



東京琴

[とうきょうこと]

Japanese Harp

●主な製造地

文京区、世田谷区、渋谷区ほか

●指定年月日

平成3年8月15日

●伝統的な技術・技法

- 胴造りは、甲羅の長さ、巾を決め、甲表を木目が良く出るようにゆるい球面にするためにムクリ（縦方向のソリ）山形（横方向のソリ）を内丸鉋で削る。甲裏を鉋で削り、外丸鉋により仕上げ、ノミで綾杉文様を彫る。さらに四本の棧木と閔板、糸じきりを彫り込む。
- 甲焼きは、コンロに木炭で火を起こし、焼ゴテを赤く加熱して、表面全体を焼き上げる。
- 包み部品（口前、四分六、柏葉、足廻り、裏穴「音穴」）を作成し、甲羅に彫り込み、接着する。
- 芯座打は龍眼（芯座）を六分板に等間に13個あけた穴に木槌で打ち込む。龍尾にはすべり止めと装飾を兼ねた布を張る。

●伝統的に使用されてきた原材料

桐、紅木紫檀、紫檀、絹糸



●沿革と特徴

わが国における箏曲の発祥は九州・久留米の光明院善導寺の僧賢順けんじゅんが、雅楽と琴曲の影響を受けて筑紫流つくしりゅうといわれる曲を、室町時代の末期に大成したことに始まります。

筑紫流はその後、八橋流やつはしりゅうを経て生田流、山田流を生みだしました。

18世紀に江戸の山田斗養一（宝暦7年、1757年生まれ）は、従来の箏曲が三味線の伴奏役であったのに対し、琴を主演奏楽器として曲を作りました。山田流、山田検校（斗養一）は大変な美声の持ち主であったので、江戸の人気を得たといわれ、爪や楽器の改良も行い現在の「山田琴」の原形を作りました。

連絡先

●産地組合名／東京邦楽器商工業協同組合

●所在地／〒132-0035 江戸川区平井4-1-17 向山楽器店內

●TEL／03-5836-5663



Tokyo Koto

Japanese Harp

Traditional Technologies and Techniques

1. When making the body of the koto (a Japanese harp), its length and width are first determined, and a rounded outer surface is created in order to effectively bring out the grain patterns of the wood. To achieve this surface, positive cambers (the lengthwise arch and crosswise arch) are formed using an uchi-marukanna planing tool (a tool used for paring convex curved surfaces). The reverse, inner surface is shaved away using a chona (an adze, or edge tool) and then finished using a soto-marukanna planing tool (a tool used for paring concave curved surfaces). Next, a chisel is used to create distinctive wavy resonance patterns known as ayasugi. Finally, four crosspieces, a seki-ita support piece and an itojikiri piece (which prevents damage to the body from the strings) are added to the instrument.
2. During the koyaki finishing process, a charcoal fire is

built in a stove, a hot iron is heated until it glows red, and the iron is then used to sear all the surfaces of the instrument's body.

3. Decorative implements (kuchimae, shiburoku, kashiwaba, ashimawari and ura-ana/inketsu) are crafted and installed in and around the instrument's body.
4. Shinza-uchi involves the opening of 13 holes at even intervals across the rokubu-ita fitting (attached to the outside of the body), and then attaching shinza (ryugan) to the rokubu-ita through pounding with a wooden mallet. A cloth is stretched over the lower end (ryubi) of the koto, providing slip protection and serving as a decorative element.

Traditionally Used Raw Materials

Paulownia, Red Sandalwood, Sandalwood, silk thread

History and Characteristics

Composing music for the 13-string koto commenced with a Buddhist priest called Kenjun (believed to have lived 1534-1623), who hailed from the Zendoji Temple in Kurume, Kyushu. In being greatly influenced by gagaku (ancient court music) and kinkyoku (music played on the 7-string instrument), Kenjun is said to have composed koto music in the Chikushi Style, achieving great success at around the end of the Muromachi Period (1336-1573).

With the passage of time, the Chikushi Style gave birth to the Ikuta and Yamada Styles, along the way it also giving rise to the Yatsuhashi Style.

In 18th century Edo, Yamada Toyochi (later called Kengyo) (1757-1817) created new music in which the koto became the performance focus. Concurrently, he also worked to improve both the finger plectrums used when playing the koto and the instrument itself, such developments becoming the basis of the modern "Yamada Koto."

A koto craftsman called Shigemoto Fusakichi also transformed the instrument.

Fusakichi's koto measured some six shaku (it being approximately 180cm long). This was some

three sun (approximately 9cm) shorter than previous instruments. He also thickened the koto by working to add to the sound volume produced by the instrument. This was done by strengthening the camber (the longitudinal curvature of the instrument). Fusakichi also increased the size of plectrums so that the sound quality of the koto was better articulated.

The features described above came to represent those of the Tokyo Koto.



Contact Details

Manufacturing Area Cooperative Name: Tokyo Japanese Musical Instruments Association

Address: Mukouyama Gakki Store, 4-1-17 Hirai, Edogawa Ward, Tokyo 132-0035

Telephone No.: 03 (5836) 5663