

Variations of “Tsuru no Sugomori”

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The information in this article is based on a translation of a series of articles titled “Shakuhachi koten honkyoku kaisetsu - Tsuru no Sugomori (Commentary on shakuhachi classical honkyoku - Nesting of Cranes)” featured in Hōgaku Journal (issues 266- 269) by Komusō Research Group member, Kanda Kayu.

Introduction

Pieces related to Tsuru no Sugomori are recognisable as a group from the mid 17th century onwards. The 1664 publication *Itotake Shoshinshū* by Nakamura Sosan provides the earliest description of the *koro koro* technique, which is one of the defining characteristics of the so called ‘crane pieces’.

On very cold nights, the parent crane extends its wings to protect its young from the cold. This image is sometimes represented in classical Japanese art forms, such as painting and sculpture.

According to Kanda, performance by two or more players (*renkan* 連管), signifying the two-way relationship between parent and child, best represents the piece. In the context of Buddhism, the adult crane represents the Buddha (*hotokesama* 仏様), and the child represents living things of this world (*shujō* 衆生).

Kinkoryū 琴古流

Sōkaku Reibo 巢籠鈴慕

This version was originally transmitted by komusō at Uji Kikōan (kikōan refers to a building that was associated with a temple, similar to a barracks or dormitory), in the Kansai area. Kojima Zansui, from the temple Ichigatsuji (Shimosa region, modern day Chiba prefecture) visited Uji Kikōan and learnt this version of Tsuru no Sugomori, who in turn taught it Kurosawa Kinko I. Therefore, this version can be considered a Kansai piece.

During the Bunsei Period (1818-1830), *Sōkaku Reibo* was an alternate name for Tsuru no Sugomori, and after the death of Kurosawa Kinko III, the piece was referred to only as Sōkaku Reibo. The characters for ‘sugomori’ and ‘sōkaku’ are the same, and can also be read as ‘suzuru’, which is an alternate title for the dōkyoku piece *Koden Sugomori*.

Comprising twelve *dan* (jūnidan, twelve sections 十二段), it is a long piece.

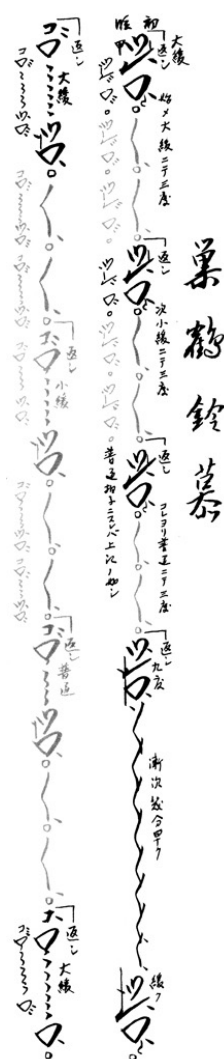
The melody in the 1st dan centres on the koro koro technique, which is one of the defining characteristics of the original Kansai version. The 3rd dan, a *takane* (high sound section 高音), is centred on chi-meri; the 4th to 6th dan repeat the 3rd dan, with variations. Kawase Junsuke I, influenced by Ōshūkei pieces, modified the 6th dan by inserting *tamane* (flutter tongue 玉音).

The 7th dan, another *takane*, features various trill techniques. Variations on these sections are repeated until the final dan, drawing an end to the

piece using koro koro motifs.

Structurally, repetition and variation are the main characteristics of this piece, which in turn is representative of music of the Edo Period.

Modern versions of the piece are abbreviated. One example of abbreviation is in the notation of renowned Kinkoryū player and shakuhachi maker, Miura Kindō (1875-1940), where many repeated phrases are greyed out.



Sōkaku Reibo, Kinkoryū (Kindō score)

Kinuta Tsuru no Sugomori 砧鶴の巣籠

Kurosawa Kinko III composed this piece, which is generally referred to using the abbreviated title *Kinuta Sugomori*. This is also a jūndan piece. Koro koro motifs do not featured in the first half, and only appear in the 5th, 7th and 12th dan.

Expression in Kinuta Sugomori is centred on the cries and movements of the young crane (*hinadori*), in contrast with Sōkaku Reibo.

Kotoji no kyoku (composed by Hisamatsu Fūyō, a student of Kurosawa Kinko III), and *Ashi no shirabe* (composed by Rogetsu, a student of Kinko II) are often played as preludes (*zensō* 前奏 or *maebuki* 前吹) to Kinuta Sugomori. Therefore, these three pieces are considered a set.

Kinuta is a tool for pounding and softening new cloth. Kinuta rhythm (*kinuta byōshi* 砧拍子) features in kabuki music (*ohayashi* お囃子), representing the quaint atmosphere of the countryside, and is also conveyed in koto and shamisen music, such as in the lively Yamadaryū piece, *Okayasu Ginuta*.

However, Yoshida Iccho (1812-1881), a student of Hisamatsu and teacher at Ichigatsuji and Reihōji temples, stated that 'kinuta' in the title of Kinuta Tsuru no Sugomori does not refer specifically to kinuta rhythm.

After the disbanding of the Fuke sect in the fourth year of Meiji (1871), it was Yoshida, along with Araki Kodo II, who convinced the Meiji government to allow the continued use of shakuhachi as a secular instrument. Gunnar Linder discusses this in detail in chapter 8 of his PhD thesis, “Deconstructing tradition in Japanese music” (2012).

Seienryū 西園流

Tsuru no Sugomori 鶴の巣籠

This piece was included in *gaikyokunobu* ('gaikyoku section'), in a collection of notation published by Ogawa Gizō in the third decade of the Meiji Period. Despite being included as a gaikyoku piece, this version of Tsuru no Sugomori was almost never played with shamisen or voice, and was considered to be in the same category as other honkyoku.



Cover of Ogawa's book *Hitorigeiko*

At that time in Aichi Prefecture (presumably where Ogawa was active), *korokoro* was notated in two ways, *horohoro* and *horuhoru*. Tsuru no Sugomori was very popular and performed often, and there are various extant copies of notation.

At the same time, Uemura Setsuō in Osaka, and Uguisugoe Sanshi in Kyoto, both of Soetsuryū, transmitted the piece *Sugomori*. Comparisons of this piece with Seienryū Tsuru no Sugomori reveals that while there are abbreviations in Sugomori, the two can be considered the same piece.

A particularly interesting aspect of the Seienryū version is in the last section, where a modulation in the melody brings the piece to a tight and well-defined end.

Yachiojishi is played as a prelude to Tsuru no sugomori.

The Uedaryū piece, *Yachio Sugomori*, was probably transmitted by Uemura Setsuō, as it features the same ending as the Seienryū version. There is an SP recording of Yachio Sugomori by Katō Keisui on Orient Records.

Kofū Tsuru no Sugomori 古風鶴之巢籠

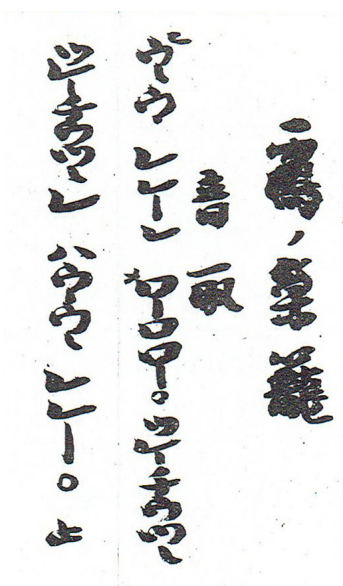
Kofū Tsuru no Sugomori is no longer played by Seienryū players. This piece was included in the honkyoku section of a book published by Okazawa Kametarō and Miyahashi Katsujirō in the year Meiji 20. The honkyoku version of Tsuru no Sugomori from Ogawa's aforementioned notation book was also included. This particular version was longer than Okazawa and Miyahashi's Kofū Tsuru no Sugomori, but the atmosphere of the piece is the same. Higuchi Taizan further developed and arranged the piece with the title 'Koden Suzuru'.

Myōan Taizanha 明暗対山派

Tsuru no Sugomori 鶴之巢籠

Appended version of Seienryū *Sugomori*, by Higuchi Taizan. As a nine section configuration, the seventh and eighth sections were taught orally, but these were repetitions of other sections in the piece (extant copies of Myōanji notation feature seven sections). Of special note, the start of the first section features the fantastic takane section of Seienryū *Sanya* (三谷). In the Oshū style, the pieces *Sanya* and *Sugomori* were possibly considered a set. Taizan created the fifth section based on the fourth section. At some later time, a *netori* prelude was added; in extant copies of Myōanji notation, this section is identified as *maebuki* (前吹). In the 26th year of Meiji, this piece was included in the publication *Shakuhachi Dokushū Jizai* (尺八独習自在, 'Self-study manual for shakuhachi') as *Sūzuru kyoku*; 「ホロイ」 「ホーホロゝゝゝ」 was notated at that time as 「ホルイ」 「ホーホルゝゝゝ」.

There is an SP recording of this piece on the Orient label by Kobayashi Shizan, Nakamura Tōzan, and Washida Rozan playing together. However, one of them is actually playing *Sugomoriji*.



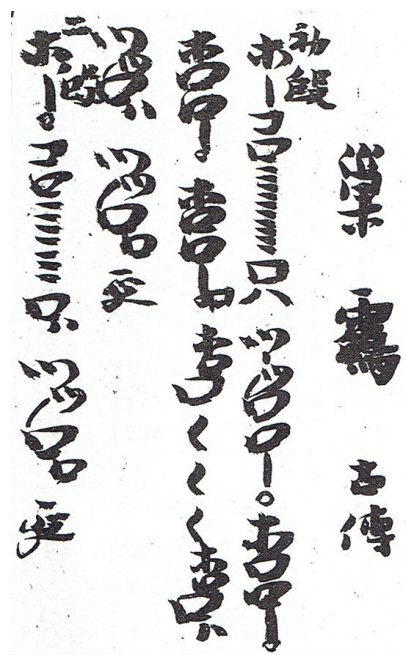
Higuchi Taizan's Tsuru no Sugomori

Suzuru 巣鶴

Higuchi Taizan appended the honkyoku piece *Sugomori* (*Kofū Tsuru no Sugomori*) from Aichi Prefecture, creating this five section version with the title *Suzuru*.

Ogawa Gizō's version, included in *Shakuhachi Dokugeiko*, features a phrase played as 「ツツロ ツツレチ ツツロ」, while in Taizan's version the same phrase is 「ホロホロツレロ ホロツツロ」. Taizan also used the word *koden* (古伝 'old transmission') instead of *kofū* (古風 'old style') in the title of this piece, but in reality no one can say which of the two is older.

Generally speaking, honkyoku of the *Sugomori* group are long, grand pieces, but *Suzuru* is exceptionally short.



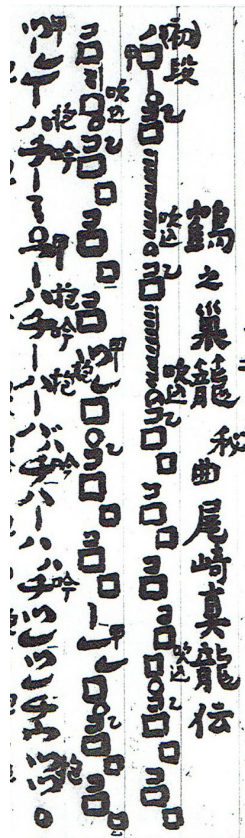
Suzuru, Higuchi Taizan score

Myōan Shinpōryū 明暗真法流

Tsuru Sugomori 鶴巢籠

Ozaki Shinryō transmission

This piece is listed in the Kichikuryū repertoire of the Edo Period, and can be called the orthodox version of Myōanji in Kyōto. This very long piece is divided in the middle into two sections, with many detailed instructions describing how to play the complex techniques, among which are included *suzugoro* (鈴ゴロ), *suri* (スリ), and trills ('下ニ穴ヲドル' and '下ニ穴一所ニ打'). This version is very old, but there no longer exists a continuous line of transmission.



Tsuru no Sugomori, Ozaki transmission

Tsuru no Sugomori 鶴之巢籠

Katsuura Shōzan transmission

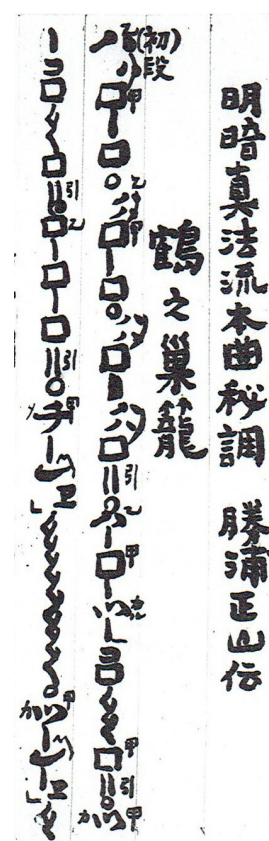
Featured in Shōzan's Shinpōryū notation, this piece was considered a secret transmission piece (明暗真法流本曲秘調 or 明暗秘曲), but was nevertheless comparatively popular.

The sound of the cries of a young crane are emulated with many trills such as *suzune sanjū utsu* and *suzuuchi jūni*.

Jin Nyodō divided this piece into three sections.

Uemura Setsuō's *Sugomori Reibo* is virtually the same piece as Shōzan's *Tsuru no Sugomori*, and is considered a Sōetsuryū piece, but this is doubtful. Another Sōetsuryū piece, *Yachiyo Sugomori*, Uemura Setsuō transmission (八千代 巢籠、上村雪翁伝), is included in

Setsuō's *Shakuhachi Dokuannai* ('Guide for individual study'), and this is almost identical with *Tsuru Sugomori* (鶴巢籠). Kanda Kayu's opinion is that this is the actual Sōetsuryū *Sugomori* piece.



Tsuru no Sugomori,
Katsuura Shōzan score

Kyūshū Myōan 九州明暗

Tsuru no Sugomori 鶴の巣籠

Kyūshū Myōan Tsuru no Sugomori is designated as 'Kyōto Myōanji transmission' (京都明暗寺伝) in notation written by Shimizu Seizan, who was a member of the Kyūshū Myōan subsect. The piece was transmitted in Kyūshū. However, despite being designated as a Kyōto Myōanji piece, it is different from both the Taizan Ha and Shinpōryū versions.

This piece was included in Seizan's Myōanha repertoire as an *okuyurushi* piece (奥許シ, which is the same as *okuden* 奥伝, or 'advanced level pieces').

Seizan's associate, Tsunoda Rogetsu, took the *netori* prelude and the first section of Taizan's *Sugomori* and arranged a ten section piece. Sections three, five, and seven feature a memorable チーレツレ melody (in volume four of Satō Harumi's *Koten Honkyoku Hifū* 'Classic honkyoku secret notation' these are notated as sections two, four, and six).

Rogetsu composed a piece titled *Rokudan Sugomori*, and there is an SP recording of him playing *Jūdan Sugomori* 十段巣籠.

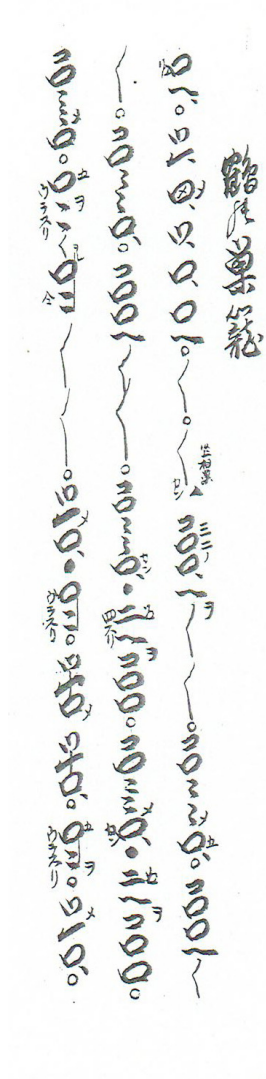
Kinpūryū 錦風流

Tsuru no Sugomori 鶴之巢籠 (Onodera Genkichi transmission)

This version was probably transmitted by Onodera Genkichi, who hailed from Kannari, Miyagi Prefecture. He taught the piece in Hirosaki, Aomori Prefecture, and so it is considered an outside piece within the Kinpūryū repertoire. The structure of the second dan features many repeated motifs. The origin of this piece was Chōshi no kyoku, transmitted by Satō from Akita Prefecture, who played a *maebuki* (prelude) to each section. This is a very long piece, but Nyūi Getsuei, Yamaue Kagetaka, and Fukushima Kagesue created two shortened versions: *Kani Sugomori* and *Daisan Kōsei Sugomori*, both of which omitted the *maebuki*.

Kani Sugomori features only half of the original repeated sections. Daisan Kōsei Sugomori features one less dan, and the length was halved. Nyūi Kendō added another special section, *kowakare no te* ('parents parting from the young' section). Later, he taught Kani Sugomori to Hirosawa Seiki, and also transmitted the piece at Futaiken in Sendai. Kani Sugomori is played using *tamane* (flutter tongue).

There are extant SP recordings by Hirosawa Seiki on Hōgaku Rekōdo, and Iccho Fumon (Watazumi Dōso) on King/Colombia label.



Kinpūryū Tsuru no Sugomori score

Tsuru no Sugomori 鶴之巢籠 (Tsushima Koshō transmission)

Tsushima Koshō, from Aomori, transmitted yet another version of Tsuru no Sugomori. Despite featuring many similar melodies with the Kinpūryū version, and the structure being the same, it is considered a different piece.

A narrative annotation in Koshō's notation describes the parent crane

descending from the sky, creating a nest, and leaving the nest. The piece is played in sixty breaths.

Jimbo Masanosuke and Hikichi Kozan

Sanya no Sugomori 三谷の巣籠 (Hikichi Kozan)

Sanya no Sugomori was performed for a radio broadcast by Hikichi Kozan in June of Shōwa 6 (1931), during which Kozan explained that Sanya no Sugomori was also called *Jimbo Sugomori*.

Kozan also claimed that, 'from time immemorial, cranes nested at a spot where water from a spring would flow into three different valleys', and that this was the origin of the title *Sanya*.

While Kozan never left notation for Sanya no Sugomori, his students did create notation with alternative titles. Tamura Bokuzan's notation is titled *Ōshū Sanya*, while Nishioka Koun's notation is titled *Ōshū Reibo*. Regardless of the alternative titles, the notation matches the form of Kozan's broadcast performance:

Take shirabe - naka te shirabe - takane - sanjūroku yusuri - jūtakane -
hachigaeshi - sugomori - hachigaeshi (ōmusubi)

Saikawa Baiyō of Echigo Myōanryū owned notation written by Andō Shūhō of Sanya Sugomori which featured the form:

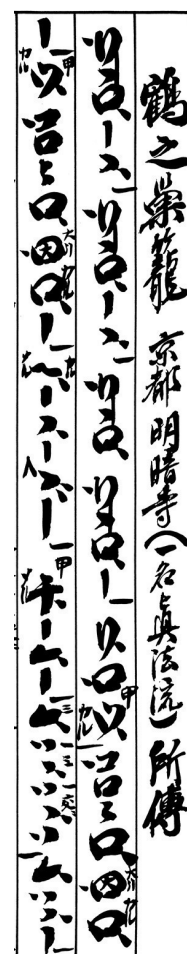
Take shirabe - takane - sugomori - hane ga ibataki - hachigaeshi -
musubi

Tsuru no Sugomori 鶴之巢籠 (Jin Nyodō transmission)

Jin Nyodō taught and performed this version of Tsuru no Sugomori, which was transmitted at Renpoken and Kizenken, which were both komusō temples in Fukushima. The piece was also referred to as *Hikkyoku Sugomori* (hikkyoku: ‘secret piece’).

While the piece stems from Hikichi Kozan’s version of Tsuru no Sugomori, which was later transmitted with a number of different titles, this version transmitted by Nyodō is very different from Kozan’s version, and overall it feels like a different piece. The form, and corresponding imagery, is as follows:

Shirabe no te - Sanya (searching for a place to make a nest) - takane (joy of deciding on the location for the nest) - takane (laying eggs) - honte (love of the parent crane) - hachigaeshi (gratitude for heaven and earth) - ōmusubi (easing into old age)



Jin Nyodō score

This concludes the translated series of articles on Tsuru no Sugomori by Kanda Kayu.

