

動作記譜システムによる日本の舞の振付に関する研究

— 金比羅宮の舞曲「宮人」の事例 —

木村はるみ 森田玲子 伊藤江理 加藤 一

Choreological Study of Old Japanese Ritual Dance “Miyabito”;
A study of the Miko-Mai in KOTOHIRA-Shrine
from the point of view of dance structure

Harumi KIMURA, Reiko MORITA, Eri ITO, Hajime KATO

Sacred Time; Sacred Space; Sacred Act

The “Yaotome-mai” (maidens’ dance), which is a kind of Miko-mai (shrine maidens’ dance) and is offered to the god of Kotohira, is performed in the Haiden (a hall of worship) which is the most scared place in the shrine. Religious rituals cause a flow of scared time in the Haiden, thus creating a sacred space. Offerings to the god of Kotohira are made. Then, the god is invited from the Honden (main shrine). A ritual Shinto prayer is recited. Then, music and singing begin, and then dancing is performed. The Yaotome-mai is a form of “Kami-asobi” (a way of pleasing the god), which includes some “Kagura” dances.



KOTOHIRA Shrine

The “Yaotome-mai” consists of the following dances and pieces.

There are 22 Yaotome-mai in this shrine. Moro-mai is performed by 6 ~12 girls, and Shirabyoushi-mai is performed by one girl.

Susumi-uta is a song for enter Haiden, and Tachi-uta is a song for leave Haiden. Dan is a name of tune for the strings of Koto.

Moro-mai

Susumi-uta	Otomera-ni
Tachi-uta	Subegami
Iwai-uta	Senzai
Suzu-mai	Kono-yaotome

Shodan	Wakamiya (Oogami) Hatu-no-uta (Kimigayo) Irokaenu
Chuudan	Mezurashina (Mezurashiki) Hatu-no-uta (Chiyo) Miyabito (Sureru Koromo)
Godan	San-no-uta (Kami-no-masu) Yon-no-uta (Maturaruru) Hatu-no-uta (Yorozuyo) Sue-no-uta (Uetemiru)
Hitori-mai (Shira byoushi mai)	
Shodan	Naka-no-uta or Mikasayama (Ohisofumatu) Kasugayama (Iwane-no-matsu)
Chudan	Tsuru-no-ko Iwai-no-tameshi
Godan	Naka-no-uta (Wagayado) Shinmei

Miyabunokyoku

Miyabunouta Hitofuta (Kazoe-uta)

listed above Transmitted from KASUGA-shrine in Meiji era

Kotohira-mai (was made only for Kotohira shirine)

Urayasu-no-mai (was made to pray peace in Showa era)

“Miya-bitō” (persons serving at court)



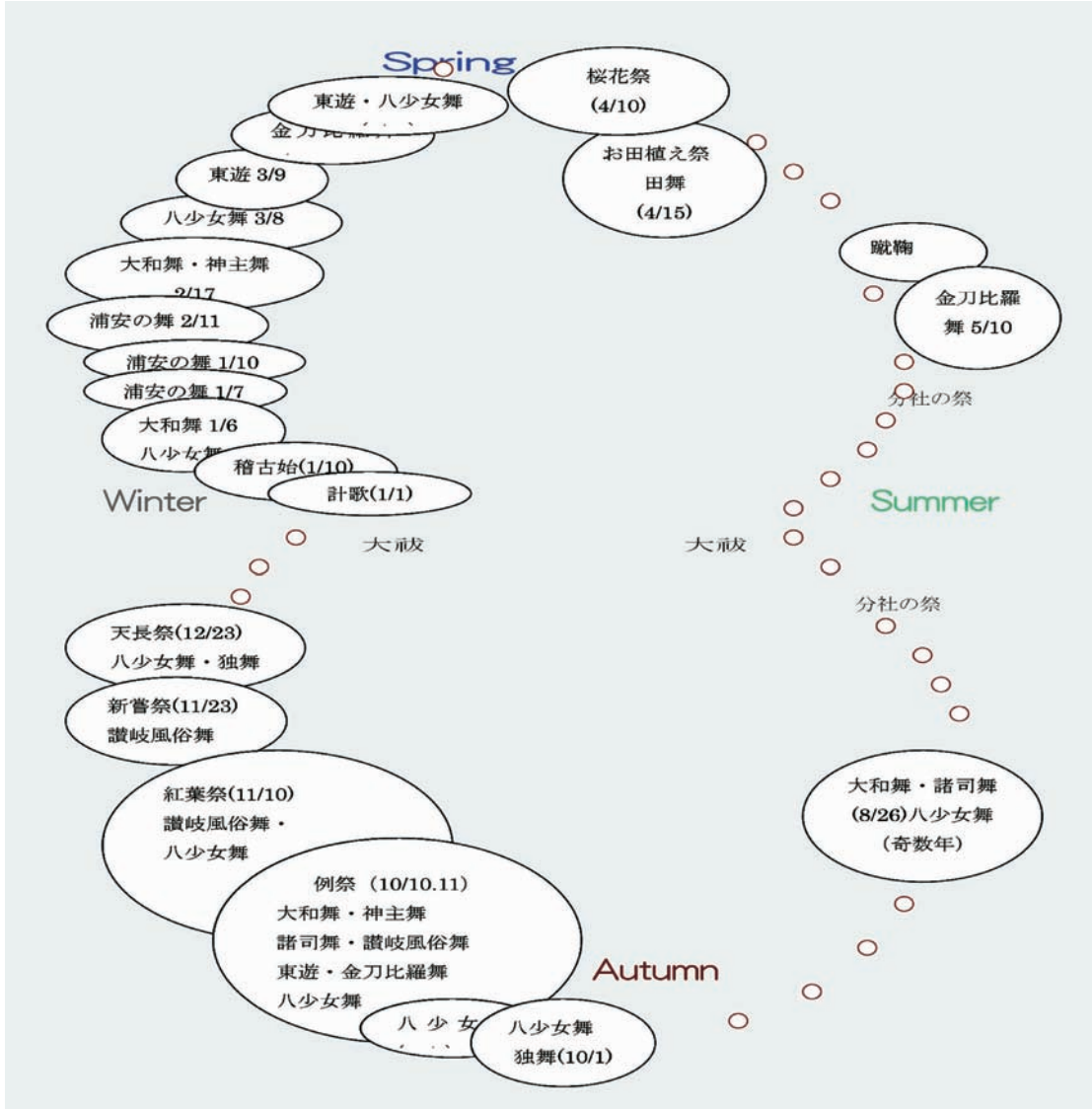
“Iwai no Tameshi” (Auspicious Occasion)



these two dances are belonging with “Yaotome-mai” and were performed in “Tencho-sai” (Emperor’s birthday festival) in 1998.

List of Festivals held in the Kotohira shrine through the year

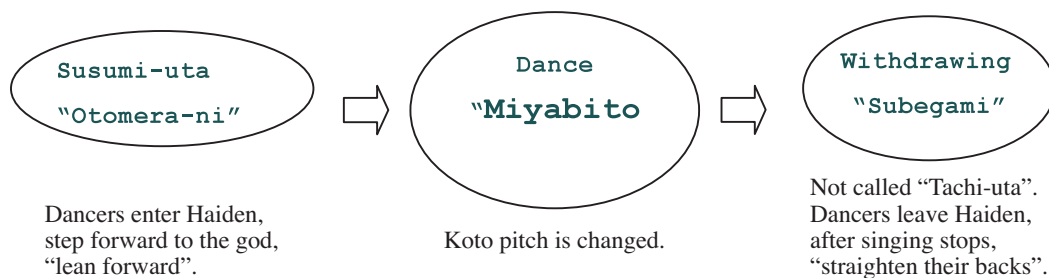
Festivals and dancing following the seasonal flow of the natural world There are twice purify in the half of the year, an the end of June and December.



The flow of the dance; “Miyabito”

Upon the “Susumi-uta”, the dancers move to the starting positions for the dance.

The dancers maintain a bent-knee stance in the Haiden.



Song (Waka) of “Miyabito”

The dance is performed accompanied with singing a song and music.

MiYaBiToNo SuReRuKoRoMoNi YuFuTaSuKi ………Kaminoku
 A B C
 KaKeTe-KoKoRoWo TaReNi-YoSuRaMu ……………Shimonoku
 D (-d 2) E (-e 2)

This is a very old style of Japanese song named WAKA. It consists of 31 words ordered 5-7-5-7-7. The author of this song is Kino Tsurayuki (made about 1000 years ago) but this song was not made for this dance. Each phrase shows some repetitions below.

Repetition

MiYaBiToNo × 2 times	(A A)	5 5
SuReRuKoRoMoNi × 4 times	(B B B B)	7 7 7 7
YuFuTaSuK × 1 time	(C)	5
KaKeTe-KoKoRoWo-ya KoKoRoWo-ya	(D d2)	7 4
TaReNi-YoSuRaMu × 2 times + YoSuRaMu	(E E e 2)	7 7 4
KaKeTe-KoKoRoWo-ya KoKoRoWo-ya × 2	(D d2 D d2)	7 4 7 4
TaReNi-YoSuRaMuYoSuRaMu TaReNi-YoSuRaMu	(E e2 E)	7 4 7

Music

Miya-bito: the musical structure

The melody of Miyabito is classified as the “Miyako-bushi” musical scale, which is one of the traditional Japanese musical mode or scale. The “kyu-on”, or the essential note of the scale is set at the pitch of “Ichikotsu” (corresponding to “D”). The beat is relatively clear but it seems to be difficult to read or determine the tonality (modulation or the like) and the structure. Furthermore, the length of the phrases is irregular—they vary from three bars to seven or nine bars. Hence, the approach has been made to divide the “Miya-bito” into some segments with attention paid to the cadence of each phrase and following its flow.

Unexpectedly, such attempt allows for very clear punctuation of the musical piece (see the diagram on the left page).

The entire musical piece is constituted of just two phrasal patterns made up of from three to nine bars: the pattern moving toward the “chi-on” (set at the pitch of “Ou-shiki”, corresponding to “A”, in this “Miya-bito”) or moving toward the “kyu-on”. But exceptionally, the phrase from the 96th bar to the 98th bar is moving toward the “kaku-on” (the forth upper tone from the kyu-on).

The continuous movement around the same pitch in a very slow, leisurely manner is monotonous but graceful. It can be said that the “Miya-bito” S music is suitable for the “Miko-mai dance” offered by the young girl “Miko”, who wear a dignified classical ceremonial dress and dance in a strictly limited space.

A feature peculiar to “Miya-bito” is to have a “Yuru” melody pattern in which the ornamental movement of the two tones (“Yuru” is performed twice in “Miya-bito”) as in often listened cases of the musical pieces in “Kyuchuu-mikagura” or “Saibara” which are performed and sung as court music. Further, the style which begins with a short solo voice and ends in chorus is the almost same fashion as that in “Kyuchuu-mikagura” or “Saibara”. However, unlike any pieces of “Kyuchuu-mikagura” or “Saibara”, the tempo in “Miya-bito” becomes slower toward the end and finishes rather slower than at the beginning. This time, only two musical pieces have been transcribed from the actual sound for analysis, but the pattern observed in “Miya-bito” may be common to all “Kotohira mai” music.

The melody creates new developments by subtly varying similar patterns. While retaining the pattern of moving toward the same sound in each phrase over many bars, the melody develops by subtly paraphrasing the pattern. This gradual development may reflect the content of the words of the song as a sense of impatient and painful. The pitch and the key do not jump and or move drastically, thus making “Miya-bito” modest and courtly.

The solo part in the beginning ends on the “chi-on”, and soon the piece moves to the chorus part. After that, long phrases moving toward the “chi-on” are continued (see exhibit). The first move of the melody toward the “kyu-on” appears in the 40th bar. Thereafter, the “kyu-on” cadence is continued awhile (until the 83rd bar).

After that, one short phrase ends on the “chi-on”, and then the six-bar phrase ends on the “kyu-on”. This sudden change of the cadence forms the passage to the next phrase ending on the “kaku-on”. This produces a tensive feeling towards the finale of the piece.

In the final phrases ending on the “kyu-on”, after each ritardando the tempo picks up again, and then, gradually eases off. This is repeated until the piece reaches the very final cadence.

first part of the transcription on “miyabito” by Eri ITO

Phrasing of Music

After analysis, 3 patterns of phrasing were founded such as

a, b, and c.

a- 1,2,3,4,5,6,7,8,9

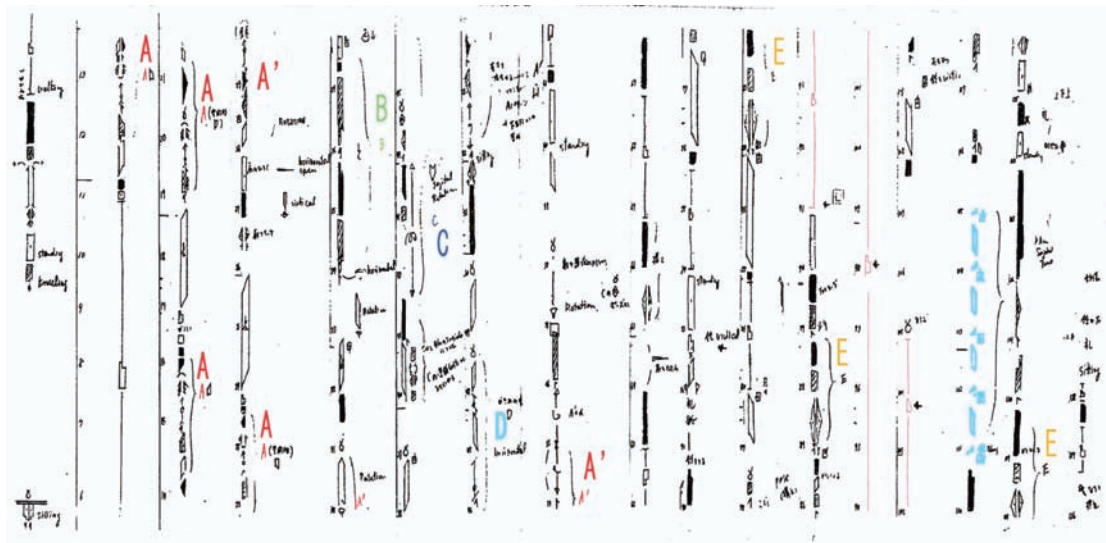
b-1,2,3,4,5,6,7,8,9,10

c-1

(導入部)												0'33"	1'08"		
1	2	3	4	5	6	7	8	9	10	11	12	→ 徵音へ向かうフレーズ (独唱) → (終わりまで斉唱)			
a-1 5小節					a-2 6小節			a-3							
13	14	15	16	17	18	19	20	21	22	23	24	1'32"	1'45"	2'05"	
4小節(あるいは7小節) 2'19"			a-4 3小節			a-5 4小節(あるいは7小節) 2'48"			a-6 3小節						
25	26	27	28	29	30	31	32	33	34	35	36	a-7 7小節		a-8 7小節	
(安定部) 3'14"												3'35"			
37	38	39	40	41	42	43	44	45	46	47	48	→ 宮音へ向かうフレーズ			
			b-1 6小節						b-2 6小節						
49	50	51	52	53	54	55	56	57	58	59	60	3'57"	4'20"		
			b-3 6小節						b-4 6小節						
61	62	63	64	65	66	67	68	69	70	71	72	4'41"	5'05"		
			b-5 7小節						b-6 6小節						
73	74	75	76	77	78	79	80	81	82	83	84	5'26"	(展開部)		
			b-7 6小節						→ 徵音 a-9 6小節						
85	86	87	88	89	90	91	92	93	94	95	96	5'47"	6'08"	6'28"	
			→ 宮音 b-8 6小節						→ 角音 c-1 3小節						
97	98	99	100	101	102	103	104	105	106	107	108	6'38"	6'57"		
→ 向かうフレーズ		→ 宮音 b-9 6小節					rit..... b-10 4小節								
(終結部) 7'16"												7'46"			
109	110	111	112	113	114	115	116	117	118	119	120	a tempo 7小節	rit.	rit.	
						b-11 5小節									
121	122	123	124	125	126	127	128	129	8'11"	(9'33")					
終結部・倍の遅さで b-12 9小節															

Dance of “Miyabito”

I wrote the simple score of Miyabito to grasp the structure of this dance by using Your Move. But it is a simple way just to show the outline.



the whole flow and the repetition of Dance Movements

It consists of three parts.

- 1, no instrument just Hands
- 2, dancing with a Japanese fan in the right hand
- 3, dancing with a Japanese bell in the right hand

picking out the characteristic movement from this score focusing on repetition of series of symbols.

Part 1 Kamae (taking up the opening position)

-A-A-A-A-connecting action

Part 2 (Fan Dance)

bowing-A-B- (pre-C+C) -D- (a) -withdrawing

Part 3 (Bell Dance)

“Kamae” -bowing-E-E-moving around the space-changing directions and shaking the bell five times-E-C type-taking up a position with the bell-ending action-bowing

The basic action of “kamae” and going forward is performed three times as if in preparation for starting each part.

When similar actions are observed with reference to the diagram in above “Your Move” notation score, it is seen that there are some repeated actions.

Further, the slow actions such as walking, turning, sinking create beautiful directional changes and postures. However, the distinctive actions A, B, C, D and E are picked out as samples in this study.

The structure of “Miyabito”

By put them together we can see the relation ship of three elements

Bar	Song	Music	Dance	Movement	
1					
2			sitting		
3	MiYaBiToNo	a-1	KAMAE		
4					
5					
6					
7					
8	MiYaBiToNo	a-2	go forward		
9					
10					
11					
12	SuReRuKoRoMoNi	a-3	Dance	A fdl	
13				A fdr	
14					
15					
16					
17					
18					
19	SuReRuKoRoMoNi	a-5		A bdr	
20					
21					
22				A bdl	
23					
24					
25					
26					
27					
28	SuReRuKoRoMoNi	a-7		A'	
29					
30					
31					
32					
33					
34					
35	SuReRuKoRoMoNi	a-8		B	
36					
37					
38					
39					
40					
41	YuFuTaSuKi	b-1	Fan Dance	C	
42					D
43					
44	KaKeTeKoKoRoWoy				
45					
46					
47					
48					
49					
50					
51					
52				A'	
53					
54					
55	KoKoRoWoya	b-3		A+α	
56					
57					
58					
59					
60					
61	TaReNiYoSuRaMu	b--4			
62					
63					
64					
65					
66			KAMAE		
67	TaReNiYoSuRaMu	b-5	go forward		
68					
69					
70				bow	
71					
72					
73	YoSuRaMu	b-6		go forward	
74					
75					
76	KaKeTeKoKoRoWoy			Direction Change	
77				Direction Change	
78				go forward	
79					
80				Direction Change	
81				go forward	
82					
83				Direction Change	
84				E	
85				Direction Change	
86	KoKoRoWoya	a-9		E	
87					
88					
89					
90					
91					
92					
93	KaKeTeKoKoRoWoy	b-8			
94					
95					
96					
97					
98			Bell Dance	go around	
99					
100					
101	KoKoRoWoya	b-9			
102					
103					
104					
105					
106					
107	TaReNiYoSuRaMu	b-10		Direction Change	
108					
109					
110					
111					
112					
113	YoSuRaMu	b-11		5 ringing	
114					
115					
116					
117					
118				E	
119					
120					
121					
122				bow	
123	TaReNiYoSuRaMu		KAMAE		
124			going forward		
125					
126					
127					
128			put down bell	bow	
129					

Features of “mai” in the dance flow

Although the words of the “waka” (a 31-syllable Japanese poem), namely, the words of the song of the “Miya-bitō”, are repeated, all the words appear in approximate accordance with the musical phrases until the 84th bar is performed. The 84th bar corresponds to the end of the “ougi-mai” (a dance using a fan). In other words, the whole “waka” is recited until the 84th bar.

The actions of “Kamae (taking up a position)” and “chokushin (moving straight forward)” are performed after the “Ougi-mai”. “Suzu-mai” (a dance using a bell) is performed while the second half of the “waka”, such as parts E, e2, D and d2, is repeated. A distinctive feature of the “suzu-mai” is that the “Miko” move around the inner sides of the “Haiden” for the whole duration of the 90th to 104th bars. In this “suzu-mai”, the musical phrase C-1 is played only once. In the 111th to 115th bars, the bell is shaken and rung five times, pointed to the four corners and to the front. This scene shows that the dancers turn to four different directions. This turning, as well as the movement around the sides of “Haiden”, gives the purifying impression of going the round of the space in a horizontal plane.

However, the words B the first half of the “waka” are repeated four times in the 12th to 39th bars in the early stages. In the first two times, Action pattern B in which the dancer extends one arm diagonally and swings the other arm over her head to join it is repeated four times with the arms extended in an X-shaped pattern. This action appears to purify the place at the beginning of the “mai”. Further, along with the words C (“yufu-tasuki”) appearing only once in the 40th to 42nd bars, Action pattern C appearing in the “Ougi-mai” boldly includes one movement of the arms as if rowing (sagittal). This is impressive.

In toto, the vertical axis is dynamically used. The “Ougi-mai” showing the sagittal movement for variety in the first half, and the “suzu-mai” showing the horizontal slow turnings and the horizontal positional movements in the second half correspond to the first half and the second half of the “waka” with regard to the length of time, but to my mind have no special connection with the meaning of the words of the “waka”. However, it seems that “koromo” of “sureru koromo” in the first half and “kokoro” of “kakete kokoro” in the second half assonate with each other.

When

About what the action means when it is performed.

Then, I concluded that the “when” is musical time,

time in the natural world, and also human mental time.

Is this “when” some time in the year?

Is this “when” some time in the month?

Is this “when” some time in the day?

The “Miko” offers the dance to the god at the time of her life
when she is a girl.

The festivals are handed down from person to person,
and repeated through the changes of the times.

At the time of the festival,

the mental time of the person playing the music and

the mental time of the person performing the dance

seem to be integrated into a greater and more sacred time and space.

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