

みこと  
《未言》

箏唄と5人の奏者のための

(2013)

増田 真結

使用楽器

箏唄 (十三絃)

十七絃

二十絃

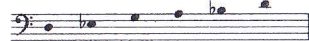
打楽器

Tibet Crotales Tree

Antique Cymbal



Chromatic Gong



Rot tom (16, 12, 8 inch)

Singing Bowl

Rain Stick

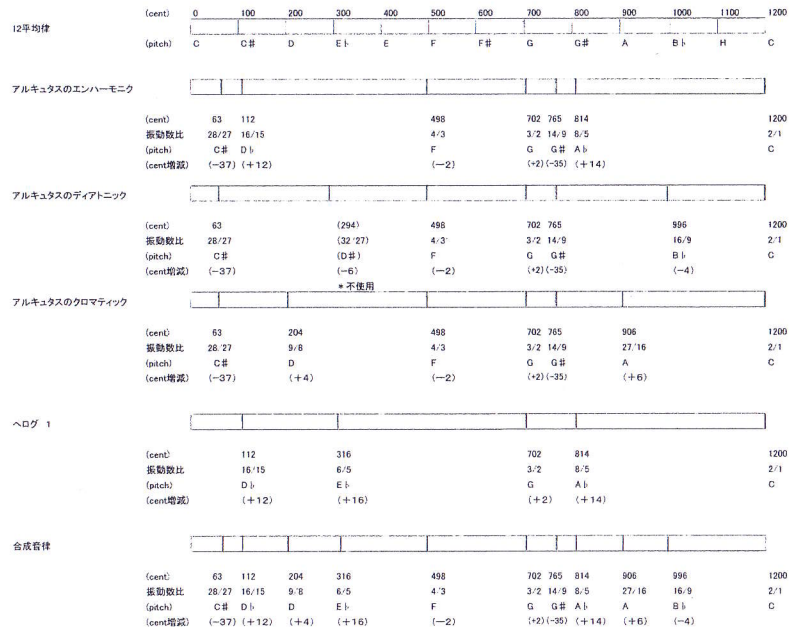
Bamboo Chime

Tom tom (Large)

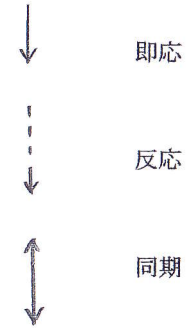
チェロ

コントラバス

《未言》の調絃に含まれる音律

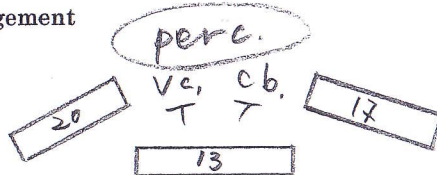


記号の説明



臨時記号は反復形を除き  
付された音のみに有効。

Seating Arrangement



初演

- 箏唄 (十三絃) 中川佳代子
- 十七絃 麻植美弥子
- 二十絃 丸田美紀
- チェロ 大西泰徳
- コントラバス 井上大貴
- 打楽器 上中あさみ

2013年11月19日 京都市立芸術大学講堂

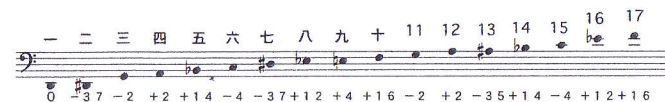
『博士課程修了申請リサイタル』

## 調絃

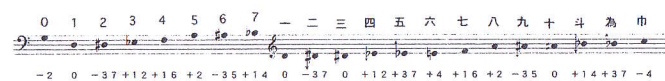
### 十三絃



### 十七絃



### 二十絃



数字表記は平均律のセント値からの増減を示す。調絃の際にはチューナーを用いて、数字の増減のセント値にあたる箇所<sup>①</sup>に琴柱を置く。十七絃、二十絃は狭い音程を隣接絃に設定しているため、必要に応じて個々の絃の張力を調整する。

## 《未言》箏唄と5人の奏者のための

この作品は3つの楽章で構成する。第1楽章、第2楽章は800年代の歌と和琴の譜『琴歌譜』の《茲都歌》と《歌返》に準拠している。

第1楽章では唄の旋律、第2楽章ではRot-tomの旋律と、箏奏者が唄う囃子詞など、おもに旋律の形成においてこの譜の絃番号を使用した。

第3楽章の唄の旋律は筆者の創作による。

使用楽器は、独奏である十三絃を拡張する意図により選択した。各楽器は撥や弓を使用することにより、奏法と音色を共有し合う。

箏で設定した音律の中心となるのは、およそ四分音の音程を持つエンハーモニックである。アルキュタスのエンハーモニックを中心に据え3つの音律を合成し、調絃とした。合成された音律は、どれも純正調を基本としている。その音律との親和性のために、弦楽器の自然倍音や倍音を多く含む金属系打楽器を多用した。

第1楽章の言葉は、舞城王太郎『山ん中の獅見朋成雄』に描写される架空の儀式「人盆」の準備において、女の背中を剃刀で剃る際に用いられる擬音語である。準拠した『琴歌譜』では生み字や囃子詞が多用され、言葉の意味を歌で伝えることよりも、引き延ばされた発音によって非日常的な歌を形成することを目的としている。これを発展させ、ほとんど意味を持たない擬音語の中でも「イ」の発音が多用される箇所を選んだ。第2楽章では、『琴歌譜』《歌返》の囃子詞の箇所と、歌詞の断片を引用している。第3楽章は記紀に収録されている応神天皇の「志都歌の歌返」を使用した。楽章を通じて、非言語的な唄が徐々に意味を明確にあらわすことを企図している。

## 唄の言葉

### I

へしおうすういし

へしおうすういし

そろん

しやりりぞじ じよいわおん ふあしよし

しやりすじょん

しやりひしいいひはり

そろん

へしおうすういし

しゆきりじゃしん しゃ がしお

しゆきりじゃしん しゃ がしお

しみじひいいいし ざしりん

しみじひいいいし ざしりん

しゆきりじゃしん しゃ がしお

しひいいいひいいいひ

か

しひいいい じ

舞城王太郎『山ん中の獅見朋成雄』

### III

枯野を 塩に焼き 其<sup>し</sup>が余り 琴に作り

搔き弾くや 由良<sup>ゆら</sup>の門<sup>と</sup>の

門<sup>となか</sup>中の海石<sup>いくり</sup>に 振れ立つ なづの木の さやさや

日本書紀 四十一 古事記 七十四 応神天皇

I.

poco  
①

Handwritten musical score for various instruments:

- Voice (唄) and Flute (等):** Empty staves.
- Violins (上+弦, 下+弦):**
  - Violin I: *marcato*, *mp* to *p* dynamic range.
  - Violin II: *mp* to *p* dynamic range.
- perc. (Percussion):**
  - Car Spring Coil with hard mallet: *ff* dynamic.
  - Antique Cym. with bow: *p* dynamic, *molto vib.* marking.
- VC. (Violoncello):**
  - Starts with *fp* dynamic.
  - Dynamic range: *p* to *ppp*.
  - Includes *poco* and *pp* markings.
- cb. (Contrabasso):**
  - Starts with *pp* dynamic.
  - Dynamic range: *pp* to *ppp*.
  - Includes *poco* and *pp* markings.

\* 自然ハーモニクスのある指を横に引き、弦力を変化させることで音高を変化させる。

\*\* \*の時にお指を引き、元の位置に戻す動作を繰り返して、自然ハーモニクスを極める。

\*\*\* コレラバスの自然ハーモニクスのみ実音表記。

poco  
( )

Handwritten musical score for a chamber ensemble, including parts for voice (Vc.), double bass (Cb.), and percussion (perc.). The score is written on multiple staves and includes various performance instructions and dynamics.

**First Staff (Voice):** Includes markings for *Rubato*, *slow*, *fast*, and *slow*. It features a *repeat ad lib.* section with dynamic markings *p*, *mp*, and *pp*. The notation includes a treble clef and a common time signature.

**Second Staff (Double Bass):** Includes markings for *R.H.* and *L.H.* with *+* signs. It features a *repeat ad lib.* section with dynamic markings *p* and *mp*. The notation includes a bass clef and a common time signature.

**Third Staff (Percussion):** Includes the instruction *Chromatic Gong* and *l.v. → Antique Cym.* with dynamic marking *mp*. The notation includes a common time signature.

**Fourth Staff (Violin):** Includes markings for *pizz.* and *arco*. It features dynamic markings *mf*, *p*, and *mp*. The notation includes a treble clef and a common time signature.

**Fifth Staff (Double Bass):** Includes markings for *pizz.* and *arco*. It features dynamic markings *mf*, *p*, and *ppp*. The notation includes a bass clef and a common time signature.

Vertical dashed lines indicate structural divisions or rehearsal marks across the staves.

Handwritten musical score for a string quartet and percussion. The score includes staves for Violin I, Violin II, Viola, Cello, and Percussion. The music is in 4/4 time and features various dynamics and performance instructions.

**Violin I and II:** Marcato possible, pitch ad lib, high, low, pp.

**Viola:** Marcato possible, pitch ad lib, high, low, pp.

**Violin I and Cello:** arco I, repeat ad lib, p, mp, p, mf, pp, possible fp, PPP, gl. natural harmonics.

**Percussion:** with bow #0, possible, with hard mallet, mf, tibet chotales tree with hard mallet, ff.

\* 自然ハーモニクスを奏す。

\*\* 23の指と1の指を打ち切りで奏す (急いで2と1の指) 音高は自由。



Handwritten musical score for a multi-instrument ensemble. The score is written on seven staves, each with a different clef and key signature.

- Staff 1 (Soprano):** Treble clef, C major. Dynamics: *mf*, *poco*, *p*, *poco*, *mp*, *poco*, *p*. Includes handwritten notes and slurs.
- Staff 2 (Piano):** Treble clef, C major. Includes a wavy line and later melodic notation with dynamics *mf*, *p*, *mp*, *mf*.
- Staff 3 (Flute):** Treble clef, C major. Includes a key signature change to B-flat major and dynamics *f*.
- Staff 4 (Clarinet):** Bass clef, C major. Includes a key signature change to B-flat major and dynamics *f*.
- Staff 5 (Percussion):** Treble clef, C major. Includes a key signature change to B-flat major, dynamics *f*, and notes for "Tom tom".
- Staff 6 (Violin):** Treble clef, C major. Includes a key signature change to B-flat major and dynamics *f*.
- Staff 7 (Cello):** Bass clef, C major. Includes a key signature change to B-flat major and dynamics *f*.

A vertical arrow points from the first measure of the Percussion staff to the first measure of the Soprano staff.



Handwritten musical score for the first system, featuring three staves: Violin (top), Viola (middle), and Cello/Double Bass (bottom). The music is in 3/4 time and includes dynamic markings such as *mp*, *p*, *mf*, and *pp*. The Violin staff contains melodic lines with slurs and accents. The Viola and Cello/Double Bass staves provide harmonic support with chords and arpeggiated figures. A double bar line is present after the first measure of the Cello/Double Bass staff.

Handwritten musical score for the second system, continuing the three-staff format. This system includes a section marked "R.H." and "L.H." with "PPP" dynamics, and a section marked "repeat ad lib." with a wavy line. The Cello/Double Bass staff features a section with "marcato possible" and "mp sempre" markings. The Violin and Viola staves continue with melodic and harmonic development, including slurs and dynamic changes.

Handwritten musical score for the third system, featuring four staves: Violin (top), Viola (middle), Cello/Double Bass (third), and Double Bass (bottom). The music includes dynamic markings like *p*, *mp*, *poco*, *mf*, and *pp*. The Cello/Double Bass and Double Bass staves contain complex rhythmic patterns and chords. The Violin and Viola staves have melodic lines with slurs and accents. A double bar line is present after the first measure of the Cello/Double Bass staff.

6 P

Handwritten musical score for the first system, featuring vocal lines and instrumental accompaniment.

**Vocal Lines:**

- 男 (Male):** Starts with *mp*, *> p*, *p*, *mf*, *p*, *mp*. Includes a *rubato* section with "(dynamics ad lib.)".
- 女 (Female):** Starts with *mp*, *p*, *mf*, *f*. Includes a *rubato* section with "(dynamics ad lib.)".

**Instrumental Lines:**

- Violin (Vc.):** *arco*, *pizz.*, *p*, *mp*, *f*, *pp*. Includes a *rubato* section with "(dynamics ad lib.)".
- Cello (Cb.):** *p*, *mp*, *f*, *pp*. Includes a *rubato* section with "(dynamics ad lib.)".

Other markings include *s.p.* and various dynamic hairpins.

Handwritten musical score for the second system, featuring vocal lines and instrumental accompaniment.

**Vocal Lines:**

- 男 (Male):** *p*, *mp*, *poco*, *pp*.
- 女 (Female):** *p*, *mp*.

**Instrumental Lines:**

- perc. (Singing Bowl):** *pp* ↔ *mp*, *l.v.*, *mp*.
- Vc. (Violin):** *pp*, *p*, *pp*, *pp*, *p*, *pp*, *pppp*.
- Cb. (Cello):** *pp*, *mp*, *p*, *ppp*, *pp*, *p*, *ppp*.

Other markings include *continue*, *l.v.*, and various dynamic hairpins.

Handwritten musical score for the first system, including parts for Flute (Fl.), Clarinet (Cl.), Violin (Vc.), and Cello (Cb.).

Fl. and Cl. parts feature dynamics *p* and *mp*. The Vc. and Cb. parts include the instruction *col legno* and *s.p. ↔ s.t.* (sul ponticello / sul tasto).

★ 3つの木部がある位置を s.p. の s.t. の間での位置に  
 選択し、音高を変化可也。 [musical notation] = "ここは異なり位置"。

Handwritten musical score for the second system, including parts for Percussion (perc.), Violin (Vc.), and Cello (Cb.).

The Percussion part includes the instruction *Antique cym. with bow*. The Vc. and Cb. parts include dynamics *sempre p* and *p*.

possible  $\frac{p}{p}$  possible

Handwritten musical score for the third system, including parts for Flute (Fl.), Clarinet (Cl.), Percussion (perc.), Violin (Vc.), and Cello (Cb.).

The Fl. and Cl. parts feature dynamics *pp*, *mp*, and *mf*. The Percussion part includes the instruction *with hard mallet*. The Vc. and Cb. parts include dynamics *p* and *mp*.

chromatic Gong



Handwritten musical score for a full orchestra, featuring dynamic markings and performance instructions across multiple staves.

**Staff 1 (Flute):** *mp* (first measure), *mf* (second measure), *ff* (third measure), *f* (fourth measure). Includes handwritten notes: "4a", "4b", "4c", "4d".

**Staff 2 (Clarinet):** *p*, *mf*, *ff*, *f*, *ff*. Includes handwritten notes: "C", "f", "ff".

**Staff 3 (Trumpet):** *p*, *mp*, *mf*, *fff*. Includes handwritten notes: "Sample gl.", "fast", "fff".

**Staff 4 (Trombone):** *p*, *mp*, *mf*, *fff*. Includes handwritten notes: "fast", "fff".

**Staff 5 (Percussion):** *p*, *f*, *fff*. Includes handwritten notes: "Cym, with soft mallet", "Cat Spring Coil", "fff".

**Staff 6 (Violin):** *p*, *mp*, *mf*, *fff*. Includes handwritten notes: "fff".

**Staff 7 (Cello):** *mp*, *p*, *mp*, *mf*, *ff*. Includes handwritten notes: "pizz", "arco", "ff".

The score includes various dynamic markings (*mp*, *mf*, *ff*, *f*, *p*, *fff*) and performance directions such as "fast", "pizz", and "arco".

\* IIの開放弦1=カウチ内の自然倍音をラダに挿入する (左手で自然倍音のポイントをリングに押し、発音することと連打する)

\*\* High (高) Middle (中) Low (低) に指定した音域の弦を Stick で打つ  
 (弦上には Stick を弾ませず連打する)  
 琴柱側から裏側側へ、弾ませる位置を左へ動かす

Handwritten musical score for a string quartet and percussion. The score is written on seven staves: Flute (Fl.), Violin (Vc.), Viola (Cb.), Percussion (perc.), and two additional staves for strings (labeled +tr 1/2).

**Flute (Fl.):** Starts with a dynamic of *p*, followed by a crescendo to *pp*. Later, it moves to *mp*, then a *poco* (gradual) increase to *mp*, and finally a crescendo to *pp*. The notes are mostly whole notes.

**Violin (Vc.) and Viola (Cb.):** Both parts feature a series of four "natural harmonics" marked with a downward arrow and the number 8. The dynamics are *p* for each harmonic.

**Strings (+tr 1/2):** The two string staves have similar patterns. They start with a crescendo to *mp*, followed by a section of "repeat ad lib." with a dynamic range between *p* and *mp*. This is repeated three times. The first string part includes a specific harmonic diagram showing a string with a bow and a dynamic of *mp*.

**Percussion (perc.):** Features a section labeled "bottom 16 inch" with a dynamic of *p*, followed by a crescendo to *mf*.

**Other markings:** The score includes various performance instructions such as "repeat ad lib.", "poco", and "attacca" at the end of the piece.