

撫子」「思ひ出れば」等ノ如ク聖主ノ德澤ヲ欽慕シ臣道ヲ盡スベキ至情ヲ養成セシムルモノニハ「雨露に」「忠臣」等ノ如ク尊王愛國ノ赤心義氣ヲ喚發セシムルモノニハ「君か代」「皇御國」等ノ如ク敬神ノ心ヲ起サシムルモノニハ「榮かゆく御代」ノ如キ是ナリ
以上述ブル所ニヨリテ唱歌ノ教育上ニ関シ特ニ体育及ビ徳育ニ資スルノ大ナルハ自ラ明了ナルベシ

〔手書き〕

（『音監經伺書類上テ、音楽取調掛成績申報書』明治十七年）

七 英文『音楽取調掛成績申報書』

明治十七年二月

EXTRACTS FROM THE REPORT
of S. ISAWA, DIRECTOR OF THE
INSTITUTE OF MUSIC, on the
RESULT OF THE INVESTIGA-
TIONS CONCERNING MUSIC, un-
dertaken by order of the DEPART-
MENT OF EDUCATION Tokio Japan.
Translated by the Institute of Music.

これは伊澤修二が音楽取調掛設置以来四年間の実績を記し、文部省へ提出した『申報書』の抄録を英訳したものである。文中に「ハポロの讃歌」の五線譜スコアがある。全文七十七頁の中から「音楽取調掛沿革」と「学校音楽」に関する部分は割愛した。

His Excellency

OKI TAKATOU,

Minister of Education,

SIR,

It is now more than four years since I had the honor to be entrusted with the task of superintending the Commission of Musical Investigations and of directing the then newly established Musical Institute.

During this time I have been closely investigating Japanese and foreign Music with a view to the introduction of a suitable system into our schools.

History teaches us that Music has, in all ages and countries, proved a valuable instrument of government administration, as well as educational. The general introduction, however, of this to us new branch of education has not yet been fully accomplished throughout the country; though much has been already done by means of the strenuous exertions of all members of the Institute, concerned in the work. The result is briefly sketched in the following Report, which I beg to submit to your Excellency's kind consideration.

I have the honor to be,

With hearty respect,

Your Excellency's

Most obedient servant,

Shuji Isawa,

Junior Secretary of the Department of Education;

Director of the Institute of Music.

2nd Month of the 17th year of Meiji.

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RESEARCHES ON ORIENTAL AND EUROPEAN MUSIC.

Of the Several Kinds of Music. Gagaku (Japanese Classical music) *Zokugaku* (Japanese Popular Music) and European and Chinese music should be thoroughly investigated. In *Zokugaku*, *Kotouta* and *Nagauta* (a kind of song) should be first examined, and in European music,

ancient as well as modern music should be examined.

Musical Tones, Intervals, and Scales. There has been a question as to the tonality of Japanese music, whether it is similar to, or dissimilar from, European music. As all musical tones, indeed, arise from the emotional nature of man, there certainly exists some similarity between them, in spite of the difference of ages and countries. But, the modes in which they are combined, being different in each, there must necessarily have resulted more or less imperfection in either. We found it very important, for the above reason to collect, at first, several kinds of music to be used in the future investigations. In Japanese music, especially in the case of popular songs, there has been scarcely any method of notation by which an accurate estimate of their tonal relations could be made. We therefore made several experiments with a view of determining this important point, and the results obtained are essentially as follows;—

1st. When Mr. L.W. Mason first arrived here, we asked him if he detected any difference of tonality between our music and that of Europe. After attentively hearing many popular and classical pieces of music for the purpose, he said that there was no difference as to the tonality, but only a little difference in the mode of the tonal combinations. This opinion was afterwards attested by many experiments, and there is hardly any doubt of the truth of this fact.

2nd. Several enquiries have also been put to the best Japanese musicians whether they thought the European tonality dissimilar to their accustomed tones. They all say

that there is no difference to be detected by their ears. The most striking instance to be mentioned here is that, when Yamase Shoin, the best Koto-Musician, who had never heard European tones before, first touched the piano-forte keys, he detected at once the variation of some tones, of which he expressed his opinion, that such tones could not be true according to his ear, and those tones criticized by him were, indeed, found by Mr. L. W. Mason to be out of tune.

3rd. The students who entered the Institute since its establishment were those who formerly studied *Kotouta*, *Nagauta*, Japanese Classical or popular music. Now if the musical tones of the above music, to which they are accustomed, had been entirely different from the European music, which they are now going to study, attainment of skill in the new would have been almost hopeless; because they would have first to shake off what they had already learned, in order to enter upon the new and different music.

Experience, however, shows no such results: those most skilled in either *Kotouta*, *Nagauta*, or Classical music made such remarkable progress as quite surprised Mr. Mason and other European musicians. This fact also shows the similarity of our musical tone with the European.

4th. The foregoing proofs are good so far as they appeal to the ear of musicians. But they have not yet been attested by scientific methods. We, therefore, contrived a method to attest their truth scientifically, and the following results were obtained.

Since the *Siamisen* is the instrument most extensively

used throughout this country, if those pieces played on it be similar to European music, then it will be sufficient to prove the case. We used the *Siamisen*, for this reason, to make the experiments.

Although it is necessary to use accurate mathematical calculations of the vibratory number of sounds to make musical investigations scientifically, yet we preferred to use a more convenient, though not a very accurate, method in the demonstration, because this was not only the most available means within our reach, but also the most practical way of obtaining the required results.

Now taking a sound which is produced by a string of certain length as a fundamental tone, its Octave that is the thirteenth *ritsu* (semitone) of Japanese, or the European interval containing twelve semitones should be produced by one half of the length; and the Fifth, that is our eighth *ritsu* (semitone) or the European interval containing three tones and a half by two thirds of that length; and the Fourth or our sixth *ritsu* should be produced by three fourths of the same length in the following manner;—

1, or unit produces the Tonic,
$\frac{2}{3}$ " " Fifth,
$\frac{3}{4}$ " " Fourth,
$\frac{1}{2}$ " " Octave.

By referring to the above fractions, the length of a string which produces the Tonic, the Fifth, the Fourth and the Octave respectively could be determined. But for the lengths appropriate to other tones, we took the method indicated by such eminent scientific men, as Helmholtz,

Tyndall and Chappell, who made thorough investigations on the theory of music, and supplying the other required tones and semitones by the addition or subtraction of the Fifth or Fourth, the result is as follows;—

Taking the Tonic as	1.		
The Minor Second is	$\frac{249}{256}$	or	$*\frac{15}{16}$
” ” Third ”	$\frac{27}{32}$	or	$\frac{5}{6}$
” Fourth ”	$\frac{3}{4}$		
” Minor Fifth ”	$\frac{729}{1024}$	or	$\frac{45}{64}$
” Fifth ”	$\frac{2}{3}$		
” Minor Sixth ”	$\frac{81}{128}$	or	$\frac{5}{8}$
” ” Seventh,”	$\frac{9}{16}$		
” Octave ”	$\frac{1}{2}$		

* In the older style of tuning the interval of natural third ($\frac{4}{5}$) is found between the 4th and 5th strings of Koto, that is between the minor Six and Octave;—accordingly the minor Second, minor Third, &c. are changed as above indicated.

Now the length which extends from the top of the finger board to the bridge in the *Siamisen* is two *shaku* and six *sun*, which being divided according to the above fractions will give the position of each note as follows;—

	Shaku,	Sun,	Bu,	Rin,	Mo,		Sh.	S.	B.	R.	M.
The Tonic	2	6	0	0	0						
” Minor Second	2	4	6	7	9 +	or	2	4	3	7	5
” ” Third	2	1	9	3	7 +	or	2	1	6	6	6 +
” Fourth	1	9	5	0	0						
” Minor Fifth	1	8	5	0	9 +	or	1	8	2	8	1 +
” Fifth	1	7	3	3	3 +						
” Minor Sixth	1	6	4	5	3 +	or	1	6	2	5	0
” ” Seventh	1	4	6	2	5						
” Eighth or Octave	1	3	0	0	0						

Thus having settled the length of string of each tone or semitone, and marking the appropriate positions with cross lines on the finger-board of a *Siamisen*, we let Yamase

Shoin (a Japanese blind musician) play Japanese *Zoku-kiyoku* (popular music,) and got the following results:

1. *In regard to several tunings of the Siamisen,—*

In one of the tunings called *Honchoshi*, the first string is tuned as the Tonic; the second as the Fourth, and the third as the Octave.

In another named *Niagari*, the first string is tuned as the Tonic; the second as the Fifth, and the third as the Octave.

In yet another named *Sansagari*, the first string is tuned as the Tonic; the second as the Fourth, and the third as the minor Seventh.

To attest the accuracy of each tone in a certain tuning we let Mr. Yamase tune those strings in his own way, and by stopping the first string at any cross line marked on the finger-board as already mentioned, and making it vibrate by percussion, we found that the vibration produced in the first string was at once transmitted to the second or third string, whenever it came into unison with either of the other tuned strings, according to the law of resonance. By this method, we could easily detect each tone by sight, while Mr. Yamase being blind himself, could use only his ear as a guide in tuning. The results thus obtained were as stated in the preceding paragraph.

Although the tunings of our *Samisen* are essentially in accordance with European principles, yet the tonal relation in its play was hitherto unknown: We contrived therefore a method to detect the relations of each tone, while in play; using the same *Samisen*, marked on the

finger-board in the manner already mentioned. Now, we let Mr. Yamase play several Japanese popular songs with that *Samisen*, and to our astonishment his finger never ran to any other position than those tonally marked. This will be sufficient to show that the tonality of our music is not dissimilar to the European theory of music. It must be remembered, however, that we could not expect very accurate results scientifically considered, with so imperfect an instrument as the *Samisen*, on account of its variability of tuning during the experiment.

2. *In regard to the tuning of the Koto,—*

In the tuning called *Hiradioshi*, the 1st and the 5th strings being in unison, are taken as the Tonic; the 2nd string is tuned as the Fifth, the 3rd as the Fourth, the 4th as the Third, below the Tonic; and the 6th string is the Fourth above the tone last obtained, or minor second from the Tonic. The 7th, 8th, 9th, 10th, and 11th strings come successively in Octave of the 2nd, 3rd, 4th, &c, strings, and the two final strings, 12th and 13th are in turn the octaves of the 5th and 6th strings. But if we assume the 2nd string to be the Tonic, then, the relations of the several tones will stand in the following order which is essentially the same as the natural minor scale, thus:

1st string	The Fifth
2nd "	" Tonic
3rd "	" Second
4th "	" Minor Third
5th "	" Fifth
6th "	" Minor Sixth
7th "	" Tonic of 2nd Gamut,

8th "	" Second of "
9th "	" Minor Third of "
10th "	" Fifth " "
11th "	" Minor Sixth " "
12th "	" Tonic of 3rd "
13th "	" Second, " "

The foregoing statements will be sufficient for our present object, to show the relation which exists between Japanese and European music in regard to tonality.

JAPANESE SCALE

Hitherto Japanese music has been divided into two kinds; Classical and Popular music. The classical music was imported from China. In Chinese music, there is an expression *Kiu, Shō, Kaku, Chi, and Oo*, which are known by the general name Gosei (five voices) equal to *Do, Re, Mi, or Fa, Sol, La*, in European solfaing. This is the foundation of Chinese music, and has existed from almost unknown times in China. In Chinese music, there is a designation in general use, —*San bun son yeki* (addition or subtraction of one third) and in Japanese music there is a term *Junpachigiyakuroku* (direct eighth and inverse sixth). A general idea of these can be shown as follows; — [次頁の図]

Explained in musical terms, the direct eighth is addition of Fifth, and the inverse sixth is subtraction of Fourth. Therefore the direct eighth and inverse sixth are in effect

Japanese Pitch Names.		European Pitch Names.		
Inverse eighth	Inverse sixth	Ichikotsu	= \bar{D}	
		Kamimu	= C \sharp or D \flat	
		Shinsen	= C	
		Banshiki	= B	
		Rankei	= A \sharp or B \flat	
	Direct eighth	Direct sixth	Waushiki	= A
			Fushō	= G \sharp or A \flat
			Sōjō	= G
			Shimomu	= F \sharp or G \flat
			Shōzetsu	= F
		Hiyōjō	= E	
		Tangin	= D \sharp or E \flat	
		Ichikotsu	= D	

the addition of Fifth and subtraction of Fourth. In *riosen* (mode of *rio*) all the tones required may be tuned on this principle, but in *ritsusen* (mode of *ritsu*) the rule is rather difficult of application, so another process, direct sixth and inverse eighth, is resorted to for the sake of convenience; for instance, from *Ichikotsu* to *Sōjō* is direct sixth, and from the Octave of *Ichikotsu* to *Waushiki* is inverse eighth, then direct sixth is addition of the Fourth and inverse eighth is subtraction of the Fifth.

As the use of the names *Ichikotsu*, *Tangin*, *Hiōjō*, &c., caused no small inconvenience in singing, playing, noting, and many other ways, the Japanese alphabetic characters *い* (*i*) *ロ* (*ro*) *ハ* (*ha*), &c., are adopted for this purpose in the Institute. The relation of the two systems to each other is as follows ;—

Ichikotsu	=	($\bar{n}i$)	=	\bar{D}
Kamimu	ハ \sharp , ニ \flat	($h\ddot{a}\sharp$ or $n\ddot{i}\flat$)	=	C \sharp or D \flat
Shinsen	ハ	($h\ddot{a}$)	=	C

Banshiki	ロ	(<i>ro</i>)	=	B
Rankei	イ \sharp , ロ \flat	($i\sharp$ or $ro\flat$)	=	A \sharp or B \flat
Waushiki	イ	(<i>i</i>)	=	A
Fushō	ト \sharp , イ \flat	($t\ddot{o}\sharp$ or $i\flat$)	=	G \sharp or A \flat
Sōjō	ト	(<i>tō</i>)	=	G
Shimomu	ヘ \sharp , ト \flat	($h\ddot{e}\sharp$ or $t\ddot{o}\flat$)	=	F \sharp or G \flat
Shōzetsu	ヘ	(<i>hē</i>)	=	F
Hiōjō	ホ	(<i>ho</i>)	=	E
Tangin	ニ \sharp , ホ \flat	($n\ddot{i}\sharp$ or $ho\flat$)	=	D \sharp or E \flat
Ichikotsu	ニ	(<i>ni</i>)	=	D

And 1 (*hi*), 2 (*fu*), 3 (*mi*), &c., are used instead of *Kiu*, *Shō*, *Kaku*, &c., which are the same in theory, and more convenient in practice. The comparison is as follows ;—

Kin	1	($\bar{h}i$)	=	$\bar{D}o$
Oo	6	(<i>mu</i>)	=	La
Chi	5	(<i>i</i>)	=	Sol
Kaku	3	(<i>mi</i>)	=	Mi
Sho	2	(<i>fu</i>)	=	Re
Kiu	1	(<i>hi</i>)	=	Do

Although in the theory of music, the *Gosei*, —*Kiu*, *Shō*, *Kaku*, *Chi*, and *Oo*—are enough for general purposes, yet in practice, musicians find them insufficient for the purpose of composing music; therefore two varied sounds or semitones are required. The places into which these semitones should be put, are very variable, but at any rate they must certainly be put in somewhere. For instance, in *riosen*, these semitones ought to be at the direct eighth from *Kaku* or the Third, and the direct eighth from *Kaku* is varied *Kiu* or the Seventh, which is required by the practical Japanese musician.

Now this may be compared with what is called the natural major scale. In this scale, the harmonical order of

tones may be taken as from the Tonic to the Fourth, again from the Tonic to the Fifth, from the Fifth to the Second, from the Second to the Sixth, from the Sixth to the Third, from the Third to the Seventh, as in the tuning song composed in the Institute. Now let us see what is the difference between the natural major scale and Japanese *riosen*. In *riosen* the interval of the Fourth is a Semitone higher, or sharp Fourth, which is because it is tuned by the inverse sixth from the varied *Kiu* or by taking the Fourth below the Seventh. But if it be tuned by the direct sixth from *Kiu* or by the Fourth above the Tonic, then the right Fourth will be obtained. Hence, the difference rests only in tuning the varied *Chi*. Even this varied *Chi* is said sometimes to be made right Fourth in the case of *Tai Chi* (descending *Chi*). So the natural major scale and the Japanese *riosen* only differ in respect to this uncertain variable semitone, and this semitone occurs very rarely in Japanese music. If it were used very often, it would be very hard to be without it, but as it is so rare, the want of this semitone will not be of great consequence

N. M. S.	J. C. R.
1̄	宮 (kitu)
7	宮變 (hen kitu)
6	羽 (oo)
5	徵 (chi) 徵變 (hen chi)
4	
3	角 (kaku)
2	商 (shō)
1	宮 (kitu)

in practice any more than in theory.

The similarity between the natural major scale and *riosen*, is as stated above: therefore, when the 1, 2, 3, &c., are put for the former, the result will be as follows; — [左段の図]

The varied *Chi* is #4 which comes immediately before or after 5, and even in European music, this seems to be one of the most variable tones.

Now we shall explain the *ritsusen* (mode of *ritsu*). It also consists of *Kiu*, *Shō*, *Kaku*, *Chi*, and *Oo*. In this mode, the only point which differs from the *riosen*, is on *kaku*, *ritsukaku* being a semitone higher than *riokaku*. The order of tuning is from *Kiu*, the Tonic, to *Chi*, the Fifth, by the direct eighth, from *Chi* to *Shō* the Second, by the inverse sixth, from *Shō* to *Oo*, the Sixth, by the direct eighth, and though in *riosen*, *Kaku* is obtained from *Oo*, here *Kaku* is from *Kiu* by the direct sixth or the Fourth, for it is *ritsusen*. Now the five tones of *ritsusen* are all right. However, *ritsusen* is also not yet satisfactory with only five tones, so it requires the two varied sounds of *ei-oo*, minor Seventh, and *ei-shō* minor Third. The *ei-oo* is obtained

N. Mi. S.	J. C. Ri.
1̄	宮 (kitu)
♭7	羽嬰 (ei oo) 羽 (oo)
♭6	
5	徵 (chi)
4	角 (kaku)
♭3	商嬰 (ei shō) 商 (shō)
2	
1	宮 (kitu)

from *Kaku* by direct sixth and *ei-shō* is from this *ei-oo* by the inverse eighth. This direct sixth and inverse eighth are very useful in the tuning of *ritsusen*, and even in the *Koto* tuning in Classical music, the principle of direct sixth is actually used. Now the *ritsusen* is completed, and being compared with the natural minor scale, stands thus;—〔前頁の図〕

On comparing these two scales, we see that the only difference is that the sixth is minor in the natural Minor scale, and major in *ritsusen*. But singing on *ritsusen* has a tendency often to descend to minor sixth, when without any help of instruments, though it ought to be major in theory. This is the direct consequence of its variability. The sixth has an important relation to the musical scale, because whenever the third is minor, the sixth ought also to be minor. Therefore the two modes of *rio* and *ritsu* differ from the natural scale in the two semitones, both of which are the so-called variable, or uncertain, sounds. Therefore these two scales are similar to the natural scales in most respects.

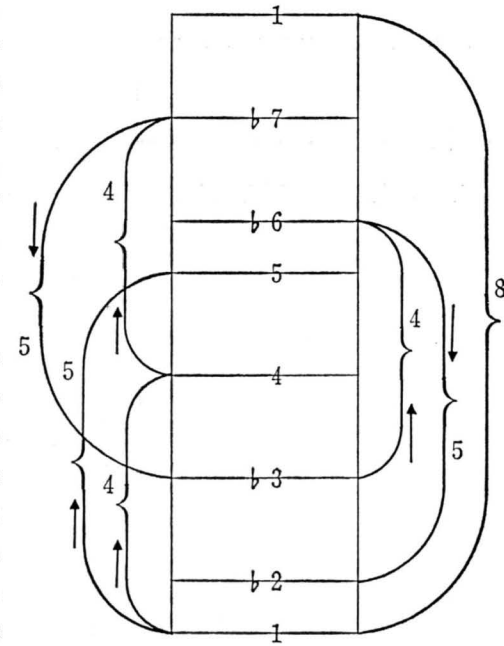
In the next place, we will pass to the scales of popular music, which have never yet been investigated by any body, except in the Institute. The approximate results gained by the investigation will be given in the following lines. We shall treat here only in reference to two scales, but it must not be supposed that these are the only scales used in Japanese popular music. The difficulty met with in the scientific investigation of the scale, is to find out a note used as the Tonic. This is a very easy matter in music having a scale strictly settled, as in European music,

but it is extremely difficult in such as Japanese popular music, where the scale is not yet determined. From observations on past history as well as on actual facts, it is found that almost all pieces of popular music begin with a tonic and end with a tonic, and although there may be some pieces that do not begin with a tonic, yet they seem invariably to end with a tonic. According to the investigations hitherto made in the Institute, the tonic of Popular music seems to be the same as the B in C major or the Seventh of the European scale. As the process of direct eighth and inverse sixth, or direct sixth and inverse eighth,

is used in the construction of the scales of the Classical music as already explained, so it is also in Popular music. One of the scales of Popular Music is as follows;—

In this scale, the order of the construction of tones is first from the Tonic to the Fourth, next from the Tonic to the Fifth, then taking the fourth above from the

Scale of Japanese Popular Music.
No. I.



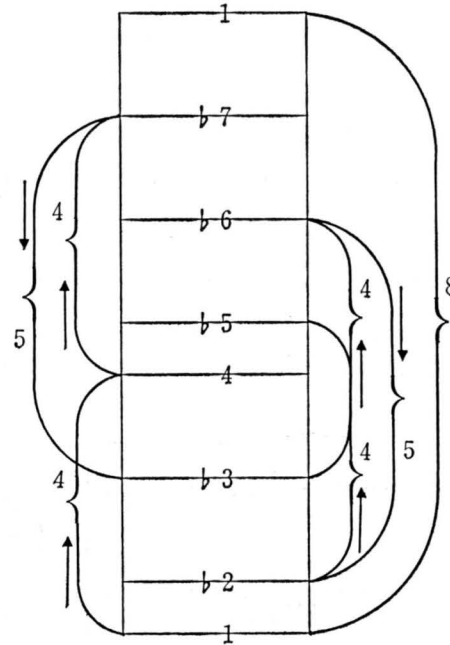
Fourth, we get Minor Seventh. Now we proceed from the Minor Seventh to fifth downward or minor Third, from the Minor Third to fourth above or Minor Sixth, from the Minor Sixth to fifth downward or Minor Second. The principle of the scale construction is as stated here, but practically the tuning is done in a more simple way.

In the Popular music, there is one more scale which differs only in having a minor Fifth instead of the Fifth as in the preceding. The construction of the tones is as follows:— [上図]

Though these are found in the popular music frequently, yet something like a natural scale is observed often among the national songs such as folksongs in the country, therefore the above can by no means be considered as the Japanese national scales.

The pitch of tone being preserved by living beings, is always liable to change by natural laws; and so it has, no doubt, been gradually raised. Therefore, it is conceivable

Scale of Japanese Popular Music.
No. II.



that the pitch known by the name of *Ichikotsu* to-day, may be something like the present *Tangin* after many centuries, and the present *Waushiki* may not be the ancient *Waushiki*. Though a musical pitch is liable thus to change, yet the relation of intervals would be unchangeable at all times, that is, in case of getting *Waushiki* from *Ichikotsu*, if the pitch of *Ichikotsu* is raised, that of *Waushiki* must be raised also, but the relation of Fourth and Fifth in the scale is established on natural laws, and has never changed, and will never change.

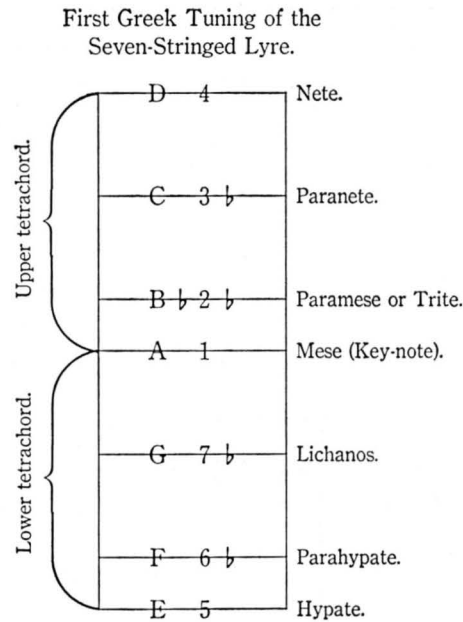
SIMILARITY BETWEEN THE ANCIENT GREEK AND THE PRESENT JAPANESE MUSIC.

In Greece, the oldest musical instrument was the lyre, which had at first four strings, and being held to the left side, was played with the right hand. The term tetrachord was derived from the number of strings which was four at first, and afterwards seven. In this instrument, the middle string is tonic, which was played at first with the thumb and after a while with the first finger.

Though this ancient Greek musical instrument was so rudimentary, yet there were also instruments something like the Japanese *Hichiriki* and a few others, but the favourite instrument was this lyre.

The tuning of this instrument is shown by the following diagram:

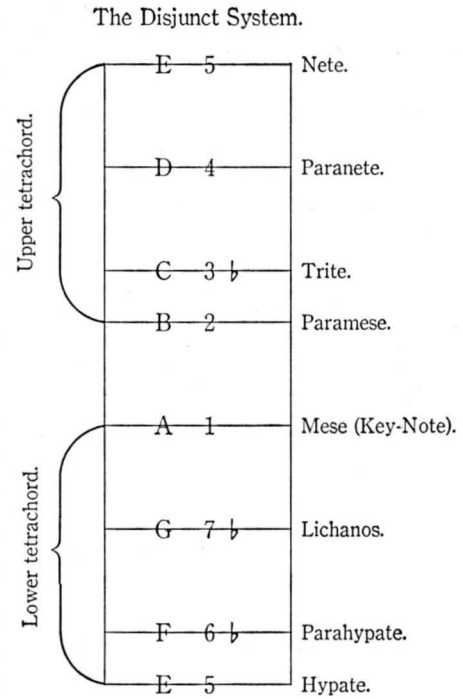
It is very remarkable that this scale which has a semitone above the Key-note corresponds with one of the scales of Japanese popular music explained in the preceding section. Though the scale of Classical music may be allowed to have been imported from Hindoostan through China, and therefore may agree with Hindoo and Chinese scales in consequence of their common origin, yet it is very curious that the scale of Japanese popular music also agrees in its construction. The correspondence which exists between the Greek scale and the present scale of Japanese popular music, can be explained only on the ground that as music is founded on human nature, the common source of the music of both countries is the same, and the progress of musical science is in the same direction. There was another way of tuning in Greece thus: [右段の図]



connecting them, in other words, the former one consists of seven strings, and the latter, of eight, which is the result of adding a new string under a distinct name, to the instrument.

Although the Greek music was so rudimentary, yet it is the foundation of all modern music, and it is, therefore, worthy to be studied at any time. There is no scale in the Japanese Classical or popular music which is not found in the scales of

Greek music. This agreement of the several scales may be looked upon as the necessary outgrowth of natural laws, and we cannot see why it is so, but only know that it is, just as we cannot see why oxygen uniting with hydrogen forms water, but we know that it is so. The musical scales in both countries, should not be, and are not, governed by different laws, but by the same law; they ought to be the same, and they are the same. The only difference, which exists between various kinds of music, is found in the position of tonics which is owing to a difference in the degree of strength of musical pieces,



or the degree of musical progress in various nations. The tonic is the leader or commander-in-chief of the music, and strong music cannot be formed under a weak leader. Greece and Rome long since suffered from the weakness of their musical scale, and at last seem to have discovered that strong pieces must be used in order to create a strong nation, because this is clear from facts that only pieces of music which had the elements of strength were used at one time even by those nations, and thus formed the original source of modern strong music.

HYMN TO APOLLO.

It is stated above that ancient Greek music has a very important relation to modern music. However, the genuine Greek pieces which exist still and give any help to investigations on music, are very few; perhaps only two or three altogether. This Hymn to Apollo was composed to praise Apollo, adored as the God of fine arts, among the Greeks, and is more than two thousand years old. It was first made known to the modern public by Vincenzo Galilei, father of the great astronomer Galileo Galilei, who having found the manuscript of Greek music in the library of Cardinal St. Angelo at Rome, extracted it in his *Dialogo della Musica Antica e Moderna* at Florence in 1581.

During the seventeenth century, there was an Englishman named Mark Meybaum. In his time, there was great earnestness among the learned at Oxford, in reviving ancient Greek literature including that of music, and Mark Meybaum having been engaged himself in compiling the

master-pieces of Greek music, got much help from those learned men, but he did not carry out his purpose.

About 1698, Prof. John Wallis followed up his labor, and completed the work, which also contained this Hymn to Apollo. M. Burette also found some old manuscripts of Greek music, in the King of France's Library at Paris, and he printed them in the fifth volume of *Memoires de l'Academie des Inscriptions* 1720, and this Hymn to Apollo was one of them too. This is a short history of this piece in Europe.

In Japan, S. Isawa, the director of the Institute, found this Hymn in the *History of Music* by Mr. Chappell, and by close study of its melody recognised the similarity of the tonality and theory between the melodies of Greek and Japanese music, and at last discovered that this piece just conforms with the *Banshiki cho* in Japanese Classical music. Therefore he charged F. Shiba, a Court Musician and a member of the Institute, to harmonize it purely according to the principles of Japanese Classical music, and to set it for three wind and two stringed instruments. When the piece was played on those instruments, nobody could find any difference between the ancient Greek and present Japanese music. This circumstance clearly proves that the present Japanese music agrees with the theory of ancient Greek music, and also renders it very probable that a similar agreement existed even in the mode of performance.

HYMN TO APOLLO.

Original
Fute
Hohlrirk
Sho
Koto
Biwa

This system contains the first six staves of the musical score. The 'Original' staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The 'Fute' staff has a 3/4 time signature. The 'Hohlrirk' staff has a 3/4 time signature. The 'Sho' staff has a 4/4 time signature. The 'Koto' staff has a 4/4 time signature. The 'Biwa' staff has a 4/4 time signature. The music consists of a series of rhythmic patterns and melodic lines across these instruments.

This system contains the next six staves of the musical score, continuing the instrumental parts from the first system. The notation includes various note values, rests, and articulation marks such as slurs and accents.

This system contains the next six staves of the musical score. It continues the instrumental parts, showing further development of the melodic and rhythmic themes established in the previous systems.

This system contains the final six staves of the musical score. It concludes the piece with a final cadence and rests for all instruments.

Musical score system 1 (left) consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a bass clef. The third and fourth staves are treble clefs. The fifth staff is a bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score system 2 (right) consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a bass clef. The third and fourth staves are treble clefs. The fifth staff is a bass clef. The music continues with similar rhythmic patterns and rests.

Musical score system 3 (left) consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a bass clef. The third and fourth staves are treble clefs. The fifth staff is a bass clef. The music continues with similar rhythmic patterns and rests.

Musical score system 4 (right) consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a bass clef. The third and fourth staves are treble clefs. The fifth staff is a bass clef. The music continues with similar rhythmic patterns and rests.

Musical score system 1 (left): A system of five staves in treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The first staff contains a complex melodic line with many beamed notes, while the other staves provide harmonic support with simpler rhythmic patterns.

Musical score system 2 (right): A system of five staves in treble clef with a key signature of two sharps. This system continues the musical piece, featuring similar melodic and harmonic structures to the first system, with intricate rhythmic patterns and slurs across the staves.

Musical score system 3 (left): A system of five staves in treble clef with a key signature of two sharps. The notation shows a continuation of the musical themes, with clear melodic lines and supporting harmonic parts across the five staves.

Musical score system 4 (right): A system of five staves in treble clef with a key signature of two sharps. This system concludes the musical piece shown on this page, maintaining the established melodic and harmonic language.

Musical score system 1 (left) featuring five staves. The top staff is a vocal line with lyrics. The lower four staves are instrumental accompaniment. The key signature has three sharps (F#, C#, G#). The system includes various musical notations such as eighth and sixteenth notes, rests, and slurs.

Musical score system 2 (right) featuring five staves. The top staff is a vocal line with lyrics. The lower four staves are instrumental accompaniment. The key signature has three sharps (F#, C#, G#). The system includes various musical notations such as eighth and sixteenth notes, rests, and slurs.

Musical score system 3 (left) featuring five staves. The top staff is a vocal line with lyrics. The lower four staves are instrumental accompaniment. The key signature has three sharps (F#, C#, G#). The system includes various musical notations such as eighth and sixteenth notes, rests, and slurs.

Musical score system 4 (right) featuring five staves. The top staff is a vocal line with lyrics. The lower four staves are instrumental accompaniment. The key signature has three sharps (F#, C#, G#). The system includes various musical notations such as eighth and sixteenth notes, rests, and slurs.

Musical score system 1, consisting of five staves. The top staff is a vocal line with lyrics in Japanese. The second staff is a piano accompaniment. The third staff is a guitar accompaniment. The fourth and fifth staves are additional accompaniment parts. The key signature is one sharp (F#) and the time signature is 4/4. The system contains five measures of music.

Musical score system 2, consisting of five staves. The top staff is a vocal line with lyrics in Japanese. The second staff is a piano accompaniment. The third staff is a guitar accompaniment. The fourth and fifth staves are additional accompaniment parts. The key signature is one sharp (F#) and the time signature is 4/4. The system contains five measures of music.

Musical score system 3, consisting of five staves. The top staff is a vocal line with lyrics in Japanese. The second staff is a piano accompaniment. The third staff is a guitar accompaniment. The fourth and fifth staves are additional accompaniment parts. The key signature is one sharp (F#) and the time signature is 4/4. The system contains five measures of music.

SPECIMENS OF JAPANESE KOTO MUSIC.

FUKI (富貴)

Andante affett'o. Arr. by S. Yamase

mf

Fa ki to i u mo ku

sa no na miou ga to i u mo

ku sa no na foo ki ji za i

to ku a ri te miou ga

a ra se x ta ma ye ya

p> f p> f p> f p> f

Detailed description: This is a musical score for the piece 'Fuki (富貴)'. It is in 4/4 time and marked 'Andante affett'o.' with an arrangement by S. Yamase. The score consists of five systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano part features a complex, rhythmic pattern with many sixteenth notes and dynamic markings such as 'mf', 'p>', and 'f'. The lyrics are written in Romanized Japanese below the vocal line.

ROKUDAN (六段)

Allegretto Moderato. Arr. by S. Yamase.

mf

f

Detailed description: This is a musical score for the piece 'Rokudan (六段)'. It is in 4/4 time and marked 'Allegretto Moderato.' with an arrangement by S. Yamase. The score consists of five systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano part is highly rhythmic and technically demanding, featuring many sixteenth-note passages. The lyrics are written in Romanized Japanese below the vocal line.

System 4 of a musical score, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as accents (>) and hairpins ($\hat{>}$). A large number '4' is positioned at the end of the system, indicating the measure number.

System 5 of a musical score, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as accents (>) and hairpins ($\hat{>}$). A large number '5' is positioned at the end of the system, indicating the measure number.

6

The first system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *pp*.

HARU NO HANA (春ノ花)

Andante affett'o.

Arr. by S. Yamase,

The vocal score is written on a single staff in treble clef. It includes lyrics in both Japanese and Romanized Japanese. The music is in 4/4 time and begins with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, *f*, and *dim.*.

Lyrics (Romanized):
 Hā ru no hā na no ki
 ng giyo ku, kuwa fu u ra
 ku ni ri ū kuwa ye ng, ri
 ū kuwa ye ng no ū gu
 su wa, wo na ji kiyo

2. *f.*

ku wo sa ye zu ru. Tsu

ki no ma ye no shi ra be

wa, yo sa mu wo tsu gu ru

ma tsu ka ze. ku mo

i no ka ri ga ne

wa, ko to ji ni wo tsu ru

3.

ko ye go ye. Chō ee i

de ng no ū chi ni wa,

shu ng ji ū to me

ri, fu ra mo

ng no ma ye ni wa,

ji tsu ge tsu wo so shi

4.

to ka ya. *f*

ru to mo bi to no ka *p*

ki na ra ta *f*

mi ya ma wo po phi ya mi *p*

ko ko no hi bi ki ya ga te *p*

no xi ni ka y6 ra ng. *p*

5.

Ku sa mo ki *f*

sa ka yu ru hi ji *p*

ri no mi yo no ma te bi *p*

to cho ju ra ku xi no *p*

ma i no so de ki mi ga *p*

mi ya ye ni ka na de ng. *p*

八 英米における博覧会への参加

音楽取調掛では明治十七年から十八年にかけて三回、海外の博覧会に取調へ事業の成果を公開している。

(一) イギリス、ロンドン万国衛生博覧会への参加

明治十七年(一七八四)四月八日、音楽取調掛の駒井道義から、取調掛長、および会計局長にあてて、次のような緊急書類が提出された。

「今回英國倫敦博覧会へ出陳相成ル可樂器別紙概略見積ノ價額ヲ以購入然可哉……」という伺い文に続いて、「雅樂々器中等品概略見積書」、「俗樂々器中等品概略見積書」が添えられた書類であった。

結局、同年五月の「英倫敦萬國衛生博覧会」へ出品された樂器および書籍類は次のようなものであった。

雅樂々器中等品概略見積書

鳳笙一管 袋共

〔費用〕 貳拾八圓

箏一管 管袋共

五圓

龍笛、高麗笛、双管 筒袋共

拾八圓

神樂笛一管 筒共

三圓五拾錢

和琴 一面 柱絃共

拾八圓

箏 一面 柱絃共

貳拾八圓

琵琶 一面 撥絃共

貳拾圓

俗樂々器中等品概略見積書

琴 一面 柱絃共

貳拾五圓