with the lofty ranks of the Matsu courtesan,
the Kakoi is quite low,
but in bed, sex is the same.

My countenance is calm and my heart lacks artifice.
Hearing rumours of you,

It seems I was as mistaken as the staggered shelves of the tea room.

We should meet.

I wonder why the incense box's (female sexual organs) water scoop (erect male
organ) is straight

while the tea scoop (flacid male organ) over there is bent?

The *hatsumukashi* tea dispels gloom.

Let us grow old together and become the old couple that remember the past.

May the tea kettle (female sexual organ) never be cold,
let us always be warm.

Our love will be as long as a ménage à trois,
lasting for one thousand, ten thousand years.

IV

To gain a critical understanding of the composition, *Cha-ondo*, it is thus necessary to recognize that linguistic virtuosity creates a different, if nonetheless ambiguous narrative. Indeed, in the attempt given above of a secondary translation showing the puns, it is difficult to argue for the presence of a clear narrative voice proceeding in a logical fashion. Neither do I mean to suggest that a narrative quality is present in the translation of the text as given in the appendix. Instead, the Japanese poem is a

continuum of related images — in this instance all derived from the tea ceremony — many of which have new images superimposed upon them through their use as argot from the pleasure quarters, which deepens and changes the original perspective. It is the informed reader with the requisite knowledge who can see the larger perspective and the capability of valuing the alternative glimpses afforded by the hidden meaning within the different layers of language: something akin to viewing a three-dimensional object from different angles. Each new angle provides the reader with more information that leads to an idea of the whole object and how each part relates to the whole. Much of the aesthetics of Japanese poetry is based upon the association of images, creating a collage of different impressions that shift with successive readings. The meaning of one section can change when seen in the light of the next section, which can be modified in turn by the following section.

In the same fashion, the timbre created by the unusual *shamisen* tuning shares as similar function with the puns of giving new significance to the musical text. The new tuning reflects a heterogeneity of implied meanings by combining the element of sensuality derived from *san-sagari*, the intimate sound created by the lowered third string seducing the listener to a closer listening, with the fashionable stylishness of *ni-agari* created by the resonance of the open fifth against the lower string. The musical language, by which I mean compositional structure and melodic structure, being no different from that found in other *jiuta* compositions, renders it possible to have a surface reading of *Cha-ondo* that dismisses or ignores the innuendo of the unique timbre as a mere curiosity. Given the implications of timbre and its importance in *shamisen* music as seen in Yayū's writings and the general tenor of comments by performers today, it becomes necessary to include a discussion of timbre as a compositional element in *Cha-ondo*, and in any other *shamisen* piece, for that matter. Whether or not the Edo-period educated listener's reaction to the subtle implications created by the timbre of the new tuning would have been the same as an informed reader's reaction to the nuances and innuendoes of the language in the text is difficult to say. Nevertheless, given the text and the

qualities of the timbre, I believe it could not have been lightly dismissed as a mere curiosity. This vital aspect of *shamisen* music has been ignored by academics in scholarly writings in spite of their recognition of different tunings. While I would argue there has been a shift in perception vis-à-vis timbre and its role in music over the history of *shamisen* music, its importance cannot be underestimated in *tegotomono* of the later Edo period, which rely heavily on the modulation of tunings throughout a piece.

The synthesis of text and music in *Cha-ondo* provides the basis for arguing that each highlights meaning in the other to convey to the listener the sub-text of the composition. Initially, *Cha-ondo* is aurally and visually innocent; however, the implication of the timbre requires a re-interpretation of the text to something other than the surface meaning to a meaning approaching that given in the course of the paper. This synthesis reflects the meeting of two very different aesthetic systems; an appropriation and fusion of the classical court traditions of poetry and music by the bourgeoisie with their own tastes that were unfettered by the moral rectitude of the upper classes. By claiming the *koto*, an instrument still very strongly associated with the nobility, as their own in the mid-to-late seventeenth century as well as the poetic diction of the court poetic traditions, the townspeople conceived a new art form that was to become a tradition valorising their own existence.

Appendix

茶音頭

世の中に、優れて花は吉野山、紅葉は竜田茶は宇治の、都の辰巳それよりも、廓は都の未申、数寄とは誰が名に立てし、濃茶の色の深緑、松の位に比べては、囲いというも低けれど、情けは同じ床飾り、飾らぬ胸の裏表、帛紗捌けぬ心から、聞けば思惑違棚、逢うてどうして香箱の、柄杓の竹は直ぐなれど、そちは茶杓の曲み文字、憂さを晴らしの初昔、昔嘶の爺婆と、なるまで釜の中冷めず、縁は鎖の末長く、千代万代え²³。

23 Kubota Satoko 久保田敏子. *Jiuta-sōkyoku kenkyū* 地唄箏曲研究 vol.2, pp. 40-41.

Cha-ondo

Transliteration and translation

*yo no naka ni / sugurete hana wa Yoshino-yama / momiji wa Tatsuta cha wa Uji no / miyako
no tatsumi sore yori mo / sato wa miyako no hitsujisaru / suki to wa tare ga na ni tateshi / koi-
cha no iro no fukamidori / matsu no kurai ni kurabete wa / kakoi to iu mo hikukeredo / nasake
wa onaji tokokazari / kazaranu mune no ura-omote / fukusa sabakenu kokoro kara / kikeba
omowaku chigaidana / ote, dōshite kōbako no / hishaku no take wa sugu naredo / sochi wa
chashaku no yugami moji / usa wo harashi no hatsu-mukashi / mukashibanashi no jijibaba to /
naru made kama no naka samezu / en wa kusari no sue nagaku / chiyo yorozuyo e.*

Cha-ondo

Those things that are surpassing in this world:

the cherry blossoms of Mt. Yoshino,

the maple leaves of Tatsuta,

the tea of Uji village

to the southeast of the capital.

Yet, more surpassing,

is the tea of village to the southwest of the capital.

Who made the reputation of this tearoom?

The deep green colour of the powdered tea.

Compared to the height of the pine trees,

the tearoom is quite low.

Compassion is the same alcove ornament.

My countenance is calm yet my heart lacks the artifice.

Hearing rumours of you,

it seems I was as mistaken as the staggered shelves of the tea room.

We should meet and I can ask you why it is like this, an incense box.

I am as straight as a ladle while you are as crooked as a tea scoop.

The *hatsumukashi* tea I drink dispels my gloom.

Let us grow old together to become the old couple that talk of the past,
like the tea kettle,
let us always be warm.

Our love will be as long as the chain that holds the tea kettle,
for one thousand, ten thousand years!

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菊岡検校検校の『茶音頭』の裏と表: 歌詞・調弦の音色と セクシュアル・レプリゼンテーション

概要

本稿は菊岡検校(1792-1847)作曲の手事物『茶音頭』の歌詞と曲の三絃調弦の独特な音色によって発するセクシュアル・レプリゼンテーションを探求する。『茶音頭』の歌詞は俳文俳諧で知られている横井也有の(1702-1783)の『女手前』より引用されている。『女手前』と『茶音頭』の歌詞は掛詞等の俳諧固有の詩的表現に富み、曲名に従って茶道を因んでいる言葉遊びが当然であろう。しかし、茶道具と関連する言葉の多くは又廓の隠語であるので、更に意味もう一つを持つ。也有はこれで性的な意味合いも吹き込める事が出来、晦渋的な歌詞を作った。音楽的にも菊岡検校が同じように、地唄三絃音楽の二つの調弦からヒントをえて、新しい曖昧な調弦を作り、この調弦の独特な音色で晦渋性に富んでいる曲を作曲することができたと解明する。

キーワード

近世邦楽、手事物、歌詞、音色、調弦、セクシュアル・レプリゼンテーション