

## Abstract

Forming Process of the *Shōmyō* Theory from the Period of Heian to Kamakura :

Focusing on *Shittanzō* and *Shōmyō-yōjinshū*

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The aim of this study is to clarify the process of establishment and development of the musical theory of *shōmyō* (Buddhist chant) from the view point of *shōritsu-ron* (the theory of vocal music), focusing on musical descriptions in *Shittanzō* and *Shōmyō-yōjinshū* .

Part I examines musical and linguistic theory in *Shittanzō* by Annen (841 - ?), a learned monk of the *Tendai* Esoterism, and the situation of the music theory after *Shittanzō*.

Chapter 1 verifies the achievements of Annen and his transmission of *shittan* (Skr. siddham) and *shōmyō*, revealed from the preceding studies in linguistics and Buddhist studies and history books such as *Fusō ryakki*, and describes the outline of *Shittanzō*. Next, from descriptions of Kūkai's *Shōji-jissō-gi*, Ennin's *Nittō-guhō-Junrei-gyōki* and Annen's the revised *Shoajari-shingon-mikkyō-burui-sōroku*, it was found Annen's interest in the quality of voice and the expressiveness of voice performed in Buddhist rituals.

Chapter 2 extracts the theory of sound, voice and breath of Annen from "Nihōon" of "Shittan-inchū" in vol.2 of *Shittanzō*, and investigates the original forms of temperament such as later *ritsu*, *eda-dyōshi* and both mode of *shimomu* and *kamimu* based on the conventional interpretation. Bisecting scriptures into *gekyō* and *naikyō*, Annen converts the medicinal effect and *sōshō sōkoku* in Five Elements (Chin. wuxing), which were advocated Chigi's *Maka-shikan* and Tannen's *Shikan-bugyō-den-guketsu*, to music and the relationship between the five phonic sounds. He guides from *gekyō* to *naikyō* by invoking apocryphal sutras and *shittan* theories, makes a new word *kōyō* from Dōrō's *shittan* analogy instead of *enbai* in *Gakusho-yōroku*. His works after *Shittanzō* show his attention to the aesthetic and emotional aspects of voice, which was distant from the control of phonology, and his interest in *nenbutsu* of the Jōdo Sect.

Chapter 3 covers *Ryōjin-hishō-kudenshū*, *Kaichikushō* and *Kangen Ongi* which are thought to have been written before *Yōjinshū*. *Ryōjin-hishō-kudenshū* shows the first example of *yō(ei)* derived from *kōyō* and the germinative vocal music-specific theory using common descriptions with *shōmyō* such as *hanryo-hanritsu*, *chūon*, *yu* and *furi*. *Kaichikushō* comments and corrects on the five tones shown in *Shittanzō* and also shows *hennon* and eight modes including *shimonu* and *kamimu* of *shōmyō*. *Kangen*

*Ongi* is strongly influenced by *Shittanzô* such as bisecting scriptures into *geten* and *naiten*. Both *Kaichikushô* and *Kangen Ongi* show *u-chô-hennon*.

In part II, examines the music theory shown in *Yôjinshû* by Tanchi, the *shômyô* master of the *Ôhara*-school and compares its theory and *shômyô* or *gagaku* theory after *Yôjinshû*.

Chapter 1 describes about Tanchi's transmission and his view of *shômyô* through *kuden-sho* written down Tanchi's discourse and examines the valuation of him from *Dangi-hôshin-shô* and *Nomori-no-kagami*.

Chapter 2 analyzes the whole volume of *Yôjinshû* excluding the theory of rhythm. Classifying into *Ongaku* (*gagaku*) as Volume 1 and *Hôroku* (*shômyô*) as Volume 2 may be derived from *gekyô* and *naikyô* in *Shittanzô*. In both Volume 1 and 2 Tanchi discusses new theory of Three *goin* (*ryo-kyoku*, *rit-sukyoku* and *chû-kyoku* composed by five tones) and four *hennon* common to music and vocal music theory. *Hennon* does not only mean modulation but also transposing relation one chant to its neighbor chant and is related to *watashimono* of *gagaku*. In Volume 2, from the characteristics of *shômyô* as vocal music, Tanchi proposes *hurumai*, *choku-yô*, based on *chokuin-yôin* in *Shittanzô*, functions of *goin* and *yuri*. Tachi, besides, indicates *hakase* (*shômyô* notation) relating to *jû* (ranges) .

Chapter 3 examines how to understand the theory presented by Tanchi, including literatures by the *shômyô* disciples of the *Ôhara*-school and surrounding *shômyô* schools.

In conclusion, although the beginnings of *shôritsu-ron* can be seen in *Ryôjin-hishô-kudenshû* in fragments, authentic *shôritsu-ron* was presented in by Tanchi. He aims at constructing *shômyô* theory derived from actual melodies of *shômyô*, based on the primal music theory in *Shittanzô*. *Shittanzô* and *Yôjinshû* played a major role in deconstructing the theory of Chinese origin and constructing *shôritsu-ron* i.e the theory to generate melodies rooted in the characteristics of Japanese vocal music. This *Shôritsu-ron* forms the basis of theories of melodic generation in medieval vocal fields.