



東京三味線

[とうきょうしゃみせん]

Three-Stringed Musical Instrument

● 主な製造地

中央区、台東区、豊島区、ほか

● 指定年月日

平成2年8月9日

● 伝統的な技術・技法

1. 継手作りは三つに切断された材料を、鋸とのみで「ほぞ」と「溝」を作り、徐々につなぎ合せていく。
2. 綾杉彫りは留めを切った後に、裏をノミでさらい、更に生反りでさらい、続いて別のノミで綾杉を丁寧に一本づつ掘っていく、その際、綾杉が一本でも欠けないように細心の注意を要する。
3. 胴付けは四枚の綾杉を掘り終わった材料を膠で接着する。堅木のしかも楕円状のもの四枚を金物も使わず、膠だけでもたせるのでその接着面は精巧さを要求される。
4. 皮張りは、三味線用に仕上げられた皮を、先ず水で濡らしてよく絞った布を皮に巻き、皮を湿らせ、木栓という特殊な道具を使い、皮を止め、張り台にのせ、縄を掛けて徐々に皮を張っていく。

● 伝統的に使用されてきた原材料

紅木(紫檀)、紫檀、檜、花欄、桑、皮(猫、犬)、生糸



● 沿革と特徴

日本の三味線の祖は、中国の三弦にあります。三弦は中国の元におこり、14世紀末に琉球国に伝わり蛇皮を用いたので蛇皮線と呼ばれました。

わが国に初めて三弦が琉球から伝えられたのは、室町時代末期永禄年間(1558-70年頃)のことで堺の港に初めて入ってきたと伝えられています。

当時琵琶法師が蛇皮線を用いて小唄や踊歌などにあわせて弾いている間に蛇皮が破れたので、他の動物をいろいろと試み、ついに猫皮を用いることを考え出したのです。

かくして琵琶の撥で演奏するというわが国独特の三味線が出来上がったのです。

連絡先

●産地組合名／東京邦楽器商工業協同組合

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Tokyo Shamisen

Three-Stringed Musical Instrument

■ Traditional Technologies and Techniques

1. A Tokyo Shamisen is comprised of three major components. These are joined together by tenon and mortise joints.
2. Ayasugibori (the carving of wavy resonance patterns) occurs after the instrument's stop has been cut. The backside of the wood used to make the body of the instrument is chiseled away. A namazori (spear-shaped chisel) is then used to further shave down the back side of these pieces. Using yet another chisel carefully creates the distinctive ayasugi patterns. During this process, extreme care is taken in order to prevent even a single error occurring.
3. After the four pieces that will make the body of the instrument have undergone ayasugibori, they are joined together using nikawa glue. Being created

from hardwood and fashioned in ellipse shapes, these pieces are affixed together using only glue with no metal fittings. Thus, the glued contact surfaces of the pieces must be precise.

4. The skin stretched to cover the instrument's sound hole is especially prepared. To moisten the skin, it is wrapped in a damp cloth that has been thoroughly wrung out in advance to remove excess water. Special clips called kisen are then used to mount the skin on a stretching device called a haridai. Chords are then slowly tightened to stretch the skin over the sound hole.

■ Traditionally Used Raw Materials

Redwood, red sandalwood, oak, rosewood (karin), mulberry, skin (cat, dog), raw silk.

■ History and Characteristics

The ancestor of the Japanese shamisen is the Chinese three-stringed shamisen. The three-stringed shamisen was created in China, it coming to be known as the snake-skin shamisen when passing to the Kingdom of the Ryukyus (modern Okinawa Prefecture) at the end of the 14th century as snake skin was subsequently used in its manufacture.

It is believed that the first shamisen examples appearing in mainland Japan were landed at the Port of Sakaino after being traded from the Ryukyus. This event occurred during the Eiroku Era (1558-1570) as the Muromachi Period (1337-1573) drew to a close.

At around that time, when players of the biwa (the Japanese lute) played snake-skin shamisen in accompaniment to kouta (ballads) and dances, they encountered the problem of snake skins tearing. After trying a number of different skins as possible replacements for snake skin, these musicians decided to use cat skin.

During the Edo Period (1603-1868) at around the time of the Kanei Era (1624-1643), master shamisen craftsmen such as Kanda Harumitsu and Ishimura Omi began to appear on the scene.

The appearance of such craftsmen contributed to the development of musical styles such as nagauta (epic Kabuki songs), gidayu (puppet theater recitations), icchubushi (dramatic recitations accompanied by shamisen), tokiwatsu (a kabuki narrative), kiyomotobushi and shinnaibushi (narrative pieces). These styles represent the basis of the modern shamisen musical repertoire. The manufacturing of shamisen also flourished at this time.



Contact Details

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