Preliminary Essay over Study about the Tune of Nakamura Tekisai’s and Early Modern Japan

ENDO Toru

Study about the tune based on Confucianism was done actively in Japan before the modern era where Western Musicology was not yet introduced. This paper discusses the feature and meaning of the Study about the tune which was done in Edo period (1603-1867), focusing Nakamura Tekisai (1629-1702), The Confucian scholar of Kyoto. In this paper, I show characteristic points of Nakamura Tekisai’s study about the tune can count the following six.

① Based on “Ritsu ryo Shin sho” written by Tsai Yuan-ting who was a scholar of the Sung dynasty in China, he showed that the pitch pipe of “Koh shoh” used as the standard of the tune could be also a standard of weights and measurements. ② Based on “Ritsu ryo Shin sho”, he built the foundation of the mathematical temperment understanding that can be seen consistently to Study about the tune which was done at the Edo period. ③ He did not accept “kouki (a method of observe Ki)” that was explained in “Ritsu ryo Shin sho” as how to ask for ideal tune, but he presented his view point that basis of the ideal standard tune is a voice. ④ When he searched for ideal tune of Chinese ancient times (that era was considered that the ideal tune had been realized), he respected the actual proof remaining in Japan and the experiment. ⑤ In the searching for ancient tuning, he claimed that Japan had predominance conditions. ⑥ He wanted ancient music to be revived someday and studied the ideal tuning as the foundation for it.

Key words: tune, Nakamura Tekisai, Ritsu ryo Shin sho, ancient music revival, Edo period