BLOWING ZEN; ASPECTS OF PERFORMANCE PRACTICES

OF THE CHIKUHO RYŪ HONKYOKU

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ABSTRACT

Chikuho Ryū is a minor <u>shakuhachi</u> sect in Japan. However, it is a valid poin of departure in the study of the <u>shakuhachi</u> <u>honkyoku</u> tradition in general. Past and current events leading to the present "tenuous" existence of Chikuho Ryū, its notation system, and aurally transmitted aspects of the tradition that it represents are discussed. Transcriptions of recordings of real-time performances of the venerated <u>honkyoku</u> "Kokū" by Chikuho Ryū players representing three generations are presented. This is the first time transcriptions of this nature have been attempted. Deviations in these actual performances are applauded by some as esoteric and inexplicable manifestations of the Zen nature of the music, the formlessness of <u>suizen</u> (blowing Zen). However, scrutiny of the variations found in performances representing three generations also suggests such mundane explanations as the status and age of the performer.

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PREFACE

All Japanese names in this paper are written in the Japanese custom of placing the surnames first and the given names last. All Japanese terms are underscored, including the word "shakuhachi." Regardless of the familiarity those of us who play the instrument have with the word "shakuhachi," until it appears in an English language dictionary, it remains, unfortunately, a foreign word. However, no words are underscored in the table of contents and the list of figures, in order to maintain a neatness in presentation.

Because of the tremendous amount of literature in English on the shakuhachi which has appeared during the last decade, the standard descriptions and diagrams of the instrument itself, common blowing techniques, and other basic information about the instrument has not been included in this paper. Such information can be found in a number of sources listed in the bibliography.

I would like to acknowledge the assistance and encouragement from the members of Chikuho Ryū, including my kyōdai deshi (fellow students) during my tenure in Japan, Mr. Yoshitake Shoho, Mr. Uemura Kyoho, Mr. Nishiguchi Juho, Mr. Fukumoto Takudō, and especially Mr. Koike Tetsuji, Mr. Tajima Tadashi, and Mr. Seki Ichirō. During the past fifteen years, they and their families have freely given me technical, financial, and logistical assistance, and enthusiastic encouragement.

I would also like to acknowledge the following: Prof. Tsukitani Tsuneko, who provided essential information by post, and who willingly met with me in Osaka for as many hours as she could spare; Mr. Dan E.

CHAPTER I

INTRODUCTION

This thesis is one result of a fifteen-year relationship with the shakuhachi, Japan's classical bamboo flute. I first began studying the instrument in Osaka, Japan in October 1971, and have continued to do so since then. It was basically a matter of luck that I became involved with the instrument in the first place, and chance brought me in contact with the persons who were most influential in my career as a shakuhachi performer and teacher, Sakai Chikuho II (酒井 竹保), and Yokoyama Katsuya (横山 勝也).

It is natural that the topic of this thesis concerns Chikuho Ryū, because of my close involvement with the sect since 1971, leading to my receiving the rank of dai shihan (大師範; grand master) in 1980. I am particularly motivated to write about Chikuho Ryū because of its relative obscurity, especially compared to Kinko Ryū. When Chikuho Ryū is mentioned at all, it is usually given as an example of "other smaller schools" of shakuhachi (Neptune 1978:5) which do exist, but about which little seems to be known.

In numbers alone, Chikuho Ryū is a minor shakuhachi sect (estimated membership today is about 250, compared to 10,000 for the largest of three splinter groups of Tozan Ryū (Shōdō OC1985 and Kono OC1985).[1] However, Chikuho Ryū is as representative of the shakuhachi tradition as a whole as any other ryū. In fact, its repertoire, with over sixty

[1] The following format for citations will be used in this thesis: oral communications, e.g., public lectures, as well as personal communications, e.g., private interviews, are cited as "OC."

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honkyoku (本曲) of the komusō (虚無僧) of the Edo period, all of the major gaikyoku (外曲; ensemble pieces played with koto and shamisen), nagauta, and modern compositions is broader than any other shakuhachi ryū to my knowledge. Even Kinko Ryū, noted for its honkyoku, actually has only thirty-six in its repertoire. I contend that the study of Chikuho Ryū yields a wealth of information that is useful in its own right, and is necessary in attempting to understand the shakuhachi tradition in its entirety rather than as a single lineage within that whole.

Chikuho Ryū shared much of a common history with all shakuhachi sects until this century. A major section of the thesis describes this common history, relying primarily on research by noted ethnomusicologist, Kamisango Yūkō (上参郷祐康), much of which has not been translated into English before. The history of Chikuho Ryū, presented in detail, illustrates trends found throughout Japanese society.

Besides describing past and current events and people of Chikuho Ryū, the thesis will discuss the notation system, aurally transmitted performance practices, and teaching method used by Chikuho Ryū during my tenure in Japan. It will also address the question of what, if any, connection Zen Buddhism has had with the instrument and its music.

Finally, besides providing data on Chikuho Ryū which may be compared or contrasted with other schools of shakuhachi, the thesis attempts what has not been done before: a comparative analysis of performances of honkyoku (Zen-influenced pieces for solo shakuhachi) by players representing three generations of the same lineage, based on

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transcriptions of real-time performances. The analysis of the transcriptions provides examples of original methodology using data which cannot be obtained without transcribing real-time performances. Data derived from the transcriptions will also be compared with data from a transnotation of the original shakuhachi notation. Parameters analyzed include pitch hierarchy, frequency and duration of notes, variations in pitch, and variations in embellishments. The analysis of the data provides insights into such areas as the change occurring within the music genre, the intrinsic elements of the "ideal performance" of Chikuho Ryū, and the elements in performance where variation is permissible.

In this thesis, the term "pitch" must be clarified. The original shakuhachi notation symbolizes fingerings rather than pitch. Pitch is only implied by the fingering corresponding to each symbol. In contrast, western staff notation explicitly notates pitch (see sec.4-4). Also, the pitches produced in the performance are rarely equivalent to the pitches implied by the standard A=440. The pitches as defined in the transcriptions, are based on cassette recordings of the performances, another cause of variation. Pitches also vary within single performances as well as between performances. Consequently, the term "pitch" must be used with caution in this discussion of shakuhachi music.

An alternative term will be used unless the pitch as defined in the tempered scale is meant. The term "pitch degree" will indicate similiar pitches which may meaningfully be grouped together, a type of generic pitch. For example, the "pitch degree G" may indicate the

transnotation of the fingering u (ウ) or the pitches which are defined as G in the transcriptions. The term "pitch degree" will be especially useful in the analysis, and in discussions of such things as scales and durations, avoiding the implication of absolutes inherent in the term "pitch." However, in Chapter 3, based largely on translations of writings by Kamisango, the term "pitch" is kept where the word "onkai" (音階) is found in the original Japanese. Finally, references are made to pitch names originally used in China. They are: ichikotsu (壱越); tangin (断金); hyōjō (平調); shozetsu (勝絶); shimomu (下無); sōjō (双調); fushō (鳧鐘); ōshiki (黄鐘); rankei (鸞鏡); banshiki (盤渉); shinsen (神仙); and kamimu (上無). Ichikotsu corresponds to the fundamental of a 1.8 shakuhachi: D.

A survey of literature pertinent to the shakuhachi will be the topic of the next chapter.

CHAPTER II

SURVEY OF THE LITERATURE

Little more than a decade ago, there was scarcely enough literature on the shakuhachi to warrant a survey at all, especially of material written in European languages. Futhermore, much of the material that was available before 1968 was based on a limited understanding of the instrument and its music, especially the honkyoku. The major English source before the 1970s, Japanese Music and Musical Instruments (Malm 1959:151-164), is a prime example. Malm's chapter on the shakuhachi is unsympathetic to many of the philosophical and aesthetic beliefs of shakuhachi players; for example, the importance of the relationship between the honkyoku and Zen Buddhism. Malm's musical analysis of the honkyoku is problematic as well. Gutzwiller (1974:85-147) discusses in detail weaknesses in Malm's treatment of the honkyoku, as well as his misgivings with another major pre-1970 source, an article by Weisgarber (1968). It must be emphasized, however, that the writings of Malm and Weisgarber, and of Berger (1969) were virtually all that existed in the English language at the time, and remain essential reading today.

For the qualified scholar, there seems to be a number of primary sources written in Japanese before this century mentioning the shakuhachi. Many of these sources are mentioned in chapter three of this thesis, the history of the instrument. Secondary sources written in the Japanese language prior to the 1970s are also numerous, especially those from before World War II. However, much of the material published at that time was written by shakuhachi players

themselves who limited their research to their particular ryū or sect, or the lineage represented by their teachers, who were usually members of the Kinko Ryū. However, as all shakuhachi ryū largely share a common history prior to the twentieth century, valid historical research by a member of one ryū is pertinent to members of other ryū. Nonetheless, data related to ryū other than Kinko Ryū were frequently omitted, resulting in a biased picture, especially of the events and people after the Meiji Restoration (1868).

An outstanding Japanese work of this period was by an amateur shakuhachi player, Nakazuka Chikuzen (中塚竹禅). Between 1936 and 1939, he published four hundred pages of his 琴古流尺八史観 (Kinko Ryū Shakuhachi Shikan) in almost forty installme... in the publication, 三曲 (Sankyoku; 1936, 1937, 1939) on the pre-history of Kinko Ryu, based upon extensive research of primary sources, especially temple records. His work discredited the "official history" of the Fuke Sect, as related in the 虚鐸伝記 (Kyotaku Denki; see sec.3.4.3). Though Chikuzen never finished compiling and publishing all of his findings, Hirano and Kamisango compiled much of his work in 1979. His original research remains in the care of the Kawase family, an esteemed lineage of Kinko Ryū.

Another important work, predating Chikuzen by almost twenty years, yet still in print, is a book by another shakuhachi-playing amateur scholar associated with the Kawase family, Kurihara Kōta (粟原廣太), entitled 尺八史考 (Shakuhachi Shikō; Shakuhachi Historical Research 1918). Like Chikuzen, Kurihara was primarily interested in history as related to Kinko Ryū. Few Japanese

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musicologists dealt with the shakuhachi before World War II (Gutzwiller 1983:3). Tanabe Hisao (田辺 尚雄), a pioneer ethnomusicologist, did include the shakuhachi as a single entry in two broad surveys of Japanese music, 日本の音楽 (Nihon no Ongaku; Japanese Music 1954), and 日本音楽史 (Nihon Ongakushi; Japanese Music History 1963).

The relative lack of material on the shakuhachi before the late 1960s may have been in part the result of the instrument being considered unworthy of scholarly research by many Japanese. This can be partially explained historically. The instrument lost much of its respectability in Japan during the late 1800s for several reasons. First of all, by the end of the Edo period (1868), the komusō (shakuhachi-playing mendicant Zen priests) were all too frequently associated with extortionists and otherwise undesirable dregs of society. More importantly, the primary shakuhachi organization, the Fuke Shū, had been closely associated with the ousted bakufu government, and was consequently completely suppressed by the new Meiji government in 1871, primarily for political reasons (Gutzwiller 1983:3). Futhermore, being closely connected with Zen, the shakuhachi tradition suffered together with the entire Buddhist religion, as the Meiji government sought to lessen the influence of the Buddhist temples and strengthen the Shinto religion. Finally, as the Japanese society turned more and more toward the West for inspiration, things traditionally Japanese, including the shakuhachi, were neglected and deemed of little value, to the delight of later art collectors from the West. Shakuhachi players distanced themselves from their komusō past, one possible reason for the extreme popularity of Tozan Ryū, a sect

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founded in 1896 with no classical honkyoku in its repertoire. Much of the source material on the history of the shakuhachi was lost during this time.

However, more than anything else, the preoccupation of the Japanese with World War II and their ultimate defeat contributed to the shakuhachi's relative obscurity. The typical Japanese individual had few resources and even less inclination to promote an instrument as old-fashioned and esoteric as the shakuhachi. Yokoyama Katsuya, one of today's foremost shakuhachi performers, remembers being taunted at school during the 1940s because his father was a shakuhachi maker and player (OC1985). Tsukitani Tsuneko (月溪 恒子), one of the first trained ethnomusicologists to specialize in the shakuhachi, was discouraged by almost everyone in her field when she first began researching the instrument in the 1960s. Though she was encouraged by the actual shakuhachi performers, even they expressed surprise that their instrument was deemed worthy of study by a music scholar (OC1985).

However, from the mid-1970s, the number of articles, monographs, dissertations and theses about the shakuhachi written both in Japanese and in other languages, increased dramatically. This sudden flurry of materials about the shakuhachi occurred at a time when Japan had become economically secure and more receptive to its own traditional culture. Futhermore, the West, especially Japan's new mentor, the United States of America, was becoming increasingly aware of cultures other than its own, partly because of the civil rights movement and the much publicized counterculture movement of the 1960s. Just as the Japanese

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were becoming somewhat concerned with their own "roots," the West was becoming more receptive to aspects of traditional Eastern culture, including religions such as Zen Buddhism. The music of Asian cultures, such as the ragas of Northern India, was especially popular in the West. Japan in particular, had the resources and inclination to showcase elements of its traditional arts, including music, to its trading partners abroad. A result of these developments was greater exposure for the shakuhachi, both in Japan, and in the USA and Europe.

In Japan, research of the shakuhachi by ethnomusicologists increased in the 1970s. Tsukitani Tsuneko in Osaka and Kamisango Yūkō in Tokyo were especially prolific. Tsukitani alone wrote fourteen articles related to the shakuhachi between 1969 and 1982. Her research is of particular interest because it deals with the largely neglected honkyoku traditions other than that of Kinko Ryū, such as the Meian lineages centering in the Kyoto area. Kamisango, besides co-editing, with Hirano Kenji (平野健次), the works of Chikuzen, authored a number of lengthly articles. Others who have contributed Japanese language material include Ueno Katami (上野堅實), who wrote 尺八の歴史 (Shakuhachi no Rekishi; The History of the Shakuhachi, 1983); Takahashi Kūzan (高橋空山); Tsuge Genichi (柘植元一); and Shirao Kunitoshi (白尾國利). Kosuge Daitetsu (小菅大徹) compiled and annotated a bibliography of research material on the shakuhachi containing 155 entries. Another bibliography, compiled by Tsukitani in 1984, listed ninty-two entries, many of which were not duplicated by Kosuge. In both bibliographies, the majority of entries were written before the 1940s or after 1970. Also, in 1981, Blasdel

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completed a M.A. thesis on the aesthetics of the shakuhachi in the Japanese language at the University of Fine Arts in Tokyo.

Avenues for publication in Japan of research on the shakuhachi also increased during the 1970s. Indicative of the widespread interest in the shakuhachi was the publication of two entire issues of 季刊 邦楽 (Kikan Hōgaku; Traditional Japanese Music Quarterly, No.5 and No.10), a prestigious quarterly magazine for traditional Japanese music, devoted almost entirely to the instrument. The issues, one in 1975 and another in 1979, included scholarly articles about a number of ryū, including Chikuho Ryū (Tsukitani 1977:23-28), biographies and interviews of important shakuhachi personages, and essays written by composers and performers of shakuhachi music. According to Yokoyama, these issues of Kikan Hōgaku broke all previous sales records of the magazine (OC1985).

Also important in the dissemination of knowledge of the shakuhachi tradition were Japanese recording companies who, vying for annual awards, began producing attractive sets of LPs and single LPs of shakuhachi music, with extensive descriptive notes. In one case, these notes were over 80 oversized pages in length, with transcriptions of all fourteen pieces in the recording (Sakai Chikuho II 1974). Another LP set, posthumously released recordings of Jin Nyodō (神如道) (1980), contained articles by Kamisango, Tsukitani, and Nyodō's son totaling 128 pages!

In 1984, the publishing company Ongaku no Tomosha published the 邦楽百科辞典 (Hōgaku Hyakka Jiten; Encyclopedia of Traditional Japanese Music, in future referred to as HHJ). Edited by Kikkawa Eishi (吉川英史), this monumental work is over one thousand pages in

length, with one hundred thirty-eight contributing writers. It has much information on the shakuhachi, though spread out under specific titles. The encyclopedia has no index, but it is cross-referenced. Before the previously mentioned publication, the main encyclopedic work was the excellent, five-volumed 音楽辞典 (Ongaku Jiten; Music Dictionary).

Literary-inclined shakuhachi players and amateur scholars continue to publish books and articles. Some are about their particular lineage or ryū, such as 明暗尺八通解 (Meian Shakuhachi Tsūkai; 1979) by Tomimori Kyozan (富森虚山). In 1981, an organization dedicated to the research of the komusō called "Komusō Kenkyū Kai" (虚無僧研究会 ; Komusō Research Organization) began publishing a magazine called 一音成佛 (Ichi On Jō Butsu; Attainment of Buddhahood Through a Single Note). Kosuge's bibliography, mentioned earlier, appeared in issues two and three (October 1981 and April 1982). In 1985, noted shakuhachi performer Yokoyama Katsuya became the first shakuhachi player to have an autobiographical book published with a commercial publisher, called 尺八楽の魅力 (Shakuhachi Gaku no Miryoku; The Fascination of the Shakuhachi). In it, Yokoyama discusses individual pieces within his repertoire, and the philosophy behind his music as well as his personal history.

However, the most dramatic increase of written matter on the shakuhachi occurred in the West. Between 1971 and 1983, there were no fewer than twelve theses, dissertation or published books, written about the shakuhachi in English and German. These include theses by Araki (1971), Keeling (1975), Samuelson (1971), and Stanfield (1977),

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on aspects of Kinko Ryū; a thesis by Kudo (1977) on the methods of a
Kinko Ryū shakuhachi maker; a dissertation (1974) and a book (1983) by
Gutzwiller on Kinko Ryū; and a dissertation by Fritsch (1978) on the
solo music of Tozan Ryū. Also published during this time were
instructional books by Abbott (1980; Kinko Ryū), Deaver (1976; Kinko
Ryū), Grous (1978; Kinko Ryū), Koga (1978; Kinko Ryū) and Neptune
(1978; Tozan Ryū).

Shorter monographs on the shakuhachi, primarily in English are even
more numerous. One of the outstanding articles written in English is
about the shakuhachi-playing komusō and his organization, the Fuke Shū,
of Edo Japan, by Sanford (1977). Other notable endeavors include eight
issues of a newsletter for shakuhachi enthusiasts, 竹ハ道 (Take no
Michi; The Way of the Bamboo), published between 1979 and 1981 by
Weiss, and a journal of Japanese music entitled 邦楽 (Hogaku [sic];
Traditional Japanese Music, first published in 1983), which covers
material on the shakuhachi. The British Shakuhachi Society, formed in
1983 (reorganized in 1985 as the International Shakuhachi Society),
published six issues of its newsletter in 1983 and 1984. Both
newsletters contain monographs as well as news, helpful hints, and
announcements of interest to the English-speaking shakuhachi player.

One measure that the shakuhachi has entered the consciousness of
the Western music scholar is it being accorded a separate, though small
entry in the New Grove Dictionary of Music and Musicians (v.17, p.218),
as well as a larger entry under the heading "Japan" (v.9, pp.532-534).
Also, Eta Harich-Scheider, in A History of Japanese Music (1973), adds

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to the historical documentation of the shakuhachi, especially those instruments in the Shōsōin.

Finally, at least nine LPs and cassettes of traditional shakuhachi music, some with useful descriptive notes, have been produced over the last decade in the USA and Europe, featuring the performances of such noted Japanese musicians as Yamaguchi Gorō (山口五郎), Iwamoto Yoshikazu (岩本由和), and Miyata Kohachirō (宮田耕八郎), as well as lesser-known non-Japanese performers.

There is no longer a noticeable lack of written and recorded material for the student of shakuhachi. However, research on the music and performers other than of Kinko Ryū is still comparatively lacking. Though many of the primary sources on the Edo period komusō and their music may be irreplaceably lost (Gutzwiller 1983:4), there is still much to be gained from further research, especially in shakuhachi traditions other than the Kinko Ryū.

CHAPTER III

THE HISTORY OF THE SHAKUHACHI

It is necessary to understand the historical development of a particular genre of music before conclusions regarding its present state can be made. For example, the shakuhachi's relationship with Zen Buddhism must be studied historically before the connection between Zen aesthetics and honkyoku music can be discussed. Fortunately, the difficult task of reconstructing the development of the instrument, especially during the sketchy period between the seventh and eighteenth centuries, has been for the most part, already accomplished by Japanese and to a lesser degree by western scholars.[1] The following chapter on the history of the shakuhachi is an edited and annotated translation of parts of the article, 尺八楽略史〈吹禅の理解のために〉 ("Shakuhachi Gaku Ryakushi; Suizen no Rikai no Tame ni"; A Short History of the Shakuhachi Instrument; in order to understand Suizen, [Blowing Zen]), written by Kamisango in 1974.[2] It is considered by many Japanese ethnomusicologists and shakuhachi specialists, including Tsukitani and noted shakuhachi performer, Yokoyama Katsuya, to be the most accurate and well-organized article on the historical developments of the shakuhachi published to date, representing the most recent theories and data available today.

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[1]Those who have written on this subject include Tsukitani Tsuneko Kamisango Yūkō, Andreas Gutzwiller, Norman Stanfield, and Christopher Blasdel.

[2]An article by Kamisango, covering most of the same material, appeared in the Kikan Hōgaku No.10, March, 1977, entitled 琴古流の始祖 ("Kinko Ryū no Shiso").

It is important to include most of Kamisango's data in this thesis for several reasons. First of all, the institution of the _ryū_ or sect is relatively new in the history of the _shakuhachi_, dating from around the end of the last century. Therefore, all _ryū_ share a common history until the last one hundred years or so. Secondly, the material on the legendary origins of the Fuke Shū written in non-Japanese languages has increased in the last ten years, especially works by Sanford (1977), Stanfield (1977), and Gutzwiller (1974, 1983). However, factual data, especially concerning the historical period between the introduction of the _gagaku shakuhachi_ into Japan in the eighth century until the late Edo era, and after the Meiji era (except data on Kinko Ryū) remain inadequate compared with the material available in the Japanese language. It is hoped that the following discussion will help decrease this disparity. Finally, Kamisango's original article appeared in a series of articles and transcriptions accompanying a three-record LP recording of Chikuho II, _iemoto_ or head of Chikuho Ryū until 1985, and Chikuho II's younger brother, Shōdō, present _iemoto_ of the Ryū. Consequently, Kamisango's article discusses Chikuho Ryū in greater detail than the ryū's small size might normally warrant in a general history of the _shakuhachi_.

3.1. Types of _shakuhachi_

In trying to reconstruct the history of the _shakuhachi_, one must first realize that the term, _shakuhachi_, has referred to a number of related but different instruments over the centuries. According to

Kamisango (1974:9), the various types of shakuhachi which have existed in Japan are as follows:

A. Gagaku shakuhachi (雅楽尺八). This instrument was introduced from China into Japan during the Heian or Kodai period. Also known as kodai shakuhachi (古代尺八), it was one of many instruments of the Chinese court or gagaku ensemble. Because a number of these instruments are preserved in the Shōsōin in Nara, it is also called Shōsōin shakuhachi (正倉院尺八). There are six finger holes, five in the front and one in back of the instrument.

B. Tempuku (天吹). Though different from the modern shakuhachi in its name and the shape of its mouthpiece, it nonetheless is a vertical, end-blown flute made of bamboo, having four front and one back fingerholes. It developed during the Chūsei era (Heian to Muromachi periods), in Satsuma (Kyushū). According to Kamisango, it is considered a folk instrument and was thought to be almost non-existent by many scholars until recently.

C. Hitoyogiri shakuhachi (一節切尺八). This instrument is made from a piece of bamboo which has only one node or joint, thus the name, hitoyogiri ("cut from one joint"). It also has four front and one back finger holes. In the Muromachi period, there were various lengths, but a standard length which, when played with all holes closed produced the pitch ōshiki (the pitch A)[1], became popular during the 16th and 17th centuries. It fell into disuse soon after, but experienced a short-lived revival from the early 19th centuries.

[1]See pp.3-4 regarding the term "pitch."

D. Fuke shakuhachi (普化尺八). This instrument is the
present-day shakuhachi. Used by the komusō of Edo Japan, and is
therefore also called the komusō shakuhachi. Unlik any of the above
instruments, it is made from the thick root end of the bamboo. It has
four front and one back finger holes. It is believed that the tempuku,
the hitoyogiri, and the fuke shakuhachi are all derived from a single
end-blown bamboo flute prototype.

Kamisango also mentions a fifth instrument, what he calls a "many
holed shakuhachi," a shakuhachi with more than the standard five holes,
usually seven or nine. Kamisango does not discuss this instrument
further because, according to him, it is not often used (1974:9). In
fact, the seven-holed shakuhachi is frequently used in Japan, most
notably by the shakuhachi-playing members of Ensemble Nipponia, a
much-recorded group of professional hōgaku musicians, known primarily
for their performances of modern compositions. Flutes with more than
seven holes are rare.

Makihara Shinichirō (牧原 伸一郎), a professional shakuhachi
player who until the 1980s was known for using a nine-hole flute, has
since returned to the standard five-hole flute. According to him,
losing the timbre changes of the meri-kari technique which occurs with
the seven and nine-hole flutes is not worth the increase in speed
gained on them (OC1982). Watatsumi Dō (海童道), a famous
shakuhachi-playing monk, is shown on a LP cover seated on the floor,
playing a twelve-hole flute (Watatsumi 1970). The bottom two holes are
covered with his big toes. However, Yokoyama Katsuya, his most

outstanding student said that the instrument was mostly for visual effect and not often played (OC1985).

3.2 Kodai shakuhachi   The origins of the shakuhachi

The term, shakuhachi originated in China in the early part of the T'ang dynasty. According to the 唐書 (Tōsho) document written during the period, T'ang Teiken (627-649), a music reformer named Rōsai (呂才) was the first to make shakuhachi of various lengths to produce the twelve chromatic tones. Before that time, the vertical flutes of China were divided into two types, "long" and "short." The long ones were used a great deal; there were twelve lengths to match twelve tones. According to the "Tōsho" document, Rōsai made the shorter flutes to fit the twelve tones in the same manner as the longer flutes. Among the twelve lengths, one was 1.8 shaku (one shaku = 54.54 cm. or 0.994 feet; "8" ="hachi" in Japanese). The term, shakuhachi, came from the length, 1.8 shaku. The principle tone of the Kōdai era in China was produced by a tuning flute of this type, nine sun (0.1 shaku) in length.

The tuning flutes were open-ended; what were called "fue" (笛 ; flute) were closed at one end by a reed. The tuning flute, kōshō (黄鐘), which produced the pitch A, was twice the length of the 1.8 shaku tuning flute. However, the shaku of the T'ang period was shorter than the shaku today. Consequently, the 1.8 shaku flute was not the same length as the present-day shakuhachi. Among the eight flutes in the Shōsōin, the longest is 43.7 cm, the equivalent of the T'ang 1.8 shaku flute.

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During the Song era (960-1279AD), a different type of flute began to supplant the shakuhachi in China. From the Yuan era (c.1280-1368AD), the flute, dōshō (洞簫; Chinese: tung hsiao), appeared. It can still be found in China today. Therefore, the name shakuhachi now applies to an instrument remaining only in Japan.

3.2.1 Gagaku shakuhachi

The shakuhachi of the T'ang period entered Japan during the latter part of the seventh century. There is mention of a hanchiku shakuhachi (斑竹尺八; patterned shakuhachi) among a collection of T'ang instruments in Japan, in the book, 西大寺資材帳 (Saidaiji Shizai Cho; 780 AD). In the Heian era (809), a report published by the government called 太政官符 (Dajōkanfu), lists the instruments of the gagaku. Among the twelve tōgaku musicians, there was one shakuhachi player. Also, in 848, another issue of the same kōbunsho (公文書; government report) reported that the number of shakuhachi players was reduced from three to two. These reports indicate that the shakuhachi was used in the gagaku ensemble at least until the ninth century.

Among the eight flutes in the Shōsōin, five flutes were among the articles donated to Tōdaiji [temple] by a lady named Kōmyōkōgo (光明皇后). The shakuhachi are mentioned in the record of the articles donated, called the 東大寺献物帳 (Tōdaiji Kenbutsu Cho). Four of the flutes were gifts from Shōmu (聖武天皇), the king of Kudara, a kingdom in the southern Korean peninsula. This fact positively identifies the flutes as of T'ang era

origins. There are no extant flutes of this period in China, making the Shōsōin flutes extremely valuable.

Not all eight flutes in the Shōsōin are made of bamboo. One is inlaid with mother of pearl, another of stone and a third of ivory. However, all imitate the nodes or joints of bamboo; the original material must have been bamboo. Each flute is a different length, but the fingerholes are placed proportionately in all of the flutes. There are four sizes of flutes producing pitches varying by intervals of a minor second.

Besides the flutes of Shōsōin, there is a shakuhachi preserved in Hōryuji (法隆寺 ; a temple). It is said that this flute was played by Shōtoku Taishi (聖徳太子 : 574-622), who is supposed to have performed the piece, 蘇莫者 (So Baku Shu), according to the book 教訓抄 (Kyokunshō; 1233). There is nothing to substantiate this legend. Almost nothing is known about the Shōsōin and Hōryuji shakuhachi. Nothing besides the instruments themselves has been preserved, including notation.

During the ninth century, the Japanese government reformed the musical system in an effort to reduce the influence of foreign elements in the music, making it more Japanese in character. With this reform, many gagaku instruments such as the u (竽 ; a large sho) and the ōhichiriki (大篳篥 ; a large hichiriki) ceased to be a part of the ensemble. The gagaku shakuhachi most likely disappeared during this time as well. It is reasonable to assume that the music reformers of the time believed the traverse flute, ryūteki (龍笛), made the shakuhachi redundant.

Two books, 十專談 (Kojidan; 1215), and 体源鈔 (Taigenshō; 1512), note that the famous Buddhist priest, Jikaku Taishi Ennin,[1] after returning from China in 847, played a chant called "Inzei no Amida Kyo" (引声の阿弥陀経) on the shakuhachi because he did not have a loud voice. Though there is no proof of this, it is, none the less, an example of the early connection between Buddhism and the shakuhachi.

According to the book, 竜鳴抄 (Ryūmeishō; 1133), the son of Emperor Seiwa, Nangu Sadayasu no Shinnō (南宮貞保親王; 870-924), transcribed a shakuhachi notation of the piece, 王昭君 ("Ōshōkun"). 源氏物語 (Genji Monogatari; "The Tale of Genji" early 10th c.), mentions a "shakuhachi no fue," indicating that the gagaku shakuhachi existed at least until the 10th century. In the end of the Heian era, Emperor Goshirakawa (後白河; 1158) commanded that there be a shakuhachi performance during the New Year's celebration, the first time that the instrument had been heard in the court in a long while. There are pictures of the gagaku shakuhachi being played in a book written by Fujiwara no Michinori (藤原通憲; ?-1159). The book 今鏡 (Ima Kagami; 1170) reports the last documented performance of the gagaku shakuhachi.

3.3 Origins of the five-holed shakuhachi

The five-holed shakuhachi seemed to have developed after the disappearance of the gagaku shakuhachi. The classification of the

1 慈覚大師円仁 (794-864), credited with having transmitted Tendai shōmyō chant to Japan from China.

tempuku, hitoyogiri, and the fuke shakuhachi, all five-holed shakuhachi, is based on the differentiation of their shape. It is unlikely that such a differentiation existed from the first occurance of the five-holed flute. Such a flute was developed before these three instruments appeared. Kamisango believes that it is likely that there was only one original five-holed shakuhachi.

Kamisango reviews the articles mentioning the shakuhachi that existed after the Kamakura era. According to the book, Kyōkunshō (1233), mekura hōshi (盲法師; blind priests) as well as performers of saru gaku (猿楽; popular during the Heian-Kamakura, music performed with kokkeikai i滑稽戲 "humourous plays"), played the shakuhachi. In the Nanjo era, the book 吉野拾遺 (Yoshino Shūi; 1358) states that the son of Emperor Godai (後醍), Kairyō no Miko (懐良親王), was a skilled shakuhachi performer. The diary, 山科教言郷日記 (Yamashina no Kyōgen Nikki), states that on March 24th in the year Onin 15 (1408), Emperor Gokomatsu (後小松) listened to a shakuhachi ensemble perform sōga (早歌; Kamakura- Muromachi era vocal music). These references can be taken as fact because the writers were recording events which they had actually seen or heard.

None of the above documents mention what kind of shakuhachi were being used. However, a noted musician of the Tōji era, Toyohara Muneaki (豊原統秋; 1450-1524) included in his book, Taigenshō, a diagram of five lengths of shakuhachi, stating that they produced the pitches hyōjō, sōjō, ōshiki, banshiki, and ichikotsu (equivalent to the pitches of e g a b d). Muneaki also documented the Toyohara

lineage. Ryōshū (量秋 ?-1441) lived three generations before
Muneaki and was a skilled shakuhachi player. Among Ryōshū's students
was Toyohara Atsuaki (豊原敦秋) who excelled in playing dengaku
(田楽 ; music associated with rice planting). Zōami (増阿弥 ; ca.
1400) was also Ryōshū's student. The performers of dengaku claimed
that the shakuhachi was their own creation, an unfounded assertion.

Accordingly, we know that in the years near 1400, dengaku
performers and other performers played the shakuhachi, that the
instrument had five-holes and one joint (similar to the hitoyogiri),
and that a total of five different lengths were used, the longest
producing the hyōjō pitch (i.e., approx. 50 cm.) Because of the
different lengths, this instrument is not a true hitoyogiri. Even
though the instruments played by the mekura hōshi and sarugaku,
mentioned in the Kyōkunshō document, are of a much earlier era than the
shakuhachi noted in the Yamashina no Kyōgenkyō Nikki and the Taigenshō,
it is possible that they were all five-holed instruments.

Besides these documents, another document, the Kyotaku Denki
describe the five-holed shakuhachi during this period as having been
transmitted by Hatto Kokushi from China. This document was briefly
discussed above and will be elaborated on below.

Kamisango discusses stories about the Zen priest/poet, Ikkyū Zenji
(一休禅師; 1394-1481), and his relationship with the shakuhachi. He
wrote a collection of waka (和歌) and other poetry, called 狂雲集
(Kyōunshū), in which he mentions the shakuhachi and its meditative
qualities. From these references, it seems certain that Ikkyū played
the shakuhachi. Among the pieces played by members of the Fuke sect

during the Edo period, one was supposedly transmitted by Ikkyū. Though there is no proof of this, it is not out of the realm of possibility.

Ikkyū and the shakuhachi are mentioned in many books dating from the Kinsei era. These books differ slightly in detail, but an overview of the material presents two possibilities. One possibility is that Ikkyū, together with a person named Ichirōsō (一路叟), gave up the worldly life to become hermits near Uji. The two cut bamboo, made their own shakuhachi and frequently played them. Another possibility is that a foreign priest named Rōan (朗庵; also written 蘆安), who was at the Kyūkōan temple of Uji, became friends with Ikkyū. This may have been the origin of the komusō.

These two possibilities may have been merely versions of the same story. Ichirōsō and Rōan may have been the same person. It has frequently been suggested that Rōan originated the hitoyogiri and/or the komusō tradition. Being a foreign priest, Rōan could have brought the instrument from abroad. According to the annals of Meianji [temple], Rōan was the same person as Kochiku Zenji (虚竹禅師; d.1298), credited as founder of the temple. Both of the above versions were written well after the fact, and are therefore somewhat suspect.

It is still possible that Ikkyū's shakuhachi was the same instrument as the one mentioned in the Taigenshō document. This would imply that Ikkyū's shakuhachi was the original five-holed flute and the predecessor of both the hitoyogiri and the fuke shakuhachi.

In any case, Ikkyū played the shakuhachi in the spirit of the philosophy, kōunryūsui (行雲流水; not becoming attached to things, being in compliance with things). Both Rōan and Ichirōsō were the

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same type of person. It is likely that they knew each other, if they were in fact two different persons. Ikkyū was a priest of the Rinsai sect, which gives credence to Fuke sect's claim that it is connected by tradition to Rinsai, a subject which will be discussed later.

It is probable that the kouta (小歌; vocal genre) of the Chusei era had a strong relationship with the shakuhachi. In the Taigenshō and in the preface written by the editor of a collection of kouta, 閑吟集 (Kanginshū; 1516), the reader is urged to "become friends (i.e., one with) the shakuhachi." In the Eiroku era (1558-1569), a man by the name of Matsuyama Shinsuke (松山新助), who lived in Sakai, often performed sōga, accompanied by the kotsuzumi (小鼓) and the shakuhachi. In the same Sakai area, Takame Ryūtatsu (高三隆達; 1527-1611) compiled the book 隆達小歌 (Ryūtatsu Kouta), stating that the songs were to be accompanied by the shakuhachi. The poetry to some of the songs in this book mentions the shakuhachi as well.

3.3.1 The origins of the komusō shakuhachi

In the beginning of the sixteenth century, it is probable that the shakuhachi became the instrument of the komosō (薦僧). The komosō, also called simply komo, were a type of beggar priests. They are thought to be the predecessors of the more famous komusō. They took their name from the straw bedroll, called komo, which they carried at all times and used to sleep on outside. Before this time, beggar priests of this type were called boro, boroboro, boronji, bonji, or kanji. They are mentioned in the book, Surezuregusa (early 1300s). The term, komosō, was not used until the sixteenth century. There

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seems to be no connection between these early beggar priests and the shakuhachi, until after the fifteenth century, with the coming into being of the komosō.

An indication of the social status of the komosō (using a different character 虚妄僧 'priests of nothingness') is found in 三十二番職人歌合 (Sanjuniban Shokunin Uta Hi), a collection of songs dating before the year Tembun 6 (1537). The words to song number six are "Someone is blowing [playing the shakuhachi] among the blossoming flowers. It isn't the wind, it's the komo's shakuhachi." The critique to the song includes this: "The komosō concentrates his spirits;[1] that is, he does nothing but play the shakuhachi before the gates of the houses of all classes."

According to Kamisango, the writer clearly makes the connection between the komosō and the shakuhachi. Also, once the characters for the original "straw priests" komosō (薦僧) were changed to the characters used in the above text, "priests of nothingness" komosō (虚妄僧), substituting the characters for komusō (虚無僧) becomes quite simple. The writer's wording, especially the use of sanmai, gives the strong impression that the komosō were spiritually oriented, not just beggers.[2]

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[1] Sanmai (三昧). Translated as "spirit" when used in a Buddhist context. Another definition of this word is "to do as one is inclined to do, to do as one likes."

[2] See Sanfield (1977:176) for a more complete discussion of this waka.

Kamisango points out that it is commonly thought that the komosō played the thin short hitoyogiri, in contrast to the komusō's thick, long fuke shakuhachi. However it is uncertain that such a simple delineation existed. As begger priests, the komosō had the predisposition toward being loners. If so, and if they made their own instruments, which they most likely did, then the length, width, number of joints, and pitches of their instruments probably varied a great deal.

According to 暮露の手記 (Boro no Shuki)[1], written in 1628, the shakuhachi at that time had three joints and five finger holes. The person, Bankōkei (伴蒿蹊 ; 1733-1806) wrote in 閑田耕筆 (Kandenkōhitsu) that "people who play the shakuhachi and beg for rice are called komusō (虚無僧) nowadays. However, in the book, Kanjinsei Uta Ai, the term komosō (薦僧) is used. Looking at the picture, one sees a seated man with long hair, a bedroll beside him, playing the shakuhachi." The instrument in this picture does not appear to be a short, thin hitoyogiri.

It is therefore likely that original chusei five-hole shakuhachi were made in various shapes and sizes. The komosō shakuhachi, the hitoyogiri, and the fuke shakuhachi of the komusō are all derivatives of the chusei shakuhachi. Finally, according to the previously mentioned Boro no Shuki, during the Kan E era (1630s), the boro or komosō became recognizably similar to the komusō of the Fuke Shū

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[1]According to Tsukitani, there is some question as to the authenticity of this document (1985a).

(Fuke sect, to which the komusō of the Edo period belonged). The Fuke
Shū will be discussed more thoroughly later.

3.3.2 The tempuku

There are no surviving documents or histories which record the
origins of the instrument or the name of the tempuku. However, the
circumstances of its origin hints at a relationship with the chusei
shakuhachi.

The instrument is thin and relatively flat, made of the hotei chiku
(布袋竹 ; a Chinese species of bamboo related to the madake (真竹)
species used to make shakuhachi today). It had three joints and is
thought to have had a length of about 30 cm. Each player made his
own. It is said that the measurements for making it were derived from
the width of a closed fist, or the width of a finger. This implies at
least some variations in length occured. The mouthpiece is the same
shape as the Chinese dōshō. The inside of the bamboo is hollowed out.
Contrasting the evenly proportioned distances between the fingerholes
of the fuke shakuhachi, the distances of the fingerholes from the
bottom of the flute increase progressively from the lowest to the
highest hole on the instrument. The same is true of the hitoyogiri.
However, the top fingerholes are raised even more on the tempuku.

The placement of the fingerholes were determined in a unique way.
According to legend, the circumference of the outer walls of each
bamboo became the basis of the measurements used to make the flute.
Accoustically, there is actually no relationship between the two.

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Naturally, pitches hoped for by the maker tended to be elusive. There are many stories about the tremendous number of failures needed before a good flute is finally produced. The irrational manner in which the holes of the flute were placed implies a comparatively old instrument.

In fact, the five-holed Chusei shakuhachi was transmitted early to Satsuma. The tempuku is like a fossil, preserved in the closed environment of the remote region that is Satsuma. There, it was favored by the samurai class. It is said that it was most popular during the latter part of the 16th century. In the year Keicho 5 (1600), during the famous battle of Sekigahara, the highest retainer of the Shimazu clan, Kitahara Hizen no Kami (北原肥前守) was captured by the Tokugawa forces. Just before he was to be executed, he played his tempuku. The impact of the music was so great on the Tokugawa leader that Kitahara was allowed to live.

The tempuku was fairly common during the Edo period into the Meiji era. Kamisango believed that only a single person, Shirao Kunitoshi (白尾国利), a Kagoshima tempuku scholar, still performs a few pieces. However, according to Tsukitani, a number of tempuku players are active in Kyushu (OC1985). However, there is no way of knowing how much of the earlier tradition has actually survived.

3.3.3 The hitoyogiri shakuhachi

From the various lengths of the early five-holed shakuhachi, the length producing the pitch, ōshiki, (with all holes closed) became the basis for the instrument called kyōgi (狭義 ; narrow) hitoyogiri. According to legends on the origin of this hitoyogiri, during the

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mid-Muromachi era, the foreigner Rōan brought the instrument into Japan, presumably from China. It is also believed that it experienced a revival in the early 19th century. However, as stated earlier, the instrument played by either Ikkyū or Rōan should not be thought of as the hitoyogiri, but rather its possible predecessor. If this is the case, then at the very least, we know that the instrument cannot be a recent foreign import. Neither the actual date of its introduction nor the origin of its name is known. However, as discussed above, an instrument of similar shape existed in Japan before the time of Rōan and Ikkyū. It is likely that the intrument developed from an instrument already existing in Japan from a much earlier date.

One of the difficulties historical scholars confront with the hitoyogiri is the confusion surrounding the terminology of the instrument, a problem common to musical instruments throughout the world. Today, when the term, hitoyogiri, is used, the kyōgi hitoyogiri is meant. The assertion that the kyōgi hitoyogiri originated in the middle of the Muromachi era is incorrect, as is the belief that the fuke shakuhachi originated from the hitoyogiri. During the Muromachi era, the length of the hitoyogiri was not fixed as was the kyōgi hitoyogiri.

The term, hitoyogiri is not found in the Taigenshō (1512). However, a poem attributed to Ikkyū begins, "Shakuhachi wa hitoyo...." Also, a poem in the collection of songs, Ryūtatsu Kouta, begins with "Shakuhachi no hitoyogiri no...." In written works dating before the Edo period the term, shakuhachi is used most frequently. The alias, hitoyogiri shakuhachi, became common after the beginning of

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the 17th century. After that, though it became necessary to differentiate between the shakuhachi and the hitoyogiri, the kyōgi hitoyogiri was still frequently called shakuhachi. In conclusion, it may be presumed that the hitoyogiri is one of several types of instruments whose generic term is the shakuhachi.

According to the three books, 洞簫曲 (Dōsho no Kyoku), 糸竹初心集 (Shichiku Shoshinshū), and 紙鳶 (Ika Nobori), the lineage of the kyōgi hitoyogiri was begun by a man named Sōsa (宗左), who founded what is known as Sōsa Ryū. Nothing is known about the person or the name Sōsa. Though differing in detail, all three books list names suitable for priests and bushi (武士); one can sense an aura of hermitages.

Only one person mentioned in these books can be identified as an historical figure, the fifth or sixth generation after Sōsa, named Ōmori Sōkun (大森宗勲 ; 1570-1625). A descendent of Ōmori Hikohichi (大森彦七), a retainer of Ashikaga Takauji (足利尊氏), Sōkun worked for Oda Nobunaga (織田信長). After Nobunaga's death, Sōkun retired from the world of politics and war and devoted his time playing the hitoyogiri. Due to his efforts, the instrument experienced a revival in interest during that time.

The oldest extant book about the hitoyogiri, 短笛秘伝譜 (Tanteki Hiden Fu; copied in 1608), is attributed to Sōkun. It contains the notation for seventy pieces for the instrument, with such names as 音取 (Netori), 初手 (Shote), 本手 (Honte), and 小児 (Shōni). The word used is not kyoku (曲 "piece"), but rather te (手 "hand" or "fingerings"). The notation employs

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katakana such as _fu_, _ho_, _u_, etc. All seventy _te_ are very short
instrumental solos. It is difficult to decipher the notation.
However, parts of the selections resemble pieces in the Fuke _shakuhachi_
repertoire. Besides _Tanteki Hiden Fu_, Sōkun wrote a fingering chart
for the _shakuhachi_ called, 尺八手員目録 (Shakuhachi Shuin Mokuroku).

Sōkun's books were probably a major factor in popularizing the
hitoyogiri. Rather than remaining a pastime heard only in the
exclusive world of hermits, it began to be played by the general
public. Finally, it should be pointed out that in _Tanteki Hiden Fu_,
the term _hitoyogiri_ is not used at all. Throughout the entire book,
the term _shakuhachi_ is used instead.

The considerable popularity experienced briefly by the instrument
in the 18th century rapidly declined. By the beginning of the 19th
century, there were almost no performers left. During the Bunsei era
(1818–1830), an Edo physician, Kaniya Juntei (神谷潤亭) attempted to
revive the instrument. Also known by his _hitoyogiri_ alias, 小竹
(Kotake), he compiled classical pieces, composed thirty new pieces, and
wrote a number of books, such as 糸竹古今集 (Shichiku Kokinshu).
Despite his diligent work, he met only limited success. By the end of
the 19th century, the _hitoyogiri_ had all but disappeared.

The standard length of the _hitoyogiri_ was 1.11 _shaku_ (approx. 33.6
cm.). Instruments 1.8 _shaku_ in length also existed, but were probably
imitations of the _shakuhachi_. The placement of the finger holes
resemble that of the _fuke shakuhachi_ with the exception of the upper
holes being progressively higher. The common notion that the

hitoyogiri produces pitches a perfect fourth above the shakuhachi is not true. Fingerings in the lower register are similar to those of the shakuhachi, but the fingerings in the upper register are quite different. Also the higher pitches in the upper register are impossible to produce. The range of the instrument is from ōshiki, approximating the pitch a (c'=Middle C)) to high ichikotsu (d'), a mere octave and a fourth.

The method of notation used by hitoyogiri players is basically the same as that used by present-day shakuhachi performers. The katakana, fu ho u, etc. denoted fingerings. However, the notation was not standardized; fingerings and symbols were not always constant. Kamiya Juntei used the katakana, ro tsu re, etc. With the fingering notation, pitch is implied, but rhythm was not notated at all. Kamisango therefore believes it impossible to recreate with certainty any of the old scores. Nontheless, I believe that it may be quite possible, using the old scores, and other primary sources to recreate an approximation of the original music which could further a historical perspective of the instrument.

According to old manuscripts, half-hole fingerings did not exist, though cross fingerings were used. In fact, the small diameters of the finger holes made half-hole fingerings more difficult than with the shakuhachi. Also, the mouthpiece is smaller than that on the shakuhachi. Consequently, the meri-kari or note-bending technique common in the shakuhachi does not work as well with the hitoyogiri. The oshiki-giri (hitoyogiri of the ōshiki length) produces the popular

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ichikotsu "scale" beginning on d', a possible reason it was chosen among the various lengths.

However, the in (陰) or miyako bushi (都 節) scale is difficult to produce.[1] From the latter 17th century, the music generally heard in Japan in the miyako bushi scale, which can be produced on the shakuhachi quite easily with half-hole and meri-kari techniques, but not on the hitoyogiri. The inability of the hitoyogiri to "keep up" with the music of the time may have been the primary reason for its rapid decline after the 18th century. Historically, the hitoyogiri is a relatively recent instrument. However, because of its inability to produce the "modern" in scale, it really belongs to an older era.

[1]For a complete discussion of the in and other scales, see chapter 5.

3.4 Kinsei (recent) shakuhachi

The fuke shakuhachi most likely originated in the hundred years between the mid-sixteenth and mid-seventeenth centuries, a period during which a number of other important musical developments occurred in Japan. The following is an overview of that time.

The most important event musically was the importation and development of the shamisen (ca. 1560). By the end of the sixteenth century, the shamisen genre, kumiuta (組歌) developed. After that, the shamisen became associated with joruri (浄瑠璃), and eventually became the most important instrument in traditional Japanese music, including the music of the kabuki theatre. Also, the Chikushi Ryū (筑紫流) sōkyoku (箏曲) developed from the gagaku sō (ca. 1580), eventually leading to the present day koto tradition. Kamisango mentions the commonly held though unsubstantiated belief that the blind musician, 八橋検校 (Yatsuhashi Kengyō 1614-1685), was fundamental in popularizing the koto and creating the tradition of shamisen and koto being played in ensemble. The fuke shakuhachi developed during this period just before the dawn of a "new era" of Japanese music. According to Kamisango, it was during this period that the miyako bushi or in "scale" or "mode" was popularized at the expense of the yō (陽) or ritsu (律) "scale." The hitoyogiri could not adapt to this new scale, while the koto, shamisen, and the shakuhachi could.

The shakuhachi[1] survived into the present because of expanded capabilities in dynamics, range, and timbre, while the gagaku shakuhachi, hitoyogiri and tempuku did not. However, the primary

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[1]For the rest of this chapter, Kamisango defines the term shakuhachi as the fuke shakuhachi.

factor may be the shakuhachi's ability to adapt to the change from the yō to the in "scales" or "modes." The hitoyogiri and the tempuku lacked such an ability.

Kamigata clarifies this point with two diagrams (see Figure 1 and Figure 2). Figure 1 is a diagram of the old hitoyogiri notation, the Chinese-derived names for each pitch of the twelve tone scale, and examples taken from actual pieces. The few problematic exceptions to the diagram were omitted. The top row lists the fingering symbols used in the hitoyogiri notation. Where there are double diagonal lines, the pitches cannot be produced by the hitoyogiri and have no corresponding notation symbol. A single diagonal line indicates that the pitch can be produced (with the fingering shown) but no corresponding notation symbol exists; i.e., the pitch was not used. Asterisks (*) indicate pitches which occurred only rarely.

Actually, the last three pitches (on the right of the diagram) are so high that they are almost impossible to produce and are almost never used. They are included in the diagram only to complete the twelve-tone scale. Omitting these pitches, and those with one or two lines or asterisks, what remains is fu, ho, u, e, ya, and hi. These seven symbols indicate fingerings that produce the ichikotsu pitches of the ritsu scale. In order to produce the miyako bushi scale, the other pitches are needed, many of which are impossible to produce on a hitoyogiri.

Figure 2 shows the shakuhachi fingerings and corresponding twelve tones and their Chinese names for the first octave. Omitted are slight differences found between ryū and special fingerings. The second

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Figure 1. Hitoyogiri fingering chart and scales.

FINGERING SYMBOL	フ	/	ホ	/	ル゛	ウ	ル゛	エ	/	ダ゛	ヤ	ヂ゛リ	イ゛	ヒ神゛	/	上
FINGER HOLES — BACK HOLE	●		●		●	●	●	●	●	●	●	●	●○	○	○	○	○
4TH	●		●		●	●	●	●	○	○	○	●	●●	○	○		●
3RD	●		●		●	●	○	○	●	●	●	●	●○	●	●	●	●
2ND	●		●		○	○	●	●	○	○	○	●○	○	●	●	○
1ST	●		○		●	○	○	○	○	●	○	○	●○	○	●	○	○
PITCH	a		b		d			e		g		a		b		d
RITSU SCALE	徴		羽		宮			商		角		徴		羽		宮
TSUKUSHI KOTO STRING NUMBER	三		四		五			六		七		八		九		十
MIYAKO BUSHI SCALE	徴	羽		(羽)	宮	商		(商)		角		徴	羽		(羽)〃	宮
ZOKUSŌ (KOTO) STRING NUMBER	三	四			五	六				七		八	九			十

From Kamisango 1974:13

Figure 2. Shakuhachi fingering chart and scales.

FINGER HOLES		d		e	f		g		a		b	c		d
	BACK HOLE	●	●	●	●	●	●	●	●	●	●	●	◐	●
	4TH	●	●	●	●	●	●	●	●	◐	◑	○	○	●
	3RD	●	●	●	●	●	●	◓	○	○	○	○	○	●
	2ND	●	●	●	●	◒	○	○	○	●	●	●	●	●
	1ST	●	◑	◑	○	○	○	○	○	●	●	●	●	●
PITCH		d		e	f		g		a		b	c		d
MINYŌ SCALE		宮			商		角		徴			羽		宮
RITSU SCALE		宮		商			角		徴		羽			宮
MIYAKO BUSHI SCALE		宮	商		(商)		角		徴	羽		(羽)		宮

octave is produced by overblowing on the same fingerings. The fingerings without partially covered finger holes and which do not make use of the meri-kari technique (changing the pitch by changing the angle at which the mouthpiece is blown) produce the scale used in playing minyŏ (民謡 ; Japanese folk music). However, the shakuhachi can also produce pitches between those of what Kamisango calls the ritsu scale, with the use of 1/2, 1/3, and 1/4 hole fingerings, and meri-kari techniques, including pitches between those in the twelve-tone scale. This ability is what dramatically differentiates the shakuhachi from the hitoyogiri.

A unique feature of Japanese music is the three tones marked kyu (宮), kaku (角), and chō (徴). These are stable tones, compared to the two tones sho (商) and u (羽), which are unstable and deviate easily. Depending on the position of sho and u, the scale changes from ritsu to miyako. These two pitches may also occur between the pitches of the twelve-tone scale. Even today, these tones may vary, with the performer, his ryū, the piece, and even the performance. For example, the tone sho may have a pitch anywhere between almost ichikotsu [d] and shōsetsu [f]. In the case of the stringed instruments koto and shamisen, these tones are determined in advance by the placement of the bridge, or the tuning of the string. However, the shakuhachi, using the half-hole and meri-kari techniques, can produce whatever pitch is desired. Because of this capability, the shakuhachi could change between ritsu and miyako bushi scales without much effort.

Furthermore, the shakuhachi has the unique ability to strengthen the miyako bushi scale. As seen in Figure 2, the tones dankin and

rankai are used. These two tones both change depending on whether the scale is ascending or descending. The required pitch changes are produced not by changes in fingerings, but with the meri-kari technique. Meri is produced by lowering one's chin, making the distance to the mouthpiece shorter. The meri tones cannot be played strongly, and contrast with the main kari notes in timbre, sounding more muted and dark. These tones are also relatively unstable compared with the main kari notes. The descending scale becomes more strong sounding. The tendency for the unstable tones to descend to the more stable tones is the unique aspect of the miyako bushi scale. The shakuhachi emphasizes this quality, making it extremely suited to performing pieces in the miyako bushi scale.

All of this is possible with the shakuhachi because of two physical characteristics. First of all, the finger holes on the instrument are much larger in diameter than on the hitoyogiri, etc., allowing for half-hole fingerings. Secondly, thicker bamboo is used, creating a larger opening at the mouthpiece, making meri-kari techniques possible. Historically, the shakuhachi did not change from being able to play only the ritsu scale of the chikushi-goto to being able to play on the miyako bushi scale. Rather, it became able to play both scales.

3.4.1 Using the root end of the bamboo

The following concerns the reason the root end of the bamboo began being used in the making of the shakuhachi. The book 傍廂 (Katabisashi; 1853), mentions a person in Osaka named Karigane Bunhichi (雁金文七). Bunhichi was considered a kyōkyaku (侠客 ;

"a person of chivalrous spirit"- in actuality, often a ruffian), and was a skillful shakuhachi player, teaching all of his followers how to play the instrument. Bunhichi "quit" playing the shakuhachi one day, changed the length of the instrument and used the root ends of thicker bamboo in order to use the instrument in battle. Bunhichi was beheaded in the year Genroku 16 (1703), therefore making this much later account suspect. However, the fondness of the kyōkyaku of the Edo period for the shakuhachi is mentioned in theatrical plays and in novels. The term, kenka shakuhachi (喧嘩尺八 ; fighting shakuhachi) was actually used.

A rootless, three-jointed shakuhachi is depicted in the hands of the statue of the founder of Meianji [temple], Kochiku Zenji. In the previously mentioned book, Boro no Shuki, a three-jointed shakuhachi is also shown. It is highly possible that the early komusō shakuhachi did not use the root end of the bamboo, and that the kyōkyaku were the first ones to construct shakuhachi with the root end.

According to the previously mentioned Surezuregusa, the boro (another term for kyōkyaku?) were often fighting and did not mind dying. Also as mentioned earlier, there may have been some connection between the kyōkyaku and the komosō. An example of the relationship between the shakuhachi and kyōkyaku is found in a story about Ōtori Itsube (大鳥逸兵衛), who was beheaded in the year Keichō 17 (1612). According to this preposterous story, Itsube bet an unskilled komusō that he could play the shakuhachi better with his backside

(shiri; 尻), and won! This story is interesting in that it indicates the low status of the komusō in the early Edo period.[1]

3.4.2 The hōki (religious tool) of the Fuke Shū

The shakuhachi of the Edo period was not thought of as a musical instrument. The author of the previously mentioned Katabisashi wrote that, "The 1.8 shaku 'kenka dōgu' is not a musical instrument at present; it is a priest's tool. There is even a main temple now." This was the general consensus at the time. The shakuhachi was called a "priest's tool," or a "tool of the Fuke Shū."

The Fuke Shū (普化宗) is a unique sect, with somewhat mysterious aspects. According to its official history, it was founded by a Zen priest in T'ang China, Fuke Zenji.[2] There is no basis for this claim. In fact, it is probable that the sect never existed in China, but developed entirely in Japan.

[1]This story is quoted by Malm (1959:157) and Sanford (1977:437) possibly in order to deemphasize the connection between the shakuhachi and the lofty ideals of the Zen religion. Yokoyama (1985) believes that original incident must surely be misrepresented by the above version of the story. Though one meaning of the word shiri word is backside or behind, in this case Yokoyama maintains that it means merely the "rear end" (of the bamboo) as in the word, kanjiri (管尻 ; the end of the pipe). In other words, Itsube bet that he could play the shakuhachi upside-down better than the komusō could right-side-up, a more plausible and less libelous story.
In any case, the scatalogical is not necessarily shunned in the Zen tradition. As his final "deathbed" poem, the venerated Ikkyū (see p.23-24) is said to have left his disciples the following poem, paraphrased by Alexander Eliot: "After years and years and years of dimly sweating and straining, I excrete my faeces and present the same at the Buddha's altar" (1976:57).

[2]普化禅師(d. 9th c.). Chinese reading is P'u-k'o or P'u-hua.

The priests of the Fuke Shū were komusō. They played the shakuhachi and begged, leading the life of religious mendicancy. The shakuhachi was not just the means of the mendicancy. They believed that the blowing of the shakuhachi was a way to obtain enlightenment, a type of Zen practice. Playing the shakuhachi was what the reading and chanting of the sutras was to other Buddhist sects. In this way, the shakuhachi was considered a religious tool of the sect. The komusō rejected the idea that the pieces that they played on their instrument was music.

They were eventually recognized and given special privileges by the bakufu government, becoming a type of extraterritorial organization, even though many of those who joined the ranks of the komusō did so in order to remain "knight errants" without giving up the ways of the samurai. Some of the komusō were merely rōnin (masterless samurai noted for their lawlessness) in temporary disguise.

Nonetheless, the right to make pilgrimages as part of their religious practices was officially recognized. They were given freedom of passage throughout the country, and were exempted from toll station and ferry charges. They hid their faces with the tengai (天蓋), a hat made of woven reed, which after the early 1700s, became shaped like an inverted basket, covering the wearer's entire face] and did not have to show their faces at any time. They were above all laws. When they asked for alms, it was expected that the alms be given. Only the komusō could play the shakuhachi. Though not all of these and other rights were recognized throughout the Edo period, there was a long period during which time they were. How this kind of situation

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came about and how the shakuhachi fared will be discussed in the following section on the origins and development of the Fuke Shū.

3.4.3 The Kyotaku Denki

The "official history" of the Fuke Shū was recorded in a document which, according to Sanford (1977:416), "was created almost entirely out of whole cloth," but was upon publication immediately accepted by the bakufu, and became "a prime source of the traditional self-understanding of the Fuke sect and the modern misunderstanding of its history" (Sanford 1977:416). According to Sanford, the original document was written probably by the Zen flutist, Ton'ō (遁翁) or his student, Mufū (無風), no earlier than 1765 (1977:416). Kamisango's main source is an annotated version, translated into the vernacular by Yamamoto Morihide (山本守秀) in the year Kansei 7 (1795), entitled 虚鐸伝記国字解 (Kyotaku Denki Kokuji Kai).

Sanford summarizes the four main points of this document as follows:

1. According to Kyotaku Denki, the founder of the Fuke sect was the famous Zen eccentric of T'ang China, Chen-chou P'u-k'o [鎮州普化 ; read Fuke in Japanese. P'u-k'o died in the ninth century], who, we are told, 'was one of the wisest men of his times; when he lived in Chen-chou he liked to play the role of a madman and run through the streets ringing a bell.
2. Toward the end of P'u-k'o's life, a Zen-oriented admirer, Chang Po [張伯 ; probably did not exist], managed to 'capture' the ineffable, non-verbal, transforming essence of P'u-k'o's hand-bell and play it on the flute. He called this flute tune the 'Hollow Bell' or 'Empty Bell' [虚鐸 ; Kyotaku], since the flute was hollow; but the sound was still, in principle, that of P'u-k'o's bell.
3. Chang Po passed this melody down as a secret, mind-to-mind Zen transmission through a series of sixteen later Changs to one Chang Ts'an [張参 ; also a "literary character"] in the thirteenth century. Chang Ts'an was a student not only of the 'Empty Bell' flute transmission but also of regular meditative

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Zen. In the Hu-kuo temple (霊洞護国寺) in Chen-chou he met the important (and quite historical) Japanese monk, Kakushin Hatto Zenji[1] and passed the 'Empty Bell' transmission on to him. Although he was not actually a flutist and although the supposed connections with Chang Ts'an and Chang Po are quite mythical, Kakushin was nevertheless considered by virtually all wings of the komuso movement to have been the first Japanese patriarch of the Fuke school of Zen. He was not unaided in the propagation of of this teaching, for Kyotaku Denki relates that four flute-playing Chinese lay-disciples came back to Japan with him; in addition, Kakushin had one direct Japanese heir to the teaching in his following, Kichiku Ryoen [寄竹了円; "historically doubtful"].

4. The final major figure in the supposed Fuke lineage was the warrior Kusunoki Masakatsu [楠木正勝 , fl. c.1400]. Again, Masakatsu was a historical figure, an outstanding warrior who ended up on the losing side of the Imperial Succession dispute in the late fourteenth century. In Kyotaku Denki he is depicted as the prototypical samurai convert to the fraternity.   (Sanford 1977:416-417)

Besides creating a history for the Fuke sect, with the prerequisite Chinese origins and suitable lineage, the Kyotaku Denki also documented the three earliest and most revered honkyoku of the sect, now known as the 三虚鈴 (Sankyorei). The first is the "Empty Bell" of Chang Po. The second two, also composed with the inspiration of the non-rational, are 霧海箎 (Mukaiji; Flute in a Misty Sea), and 虚空箎 (Kokuji; Flute in an Empty Sky). The Kyotaku Denki states:

> In later years, Kikuchi [Hatto Kokushi's heir] conceived a desire to go on a pilgrimage. So he asked leave to seek the roads, to pass by every door playing the 'Empty Bell' as that everybody could hear its wondrous quality. Kakushin agreed to this 'very fine idea' and Kichiku departed immediately from Kii. He climbed to the top of Mt Asakuma in Ise province. There, beside an empty sutra storehouse, he spent a night's vigil. He rolled himself up into a tight ball and prayed earnestly until dawn when, as he was about to drift off into sleep, he had a mysterious dream.

[1] 覚心法灯禅師 ; 1207-1298. "In his youth [Kakushin] was a member of the Shingon sect, but he later went deeply into Zen. In 1247 he traveled to China.... In 1254 Kakushin returned to Japan and founded Saihoji (西方寺 ; later called Kokokuji 興国寺) in the Yura domain in Kii province." (Sanford 1977:416-417)

Kichiku was rowing a small boat in the ocean. He was there alone, admiring the bright moon above. Suddenly a thick mist rose up and enveloped the moon. Then from the depths of the mist the melody of a flute burst forth, a remote, mysterious melody, beyond the power of speech to describe. After a moment the music stopped. The obscuring mist gradually began to congeal until at last it froze into a solid lump. From this lump issued forth a second melody—a strange, wondrous melody unlike any ever heard on this earth. In the dream Kichiku was deeply moved and wanted to capture these melodies on his own 'empty bell' flute. Just at that moment, he awoke from his dream. The mist, the lump, the boat, the oars, all vanished. Yet the sound of the flute still lingered in his ears. Kichiku marveled at this. He took up his flute and tried to play the two melodies from his dream. When he discovered that their essence was still with him, he set off directly back to Kii, where he told Kakushin of his dream and the melodies he had received. Kakushin had him play the melodies and then said, 'These are truly gifts from the Buddha. The first we will call "Flute in a Misty Sea" and the second "Flute in an Empty Sky".' [sic]

Thereafter Kichiku wandered the highways and byways. He would first play the 'Empty Bell' when he met people. If they strongly pressed him about the magical qualities of his music, he would go on to play the other two melodies.

(Sanford 1977:430–431)

The Sankyorei remain the three most important honkyoku in the shakuhachi repertoire today, and exist in a number of versions and under different titles. In the Chikuho Ryū honkyoku repertoire alone there are seven versions of "Koku", four versions of "Kyorei", and three versions of "Mukaiji".[1]

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[1]These are: "Kokū"; "Hōkyō Kokū"; "Ryūgin Kokū"; "Nesasa Kokū"; "Sō Kokū"; "Gyō Kokū"; "Shin Kokū"; "Kyorei"; "Sō Kyorei"; "Gyō Kyorei"; "Shin Kyorei"; "Sō Mukaiji"; "Gyō Mukaiji"; and "Shin Mukaiji." See Appendix A for a complete list of Chikuho Ryū honkyoku and their Chinese characters.

3.4.4 The Fuke Shū

One of the best secondary sources of information concerning the events leading to the writing of the Kyotaku Denki is a series of articles written early this century by Nakatsuka Chikuzen, an amateur shakuhachi player/scholar of the Kinko Ryū. Chikuzen wrote a series of articles called Kinko Ryū Shakuhachi Shikan.[1] Unfortunately, a fatal illness prevented Chikuzen from writing any definitive conclusions based on his extensive research. However, the data he and others have gathered has been analyzed by a number of Japanese and western scholars. The history and legends of the Fuke Shū and the komusō is dealt with in detail in particular by Sanford (1977). The following, taken from Kamisango, elaborates on material in Sanford's work.

It is likely that during the middle ages . Japan (Heian-Muromachi periods) there were, according to Kamisango, "crazies, vagabonds, and troublemakers" among the ranks of the shakuhachi-playing komusō prototype as well as sincere Zen priests such as Ikkyū and Rōan. After the period of civil wars, rōnin (masterless samurai) increased, many of whom joined the ranks of the komusō. From the beginning of the Edo period, when the large Toyotomi clan was destroyed (1615), the rōnin rapidly increased throughout the country, a situation the bakufu (military government of Edo Japan) thought was dangerous. As the

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[1]Chikuzen's articles appeared in Sankyoku, a publication devoted to the music and musicians of the shakuhachi, shamisen, and koto. Sankyoku was edited by the amateur shakuhachi player, Fukuda Eigorō (福田英五郎) from July, Taishō 10 (1921) until May, Showa 19 (1944), in Fukuda's hometown of Hakata, Kyushū. Chikuzen's articles totaled 400 pages, and appeared between 1936 and 1939.

bakufu gradually tried to control this situation, several revolts occurred which were brutally suppressed, including the Christian-related Shimabara no Ran (revolt) of 1637, and the Yuishōsetsu no Ran of 1651. The bakufu exerted stricter control over the rōnin. In order the prevent the spread of Christianity, the government arrested all Christians, who were discovered by checking the membership records of the Buddhist temples. The komusō were also threatened by these developments. Forming an organization, they became more assertive in attempting to protect themselves.

The legend of the shakuhachi being connected with Fuke Zenji was created during the late middle ages. The life and writings of Ikkyū Zenji influenced the legend. Perhaps the first person to play the shakuhachi and beg for alms as a religious practice was Rōan. Komosō began to be called komusō no later than the Keicho period (1596-1614). The komusō were homeless vagabonds who developed a sense of comradeship. Faction-like groups developed, and simple rest-stops where the komusō gathered developed in each area. The rōnin who became komusō created the Fuke sect.

The playing of the shakuhachi came to be thought of as one type of Zen practice. The term komosō, which had a derogatory connotation, was changed to komusō, a Zen-related term. The instrument was standardized as a 1.8 shaku length of a root end piece of bamboo, to be used in part as a defense weapon. No one person made these changes; they occurred over a period of time.

The motivation to create the new Fuke sect was not primarily religious or musical, but rather political in nature. However, the

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religious structure or system was a problem. By becoming a religious sect, a head temple became necessary. The komusō rest stop at Kyoto's Shirakawa came to be considered the head temple. However, after the Shimabara Revolt and the Christian problem, the bakufu would not recognize the newly created head temple. It became necessary to become a branch temple of an older, established temple. After much searching, it was decided that the temple would become registered as a branch temple of Kōkokuji in Ura (Hyogo prefecture). To insure that the bakufu recognized this connection between the Kōkokuji and the new temple, called Meianji,[1] the legend of the Kyotaku Denki was created.

To further consolidate the position of the komusō, copies of a document called 慶長掟書 (Keichōjōsho) were "discovered".[2] In this obvious forgery, also known as the Charter of 1614, certain privileges were said to have been given to the komusō by the founder of the bakufu, Ieyasu. Though there is no record of the government officially recognizing this document, it was not rejected either. The

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[1] The characters used to write the name of this temple (明暗) can be read as "mei-an" or "myō-an". Though Sanford, Gutzwiller and others use the reading "myōan," the more simple "meian" will be used throughout this thesis. In the Kansai area, which encompasses Kyoto, "meian" is used more frenquently among shakuhachi players, including the members of Chikuho Ryū and Meian Ryū. The present iemoto of Chikuho Ryū, Shōdō, stated that either reading could be used, though he favored "meian". He thought that the "myōan" reading was used in order to give an unnecessarily esoteric aura to the word. (Shōdō OC1985).

[2] The full, formal title of the work is 御入国の被渡候 掟書 (Gonyūkoku no Watasaseraresōrō Osadamegaki). It appeared in many versions, one of the first being an 11-article version sent to the government by the head temples of the Fuke Shū in 1792. The original version was supposed to have been burned in the early 1600s. (Sanford 1977:418) See Sanford (1977:418-420) for a detailed discussion of the document.

government decided that to reject it might cause yet another uprising, and besides, a strong komusō organization might be useful in helping to control the lawless rōnin.

According to Ka ʾsango, in exchange for the approval of the privileges listed in the Charter of 1614, and in order to function better as a policing agency over the sect, the bakufu made the Fuke Shū move the main temple from Meianji in Kyoto to two temples in Edo, Ichigetsuji (一月寺) located in Shimofusa Kogane near Edo, and Reihōji (鈴法寺) in Musashi Ōme. The temple administration of both temples were created in Edo proper.

The implication that Meianji predated Ichigetsuji and Reihōji as the [unofficial] head temple of the komusō, is not substantiated by Sanford. According to his sources, Meianji was a sub-temple of Reihōji until 1767, when Meianji became a branch temple to Kōkokuji, to the distress of the latter temple. It did so in order to accomplish a "genealogical coup" over both Ichigetsuji and Reihōji, by establishing a direct link to Hattō Kokushi, the founder of Kōkokuji. Hattō predated the supposed founders of both Ichigetsuji and Reihōji. It is hoped that this contradiction can be resolved in the future.

It has been my experience that the rivalry between the supporters of Meianji (members of the the present-day Meian Ryū, Chikuho Ryū, etc., predominately in the Kansai area) and those of the Ichigetsuji/Reihōji (i.e., the members of Kinko Ryū, centered in the Edo or Tokyo area) continues today. Many players of the "Edo faction" accuse those of the Meian-derived sects of performing simplistic versions of the honkyoku with woefully inadequate playing technique.

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On the other hand, the honkyoku of the Kinko Ryū are derided by Meian players as being overly technical, adulterated versions compared to the honkyoku of the Meian schools, which are closer to the original, "purely spiritual" pieces.

No one seems to know the reason both Ichigetsuji and Reihōji became main temples of the Fuke Shū. It may have had to do with the influence of the factions or sects already prevalent within the komusō movement. Eventually, Ichigetsuji became the head temple of the Kinsen Ha.[1]

Chikuzen, mentioned earlier, refers to the book, Boro no Shuki which contains 薦僧開山普化和尚末派十六派アリ (Kaizan Fuke Oshō Mappa Ju Roppa Ari), a list of sixteen factions of the komosō.[2] The Kyotaku Denki Kokuji Kai lists six factions or subsects. These factions may have continued well after the establishment of the Fuke Shū.

According to later Fuke Shū documents, there were originally as many as 120 komusō temples throughout Japan. This figure probably included muin (無院; temples not considered 'full-fledged'), temples that recognized komusō as worthy of accommodation, and sub-temples of the Myōshinji line of Rinzai Zen (Sanford 1977:415). Many of these temples were originally mere rest stops of the interant komusō. The recorded number declined thereafter. Relying on a scroll at Meianji,

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[1]This ha or sect was named after the founder of Ichigetsuji, Kinsen (金先 ; the supposed disciple of Pao Fu, who was Hattō's disciple (Sanford 1977:432). Reihōji became the head temple of the Kasō Ha (活想派). The first decree from the government to the temples was in Empo 5 (1677). In other words, the bakufu's approval of the Fuke Shū began in 1677.

[2]Tsukitani suggests that only seven factions existed (1985).

Chikuzen listed 77 temples on a chart called 全国普化宗寺院
一覧表 (Zenkoku Fuke Shū Jiin Ichi Ranhyo). Probably all 77
temples did not exist at the same time. The Kyotaku Denki Kokuji Kai
lists 55 temples. However, many are listed incorrectly or omitted.
Kurosawa Kinko I (黒沢琴古 ; 1710-1771), in 琴古寺帖 (Kinko Dera
Cho)[1], lists 64 temples. In Hōreki 13 (1768), the twentieth
patriarch of Meianji, Nemuriyama Ikkei (眠山一圭) listed eleven
sects and 73 temples. Sanford writes that 尺八史考 (Shakuhachi
Shikō; late Edo-period work) notes that the "former 120 komusō temples
had been reduced in number to ninety-two" (1977:415).

As the original number of 120 temples is suspect, it is possible
that the komusō temples had actually increased in number by the latter
Edo period. In any case, even if the number of temples had decreased,
it was not an indication of the decline of the komusō. Kamisango notes
that with the legitimacy of the komusō movement and elevating effect of
the bakufu decree that only persons of samurai birth could become a
komusō, many of the lower class komosō were "weeded out." Also, with
time, many temples disappeared, changed religion, merged or split up.

3.4.5 The life of the komusō and the pieces he performed

After the Fuke Shū was acknowledged by the authorities regulations
were developed in accord with orders received from the bakufu. The
first such order was in Empō 5 (1677). It concerned the manner of
choosing the head priest of the main temples and branch temples, the

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[1]According to Tsukitani (1985), this should read 琴古手帳
(Kinko Techō; Kinko Notebook).

contracts between students and teachers, and the handling of rule-breakers within the sect. These three points set out in the order became the basis for what happened later.

The rules covering initiation into the sect, based on the three above points were quite strict. As mentioned earlier, komusō were limited to the bushi or samurai class. Potential members were subjected to strict background checks, and had to have a known member of the samurai class guarantee their birthright. After paying the set entrance fees, a contractual ceremony was performed before the altar of the founder of the Fuke Shū. Only then were the "three tools and three seals" (sangu sanin; 三具三印) received, and official komusō status achieved. The "three tools" were the shakuhachi, the tengai (天蓋 ; basket hat), and a sash. The "three seals" were the honsoku (本則), the kaiin (会印), and the the tsuin (通印). The honsoku, also called honsoku juyo (本則授与) stated the tenents of the Fuke Shū and that the bearer had officially become a komusō. It was the most important of the three seals.[1] The kaiin was an identity card. The tsuin allowed the bearer to pass freely throughout the country.

Komusō living in the temples held various ranks and roles. The ranks included the jushoku (住職 ; head priest), the indai (院代 ; second ranking priest and representative of the jushoku), the shutsuyaku (出役 ; the priest who made official visits to other temples), the kanshī (看守 ; a jailer/guard/warden), the yakusō (役僧 ; administrative priest), the rusui (留守居 ; protector of the temple when the jushoku was away), the montei (門弟 ; a gatekeeper),

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[1]See Sanford (1977:422 and 439) for a complete translation of this important document.

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etc. Every day, the temple community followed the path of Buddha, making the shakuhachi the focal point.

In the morning, before dawn, the yakusō played the piece 覚醒鈴 (Kakusui Rei; no longer in the Chikuho Ryū repertoire), signaling everyone to awake. All would gather before the altar, and as a morning ritual, would play the piece 朝課 (Chōka; Morning Theme). Then they would do morning zazen (seated meditation). In the middle of the day, time would be set aside for shakuhachi practice as well as budōshūren (武道修錬; the practice of the martial arts), and begging for alms. In the evening, the piece 晩課 (Banka; Evening Theme) was ritually performed, followed by evening zazen. When a secret ceremony was performed in the middle of night, pieces such as 深夜 (Shinya; Deep Night) or 鈴慕 (Reibo; In Memory of the Bell) were performed at the beginning of the ceremony.

Once a month, everyone was expected to make a pilgrimage for three days. While on a pilgrimage, pieces such as 通り (Tōri; Passing), 門付 (Kadotsuke; On a Corner), and 鉢返し (Hachigaeshi; Returning of the Bowl) were played. When two komusō met on the street, it was customary to play such pieces as 呼竹 (Yobitake; Bamboo Calling) and 受竹 (Uketake; Receiving Bamboo). When travelling afar, visiting other temples, 開門 (Kaimon) or 門開 (Monkai; both meaning Opening the Gate) were played in order to be admitted. These ceremonies, customs and pieces differed somewhat from temple to temple.

Besides performing pieces during ceremonies and pilgrimages, the komusō also played pieces of seemingly non-religious nature. However,

all pieces were considered _suizen_, blown Zen. In fact, the pieces were greatly influenced by the secular music of the era. There were many pieces which were inspired by folksongs, or adapted from music of the stringed instruments of the time. However, the _komusō_ changed the music in order to "add Zen" to it. Names in particular were chosen to have a connection with the teachings of Zen.

The common customs of the _komusō_ were also influenced by the the changing times. The lifestyle of the _komusō_ became more orderly compared to the earlier _komusō_. The book, 嬉遊笑覧 (_Kiyū Shōran_; 1830) noted changes in the appearance of the _komusō_ in the following manner: During the Jō Ō Mei Reki era (ca.1650), the _komusō_ wore a messy _yarō atama_ hairstyle (野郎頭; typical hairstyle of the samurai), a regular _ami gasa_ (編笠; rain hat) and a white, unlined kimono. In the early Genroku period (1688-1703), besides still using the shallow rain hat, a sash was worn. From the Kanen era (1748-1750), the dress was basically the same as the present (1830), with a _maruguke obi_ (丸ぐけ帯; type of sash). The _kasa_ (also called _tengai_) had a wide opening at the bottom, with a "window." From the Meiwa period (1764-1771), a flute bag made of silk embroidered with gold hung from the waist. The _kasa_ had a narrow bottom. The _komusō_'s appearance became much more stylish. The _kasa_ became deep, with one's face never showing only toward the end of the period. The emergence of _santo komusō_ (三都虚無僧), "dandies" who dressed "in a flashy modification of the _komusō_ pilgrim costume" (Sanford 1977:425) in the late eighteenth century was the final stage in the change toward stylishness.

3.4.6 The secularization of the shakuhachi

The general populace were prohibited to perform publically on the shakuhachi during this period. However, throughout the Edo era, the instrument was played by the common people, alone and with the koto and shamisen. To a certain degree, the Fuke Shū acknowledged this occurrence, separating the members' professed spiritual intention with their real musical intention. In Genroku 7 (1694), the regulation for students, 本則弟子へ申渡定 (Honsoku Deshi E Moshi Watasu Sadame), issued by Meianji in Kyoto, differentiated between tō jra jiki montei (当寺直門弟 ; students of the temple) and machikata zaijū honsoku montei (町方在住本則門弟 ; students who were townspeople). It also mentions the existence of places outside the temple which taught shakuhachi and gave certificates. The regulation was extremely strict with the playing of rankyoku (乱曲 ; corrupt pieces), and in ensemble with the koto and shamisen, thereby acknowledging the practice.

Meianji also issued 家訓三十三ケ条 (Kakun Sanjusanka Jō; Thirty-three Rules of the House) prohibiting giving licenses to the farmers of the town. However, it states that "to the degree of not taking part in the enterprize thinking only of profit for the present, there is meaning in the giving of licenses to the farmers in the town who are suitable persons." The underlying meaning of this obtuse declaration may be that the temple thought it all right to teach the common people if the the temple itself received some of the financial gain.

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Reihōji gave out special licenses to commoners called suichiku mei
(吹竹名) or simply chiku mei. The license was similar to the natori
(名取 ; professional name) of the iemoto system, and provided a source
of income for the temple. In Hōreki 9 (1759), the bakufu conducted an
investigation concerning this. It was decided that Reihōji's license
resembled the licenses given to haiku poets, and was acceptable.
Ichigetsuji, having a different, unacceptable system, was reprimanded.

Further evidence of the shakuhachi outside of the temple setting is
found in the document 雅遊漫録 (Gaiyū Manroku; 1755), which states
"Now, typically the shakuhachi is a long, thick instrument. It is
tuned with the shamisen, and so its pitch has become quite low. Its
voice is the height of licentiousness." The book, 歌系図 (Kakezu;
1782), contains an illustration of a sankyoku performance.

In Kansei 4 (1792), the bakufu asked both Ichigetsuji and Reihōji
if it was good that the shakuhachi was being played with the shamisen
and koto. They replied, "It really was something which should not be
done. The people are misbehaving, but they are doing it privately. We
can not hear it, so we can not say whether it is good or bad." The
answer has a definite air of resignation. In Kōka 4 (1847), the bakufu
once again inquired, "The playing of shakuhachi with shamisen and koto
occurs; is this all right with the temples?" The temples answered, "It
is deplorable and very bothersome."

Obviously, even among the komusō, there were inherently skilled
players and those less talented. The necessity of teaching in the
temples naturally fell to the more skillful players. Kamisango calls
these teachers fuki awase (吹合 ; literally 'blow together'). Many

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were temple administrators. In the beginning they taught only within

the temples. As discipline in the Fuke Shū became lax, and the number

of common people who played the shakuhachi increased, practice places

(also called fuki awase) in the city were opened. In Kansei 4 (1792),

in an answer to an inquiry by the bakufu, Kurosawa Kōemon (黒沢�衛門;

Kinko II) is mentioned as teaching at two locations other than his own

Edo residence. His son, Gajūrō (雅十郎; Kinko III) had a house

other than his residence where he taught. There were similar examples

in the Kansei area. A Meianji document of Kaei 5 (1852), indicates

that certain kenbun yaku (見聞役), going beyond their job of taking

care of troublemaking komusō in each area by teaching the shakuhachi to

commoners.

Concerning the fuki awase, the document continued, "The fuki awase

is an extension of the temple. Therefore, pieces other than those

transmitted by the temple are not to be taught there. They are not to

be called keikojo (稽古所; practice places) or shinanjo (指南所;

teaching places)."

In theory, the Fuke Shū had a monopoly on the playing of the

shakuhachi. However, musically speaking, it is easy to see how the

instrument continued to progress and develop. A person who had a

tremendous influence on the future development of the instrument, and

had a large following during his lifetime, was Kurosawa Kinko 黒沢琴古

(1710-1771). He was originally from Kyushū, a Kuroda clan samurai. He

joined the Fuke Shū and became a teacher (fuki awase) for both main

temples in Edo. He is considered the founder of Kinko Ryū. Present

day Kinko Ryū is not a unified organization, but rather a group of completely independent branches who share a common repertoire, playing style and heritage. Because the history, the repertoire and organization of the Kinko Ryū have been the subject of the majority of studies in non-Japanese languages, it will not be dealt with here.

3.4.7 The corruption of the Fuke Shū

The privileges of the Fuke Shū were not present from the beginning, but were gradually increased through political maneuvers. At first, it was advantageous for the bakufu to recognize and advance the Fuke Shū organization as a means of controlling the rōnin (浪人; masterless samurai), and as a secret police. Privileges were therefore bestowed on the sect. It is unlikely that the Fuke Shū created any problems for the first fifty years of its existence, until the mid-18th century.

However, after a few decades after its founding, the Fuke Shū found it increasingly difficult to keep its ranks disciplined. The giving out of chikumeisha, licenses to commoners, was one example of the breakdown of discipline, but not the only or the worst. The discipline of limiting membership to the bushi class began to lose meaning. Commoners were allowed to join the Sect if the entrance fee was paid. Fake komusō increased, whose primary skill lay not in the practice of "blowing Zen", but in extorting rice. Lawbreakers used the disguise and privileges of the komusō for their own devious means. Attempts were made to eliminate these types of unwanted komusō, but with little success throughout the country.

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The Japanese society during this time created an atmosphere conducive to a lack of discipline. A century after the creation of the bakufu, the controlling factions were completely secure in their position of power. This sense of security pervaded the country, which Kamisango believes effected a corresponding lack of activity and creativity. The change of dress of the komusō to one of a dandy, with brocade shakuhachi bag hanging from his waist is an indication of the decadence of the era. The loss of discipline within the Fuke Shū can be, in part, attributed to this factor.

In a society of peace, the reason to be for the Fuke Shū became non-existent as far as the bakufu was concerned. From the latter 18th century, inquiries, orders, etc. from the bakufu to the Fuke Shū suddenly increased. These indicate the bakufu's intention of not preserving the privileges of the komusō. As the loss of discipline in the sect increased, those in power saw the sect become more and more a liability to the government.

As early as Anei 3 (1774), the bakufu stated that it would take severe steps in controlling extortionists dressed as komusō and komusō who did not uphold the law. The Fuke Shū attempted to return to the better disciplined days of the past as best it could. The manufacture of the sect's respectable origins, lyrically described in the Kyotaku Denki Koku Jikai was one such endeavor. The list of privileges supposedly given the members of the Fuke Shū by Ieyasu, 慶長掟書 (Keichōjosho) was also written during this time. In Tempō 10 (1841), replies to orders from the offices of the bakufu show both temples

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in Edo making great efforts to legitimize the sect. By this t⟩ ⟨t was no longer possible to prevent further decline.

Finally, in Kōka 4 (1847), the opinion that the privileges of the Fuke Shū should have never been given was made public on the furegaki (眦書 ; announcement board). The komusō were prohibited to beg for alms. It was also stated that as the Fuke Shū was part of the Rinzai sect of Zen Buddhism, it was not necessary that members of the Fuke Shū be exclusively of the bushi class enjoying special privileges. Rather, like priests of any other religious sect, the important thing was cultivating charity of the heart. The privileges of the Keichōjōsho were no more.

After this furegaki announcement, the authority of the Fuke Shū declined rapidly. A scroll preserved at Meianji, very conscious of the announcement, urged the sub-temples to exert self-control. One can sense the shock felt by the sect. Attempts to reform the Fuke Shū were made. However, the even more violent shock of the end of the bakufu was coming about with the approach of the Meiji Restoration.

3.4.8 The end of the Fuke Shū and the development of the ryū

Ironically, though the Fuke Shū as an organization suffered a number of irreversible setbacks during the latter nineteenth century, the music of the shakuhachi gradually became more popular. Certificates were issued by various temples, and in each district the beginnings of the ryū could be seen. The beginnings of Kinko Ryū were described briefly earlier. The Kinko lineage lasted until the fourth generation. A bushi of the bakufu, Hisamatsu Fūyō (久松風陽),

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took over the responsibilities of being head of the lineage from Kinko IV, called an inferior shakuhachi player by Kamisango. He wrote a number of essays concerning the shakuhachi, such as 稜問答 Hitori Mondō).[1] These essays still stressed the concept of playing the shakuhachi as a means of self-discipline. However, the idea of the instrument being a hōki (religious tool) became less prevalent, with the shakuhachi losing its religious context for a more musical one. This became the direction of the Kinko Ryū after the Meiji era. After the death of Fūyō, his top students, Yoshida Itchō (吉田・調 ; 1812-1881) and Araki Kodō (荒木古童 ; 1823-1908) were told to continue the work of the Kinko Ryū. These two saw the coming of the Meiji Restoration, the end of the Fuke Shū, and the beginning of the modern Kinko Ryū.

The widespread use of the shakuhachi in ensemble pieces, especially Edo nagauta, dates from Kodō's time. In the Kansai area, changes occurred more slowly, even though it is probable that from an early time ensemble pieces were being performed outside Meianji and other temples while the honkyoku was still being played inside. The tōdōshoku yashiki (当道職屋敷 ; premises of the tōdō, blind musicians who existed in Japan since the Muromachi period) were common in Kyoto. The musical genres, jiuta and sōkyoku, and the music of the kōkyū centered in the Keihan area. It seems natural for the shakuhachi to become associated with these instruments. The book, 歌系図 (Uta Keizu), claims that the jiuta piece, "Yachiyo Jishi" was

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[1] See Gutzwiller (1934:175-198) for the complete texts and translations of three of his essays.

originally a shakuhachi piece which Masajima Kengyō (政島検校; d. 1780) transcribed for the kokyū, and Fujinaga Kengyō (藤永検校; Masajima Kengyō's teacher) transcribed for the sangen, after which the piece became widely popular. Also, there are pieces for shakuhachi and koto sharing the names of solo shakuhachi pieces, such as Tsuru no Sugomori (鶴の巣籠). Many other shakuhachi pieces exist which are related to compositions for the stringed instruments of that time.

It was also during this period that the Sōetsu Ryū was created. Sōetsu Ryū is of particular interest because of its direct relationship with the founding of the Chikuho Ryū. Kondō Sōetsu (近藤宗悦; 1821-1867, founder of Sōetsu Ryū) had a keen interest in music from his childhood in Nagasaki. He often played the charumera[1] and was nicknamed Charumera Sōetsu. He later became quite skillful at the shakuhachi. As a middle-aged man, he went to Kyoto, entered Meianji and became the student of the administrative priest, Ozaki Shinryū (尾崎真竜). Sōetsu also became an administrative priest of the Kyoto temple, but was most active in the Osaka district. Besides honkyoku, he played jiuta and sōkyoku music. He adopted as a son the koto composer, Furukawa Kengyō (古川検校), and with Furukawa's aid composed original shakuhachi parts for jiuta and sōkyoku pieces. He soon had many students. Before Sōetsu, a shakuhachi teacher named Kachiku[?] 嘉竹) taught many students in Osaka. However, after

1 チャルメラ ; from the Portuguese word, charamela. A small double-reed instrument related to the hichiriki, used by food vendors to draw attention to their products. They were used by sellers of cotton candy during Sōetsu's childhood. Today, noodle vendors in small trucks with recordings of the charumera blaring from loudspeakers are commonly heard in most Japanese cities. See Hōgaku Hyakka Jiten (1984:657-658).

Sōetsu became active, Kachiku's students gradually went over to Sōetsu. It is said that eventually Kachiku himself became a student of Sōetsu.

As a result, Sōetsu was called the shakuhachi millionaire, and the Meianji Sōetsu Ryū, or just the Sōetsu Ryū was begun. After the Meiji Restoration, students of his, such as Majima Kakuō (真島鶴翁), Tsukahara Gyokudō (塚原玉堂), and Kida Kakushū (木田鶴秀) became noted shakuhachi players in the Osaka area. The Sōetsu Ryū no longer exists in name or organization. However, the majority of the shakuhachi players in the Kansai area can trace their lineages back to Sōetsu, including the founder of Chikuho Ryū, Sakai Chikuho I.

Sōetsu's teacher, Ozaki Shinryū was a well-known shakuhachi player in his own right. Active just before the Meiji Restoration, he transmitted a typically Meianji style of playing honkyoku which was called Meian Shinpō Ryū (明暗真法流). Because his primary student, Kondō Sōetsu concentrated mainly on gaikyoku, the leadership of the Shinpō Ryū was transmitted to Ozaki's second ranking deshi or student, Katsuura Seizan (勝浦正山; 1856-1942). Seizan eventually became the head of the Kyoto branch of the Meian Kyōkai. Living a long 86 years, he became known as the "last komusō." By accurately teaching the honkyoku repertoire of Meianji, he exerted influence on many performers of the Fuke shakuhachi honkyoku.

Sōetsu shared the unofficial title of the greatest authority of the Meianji lineage with a player not connected with Ozaki, Matano Shinryū I (俣野真竜; d.1861). He was active in the Kyoto area, and transmitted his "style" of playing, called the Meian Shinryū Ha,

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to his son and descendents. According to Kamisango, the Meian Shinryū Ha still exists.

Umeyama Gyokudō (梅山玉堂) was also a famous shakuhachi player. One of his students, Kanetomo Seien (兼友西園 ; 1819-1895) also studied under Tsukahara Gyokudō of Sōetsu Ryū and was active in the Nagoya area. He founded the Seien Ryū. One of his students, Suzuki Takamichi (鈴木孝道) founded the still active Meian Taizan Ryū.

The unique ryū of other districts include the Nesasa Ha Kimpū Ryū (根笹派錦風流) centered in Hirosaki city of the Tsugaru district. Nesasa Ha is one of the original sixteen ha of the Fuke Shū. The founder, Hōgi (法義) was a student of Hōfuku Kyoshi (法伏居士). The temple of the Nesasa Ha became the komusō base of the Jō Shū area. Its influence spread through the Tohoku district. Later, the temple came under the Reihōji organization and the temple's name and the name of the sect was no longer used. However, in the Bunka Nenkan era, in the Jōshū Numada area, a komusō named Kurihara Kimpū (栗原錦風) of the Empōji [temple] transmitted the playing techniques of the Nesasa Ha, to Isshuku (一鳳 ; d.1835), who brought it back to Hirosaki, his hometown and the center of the original district of the Nesasa Ha style of playing. This style of playing is noted for it use of komibuki (込吹), a pulsating breathing technique said to be conducive to meditation. It continues to be performed in

the Hirosaki area. It was brought to the Kyoto area by Jin Nyodō (神如道), who taught it to Chikuho II. Chikuho Ryū has ten Nesasa Ha Kempu Ryū pieces in its _honkyoku_ repertoire.

3.5 Modern shakuhachi. Meiji to present

According to 太政官布告 (Dajōkan Fukoku), the Fuke Shu was abolished in October of Meiji 4 (1871). The komusō temples were abandoned.[1] The komusō, no longer considered priests, became merely lay persons. In Meiji 5, begging for alms was also made illegal. On the surface, it would seem that the Fuke Shū honkyoku and the shakuhachi would also become extinct.

Actually this was never a distinct possibility. Regular lay persons were being taught the shakuhachi music of the komusō from quite early in the history of the Fuke Shū. Then, the shakuhachi was already being used by mendicant musicians and performers of minyō (Japanese folksongs), though not as a hōki. There were, however, many ex-komusō throughout Japan who would not immediately give up their instruments. It would have been nearly impossible for the shakuhachi to have disappeared. However, for the persons who begged for alms with the shakuhachi and who centered their religious practices around the instrument, the abolition of the Fuke Shū was a serious problem indeed. In every district, there were attempts to restore the Fuke Shū, but without success. Officially, the shakuhachi could only be played as a gakki, a secular musical instrument.

The persons most responsible for the survival of the shakuhachi as a gakki immediately after the abolition of the Fuke Shū were two members of the Kinko Ryū in Tokyo, Yoshida Itchō and Araki Kodō.[2]

[1]See Sanford (1977:436-438) for a detailed description of the decline and suppresion of the Fuke Shū and its temples.

[2]See Kamisango (1977:21), Keeling (1975:22), and Gutzwiller (1974:27-29 and 1983:26-29).

They were able to answer successfully the inquiries by the new government, preventing an outright prohibition of the performing of the instrument even as <u>gakki</u>. This was the beginning of the modern <u>shakuhachi</u> tradition. That tradition included two directions. One focused on protecting the "blowing Zen" function of the instrument, with the strong association between it and Zen Buddhism. The second direction emphasized the use of the <u>shakuhachi</u> as a secular musical instrument. Those who leaned towards the first direction became indentified with the term Meian Ryū, and those who leaned towards the latter usage became members of <u>ryū</u> such as Kinko and Tozan.

3.5.1 The various sects of Meian Ryū and the preservation of <u>suizen</u>

Most of the patrons of Ichigetsuji and Reihōji became part of Kinko Ryū. Those who wished to preserve the practice of <u>suizen</u> went to Meianji in Kyoto. However, eventually Meianji was also forced to close its doors. The 34th and last head priest of Meianji, Jishō Sakuhi (自笑昨非),[1] eventually became a lay person with the name Akekure (明暗) and began pursuing a different profession. Those who were trying to preserve the practice of <u>suizen</u> no longer had an authority figure to follow.

At the time of the abolition of Meianji, Sakuchi took the statue of Kyochiku Zenji, the founder of the temple, the <u>kyorei zanji gaku</u> (虚鈴山寺額 ; framed tablet), the <u>rekidai jūshoku</u> (歴代住職 ; genealogies), the <u>indai</u> (院代 ; names of persons of authority), and

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[1]Tanabe (1954:228) incorrectly names the 34th patriarch of Meianji as Watanabe Kakuzan (渡辺鶴山) (Tsukitani 1985).

the kanshu no rekai (看主の靈牌 ; tablets of the posthumous names of the members of the temple) and left them in the care of Jikeirin Oshō (圖邊林和尚) the head priest of Zensuiin temple (善瑟院).

It was understandable that those desiring to preserve Meianji gathered at Zensuiin.

In Meiji 14 (1881), at the request of various Buddhist sects, after a prohibition of ten years, the new government once again allowed the komusō to beg for alms legally. The resurgence of the komusō rapidly occurred, centering around Kyoto. At that time, Tōfukuji experienced a large fire. A movement to collect donations to rebuild the altar was instigated. It was suggested that the komusō beg for alms specifically for this movement. The government was petitioned. In Meiji 16 (1883),[1] permission was given. The Meian Kyōkai was thus founded, organizing those who still had strong ties with Meianji. After Tōfukuji was rebuilt, Kujii Michitakako (九条道孝公) became the head of the Meian Kyōkai. Katsuura became the head of the Kyoto branch. The Meian Kyōkai became the nucleus of the reorganized Meianji.

Following the founding of the Meian Kyōkai, the Fuke Kyōkai (普化教会) was organized at Kōkokuji in 1888. After that, the Myōon Kyōkai (妙音教会) was founded at Kokutaiji, and the Hotō Kyōkai (法燈教会) was founded at Myōkoji. The suizen of the komusō was being practiced once more.

These "kyōkai" (societies or organizations) decided the dress, including the sanin of the old Fuke Shū and dispensed licenses and

[1]Tsukitani finds this date questionable (1985).

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certificates. They also decided the times and circumstances of the practice of begging for alms and making pilgrimages. However, with all of the kyōkai, anyone could become a komusō once the required fees were paid. Some of the members of the kyōkai did subsist solely on their efforts as a komusō. However, according to Kamisango, on the whole, neither the art nor the establishment of musical lineages were helped by the early kyōkai.

There were innovators in the Meian Kyōkai who changed this situation. One such person was Higuchi Taizan (樋口対山; 1856-1914; original name Suzuki Takamichi), from Nagoya. Higuchi first learned the shakuhachi from the Seien Ryū. He went to Kyoto in Meiji 18 (1885) at the age of 31, and joined the Meian Kyōkai, eventually becoming a teacher. Besides the honkyoku associated with Meianji, he collected and energetically consolidated pieces of other ha. With his superlative technique, he increased the influence of the Meian Kyōkai, and repopularized the shakuhachi suizen tradition in general. He became the 35th patriarch of the temporarily suspended priestly lineage of Meianji.[1] Taizan's musical lineage became known as the Meian Ryū Taizan Ha or simply Taizan Ryū.

The 36th patriarch of Meianji was Kobayashi Shizan (小林紫山), followed by the 37th patriarch, Tanikita Michiku (谷北無竹); the 38th patriarch, Koizumi Shizan (小泉止山); the 39th patriarch, Fukumoto Kyoan (福本虚庵), and the present, 40th patriarch, Yoshimura Fuan-Sōshin (芳村普庵・宗心).

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[1]Tanabe (1954:228) incorrectly names the 35th partriarch of Meianji as Ozaki Shinryū (Tsukitani 1985).

In March of Showa 25 (1950), the "Fuke Seishū Meianji" (普化正宗 明暗寺) was founded and acknowledged as the corporate body of the Meian Kyokai. Meianji became a sub-temple of Tofukuji. In the following year, the various ryū existing at that time joined together and founded the "Kyochiku Zenji Hōsankai" (虚竹禅師奉讃会). This non-partisan organization continues to produce each year in the spring and autumn, a "National Shakuhachi Honkyoku Benefit Concert".[1] In Showa 41 (1966), a stone monument on which the word suizen is carved was erected before Meianji. In Showa 44 (1969), the temple was rebuilt. The new Meianji was able to transcend the various sects, musical lineages, etc., to be acknowledged as the main temple (hon zan; 本山) of the "Way of the Shakuhachi."

The honkyoku being transmitted by the present Meianji differ from those pieces which were associated with the Meianji of the Edo period, in part a result of Higuchi Taizan being given the newly restored position of patriarch of Meianji. Katsuura Seizan, who learned the Shinpō Ryū repertoire from Ozaki Shinryū, left his position as the head of the Kyoto branch of the Meian Kyōkai around the time Higuchi Taizan appeared on the scene. With his departure, the repertoire of the Meian Kyōkai became primarily Taizan's repertoire, only one branch of what was a larger Meian lineage.

Even those persons for whom suizen was central to their lives held different attitudes and opinions, and sought independence from others. Different styles or sects of playing were created during the Meiji and Taisho periods, into the Showa period (1868 to 1920s). Among the more

[1]See Lee (1976) for a description of one of these concerts.

important persons of that era were Hasegawa Tōgaku (長谷川東学), who taught the repertoire of Futaiken (temple) in Sendai; Konashi Kinsui (小梨錦水) and his student Uramoto Setcho (浦本浙潮); and Jinbō Masa no Suke (神保正の助) representing the lineage of Renpōken (temple) in Fukushima. The pieces of Nesasa Ha of Hirosaki, mentioned earlier, were transmitted through Nyūi Kendō 乳井健蔵) and Nagano Setto (永野折戸) to Nagano's student, Jin Nyodō. Also from Hakata's Itchōken (temple) were Miyakawa Nyozan (宮川如山) and Itchō Fumon (一朝普門).1 Tani Kyōchiku (谷狂竹), a student of Nyozan, and Takahachi Kūzan (高橋空山) were also well known. Among players from the Taizan school were Shimizu Seizan (清水静山). Originally from Itchōken, Seizan founded the Kyushū Meian Ha. Tsunoda Rogetsu (津野田露月), from Kumamoto, began the Meian Kogetsu Ha. The original ryū of Higuchi Taizan, Seien Ha in Nagoya continues to exist independently.

Many individuals studied with a number of teachers and were influenced by the syles of more than one ryū. A primary example of this is Takahachi Kūzan. Kūzan, besides studying with Miyakawa Nyozan, studied with Takase Sukeji (高瀬助治), Kobayashi Haou (小林夜鷗), Komichi Toyotarō (小路豊太郎), Kobayashi Shizan, Okazaki Meidō (岡崎明道), and Katsuura Seizan. He also learned pieces of Kimpū and other ryū. He is said to have learned over 150 pieces.

Another person, Jin Nyodō originally of Kimpū Ryū, energetically traveled to the temples of various regions, gathering honkyoku

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1Itchō Fumon was one of Watatsumi Dō's teacher, who in turn taught Yokoyama Katsuya.

transmitted by the komusō there. Nyodō also studied the repertoire of Shinpo Ryū, Taizan Ryū and Seien Ryū. Furthermore, he studied the music of Kinko Ryū, and played gaikyoku, not only on the shakuhachi, but on the koto and the sangen as well!

Others were equally eclectic in their pursuit of the shakuhachi honkyoku. Consequently, charting the relationships between students and teachers becomes extremely complex. Moreover, there are many persons who learned from a number of ryū ha, and who started new ryū. Kamisango suggests that there are as many ha as persons playing the shakuhachi. The lack of a strong central organization is one reason why this situation occurred. It was believed that the honkyoku was to be interpreted by the honnin (本人 ; the individual in question). Students were not bound strictly to their teachers or ryū.[1]

Most of the members of the various sects of the Meian lineage, with few exceptions, played only koten or classical honkyoku, i.e., suizen pieces. They had little interest in other types of shakuhachi music, a stagnant situation creatively speaking. Also, because there was almost no public activity that was considered music performance, little dissemination to the general public occurred.

After World War II, attention was paid to the honkyoku by western trained Japanese musicians and by foreigners. The honkyoku has strongly influenced much modern music. However, in the area of performance, players of other ryū who have learned suizen honkyoku

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[1]It is clear in this instance that the ideal sensei ["mentor" (Malm 1959:38)]- student relationship, whereby switching teachers, even "if his teaching seems inadequate for one's needs...would be a gross breach of etiquette" (Malm 1959:38), does not always exist in reality. This contradiction will be discussed further in sec. 5.2, "Teaching and learning methods."

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directly or indirectly have been more active than the members of the various Meian ryū. Nonetheless, the Meian players performed the valuable service of protecting the suizen tradition, especially during the critical period after the Meiji Restoration, and continue to do so during these rapidly changing times.

In contrast to the Meian sects, Kinko Ryū concentrated on the musical rather than the suizen side of the instrument, though the honkyoku was always respected by the players of Kinko Ryū. Though there are over 200 honkyoku (counting variants), it was decided to expand the gaikyoku repertoire rather than deal with more than the thirty-six honkyoku already in the Kinko repertoire. After the previously mentioned Yoshida (see p.68) retired, Araki Kodo I became the head of Kinko Ryū. Araki spent much energy in expanding the gaikyoku repertoire. At first, he played many Edo nagauta, but later concentrated on jiuta. Araki's earlier teacher, Toyota Kōdō (豊田古童), was very close to Kondō Sōetsu, so Araki may have been indirectly influenced by the Sōetsu Ryū sankyoku ensemble. After Araki, the sankyoku ensemble became popular in Tokyo.

Today, the term Kinko Ryū does not refer to a single organization such as Chikuho Ryū. In a manner similar to the Meian sects, numerous different branches developed in time, with variations in performance technique and notation. However, Kamisango concludes his discussion on the recent history of the shakuhachi with the observation that all ryū or branches in the tradition possess a distinctly Kinko flavor which can be readily discerned by the listener.

The ryū with the most members in Japan today is Tozan Ryū, founded in Meiji 29 (1896) by Nakao Tozan (中尾都山 ; 1876-1956) in Osaka.[1] Ironically, the Tozan Ryū repertoire today has no koten honkyoku, only gaikyoku. What are called honkyoku by members of the sect are original compositions by Nakao Tozan and others. Its system of organization has served as a pattern for a number of later ryū, including Chikuho Ryū.

3.6 The Chikuho Ryū

Chikuho Ryū was founded in Taishō 6 (1917). In order to understand the events leading to the founding of this ryū, Kamisango provides in his article the following discussion of the circumstances of the gaikyoku from the Meiji to the Taishō era. The shakuhachi music parts of pieces originally for shamisen and/or koto were not newly composed, but rather created by transcribing the existing pieces. The majority of the shakuhachi transcriptions of gaikyoku followed the string parts almost exactly. It was acceptable for the shakuhachi player to memorize the melody of the jiuta or sōkyoku and then play the same part. The important thing was to memorize the pieces. As there was no standardized notation such as western staff notation, the shakuhachi player had to learn the pieces from the performances of a koto of sangen player. After a number of pieces had been transcribed, one could then teach the pieces to other shakuhachi players.

[1]See Tanabe (1977:17-22). One of the few sources in non-Japanese languages on Tozan Ryū is by Ingred Fritsch (1978). Tozan Ryū has recently split into three separate organizations (Kono OCl985).

According to Kamisango, these transcriptions appear simple by today's standards. However, as the general level of musical technique then was relatively low, the transcriptions were considered difficult at the time. It was enough just to be able to perform the _gaikyoku_ with the _koto_ or _sangen_. Sōetsu made the _koto_ player Furukawa Ryusai (古川滝斎) his successor, probably because of his familiarity with the _gaikyoku_ pieces rather than his _shakuhachi_ playing abilities. The _koto_ player Miyagi Michio also is reported to have supported himself when he was young by teaching the _shakuhachi_. If one was able to transcribe the _gaikyoku_ by oneself, one was not only able to become an independent teacher, but could organize one's _ryū_ as well. Nakao Tozan did just that, without having studied with any particular _ryū_. Such was also the case with Fujita Matsuchō (藤田松調), who founded his own Matsuchō Ryū. The creation of Chikuho Ryū was also possible because of these circumstances.

On the other hand, having begun a new _ryū_, it was possible that the _ryū_ would cease after only one generation unless one had the capacity to attract and keep students. In order to insure that his _ryū_ outlasted himself, the _ryū sō_ (流祖) or _sō ke_ (宗家 ; head of the _ryū_) needed first of all, to create something which could not be surpassed by his students, and/or secondly, to be technically better than any of his students. Though Kinko Ryū was not founded in this era, it faced the same problem. Its thirty-six _honkyoku_ acted as the "unsurpassable something", keeping the _ryū_ from failing. Nakao Tozan's own compositions, which he called "_honkyoku_," had a similar function for Tozan Ryū. Nakao Tozan was also active in the _shinkyoku_ movement

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(新曲 ; "new music"). In other words, the founder of Tozan Ryū took the lead in producing and performing new pieces and had the resulting organizational success. How Chikuho Ryū managed is the topic of the following discussion, based upon Kamisango's article, the official Chikuho Ryū history found in the 竹保流尺八の手引 (Chikuho Ryū Shakuhachi no Tebiki; Chikuho Ryū Beginner's Manual), an article by Tsukitani (1977:23-28), and personal communications with Chikuho I, his two sons, and other members of Chikuho Ryū between 1971 and 1985.

The founder of the ryū, Sakai Chikuho I was born in Osaka on October 15, 1892 (Meiji 25). Given the name Seibi (政美) at birth, he was the eldest son of Sakai Seijirō (酒井政次郎), who worked in the textile business. He grew up in the Tenjinbashi area, where the present Osaka Postal Bureau is located. As was the case of Nakao Tozan, he was greatly influenced from an early age by his mother, who frequently played the koto and the shamisen. He began playing the shakuhachi at age thirteen, participating in jiuta ensembles in the neighborhood.

In Meiji 43 (1910), he became a student of Fujita Matsuchō. Matsuchō was a Sōetsu Ryu player. He was a koto player and also taught the violin. He founded the Matsuchō Ryū, teaching gaikyoku. Chikuho received his shihan license in only one year, due to either the limited number of pieces Matsuchō knew or Chikuho's skill as a shakuhachi player, or both. He was given the name Shōdō (松道) and began teaching shakuhachi under Matsuchō Ryū. He began shakuhachi lessons with Uemura Setsuō (上村雪翁 ; the highest ranking member of the Sōetsu Ryū), and Zenpō Kōfū (善法香風) in Taishō 5 (1916). He

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learned approximately ten honkyoku of the Sōetsu Ryū, including such pieces as "Tsuru no Sugomori (鶴の巣籠 ; "The Call of the Crane").

In the same year, misunderstandings developed between Sakai and his teacher, Matsuchō. According to Chikuho's biography in the Chikuho Ryū Shakuhachi no Tebiki, the initial factor for the misunderstanding was Chikuho having transcribed a newly composed sōkyoku piece, 瑞穂の栄 (Mizuho no Sakae) after hearing it on the radio, without his teacher's permission. Matsuchō apparently did not react favorably when presented with Chikuho's handiwork. "Afterwhich, a deep chasm developed between them, as a result of a variety of miscrossed paths" (Chikuho Ryū:1971:5).

A prominent figure in the sōkyoku world, Nakahira Fuku no To Daikengyō (中平福の都大検校), acted as mediator between teacher and student, but to no avail. Chikuho finally left Matsuchō Ryū, and became independent with the help of his younger brother, Seiho (正保). On February 20, in the year Taishō 6, (1917) he took the name Chikuho and founded Chikuho Ryū.

In order to avoid complaints of copyright infringement by his former teacher, it was imperative that Chikuho re-notate his music with a new system. The new notation system he devised was an attempt to synthesize the notation of the Meian lineages with the notation of more modern schools such as Tozan Ryū. The rhythmical markings became more precise than those of the Meian school, in part because of Chikuho's interest in playing the shakuhachi with the violin and other western instruments. (See p.93)

At this point, however, Chikuho Ryū was in every respect a sub-sect or derivative of Sōetsu Ryū. Soon afterwards, he began studying with Minamoto Unkai (源雲界), a student of Katsuura Seizan. Chikuho learned over ten Meian Shinpō honkyoku from Unkai. However, with Unkai's introduction, he began studying directly with Katsuura. Between Taishō 8 to Taishō 10 (1920-1922), he learned fifty to sixty honkyoku of the Meian lineage from Seizan including the hikyoku (秘曲; secret pieces) known as "Sankyorei". Chikuho incorporated these pieces into the repertoire of his own ryū. Consequently, Chikuho Ryū became part of the lineage of Katsuura's Shinpō Ryū with its typically Meian style.[1]

During this period, Chikuho also composed new pieces. Early in his career, he became connected with the shinkyoku movement of the Kansai area. Beginning with Miyagi Michio's pieces, Chikuho quickly included shinkyoku into his repertoire, expanding the domain of his ryū. One of Chikuho's most memorable experiences involved the first experimental radio broadcast in Osaka. His description of the event gives an interesting glimpse of the music that was popular at the time, as well as the excitement in the community caused by the advent of radio broadcasting.

"'Radio' broadcasting in Osaka began on January 26, in the 13th year of the Taishō era (1924). At that time, there was a week-long celebration of the marriage of the prince, the present Emperor. All of the people were excited by this event. Radio was not called radio (ラヂオ) at that time, but rather "musen denwa" (wireless telephone). The first experimental broadcasting in Osaka

[1] The rest of Chapter 3 is not based upon Kamisango's article. The material presented is taken from Chikuho Ryū no Tebiki and from personal communications with Chikuho I and II.

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was sponsored by the Asahi Newspaper Agency and lasted one week, from January 26 to February 4. It was a brilliant success. I performed on that first broadcast with my younger brother, Seiho. We performed at the Osaka Kōtō Kōgyō Gakkō (Osaka Engineering High School), the present-day Osaka University, Department of Engineering, in Sakuranomiya. The same performance was given at the hall of the Main Building of the Asahi Newspaper, before a specially invited audience. The performers in the program, besides myself and my younger brother Seiho, were Miyagawa Shōanoho, a performer of rōkyoku, also called naniwa bushi; Takanise Taeko, a Takarazuka singer, accompanied by a chorus from the Takarazuka Girls' Musical Troupe; Gondō Enryū, a tenor who sang minyō (Japanese folksongs); and Yamagata Jūichi, who played the harmonica.

The performance was repeated for three days before the invitation only audience in the Asahi Newspaper Hall. For the rest of the four days of the celebration, a [radio] receiver was set on a car, which was driven to intersections throughout the city of Osaka. The sound [of our performances] was amplified so that the common people could listen to it. On March 22, Taishō 14 (1925), the Tokyo Hōsō Kyoku [Tokyo Broadcasting Company] was founded and was later renamed the Nippon Hōsō Kyōkai [NHK]. On November 30, Taishō 15 (1926), Osaka Hōsō Kyoku started its broadcasting from the roof of the Mitsukoshi Department in Koraibashi, Osaka. After that, broadcasting stations were established in Hiroshima, Okayama, and other places. At the 30th anniversary of the first broadcast, I was presented with a letter of appreciation and a gift from the head office of the NHK in Tokyo.

I have performed 154 times for radio broadcast. After the first time on the "musen denwa", I often performed three or four times a month. When Hiroshima and Okayama stations were opened, I was invited to perform live for the opening ceremonies. Of course, at that time, everything was performed live.

(Sakai Chikuho I 1980)

Chikuho I composed at least twenty-nine works, ranging from solo shakuhachi pieces, to piano and shakuhachi duets, to shakuhachi quartets with Japanese and western instrument accompaniment. On February 21, 1929, he published the first edition of 竹保流尺八楽 (Chikuho Ryū Shakuhachi Gaku), a biannual newsletter. Recent newsletters average fifteen to twenty pages in length. They report

news about people and events concerning the ryū and information on pieces in the repertoire. Issue number 103 was published in 1985.

Chikuho I retired in Showa 42 (1967) and took the name Chikuō (竹翁). His elder son, Chikudō (竹道; b. 1933) became Chikuho II. Chikuho II actively disseminated the repertoire handed down by his father, leaning primarily in the direction of the Fuke Shū koten honkyoku. He also incorporated honkyoku playing techniques of other ryū ha, a practice common among the performers of the Meiji era. Like his father, he has been active in performing modern compositions. His talent was acknowledged by shakuhachi players throughout Japan after his performances of 竹籟五章 (Chikurai Go Sho; Five Pieces for Shakuhachi), between 1964 and 1969. This piece, composed by Moroi Makoto (諸井誠) in close colaboration with Chikuho II in 1964, is considered by many to be one of the greatest modern compositions for solo shakuhachi. In October, 1967, Chikuho II received the Music Critics Club Award and the Osaka Cultural Award for his performance of "Chikurai Go Sho."

Throughout the 1970s, Chikuho II continued his father's work with recitals, radio and television appearances, and LP recordings. In a fashion similiar to the relationship between his father and his uncle, Chikuho II relied on the help of his younger brother, Shōdō ( ), in managing the ryū. The two brothers frequently performed together, also recording a number of LP recordings together. However, Shōdō inevitably played the lesser part in any undertaking with his brother.

Despite the efforts of Chikuho I and his son, Chikuho II, the ryū remained relatively small, especially compared to Tozan Ryū. A

recital celebrating the 65th anniversary of the founding of the sect
was held on September 15, 1981. The program listed under the finale of
the evening, all active members holding any rank, even those who would
obviously not be attending. The names of one hundred and fifty-six
shakuhachi players were listed, who were accompanied by seventy-five
koto players. This is a small number for an entire sect, if not for a
single stage.

During Chikuho II's most active period, between 1964 and 1977, it
seemed that the Ryū was possibly on its way to becoming a truly
national organization. In 1973, a high ranking teacher of Tozan Ryū in
Shikoku defected to Chikuho Ryū, bringing with him over twenty of his
own students, and eventually forming a new Chikuho Ryū branch in
Shikoku. Other less spectacular defections by experienced shakuhachi
players occurred regularly. Players came to Chikuho II primarily from
Tozan Ryū in order to learn the honkyoku of the komusō, which their
former sect did not have in its repertoire.

However, the growth of the sect faltered after 1981, due in part to
a recurring illness of Chikuho II. He gradually stopped performing and
teaching. His father, Chikuō once again took over the administrative
duties of the sect, with the help of a board of regents. Many of the
ryū-related activities ceased and the expansion of the ryū experienced
during the 1970s halted.

In 1985, repeating a pattern seen throughout the history of
traditional Japanese music, Chikuho Ryū split into two factions
following the death of its founder. One faction retained the original
name and legal rights of the ryū under the new leadership of Shōdō,

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the younger brother of Chikuho II. The second faction consisted of some of Chikuho I and Chikuho II's most active members, including almost everyone who lived in the Osaka area, traditionally the center of Chikuho Ryū activity. This group took the name "Meian Shakuhachi Dō Yū Kai (開暗尺八道友会 ; The Friends of the Way of the Meian Shakuhachi), and immediately began legitimizing their status as an independent shakuhachi sect.[1]

The small sect could ill afford this internal fragmentation. As with any dispute, there are conflicting explanations of the events leading to the split. Because it was not possible to question Sakai Shōdō, the new iemoto or organizational head of Chikuho Ryū, about the dispute directly, the following description is not completely without bias. It represents the facts available to the dissenting members of the original Chikuho Ryū and their opinions.

In October, 1984 Chikuho I died at the age of ninety-one years and eleven months. In the spring of 1985, all licensed teachers of Chikuho Ryū received a mailed packet from Chikuho II's younger brother, Shōdō. The packet contained three items. The first was a formal letter from Shōdō expressing the Sakai family's gratitude to all of the members of the ryū for the attention given to the elder Chikuho during his last days in this world, and the sympathy extended to the family during the

[1]The premier endeavor of the Meian Shakuhachi Dō Yū Kai was to organize the group's first "annual" happyokai (発表会 ; student recital), held in November, 1985 in Moriguchi city, a suburb of Osaka. The second act of independence will be to devise a new notation system. The group's members hope to devise a system as similar as possible to the Chikuho Ryū notation system without infringing upon the copyright legally owned by Shōdō. A radically different system is undesirable because of the frustration learning a new system would cause, particularly among the older members.

days following his departure. It also claimed that one of the last wishes of his father was for Shōdō to become the third _iemoto_ of Chikuho Ryū. It went on to describe that this wish was expressed by Chikuho I from his deathbed and witnessed by his elder son, Chikuho II. The letter concluded that Shōdō hoped that the members of Chikuho Ryū would continue to work together in making the sect a strong one.

The second item of the packet was a printed card from Chikuho II with a terse statement stating that he concurred with the information in Shōdō's letter and that the members of the sect should acquiesce to Shōdō's authority. The third item was a form to be filled out by all licensed teachers of Chikuho Ryū with detailed instructions. Information required included the name, address, dates of certification, etc., of the teacher, as well as the same information of all of his students, for the purpose of updating the records of the sect. The instructions concluded by stating that those who did not return a completed form to Shōdō by April 15, 1985 would no longer be considered accredited by Chikuho Ryū; their names and the names of their students publicly expelled (_hanryū_; 反流) from the membership roles of the sect.

Approximately fifty members of Chikuho Ryū, including most of the living original students of Chikuho I, refused to comply with this directive. Doing so would have meant public acquiescence to Shōdō's claim to authority as Chikuho Ryū's new _iemoto_. In the autumn of 1985, official notice was given that those having not yet returned the completed forms were no longer members of Chikuho Ryū. At the same

time, the expelled members created a new sect, the "Meian Shakuhachi Dō Yū Kai."

The senior ranking teachers of Chikuho Ryū did not choose to affiliate themselves with Shōdō because they felt that he had not adhered to the proper protocol in assuming the role of iemoto. He apparently did not advise or seek the advice of the board of regents in the matter. The question of propriety was further complicated by Shōdō's having renounced Chikuho Ryū over five years earlier, voluntarily isolating himself and his students from the sect, until after his father's death in 1984. The defecting members admit that Shōdō does have a claim to the iemoto title as the younger brother to Chikuho II, assuming that Chikuho II has agreed to relinquishing his authority.[1]   It is therefore not the legitimacy of Shōdō's claim that is questioned by the senior members of Chikuho Ryū, but rather actions of his prior to his father's death, and the manner in which he asserted his claim.

Chikuho Ryū, with its varied repertoire, including honkyoku, has always remained small and is facing a serious decline today. This fact is all the more ironic to those who appreciate the Zen-inspired "main pieces" of the komusō, that Tozan Ryū, with a repertoire containing not one classical honkyoku of the Fuke Shū era, is the largest shakuhachi

[1]In the late 1970s, Chikuho II decreed that his only child, a daughter who played the koto, would be the heir apparent. Soon afterwards, Shōdō, who has one son, left the ryū not to return until his father's death. Chikuho II no longer holds to this decision on succession. In an interview in August, 1985, Chikuho II implied that he and Shōdō would "work together" as dual iemoto. This situation is made more ambiguous by Shōdō calling himself the sansei iemoto (三世家元 ; third generation iemoto), but refraining from using the title "Chikuho III".

sect in Japan today. However, Tozan Ryū has also experienced factionalization in recent years, due to questions of succession after the death of the _iemoto_. Today, there are in fact three _ryū_ derived the original Tozan Ryū. However, even the smallest of these enjoys a membership approaching 2000 licensed teachers (Kono OC1985). The size and quality of the repertoire of a _ryū_ is not necessarily related to the size and health of the organization itself.

In this chapter, the history of the _shakuhachi_, from its introduction into Japan twelve hundred years ago until the present was summarized. The history of the Chikuho Ryū was presented in detail, including the factionalization which occurred in 1984. The following chapters will discuss the performance practices of the Chikuho Ryū, particularly as they existed during the 1970s, the height of the _ryū_'s activities.

THE LITERATE TRADITION

4.1 Chikuho Ryū notation

Members of Chikuho Ryū use tablature notation called fu ho u

notation, in the teaching and performing of all pieces in the Chikuho

repertoire. Fu ho u refers to the first three of twenty katakana used

to symbolize fingering positions of the instrument (see p.92). It

shares many symbols with the earliest notation system for the

shakuhachi family of instruments in Japan, a hitoyogiri notation system

first documented in 1608 in the Tanteki Hiden Fu (HHJ:888). Though

Stanfield states that no direct relationship exists between the

present-day fu ho u system and the early hitoyogiri notation (Stanfield

1977:87), the number of shared symbols imply the contrary.

The hitoyogiri system had no rhythmic notation other than circles

indicating pauses between melodic lines. The old Meianji lineage of

shakuhachi, active before the Meiji Restoration of 1868, used many of

the same fingering symbols of the hitoyogiri system, with the addition

of symbols for upper and lower octaves, simple rhythmic indications,

and symbols for various performing techniques and grace notes

(HHJ:888). Katsuura Seizan taught Chikuho I the Meian Shinpō Ryū

honkyoku using a version of the old Meian notation system.[1]

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[1]Seizan's system is explained in detail by Yamaue Getsuzan
(山上月山) (1982).

Neither of the two larger shakuhachi ryū, Tozan Ryū and Kinko Ryū, use fu ho u notation. Instead, both use variants of the ro tsu re system, which was devised by Araki Kodō II, a Kinko Ryū player. Rhythmical notation was further developed for the Kinko system by Uehara Rokushiro and Kawase Junsuke after the Meiji Restoration of 1868 (Stanfield 1977:87). Tozan Ryū notation is basically a derivation of the Kinko Ryū system with differences occuring in the symbols for rhythm and secondary fingerings (half-holed and/or meri or "flatted" fingerings).

A third major shakuhachi ryū, Meian Taizan Ryū also uses a variation of the ro tsu re system. Because only honkyoku are performed by members of the Meian Taizan Ryū, there are fewer symbols for secondary fingerings and less precise rhythmic indicators in this ryū's notation system than in the Kinko or Tozan Ryū notation systems. As Kinko, Tozan, and Meian Taizan Ryū encompass the majority of shakuhachi players in Japan today, almost all present-day shakuhachi players are more familiar with the ro tsu re than the fu ho u notation system.

Chikuho Ryū notation, devised by Sakai Chikuho I in 1916, utilizes many of the same symbols for fingering positions as the hitoyogiri notation. It also incorporates most of the additional indicators of the old Meianji systems, such as those used by Katsuura Seizan. According to the Hōgaku Hyakka Jiten, it is the primary existing example of the old fu ho u system of shakuhachi notation (HHJ:838).

In contrast to the two earlier fu ho u systems, Chikuho Ryū notation has rhythm indicators equivalent to those of western staff notation. It can therefore adequately represent most modern

compositions, something which the earlier systems could not do.

Besides incorporating into the already existing fu ho u system the more accurate rhythm indicators, Chikuho I borrowed the main kana of the "newer" Kinko and Tozan schools, ro, tsu, re, chi, ha, and ni. These kana are used by Kinko and Tozan schools to indicate the kari, open-holed fingerings. In contrast, Chikuho used them to indicate the meri, half-holed notes. He did this in order to symbolize what he thought was one of strengths of his new ryū: a repertoire of both the classical honkyoku of the Kyoto Meian tradition, and the newer repertoire of both gaikyoku such as performed by Kinko and Tozan players, and modern compositions by Chikuho himself and others.

According to Chikuho II, the fu ho u system was devised at a time when the shakuhachi was used almost entirely as a solo instrument to play honkyoku. The katakana representing the main fingerings of the instrument were chosen because their soft, "blown" sound—fu ho u e ya i, resembled the sound of the blown bamboo. However, when the newer system was developed, ensemble pieces were being performed on the shakuhachi more frequently, usually with the koto and/or the shamisen. Percussive attacks are characteristic of both of these stringed instruments. Consequently katakana were chosen because of their percussive sounds—ro tsu re chi ri. Typically, Chikuho II thought that the fu ho u system, being older and more closely associated with the venerated honkyoku, was superior to the ro tsu re system of the rival ryū . He thought that the latter system tended to subordinate the shakuhachi to the other instruments (OC1981).

Within Chikuho Ryū, a noticeable increase in prescriptive notation and a consequent standardization of the music occurred during the period of my own apprenticeship under Chikuho II, between 1971 and 1977. From approximately 1973, Chikuho II would periodically announce that he had transnotated into Chikuho Ryū notation, a honkyoku which he had learned previously but which had never been included in the standard Chikuho Ryū repertoire. He would proceed to perform the piece for those of us fortunate to be present that day. He would then say that he was now ready to teach the new piece to his more advanced students.

According to Shōdō, Chikuho II's younger brother and present iemoto of Chikuho Ryū, Chikuho II in fact acquired some of the "new" honkyoku from him (OC1985). Tsukitani substantiated this claim by explaining that Chikuho II, as iemoto, could not go to other shakuhachi teachers to learn new honkyoku. Doing so would be contrary to the rank and status of iemoto, and might result in a loss of esteem for both Chikuho II personally and for the ryū. Shōdō, however, had no such restrictions, and in fact did study with a number of teachers other than his father, such as Koizumi Ryoan, student of Hikuchi Taizan of Taizan Ha; Monden Teikiku (門田笛空) of Tanikita Ha (谷北派); Moriyasu Shūtō (森安香濤), a student of Jin Nyodō of Kimpū Ha; and Yoshimura Fuan, fortieth patriarch of Meianji. Tsukitani believed that Shōdō subsequently taught Chikuho II honkyoku not originally in the Chikuho repertoire (OC1985). Perhaps Chikuho II would then contribute his own playing idiosyncracies, intergrating the pieces into the rest of the ryu's repertoire.

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It was my impression that these newly transnotated pieces were typically notated in more detail than were pieces transnotated earlier. Also noticeable in the scores were embellishments ideosyncratic to Chikuho II, but less evident in performances of Chikuho I and his students, and which were generally not notated in earlier pieces. Examples of this can be found in such Chikuho Ryū honkyoku as "Futaiken Sanya" and "Futaiken Reibo".[1]

4.2 Chikuho Ryū fingering chart

The following charts shows the standard fingering positions used in Chikuho Ryū, and the corresponding notation symbol. The charts are translations of the fingering charts found in Chikuho Ryū Shakuhachi no Tebiki (1971:20-23). The fingering symbols are divided into "common" notes (Figure 3) and "special" notes (Figure 4). Though the "special" fingerings are labeled so because they usually do not occur in gaikyoku, they are in fact quite common in honkyoku scores. Of course, the honkyoku are usually not taught until the student is relatively advanced in his training, having learned gaikyoku first.

Below the fingering positions on the charts, the pitch produced is indicated, using western pitch names. Because the notation symbols represent fingering positions rather than pitch, two octaves are usually indicated with each symbol. The charts note those exceptional fingering positions which represent a single octave. Fingering positions which must use the meri-kari or head-bending technique in order to produce the correct pitch are also marked appropriately.

[1]The Japanese characters of all Chikuho Ryū honkyoku are found in Appendix A (p.290).

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Finally, the most common method of rearticulating each fingering position is given. This usually involves the rapid inclusion of a grace note between the notes being rearticulated.

Duration symbols are also presented in Figure 5. Note that almost all duration symbols become relative in honkyoku scores. The accuracy in describing the duration of notes is not needed in honkyoku as it is in gaikyoku or most modern music.

HI	HA	CHI	RE	TSU	RO	PI	TO⁹	I	YA	E	U	HO	FU	NAME
ヒ	カ	チ	レ	ツ	ロ	ビ	ド	イ	ヤ	エ	ウ	ホ	フ	SYMBOL
⊖	●	●	●	●	●	○	○	○	●	●	●	●	●	BACK HOLE
○	◑	●	●	●	●	○	●	○	○	●	●	●	●	4
○	○	◒	●	●	●	●	●	○	○	○	●	●	●	3
●	○	○	⊖	●	●	○	●	●	●	○	○	●	●	2
●	●	○	○	⊖	●	●	●	●	●	○	○	○	●	1
D♭	B♭	A♭	F♯	E♭	D♭	E♭	D	D	C	A	G	F	D	Western pitch
KAN & OTSU MERI	KAN & OTSU MERI	KAN & OTSU MERI	KAN & OTSU MERI	KAN & OTSU MERI	KAN & OTSU MERI	KAN ONLY KARI	KAN ONLY MERI	KAN & OTSU	KAN & OTSU	KAN & OTSU	KAN & OTSU	KAN & OTSU	KAN & OTSU	OCTAVE MERI-KARI
Hit 4th finger rapidly	Lift 5th finger rapidly	Lift 4th finger rapidly	Lift 3rd finger rapidly	Lift 2nd finger rapidly	Lift 2nd finger rapidly	Hit 2nd hole rapidly	Lift 2nd finger rapidly	Hit back hole rapidly	Lift 5th finger (back hole) rapidly	Lift 4th finger rapidly	Lift 3rd finger rapidly	Lift 2nd finger rapidly	Lift 2nd finger rapidly	RE-ARTICULATION

FRONT 4 HOLES

NOTE: WESTERN EQUIVALENT GIVEN FOR 1.8 SHAKU FLUTE

○ OPEN

● CLOSED

Figure 3. Chikuho Ryū fingering chart (common notes)

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Figure 4. Fingering chart (special notes)

ゴロ	コロ	カラ	クラ	井		ヤ	お	辺	リ	比	ヒ	ル	ラ	ト
GO RO	KO RO	KA RA	HA RA	I	SHI NO HI KARI	YA MERI	NO MERI	RO MERI	RI	SHI NO HI	PI	RU	RA	TO
C	D	C	B♭	B♭	F	B	E	C	A	E	E♭	A♭	C	D
OTSU played softly	OTSU played softly	KAN & OTSU	KAN & OTSU MERI	KAN CHU (middle) MERI	DAI KAN	KAN & OTSU CHU (middle) MERI	KAN & OTSU CHU (middle) MERI	DAI KAN MERI	KAN ONLY MERI	KAN ONLY KARI	KAN ONLY KARI	KAN & OTSU MERI	OTSU played softly	OTSU played softly
Lift 1st & 2nd fingers alternately in tempo	Lift 1st & 2nd fingers alternately in tempo	Hit 1st finger in tempo, rapidly	Hit 1st finger in tempo, rapidly	Not applicable	Hit 5th finger rapidly	Lift 2nd or 3rd finger rapidly	Lift 2nd finger rapidly	Lift 2nd finger rapidly	Hit 2nd or 4th finger rapidly	Hit 2nd or 3rd finger rapidly	Lift 2nd finger rapidly	Lift 2nd finger rapidly	Not applicable	Lift 2nd finger rapidly

Figure 5. Duration symbols

Besides the symbols for standard finger positions and durations,
instructions regarding various performance techniques and other
information regarding the piece are frequently notated in Chikuho Ryū
honkyoku scores. The information is represented by kanji, kana,
symbols borrowed from western staff notation, graphic symbols peculiar
to Chikuho Ryū notation, or a combination of these. Frequently, the
same technique is represented by kanji in one instance, kana in
another, and graphically in a third.

For this thesis, these elements of Chikuho Ryū honkyoku notation
have been divided into eleven categories of performance practices.
They are: methods of rearticulation; types of vibrato; types of
glissando; repeating notes or phrases; dynamics and/or timbre; tempo;
meri/kari technique (referring to a single note); special finger
positions; duration; sections of pieces; and miscellaneous elements of
notation. Neither these nor any categories are actually used in the
teaching of the pieces to which the information pertains. Note that
some of these categories overlap each other. For example, similar
meri-kari techniques are used in some types of both rearticulation and
vibrato techniques. Also, many of the symbols have ambiguous or double
meanings. They may also be dependent upon the context in which they
are found. As with all elements in the notation, the notated
instructions may be ignored entirely if the teacher so dictates.

The following presents the majority of this written information
found in the scores. They are presented according to the eleven

categories listed above. Different representations of the same
technique are listed together. The romanization of the Japanese, where
applicable, and the general meaning of the instructions are given.
Finally, examples of the context in which they are found in Chikuho Ryū
notation and the name of a piece in which they are used in its score.
Symbols, etc., which are commonly used throughout the Chikuho Ryū
honkyoku repertoire are so noted.

1. Symbols denoting methods of rearticulation:

振 or ７   Furi, "wave or shake." Very rapid meri-kari head-bending technique. Commonly used.

搔 or ２ ⁊   Yuri, "shake." Ambiguous symbol. Most common meaning is to rapidly open and close a finger hole. Which hole is frequently notated. May also be the equivalent of furi. Commonly used.

乙 or ２ ⁊ ⁊ ⁊   Yuri furi. Rapidly open and close the appropriate finger hole, followed immediately by a furi. Commonly used.

乙   In some cases, the nayashi in Kinko notation (see Stanfield 1977:96). More often, a kind of double furi. "Yamato Chōshi."

∿   The same as above, though generally executed faster and with less variation in pitch. "Yoshiya no Kyoku."

⤳   A rapid meri-kari headbend at the beginning of a kari pitch which is preceded by a meri pitch. This technique is usually not notated. "Banji no Kyoku."

打 or 扌丁   Utsu, "hit." The finger hole to be hit is also notated, unless evident by the context of the symbol. Commonly used.

当   Atari, "attack, strike." May be synonymous to utsu. Frequently denotes the striking of one or more holes (which then remain closed) at the instance of producing the note,

creating a percussive sound similar in effect to tonguing. In this case, a distinct grace note is not produced, unlike the _utsu_ technique. "Sashi."

押 or 才ス　_Osu_, "push." Very similar to _utsu_. Commonly used.

釺
打　　_donda_, "slow hit." Close and reopen the appropriate finger hole in a slow, lazy manner. Nesasa Ha "Nagashi Reibo."

打
込　　_Uchi komu_, "pound in, be absorbed in." Strike finger hole as forcefully as possible. "Yoshiya no Kyoku."

打
エ
リ　　_Uchi yuri_. Strike one hole, then rapidly open and close another. "Taihei Manzai Raku."

2
ス
リ　　_Suri_, "slide." Rapidly sliding a finger over the appropriate finger hole (in this case #2 hole) with an up-and-down motion. "Sukaku Reibo."

ヲ
コ
打　　_Yoko utsu_, "sideways hit." The appropriate finger hole is struck with a sideways, glancing movement of the finger. "Igusa Reibo."

2. Types of vibrato:

or 　Initially, a slow vibrato with great pitch deviation, the oscillation decreasing and becoming more rapid. Commonly used.

The same as above, with the added instruction to execute it grandly (_ōkiku_), i.e., exaggerating the variation in pitch. "Sōkyorei."

Begin with the previous vibrato, ending with a slow _kari-meri_ glissando with as large an pitch interval as possible. "Banji."

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Same as above in reverse. Begin with an as large as possible kari-meri glissando followed by a vibrato as above. "Echigo Sanya."

Same as above, with the ending vibrato being more exaggerated. "Echigo Sanya."

Found only in Nesasa Ha honkyoku. Symbolizes the komi buki technique (see p.148) instead of the vibrato listed above. The number denotes the number of pulsations to be performed (in this case, seven). All Nesasa Ha honkyoku.

Two of the above komi buki techniques (in this case with 4 and then 3 pulsations), connected by a wide furi. All Nesasa Ha honkyoku.
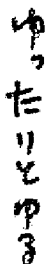
Yuttari to yuru, "slow and deliberate vibrato." "Ryūgin Koku."
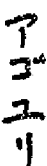
Ago yuri, "chin shake." Very slow vibrato with extreme pitch variation. Standard finger rearticulations may be added to the beginning of each oscillation. "Ajikan."
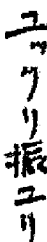
Yukkuri furi yuri, slow furi yuri. Similar to ago yuri. Frequently played without the finger rearticulations, becoming synonymous with   above. "Yamato Chōshi."

Yuri shizen ni, "spontaneous, unaffected yuri." Player is instructed to add furi techniques and rearticulating grace notes (yuri) at will for the duration of the phrase. "Monkai no Kyoku."

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ユラ
ス **Yurazu**, "without _yuri_." The note is to be played without any vibrato or _meri-kari_ pitch changes. "Monkai no Kyoku."

手
ユ
リ **Te yuri**, "hand _yuri_." Similar to _ago yuri_ (see above). "Igusa Reibo."

大
エ
リ **Dai yuri**, "great _yuri_." Extremely exaggerated vibrato. "Yōka."

Same as _dai yuri_. "Tsurukame Mondō."

底
ス
リ or ヨ
ユ
リ **Soko yuri**, "bottom _yuri_." Slow, subtle vibrato created by varying the pressure or distance of the lips from the mouthpiece. "Shōganken Reibo."

3. Types of glissando.

A _kari-meri_ glissando with as large an pitch interval as possible. The ascent is rapid, the descent is slow. "Kyūshū Reibo."

Same as above. Nesasa Ha "Kokū."

ス
リ **Suri**, "rub or slide." Simple glissando between the given notes, using both the _meri-kari_ technique and a sliding motion of the appropriate finger hole. Commonly used.

ス
リ
上
ゲ **Suri age**, "slide upwards." Same as above, though always to the higher pitch. "Monkai no Kyoku."

ユ
リ
上
ゲ **Yuri age**, an upward _yuri_. Glissando upward, using primarily the _kari_ technique. "Oshū Nagashi."

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だんだんかり
ながら
Dandan _kari_ _nagara_, "while gradually becoming _kari_," i.e.,
higher in pitch. "Shika no Tone."

徐々にメル
Jojo ni _meru_, "become slowly _meri_," i.e., lower in pitch.
"Tasogare Kyoku."

イキユリ
Iki _yuri_, "breath _yuri_." Similar to standard _furi_
(_meri-kari_ or down-up bend of the head), with a breathy
timbre added for emphasis.

4. Repeating notes or phrases.

Borrowed from western staff notation. Standard repeat
symbol. Usually used when more than a single phrase is to
be repeated, including entire sections of a piece. "Yoshiya
no Kyoku."

Rapidly repeat the previous note or notes. The context
determines what is to be repeated, which may be an entire
phrase. If following a single note, indicates repeating the
note with _yuri_ technique. Also used with the �𝕮⩐ (_koro_)
figure. Overall rhythm may vary with context, e.g.,
beginning slowly, accelerating and ending slowly. Commonly
used.

Similar to the above, though never more than two notes are
involved. May also indicate a finger rearticulation
executed simultaneously with the _yuri_ technique. Commonly
used.

Repeat the _yuri_ technique the prescribed number of times
only, in this case three times. "Yoshiya no Kyoku."

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"Repeating <u>utsu</u>." Hit (in this case the 1 hole) rapidly for the duration of the note. "Yamato Chōshi."

Repeatedly strike appropriate hole. "Yamato Chōshi."

Indicates rapid finger rearticulations simultaneously with repeating <u>yuri</u> technique. "Sō Kyorei."

Indicates the exact number of repetitions to be executed (in this case, four repetitions). "Mushi Kuyō."

<u>Moe</u>, "burn." Repeat appropriate material as rapidly as possible. "Asuka Reibo."

<u>Ni kai me wa hayaku</u>, "second time faster." Used in tandem with the staff notation repeat symbol. This rule usually applies even if not notated in the score. Commonly used.

<u>Yukkuri to shidai ni hayaku suru</u>, (andante poco a poco accelerando). Used in tandem with ⚡ symbol. "Sukaku Reibo."

次第に早ク打 Shidai ni hayaku utsu, "gradually 'hit' faster." "Igusa Reibo."

次第に元メル Shidai ni yuru meru, gradually accelerate repeating finger rearticulations (yuri) and bends of the head (meri). "Gyō Kyorei."

一打四元リ交互 Ichi utsu yon uri kōgo. Alternatively hit (in this case) the 1 hole and rapidly open and close (in this case) the 4 hole. This is done as rapidly as possible. "Oshū Nagashi."

任意数 Nin i sū, "number of times optional." The performer is free to determine the number of repetitions. "Reizan no Tsuki."

一息三振三回返す Hito iki san furi san kai kaesu, "repeat three times, three furi in one breath." The entire phrase, which contains three furi, is to be repeated three times, each repetition in a single breath. Used only in "Yobitake, Uketake."

18かむり Ju hakkai kamuri, "eighteen diadems." Refers to the rapid yuri repetition. Significance is unknown. Occurs only in "Jinpo Sanya."

5. Dynamics and/or timbre.

pp, p, mp, mf, f, ff, sfz Standard dynamic symbols borrowed from staff notation. Commonly used.

Standard symbols for crescendo and decrescendo, borrowed from staff notation. Commonly used.

漸
々
弱
く

Dandan yowaku, "gradually softer." "Oshu Nagashi."

ア
ク
セ
ン
ト

Akusento, "accent." The meri or lowered pitch is to be played loudly and with a breathy timbre. "Wonkai no Kyoku."

シ
ヅ
ヤ
カ
ニ

Shizuyaka ni, "quietly." "Reizan no Tsuki."

や
わ
ら
か
く

Yawarakaku, "gently." Nesasa Ha "Hachi Gaeshi."

吹
込

Fuki komu, "blow, aspirate." Blow with an intensity which may produce a breathy timbre. "Oshu Nagashi."

気
を
変
へ
て

Ki o kaete, "Change or transform the feeling." The performer is to transform the feeling or mood that he is experiencing while playing. This may or may not result in a audible change in the actual sound product. "Koku."

か
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Kono kyoku no kuraimakkusu de aru kara nori ki de. "because this is the climax of the piece, to be played with an excited feeling." Found in "Gyo Kyorei" only.

6. Tempo.

早く   <u>Hayaku</u>, "rapidly." Commonly used.

稍早く   <u>Yaya hayaku</u>, "relatively fast." Less rapid than <u>hayaku</u>. "Mushi Kuyō."

徐   <u>Jo</u>, "slowly." Frequently refers to an entire piece or section. Commonly used.

最徐   <u>Saijo</u>, "slowest." Same usage as <u>jo</u>. Commonly used.

ゆっくりと or ユックリと   <u>Yukkuri</u> or <u>yukkuri to</u>, "slowly." Usually refers to a single phrase. Commonly used.

少早   <u>Shohayaku</u>, "a little faster." Usually refers to a single phrase. "Jinpo Sanya."

ｱ, ｲ   Symbolizes ritardando and accelerando respectively. Commonly used.

オトシ   <u>Otoshi</u>, "let fall." Decrease both tempo and dynamics. To be played "like the falling leaves in the autumn." Refers to a single phrase only. "Kokū."

シズミ   <u>Shizumi</u>, "let sink." Same as <u>otoshi</u>. Refers to a single phrase only. "Renbo Nagashi."

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ゆ
る
や
か
に
Yuruyaka ni, "loosely, gently." Refers to a single phrase only. "Koro Sugagaki."

少
ー
ノ
リ
Sukoshi nori. Increase "excitement" e.g., both speed and dynamics, a little bit. Refers to a single phrase only. "Sanya no Kyoku."

段
々
早
く
す
る
Dandan hayaku suru, "poco a poco accelerando." Refers to a single phrase only. "Renbo Nagashi."

ゆ
っ
た
り
と
一
息
で
Yuttari to hito iki de, "deliberately or unhurriedly and in one breath." Refers to a single phrase only. "Gyo Kyorei."

7. *Meri-kari* technique (refers to a single note).

カ カ カ
リ ・ ル ・
Kari, karu, or *ka.* Raise pitch without using finger holes, i.e., with the *kari* technique. Commonly used.

メ メ メ
リ ル
Meri, meru, or *me.* Lower pitch without using finger holes, i.e., with the *meri* technique. Commonly used.

中
カ
リ
Chu kari. Raise pitch slightly, to an interval no more and frequently less than a minor second above the standard pitch. "Ryugin Koku."

中
メ
リ
Chu meri. Lower pitch slightly, to an interval no more and frequently less than a minor second below the standard pitch. Nesasa Ha "Koku."

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大
メ
リ
 Dai meri. Lower pitch as much as possible using only the meri technique, usually to an interval at least a major second below the standard pitch. Commonly used.

8. Special finger positions.

ア
キ
 Aki, "open." Used with や (ya) or ヒ (hi), or イ (i) finger positions. Finger holes 1 and 2, normally closed, are left open. Commonly used.

カ
ザ
シ
 Kazashi, "hold aloft." Fingers are held above the appropriate finger holes without touching them, thus lowering the pitch. Nesasa Ha "Shishi."

カ
サ
ズ
 Kasazu, "do not cover." Usually used with 大中 (ho dai meri), to emphasize _dai meri_ instruction. Bottom finger hole must remain completely open. Nesasa Ha "Matsukaze."

The remaining special finger positions pertain to a single finger position. Numbers refer always to finger holes to remain opened. The positions are graphically represented in the format used in the fingering chart (see p.91). Given pitches are produced on a 1.8 shaku length flute only.

一
三
半
ウ
 Ichi san han no u, "1 and 3 hole, half opened _u._" The pitch G. Commonly used.

二
の
外
開
く
ウ
 Ni nomi aku no u, "2 hole only opened _u._" The pitch G-flat. Nesasa Ha "Renbo Nagashi."

㊣
ウ
 Tadashi u, "correct _u._" In contrast to _ichi san han no u._ The pitch G. "So Kyorei."

<u>Ichi</u> <u>shime</u> <u>no</u> <u>u</u>, "1 hole closed <u>u</u>." Identical to <u>ni</u> <u>nomi</u> <u>no</u>
<u>u</u>. Nesasa Ha "Tori."

<u>Ichi</u> <u>san</u> <u>yon</u> <u>han</u> <u>no</u> <u>ha</u>, "1, 3, and 4 hole half open <u>ha</u>."
The pitch B-flat. "Monkai no Kyoku."
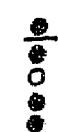
<u>San</u> <u>no</u> <u>e</u>, "3 hole <u>e</u>." The pitch B-flat. "Monkai no Kyoku."

<u>San</u> <u>aki</u> <u>no</u> <u>i</u>, "3 hole opened <u>i</u>." Identical to <u>san</u> <u>no</u> <u>e</u>.
"Monkai no Kyoku."

<u>Ichi</u> <u>han</u> <u>san</u> <u>go</u> <u>aki</u> <u>no</u> <u>ya</u>, "1 hole half opened, 3 and 5
holes opened <u>ya</u>." The pitch C. "Banji no Kyoku."

<u>Ya</u> <u>no</u> <u>goro</u>. The pitch equivilant of <u>ya</u> is to be produced.
The pitch C. "Sō Koku."

<u>Ya</u> <u>no</u> <u>ko</u>. The pitch equivalent of <u>ya</u> is to be produced.
The pitch C. "Shizu no Kyoku."

<u>Ichi yon go aki no ko</u>, "1, 4, and 5 holes opened <u>ko</u>." The pitch D-flat. Nesasa Ha "Sanya Seiran."

<u>Go yon han aki no koro</u>, "5 and 4 holes half-opened <u>koro</u>." The pitch D-flat. "Gyō Koku."

<u>Ichi san go no hi</u>, "1, 3, 5 holes <u>hi</u>." The pitch D-flat. "Banji."
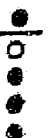
<u>Yon no ya</u>, "4 hole ya." The note is overblown, producing the pitch D. "Yoshiya no Kyoku."
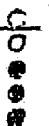
<u>Yon go no i</u>, "4, 5 holes <u>i</u>." The pitch D. "Yoshiya no Kyoku."

<u>Yon go kazashi ichi han aki no ko</u>, "4, 5 holes partially covered, 1 hole half-opened <u>ko</u>." The pitch D-flat or D-double flat. Nesasa Ha "Kudari Ha."

<u>Ichi shime ni aki no ro</u>, "1 hole closed, 2 hole opened <u>ro</u>." The pitch D-flat or D-double flat. Nesasa Ha "Kudari Ha."

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音を出す（ヤ）の 音をメッて（ヤ）の （イ）

I o mette ya no oto o dasu, "mari the i finger position so that the pitch equivalent of ya is produced." The pitch C. "Sō Kyorei."

9. Duration.

⌢ Borrowed from staff notation. Note is held for a longer duration than usual. Commonly used.

ノ
ヒ
ル
Nobiru, "stretch." Same as above. Commonly used.

吹
又
ク
Fuki nuku, "blow unceasingly." Hold note as long as possible without taking a breath. Nesasa Ha "Shirabe."

10. Sections of pieces.

調
Shirabe, "Searching." Similar to a prelude (see p.169). Nesasa Ha "Matsukaze."

竹
調
Take shirabe, "Bamboo Searching." Same as shirabe. "Shōganken Reibo."

音
取
Netori, "getting the sound." Similar to shirabe. "Shika no Tone."

前
吹
Mae buki, "preceding sound." Similar to shirabe. "Mutsu Reibo."

本
手
Honte, "main hand." The main body of the piece. Nesasa Ha "Matsukaze."

本
曲
Honkyoku, "main piece." Same as honte. "Shika no Tone."

第一章   Dai isshō (nishō, sanshō, etc.), "section one (two, three, etc.). Also dai ichi gaku shō, "musical section one." Nesasa Ha "Kudari Ha."

一段   Ichidan (nidan, sandan, etc.), "first section (second section, third section, etc.)." "Mutsu Reibo."

低音   Teion, "low sound." Section predominately in the otsu or lower octave. Preceded only by shirabe section, if at all. "Kyorei."

中音   Chūon, "middle sound." Middle section, utilizing both otsu and kan (lower and higher octaves). "Futaiken Sanya."

音   Takane, "high sound." Section played predominately in the upper octave (kan). Frequently the climax of the piece is in this section. Commonly used.

初ノ高音   Sho no takane (ichi no takane, ni no takane, etc.), "beginning takane (first takane, second takane, etc.)." "Sanya no Kyoku."

返ー   Kaeshi, "repeat." The previous section is repeated. Nesasa Ha "Hachigaeshi."

高音返ー   Takane kaeshi, "repeat the takane." "Shōganken Reibo."

鉢返ー   Hachigaeshi, "returning the bowl." Frequently the final section of a piece. (See p.54). "Shōganken Reibo."

吟   Gin, "singing." Meaning in context unknown. Found only in "Gyō Kyorei."

結 Musubi, "wrap up." Often the final section of a piece. Nesasa Ha "Matsukaze."

露
掃 Tsuyu harai, "clear out the dew." Where present, always the final section of a piece, even after musubi. The common meaning of tsuyu harai is a "herald" or "pioneer."

吹
止 Fuki tome, "cease blowing." The concluding section. "Shika no Tone."

11. Miscellaneous elements of notation.

乙 Otsu, lower octave. Found in almost every piece.

甲 Kan, upper octave. Found in every piece.

大
甲 Dai kan, "great kan." The octave above kan, produced by overblowing and with special fingerings. Ho dai kan (𣇄) is not an octave above ho kan, rather a ninth above ho kan. "Ryūhei Chō."

ホ甲 Ho dai kan (u dai kan, etc.). Symbolizes dai kan. "Ryūhei Chō."

甲
で
も
よ
い Kan de mo yoi, "kan is also all right." The performer may choose which octave to perform. "Shinya no Kyoku."

「
：
一
息
で
：
L Hito iki de, "in one breath." The notes indicated are to be performed in a single breath. Commonly used.

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┌
┆
└   Same as above. Commonly used.

┌
┆成
べ
く
一
息
で
┆
└   Narubeku hito iki de, "in one breath if at all possible."
"Oshū Nagashi."

─   Breath mark. Found in every piece.

玉
音   Tamane, "ball sound." A technique similar to flutter
tongueing. Nesasa Ha "Kokū."

合   Go, "compare." The previous technique (special fingering,
rearticulation, etc.) is to be repeated. Nesasa Ha "Hachi
Gaeshi."

ツ
ギ
リ   Tsugiri. Name of a particular pattern of notes involving
the central note fu. Nesasa Ha "Shirabe."

⌒
⌣   Used in duet pieces. The notes between the parentheses are
to be played by a single player rather than in unison,
usually the second player. "Igusa Reibo."

音
頭   Oto gashira, "head sound." A part played by performer
number one. Found only in "Shika no Tone."

助
者   Jo on, "assistant sound." A part played by performer number
two. Found only in "Shika no Tone."

連   Ren, "together." A part played by both performers. "Igusa
Reibo."

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三分   San pun (ju ippun, etc.), "three minutes (eleven minutes, etc.)" The time in which a piece should be completed, implying a correct tempo for the piece. Nesasa Ha "Shirabe."

鹿の鳴く音   Shika no naki oto, "the sound of a calling deer." "Reizan no Tsuki."

受は甲で吹く   呼は乙で吹く   Yobi wa otsu de fuku, uke wa kan de fuku, "yobi performer plays in lower octave, uke performer plays in upper octave." Found only in "Yobi Take, Uke Take, Gutai Kyoku."

松虫   ひぐらし,   鈴虫   Matsu mushi, higurashi, suzumushi, "a kind of cricket, an evening cicada, a 'bell-ring' insect." Indicates the symbolism of certain musical phrases. Found only in "Mushi Kuyō" (The Prayers of the Insects).

止   Tomare, "stop." Denotes the end of a piece. Found at the end of every piece.

4.4 The use of staff notation and resultant changes in the shakuhachi

tradition

Despite the shakuhachi honkyoku being largely an aurally

transmitted music, notation of some type is commonly used by most

shakuhachi players. All shakuhachi notation systems were developed by

shakuhachi performers to symbolize certain aspects of the process of

performing the then existing music. However, in addition to these

shakuhachi-specific systems, today many of the most experienced

performers of Chikuho Ryū and other ryū frequently use western staff

notation. Many of the changes in the shakuhachi tradition which have

taken place since the Meiji Restoration, including changes in the

Chikuho Ryū tradition, are related to the technological differences

between notation systems specific to the shakuhachi and staff

notation. These changes are not only limited to the performance

practices of the honkyoku. They are evident in symbology and

aesthetics, in playing techniques, in instrument construction and

repertoire, and in social context and pedagogy. The following

discusses the differences between traditional shakuhachi notation and

staff notation, and changes in the shakuhachi tradition which have

occurred in part by these differences.

After the Meiji Restoration and with the help of such Westerners as

Luther Whiting Mason, western music and its staff notation system were

introduced into Japan's compulsory education system as part of a large

concerted effort to westernize the country (see May 1963). By the

early part of this century, most of the music being composed

and performed in Japan, including newly composed shakuhachi pieces was written in staff notation.

. This section examines two major differences between traditional shakuhachi notation and staff notation, first by looking at fingerings and pitch, and then at the exclusivity in the use of traditional shakuhachi notations. Finally, effects that the adoption of staff notation for shakuhachi music has had on the shakuhachi tradition are considered. Because all traditional shakuhachi notation systems are similar in concept, conclusions derived from a study of one system, in this case that of the Chikuho Ryū, can be applied more broadly to the tradition as a whole.

In staff notation as promoted by the music educators in Meiji Japan, a primary function is to inform the performer of a given note representing the specific pitch to be produced. Of course, there are some exceptions, such as the resultant pitch intended for the b-flat clarinet and other transposing instruments, pitch and timbre for harmonics on the violin, and the timbre of alternative fingerings on the western flute. However, staff notation as adopted by Japan was predominantly product-brie: .ed, with the representation of a specific pitch to be produced, and its duration, being a main function.

In contrast, traditional shakuhachi notations function more as a tablature than a sound product notation. Fingerings are intrinsic to traditional shakuhachi playing and its notation. Yet most of the English language literature on the shakuhachi treat the katakana of the

notation systems as symbols of pitch (Malm 1958:270; Berger 1969:34; Keeling 1975:69; Stanfield 1977:85; and Gutzwiller 1983:246[1]). And, in fact, today many Japanese shakuhachi teachers and instruction manuals imply the same, an indication of how thoroughly concepts of staff notation have intruded into the shakuhachi tradition.

Before the Meiji Restoration, the specific length of a shakuhachi was not considered important (Gutzwiller 1983:243). Today shakuhachi are made in a number of lengths, most commonly ranging from 1.6 shaku (one shaku = 0.994 ft.) to 2.4 shaku. When performing honkyoku, it is usually unwritten tradition that determines which length shakuhachi is to be used. Some honkyoku are considered best played on a standard length 1.8 shaku flute.[2] Other honkyoku are thought to sound better on a longer flute, though how much longer is seldom specified-- a 2.1

[1]Both Stanfield (1977:85) and Berger (1969:34) describe traditional shakuhachi notation as tablature. Stanfield also states that shakuhachi notation "refers to a specific fingering rather than a specific pitch" (1977:90). However, more central to Stanfield's discussion of notation is his statement that of the three groups of symbols forming the entire notation vocabulary, the first and second groups denote pitch and pitch repetition respectively. The third group consists of diacritical symbols (1977:85). Berger likewise states, "The characters used in determining pitch for the shakuhachi in actual notation are variations of katakana" (1969:34). This ambiguity concerning the centrality of fingerings versus pitch in traditional shakuhachi notation reflects how strongly the bias toward pitch inherent in staff notation influences the conceptualization of other notation systems.

[2]The term shakuhachi (尺八) means one shaku, eight sun (one sun = 0.1 shaku), the length of the "standard" instrument. There is evidence to suggest that in the T'ang Dynasty, 1.8 shaku was related to the length of a particular bamboo tube used to generate the pitch Huang-chung (Yellow Bell). The pitch of the Huang-chung was critical because it represented the harmony between the dynasty and the Universe (Stanfield 1977:38). It is interesting that the name shakuhachi is derived from a concept of pitch that is in one respect more absolute than that of the western tempered scale, yet in the "main music" of the shakuhachi, the honkyoku, both fundamental pitch and intervalic relationships can be relative.

shakuhachi will do as well as a 2.4 shakuhachi. In contrast, recently composed pieces, especially those for ensemble performance, do specify the length of the instrument.

However, whether length of shakuhachi is specified or not, the referent of the katakana is fingering, which remains constant in the notation. For example, the notation symbol, fu (7), means all holes closed regardless of the length of the instrument used. On a standard 1.8 shakuhachi, fu in the lower octave is approximately D-natural above Middle C, while on a 2.4 shakuhachi, fu is A-natural below Middle C. Fu could be any pitch at all, including those which do not exist in the western tempered scale, depending upon the length of the shakuhachi.[1]

However, in Chikuho Ryū honkyoku notation, the katakana on occasion do represent pitch rather than fingerings. These discrepancies almost always occur with the symbols u (ウ) and ru (ルノ). Frequently, following a ru, u is used where the fingering ru-meri is actually required. U and ru-meri produce the same pitch (on a 1.8 shaku flute, the pitch is approximately G). According to Chikuho II, u is used to remind the player to "bend" the ru-meri enough to produce the pitch equivalent to u. Another discrepancy found in Chikuho Ryū notation involves the symbols tsu (E-flat), ho-meri (ホ E-natural), and ho-dai-meri (ホ) (E-flat). Ho-meri, or ho-dai-meri are used while the fingering actually used is tsu (see Appendix F).

In the case of ho-meri, both the actual fingering and the resultant pitch do not correspond to the notation. The difference between ho-dai-meri and tsu is that the latter uses the bottom finger to help

[1]See Chapter 1 regarding the problems of equating fingerings with pitch.

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"bend" the note to the correct pitch, while the former does not. In the piece, "Chōshi," ho-dai-meri is played as notated when the bottom finger is required to be off the bottom hole in order to hit the bottom hole for articulation. When such an articulation is not required, tsu is substituted instead of ho-dai-meri.

These and other examples in Chikuho Ryū notation of symbols not corresponding to the actual fingerings used are exceptions. They are reminders of a particularly difficult or important technique, or in some cases, according to Chikuho II, are simply the result of inconsistencies between transcribers or transcriptions of different times. They are not contrary evidence that fingerings are more central than pitch in the notation.

The greater importance of fingerings than pitch in playing the honkyoku could be marginally related to the Zen philosophy of process being more important than product (Gutzwiller 1974:141). The komusō may have considered that the manner of producing a certain pitch was more important than which pitch was produced. They also placed great importance on the timbre of a given tone in honkyoku (Blasdel 1984), and consequently greater importance on specific fingerings. Different fingerings are used to produce different timbres for the same pitch; conversely with the same fingering, different pitches with different timbres can be produced with meri-kari or note-bending techniques.

Another major difference between staff notation and traditional shakuhachi notation is the contrast between the universality of the former and the exclusivity of the latter. Traditional shakuhachi notation systems are not only specific to the instrument, but are even

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exclusive to the ryū as well. Though the main principles of notation in all ryū are similar, each system differs in detail. Among the ryū, different symbols are assigned to the same fingerings or time duration. Symbols—and even their meanings—in the notation of one ryū may not exist in another's notation. Because honkyoku were transmitted orally for many generations, often in a secretive manner, pieces of the same name exist in quite different versions among the various ryū. Playing techniques peculiar to a ryū were symbolized in its notation system. Many shakuhachi players cannot read the notation system of another ryū. Normally, to learn to do so, one must first learn the techniques of the other ryū.

In general, a composer who uses a specific traditional shakuhachi notation is a member of that particular ryū. Otherwise he would not possess the familiarity with the system needed to notate in it, or even compose for it. Because affiliation with more than one ryū was strongly discouraged—and to some extent is today—and to the extent that only pieces written in traditional notation are available, performers are limited to the reperoire and compositional talent of a single ryū.

The shakuhachi tradition has undergone a number of changes since the Meiji Restoration. The Zen-inspired honkyoku repertoire is the most representative of shakuhachi music of that time. It was, and ideally is, a process-oriented exercise in spirituality, in which the sound product is not as important as the physical and mental state of the performer. We may hypothesize that ideally honkyoku were composed so that the physical act of performing them would be conducive to a

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state of concentration, contemplation and possible enlightenment. The oldest, most venerated honkyoku, especially those versions considered least changed, contained fingerings chosen not only for the variety of pitches and timbres they produced, but for their difficulty and the concentration and breath control needed to produce them (Sanford 1977:434).

As western notation became widely used in Japan, many shakuhachi players very likely began transferring the western emphasis on pitch onto the traditional notation of the honkyoku; how the shakuhachi performer placed his fingers on the holes of his bamboo becoming less important as he became more concerned about the pitches coming from his bamboo. As performers began to conceptualize pitches rather than fingerings in the symbols of their honkyoku notations, the essential function of process may have begun to be overshadowed by the sequence of definite pitches in the product. The shakuhachi would have then become less of a hōki (法器 ; a religious tool) than a gakki (楽器 ; a secular musical instrument). Familiarity with pitch-oriented staff notation may have changed the performers conception of their own traditional notation, and thus changed a function of the music.

Whether this was the case or not, only after the introduction of western music and its notation did "good" intonation in honkyoku become widely associated with a uniform standard. Yokoyama asserts that there has always been a definable standard of intonation in the honkyoku (Yokoyama OC1985). He argues that all other traditional Japanese music genres used a standard of intonation similar to each other, which was for the most part based on Chinese intonation, which was in turn

derived from natural phenomena, i.e., the theory of blown fifths. The earliest players of shakuhachi had this model of intonation in their subconscious when they made their instruments and composed honkyoku. It was only a difficulty in constructing and blowing a shakuhachi with a correct intonation which led to variations in intonation being accepted by certain players and ryū. Skillful shakuhachi players, according to Yokoyama, have always had a uniform standard of intonation, though these players were in the minority.

Nonetheless, intonation other than that of the tempered scale can still be heard, especially among ryū associated with the Myōanji tradition, including Chikuho Ryū. Ironically, these ryū consider their playing of the honkyoku to be less changed by secular influences than renditions by members of Kinko and Tozan Ryū, a claim supported to some degree by historical fact (Sanford 1977:431-433). In at least one case, it appears that varient intonation may reflect cultural compartmentalization; Chikuho II, a respected player, performs modern compositions following the conventions of equal temperment, yet he consistently performs the honkyoku of his ryū with a clearly non-western intonation (Chikuho II 1970). It is difficult to make aesthetic comparisons when the "aesthetic rules" differ.

However, in the performance of staff-notated compositions, performer of different ryū are more easily compared—the technical ability of the shakuhachi players being the criterion for comparison. Differences which were specific to one sect become less noticable in playing techniques in honkyoku. Thus the use of staff notation has had a unifying effect on many of the shakuhachi ryū while at the same time

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further alienating more traditional _ryū_ which retain their own
standards of interval relationships. This is true especially with such
ryū as the present-day Meian Ryū, which plays only _honkyoku_ of the
komusō. Such alienation is not as apparent among the members of
Chikuho Ryū because of the relatively large number of modern pieces
that have always been readily included in its repertoire.

Another notation-influenced change in the _shakuhachi_ tradition is
the development of instrument making as a specialized skill,
particularly in producing correctly pitched instruments. In the days
of the _komusō_, most dedicated _shakuhachi_ players could also make their
own instruments (Kono OC1982), though there were players such as Kokyo
(ca. 1785) who were especially famous for their instrument-making
(Sanford 1977:433). Today almost all _shakuhachi_ are purchased from
professional makers. As pitch becomes more important in playing the
shakuhachi, particularly because of the influence of staff notation,
players demand instruments that are more consistently voiced. This in
turn demands more skill in construction—or at least a different
emphasis in the skills of a maker. Some craftsmen now use electronic
tuners and employ other innovations in making _shakuhachi_.

Much music written in staff notation is not idiomatic to
traditional _shakuhachi_ techniques. Consequently more demands are made
on a player who attempts to perform both traditional and contemporary
music. The successful professional performer now needs more practice
time, and perhaps more talent, especially because standardization in
intonation induces more competition. At present, it is difficult to be
both a fine maker and fine performer of _shakuhachi_.

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The universality of staff notation has also encouraged change among the composers of music for the shakuhachi. Music in staff notation can be written by any musician, who need not belong to a particular ryū. The composer may not be at all familiar with any traditional notation system of the instrument or even the instrument itself to write for the shakuhachi.[1] Similarly, music in staff notation can be read by anyone familiar with it. For the first time, there exists a repertoire of shakuhachi music unaffiliated with any particular ryū. Rather than being separated by ryū affiliation, performers are being separated into those who can and those who cannot read staff notation. The use of staff notation also allows a player to experiment with music not written specifically for his instrument. For example, in 1970, 村岡実 (Muraoka Minoru), a well-known performer now in his sixties, was recording such pieces as "Take Five" and "Scarborough Fair" (1970).

Because music written in staff notation is not the property of any one sect, the social importance of the ryū is diminishing in proportion to the increased use of staff notation. If one wishes to play a particular honkyoku, one usually seeks out whatever ryū "possesses" it. One feels an obligation to the ryū because of its function in perpetuating the valued honkyoku from generation to generation, and an obligation to the teacher for adding "flesh" to the skeletal honkyoku.

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[1]Examples of composers who have written for the shakuhachi without extensive knowledge of the instrument are Takemitsu Toru and Henry Cowell.

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particular honkyoku, one usually seeks out whatever ryū "possesses"
it. One feels an obligation to the ryū because of its function in
perpetuating the valued honkyoku from generation to generation, and an
obligation to the teacher for adding "flesh" to the skeletal honkyoku
notation. Much less obligation is involved when performing music
written in staff notation. Many teachers do not or cannot play
staff-notated compositions not associated with their ryū. The student
must then learn from the written music, or from listening to a cassette
recording, in many cases by a performer of a different ryū and playing
style. In doing so, the student does away with both ryū and teacher in
what formerly would have been a most disrespectful assertion of
self-reliance. The shakuhachi teacher becomes more like his western
music counterpart: a single individual who represents only one--i.e.,
his own--interpretation of a work, and whose influence on the student
is largely a function of his own talent, rather than a rigid
father-figure whose unquestioned authority is based on a long lineage
of shakuhachi partiarchs.

It must be added that changes in a musical tradition are rarely
precipitated by only one cause or event. Many of the changes discussed
in this chapter began occurring before the introduction of staff
notation. into Japan. For example, shakuhachi players began paying more
attention to relative pitch as soon as they became members of the
sankyoku ensemble, which they did almost two centuries before the Meiji
period (Kamisango 1974:18). However, even today it is the custom for
the stringed instruments of the sankyoku ensemble to tune to a pitch

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produced by the shakuhachi. I believe that the notion of absolute
pitch did not enter the consciousness of most shakuhachi players until
after the introduction of Western music through staff notation.

Likewise, the shakuhachi seemed to have been played by commoners in
secular settings, such as in minyō or sankyoku ensembles, since the
early Edo period (Kamisango 1974:18). Naturally, the instrument in
those cases had already become a gakki, a secular musical instrument,
under no influence from the introduction of staff notation into Japan.
Nonetheless, one can assume that there were sincere practitioners of
suizen, blown Zen, throughout the Edo period and later, who considered
their instrument to be a hōki or religious tool. As suggested above,
for these shakuhachi players, the introduction and widespread use of
staff notation in Japan may very well have altered the concept of their
music, the honkyoku.

Chikuho Ryū has attempted to diminish effects of staff notation
which might be adverse to the Ryū by transnotating modern compositions
into its notation system as they become popular. This policy was
followed from the very beginning of the sect, with the transnotations
of koto-shakuhachi duets by Miyagi Michio.[1] The most notable modern
example of this is the piece, "Chikurai Go Shō," written in 1964 by
Moroi Makoto. Moroi composed this piece for Chikuho II in Chikuho Ryū
notation, so it is natural that a number of Chikuho II's (and
consequently, Chikuho Ryū's) performing idiosyncracies have become a
part of the composition. However, the staff-notated version, a

[1]Chikuho I also performed with Miyagi a number of times, the first
time being on November 23, 1923 (Taishō 12) in Osaka (Chikuho Ryū 1971:13)

transcription of Chikuho II's performance by Tsukitani and corrected by the composer (Moroi 1968:9), contains far less of these idiosyncracies than are in the original Chikuho Ryū notation. Besides transnotating pieces into Chikuho notation, many Chikuho Ryū teachers, including Chikuho II, also readily use and encourage their students to use staff notation if no Chikuho Ryū notation exists.

It is, however, possible to speculate that a reason Chikuho Ryū is today one of Japan's smallest shakuhachi sects is the ryū's definite lack of the sense of "closed policy" under Chikuho II. This "closed policy," which pervades Tozan Ryū and some of the larger subsects of Kinko Ryū, discourages any student who might wish to learn notation systems other than his own sect's, or to study and especially perform anything not in the ryū's official repertoire. Studying with any shakuhachi performer not having the student's original teacher's blessing, which almost always meant belonging to the teacher's ryū is also almost universally regarded with disdain among the teachers of the larger ryū. Such a protectionist attitude may not encourage musical creativity in the western sense, but it does tend to foster a sense of belonging and discourages defections, two characteristics which increase the membership of any organization.

In summary, the introduction of staff notation has resulted in a change of orientation from fingerings to pitch, and a change from exclusivity to universality, which is affecting the shakuhachi, its music, tradition, and performance practices. The technological development over a hundred years ago of the shakuhachi-specific notation systems also induced change in the originally aural tradition,

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though in what ways and to what extent is difficult to surmise. However, the use of staff notation is a more recent occurrence, therefore its influences on the shakuhachi and its tradition are more easily seen. With pitch superseding fingerings and universality superseding exclusivity, a secular concept of the music is superseding further a religious practice, and individual performers possessing similar technical and aesthetic values are superseding teachers affiliated with distinctly different ryū. Chikuho Ryū has attempted to minimize some of the adverse effects. However, because of reasons besides that of staff notation, its membership remains small in number.

This chapter dealt with the written tradition of Chikuho Ryū honkyoku. The following chapter will treat the aurally transmitted elements of the Chikuho Ryū honkyoku tradition.

CHAPTER V

THE AURALLY TRANSMITTED TRADITION

5.1 Aurally transmitted performance practices

Though notation for the _shakuhachi_ (or, more specifically, for the _hitoyogiri_) has existed since 1608 (HHJ:888), it is plausible that some type of notation was used even earlier. In any case, now teachers of all major _ryū_ utilize _honkyoku_ notation. Nonetheless, the _honkyoku_ has always been and is still considered largely an aural tradition. I purposely use the word "aural" rather than "oral" here. Much of what is involved in performing _honkyoku_ is neither notated in the score, nor systematically taught by the teacher. Fingering techniques, dynamics, timbre, and phrasing integral to the teacher's performance are frequently left unmentioned. The burden of communicating and assimilating much of the performance practices is therefore placed on the student's ear.

The _shakuhachi_ student must rely heavily on listening to his teacher's performance and verbal instructions in order to learn all that is necessary to perform the music correctly. Chikuho Ryū notation is typical _honkyoku_ notation in its skeletal representation of the final sound product. It presents much less prescriptive instructions for the performer than does typical staff notation. The same can be said of all _shakuhachi_ _honkyoku_ notation.

Despite the seemingly large vocabulary of notational symbols used in Chikuho Ryu _honkyoku_ notation, it remains largely neumatic in character. In fact, many of the symbols in the notation are modified

or disregarded altogether in actual performance. The student learns quickly not to rely on the notation alone. Performance practices which are transmitted aurally include rhythm, especially pauses, timbre, dynamics, vibrato, and grace notes.

Standard Chikuho rhythmic symbols are used in Chikuho Ryū honkyoku notation. In other music such as sankyoku, these symbols have precise meanings: one beat, or one half-beat, or four beats, etc. However, almost all Chikuho Ryū honkyoku have no meter and no discernible beat, "employing temporal values not derived from a basic unit," i.e., free rhythm as defined by the Harvard Brief Dictionary of Music (1960:248). The rhythmic symbols in Chikuho honkyoku notation serve only to marginally indicate rhythms. The durations of notes depend more on their context than the rhythmic notation itself. A quarter-note may be held longer than a half-note yet shorter than an eighth-note in the same piece. Values for rhythmic symbols may be inconsistent from piece to piece, within a single piece, and even within a single line of notation.

The student learns how long to hold a given note first by hearing and then imitating his teacher's performance. As more of the repertoire is studied, durations begin to suggest themselves to the student, because of the frequent recurring of melodic patterns in the honkyoku.[1] Hopefully, the student learns that certain notes are held a certain length in certain contexts, regardless of the given rhythmic symbol. In fact, in some cases, the rhythmic symbols should be ignored

[1]Called tonal cells by Gutzwiller (1983:122), senritsukei (旋律型) by Stanfield (1977:127) and a host of other names (see Stanfield 1977:180), these recurring patterns will be discussed in chapter 6.

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altogether. However, before this ability to "guess" the rhythmic value
of the notes, the student must aurally assimilate much of the
repertoire, listening to performances of his teacher and other members
of the _ryū._

The rhythm of Chikuho _honkyoku_ is "free" only in the absence of a
discernable beat. It would be incorrect to assume that a performer is
free to take major liberties with the rhythm. There is a "right"
rhythm to each note, or at least a range of acceptable duration. Some
Chikuho _honkyoku_ scores go to the extreme of specifying the length of
the piece in minutes and seconds; e.g. "Shōganken Reibo," "Nesasa
Shirabe," "Nesasa Tōri," "Nesasa Kadotsuke," and "Nesasa Sagari Ha."
If one really "knows" a piece, one should be able to perform the piece
consistently in the stated number of minutes and seconds.

The duration markings contradict the idea that the player's
individual breathing pattern helps create the phrasing and rhythmic
flow of the _honkyoku_ (Samuelson 1984). The timings were not always
part of the scores, but were added by Chikuho II sometime after he
became _iemoto_ in 1967. They may reflect a standard of Chikuho Ryū only
in as much as Chikuho II was _iemoto_ and principal performer of that
standard.

Chikuho II's timings also seems to contradict the Japanese concept
of time as stated by the expression, _zettai no ma_ (絶対の間 :
absolute timing. See Yokoyama 1985:217-230). _Zettai no ma_ is an
almost unobtainable ideal, absolute but not necessarily constant.
Zettai no ma relates more to the physical, emotional, and mental state
of the performer at the moment of performance than to a measurable

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duration or musical technique. Specifying an exact number of seconds in which a honkyoku must be performed disregards the singularity of each performance experience.

Chikuho II would probably justify his timings by comparing them to all of the other indicators of duration in the Chikuho honkyoku score. The symbols do have specific values, but in this case are meant to be only general guidelines. Also, in learning a honkyoku, a student must first imitate his teacher as closely as possible. After the material is aurally assimilated, then the student may deviate from the teacher's model (See p.147). Chikuho II plays the pieces in the given timing, and initially the student should strive to do the same.

Pauses or spaces between notes are particularly important in performing the honkyoku. The attention given to the non-sounded portion of honkyoku springs from the concept of ma (in this case, meaning space) which pervades Japanese visual art, architecture, theatre, and other areas of traditional Japanese culture. Because the' phrase is the basic unit of the honkyoku, particular care is given in "performing" the space between each phrase. Rests of one-half beat, one beat and more are used in honkyoku notation to indicate the occurrence and general length of the spaces. However, as with the duration of the notes themselves, the performer lengthens, shortens, or entirely ignores the rests, depending on the context in which they are found.

Rhythm, then, is learned aurally by imitating the teacher's performance. The more honkyoku one learns, the more of contextually determined durations one recognizes, even if they are not notated.

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Other durations may be varied consciously with each performance. In the honkyoku, "Shōganken Reibo " found in the recording, "Suizen," (Chikuho II 1974), a phrase occurring twice in the piece is meant to be played so that the performer is completely out of breath by the last note. How long the phrase is played is not important. Depending on the condition of the performer, the actual duration of the notes and pauses in the phrase will vary.

Few timbre changes are notated in Chikuho honkyoku scores. As with rhythmic durations, certain timbres are consistently produced in certain contexts. For example, a breathy, non-pitched timbre is common at the beginning of phrases (See transcripts, especially Chikuho II and Uemura). Furthermore, the physical characteristics of the instrument determine the timbre of some fingerings. Timbre differences between meri and kari techniques illustrate this. Pitches not produced by the five finger-holes require a downward blowing into the mouthpiece, and in some cases, the simultaneously partially closing a finger-hole. The timbre of meri and kari notes are innately determined by the way they are produced. Blowing downward into the shakuhachi, i.e., the meri technique, precludes anything but a muted, nasal timbre.

The timbres resulting in meri and kari techniques,[1] are very important in the playing of Chikuho honkyoku, though they are never specifically notated in Chikuho Ryū scores. However, the techniques themselves are always either expressly notated, such as ho-meri 坊 , and ya-meri 坅 , or implied by the fingering symbol. For example,

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[1]The meri-kari timbres of the shakuhachi honkyoku are considered an aural representation of the philosophy of in-yō (yin-yang), and are consequently considered more important than the other timbres.

tsu ") is always played meri; o �ヲ in ko o ro fu �ⲥⲻⲐ�7 and i 井
are always played kari.

Other common timbres must be produced by the Chikuho Ryū honkyoku
performer. However, they are usually not notated in the score, but
must be learned aurally from one's teacher. They include:

Sasa-buki (笹 ; bamboo grass, 吹 to blow): a raspy
slightly breathy timbre said to symbolize the sound of a gentle breeze
blowing gently through a small patch of bamboo grass.

Mura-iki (ムラ仒キ ; thrashing breath): an explosive,
extremely breathy overblown timbre said to symbolize the sound of a
strong wind whipping through a large stand of mature bamboo.

Hon-ne (本音 ; main sound): a focused, slightly nasal sound
which is almost always produced when playing any of the open-holed
notes, i.e., fu, ho, u, e, ya, and i (� �7 , 𛀆 , ⲩ , エ , ヤ , and
仒).

Fuki-komu (吹き込む; blow – concentrate): A loud, concentrated
attack at the beginning of a phrase, often lasting through several
fingerings. The actual sound product is almost indistinguishable from
mura-iki. Examples of fuki-komu are found in "Oshū Nagashi," an okuden
level Chikuho Ryū honkyoku.

Examples of specific fingerings with standardized timbres include
the fingerings ru-meri (ル), tsu (")), and tsu-meri (")), which are
almost always played with sasa-buki. The fingerings i (井) and pi
(ビ°), are usually attacked with mura-iki. In a number of pieces,
including "Monkai no Kyoku," and "Yoshiya no Kyoku," the fingering ko
(ⲥ) or go (ⲥ°) when sustained, is given the timbre of mura-iki. The

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fingering i (⌐) especially when played in _otsu_ (the lower octave), is usually given an airy, unfocussed timbre, contrasting with the _hon-ne_ timbre of _kan_ or upper octave _fu_ (7^{φ}), its enharmonic equivalent. _Otsu fu_ is frequently played with the same nasal sound, especially as the final note of a phrase or composition.

Timbre changes may occur on a single, sustained note. _Otsu fu_ (7^{2}) frequently begins in a soft, rounded timbre, changing into a loud, extremely nasal _hon ne_, returning to the original timbre as the note is concluded. _I_ (⌐) might begin with _mura-iki_, but soon loses most of its breathiness. Most of these often subtle timbre changes are learned aurally from the teacher and other _shakuhachi_ players. However, personal preference, the player's ability, and/or the quality of his instrument also determines timbre in the _honkyoku_.

Several _honkyoku_ have a predominant timbre, usually relating to a programatic theme. In the Chikuho Ryū version of the famous _honkyoku_, "Shika no Tone," ("The Call of the Deer"), _sasa-buki_ is played in many of the phrases. Chikuho II taught that this timbre evoked the latent sexual energy of deer in heat and the unpolished roughness of nature itself. In "Ryūhei Chō" ("The Dragon Piece"), _mura-iki_ is used to imply the power and mystery of the dragon. The piece, "Sō Kyorei" (a version of "Empty Bells") is played with a purity of sound that is evocative of the ringing of a bell.

Usually, the dynamics of a piece are neither indicated in the score nor verbally by the teacher. As stated earlier, standard dynamic markings as used in staff notation are found in certain Chikuho scores, but only at the most conspicuous places, or where unexpected dymanic

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change occurs. Most of the subtle dynamics of the hankyoku are learned through the imitation of one's teacher over repeated lessons. The skillful use of dynamics, or the lack of dynamic changes is a major indication of the performer's ability, or inexperience.

The timbre of a note may determine whether it is played loudly or softly. The forceful mura-iki and the pointed hon ne are loud by definition. Sasa-buki is softer than mura-iki. Fuki-komu, as with mura-iki, is played loudly. Kari notes are louder than meri notes. Dynamics will also change during the duration of a single note. Most often, a note will begin with a crescendo and followed by a decrescendo to its conclusion. In a few pieces, such as "Hachi Gaeshi" and "Shizu no Kyoku," notes will end abruptly in a crescendo, especially the fingering, i (苻).

Though the most common dynamic pattern for the phrase is also one of an overall crescendo-decrescendo, phrases will frequently contain several such patterns. These smaller dynamic patterns usually correspond with the rearticulation of a single fingering. Less common is a single note which is suddenly accented (sfz) within a phrase. (example: "Hifumi Chō" and Nesasa Ha "Kokū")

Vibrato is an important element in the performance of Chikuho honkyoku. The closest equivalent term used by Chikuho players is yuri. The term, yuri, far from being unique to the shakuhachi, is used in a number of Japanese musical genres, including gagaku and noh (HHJ:1015). In Chikuho Ryū notation it may be written with the character denoting the word yureru (揺る), which can mean: "to shake, sway, rock, swing, tremble, quake, flicker, jolt, roll, or pitch"

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(Sanseido 1979:550), though in other notation, such as that of the
hichiriki, it is written with the character, 由 , which is also
pronounced yuri, but whose meaning is not applicable ("reason, cause,
significance" (Nelson 1974:60). The shakuhachi performer may feel that
all of the definitions of the first character could appropriately
describe the varied vibrato techniques of the honkyoku. Vibrato may
be quite small and subtle, or may encompass nearly a major second,
accurately comparing with the trill. Yuri which may begin by
oscillating between a major second, for example, between the fingerings
ru-kari (♭ル A-natural[1] on a 1.8 shakuhachi) and ru-meri (×ル
A-double flat on a 1.8 shakuhachi), gradually changing into a small
vibrato on a single note, in this case ru. The same thing occurs more
frequently between a minor second, for example, between the fingerings
tsu (") E-flat on a 1.8 shakuhachi) and tsu-meri (E-double flat on a
1.8 shakuhachi); or between i (♯ B-flat on a 1.8 shakuhachi and
i-meri (×♯ B-double flat on a 1.8 shakuhachi). Yuri may also involve
upper neighbor tones, for example between ru and ru-kari, evolving into
a vibrato on the single note ru. Such trills may be notated with the
symbol ⟨ , but are more frequently learned aurally.

A more typical vibrato, occuring on a single sustained tone, is
notated with the symbol, . However, only the scores of more
recent transnotations of honkyoku use this symbol (eg., "Kokū"). The
majority of Chikuho Ryū honkyoku scores do not notate this type of
vibrato.

[1]See p.3-4 regarding pitch and fingering symbols.

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One of the most noticeable characteristics of Kinko honkyoku

performance is a steady vibrato on the majority of the sustained

notes. In the Meian honkyoku tradition, vibrato is almost never

employed; it is considered an unnecessary technique which hinders the

enlightening power of the unadulturated sound of the bamboo (Shōdō

OC1985). Chikuho II uses more vibrato than the performers in other

Meian-derived sects, but less than most Kinko players use. However,

recordings of performances of Chikuho I have a steady vibrato very

similar to that found in Kinko performances. Perhaps more discretion

is given the Chikuho player in performing the vibrato technique than in

either Kinko or the other Meian Ryū.

Chikuho II, whose performance has been considered the standard of

Chikuho Ryū since the mid-1960s, utilizes a number of types of

vibrato. He produces the steady vibrato as heard in Kinko performances

with a side-to-side motion of the head. Where a stronger, wider

vibrato is needed, he uses an up-and-down motion of the head. Phrases

which begin with a wide, strong vibrato and conclude with a smaller

vibrato are produced by changing from an up-and-down head movement, to

a circular movement producing a transitory vibrato, ending with the

standard side-to-side movement.[1]

Another type of vibrato, called soko yuri (底ユリ; "bottom" yuri),

is produced by moving the shakuhachi perpendicularly toward and away

from the lips. The mouthpiece continues to touch the mouth; only the

pressure and the angle of the air blown into the flute is slightly

[1]Chikuho II rarely referred to the common names of these
techniques: tate-yuri (up-and-down yuri) and yoko-yuri (side-to-side
yuri).

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changed. The result is a subtle, slow vibrato. This type of vibrato

is notated only once in the Chikuho honkyoku repertoire, in the hon

shirabe or opening prelude to the honkyoku, "Shōganken Reibo."

As with timbre and dynamics, particular fingerings or melodic

context may imply a particular vibrato. For example, meri notes,

especially tsu (")) and ru (ᴵ⸝), are frequently played with a

vibrato. When tsu is followed by u (⸜ᵔ), and ru is followed by ya

(⸝⸜), they are given a slow, intervalically large vibrato which

evolves into a rapid, microtonal vibrato. Sustained notes often begin

without any vibrato, developing an intervalically wide and rapid

vibrato, which then diminishes as the dynamic of the note diminishes.

Tongueing is not commonly used in shakuhachi pieces composed before

this century. Instead, notes are articulated either with unaccented

pitches similar to pick-up notes in western music, or with percussive

hits of an appropriate fingerhole (or fingerholes). These hits are

called atari (from ataru, to hit), producing a subtle popping sound

caused by the small, accelerated airstream resulting from the sudden

closure of the finger-hole. The fingering ho, a common first note of a

phase, is attacked with the simultaneous hitting of the second and

fourth fingers. Multiple attacks, involving more than one pitch

occurs. Articulation is only rarely notated, usually with the symbol

⚶ (atari), and a number representing the finger-hole or holes to be

hit. More commonly, articulation is left unnotated. See Figure 6,

Figure 6. Notated articulation and its realization

Re-articulation or repetition of a pitch is accomplished with the inclusion of a "grace note." These inclusions are not considered actual notes and consequently are not notated. Each fingering has a standard re-articulation. See Figure 7.

Figure 7. Standard re-articulations not notated in score

In Chikuho honkyoku, alternative re-articulations are common, but for the most part these are notated in the score.

Another type of embellishment which must be learned aurally is the addition of the "re-articulating grace note" applied to different pitches, (which therefore do not need re-articulating). These embellishments are never notated and are usually not taught unless the student requests they be. Yet they soon become automatic to most shakuhachi players, perhaps because of the ease in which the "grace note" technique for repeating notes is carried over to non-repeating notes.

Two more common embellishments frequently not in the writtten score are suri and "double mordents." In Kinko notation, a suri is a "portamento glissando to a higher pitch," and is notated with the katakana, su (ス) (Stanfield 1977:88). In Chikuho honkyoku, the term suri refers to a non-notated pitch inserted between two notated pitches. The added pitch is reached with an initial upward portamento. After a brief duration, it is followed by the second

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notated pitch, which is always lower than the beginning pitch. The

added pitch is determined by the two notated pitches. A _suri_ may be

inserted between only certain intervals (see Figure 8). They are not

notated in printed Chikuho scores. Chikuho II informally uses the

symbol ⌁ when first teaching a student the embellishment. However,

he assumed that the student would learn the interval combinations, and

the proper context of the _suri_, so that notating the _suri_ would

eventually be unnecessary.
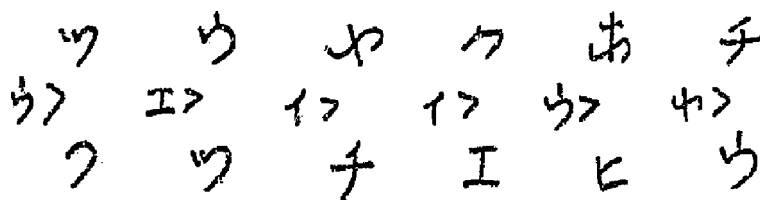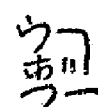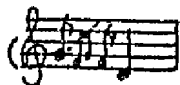
Figure 8. _Suri_ combinations

"Double mordents" may be either lower or inverted mordents. In

Kinko notation they are called _oshi_ (押, "press") (Stanfield 1977:89)

but in Chikuho scores they are not notated. They occur primarily on

the fingering _ho_ (お), in the descending melodic figure, ,

and structurally are five pitches, ( ). Both _suri_ and "double

mordents" are embellishments used extensively in _gaikyoku_ as well as

honkyoku.

There are innumerable examples of _honkyoku_ performance practices

which are not notated in Chikuho Ryū scores, but are instead

transmitted aurally from teacher to student. In fact, there are as

many "correct" ways to perform a _honkyoku_ as there are performers. The

Zen idea of "cause and effect oneness," that is, the realization that there is no cause (or past) to effect anything and no effect (or future) which can be caused, may be considered an important part of the aurally transmitted performance practices found in the shakuhachi honkyoku tradition. A performer of honkyoku with the above realization may play each piece with a refreshing spontaneity which no amount of practicing of musical technique can give.

When such a realization is present, what in western musical contexts would be considered gross errors, e.g., the spontaneous omission of an entire phrase, may become representative of a true master's performance. How is the technique of masterful making "mistakes" transmitted to the shakuhachi student? Certainly not by anything which can be written down in the music notation. The possibility that an entire phrase of a honkyoku can be omitted without being a mistake which alters the very musical form of the piece implys a tradition which by definition is aural rather than literate. Is the honkyoku primarily an aural tradition? If so, how would the honkyoku differ from other Japanese music traditions which are primarily literate? Are components which derive from that tradition still present in performance practices today? These questions go beyond the scope of this section but would be fruitful topics of research.

The above section presents only a few, though among the most important examples of aurally transmitted techniques of the ryū as manifested in performances of Chikuho II. The following section discusses other oral/aural teaching and learning methods used in Chikuho Ryū honkyoku tradition.

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5.2 Teaching and learning methods of Chikuho Ryū

The topic of the following discussion is the teaching methods in common use among teachers of Chikuho Ryū during the 1970s, with an emphasis on those of Chikuho II, _iemoto_ during that time. The method of teaching _honkyoku_ is considered especially important in part because of the philosophical beliefs underlying the music. The boundaries of the following discussion must therefore extend into those of the philosophies and aesthetics applied to the performance of the _shakuhachi_ _honkyoku_.

Most Chikuho Ryū teachers use what Gutzwiller calls "the immediate method" (1983:71),[1] whereby the _honkyoku_ is performed by the teacher, at a normal tempo. The student attempts to imitate his teacher as best he can, without the benefit of exercises or verbal explanation. Gutzwiller further describes the teaching methods of "traditional teachers" as placing the burden of learning on the student, a kind of "controlled self-education" (cf. p.127 "oral" vs. "aural"). Individuality is not encouraged because to do so would endanger the preservation of the _honkyoku_ which has no "fixed text" notation. "The highest goal of this teaching system is the immediate transmission - non-verbal, unrationalized, and largely unconscious - of music from master to disciple" (Gutzwiller 1983:243-244).

Gutzwiller's discussion is applicable, in part, to the approach Chikuho II used in teaching the _shakuhachi_. The student had to imitate his playing as closely as possible while learning the piece. Once

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[1]Gutzwiller will be quoted extensively in this chapter because of his having written a great deal on the subject (1974:147-167 and 1983:64-89), and because of a corresponding lack of written material elsewhere.

Chikuho II was satisfied that the student had learned the piece and
could continue practicing it alone, the next piece would be
introduced. Chikuho did not use exercises and analytical explanations,
and would have agreed with Gutzwiller that "in contrast to the Western
system, where the teacher is "giving" something, in the Japanese system
it is the student who is "taking" something from the teacher
(1983:244).

However, unlike Gutzwiller's "traditional teacher," whose central
activity is teaching rather than performing (1983:245), Chikuho II
performed whenever he had the opportunity. He also recorded
extensively, thereby directly encouraging what some consider to be the
lamentable tendency of the "traditional supporter of this music, the
amateur student, ...giving away to the listener" (Gutzwiller
1983:245). Therefore, Chikuho II does not entirely fit Gutzwiller's
definition of a "traditional teacher," even though he was the _iemoto_ of
a _ryū_ whose repertoire of _honkyoku_ is considered by some scholars to
represent a more traditional lineage than Kinko Ryū, that of
Gutzwiller's teacher (see Stanford 1977:431-433).

In any case, unlike Gutzwiller's "traditional teacher," Chikuho
valued and encouraged fast progress of his students. He agreed that
the method of imitative teaching was a "slow one" for the slow
students, but slow learning was not intrinsically valuable. But, like
most traditional teachers, he encouraged students to listen in on other
students' lessons. He gave two reasons for doing so. First of all, it
afforded an opportunity either to review pieces already learned or to
preview pieces yet to be studied. Chikuho II thought this a useful aid

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in speeding up the learning process. Secondly, sitting in on others'
lessons strengthened a sense of camaraderie among Chikuho II's
students. They were, after all, uchi deshi (内弟子; fellow students,
i.e., equals), an important relationship in the Confucian-influenced
tradition, which must be cultivated (Schirokauer 1978:30-32).

The system of scheduling lessons increases the likelihood of
students attending each other's lessons. A common practice in western
musical traditions is scheduling set lesson times and durations, for
example student A at 4:30 PM and student B at 5:00 PM, etc. However,
it is typical among teachers of all shakuhachi ryū to merely state a
time during which lessons can be taken, eg. Wednesdays from 4:30PM
until midnight, or whenever the last student is finished. If a student
comes at a time when no one is there, then he may have his lesson
immediately. If several students arrive just before he does, then he
must wait until all students arriving before him have completed their
lessons, as much as several hours. For most students, the evening of
their lessons became just that, an event which took all evening. Even
those coming early, or were able to receive a lesson without waiting,
frequently stayed as late as possible.

The teacher is not committed to give the student a lesson lasting a
predetermined duration. The lesson may last from 15 to 50 minutes
depending on the piece being studied, the number of students waiting
and the physical and emotional condition of the teacher. In practice,
students taking lessons on the same night may eventually initiate an
informal schedule of their own.

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Though lessons vary in length, the monthly fee paid to the teacher, the gessha (月謝), remains constant. The student is not paying for a set number of minutes of lesson per week. The monthly fee is more like a retainer's fee, giving a student the privilege of receiving lessons from the teacher and the permission to be called a deshi or student of that teacher. The student is expected to pay this fee even in the event of the teacher cancelling all lessons for the month. Though the monthly fee does exist, it functions quite differently from music lesson fees common in the West. Little can be concluded on the mere observation of external practices existing in two cultures without knowledge of their respective functions.

The system of scheduling lessons and paying for them works in part because of the Confucian-influenced relationship between the teacher and student considered ideal among most shakuhachi players.[1] Because the student is taking from his teacher something which cannot be assigned a value, no amount of money can ever repay the teacher. The student owes as much before the gessha is paid as after; he will always be indebted to the teacher. The gessha merely acts as a token of recognition of this state of affairs. It helps demonstrate the student's appreciation for his teacher (Gutzwiller 1974:158).

Gutzwiller mentions the recent development of "new establishments" which "offer courses in shakuhachi and usually promise 'fast results'" (1983:245). These establishments, utilizing such methods as lessons on public television and self-teaching manuals with cassette tapes do not foster a teacher-student relationship such as discussed above.

[1]For a brief discussion of Confucianism, see Schirokauer (1978:30-32).

However, contrary to this notion, Chikuho II never expressed the opinion that the promise of "fast results" might be taken as a form of criticism of the teaching methods of traditional schools. Nor did he imply that they might tend to "take potential students away from traditional schools and aggravate the problem of the traditional teacher to find enough students to support himself" (Gutzwiller 1983:245). Rather, he seemed to see the increase of unorthodox teaching methods, such as lessons on educational television, as tending to create potential students who would come to the traditional schools once they surpassed the levels of teaching offered by the newer establishments. In fact, between 1979 and 1980, Chikuho II recorded most of the Chikuho Ryū honkyoku, with detailed, phrase by phrase, oral instructions on fifty-eight cassettes. The tapes were sold at approximately US$40.00 each, as a "teach-yourself" method. Chikuho II suggested that only one tape be purchased a month, so that each piece be learned well before going on to the next.

However, Chikuho II did state that he believed traditionally structured lessons were important for his own students, partly because he felt that the honkyoku was best appreciated being heard live in a close environment, such as a small room. One must first appreciate the music; only then could the music be transmitted from teacher to student. Consequently, he considered his playing a piece for the first time for a student as important a performance as playing to a large audience in a concert hall. In fact, he thought that some of his best performances were those in his study on lesson night before a small group of his students (OC1985).

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Chikuho II, even though he was the _iemoto_ of a traditional school of _shakuhachi_, was less concerned with the preservation of his school's musical style as he was with the continued vigor of the music of the _shakuhachi_. He agreed with Yokoyama Katsuya (primary exponent of the Watatsumi Dō _dōkyoku_ (道曲), a major lineage of _honkyoku_) who says that it is acceptable to change the manner in which one plays a _honkyoku_; in fact the _honkyoku_ must change, as everything in the universe must change. Otherwise the music would cease to be alive, an artifact to be studied and appreciated as museum pieces are studied, but nothing more. It would lose its ability to influence the performer or listener of new generations toward spiritual growth (Yokoyama OC1985).

Chikuho II reconciled the contradiction between the importance of the imitative learning process and the inevitability of change in the _honkyoku_ in the following manner. He said that the word, _honkyoku_, besides meaning "main or original music," can mean _honnin no kyoku_. _Honnin_ (本人) can be translated as "the person himself or herself, the person in question." _Honnin no kyoku_ therefore is "the music of the person in question," that is, the music of the person performing.

Chikuho expected the student to imitate his style of playing a particular _honkyoku_ as closely as possible while that piece was the subject of the lessons. After Chikuho decided that it was time to begin another piece, the student was expected to continue working on the piece, until it became "his or her own." This usually meant at the very least memorizing the piece.

However, it was acceptable if, for example, after a year of playing a honkyoku "as one's own," the student's version became different from Chikuho's original version. It was also fine if the student still played the piece exactly as he or she originally learned it. The important thing was that the piece be played as honnin no kyoku, not that the piece be kept in its original form. In fact, Chikuho himself made changes in some honkyoku pieces. These changes were more than the small, subtle variations which may occur with each inspired rendition of the piece. They included dramatic changes in the overall tempo of a piece, or the insertion of one or more whole phrases into a piece. An example of the first type of change can be found in the honkyoku 三合 .[1] This piece is played in a slow, serene tempo by proponents of others in the Meian tradition, but is played in a faster, agitated tempo by Chikuho II. In the piece, "Ajikan," (see p.169) Chikuho inserted several entire phrases not original Chikuho Ryū score. A long, complicated phrase during the height of the climatic takane section is especially notable. (See Figure 9).

Chikuho II is not alone in this practice. Yokoyama stated that one of the difficulties in learning from the legendary master, Watatsumi, was that he would never play a piece consistently from lesson to lesson. Obvious changes over a long period would also occur. For example, early in Yokoyama's relationship as student of Watatsumi, his teacher played the piece, 産安 (San An; "Safe Delivery,") a particularly difficult honkyoku utilizing a strong,

[1]Sanya; Three Valleys. Compare the total length of a Chikuho Ryū performance: five minutes (Lee 1983 cassette); to a similar version of another lineage, (Watatsumi Dō dōkyoku): almost eight minutes (Yokoyama 1985 cassette).

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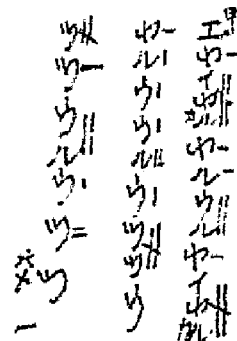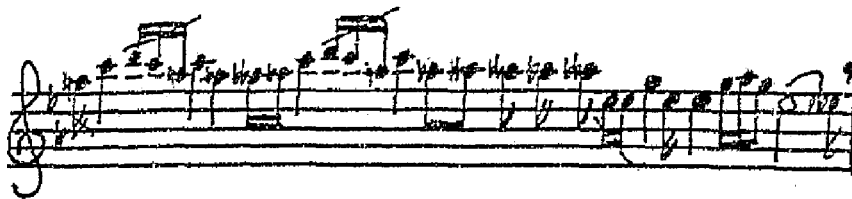
Figure 9. Phrase inserted in "Ajikan" by Chikuho II

pulsating vibrato created by the manipulation of the airstream into the shakuhachi, similar to the komi buki technique used in Nesasa Ha pieces within the Chikuho Ryū honkyoku repertoire (see p.97). By the time Yokoyama was deemed worthy of learning the piece, Watatsumi no longer played it with the pulsating vibrato. (Yokoyama OC1985)

Chikuho II and other teachers of the ryū encouraged students to make the music of the honkyoku their own, even at the risk of changing what others might hold to be sacrosanct. This appears to contradict the concept of zettai no ma (see p.129), which implies that there is an absolute way to play each honkyoku. However, both Chikuho II and Yokoyama agreed that the piece as originally taught by the master may or may not be any closer to the absolute than the piece as played by the student, or for that matter, by the master's teacher. How is the student to know if what he or she changes is closer to the ideal of zettai no ma than the original? To this question, Yokoyama gives a typically vague answer: If one understands a piece, one knows what may and may not be changed. Hisamatsu Fūyo expresses a similar notion in his essay, 獨問答 (Hitori Mondō), by saying that one should not tamper with the forms of the honkyoku because they allow the shakuhachi

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to be used as a tool of Zen. "To those, however, who have truly recognized its nature, the form of the pieces ceases to be of importance" (Gutzwiller 1983:250).

In my opinion, the status of the shakuhachi player may determine when he "knows" a change in the honkyoku sound product is acceptable or not. While still a student, that is, while actively studying with a teacher, the player is supposed to copy the teacher's performance without any change at all. After he has been given the status of "having learned the piece" by the teacher, the student might change his playing of the piece, but not to the degree of creating a new "version," such as adding phrases and greatly changing the tempo and/or melodic lines, etc. An iemoto, having the highest status possible, is free to change a honkyoku as much as he desires, including adding or deleting entire phrases. His changes become his own ryū's version of the piece, and as such, may sound quite different from versions of other ryū. It may be acceptable for high ranking members of a ryū who are teachers in their own right, to change the pieces, but not to the degree of the iemoto.

Being a student in Chikuho Ryū during the 1970s was more than just attending lessons, however. Besides the active teaching of honkyoku, Chikuho Ryū used many methods to encourage its members to assimilate the repertoire. These methods encompassed more than the single relationship between student and teacher, and went beyond the student's individual lesson. An attempt was also made to intergrate the student into the social structure of the ryū, hopefully increasing his

learning potential, while at the same time strengthening the organization.

The system of scheduling lessons in a manner that enables students to listen to the lessons of others was one such method. A practice common to most shakuhachi ryū, it encourages another important Confucian relationship, that of the kyōdai deshi (兄弟弟子 ; literally, sibling disciple or student, i.e., students who study with the same teacher during the same period of time). Strictly speaking, students who have not taken lessons together are not kyōdai deshi, even though they may share the same teacher. A better translation of kyōdai deshi is "fellow students" (Kenkyusha 1974:1004). By having lessons together, the students witness each other learning the repertoire of their ryū. They become aware of each other's strengths and weaknesses, their idiosyncracies, and their personalities as a whole. Furthermore, their playing of the honkyoku is more likely to coincide than with two students of the same teacher but of different time periods, as the teacher's own playing may change over time.

The bond between kyōdai deshi and the intergration of students into the ryū is further developed with such events as the o-sarai kai (おさらい会 ; an organized rehearsal) and the happyo kai (public performance; somewhat like a student recital). These events bring together students of different teachers belonging to the same ryū to rehearse and perform pieces for upcoming performances.

At least once a year, Chikuho Ryū sponsored a major happyo kai, held in a large concert hall, lasting as long as eight hours. All members of the Ryū were expected to perform and had to pay for the

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privilege. These large events were marginally musical, as most of the students were far from concert musician caliber. The often egregious musical result was compounded by the practice of having a number of pieces performed by as many players as could fit on the stage. As a performer, I believe that almost any shakuhachi piece is extremely difficult to render clearly by as many as fifty or more players, regardless of their talents. However, producing quality music was not the primary consideration. Besides strengthening the social fabric of the ryū, the sheer numbers of participants played an important role in defining the success of that ryū and its teachers (see Gutzwiller 1974:157).

Consequently, these events were attended, primarily by what has been called the revolving audience.[1] The friends and relatives of the performers on stage at any given moment would make up the majority of the audience. When the piece ended, they would all leave the hall, to be replaced by the friends and relatives of the performers of the next piece. In this way, the program could last for up to eight hours without tiring a single audience. Typically, most of the pieces performed were gaikyoku. However, usually at least two or three honkyoku were included in the programs. Finales at Chikuyho Ryū recitals were frequently honkyoku duets performed by Chikuho II and his younger brother, Shōdō.

Beginning in 1972, a group of about ten of Chikuho II's students, all kyōdai deshi, organized what was to become an annual event. They

[1]This appropriate term was a favorite of long-time Japan resident, Jacob Feurring (d.1979), who as a western trained pianist, had little patience for the happyo kai of traditional Japanese instruments.

formed a loosely knit organization, called "Kaze no Kai" (風の会 ; The Group of the Wind), which did little else than organize a yearly concert. The concerts presented by "Kaze no Kai" differed from the happyo kai in a number of ways. First of all, only the kyōdai deshi under Chikuho II, their teacher and guest artists performed. Also, the concerts were at night, before a general audience which was not expected to "revolve." The programs were kept to a length typical of western musical recitals, which necessitated a musical judgement as to where in the program who could play which piece. The more advanced students were able to play solo honkyoku, an opportunity not usually present at the happyo kai. Beginning students were accomodated only as far as the time limitations and the prevailing musical standards of the group allowed.

Chikuho II was still the star performer of each concert. In several performances, instead of playing himself, he would conduct an original composition, such as one entitled 明暗 (Akekure) written in 1973. These compositions were usually written for three parts, each part ideally being performed by four or five players.

Today, "Kaze no Kai" has evolved into only four members, all of whom were very active in the original group, who remained in the Osaka area, and who did not become professional shakuhachi players.[1] They have produced an LP recording and have toured a number of countries in Europe and in Asia. Since 1985, however, they are no longer members of Chikuho Ryū, being four of the principle organizers of "Meian

[1] The four members are Yoshitake Shoho (吉武祥保), Uemura Kyoho (上村京保), Nishiguchi Juho (西口寿保), and Fukumoto Takudo (福本卓直).

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Shakuhachi Dō Yū Kai" the group which severed its ties with Chikuho Ryū that year (see pp.82-85).

Chikuho Ryū also sponsored weekend outings (遠足 ; enoku), usually to small temples in the country. Many rural temples can be used as hostels in Japan and are excellent inexpensive locations for group outings. Besides being social events, these weekend retreats were used by Chikuho II and his father to expound the philosophies of the Ryū, and the virtues of being an active member. Honkyoku were a favorite during these outings, though it was also considered auspicious to invite a friendly koto organization, as Chikuho Ryū was predominately male and the koto groups were mostly female. An indication of the social function of these outings and other similiar events of other ryū is the relatively common practice in Japan of male shakuhachi teachers marrying female koto teachers.

Each year during the early 1970's Chikuho Ryū held a public competition for beginning or non-licensed students. With the guidance of their teacher, the contestants would choose a honkyoku to play before members of the Ryū. A board of senior teachers would judge the event, choosing a winner on the merits of his performance. The winner was allowed to keep for a year a perpetual trophy about the size of the Davis Cup which had been donated by a member some years earlier. At the time, the trophy seemed totally incongruous to the honkyoku tradition. In any case, this competition emphasized the performance element of the honkyoku to shakuhachi students very early in their

careers, contradicting Gutzwiller's assertion that "teaching, not performing, is therefore the central activity which defines a musician" (1983:245).

In the late 1970s, Chikuho Ryū compiled a list of all pieces published by the Ryū, 563 pieces and collections of pieces in all. An entire page is devoted to "required pieces," arranged in the order that they should be studied, and grouped under the levels of licenses (免状 ; menjō) given by the Ryū. Gaikyoku and honkyoku are listed separately. Theoretically, one could receive a menjō in honkyoku only, or in gaikyoku only.

Chikuho II may have made this possible in order to cater to the relatively numerous students who came to him from Tozan Ryū, Japan's largest shakuhachi sect. It was my impression that many of these "converts" came to Chikuho II because they believed him to be the most talented player in the Osaka-Kyoto area. However, a more common reason given was the desire to learn the classical honkyoku, the "Zen" pieces composed before the Meiji era, which Tozan Ryū lacked entirely. Frequently, these students, having already studied most of the gaikyoku repertoire of Tozan Ryū, had little interest in learning anything but honkyoku. The "honkyoku only" menjō was for these people.

For both honkyoku and gaikyoku, the Chikuho teacher could simply give the student menjō for the first four levels after all of the pieces of the particular level were mastered. These levels are shoden (初伝 ; beginning level), chūden (中伝 ; intermediate level), okuden (奥伝 ; inner level), and kaiden (皆伝 ; "everything" level).

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In the gaikyoku list, there are twenty-four pieces listed in the shoden level, including the tebiki, or beginner's manual and three collections of minyō (Japanese folksongs). The chūden and okuden levels have thirty pieces each; kaiden has fifteen pieces. A fifth level of gaikyoku pieces called betsuden (別伝 ; special level), with fifteen pieces, must be completed before the examination for the first of three levels of "teacher" could be taken.

The honkyoku list for shoden has eight pieces; chūden has nine pieces; okuden has twenty-two pieces; and kaiden has twenty-five pieces. A fifth level, hiden (秘伝 ; secret level) has six pieces, two versions each of the Sankyorei. The final level of honkyoku pieces, koden (口伝 ; "oral" level) consist of 真三虚鈴 (Shin Sankyorei), the most difficult versions of the three revered pieces. (See Appendix A for complete list of Chikuho Ryū required honkyoku.)

In most ryū, it is common practice to teach only gaikyoku pieces until the student is considered technically and psychologically prepared to begin honkyoku. At least one teacher in the Kinko Ryū[1] normally requires the student to progress through the entire first three ranks of gaikyoku before even the first honkyoku is taught. However, there was no such requirement in Chikuho Ryū. I began learning honkyoku during my first lesson, though I had only progressed to the chūden or second level of gaikyoku in Tozan Ryū. Others did the same during my tenure with Chikuho II. It seemed to be up to the

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[1]Gutzwiller's teacher, Kawase Kansuke (1974:151-152). Other Kinko Ryū teachers do not adhere to this rule, especially in the case of students who, like those of Chikuho II, had prior experience.

teacher to decide when a student was ready to begin the technically
difficult honkyoku. In Meian Taizan Ryū, all students begin
immediately with honkyoku, as that ryū has nothing but honkyoku in its
repertoire.   Once the student was ready for honkyoku, he frequently
learned them concurrently with the gaikyoku pieces.   If the student
averaged a piece every two weeks, he could expect to complete the list
of required pieces for both gaikyoku and honkyoku in approximately five
and one-half years. After completing the required pieces, the student
was allowed to take an examination for the first of three levels of
"teaching certificates." Only after the student had successfully
passed this exam was he officially allowed to teach through the Ryū.
Students who had completed the majority of gaikyoku pieces in another
ryū did not need to study them again with a Chikuho teacher. However,
they had to be able to play all of the Chikuho Ryū versions of the
pieces.

There are three levels of teaching certificates in Chikuho Ryū.
These levels are kyōdō (教導 ; instructor), junshihan (準師範 ;
junior master), and shihan (師範; master). During my stay in Japan,
the examinations were administered by a panel of senior members of the
Ryū. The teacher of the student taking the examinations could not be
on the panel. The examinations consisted of various parts, which
increased in number and difficulty with each level. The examination
for Shihan was in five parts:

> 1. Honkyoku. The student must perform a Chikuho honkyoku by
>   memory. The student may choose the honkyoku with
>   the approval of his or her teacher.

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2. Gaikyoku. The student must perform a gaikyoku with the taped recording of the koto, vocal, and/or sangen parts. The gaikyoku piece is chosen by the examining board several weeks in advance. The student may use notation, but is not allowed to hear the tape before the examination.

3. Hyōshi. The student must sing part of the tegoto of a gaikyoku, using the katakana of the notation as solfege. This skill was referred to as hyōshi (拍子 ; literally rhythm or beat) by Chikuho II, possibly his own choice of word. It is considered necessary when teaching one's own students.

4. Composition. The student must compose, notate correctly in Chikuho notation, and perform an original composition. Copies of the composition are given to the members of the examining board before the piece is performed.

5. Theory. The student must successfully complete a brief written examination on the "theory" behind Chikuho shakuhachi music. The major part of this examination is having to memorize the names for the twelve tone scale of ancient China (see p.4). Other questions deal with rhythm, playing techniques, and repertoire.

The board of examiners announced the results of each student after all participants had completed the written part of the examination.

The results were tabulated as a percentage, one hundred being a perfect score. There was no fixed percentage below which is considered failure.

In practice, once a teacher requested that a student of his be allowed to take an examination, the student's success was virtually assured. It was assumed that the teacher had the good judgement to know whether or not a student was capable of passing an examination. The board of examiners was reluctant to fail a student, thereby demonstrating the teacher's embarrassing lack of judgement. In fact, passing a relatively unqualified student was a preferable alternative to causing the teacher to lose face.

On the other hand, the teacher was expected to consider the embarrassment that passing an incompetent student would cause the board of examiners. If the consensus, even unspoken, was that a student did not really deserve a particular license, his teacher stood to lose face anyway. Consequently, a teacher had to be quite confident that a student was qualified before he recommended the student for an examination. In effect, the teacher himself was also being examined. This system of checks and balances acted to keep the standards of the Ryū intact, and less prone to political favoritism.

While it can be argued that the standards adhered to by Chikuho Ryū in the issuing of certificates of rank were considerably higher than those of other shakuhachi organizations, it must be added that they were still not the musical equivalent of the supposedly objective measures of achievement and capability that academic degrees are purported to be. A teacher need not be quite so confident of a

student's qualification before recommending him for an examination if that student happened to be the son of a high ranking member of the sect, or a wealthy and generous patron of the _iemoto_.

Though the issuing of certificates served to promote high standards in the sect, it also functioned as an important source of income for the sect and the individual teachers. These fees ranged from 10,000 yen for the _shoden_ rank to 100,000 yen for the _shihan_ rank, inexpensive, I was told, compared to other _shakuhachi_ ryu, and ridiculously cheap compared to fees paid by students of other traditional art forms such as Japanese dance. The teacher received fifty percent of the certificate fees of his students.

Chikuho II and others of Chikuho Ryū taught using traditional and innovative methods, influenced by Confucian thought and the desire to perpetuate the Ryū. The repertoire of Chikuho Ryū, itself containing an extraordinary number of both pre-Meiji _honkyoku_ and modern compositions, was transmitted with a mixture of teaching methods that were traditional and philosophically motivated, and methods that were unconventional and pragmatic. The same paradoxical meeting of the old and the new, the East and the West, can be seen in Japan's society as a whole.

The previous sections have dealt with aurally transmitted performance techniques and other non-written teaching and learning methods practiced by Chikuho Ryū in the 1970s. The following section will discuss another subject primarily transmitted orally to the _shakuhachi_ student, the relationship between his instrument and Zen Buddhism.

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5.3 Zen and the shakuhachi

It is my impression that musicians frequently tend to see their chosen instrument as superior and in some ways unique among all other musical instruments. Most shakuhachi players are convinced that their instrument is like no other in the world. They feel blessed to have had the fortune of becoming acquainted with this wondrous bamboo flute. Central to their admiration for the instrument is the non-musical, philosophical aspect of the shakuhachi and its music, acquired over the centuries, especially during its close association with Zen before and during the Edo period. Even shakuhachi players who almost always perform secular music in a commercial setting acknowledge the mystique of the instrument's relationship with philosophy and religion.[1]

However, in contrast to the "Zen" beliefs held by shakuhachi players, there is much factual evidence which suggests that the correlation between the shakuhachi and Zen is unsubstantial at best. The following will examine arguments both discrediting and defending the beliefs that Zen Buddhism has greatly influenced the shakuhachi and its many generations of players and that the shakuhachi is a Zen "Way" to enlightment.

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[1]A recent example of this may be found on the cover of the LP "Bamboo" (Toshiba ETJ-85008), a recording by John Neptune accompanied by a jazz band.

One may easily argue that the relationship between the shakuhachi and Zen has been greatly overrated.[1] It is possible to suggest that nothing more than a tenuous, historical association between the shakuhachi and the philosophies of Zen Buddhism has ever existed. Much of the empirical data available today, examined below, indicate that there may have been little Zen in the shakuhachi's past tradition, that most "Zen" influences and connections, like the myths of the origins of the Fuke Shū in the Kyotaku Denki, are only fiction expediently concocted, elaborated upon, and perpetuated by vested interests and gullible students.

For example, one finds that the komusō movement of the Edo period was granted official recognition on the basis of a forged document (see p.44); that the government decided it was politically more expedient to overlook the dubious origins of the document rather than further alienate "already vengeful men" (Malm 1959:154). Also, though called a hōki or religious tool, the shakuhachi was made with the root end of the bamboo in order to provide the komusō with a more effective weapon with which to defend themselves.

It seems that the komusō, so-called Zen priests, were in fact often no more than masterless samurai seeking "satisfaction more in earthly revenge than in heavenly rewards;" who were "stool pigeons," the focus of scatalogical jokes (Malm 1959:153-157). Though law decreed that the instrument be used only by bonafide komusō as part of their quest for

[1]Malm is especially quick to present such arguments. However, some of his pronouncements, such as "Obviously, the shakuhachi music of this period was not very Buddhist" (1959:157) and "There is only a scrap left of the religious traditions of shakuhachi music" (1959:163) are obviously not very objective.

spiritual enlightment, common people were taught religious pieces for profit, and <u>komusō</u> frequently performed non-religious pieces with such worldly instruments as the <u>shamisen</u> (Kamisango 1974:18).

The religious status of the <u>shakuhachi</u> today is even more suspect than that of the past. Since the late 19th century, the overwhelming majority of pieces composed for the <u>shakuhachi</u> are secular in nature and are performed by persons other than Zen priests, in non-religious settings. Tozan Ryū, the largest <u>shakuhachi</u> organization today, does not have the supposedly Zen-inspired <u>honkyoku</u> pieces in its repertoire at all. Many of the most revered teachers of Kinko Ryū concentrated on the worldly <u>gaikyoku</u>, especially during the formative period near the Meiji Restoration of 1868 (Kamisango 1974:21), even though the <u>ryū</u> is noted for its repertoire of <u>honkyoku</u>.[1] In fact, in light of the emphasis placed on the <u>gaikyoku</u> repertoire by the early Kinko masters, it seems reasonable to conclude that students in Kinko Ryū must spend so much time learning <u>gaikyoku</u> before being allowed to learn <u>honkyoku</u> in part because the <u>gaikyoku</u> repertoire is as important if not more so, than the <u>honkyoku</u> repertoire (Gutzwiller 1983:155). The same may be said of Chikuho Ryū as well.[2]

Yet despite the above evidence to the contrary, most people familiar with the <u>shakuhachi</u> and its music still believe that there is a strong relationship between the <u>shakuhachi</u> and Zen. First of all, it

[1]Almost everything written in English on Kinko Ryū emphasizes its <u>honkyoku</u> repertoire.

[2]However, in contrast to the practices of many teachers in Kinko Ryū, Chikuho II would teach only <u>honkyoku</u> to students who requested him to do so.

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cannot be denied that the shakuhachi has been associated historically with elements of Buddhism, for whatever reason, since the time of Ikkyū in the fifteenth century. Members of the Fuke sect and their predecessors, in contrast to adherents of other Buddhist sects, relied more on the subjective medium of music than the relatively objective medium of language to express their spiritual experiences. According to Gutzwiller, three short essays by Hisamatsu Fūyō, Hitori Mondō, 海静法龍 (Kaisei Hōgo), and 獨言 (Hitori Kotoba), written in the early 1800s, "are the only original writings by a member of the Fuke sect that are still available today" (1983:241). The beliefs and practices of sincere members of the Fuke Shū might be more easily researched today had the komusō written more and played less.

However, it has been suggested that the most compelling proof of a deep and lasting association between the shakuhachi and Zen is found in the music itself, the honkyoku (Samuelson OCI984). How could such a large and profoundly spiritual repertoire of pieces as the extant honkyoku be created and transmitted over several centuries if most connections between Zen and the shakuhachi were meaningless fictions hiding a vulgar reality of political intrigue?

In response, it can be argued that what is profoundly spiritual music to one listener may be cacophonic nonsense to another. However, just as it is impossible to measure the spirituality of the honkyoku and the sincerity of its performers, it is also futile to deny that they do not exist. It has been said that the question of Jesus Christ's historical reality becomes somewhat irrelevant in light of the empirical results of generations believing that Christ did exist, for

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example, the cathedrals, the musical and visual masterpieces, and the worldwide influence of the Roman Catholic Church.

Likewise, a lack of a purely empirical rationale for the shakuhachi having become widely acknowledged as a Zen instrument does not in itself make it less of a Zen instrument. The primary document of the komusō, the Kyotaku Denki, may be predominantly fiction. However, its historical inaccuracies become less important in light of its influence upon many komusō and later performers of the shakuhachi (Tsuge 1977:47). The factual data may imply little real connection between the shakuhachi and Zen, and yet it is still generally accepted that the connection is there. In my opinion, the argument that the shakuhachi is not a Zen instrument relies too heavily on purely pragmatic data.

One may ask the question, why choose the shakuhachi as a Zen way to enlightenment? There are a number of plausible reasons why an archetypal adherent of suizen may have originally chosen the shakuhachi as an aid to further his spiritual development over other existing musical instruments. A few possibilities are presented below.

In China and Japan, according to the book, Bamboo:

> Bamboo is one of the four noble plants—the others being the orchid, the plum tree and the chrysanthemum—and again and again through the centuries it forms the subject of pictures which use its straightness to illustrate a moral. It is also—with the plum and this time the pine tree—one of the Three Friends, bamboo representing Buddha and the others Confucius and Lao Tsu.
> (Austin et al:1970:21).

Bamboo has been called the most universally useful plant known to man, touching the lives of over half of the world's population in ways

varying from the most mundane to the most refined (Austin et al 1970:9). Bamboo, more than any other plant, is extraordinary and ordinary at the same time. This paradoxical quality may have been appreciated by the student of Zen, who often looks for the rare moment of enlightment in the most everyday activity.

The shakuhachi is an extremely simple instrument. Its uncluttered construction appeals to the Zen student. First of all, its lack of appendages such as strings, bridges, keys, and reeds, parallels the stark aesthetic quality found in other art forms influenced by Zen. Furthermore, each piece of bamboo, with its own unique markings, becomes a microcosmic object of contemplation, quite apart from its function as an instrument.

The simplicity of its construction, especially its unique mouthpiece, causes the beginner much difficulty in making even a single sound, yet at the same time gives the proficient player an ability to produce a great variety of pitches, timbre and dynamics. In a sense, the shakuhachi player must become more self-reliant in producing sounds on his instrument than a player of a more mechanically complex instrument. Self-reliance is one of the basic concepts of Zen Buddhism, one reason the religion became popular with the bushi or warrior class in feudal Japan.

The actual sound of the shakuhachi is also an important consideration for the Zen student. In an article entitled "The Shakuhachi: Aesthetics of a Single Tone," Blasdel points out that purity of sound played a definite role in Zen-related arts developed during the Middle Ages in Japan (1984:215). In fact, sound has been

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recognized as a way to nirvana since the sixth century B.C. (Blasdel 1984:215). Zen stories abound with instances of enlightenment occurring upon hearing the sounds of a bird, splitting bamboo or broken tile. The Zen priest Ikkyū (1394-1481) included many references to the shakuhachi and its sound. "For a sound or a single tone to enlighten, it must be a microcosmic existence unto itself: the 'only song in the universe.' Such is clearly how Ikkyū perceived the music of the shakuhachi" (Blasdel 1984:216). "In the simple tones of the shakuhachi, the whole of nature can be heard whispering its secrets, if we but know how to listen" (Blasdel 1984:217).

Equally important to the Zen student is the extremely developed breath control required to play honkyoku on the shakuhachi. Breath control is considered a valuable aid to meditation in the majority of the world's religions, including Zen. Watatsumi Dō, considered by many to be a present-day shakuhachi-playing Zen master, is quoted as saying that the most important element of shakuhachi playing is the discipline of the breath (Chute 1979:19). The importance of breath control in playing the shakuhachi is expressed by Ralph Samuelson in the following manner:

> Breath is the primary element in the performance of shakuhachi honkyoku. The natural sound of the breath has an important role in the music, and the player's own breathing pattern creates the wave-like phrasing that gives honkyoku its unique rhythmic flow. In performing and listening to the shakuhachi, the focus is not on melodic line but rather on each individual tone and the world of sound created within it through subtle variations in pitch, timbre, and dynamics.
>
> (Samuelson and Lee 1983)

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The shakuhachi performer must be able to control breath, embouchure, and fingers to an extremely fine degree in order to play the music. Unlike many other musical instruments, the shakuhachi will produce no sound at all if the performer is too agitated, to the frequent consternation of the nervous beginner at his first public performance. It is as if the shakuhachi mirrors the emotional state of the player more than other musical instruments. If this is so, it would be yet another reason why the Zen follower might choose the shakuhachi as a means towards enlightment. It may never be known exactly why the shakuhachi became associated with Zen in the first place. However, the archetypal shakuhachi-playing Zen priest seems amply justified in originating that association.

In any case, many non-musical philosophical considerations which are predominantly Zen in nature are found in much of the shakuhachi tradition, begining with the music itself, the honkyoku. Like the proverbial chicken and egg, whether the musical style of the honkyoku came first, lending itself to the practice of Zen, or whether an association between Zen and the shakuhachi already existed before influencing the musical style of the honkyoku cannot be clearly stated.

It is clear, however, that the honkyoku is rightly called "blown Zen" (suizen). Norman Stanfield (1977) eloquently presents elements of Zen found in the honkyoku. It is through-composed (without form), perhaps because "the concept of form involves abstraction and generalization" (Meyer 1956:56 quoted in Stanfield 1977:165). Abstraction and generalization are intellectualized frames of mind "unequivocally antithetical to Zen Buddhism" (Stanfield 1977:165). The

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honkyoku has no melody in the western sense, but rather short "melodic

events" which co-exist "in an all-encompassing, but fluctuating,

present" (Meyer 1967:167 quoted in Stanfield 1977:165).

However, these melodic events are not purely random successions of

tones, or fragmentary events. Rather, "each event is intimately

related to its immediate neighbour according to specific laws of

modality. This system of immediacy is referred to by Zen Buddhists as

'Inga-Ichinyo' [因果一如]--cause-and-effect oneness, a central

concern of the...existentialists in the West, and the meditative

philosophies in the East" (Stanfield 1977:165-166).

> The quasi-improvisatory style of honkyoku performance practices
> coalesce with another key Zen Buddhist concept--"mu-shin no shin"
> [sic] (the mind of no-mind). Ornamentation, amplitude, timbre, and
> rhythmic idiosyncracies which are obligatory in lessons become
> optional and variable in performances after the student has
> acquired this Zen Buddhist perspective with the guidance of a
> sensei. Those students who fail to do so become mimics...
> True honkyoku performances are a solitary act of meditation,
> even in the occasional presence of an audience. It is during these
> moments that the performer may catch a glimpse of Kensho
> [self-realization], irrespective of a technically flawed or perfect
> performance. And, like Chikan Senji's perception of "the clatter
> of a broken tile" (Ross 1960:61-64), the listener may also
> experience Kensho if his powers of meditation and understanding
> equal the moment."
>
> (Stanfield 1977:166)

Further evidence of the influence of Zen on the shakuhachi can be

found in the names of the honkyoku. The names of a number of

prelude-like pieces in the honkyoku repertoire contains some variation

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of "Chōshi".[1]   "Chōshi" can be translated literally as "searching" or simply "tuning," "warm-up," or "pitch." However, the function of these short pieces go beyond being mere opportunities to warm-up or tune one's instrument. They are "meant to serve as a renewal of the relationship between the bamboo and the player, a searching for the balance between the two that is most conducive to meditation" (Samuelson and Lee 1983).

The title of the honkyoku, "Ajikan," is particularly religious in nature. The three characters making up the name of the honkyoku, 阿字観 (Ajikan), is said to form a mantra, syllables whose very vibration, apart from their meaning, aids in one's spirituality.

> The first syllable, "AH" is the first letter of the Sanscrit alphabet. It is considered to be the first sound uttered by the human mouth. It symbolizes the unproduced, impermanent, and the immaterial. It also is the first syllable of "Amitabha," the Buddha.
> The second syllable, "JI," is a seed word possessing power through the thing with which it is associated. The third syllable, "KAN," means to look into, to study, to contemplate, to consider illusion. It has long been associated with yoga.
> "Ajikan" is also the name for the highest and most difficult of meditative practices of the Shingon Mikkyo sect of Buddhism, and is in three steps. The first step is a practice involving rhythmical breathing and chanting of the "AH." Step two is visualizing the Sanscrit letter "AH" inside one's heart, surrounded by the eight golden lotus plants, while in deep meditation. The third step is the chanting of the mantra "HUM."
> (Lee 1980:2)

The piece, "Monkai no Kyoku" (literally, the Gate Opening Piece), was traditionally played by traveling komusō before the gate of a

[1]E.g., 本手調子 (Honte Chōshi); 一二三調 (Hi Fu Mi Chō); 調 (Shirabe); 大和調子 (Yamato Chōshi); 竹調 (Take Shirabe).

temple they wished to enter. However, according to Chikuho II, the name also referred to the opening of the "gate within one's mind, behind which one may find enlightment" (Chikuho II (C1972).

According to Yokoyama, the piece, 浮雲 (Ukigumo: literally Floating Clouds), "suggests the coming and going of serene white clouds as it reflects on the existence of man in this world. Usually a parallel is drawn with the komuso priests who entrusted themselves to the wind to be blown where it so wills" (Yokoyama 1980:25). A piece entitled, 息観 (Sokkan; Breath and Sight), expresses the dynamic feelings resulting from the contemplation of breath (Yokoyama:1980:24). Other titles suggesting their Zen association include 虚空 (Koku; Empty Sky), 虚鈴 (Kyorei; Empty Bells; also written 虚霊 and 嘘鈴), and 虚空鈴慕 (Koku Reibo; A Bell Ringing in the Empty Sky).

One can also detect the connection between the shakuhachi and Zen in many of the teachings, rituals, and parables which are frequently passed on from teacher to student. It was the practice of Chikuho II and other shakuhachi masters to teach their students a strong sense of respect for the instrument—the "Buddha-nature" of the bamboo. The shakuhachi and the player are considered equal partners in the creation of the honkyoku. Thus the "Chōshi" pieces mentioned above are meant to serve more as a renewal of this symbiotic relationship than as the mere warm-up of a musical instrument by the musician.

Chikuho said that a student should think of the shakuhachi as a sentient being rather than a piece of dead bamboo. For example, if a shakuhachi was not used for an extended period, it would become lonely,

even angry, and would consequently not perform well for its owner when
eventually played again. If a shakuhachi was frequently played, it
would be happy and contented and would respond by performing well.
Chikuho also said that it did not matter whether the bamboo really had
feelings or not. It was not even essential for the student to believe
that his instrument was truly a sentient being. He only had to base
his actions on this assumption, and his playing would surely improve.

An example of a non-musical ritual used in the performance of the
honkyoku involves blowing air through one's flute. Chikuho II
instructed his students to blow silently through the bamboo immediately
after performing a honkyoku. The purpose was to remind the performer
of the "essence of the universe" or breath of air borrowed from the
atmosphere at the beginning of the performance, which was absolutely
necessary for the creation of the sounds of the honkyoku. This air
must be returned with gratitude once the piece had been played. Thus
the player is reminded, at a most critical time, of the virtue of
humility with each performance.

Chikuho II also asserted that every sound produced on one's
shakuhachi was eternal. He offered two kinds of evidence for this
statement, acoustic and metaphysic. First of all, what we perceive as
sound are in fact sound waves which, strictly speaking, do not just
cease to exist. Rather, they gradually lose energy, bouncing off
objects, etc., until they can no longer be perceived by the human ear.
There is no finite moment when it can be said that the sound is no
more. Secondly, in more metaphysical terms, the sounds produced on the
shakuhachi invariably affect the emotional and even physical state of

the listener, whether the performer or an audience. That emotional or physical effect is then transmitted to others whom the listener chances to meet, just as anger generates anger and laughter is contagious. Thus the "sound" of the shakuhachi continues eternally through the consciousness of the listener and those around him (Chikuho II OC1971-1973).

Therefore, every sound blown on the shakuhachi must be produced with the concentration befitting that which is eternal. This did not mean that one must always be serious when playing the shakuhachi. On the contrary, humor was definitely considered worthy of eternal existence. Chikuho II was stressing the consciousness one was to have while blowing one's shakuhachi. This state of concentrated awareness was eventually to be maintained during every waking moment of one's life, a goal aspired to by adherents of Zen Buddhism.

Just as Zen literature abounds with stories of Zen masters, stories of shakuhachi masters are circulated, in most cases orally, among shakuhachi players. These stories frequently told of shakuhachi players with almost supernatural talent or extreme enlightenment. During the 1970s, stories of Watatsumi Dō were especially popular. Watatsumi Dō, now in his 60s, became known during the 1960s for being Yokoyama Katsuya's teacher. Watatsumi has since recorded extensively and is now famous in his own right. He claims to not play the shakuhachi at all; instead he calls his bamboo flutes "hōckihu" (法竹 ; religious bamboo). He is supposed to have such powerful breathing technique as to have actually split a shakuhachi while playing it.

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The story of how Watatsumi ?? first ?????? to ???? ??? ?? ????? was told to me soon after I began studying the instrument. The young Watatsumi, already a monk of some sort, was walking through a bamboo forest, when he heard the sound of a bamboo flute in the distance. Approaching the source of the sound, he came across an old man seated on a rock, blissfully playing a _shakuhachi_. That in itself did not particularly impress Watatsumi. What the young monk noticed most was that the old man was wearing nothing but a _fundoshi_ (loincloth), and he was covered with mosquitoes. Watatsumi asked the old man if he would accept a student. The old man immediately gave Watatsumi his flute, telling him to go to a nearby waterfall. Only after he could play the flute while standing under the waterfall, would the old man teach him. I do not know how much of the story, if any, is true.[1] Apocryphal stories of this nature, about Watatsumi and other _shakuhachi_ masters, serve to reinforce the philosophical teachings connected with the instrument.

Besides stories, there are several maxims specific to the _shakuhachi_ which also indicate the spiritual nature of much of its tradition. "Take Ikkan Kokū Tsuranuku" (竹一管虚空貫　) translates as "One Bamboo Pierces the Emptiness," an obvious referral to the _shakuhachi_'s potential as a way to enlightenment. Chikuho II wrote this statement in a book of hand-written notation from which I was taught a group of _honkyoku_. Another maxim common among _shakuhachi_ players is "Ichi On Jō Butsu" (一音成仏), "attainment of Buddhahood through a single note" (blasdel 1984:2??). The word

[1]I also do not know if the old man in the story is Watatsumi's real teacher, Itchō Fumon.

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"suizen" or "blown Zen," is synonymous with the shakuhachi and its

honkyoku repertoire (See Kamisango 1974).

A student of the classical honkyoku repertoire is almost always

made aware of philosophical considerations, many of which are clearly

related to the teachings of Zen Buddhism. These philosophical

considerations seem more numerous and heavily emphasized with the

shakuhachi than with many other musical instruments. Though the extent

that the komusō of the Edo period sincerely followed the teachings of

Zen Buddhism may be questioned, it is difficult to refute the

shakuhachi as being potentially a "Way of Zen." It is my opinion that

the shakuhachi is innately suited to the practice of Zen and its

teachings, in part because of the symbolism of the bamboo from which it

is made, its physical appearance and simple construction, its sound,

and its capability to develop the player's self-reliance, breath

control and concentration. Furthermore the shakuhachi's Zen

inheritance can be found in many aspects of the honkyoku, including the

structure, performance techniques, and titles. Finally, many parables,

rituals, and legends emphasize certain non-musical considerations

deemed important for the student of the shakuhachi.

It must be added that all discussion of whether or not the

shakuhachi is a vehicle of Zen becomes a mute point to the Zen

practitioner. In the words of one Zen master, Yamada Kōun Roshi:

> . . . When your consciousness has become ripe by true
> zazen—pure like clear water, like a serene mountain lake, not
> moved by any wind—then anything may serve as a medium for
> enlightenment.
>
> (Aiken 1973:26)

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D. T. Suzuki has written:

It goes without saying that Zen is neither psychology nor
philosophy, but that it is an experience charged with deep meaning
and laden with living, exalting contents. The experience is final
and its own authority. It is the ultimate truth, not born of
relative knowledge, that gives full satisfaction to all human
wants. It must be realized directly within oneself: no outside
authorities are to be relied upon....This realization is called
satori [悟り] ; enlightenment].

(1956:150)

It is this shakuhachi's player's belief that such an experience can
be found in the playing of the shakuhachi, with the practice of suizen.

This section has examined arguments both contrary to and supporting
the correlation between the shakuhachi and Zen Buddhism. There is much
pragmatic data which denies such a correlation. However, an even
stronger case can be made affirming the close association between Zen
and the shakuhachi, both in the past and in the present.

The following chapter presents a method useful in understanding
some elements of this Zen music, the analysis of data derived from the
transcriptions of real-time performances of shakuhachi honkyoku.

6.1 In defense of transcribing honkyoku

Very few transcriptions of actual performances of honkyoku exist,
in Japanese or non-Japanese literature. Tsukitani does not include
transcriptions in her thesis on shakuhachi honkyoku (1969a). In a
comparative study of honkyoku of various ryū, Tsukitani presents a
number of transnotations of phrases as found in shakuhachi notation,
but no transcriptions (1976). Complete transnotations (譜面; yakufu)
by Tsukitani of Chikuho Ryū scores of fourteen honkyoku are found in
the descriptive notes of the recording "Suizen" (in Chikuho II 1974),
but again no transcriptions of the actual performances as recorded.
Kamisango deals primarily with the history of the instrument (1974;
1983), and consequently does not transcribe any honkyoku performances.
Blasdel, in his thesis written in Japanese at the Tokyo University of
Fine Arts (1981), presents no transcriptions. Finally, neither of the
two issues of Kikan Hōgaku devoted to the shakuhachi contain any
transcriptions (1975 & 1979).

Malm gives as "an example of shakuhachi music," four lines of what
may be called a transcription (1959:160). However, inaccuracies such
as the use of meter markings preclude it from being very useful.
Weisgarber transcribes two honkyoku, "Hi-fu-mi Hachi Kaeshi" (actually
two separate pieces), "Banshiki no Shirabe," and "San-ya Sugaki" [sic]
(should read "Sugagaki") (1968:319-321; 325-327; and 328-330). It is

doubtful that the transcriptions were of actual performances. Instead, they are "based on the writer's studies with Tanaka Yūdō of Kobe," in other words, an idealized performance.[1]

Gutzwiller, in defending his conclusion that transcriptions of actual honkyoku performances are "impossible" (1974:142), presents lengthy and generally valid observations regarding form versus content. In performing honkyoku, great importance is placed on the immediacy and spontaneity of each performance. Subtle variations and less subtle variations in phrasing, ornamentation, dynamics, timbre, and even "wrong" notes are not only recognized as inevitable, but are appreciated as being as intergral to an individual performance as the main, notated notes. The honkyoku is more "process" than "product"; if performed with what Gutzwiller refers to as the proper kangaekata and fukikata or way of thinking and playing respectively, there is no product, or form apart from the actual playing (1974:132-134).

Gutzwiller also describes the shortcomings of western staff notation (1974:126-142). Consistent with his earlier conclusion, Gutzwiller chooses to transnotate traditional shakuhachi scores in his most recent publication rather than transcribe actual performances (1983:204-213).

Stanfield's transcriptions (1977:190-222) represent "an ideal application of performance practice details taught by Tanaka Yūdō," his teacher, because "a detailed transcription of any one performance runs counter to the 'gestalt' of the music" (1977:190). Keeling

[1]Gutzwiller examines in great detail, weaknesses inherent in both Malm's and Weisgarber's transcriptions (1974:122-127).

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transcribes several honkyoku in staff notation and in "analytical" or graphic notation, which he considers more representative of the music (1975:128-195). However, the staff-notated transcription appears to be a transnotation of the Kinko score rather than a descriptive transcription of an actual performance. Keeling does not specify whether an actual or an ideal performance is the basis for the analytical notation.

Nonetheless, not only is it possible to transcribe actual honkyoku performances, it is, in my opinion, necessary to do so in order to analyze certain aspects of the music. Admittedly, staff notation does not visually represent honkyoku music perfectly. However, success in accomplishing a task is certainly more probable using an imperfect tool than not trying at all.

Objections raised by Gutzwiller and Stanfield are primarily philosophical rather than technical ones. It is not that transcriptions of actual performances are technically impossible. The problem is that they contradict a "kangaekata" or way of thinking believed most conducive to an intuitive understanding of the music, which ideally may result in the performer's enlightenment. It may very well be that gaining such an understanding is possible only for the shakuhachi performer and only during the act of performing.

However, it is not the purpose of this thesis to arrrive at such an understanding. Rather, the musical analysis herein attempts to describe elements of the music which otherwise might remain unnoticed by even the most philosophically enlightened performer. In doing so, another level of understanding may be achieved. Which is the superior

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level of understanding cannot be determined except by an individual's own subjective value system.

Conclusions regarding such musical elements as scales or mode, "tonal cells," and form, based upon transnotations or transcriptions of "ideal" performance practices can be made as accurately using transcriptions of actual performances. The reverse is not always true, especially if comparative analysis of ornamentation, pitch, and real-time durations of notes between different performances is the goal. Of course, where variables in the data occur, as in _honkyoku_ performances even by the same performer, absolute pronouncements must be avoided in favor of qualified generalizations. Also, the more samples available for analysis, theoretically the more accurate conclusions can be made. However, such limitations are inherent in any comparative analysis.

No transcription, whether of a piano sonata, a xylophone ensemble piece, or a _shakuhachi honkyoku_, be it in staff notation, or computer-generated graphic notation, does justice to the music in the fullest sense of the word. The limitations of any transcription has been discussed repeatedly by ethnomusicologists since the inception of the discipline (see English 1964:263-277; List 1974:353-377; Hood 1971:50-122; and Nettl 1983:65-81). However, the inability of transcriptions to convey perfectly the "gestalt" of the music need not prevent their use as tools for certain musical analysis.

6.2 About the transcriptions

With this understanding, a transnotation of the original score in Chikuho Ryū notation and transcriptions of recordings of three actual performances of the honkyoku "Kokū" are presented below (see sec.6.8, 6.9, and 6.10). The honkyoku "Kokū" was chosen in part because it is one of the San Kyorei, the three most venerated honkyoku in the repertoire (see pp.45-46). Also, it has been dealt with elsewhere (Tsukitani 1976:232-238; Gutzwiller 1983:132,136; and Stanfield 1977:203-215). Finally, a student in Chikuho Ryū learns "Kokū" relatively early (the first piece of the second or chūden level). This may be significant because of the tendency to "add" one's own idiosyncracies occurs later in one's career as a student (see p.146). Variations in performances of "Kokū" may theoretically be more significant than those found in performances of honkyoku learned at a more advanced stage.

It is my opinion that the three recordings may be deemed representative performances of "Kokū" as perpetuated by the Chikuho Ryū honkyoku tradition. The performers also represent direct transmission of the music over three generations of Chikuho Ryū performers: Sakai Chikuho I, the founder of Chikuho Ryū; Sakai Chikuho II, iemoto or head of Chikuho Ryū for over twenty years and student of his father, Chikuho I; and Uemura Kyoho, longtime regent of Chikuho Ryū and one of Chikuho II's earliest and subsequently most active student.

The recordings used in the transcriptions are as follows: The cassette tape of Chikuho I is a copy of an open-reel mono tape

recording made on June 2, 1966 expressly for Tsukitani. The cassette tape recording of Chikuho II is a copy of the master stereo cassette recording made as part of a set of all Chikuho Ryū honkyoku recordings completed before 1980 (see p.145). The stereo cassette recording of Uemura Kyoho was made on December 12, 1985 specifically for use in this thesis. Copies of the recordings are deposited at the Ethnomusicology Archives of the Music Department, University of Hawaii.

Western staff notation was used in the transcriptions. It remains the most universally understood notation system for the field of musicology, and is easily and recognizably modified to better represent the peculiar characteristics of honkyoku music, such as the lack of a discernable beat or pulse. I believe that these modifications afford a transcription that is immediately readable and accurately represents the music to the degree necessary for the analysis.

There are three important modifications made in the staff notation for this study. They are:

1. The addition of a time-line is used to delinate seconds in the real-time performance, enhancing the graphic representation of event durations in the "free rhythm" of the honkyoku.

2. Solid black lines graphically indicate both the duration of a given note, and changes in inflection of the note, such as glissandos and vibrato.

3. Following the example of Stanfield (1977:191), pitches notated in the original Chikuho score have downward-turned stems, while non-notated pitches (such as embellishments) have upward-turned stems. Thus, the prescriptive elements from the notation and the descriptive elements of the specific performance are discernable.

A number of problems were encountered in transcribing the recorded performances. One was the note names. Using the principle of primacy of product over prescription, the choice of labelling a pitch by its enharmonic equivilent was determined by the method of production. For example, A-double flat was chosen over G-natural when the meri-kari technique was used to produce the pitch from the fingering position normally producing A-flat. In this case, the original notation usually indicated the difference between G-natural and A-double flat by two different symbols, u (ウ) and u-ichi-san-han (きウ ; literall, u, with the first (ichi) and the third (san) fingering holes one-half (han) covered. However, in a number of instances, e.g., phrase 53, the fingering position u is notated while the fingering position u-ichi-san-han is actually used. In these cases, the corresponding pitch of the fingering position used (A-double flat in this case) is used in the transcription.

A second problem in transcribing actual performance concerns pitch. The microtonal variations in pitch which occur intentionally and unintentionally throughout honkyoku performance are poorly represented by staff notation. In the transcription in this thesis,

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the solid lines indicating duration are also used in some cases to
represent changes in pitch on a single note. Variation in pitch from
the defined standard that are greater than 50 cents is indicated in the
transcription (e.g. Chikuho II phrase 48).

Not surprisingly, the pitch suggested by the fingering position as
notated in the original score frequently differed from the actual pitch
produced. However, I believe it is not only the two variables, notated
pitch and produced pitch, that are in question. The pitch which the
performer desires to produce or perceives to be producing also has to
be taken into account.

For example, what is notated ho-meri (　; E-natural on the
fingering chart) is usually performed ho (　; F-natural in fingering
chart) by all three performers. F-natural was almost certainly the
pitch that the performers wanted to produce. One might conclude that
the notation is inconsistent with the "ideal performance."

On the other hand, where u-ichi-san-han (　; G-natural in
fingering chart, but produced as an A-double flat), is notated, a pitch
closer to A-flat is frequently produced. However, my own training in
performing this particular piece and other Chikuho Ryū honkyoku leads
me to believe that the notated A-double flat, not the produced A-flat,
is the desired pitch. In this case, the notation rather than the
recorded product more accurately reflects the "ideal."

Finally, there is the case of koro (　; D-flat in fingering
chart), which varied in production from D-flat to D-double flat (a
range of 110 cents). When learning Chikuho Ryū honkyoku, I was taught

that koro did indicate the pitch D-flat, but that the production of

D-double flat was also appropriate. In other words, any pitch between

D-flat and D-double flat was anticipated. In this case, the notated

pitch corresponds to the pitch perceived to be produced: D-flat.

However, the pitch actually produced can vary from D-flat to D-double

flat. The "ideal performance" encompasses both notated and realized

pitches.

The problem described above should not be considered as evidence

that transcriptions of actual performances of honkyoku are impossible.

In fact, much can be learned about the honkyoku simply from the

difficulties in transcribing the performances. The discrepancy between

the notated pitch, intended pitch, and produced pitch is only

discernable with such transcriptions.

For the most part, the transcriptions indicate the actual pitch

produced as accurately as possible. However, in the case of the symbol

ko, the pitch D-double flat is used consistently. The average degree

of variation between the realized pitch and D-double flat is indicated

in the Charts 4-6.

A Sony TC-D5 cassette recorder and a TEAC 3300S open-reel recorder

were used to transcribe the tape recordings at full and one-half

speeds, using a click track set at one click per second. A Korg AT

tuner was used to measure pitches. The transcriptions were completed

between October, 1985 and March, 1986 (see pp.237-284).

The following sections will analyze a number of aspects of the

piece, "Kokū" using data taken from the transnotation and the

transcriptions.

6.3 Analysis of "Scale"

A number of terms related to the concept of pitch and scale exist in the Japanese language, frequently overlapping in meaning and usage. Onkai (音階 ; literally "sound stairs") seems to be the least ambiguous. It means "scale" as commonly used in western musical theory. Senpō (旋法 ; literally "revolving law") is translated as mode, as in Dorian mode. However, the insenpō (陰旋法) and yōsenpō (陽旋法) are described as two major "scales" in traditional Japanese music (Kishibe 1966:12; Malm 1959:63 and 160; Gutzwiller 1974:116; and Stanfield 1977:120).

Chō (調) and chōshi (調子) are also problematic. Chō can mean a single pitch, tone, or note, a key or tuning, the fundamental or tonic, or an entire tune. Chōshi (literally "child of chō") can mean almost everything chō can. Stanfield logically defines chō as "key" (e.g. ichikotsu chō, the "key" of ichikotsu, the fundamental being on the note D), and chōshi as "the entire musical entity, whether it be a scale or a composition" derived from the chō (1977:184-185).[1] Onritsu (音律 ; literally "sound law") means both a tune and a pitch. Ontei (音程 ; literally "sound degree or distance") means a musical interval. Senritsu (旋律 ; literally "revolving law." C.f. senpō), a venerable synonym of kyoku (曲), is commonly translated as melody. To further complicate matters, by itself ritsu (律) is the name of a "scale" used in gagaku, court music of Japan, as in ritsu-senpō. Also, some of the above words may refer to rhythm as well as pitch.

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[1]Stanfield defines many of these terms as well as transpositions and scale degrees. (1977:180-185)

In my seven years of studying the shakuhachi in Japan, I did not once hear any discussion by shakuhachi players themselves of scales or modes as found in the honkyoku. Of course, there is a definable pitch hierarchy in the honkyoku. However, Gutzwiller remarks that "shakuhachi players ...are in general, not very much concerned with matters of classification" (1974:116). In the case of Chikuho Ryū members, this is a definite understatement.

The theoretical "scale" of the honkyoku has been defined in varying ways by a number of people (Tsukitani in Chikuho II 1974:24; Koga 1978:137-141; Gutzwiller 1974:115-126 and 1983:119-122; Malm 1959:159-162; Weisgarber 1969:319-331; and Stanfield 1977:119-127). All of these studies of honkyoku are based on the written notation, or upon a transcription of an "ideal" performance. If actual performances of honkyoku can be so varied as to discourage transcription, and if the performers seem neither to know nor care about "scales" in their music, might not the "scale" of their actual peformance differ from the "scales" theorized from the notation? Can conclusions regarding pitch hierarchy be made using transcriptions of actual honkyoku performances? Before addressing these questions, an attempt will be made to describe the theoretical scale of the honkyoku.

Kishibe (1966:53), Malm (1959:161), and Weisgarber (1968:317), state that honkyoku are based upon the insen or in scale, which is commonly represented as being:
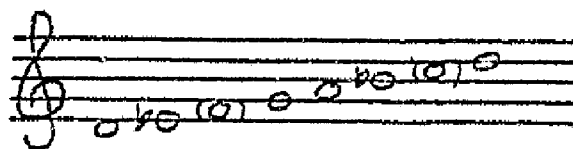
Figure 10. Example of insen

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Gutzwiller (1974:115-116) emphatically rejects the in scale as the honkyoku scale, primarily because of the fourth degree, A-natural, which is almost always replaced by the note A-flat in honkyoku that he studied. Instead, Gutzwiller opts for a "'dual tonality'... centered around the two 'kari-notes' D and G." The note C functions in a similiar way, but to a lesser degree. (1974:118).

Figure 11. Honkyoku scale (Gutzwiller 1974:119)

Stanfield also points out the disparity between the A-natural of the in scale and the A-flat common in the honkyoku. He explains this phenomenon through the use of modes (senpō) and hennon (変音 also 反音; literally "changed or altered" tone—used in the musical theory of shōmyō, Buddhist chant). Stanfield suggests two scales, both made of the same pitches, but one with D and the other with G as the fundamental tone. Stanfield believes the D scale to be the more likely candidate of the two, calling it "Chi-senpō" and the G scale "Kyū-senpō" (1977:122).

Figure 12. "Chi-senpō" scale (Stanfield 1977:122)
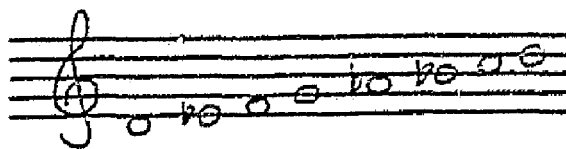
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Tsukitani (in Chikuho II 1974:24) names the honkyoku scale as the miyako bushi (都節) scale, which she defines as:
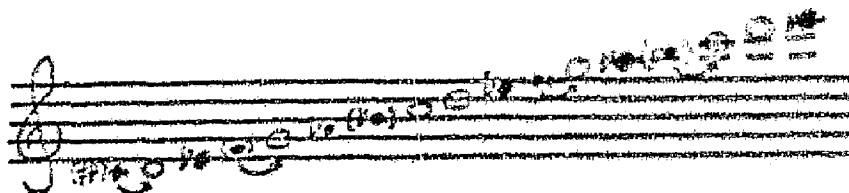
Figure 13. Miyako bushi "scale" (Tsukitani in Chikuho II 1974:24)

The three scales are strikingly similar. The controversy surrounding the nomenclature of the honkyoku scale, especially the term insen stems in part because of the vagueness of the word itself. According to the Hōgaku Hyakka Jiten, insen is the same as in onkai, which is defined as the Japanese pentatonic scale with half-steps, in contrast to the pentatonic scale without half-steps (yō onkai). Because it was used predominantly in the music of urban areas, the scale also became known as miyako bushi (literally "city melody"[1] According to Koizumi, the miyako bushi scale is built around two tetrachords, as shown below. Because the term, insen is vague enough to encompass quite different scales, for example the miyako bushi onkai and the ryūkyū onkai (流球音階: the scale of Okinawa), the individual names of the particular scales are now frequently cited (HHJ 1984:85).
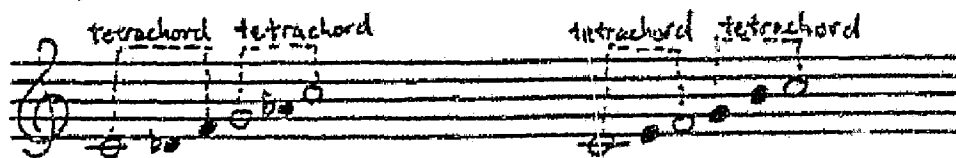
Figure 14. Miyako bushi onkai and ryūkyū onkai (HHJ 1984:954 and 1042)

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[1] In contrast to inaka bushi (田舎節); "country melody." These terms were first used by Uehara Rokushirō (上原六四郎) in his book 俗楽旋律考 (Zokugaku Senritsu Kō) and are now commonly accepted by Japanese scholars (HHJ 1994:954).

Note that the miyako bushi scale given by Tsukitani begins on the
note D. However, in order to preserve the relationship of intervals in
the miyako bushi scale above and still attain the notes in Tsukitani's
scale, the note G must be the first tone. If the note D is first, the
original in scale (with an A-natural) is produced.
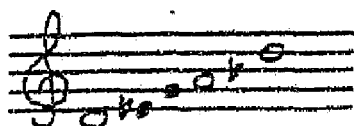
(beginning on the pitch D)   (beginning on the pitch G)
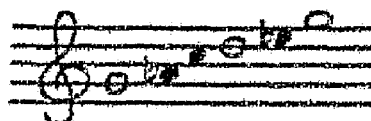
Figure 15. Miyako bushi scales

To further complicate matters, Tsukiyama also points out that the
Taizan Ha lineage of Meian shakuhachi playing, which shares a common
history with Chikuho Ryū, consistently raises the meri notes, i.e.,
those requiring the meri technique (see p.104) corresponding to E-flat
and A-flat, resulting in a scale approaching the ritsu scale:
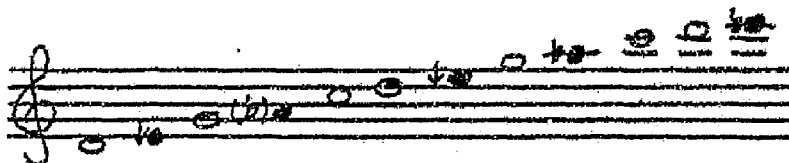
(Taizan lineage) (Tsukitani in Chikuho II 1974:24)
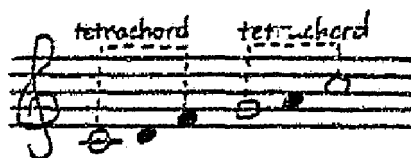
(according to Koizumi) (HHJ 1984:1038)

Figure 16. Ritsu onkai

Tsukitani considers the historical question of whether the ritsu
scale shifted to the miyako bushi scale to be relevant to all genres of

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Japanese traditional music. She suggests three possible reasons for the Taizan Ha playing honkyoku in a manner approximating the ritsu scale: 1. The honkyoku may have originally been played in the older ritsu scale and Taizan Ha is simply continuing to transmit the original scale. 2. The ritsu scale is peculiar to the Kansai area, especially Kyoto. 3. The ritsu scale was purposely used to emphasize the difference between the Zen honkyoku, and the worldly gaikyoku with its meri notes (In Chikuho II 1974:24).

It is my opinion that the scale used in honkyoku can rightly be called insen, though the term, somewhat like the western term "minor" can have a number of referents, making it rather vague. The occurrence of the note A-natural in insen leads Gutzwiller to reject the in scale. In fact, A-natural does occur in honkyoku, as will be demonstrated in the analysis of "Koku." In any case, Tsukitani substitutes the note A-flat for A-natural in her example of miyako bushi onkai, an in scale, according to the Hōgaku Hyakka Jiten (1984:85).

The question of a honkyoku scale is made more obtuse by some writers by the use of a second level of terminology. For example, in his discussion of the scale of the honkyoku, Stanfield refers to scales and terminology borrowed from the gagaku and koto traditions (1977:121-125). It may be reasonable to assume that the theory and terminology of these music traditions might be applicable to the shakuhachi honkyoku, which shares the same cultural system. However, the extent such borrowed terminology remains valid for the honkyoku tradition is an open question.

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If Gutswiller is correct in assuming that the notes D and G share the function of a tonal center in the honkyoku, then the in scale contains the note A-flat when the note G is the fundamental tone, and the note A-natural occurs when the note D is the fundamental tone. Tsukitani's scale becomes an illustration of this; a scale whose notes are derived with the note G as the fundamental, but notated to begin on the note D. In light of the above, it is understandable that many shakuhachi performers prefer to ignore the issue altogether.

However, that is not an option here. The hierarchy of notes, or scale of a piece may be determined by looking at three variables: the frequency each note is played, the duration each note is held, and the location or context in which the note occurs. In the shakuhachi honkyoku, the first two variables could easily differ between performers. The third variable, that of context, is less likely to differ between performances without a drastic departure from the notated score.

First of all, let us look at the actual score of the honkyoku "Kokū" as notated by Chikuho Ryū, hereafter referred to as notation. It must be emphasized that fingering positions rather than pitches are notated in the Chikuho Ryū score. In the following discussion of pitch hierarchy, the note value corresponding to the given fingering positions will be used. The actual pitches produced may deviate from their tempered scale counterparts.

Table 1 shows the frequency the corresponding note of each fingering position occurs in the notation, and the percentage of the total number of notes that number represents. For example, the note g'

(c'= Middle C) occurs thirty-one times in both sections. The note
g''occurs sixty-one times in both sections. The pitch degree G (both
octaves) accounts for 23% of all pitches in the notation.

Table 2 shows the relative durations of the corresponding pitch of
each fingering position and the percentage of the total piece that
number represents. In order to arrive at the figures, the following
values were arbitrarily assigned to the duration symbols of the
notation:

$$\text{♪} =1, \quad \text{♪} =2, \quad \text{♪} =4, \quad \text{♩} =8, \quad \text{♩} =16, \quad \text{o} =32, \quad \text{♫} =20.^{1}$$
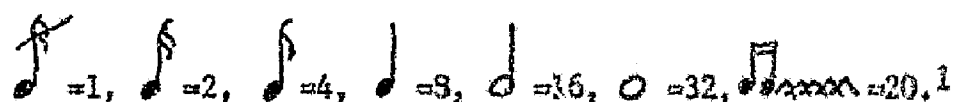
Notes with no duration markings (twelve such occurrences) =8.

Figure 17. Arbitrarily assigned values to duration symbols.

For example, the note g' is played for the duration value of 319 in
both sections. The pitch degree G (both octaves) accounts for 39.7% of
the total duration value of the piece. Adding the percentages of both
frequency and duration gives a valid rank to the notes (see Table 2.)

According to the data derived from the actual notation, the piece
"Koku" appears to be fairly representative of the scales provided by
Tsukitani, Gutzwiller, and Stanfield. The note G is highest ranking in
the hierarchy of pitches, with the note D a strong second place.
However, the note C, ranked fourth after A-flat, is problematic. As
one of the three possible tonal centers, it should rank third place,
ahead of the note A-flat. The explanation to this apparent

[1]This symbol is comprised of two sixteenth notes, usually
followed by five "repeat" signs ⟨ (see Chikuho notation, phrase 43).
The value of twenty was arrived by multiplying the value of the two
sixteenth notes (4) by the number of "repeat" marks in the notation.

TABLE 1   Frequencies of Events as Notated
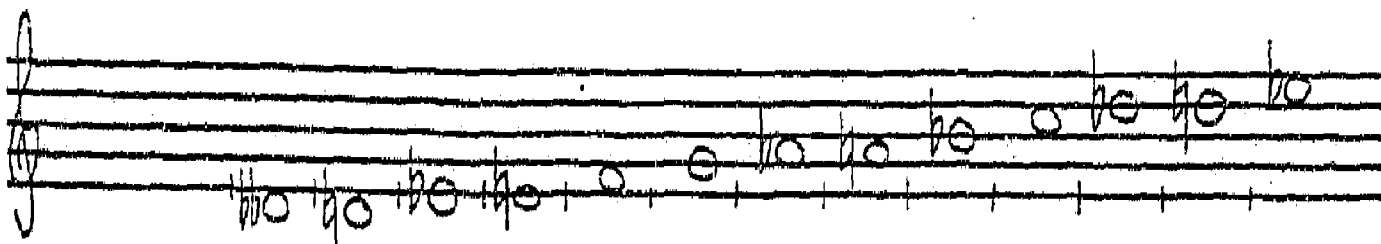
Section 1:	0	2	1	1	3	10	10	0	2	13	9	32	14
Section 2:	1	2	6	4	1	21	14	9	0	21	17	45	12
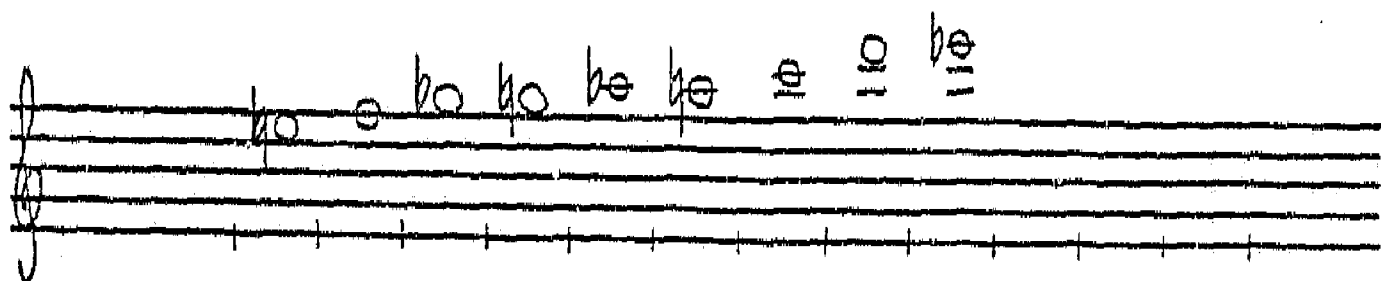
Section 1:	9	3	0	28	15	4	5	2	2	Total: 163 } 388
Section 2:	7	4	2	33	13	6	4	3	0	225

Order of Frequencies — Combining Octaves & Sections
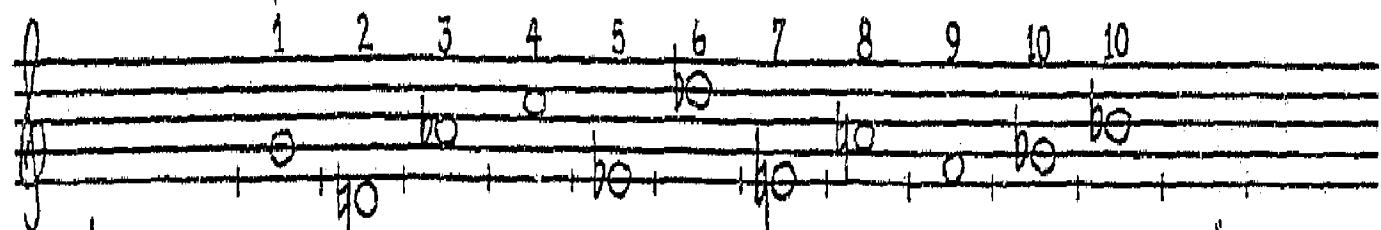
	1	2	3	4	5	6	7	8	9	10	10	
Total:	92	86	52	43	35	27	21	19	11	2	?	Total: 390
Percentage:	23·7	22·0	13·3	11·0	9·0	6·9	5·4	4·9	2·8	0·5	1·5	100 %

TABLE 2   Note Duration as Notated

Assigned Values ♪ = 1, ♪ = 2, ♩ = 4, ♩ = 8, ♩ = 16, ○ = 32, ♪ ∿∿∿ = 20, No Value = 5
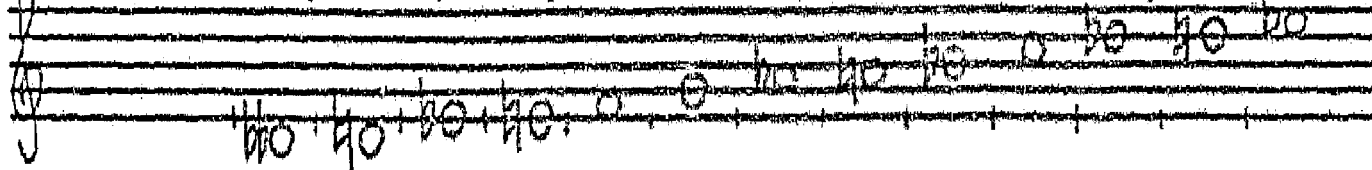
Section 1:	0	32	4	4	0	161	59	0	8	93	37	356	53
Section 2:	4	32	18	18	1	158	74	89	0	115	92	135	105
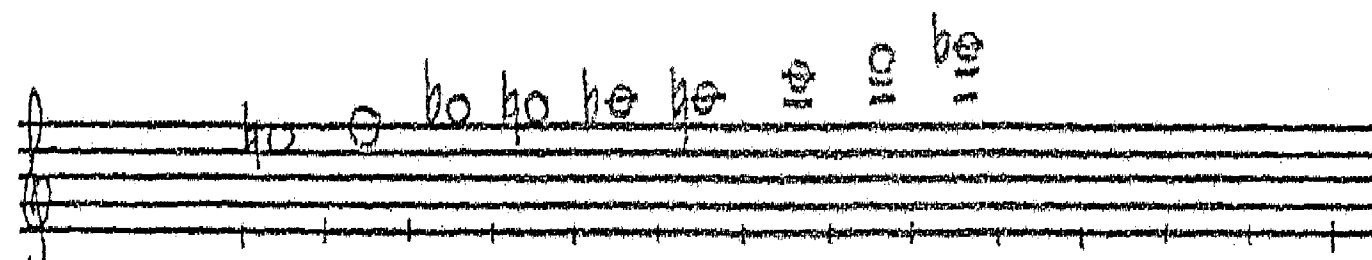
Section 1:	11	1	0	464	88	12	28	7	10
Section 2:	8	3	4	345	88	71	43	13	0

Order of Duration — Combining Octaves & Sections

1   2   3   4   5   6   7   8   9   10   11
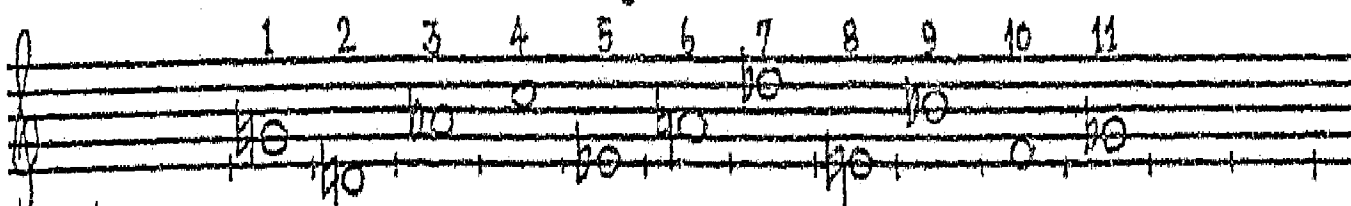
Total:	1128	575	309	289	190	172	129	41	8	5	4	Total: 2850
Percentage:	39·7	20·1	10·8	10·2	6·7	6·0	4·5	1·4	0·3	0·2	0·1	100%

Order of Percentages — Duration + Frequency

1   2   3   4   5   6   7   8   9   10
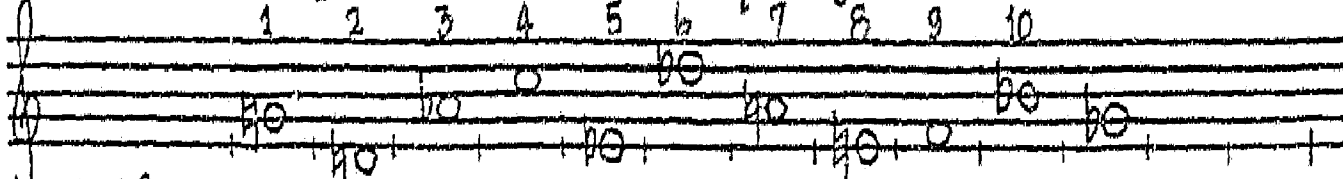
Combined Percentages: 63·4   42·1   24·1   21·2   16·7   11·4   10·9   6·8   3·0   0·8   0·6   Total: 200%

contradiction may be found in the fingering position <u>koro</u> (ᒍᗃ).

Though corresponding to the note D-flat in the fingering table, it

frequently is played as the pitch D-double flat in actual performance.

If the values for the fingering position <u>koro</u> are included with the

values for the note C, then the note C easily outranks the note A-flat.

The note A-natural is not found in any of the scales mentioned by

Tsukitani, Gutzwiller, or Stanfield, yet contributes over five percent

to the duration and frequency totals in the Chikuho Ryū score of

"Kokū." However, the note A-natural still ranks lower than all other

notes except B-flat, F, E-natural, and G-flat. The note A-natural will

be discussed more thoroughly below.

Of the remaining notes, A-flat and E-flat occur with the frequency

and duration that is consistent with their role as subordinate tones in

the <u>honkyoku</u> scale. The note B-flat is considered a subordinate member

of the <u>honkyoku</u> scale, yet occurs only twice in the entire piece,

ranking higher in frequency and duration only to the rare note G-flat.

However, the note B-flat occurs between the note C in a pattern

indicated by the symbol ⌒⌣ . This pattern occurs in two other

phrases (22 and 60), implying the existence of the note B-flat in those

phrases, too. The note B-flat occurs in the <u>honkyoku</u> scale beginning

on the note D. It does not occur with the note G as the fundamental

tone. The scarcity of B-flat in "Kokū" implies a predominance of the

note G over D as tonal center.

The note G-flat, though also occurring twice in the score, is not

implied elsewhere in the score in contrast to B-flat. In both

occurrences, the note G-flat merely forms a glissando from the note E-flat to the note G. The note F occurs eleven times in the score, but only as grace notes preceding a phrase.

The context in which a note is found may be more important in determining its rank in the pitch hierarchy than the number and duration of its occurrence. Stanfield's conclusion that the note D should be considered the fundamental tone of the honkyoku scale is based primarily on its context. He found that the note D received more cadential treatment than the note G, that certain cadential signals and major inflections occured only after the note D, and finally, that in the three pieces he analyzed, as well as 68% of the entire Kinko Ryū honkyoku repertoire ended on the note D. Stanfield gives other evidence, such as the most popular in and yō modes having the note D as their fundamental tone supports his choice for the fundamental tone of the honkyoku scale (1977:123).

The context of the notes in the Chikuho Ryū score of "Koku" also supports Stanfield's choice of the note D over G. Both sections of Chikuho Ryū "Koku" as well as the beginning sub-section (phrases 1 through 17) end on the note D. The four of the final six phrases of the piece also end on the note D. Strong cadential patterns, all ending on the note D are found throughout the piece (see Figure 18).

However, if the previous explanation of scales is correct, then the predominance of A-flat over A-natural implies note G as the main tonal center. The miyako bushi scale having the note G as the fundamental tone includes the note A-flat. The note A-natural occurs when the note D is the fundamental tone.

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Figure 18. Cadential patterns in "Kokū" ending on the pitch degree D

The context the note A-natural occurs in the notation is useful in
understanding this note. In section one, the note A occurs in only two
contexts, as the final "grace note" of a phrase, of indeterminent
duration (phrase 10), and as the atari or attack, an even shorter grace
note at the beginning of a phrase (phrase 22). Of the fifteen
occurrences in section two, three are grace notes ending a phrase and
two are grace notes beginning a phrase. In the five phrases containing
all of the remaining ten occurences, (phrases 58, 62, 72, 79, and 77),
the note A-natural alternates with the more frequently occurring note
A-flat. The note A-natural clearly occupies a smaller role in the
piece, supporting the choice of the pitch G as primary tone.

Gutzwiller's assumption that the notes D and G, and to a lesser
degree C, are "open tonal centers" (1974:119) can be used to explain
both A-flat and A-natural. Incidents of the note A-natural alternating
with the note A-flat may indicate the "modulation" of tonal centers
from the note G (producing A-flat) to the note D (producing
A-natural). However, as Gutzwiller points out, describing the

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phenonemon as a modulation may be missing the point (1974:119).

Perhaps a better explanation is that the A-flat to A-natural movement emphasizes the multiplicity of tonal centers. The equally fundamental notes G and D may alternate as the single tonal center or may together be tonal centers at the same time.[1] "Open tonal centers" also explains the note F, which occurs when the note C acts as tonal center. This is especially helpful in analyzing pieces other than "Kokū," which contain the note F more frequently and for greater durations. Examples of these pieces include "Sanya," "Koro Sugagaki," and "Shinya no Kyoku."

The note E-natural remains to be discussed. This note is not found in any of the honkyoku scales noted above, except in Tsukitani's Taizan Ha scale. Nor does it occur in the miyako bushi scale with any of the three tonal centers taken as the fundamental tone. Even in the Taizan scale, arrows indicate that the note is played flat, i.e., approaching the more frequently occurring note E-flat. In other words, the note E-natural should theoretically not exist at all in honkyoku. Yet it occurs twenty-one times in the "Kokū" notation. Furthermore, there is no indication in the Chikuho score instructing the performer to lower the E-natural note. This note cannot be explained by relying solely on the notation. The transcriptions of the actual performances will prove to be more helpful in this case.

[1]A similiar theory which decribes similiar phenomena in South East Asian music traditions, called metabolation (Tran Van Khe 1967), should be mentioned here.

Summarizing the evidence found in the notation, the "scale" of Chikuho Ryū "Kokū" can be thought of as having the notes D, G, and C as its fundamental tonal centers. Some evidence indicates the note D to be more fundamental, while other evidence points toward the note G. The note C, which should rank third in the hierarchy of notes, follows the note A-flat. We will look to the transcription to solve this discrepancy.

The notes A-flat and E-flat and to a lesser degree A-natural are common but are subordinate to the fundamental tones. The less common notes F and B-flat do exist in the theoretical scales derived from the three tonal centers, but are each used only in a single defined context. The note E-natural, though also limited to a single context, occurs throughout the notation more often than the notes F and B-flat combined. Its existence cannot be readily explained with the notation alone.

6.4 The transcription and scale

Let us now turn to the actual performances of "Kokū" by Chikuho I, Chikuho II, and Uemura. Data derived from the transcriptions are presented in the following tables. Tables 3 through 7 (pp.201-205) deal with the first two variables, frequency and duration. Tables 3 through 5 list how often each note was held one second or more (the number above the staff) in each of the two sections of the pieces, by each of the three performers. These events are added to give the total duration in seconds that the respective notes were played (the number below the staff). These two figures yield the average duration of each

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note, when played a second or longer. For example, Chikuho I held g' a second or longer for eight times in section one, for a total of 36.4 seconds, averaging 4.55 seconds each time.

Table 6 compiles the above information, giving the total seconds each pitch was played in both sections (below the staff). Enharmonic equivalents are treated as a single note. The percentage of the entire piece spent on each note is given below this figure. The first eight notes are ranked above the staff in order of total duration. For example, g' was played by Chikuho I for a total of 72.9 seconds or 9% of the entire length of the piece, making it the third longest held note in the piece, after d'' and g''.

Table 7 summarizes the data provided in Table 6, giving the total number of seconds the combined octaves of each note was played. This total can be expressed by two percentages; the percentage of the total duration of all notes held a second or longer, and the percentage of the timing of the entire piece. For example, Chikuho I played the note G in both octaves for 302.1 seconds, which is 42.1% of the total, excluding notes less than a second in duration and rests, and 35.7% of the entire piece.

The preceding data deal only with notes of one second or longer in duration. Table 8 takes into account all notes held one-half second or longer, first separated by octave and then by combining octaves. For example, Chikuho I played the note G in both octaves eighty-nine times, or 26.3% of all notes held one-half second or longer. Notes held less

TABLE 3 — Frequency and Duration, Chikuho I

Notes ♩ or more in value

Section One

Number of Occurrences
One Second or More: X   2   X   X   X   X   8   3   6   X   X   7

Total Duration: X   10·2   X   X   X   X   36·4   7·2   16·2   X   X   18·9
Average Duration: 6·1   4·55   2·4   2·7   2·7

コ   コ"   ⟨   ⟩   X   8   X   20   6   10   X   X   4   1   1
1   X   2   24

2·0   X   8·9   82·1   X   20·2   X   89·1   11·6   29·3   X   X   8·5   2·0   2·6
      4·45   3·4   2·5   4·45   1·9   2·9   2·1

Section Two

Number of Occurrences
One Second or More: 1   2   X   1   X   1   11   1   6   6   X   9

Total Duration: 1·5   10·3   X   1·5   X   1·7   28·1   1·2   10·2   12·5   X   15·1
Average Duration: 5·15   2·55   1·7   2·1   1·7

コ   コ"   ⟨   ⟩   X   11   X   24   3   10   4   X   3   1   X
6   4   16   26

10·7   4·4   19·5   66·1   X   22   X   81·6   4·7   19·6   11·7   X   6·0   2·4   X
1·6   1·1   1·22   2·5   2·0   3·4   1·6   2·0   2·5   2·0

TABLE 4   Frequency and Duration, Chikuho II
Section One   Notes ♩ or more in value
Number of Occurrences
One second or more   1   3   X   X   X   X   8   3   7   X   1   6

Total Duration :   3·0   12·6   X   X   X   X   45·2   13·1   21·8   X   1·2   17·7
Average Duration :   4·2   5·3   4·4   3·1   2·97

          ⅃   ⅃"   1   ⅃   1   20   7   11   X   X   3   1   1
          1   X   2   19   1   X
1·6   X   5·5   80   2·1   X   126   19·4   27·5   X   X   5·4   1·3   3·1
         2·75   4·2   6·3   2·8   2·5   1·8

section Two
Number of Occurrences
One Second or more   1   3   X   1   1   1   11   3   10   6   X   8

Total Duration: 1·4   14·0   X   1·6   1·9   1·1   31·1   3·4   15·1   13·7   X   13·2
Average Duration :   4·7   2·8   1·1   1·5   2·2   1·65

          ⅃   ⅃"   1   2   1   10   12   4   11   4   X   3   1   X
          7   2   8   22

9·5   2·1   13·8   64·3   1·2   18·7   63·9   5·4   20·7   9·6   X   6·6   1·3   X
1·35   1·05   1·7   7·9   1·9   2·9   1·3   1·1   2·4   2·2

TABLE 5 — Frequency and Duration, Uemura

Section One
Notes ♩ or more in value

Number of Occurrences
One Second or More: 1 2 1 1 X X 5 3 10 X 2 6

Total Duration: 2·1 8·8 1·4 1·0 X X 36·2 9·7 22·6 X 4·3 13·5
Average Duration: 4·4   7·7 3·2 2·3   2·15 2·25

⅃ ⅃" 1 ? 3 9 19 7 16 1 1 4 1 1
1 X 2 17

1 X 3·9 51·7 5·5 17·1 71·7 16·8 22·9 1·4 1·9 4·7 23 2·1
      1·95 3·0 1·8 1·9 3·8 2·4 2·3   1·2

Section Two

Number of Occurrences
One Second or More: 2 2 1 1 X X 10 X 7 17 1 6

Total Duration: 5·5 9·5 1·2 1·4 X X 26·9 X 10·3 11·2 1·5 9
Average Duration: 2·75 4·75   2·7   1·5 1·6   1·5

⅃ ⅃" 1 ? 5 8 19 4 10 3 X 3 1 X
6 4 5 23

8·9 6·5 6·7 59·9 7·6 12 51·4 7 17·5 5·2 X 4·2 1·1 X
1·5 1·6 1·3 2·6 1·5 1·5 3·0 1·75 1·75 1·75   1·4

TABLE 6   Total Durations
(Notes One Second or longer, in order of magnitude)

Chikuho I (846.5 seconds)

| Seconds: | 229.2 | 176.6 | 72.9 | 51 | 48.9 | 42.2 | 26.4 | 20.5 | 14.5 | 12.5 | 11.7 | 4.4 | 2.6 | 1.7 | 1.5 | 1.5 |
| % of Piece: | 27" | 21% | 9% | 6% | 6% | 5% | 3% | 2% | | | | | | | | |

Chikuho II (958 seconds)

| Seconds: | 233.4 | 167.1 | 90.3 | 48.2 | 44.1 | 36.9 | 26.6 | 18.7 | 13.7 | 12.0 | 9.6 | 4.4 | 3.1 | 2.6 | 1.9 | 1.6 | 1.1 |
| % of Piece: | 24% | 17% | 9% | 5% | 5% | 4% | 3% | 2% | | | | | | | | | |

Uemura (783.5 seconds)

| Seconds: | 146.9 | 122.2 | 72.8 | 40.4 | 38.9 | 32.9 | 29.7 | 26.9 | 11.2 | 8.9 | 7.6 | 6.6 | 5.8 | 3.4 | 2.4 | 2.1 | 1.9 | 0 |
| % of Piece: | 19% | 16% | 9% | 5% | 5% | 4% | 4% | 2.7% | | | | | | | | | | |
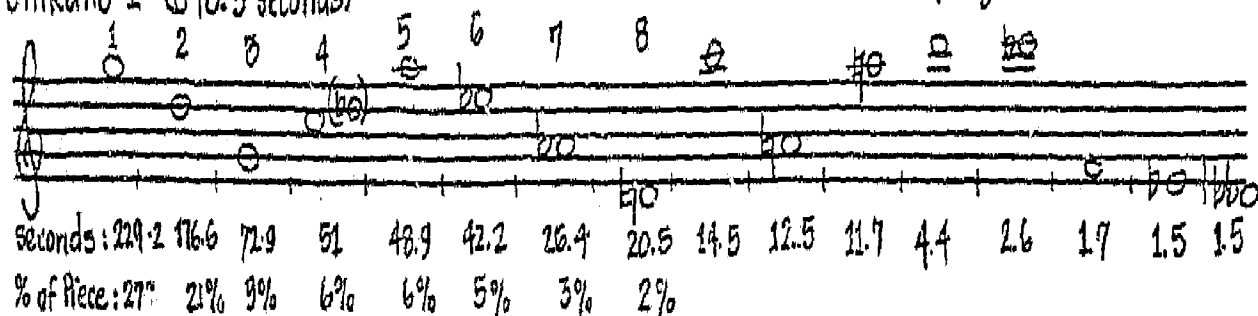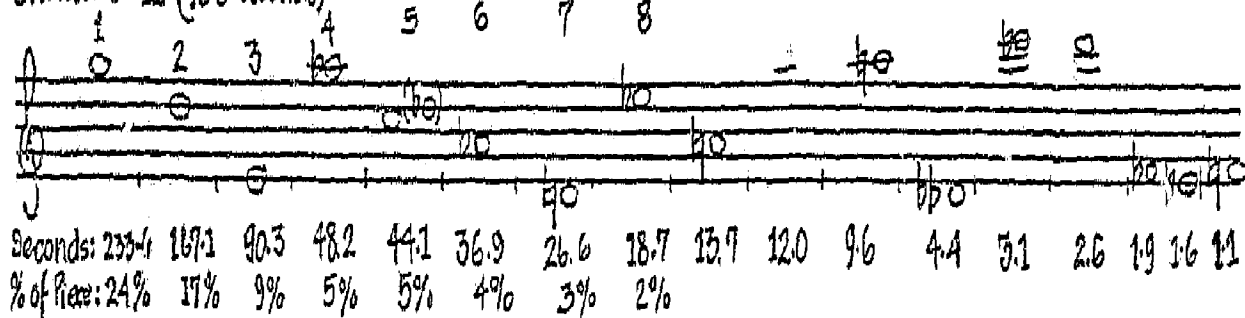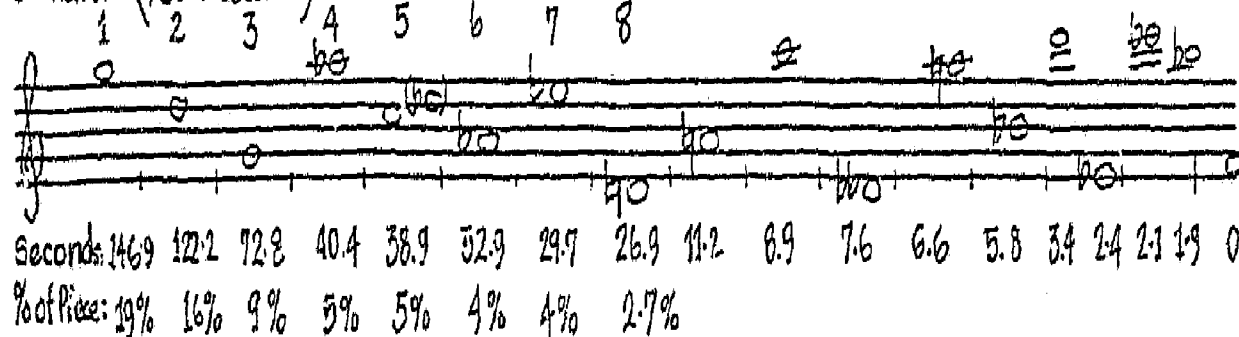
	Chikuho I	Chikuho II	Uemura
Average Duration of all Notes (Total duration ÷ Total number of notes) :	2.8	3.0	2.6
Total Duration of Rests and Notes Less than One Second :	2' 44" (20% of total)	4' 22" (27% of total)	4' 01" (5% of total)
Total Length of Piece :	14' 06.5"	15' 58"	13' 03.5"

TABLE 7 — Total Durations (In seconds)
(Notes ♩ or more in value)

Order of Combined Octaves

	1	2	3	4	5	6	7	8	Totals	Total Piece
Chikuho I	301.1	201.5	66.8	75.3	46.3	24.2	1.7	0	717.9	846.5
Chikuho II	326.7	196.3	60.5	84.7	23.4	23.3	3.0	0	719.9	958
Uemura	219.7	146.5	55.4	73.3	34.2	17.8	0	7.7	554.6	783.5

Percentage of Durations (Notes ♩ or more in value)

	1	2	3	4	5	6	7	8	
Chikuho I	42.1	28.1	10.5	9.3	6.4	3.4	0	0.2	100%
Chikuho II	45.5	27.4	11.8	8.4	3.3	3.2	0	0.4	100%
Uemura	39.6	26.4	13.2	10.0	6.2	3.2	1.4	0	100%

Percentage of Total Piece

	1	2	3	4	5	6	7	8	
Chikuho I	35.7	23.8	8.9	7.9	5.6	2.9	0	0.2	84.8% of Total
Chikuho II	34.1	20.5	8.8	6.3	2.4	2.4	0	0.3	74.9% " "
Uemura	28.0	18.7	9.3	7.1	4.4	2.3	1.0	0	70.8% " "

TABLE 8

EVENTS
Total Notes Counted with Values ♩ or more.

Chikuho I :	1	4	4	2	1	28	21	10	2	3	38	7	72
Chikuho II :	5	14	10	1	6	42	24	12	3	0	67	3	98
Uemura :	3	6	9	0	4	44	26	11	3	0	69	6	81

Chikuho I :	28	0	8	6	23	8	1	1	10	0	4	1
Chikuho II :	38	2	22	86	39	16	0	0	13	0	2	2
Uemura :	36	0	18	70	28	14	1	0	16	1	5	2

Order of Combined Octaves	1	2	3	4	5	6	7	8	9	10	11	Total
Chikuho I :	89	40	48	44	33	18	9	8	5	2	4	538
Chikuho II :	128	114	80	63	50	28	28	8	3	3	0	505
Uemura :	114	94	65	54	47	25	22	10	4	0	0	453

Order of Percentages	1	2	3	4	5	6	7	8	9	10	11	Total
Chikuho I	26·3	23·6	14·2	13·0	9·8	5·3	2·7	2·4	1·2	0·9	0·67	100%
Chikuho II	25·3	22·6	15·9	12·5	9·9	5·5	5·5	1·6	0	0·6	0·6	100%
Uemura	25·2	20·3	18·8	11·9	10·4	5·5	4·8	2·2	0	0·9	0	100%

than one-half second are considered here primarily embellishments, and not significant for this discussion.

Taking all of the above into consideration, the notes performed the most frequently and for the greatest length of time become evident. In every case, the notes G, D, and C are the first, second, and third most frequently produced and longest held notes, respectively. The notes A-flat and E-flat are consistently ranked fourth and fifth. As postulated, the note C, underrated in the notation, ranks third in duration and frequency of occurrence in the transcriptions. The transcription data therefore supports the theoretical scale suggested above, with the notes D, G, and C, being the centers of tonality, complimented by the supporting notes A-flat and E-flat. The data provided by the transcriptions on the notes A-natural and F-natural also conform to that of the notation.

However, the note B-flat is performed even less than it is notated, especially if the symbol ⌒⌣ , occurring twice in the notation, is counted. More pieces must be studied before a definite conclusion can be made about this note. As one who has studied and taught over sixty honkyoku, I can only say that in my opinion, the note B-flat occurs much more frequently in a number of other pieces.[1] A new note, B-natural emerges in the transcriptions, but only four times in a single performance. It seems merely characteristic of only one individual's performance.

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[1]Instances include "Hachi Gaeshi," "Yamato Chōshi," and "Shōganken Reibo."

The most problematic note in the notation, E-natural becomes less

so in the transcriptions. One performer, Uemura, does not hold the

note for one-half second or longer at all. The note E-natural occurs

longer than one-half second only twice in Chikuho I's performance and

just three times in Chikuho II's performance. The transcriptions

suggest the following hypothesis for the inclusion of the note

E-natural in the score: A common heritage shared by Chikuho Ryū and

Taizan Ha is still evident in the Chikuho notation of "Kokū" but no

longer evident in actual performance.

As with the note E-natural, the note G-flat is not in any of the

honkyoku scales; it is notated twice in the score; yet does not appear

for durations one-half second or longer in the transcriptions of the

performances.

In summary, data from the transcriptions seem to support

conclusions derived from the notation alone regarding a hierarchy of

pitches in "Kokū". More importantly, the transcriptions provide data

even more supportive of theoretical honkyoku scales than does the

notation, demonstrating the weaknesses in studies of the shakuhachi

honkyoku which are based solely on transnotations or even "idealized"

performances.

For example, the note C is more accurately ranked in the

transcriptions (third) than in the notation (fourth). The notes

E-natural and G-flat, which are not predicted by the theoretical

"scale" yet occur in the notation, are not evident in the actual

performances. The E-natural notes in the notation may be a

manifestation of the ambiguity surrounding the second degree of the honkyoku scale (miyako bushi scale = E-flat; Taizan lineage "ritsu" scale = a "flat" E-natural).

In conclusion, it is this writer's experience that honkyoku performers exhibit an apparent lack of interest or knowledge of any kind of theoretical honkyoku "scale." The analysis of honkyoku notation however, supports the belief that such a scale does exist. Transcriptions of the performances of the honkyoku "Kokū" by three leading performers of Chikuho Ryū provide further evidence of the existence of a honkyoku scale. It appears that the three Chikuho Ryū players have an intuitive understanding of the theoretical honkyoku scale most commonly cited in the liturature. Moreover, in this instance the data obtained by analysing transcriptions of the actual performances provide a clearer picture of the theoretical honkyoku "scale" than does the data which can be obtained by analyzing the notation itself.

This section compared the data provided by the notation with that from transcriptions of actual performances. In the next section, data from the transcriptions are further analysed, in particular data not evident in the notation at all. These data will be used to determine what differences, if any, occur in the three performances of three generations of Chikuho players.

6.5. Three generations of performances

In this section, the transcriptions of Chikuho I, Chikuho II, and Uemura will be described and analyzed. By comparing the data of the three performances, some conclusions regarding the nature of change in the Chikuho Ryū honkyoku tradition over three generations can be made. The intent is to provide a methodological tool useful in gaining an understanding of the honkyoku.

Statistically speaking, as the sample base being analyzed increases, so does the likelihood of valid conclusions. The validity of the conclusions would be greatly enhanced if for example, the data base was the transcriptions of twenty performers each from ten generations, each performer playing twenty distinct honkyoku pieces, recording each piece on ten separate occasions. Transcriptions of the resultant forty thousand recordings would certainly provide the energetic statistician with enough data to make a number of irrefutable conclusions about honkyoku performance.

Instead, this study presents data derived from a single performance of a single piece by a single player from each of three generations, i.e., thirty-nine thousand, nine hundred and ninty-seven less than the ideal sample above. With so small a sample, it is difficult to know whether variations in performance are indicative of the tradition in general, or merely idiosyncracies of the single performance of the single player. However, even a single example of the actual realization of a skeletal shakuhachi honkyoku notation system is better

than none. By the same token, three examples are better still. As explained above, the investigation is valid. With any study, care must be taken in reaching conclusions.

Furthermore, it is my opinion that even so small a sample provides a more useful description of the Chikuho Ryū honkyoku than does a transnotation or a transcription based upon an "ideal" performance. Broad generalizations based on the three transcriptions must be avoided. It cannot be denied however, that here are three distinct, valid performances of the same piece. At the very least, the transcriptions describe acceptable variations from the notation, as well as from performer to performer in the Chikuho Ryū honkyoku tradition. At the very most, broad trends in the nature of change occurring in this largely aural tradition may become evident.

The data used to compare the three performances include the frequency that each note occurs, the duration it is held, and the relative pitch that is produced. On the macroscopic level, the frequency and duration of phrases, i.e., material between breaths, and the duration of those breaths were measured. Variations in embellishments or ornamentation between the performers and the notation, and between the performers themselves will also be described and compared.

The most obvious comparision between the three performances is that of duration. This parameter is summarized in Table 9. The data may merely be a reflection of the idiosyncracies of single performances of

TABLE 9 DURATION IN SECONDS AND AS A PERCENTAGE OF ENTIRE PIECE.

	CHIKUHO I	CHIKUHO II	UEMURA
Duration of piece:	14'06.5" (100%)	15'58" (100%)	13'03.5" (100%)
Duration of longest phrase:	14.7" (1.7%)	18.1" (1.9%)	20.1" (2.6%)
Duration of shortest phrase:	2.7" (0.3%)	3.7" (0.4%)	4.0" (0.5%)
Duration of longest pause:	2.9" (3.4%)	2.5" (0.3%)	3.6" (0.5%)
Duration of shortest pause:	0.4" (0.05%)	0.3" (0.03%)	0.3" (0.04%)
Avg. duration of pauses:	0.95" (0.1%)	1.0" (0.1%)	0.92" (0.1%)
Avg. duration of one note:	2.8" (0.3%)	3.0" (0.3%)	2.6" (0.3%)
% of entire piece in pauses:	10.5%	8.6%	9.8%
Total duration of notes held less than one second:	1'15.2"	2'37.1"	2'44.1"
Expressed as % of piece:	8.9%	17.0%	20.9%

three individual performers. However, the data does point out certain areas where further study, using a larger sample, might be useful. For example, the average durations of phrases, pauses or silences, and single notes of each performer are almost exactly the same percentage of the durations of the entire piece. Also, assuming that embellishments are almost always executed in less than one second, it is possible that the increased total time spent on notes of less than a second indicate an increase of such embellishments with each generation. Furthermore, though the average duration of phrases, in this case meaning sound material between pauses for breath, fluctuates with each performer, the average durations of the breath pauses remain fairly constant.

These data suggest a number of questions. Is the proportion between average durations of phrases, notes, and rests, and the duration of the entire piece a constant in the Chikuho honkyoku tradition? Is variation in the actual notes more acceptable than variation in the space between them? (C.f. discussion on ma or space, pp.129-130.) Does this average length of one second vary between shakuhachi ryū? Are the pauses used to create the sense of climax, or lack of climax within the piece? In what context are the pauses, with a range in duration from 0.3 second to 3.6 seconds, found in the performances? Is there a relationship between the pauses and the tonal cells surrounding them? More data are necessary to answer many of these questions. Questions concerning context will be addressed below.

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Another variable which should be considered is that of age. The recording of Chikuho I used in the transcription was made when he was seventy-two years old; Chikuho II was in his early fif ies, and Uemura was in his early forties. Despite the age gap between Chikuho I and the other two, the average length of phrases do not vary considerably. Nonetheless, on the average, Chikuho I held phrases for the shortest duration and spent the most time pausing for breath of the three performers, as is expected. A valid conclusion to be made in this case is that Chikuho I had extremely healthy lungs for a seventy-two year old.

After duration, the most noticeable difference between the three perfomances is found in the variety of embellishments. The durations of phrases, breath pauses, and even the entire piece may vary considerable from performance to performance of a single player, depending upon his emotional and physical state of being at the time. However, a single performer is less likely to change the manner of ornamenting certain events, especially if the same embellishment is used in similiar contexts throughout the piece. Therefore these embellishments may show so e definite examples of change from generation to generation than duration.

By far, the most frequently repeated embellishment occurs with the rearticulation of the important tonal center, the pitch G. The pattern remains very constant within the performance of a single performance. However, it is one of the most varied from performer to performer.

Also, each performer deviates considerably from the original notation.
The notation simply instructs the performer to rearticulate the note G
by hitting the second hole, with the symbol 𝄢 (see phrase 3).
Figure 19 shows the most common pattern used in this context by the
three performers:

Chikuho I   Chikuho II   Uemura

Occurrences: 11   13   13
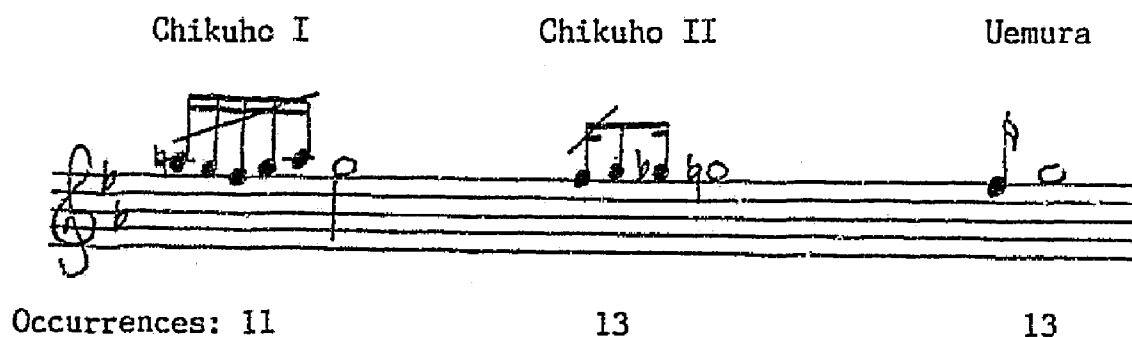
Figure 19. Re-articulations of the pitch degree G

It is interesting to note that in this case, the number of pitches
in the ornament decreases with each generation, i.e., the embellishment
becomes less complex. In contrast, the data in Table 9 (p.212)
suggested that the total time spent upon embellishments increased with
each generation. In fact, Uemura spent a total of 20.9% on notes held
less than a second, much of which must be assumed to be embellishments,
a total more than twice the 8.9% spent by Chikuho I.

Figure 20 (p.216) provides further examples of variations in
ornamentation used by the three performer. The entire complement of
embellishments used by each performer is presented in Appendix G. The

embellishments are grouped according to the notes being embellished, the octave in which they occur, and the number of notes ornamenting the main note. The main notes include the notes D, G, C, E-flat, A-flat, and A-natural. The notes in the lower octave are presented first. Main notes with one embellishing note are arranged before those with two notes in the embellishment, followed by those with three or more embellishing notes.

Transnotation of Score:

Chikuho I
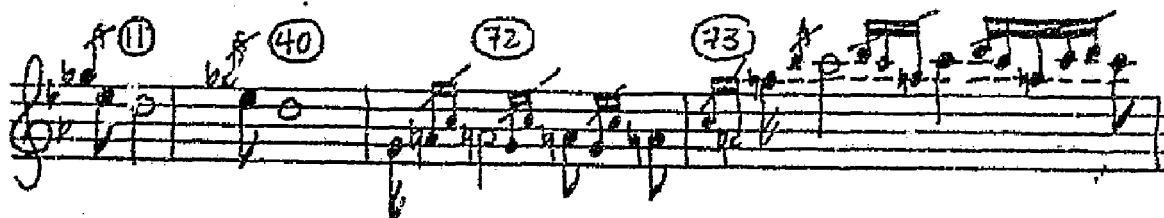
Chikuho II
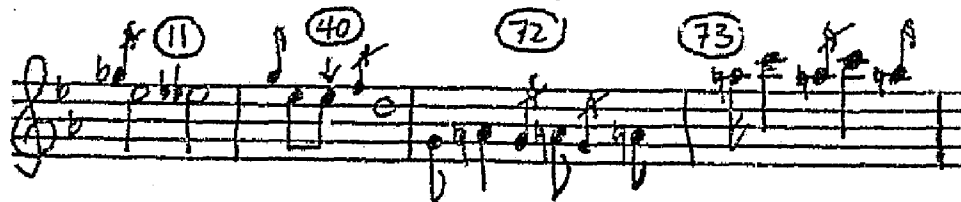
Uemura
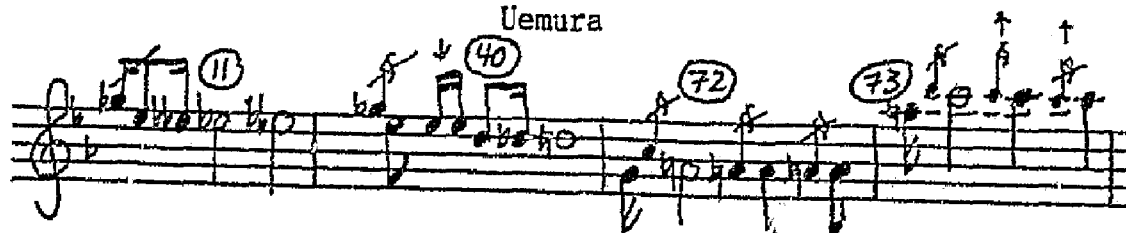
Figure 20. Variations in ornamentations

The number of times a given embellishment occurs in the transcription is given below the staff. Those embellishments which are unique to that particular performer are marked with an "x." Ornaments which may be common to the tradition are not marked with an "x." The total occurrences of embellishments in each group is given at the end of the grouping. The total number of different embellishments are given in parentheses. The total number of phrases unique to each performer is also given.

In general, Chikuho II utilizes the greatest number of different embellishments and plays them the most frequently of the three performers. Chikuho II also uses the greatest number of unique embellishments, that is those not occurring in the performances of the other two. Though Uemura plays a slightly wider variety of embellishments, and with more frequency than does Chikuho I, he uses phrases not found in the other two performances the least frequently.

A plausible explanation of the above data is the hypothesis that the higher ranking the performer, the more changes become acceptable in the playing of the honkyoku (see p.149). As iemoto, Chikuho II was free to devise his own embellishments and use them more frequently than did his father. Uemura, as Chikuho II's student, appears to have continued the "tradition" of his teacher by adding more embellishments than is found in the performance of Chikuho I. However, as befitting his high status in the Ryū, Uemura does incorporate embellishments of his own, but not as frequently as either iemoto, Chikuho I or II.

The embellishments used by each of the three performers support another hypothesis presented earlier concerning the ritsu scale and the miyako bushi scale in the honkyoku (pp. 189-190). Embellishments used by Chikuho I are characterized by the absense of meri notes. In other words, they are produced by using only the "open noles" of the shakuhachi without the meri technique (e.g., phrase 9). The resultant notes create the ritsu scale, which, as discussed earlier, may be the antecedent of the typical honkyoku scale. With Chikuho II and Uemura, embellishments using only notes of the ritsu scale are all but non-existent. This supports the theory that in the past, the ritsu scale may have been more prominent in the honkyoku as performed by players of the lineage represented by Chikuho Ryū. However, they are much less evident in the performances of Chikuho II and his students.

The ornamentation in Chikuho I's honkyoku may have been a separate system from the main notes. The main notes may have belonged to the newer "city scale," while the ornaments may have been held over from the older "rural scale." A careful comparative analysis of the embellishments used by the three performers, or even better, a large sample of Chikuho Ryū performers would no doubt yield other trends or patterns.

Another area of comparison between the performances of the three generations of players is that of pitch. Tables 10 through 13 summarize the measurable pitch deviations in the three performances. As noted earlier (p.182), pitch presents the most problems in

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TABLE 10 Pitch Deviation in Cents Chikuho I
Maximum Range of Deviation

Section One (Standard -70 from A = 440)

Average Deviation	X	-25	X	X	X	X	O	+20	O	X	X	-10	+10
Range of Deviation	X	-30 to -20	X	X	X	X	-10 to O	+20	-30 to +30	X	X	-30 to -15	-10 to +20
Number in Sample		2					8	2	6				6

	-10	-15	X	-110	-5	-5	-30	-25	-20	X	-10	0	-5
X	-20 to 0	-30 to 0	X	-10 to +20	-20 to -10	-30 to 0	-50 to +20	-30 to 15	-20	X	-20 to -10	0	-10 to 0
	7	27		10	2	20	8	10			5	1	2

Section Two (Standard -105 from A = 440)

Average Deviation	+55	+15	X	X	-25	X	O	-55	-25	+5	X	+25	-5
Range of Deviation	+55	-5 to +15	X	X	-25	X	-15 to 25	-55	-55 to +15	-25 to +35	X	-5 to +65	-15 to +45
Number in Sample	1	2			2		9	2	9	9		13	15

	+25	-5	0	X	+5	+5	+15	+15	0	-15	X	-5	-25	X
+25	-15 to +45	-25 to +15	X	-15 to +25	+5	-15 to +25	-15 to +5	-35 to +30	-15 to -5	X	-15 to +15	-5 to 15	X
7	14	26		12	1	25	4	12	4		3	2	

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Section One (Standard : ~90 cents from A=440)

Average Deviation	0	0	X	0	X	+5	0	-15	+15	X	0	0	+60
Range of Deviation	-10 to +10	0	X	0	X	-10 to +10	-20 to +10	-20 to 0	-50 to +20	X	0	-50 to +50	0 to +85
Number in Sample	2	2		1		3	9	3	6		2	10	8

Average Deviation	X	+30	+5	+30	+15	+20	+10	+20	+5	+15	-20	-10	+10	-20
Range of Deviation	X	0 to +50	-20 to +30	-10 to +60	-20 to +60	-10 to +60	-10 to +60	-45 to +80	-30 to +50	+10 to +20	-20	-10	+10	-20
Number		6	19	4	12	10	23	8	13	2	1	1	2	1

Section Two (Standard: -35 cents from A=440)

Average Deviation	+35	-10	-25	-20	X	-20	0	+20	0	-5	-5	0	+75
Range of Deviation	+35	-15 to -5	-25	-25 to -35	X	-15 to -25	+5	-25 to +5	-15 to +25	-35 to +15	-35 to +25	-5	-15 to +25	+20 to +130
Number in Sample	1	3	1	2		2	11	2	12	9	1	6	11

Average Deviation	+15	+10	-5	+25	+5	+5	0	-5	-15	-5	X	-10	0	X
Range of Deviation	+5 to +35	-5 to +35	-25 to +15	+25	-5 to +25	-15 to +15	-15 to +25	-25 to +15	-35 to -5	-25 to +15	X	-15 to -5	-5 to +10	X
Number	4	21	19	1	13	5	25	4	13	7		6	2	

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TABLE 12 Pitch Deviation in Cents Uemura

Maximum Range of Deviation

Section One (Standard: +30 cents from A=440)

Average Deviation	+20	-15	X	-20	X	-10	0	+10	-30	X	X	-10	-10

Range of Deviation	+20	-20 to -10	X	-20	X	-15 to -10	-5 to 0	-10 to 20	-50 to +20	X	X	-25 to +10	-20 to +20
Number in Sample	1	2		1		4	8	4	6			11	8

	X	0	0	+70	+20	0	0	-5	-40	-50	0	-15	+30	-5

	X	-5 to +20	-10 to +20	+70	-5 to +30	-5 to +10	0 to +5	-25 to 0	-50 to +20	-70 to -50	0	-30 to 0	+30	-10 to -5
		7	24	3	10	8	19	8	11	3	1	6	1	2

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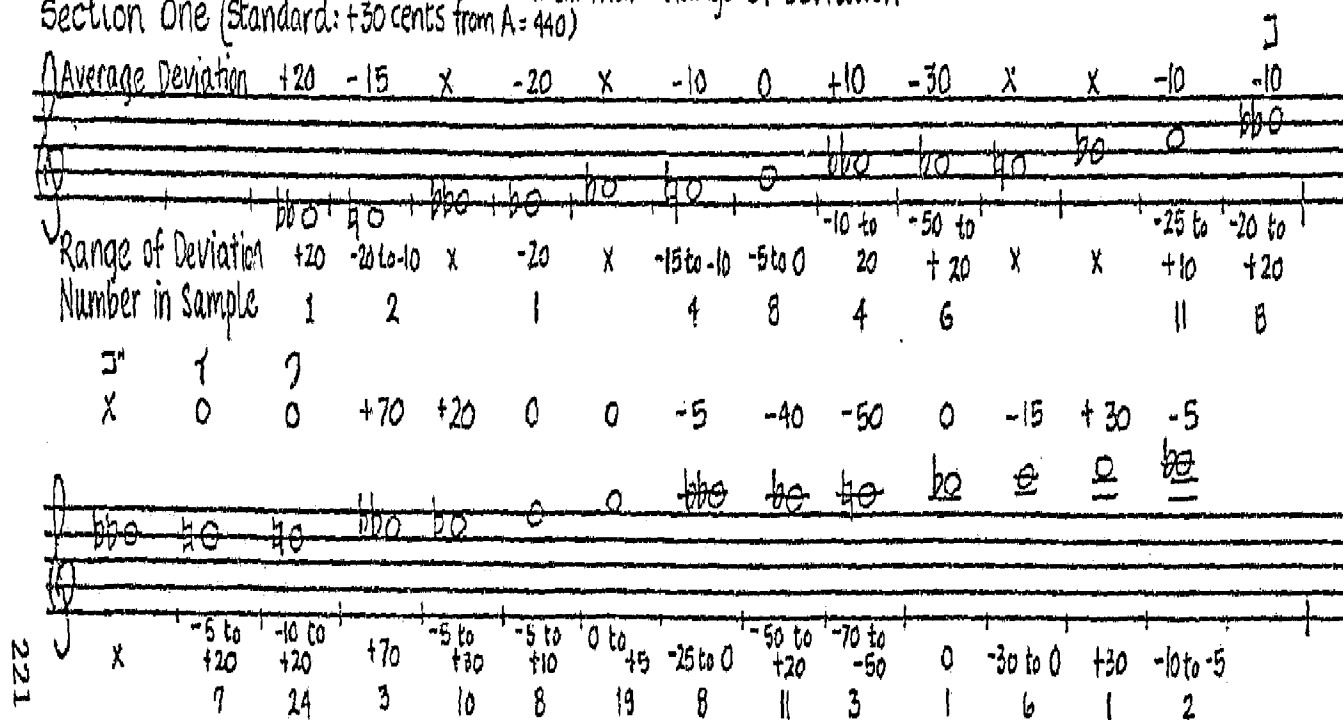
Section Two (Standard: +20 from A=440)

Average Deviation	-25	-15	X	+10	X	+10	0	+10	-40	-5	X	0	-10

Range of Deviation	-40 to -10	-20 to -10	X	0 to +10	X	+10	-5 to +5	-10 to +30	-40 to -30	-10 to 0	X	-10 to +10	-40 to +10
Number in Sample	2	2		3		1	11	7	6	9		19	12

	-5	+10	+5	+80	+25	+5	+5	+5	-50	-20	X	-5	-25	X

	-10 to 0	-10 to +20	-15 to +20	+60 to +90	-10 to +40	-10 to +10	0 to +10	-10 to +10	-85 to -30	-40 to 0	X	-10 to +10	-40 to -10	X
	3	12	25	-5	14	6	22	6	11	4		6	2	
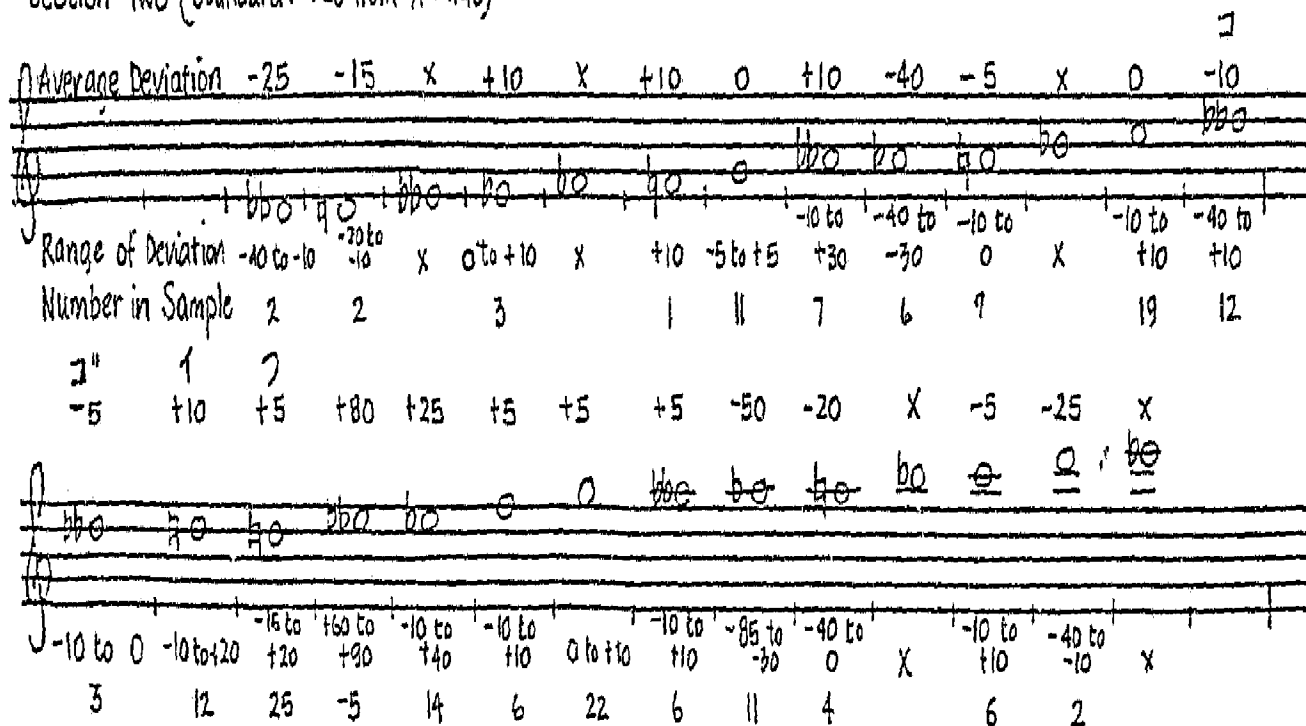
TABLE 13   Deviation of Pitches with Greatest Total Durations
Chikuho I   (Note: C, D, & E are measurements for ♭, ♮ and ♯ respectively)

Cents: 25 0   0 -10 -15 +10 -5 -25   +15   0 -25 +25   0 +5 +15   0

Section One   Section Two

Chikuho II

Cents: 0   0 +15   0 +5 +15 +10 -20   -10   0   0   0 -5 +5   0 -15

Section One   Section Two

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Uemura

Cents: -15   0 -30 -10   0 +20   0 -40   -15   0 -40   0 +5 +25 +5 -50
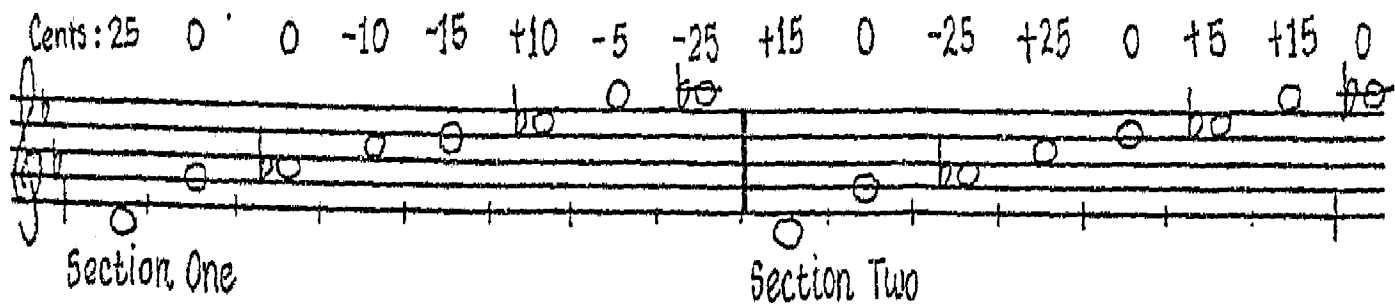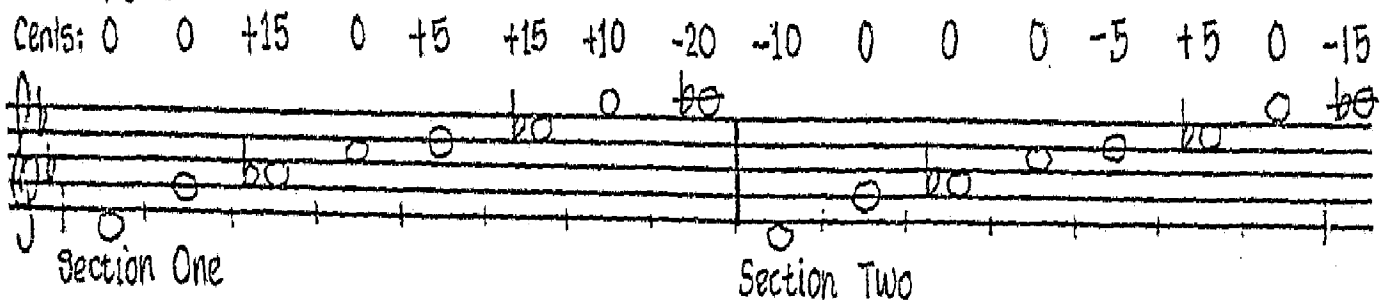
Section One   Section Two
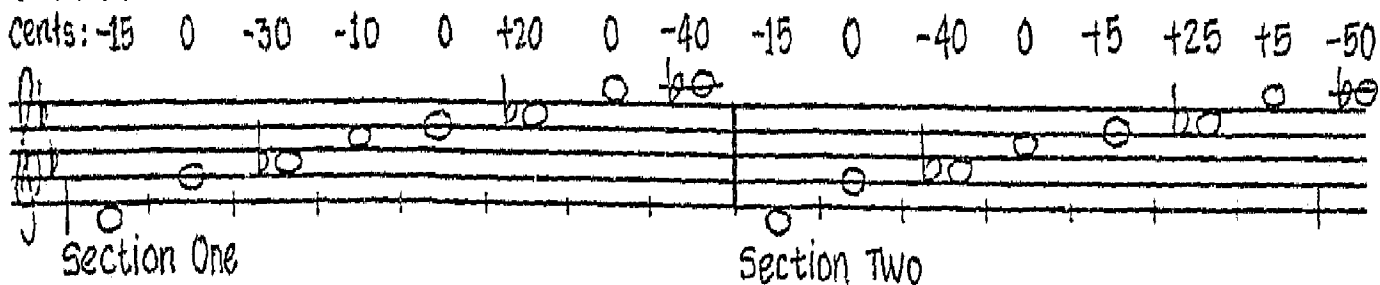
Pitch Deviation Between Section One and Section Two

	Chikuho I	Chikuho II	Uemura
If Section One Standard is 0 cents then Section Two Standard is:	-35 cents	+55 cents	-10 cents

transcribing the music. Deviations in pitch occur on at least five
levels. First of all, the standard pitch of the three performances, as
represented by the average pitch of the tonal center, the note G,
conforms neither with the standard A=440 of the tempered scale, nor
with each other. Secondly, this average pitch varies between sections
one and two within each performance. Thirdly, relationships between
intervals vary between each performer. Fourthly, in all three
performances, the relationships between intervals also vary within each
performance. Finally, in many instances, most notably in Chikuho II's
performance, the frequency of a single sustained note will vary,
usually dropping in pitch.[1]

The one relatively constant relationship between intervals which
occurs in each of the three performances is that between g', d'', and
g'' (c'= Middle C). The pitch c'' also conforms to this relationship
in the performances of Chikuho II and Uemura. At the very least, the
data do not contradict the theory that these three pitches are tonal
centers in the honkyoku scale. Chikuho II appears to play with the
least internal pitch deviation of the three performers. However, as
mentioned above, single sustained tones deviate in pitch the most in
his performance.

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[1]There is also the limitations of tape recordings, especially when
they are second and third generation, and on cassette tape.

In conclusion, pitch stability exists at minimal levels, at least in the three performances transcribed. Several possible reasons may contribute to this instability of pitch. First of all, the same ability of a performer of the instrument to intentionally vary pitches with the meri-kari technique also lends itself to unintentional deviations in pitch. Secondly, honkyoku are almost always played as solo pieces. Therefore, standardization in pitch is not as critical as with ensemble performance. Thirdly, the honkyoku performer is not encouraged to produce standardized pitches by the notation, which symbolizes finger positions rather than pitch. Owing to extremely high rank of all three performers and the credibility of the performances, it is safe to assume that a fairly high degree of deviation in pitch is tolerated in the Chikuho Ryū honkyoku tradition compared to most western music performance standards.

Meter is a subject which at first glance may seem to have no bearing upon the discussion of honkyoku. After all, the honkyoku is universally thought of as having "free rhythm," with very few exceptions if any. The absence of anything more than a tenuous relationship between the notated rhythm and the sound product as well as a lack of a distinguishable beat in "Kokū" supports this, thus the inclusion of a "time line" in the transcriptions in this thesis.

However, while transcribing the three performances, the surprising occurrence of a noticeable metered rhythm was found in one section of one performance. In section two of "Kokū," Chikuho I plays phrases 57

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through 63 in a discernable 4/4 meter. The existence of metered rhythm
is not readily apparent in the real-time transcription because of the
beat not corresponding to the time line and the rubato-like variation
in tempo. Figure 21 is a transcription of the phrases, utilizing the
common conventions of meter. This phenomenon does not occur elsewhere
in Chikuho I's performance, nor anywhere in the performances of Chikuho
II and Uemura.

This isolated occurrence cannot be explained with such a small data
base. However, the important point is that the metered rhythm occurred
at all, especially in such a traditional context. Chikuho I is one of
the major proponents of the Meian lineage, which is one of the oldest
lineages of shakuhachi honkyoku. "Kokū" is one of the "San Kyorei,"
the three "original" and most venerated honkyoku. In Japanese music,

Figure 21. Metered rhythm in performance of "Kokū" by Chikuho I

it may be wise to avoid absolute pronouncements regarding the existence

or non-existence of anything. This is another example of the validity

of real-time transcriptions.

The parameters of dynamics and timbre are not treated in this

study. Though they present problems of objective notation surpassing

even that of pitch, tentative descriptions, comparisons, and

conclusions may be possible with careful consideration of detailed

transcriptions of actual performances. However, in the transcriptions

of "Kokū," one of the most obvious aspects of timbre in honkyoku

performance, the occurrences of a breathy attack (sometimes called mura

iki), is noted. It is apparent with even these limited data and the

difficulty in defining the parameter, that Chikuho I does not use mura

iki as much as Chikuho II and Uemura. If comparisons of recordings of

formerly active players with ones of players active today yield the

same results, one might conclude that the frequent use of mura iki is a

relatively modern development. Extremes in dynamics found in older

recordings and newer ones might also be noted and compared. The

resultant data might support the hypothesis that both mura iki and

extremes in dynamics have increased in honkyoku performances as the

honkyoku became more frequently played as music before an audience,

rather than a solitary act of meditation. Other possibilities include

the sociological element of the audience. If the audience of the

honkyoku performer becomes less sensitized to the subtleties of the

music, the music must become more dramatic in order to be appreciated.

6.5.1 Form, structure and the transcription

Besides the above, comparisons of transcriptions of performances of a single honkyoku by several players are also helpful in understanding the form and structure of the piece. Admittedly, the form and structure of the honkyoku can be analyzed for the most part by using the notation, or an "idealized" transcription. In works by Tsukitani (1969), Gutzwiller (1974:86-137 and 1983:119-144), and Stanfield (1977:85-163) the structure and form of honkyoku are explained with theories concerning scales, phrases, tonal cells, "proclivities" (Stanfield 1977:129), rhythm, melodic contour, etc., all based on data derived primarily from the notation or an idealized transcription.

Similiar analysis can be done using the score of "Kokū." Appendix H shows only the main notes of the piece. A number of interesting points can be seen, especially if repetition of notes are ignored. For example, a palindromic pattern involving the notes G, A-flat, G occurs with regularity. Other patterns of significance are present. After analyses using only the notation were examined, it was decided that they were not in the scope of this thesis. However, preliminary analyses of Chikuho Ryū "Kokū" appear to be in agreement with the major points of the above authors.

In the case of many of the analyses mentioned above, the reliance upon notation may be more expedient than using a real-time transcription. Where reductions of the material are involved, it is easier to start with the already rather skeletal notation.

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Table 14   "Kokū" Durations: Phrases and Silences

	SECTION ONE:	SECTION TWO:

Number of phrases, determined by breaths or breath marks:

	SECTION ONE	SECTION TWO
Notation	40	43
Chikuho I	42	51
Chikuho II	40	46
Uemura	38	45

Durations of all phrases, excluding silences in seconds:

Chikuho I	6'09.1''	6'27.0''
Chikuho II	7'43.1''	6'53.8''
Uemura	5'44.8''	6'03.1''

Durations of all silences in seconds:

Chikuho I	0'51.2''	0'37.6''
Chikuho II	0'48.0''	0'34.9''
Uemura	0'39.8''	0'37.1''

Total durations of phrases + silences in seconds:

Chikuho I	420.3''(error*: +0.3'')	424.6''(error: −1.9'')
Chikuho II	511.1''(error: +1.0'')	448.7''(error: +0.7'')
Uemura	384.6''(error: +0.6'')	400.2''(error: +0.7'')

*Discrepancy between the total derived by adding durations,
and by timing the piece as a whole.

Durations of silences as percentage of total durations:

Chikuho I	12.2%	8.85%
Chikuho II	9.4%	7.8%
Uemura	10.3%	9.3%

Average length of phrases in seconds:

Chikuho I	8.8''	7.6''
Chikuho II	11.6''	9.0''
Uemura	9.1''	8.1''

Average length of silences in seconds:

Chikuho I	1.2''	0.7''
Chikuho II	1.2''	0.8''
Uemura	1.05''	0.8''

However, data from the transcriptions also provide insight into the form and structure of the <u>honkyoku</u>. Further analysis of the variety of embellishments should improve one's understanding of the inclinations of subordinate pitches to resolve to one of the tonal centers. Quantitative data such as durations and frequency of occurrences of notes are also useful. For example, from the notation alone, we know that in Section 2 of "Kokū," the musical events become more dense than in Section one. There are more notes per phrase, and a greater percentage of short durations.

Table 14 gives quantitative data to support this, showing that the length of both musical materal (phrases) and silences decrease in Section two. Table 1 (p.193) shows that the notes designated as tonal centers, the notes D and G are played less frequently in Section two, while almost every other note occurs more frequently. This suggests that after the tonal centers D and G are firmly established in Section one, tonal cells centering around the lesser tonal center C as well as other pitches such as A-natural are explored and developed in Section two. One cannot help but notice similarities between "Kokū" and the raga of South Asia, with the establishment of pitch hierarchy in the beginning <u>alap</u> section.[1]

In summary, this section analyzed the performances of the piece "Kokū" by Chikuho Ryū players representing three generations. Comparisons of the frequency and duration of notes, embellishments,

[1]See Grove, v.9, pp.91-125.

pitch deviations and rhythm were made. In most cases, the data
supported earlier stated theories concerning pitch hierarchy, scales,
and the relationship between status and change in the honkyoku
performing tradition. A notable exception was the existence of a
metered rhythm in a short section of Chikuho I's performance. Though
theories describing the structure and form of the honkyoku can be
formulated using only the notation, real-time transcriptions contribute
quantitative data to support these theories.

Furthermore, the data derived from the transcriptions point out a
number of other areas which would yield meaningful insights not
apparent in the notation alone. For example, determining if a
relationship exists between the durations of the rests and the context
in which they are found might lead to conclusions regarding the use of
space or ma in the development of tension and its release in the
music. The dependence on the notation alone, or upon a transcription
of an "idealized" performance precludes the analysis of any variations
occurring in different performances, e.g., by the same player at
different times, by the players of the same ryū but of different
generations, by players of the same lineage but different teachers, by
different players of the same teacher, etc. Treatment of each of the
above variables would contribute to a description of the otherwise
elusive quality of the honkyoku, that of change.

6.6 Legend for transnotation

The orignal score in Chikuho Ryū is transnotated literally into staff notation on page 232. The following are explanations of symbols used in the original score but with no equivalent in staff notation:

1. 二打 "Hit 2". Instructs player to close and open rapidly (i.e., "hit") the second hole of the instrument. The finger holes are always counted from the bottom. In phrase 3, this would produce the pitch f'.

2. ∿ . Instructs the player to use the _meri-kari_ technique to lower the pitch and then return it to its original level. Similiar to the _nayashi_ technique of Kinko Ryū. (See Stanfield 1977:95-96.)

3. ⌐ Also called _furi_ (振). Instructs the player to use the _meri-kari_ technique, but executed more rapidly than ∿ . See phrase 12.

4. ☰ No time value is given in original notation for these notes. They are considered somewhat like grace notes. See phrase 5.

6.7 Chikuho Ryū "Kokū" Transnotation

Section One

"Koku" Transnotation

"Kokū" Transnotation

Section One

234

Section Two
"Lente"

hit 2, hit 2   hit   hit

hit 3

"Koku" Transnotation

Section Two

6.8 Legend for transcription

1. Vertical dashes on the bottom line of the staff indicates elapse of real time in the performance. 9/16 inch = one second (e.g. |————|————|= two seconds). One staff line = fifteen seconds; one page = one minute.

.

2. O = >four seconds. ♩ = two to four seconds. ♪ = one to two seconds. ♪ =one to one-half seconds. ♪ = <one-half second.

3.Pitches notated in the Chikuho score have downward stems (♩). Pitches not notated in the Chikuho score have upward stems (♪).

4.Standards of pitch reference used in pitch measurements are noted at the beginning of each section of all three versions. These standards are based upon the average pitch of g' being "0" cents on the measuring device, and reflect the adjustment in calibration from A≐440.

5. ↑ or ↓ indicate deviations of fifty cents or more from pitches based on the standard given at the beginning of each transcription. The numerical value is noted near the arrow.

6. ❟ indicate breaths actually taken by the performer. Note that they do not always correspond to the ends of phrases as notated.
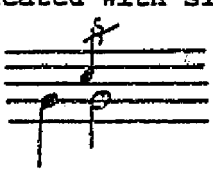
7. The beginning of phrases as notated in original score are indicated with circled numbers above the staff. (e.g. ③)

237
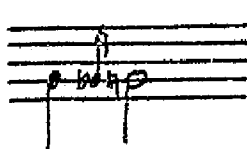
8. Solid lines following the notes indicate duration calibrate the time-line (see #1. above). They also indicate vibrato and glissando produced by <u>meri-kari</u> techniques (e.g. ⌐〰〰 , ⌐⌐⌐). These lines are qualitative rather than quantitative symbols, i.e., they may not express dynamic intensity or frequency of vibrato to scale.

9. Non-notated harmonics and multiphonics considered significant are indicated by ⁑ . (See Chikuho II, phrase 5.) Note that though frequently unintentional, these harmonics are not necessarily considered mistakes, but rather sounds which are integral to the entire performance and are part of the specific performance.

10. Fingering symbols from the original notation appear above the appropriate respective note (e.g. 彡).

11. Unintentional breaks in the sound are indicated with (⸮) above the staff (e.g. Chikuho II, phrase 40).

12. Short pitches produced by the rapid opening and/or closing of finger holes are indicated with slashes through the beams, i.e., a grace note. Example:

Pitches produced with the <u>meri-kari</u> or note-bending technique have no slashes. Example:

6.9 TRANSCRIPTION OF "KOKŪ" PLAYED BY CHIKUHO I

Section One

Section One   Chikuho I

Chikuho I

Section One

242

23 24 25 26 27 28 29 30

Section One   Chikuho I

Chikuho I

245

Section Two

Chikuho I

246

Section Two

247

Chikuho I

Section Two

24B

Section Two   Chikuho I

Section Two

Chikuho I

250

Section Two   Chikuho I

Section Two
Elapsed time: 7'06.5"

6.10 TRANSCRIPTION OF "KOKŪ" PLAYED BY CHIKUHO II

Section One

① ×あ ウ　　　　　　　　　　　　　　　　　　　　-50
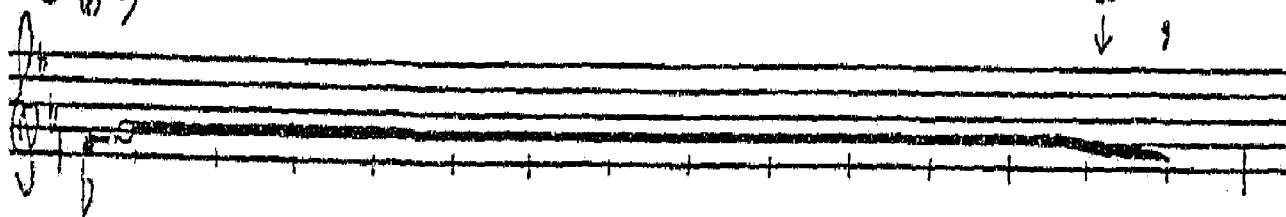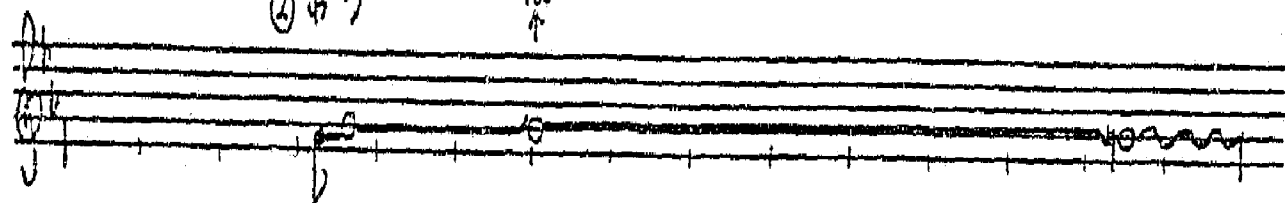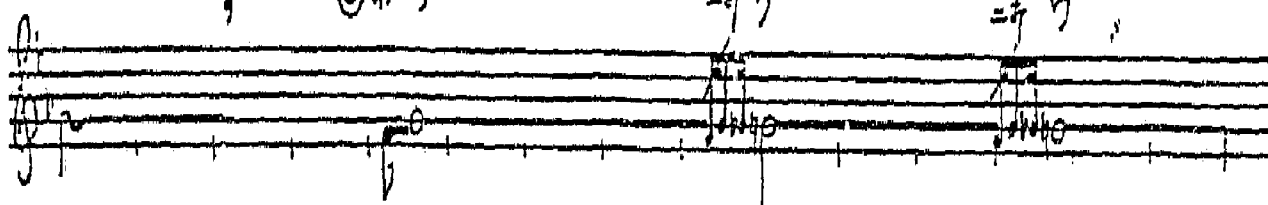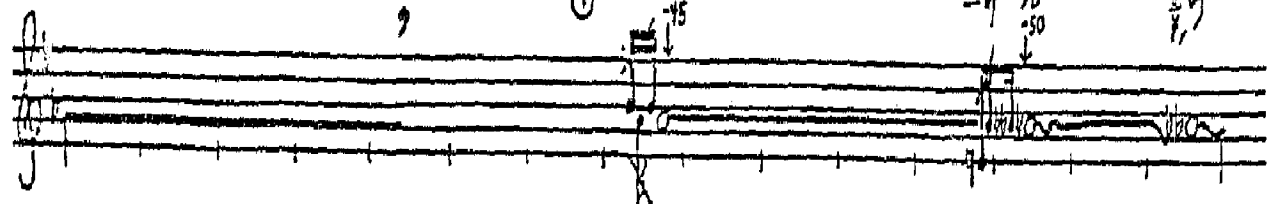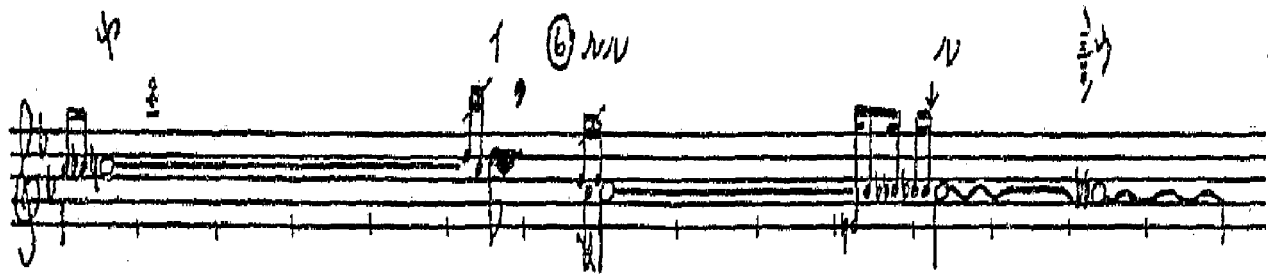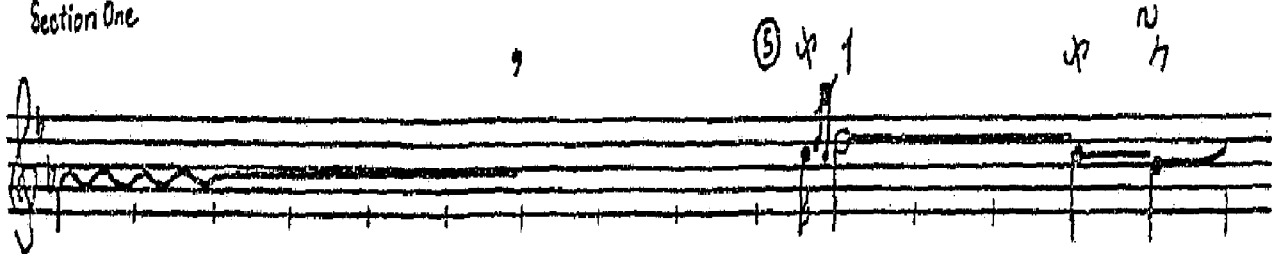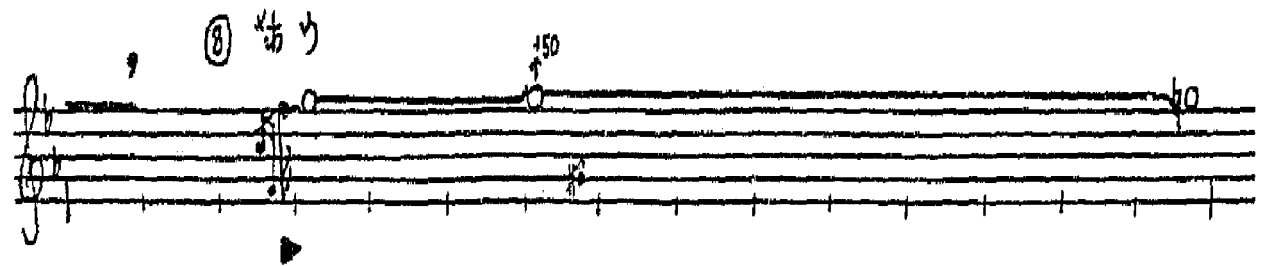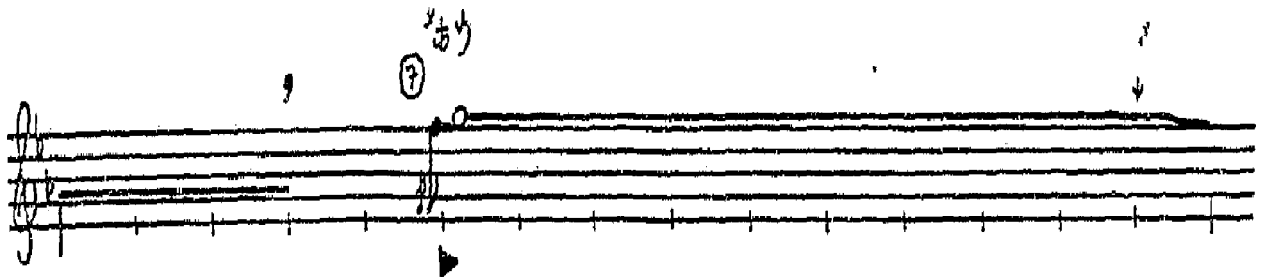
② あ ウ　　　+60

③ あ ウ　　　　　ニオ ウ　　　　ニオ ウ

④ ル ル　-45　　　ニオ ル -50　　ミウ

Chikuho II

Section One

Chikuho II

Chikuho II

Section One

"Ki o kaete"

257
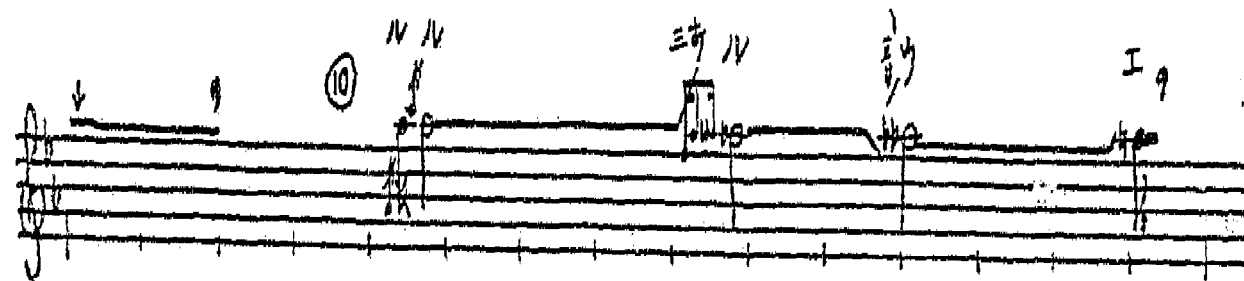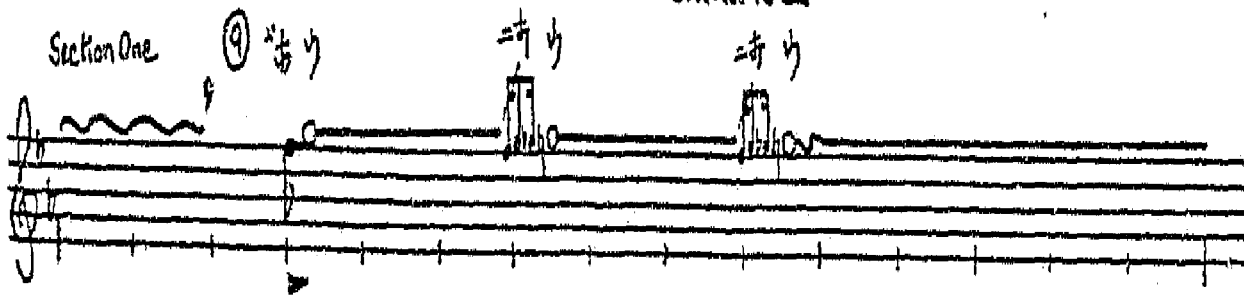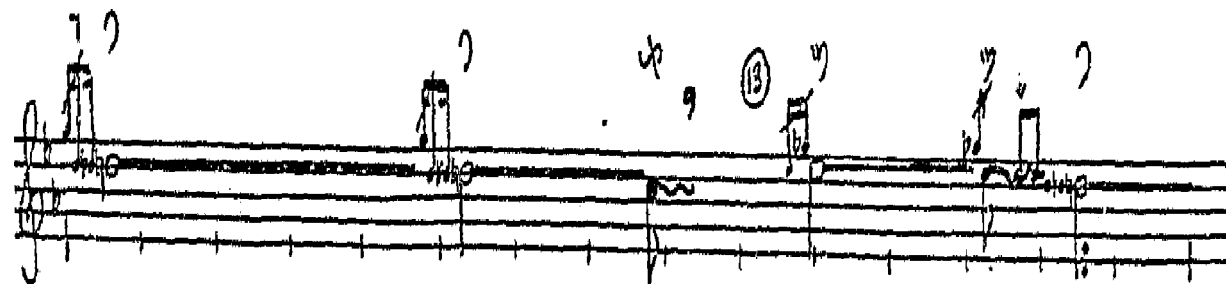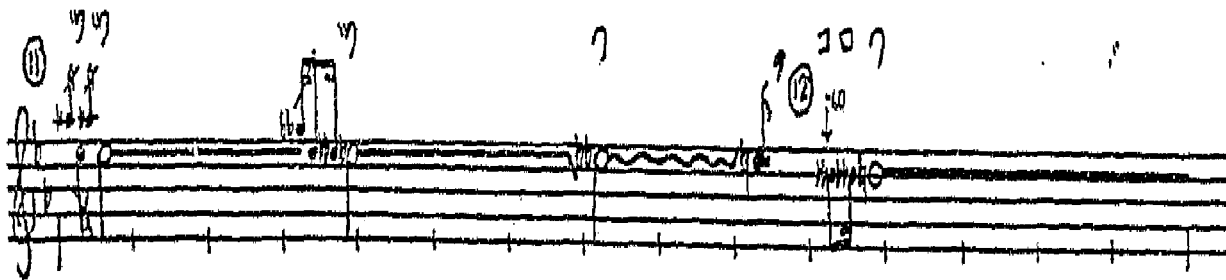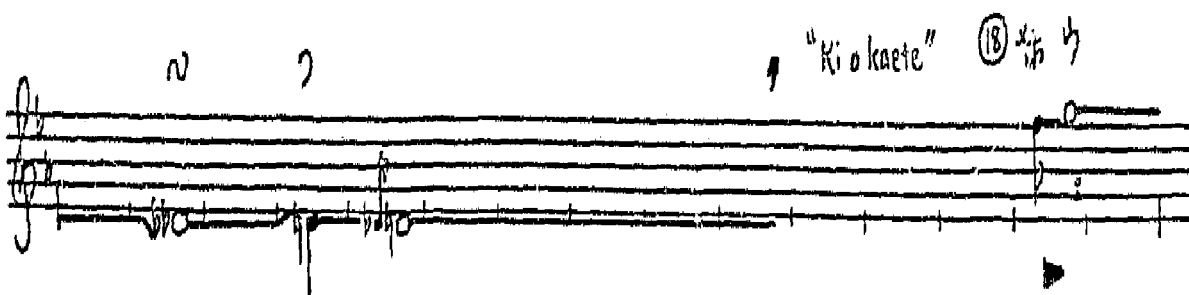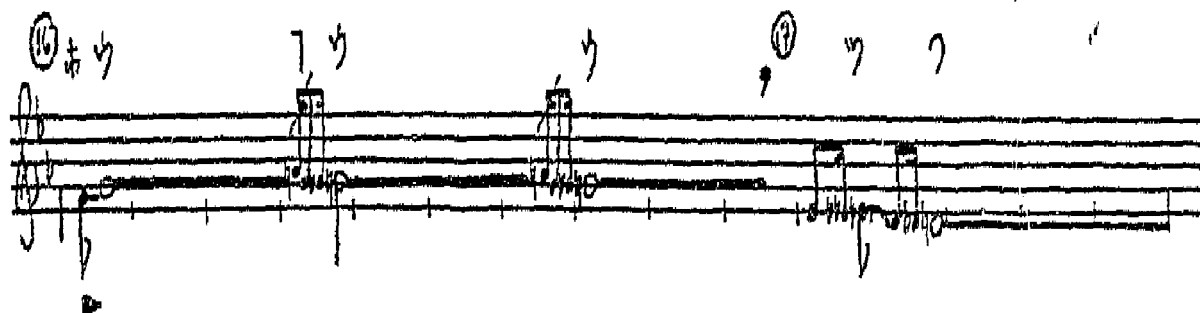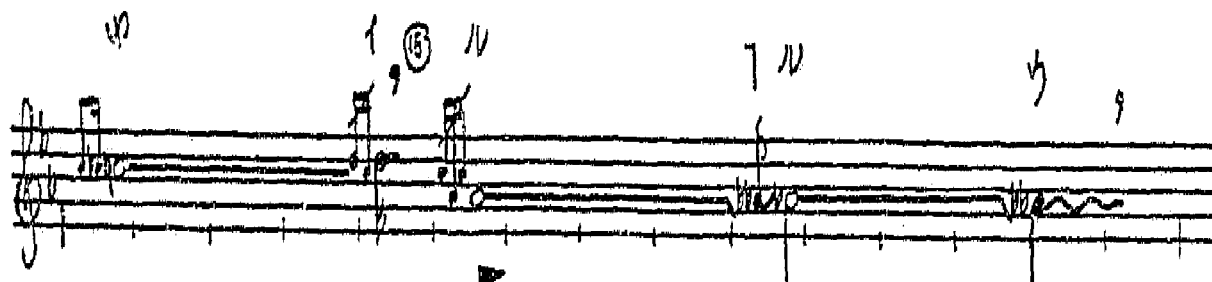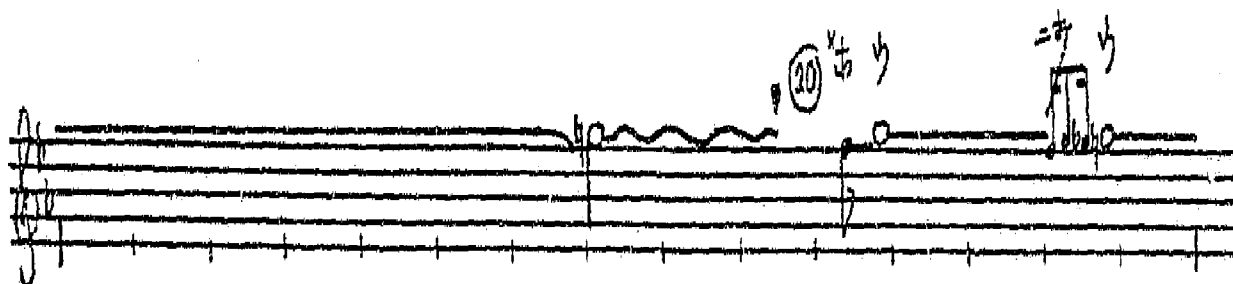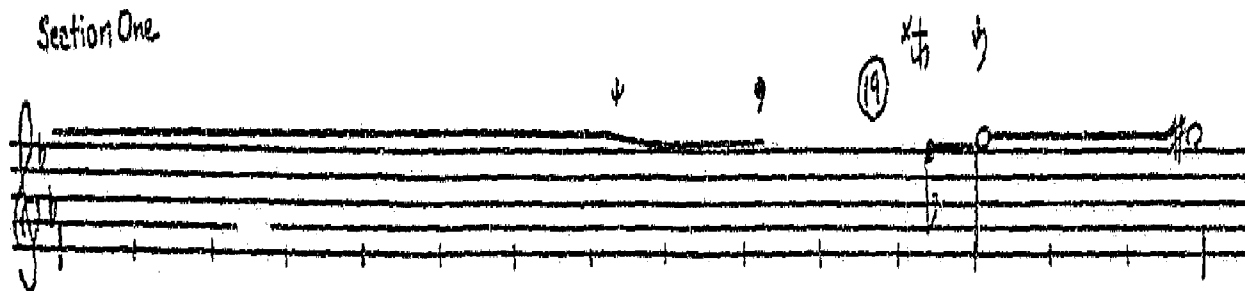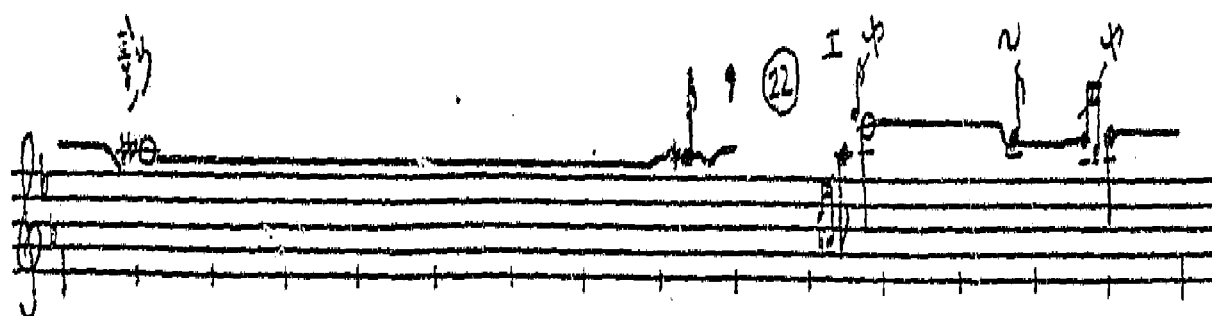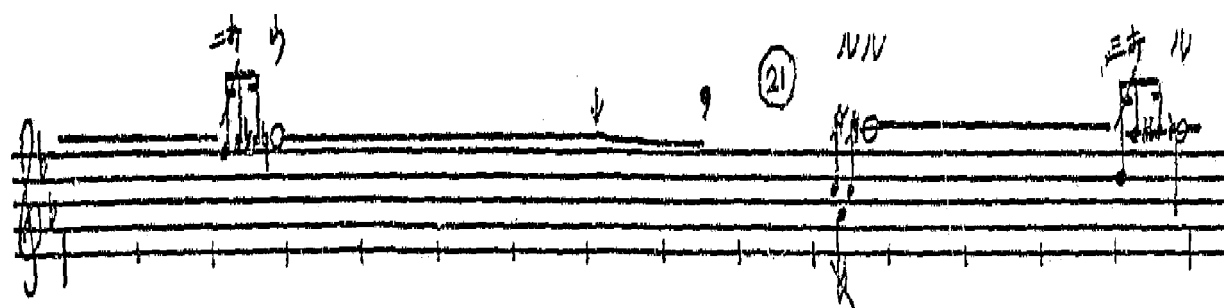
Chikuho II

Section One

Chikuho II

Section One

259
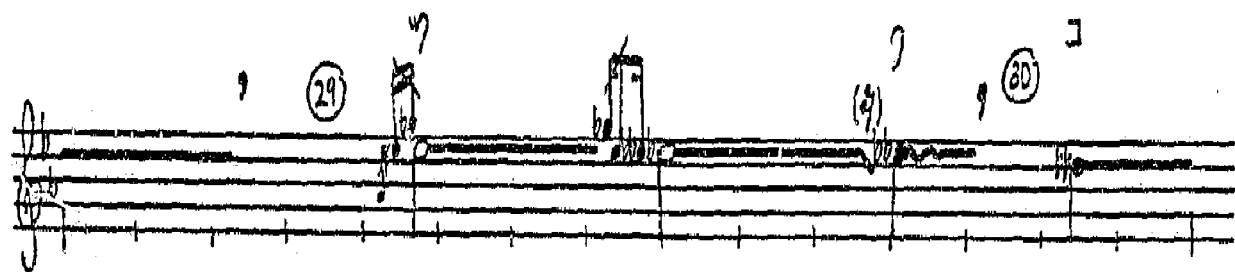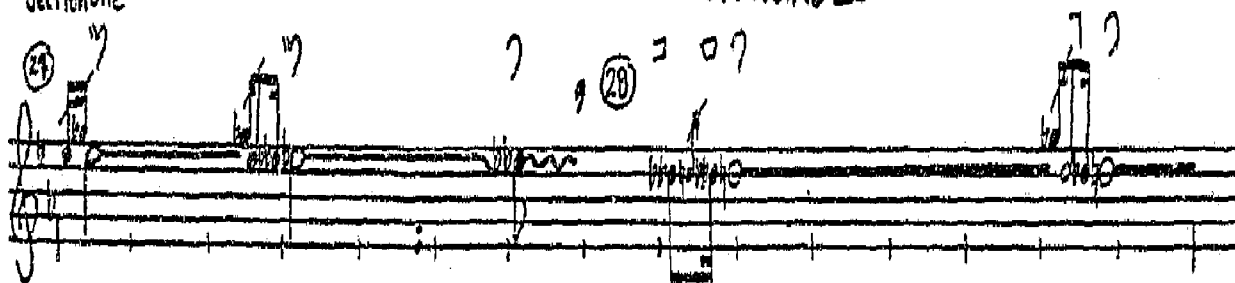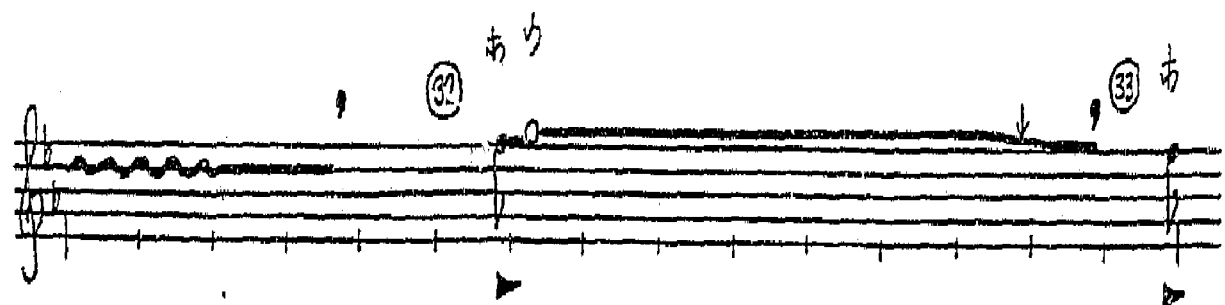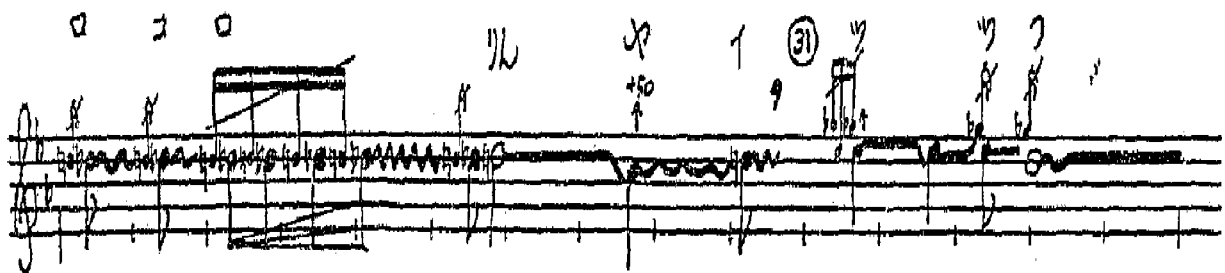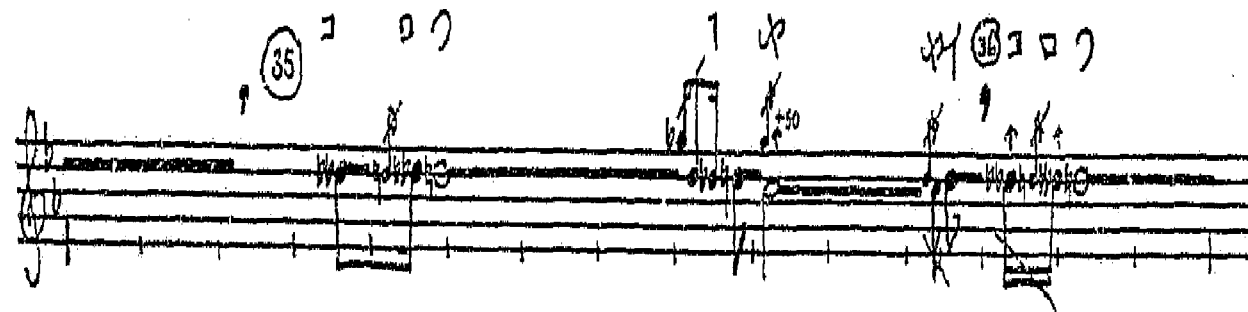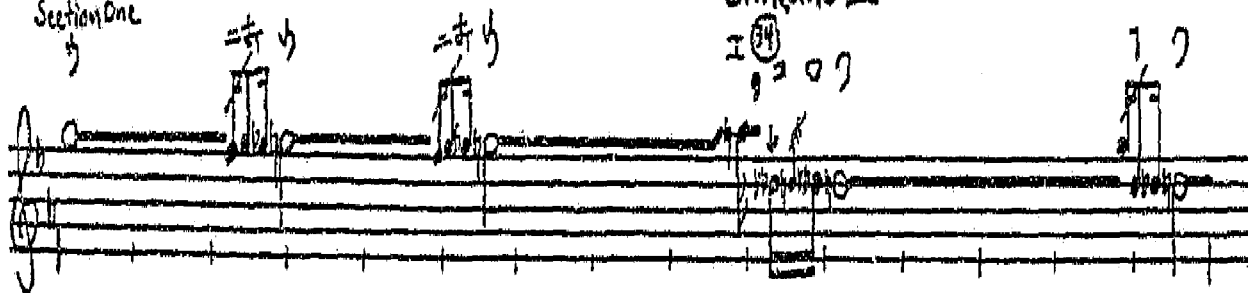
Chikuho II
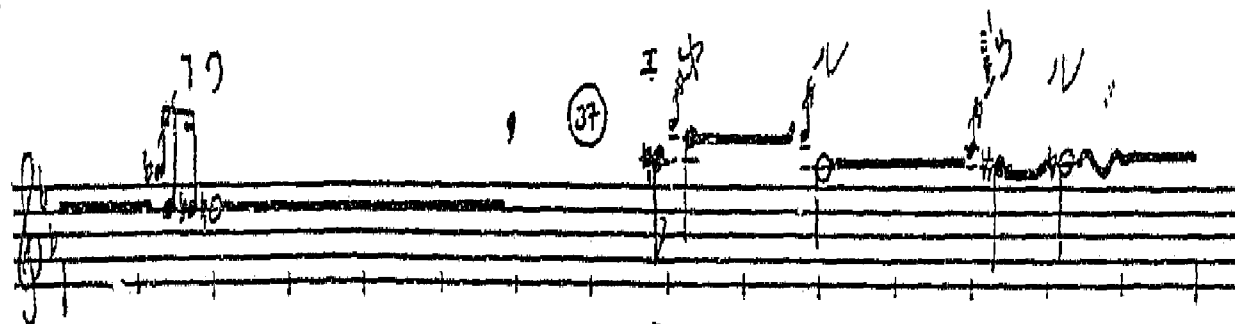
Chikuho II

Chikuho II
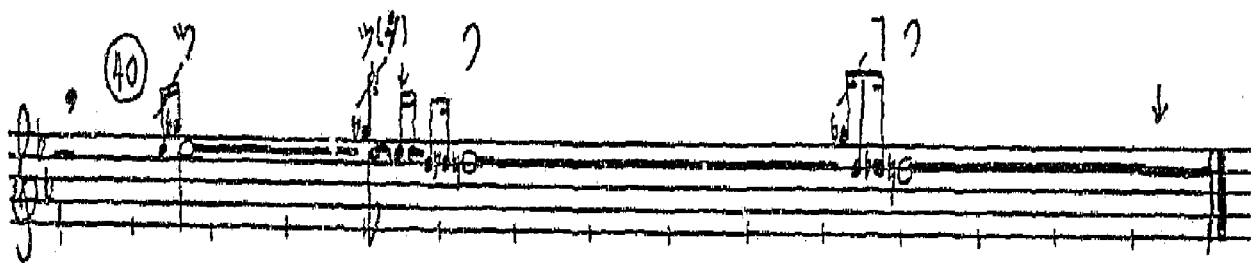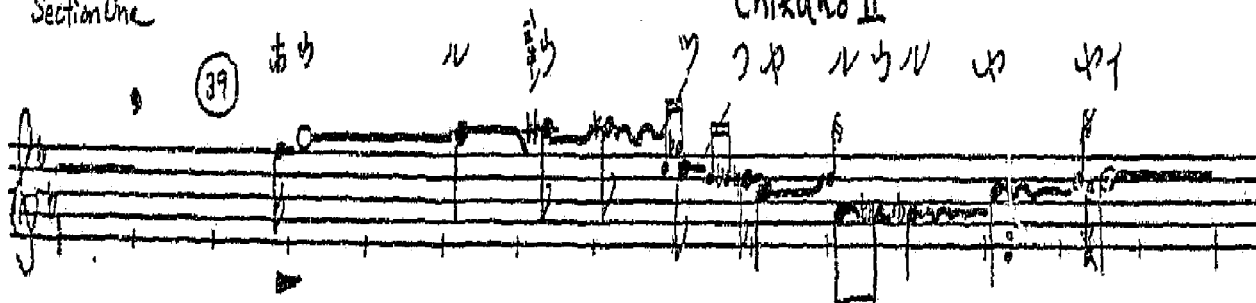
Section One

Section One
Elapsed time: 8'30"

262

Chikuho II

Section Two

265

Section Two

266

Chikuho II

Section Two

Chikuho II

Chikuho II

イ　�82 おウ　　　　ニオ　ウ　　　　ニオ　ウ　　　　　　�83　ロ　　　　　　ワ

Section Two
Elapsed time: 7'28"

270

6.11 TRANSCRIPTION OF "KOKU" PLAYED BY UEMURA

Section One

Section One

272

Section One   Uemura

"Ki o kaete"

Phrase ⑲ あり omitted.

⑳ あり
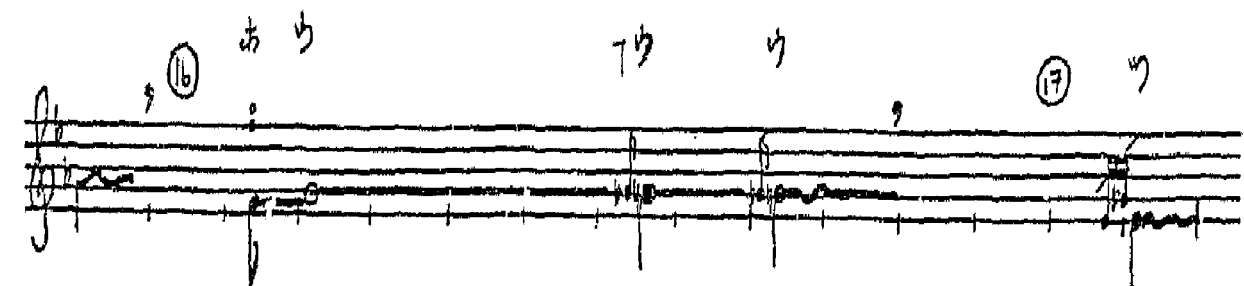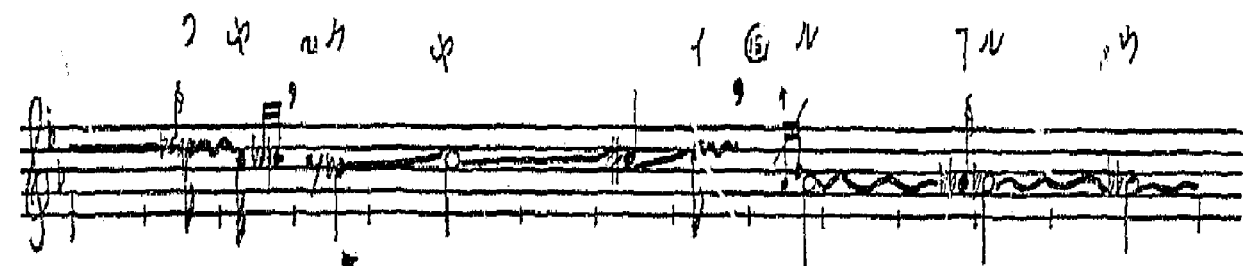
Section One   Uemura

275

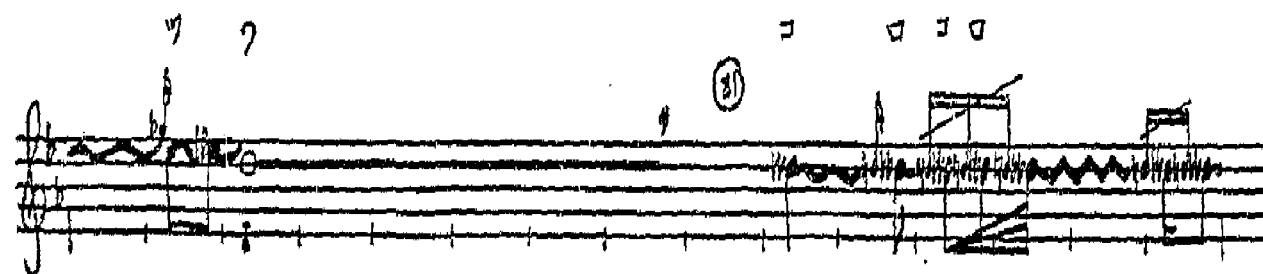Section One   Uemura

276

Section Two   Uemura

278
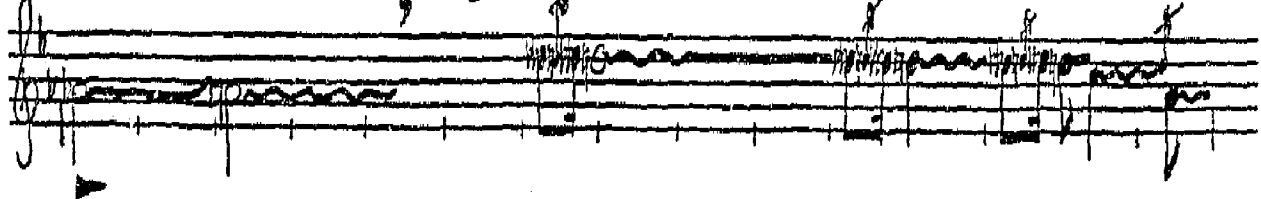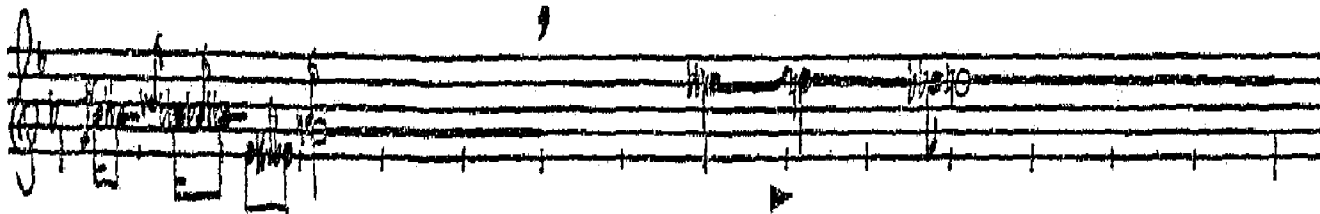
Uemura

Uemura

Section Two   Uemura
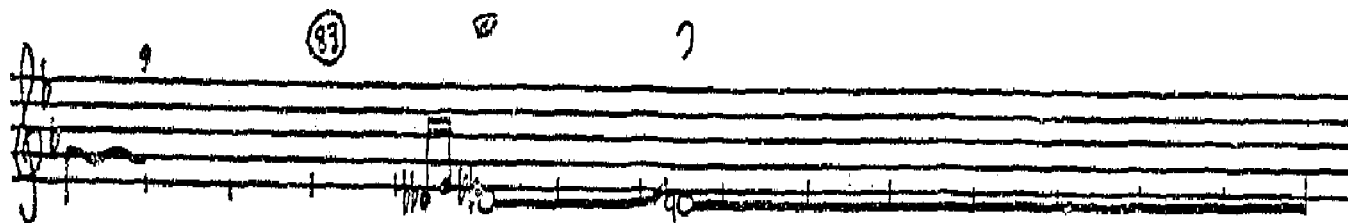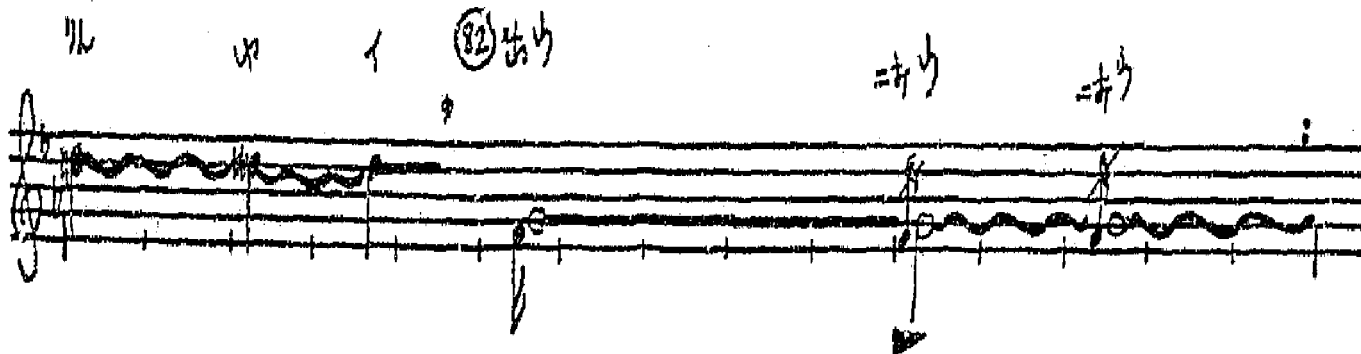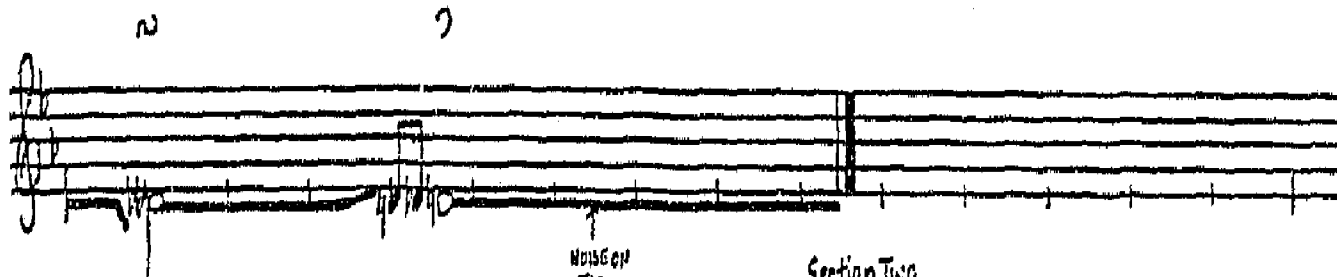
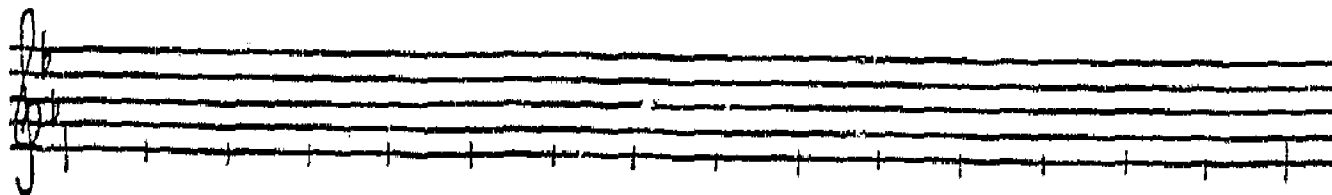Section Two   Uemura

NOISE ON
TAPE

Section Two
Elapsed time: 6'39.5"

CHAPTER VII

SUMMARY AND CONCLUSION

Only in the last decade has the shakuhachi begun receiving the attention it deserves. A survey of the literature indicates a growing interest in the instrument and its music, both in Japan and in the U.S.A. and Europe. This is especially true of the honkyoku, the "main music" of the instrument, dating from the Edo period and earlier.

This thesis attempts to contribute to the increasing body of knowledge of the shakuhachi and its honkyoku by focusing on a little known ryū, Chikuho Ryū. In many aspects, Chikuho Ryū may be considered representative of the shakuhachi tradition in general. However, other areas are more ryū-specific; what applies to Chikuho Ryū is not necessarily entirely applicable to other ryū.

Chikuho Ryū shared a common history with all shakuhachi schools or sects, until the mid-1800s. The discussion of that history based largely on an article by Kamisango, described the events leading to the founding of Chikuho Ryū in 1916, its development, and subsequent factionalization in 1985. The social climate early this century allowed Chikuho I to successfully begin a new ryū. The events leading to the disenchantment of many prominent members with the third iemoto of the ryū made the present situation almost unavoidable.

The discussion of the performance practices of Chikuho Ryū included notated practices as well as those transmitted aurally. These performance practices are affected by change just as the organization as a whole experiences change. The introduction and assimulation of

western music and its staff notation has tended to accelerate some aspects of change.

The study showed the way in which performance practices are inexplicably linked to teaching and learning methods of Chikuho Ryū. For the most part, the teaching and learning methods of Chikuho Ryū compliment those of Kinko Ryū as presented by Gutzwiller (1974:147-166 and 1983:64-89). However, in a number of ways, Chikuho II, the ryu's principal teacher, contradicted Gutzwiller's homogeneous portrait of the typical shakuhachi teacher, notably Chikuho II's active public performing career and his tacit support of "new establishmen s" offering "fast results."

The common belief that the close association with Zen, especially in the past, has made the honkyoku truly suizen, "blowing Zen," has been examined. Though much empirical data suggest that the association is primarily an invention of public relations-minded shakuhachi players, the Zen connection is supported by strong empirical, esthetic, and sociological evidence.

However, contrary to a seemingly majority opinion, the Zen music of the shakuhachi is not so esoteric as to defy transcription, as the three transcriptions of real-time performances of the honkyoku "Koku" show. The three performers, Chikuho I, Chikuho II, and Uemura represent three generations of Chikuho Ryū players. The transcriptions of their performances provide a wealth of data about the honkyoku on such areas as the honkyoku scale and similarities and differences between generations. By relying on data made accessible by the transcriptions of actual performances, a number of insights are

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gained, many of which are applicable to the honkyoku tradition. In general, a reliance on data derived solely from the notation or from transcriptions of theoretical performances may result in these insights being overlooked. An example of this is the instance of Chikuho I playing a number of phrases with a discernable meter, the occurrence of which subverts the concept of a generic honkyoku with "free rhythm."

In conclusion, Chikuho Ryū may be considered a valid point of departure in the study of the shakuhachi honkyoku tradition in general. Chikuho Ryū is also a unique entity, whose existence is tenuous at present. It is a closed sub-system within the larger closed universe of traditional Japanese music. Chikuho Ryū solves the problem of identity partially through a codification of performance practices and repertoire. However, though idealized performances of the repertoire may exist in the minds of the members of Chikuho Ryū, the realization of those ideals, in actual performance, contains inevitable deviations. These deviations are applauded by some as esoteric and inexplicable manifestations of the Zen nature of the music, the formlessness of suizen. However, scrutiny of the variations found in performances representing three generations also suggests such mundane explanations as the status and age of the performer.

Chikuho Ryū uses a number of strategies shared by other shakuhachi ryū as well as other musical and non-musical traditions in order to maintain and perpetuate itself. One such strategy is the idea of "divine right," a monopoly of the Truth, which can be had only as a member of the group. The irony is that this "Truth" is in fact available only to the initiated member of the single group, e.g.,

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Chikuho Ryū. Yet, at the same time, Truth may be found in other shakuhachi ryū, as well as other musical and non-musical traditions. In the same vein, as Gutzwiller asserts, the shakuhachi honkyoku "will be understood by exactly as many people as are playing the music" (1974:142). However, the honkyoku may also be comprehended by anyone with a modest knowledge of musical theory and sufficient data. Armed with theoretical knowledge and raw data on the honkyoku, a non-performer might gain an even greater understanding of the music than the player, in areas which may not have entered the consciousness of the experienced player, who, in any case, may be indifferent to the areas in question. Another level of understanding may be acquired only by one who has had both playing experience and training in research and scholarship. There are many versions of Truth, many levels of understanding; all are valid.

APPENDIX A

CHIKUHO RYŪ REQUIRED HONKYOKU

The following list of required honkyoku is used by the teachers of Chikuho Ryū in teaching. They are arranged by levels as indicated below. The numbers correspond to the numbers on the original list (p.290). On the original list, the price in yen (effective 1980) of the sheet music for each piece is given, ranging from 300 yen to 1,000 yen.

SHODEN LEVEL.
1. Honte Chōshi, Yamato Chōshi
2. Hifumi Chō, Hachigaeshi
3. Tehodoki Reibo
4. Takiochi no Kyoku
5. Kyorei
6. Ryūhei Chō

CHUDEN LEVEL.
1. Kokū
2. Yoshiya no Kyoku
3. Shizu no Kyoku
4. Monkai no Kyoku
5. Kyūshū Reibo
6. Sukaku Reibo
7. Taihei Manzai Raku
8. Unkai no Kyoku, Kagen no Tsuki

OKUDEN LEVEL.
1. Sanya no Kyoku
2. Oshū Nagashi
3. Renbo Nagashi
4. Shinya no Kyokuetsu no Kyoku
5. Koro Sugagaki
6. Jinpo Sanya
7. Ajikan
8. Banji
9. Hōkyō Kokū
10. Ryūgin Kokū
11. Sukaku
12. Igusa Reibo
13. Oboro Tsuki Yo
14. Akita Sugagaki
15. Asuka Reibo
16. Kyūshū Reibo
17. Murasaki Reibo
18. Dako Kyoku
19. Nankō Fushi Sōbetsu no Kyoku
20. Mutsu Reibo
21. Ryūhei
22. Mushi Kuyō

KAIDEN LEVEL.
1. Futaiken Sanya
2. Shika no Tone
3. Tsuru no Sugomori
4. Echigo Sanya
5. Shōganken Reibo
6. Futaiken Reibo
7. Tasogare Kyoku
8. Sayo no Shirabe
9. Tsurukame Mondō
10. Kudari Ha
11. Hemeru Omoi
12. Yōka
13. Nesasa Ha Shirabe
14. Nesasa Ha Tōri
15. Nesasa Ha Kadotsuke
16. Nesasa Ha Hachigaeshi
17. Nesasa Ha Sagari Ha
18. Nesasa Ha Shishi
19. Nesasa Ha Sanya Seiran
20. Nesasa Ha Matsukaze no Kyoku
21. Nesasa Ha Nagashi Reibo
22. Nesasa Ha Kokū
23. Reizan no Tsuki
24. Sashi

BETSUDEN LEVEL.
1. Betsuden Takiochi

HIDEN LEVEL.
1. Sō Koku
2. Sō Mukaiji
3. Sō Kyorei

4. Gyō Koku
5. Gyō Mukaiji
6. Gyō Kyorei

KODEN LEVEL (not listed).
1. Shin Sankyorei (　　　　　　　　)

Okuden Level

Chūden Level

Shoden Level

Hiden Level

Betsuden Level

Kaiden Level

第二章 虚空

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Chikuho I

The pitch D

No. of
occurrences: 2   2   2   1   15   2   3   2   4   10   1   11   Totals:
x = unique   X   X   X   X   55
                                                                               4

The pitch G

No. of
occurrences: 1   2   4   1   3   1   1   1   4   1   1
x = unique   X   X   X   X   X   X   X   X   X

No. of
occurrences: 1   2   3   7   11   6   11   2   Totals:
x = unique   X   X   X   X   X   63
                                                          19

The pitch C

No. of
occurrences: 5   4   1   2   2   1   1   1   1   1   1   1   1   1   Totals:
x = unique   X   X   X   X   X   X   b   24

294

ChiKuho I

The pitch Eb

No. of
Occurrences: 1   1   1   1
Totals: 4   x   x   x   3
x = unique

The pitch Ab

No. of
occurrences: 4   1   2   1   1   6   2   1   1   2
Totals: 25   x   x   x   x   x   x   6
x = unique

The pitch A#

No. of
Occurrences: 2   11   2   1   8   1   1
Totals: 24   x   x   x   x   5
x = unique

The pitch D

No. of
occurrences: 1   1   1   1   3   12   12   7   15   2   1   1

x=unique   X   X   X   X

No. of   Totals:
occurrences: 3   1   1   1   1   1   2   1   68

x=unique   X   X   X   X   X   X   11

296

The pitch G, A♭♭

No. of
occurrences: 6   1   2   1   3   5   4   1   1   18   3   3

x=unique   X   X   X   X   X   X

No. of   Totals:
occurrences: 2   2   3   13   5   73

x=unique   X   6

Total unique phrases: 60

Chikuho II

Chikuho II

The Pitch A♮

No. of Occurrences: 10   3   3   1   1   10   1   1   1   31
x = unique   X   X   X   X   X   5

The Pitches E♮ and F

No. of occurrences: 1   1
x = unique

Total unique phrases: 45

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Embellishments

The Pitch D, E♭♭

No. of occurrences: 1 1 1 2 2 1 17 2 12 1 3 1

x = unique X X X X

No. of occurrences: 4 2 1 1 52

x = unique X X X 7

The Pitch G, A♭♭

No. of occurrences: 7 4 3 3 1 1 1 1 1 20 18 2

x = unique X X X X X X

Totals:

No. of occurrences: 3 2 1 1 1 1 71

x = unique X X X 9

Uemura

The Pitch C
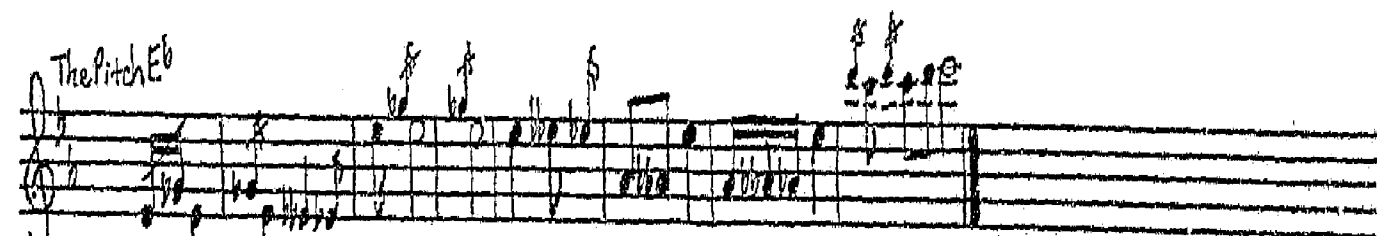
No. of occurrences: 14 1 5 3 1 1 16 1 1 Totals: 52
X = unique   X   X 2
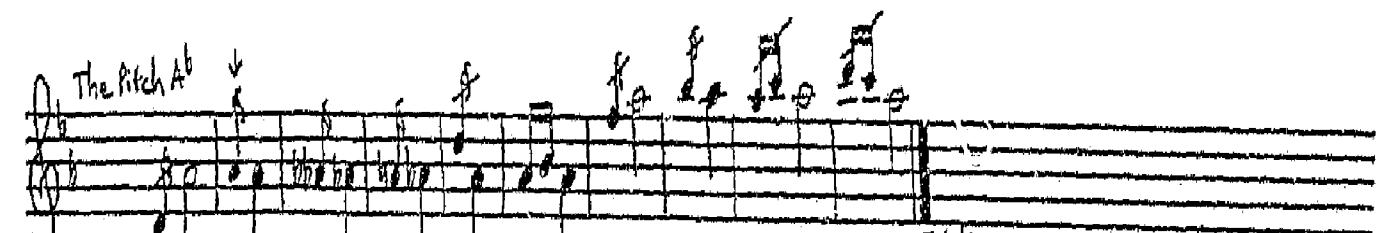
The Pitch E♭

No. of occurrences: 1 1 2 5 1 5 1 1 Totals: 19
X = unique   X   X X X 4
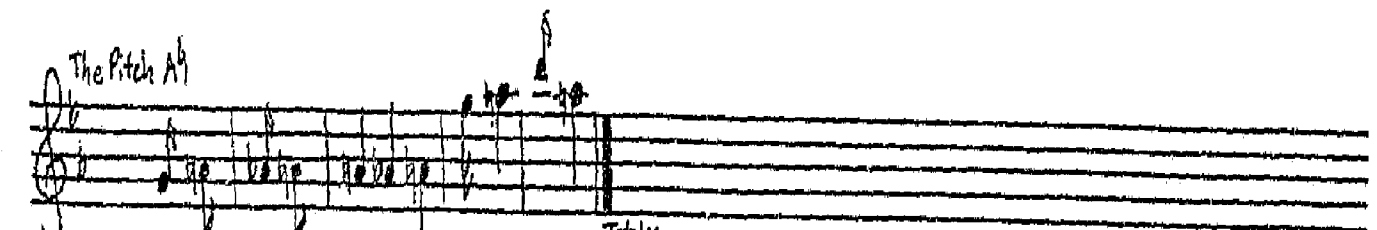
The Pitch A♭

No. of occurrences 2 1 1 1 14 3 7 1 1 1 Totals: 32
X = unique X X X X 3

The Pitch A♮

No. of occurrences 13 1 1 9 1 Totals: 25
X = unique   X Y 2

Total unique phrases: 27

Section One

Kokū Melodic Contour

Section One
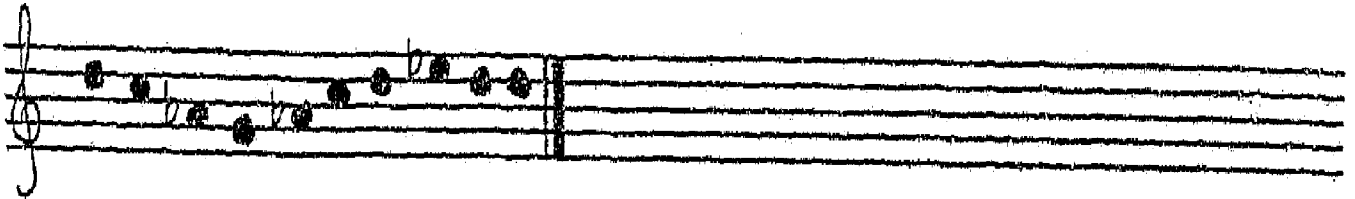
Section Two
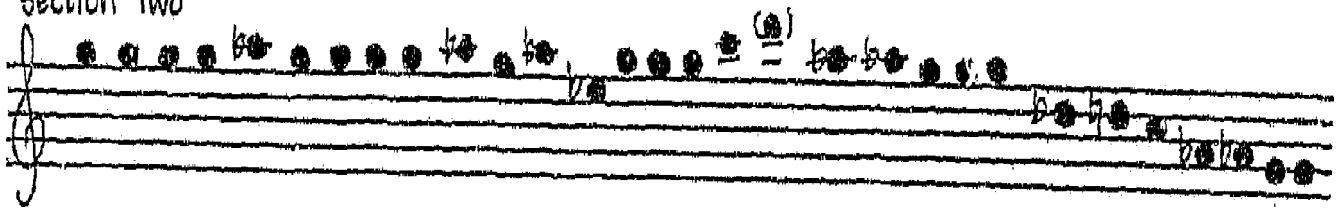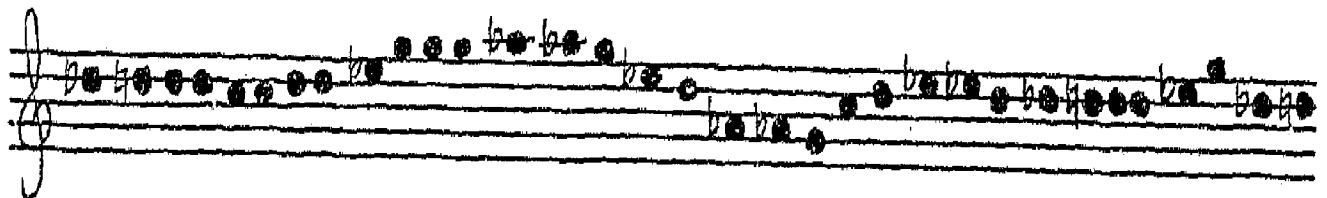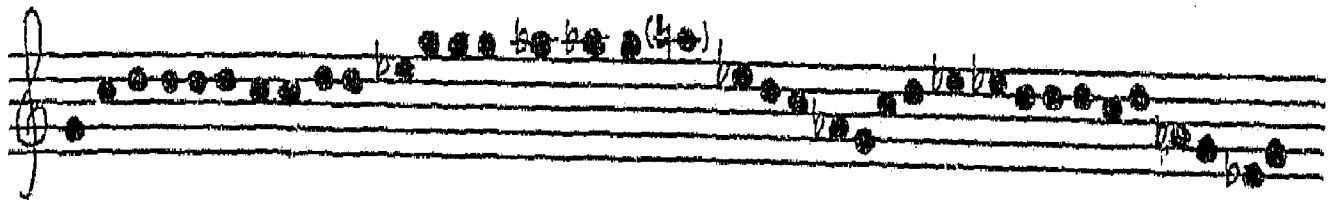
Kokū Melodic Contour

Section Two
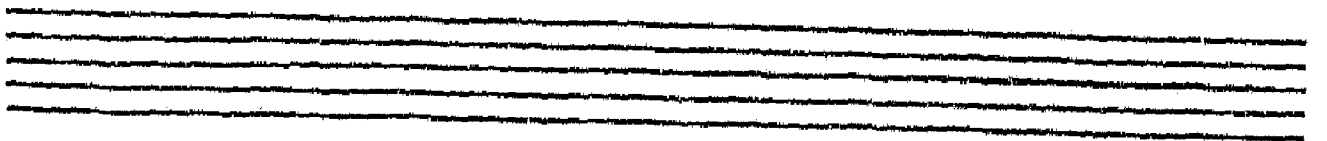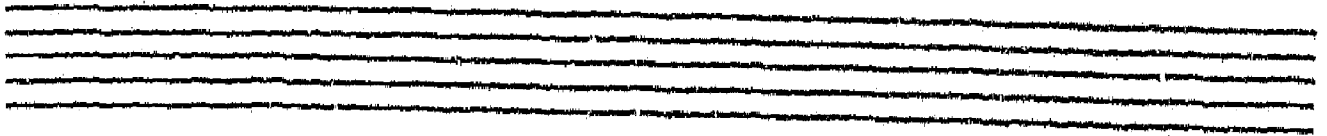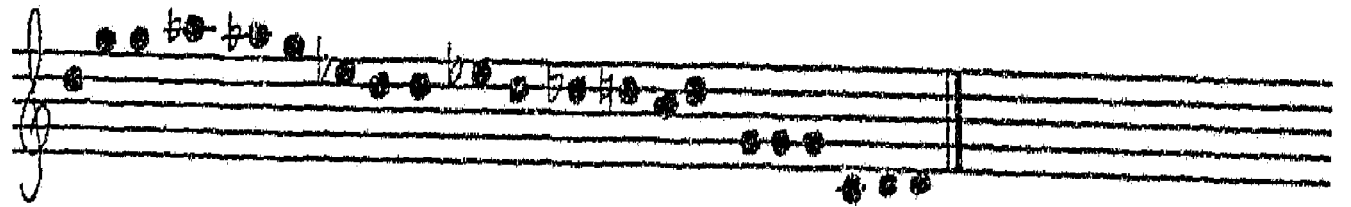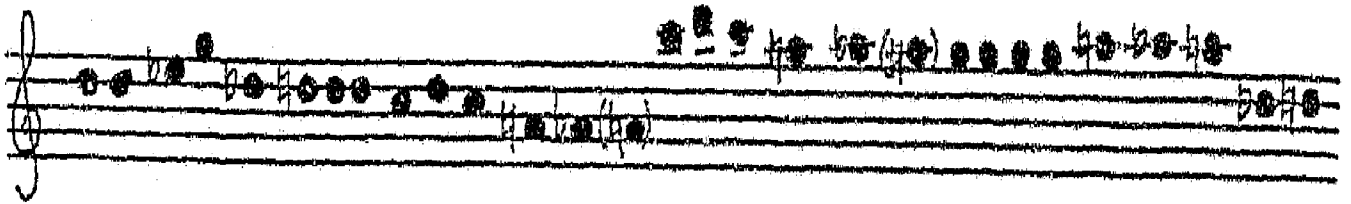
JAPANESE CHARACTER INDEX[1]

Ajikan

阿字観

Akekure

明暗

ami gasa

編笠

Araki Kodō

荒木古童

Ashikaga Takaugi

足利尊氏

Banka

晩課

Bankōkei

伴蒿蹊

banshiki

盤渉

betsuden

別伝

Boro no Shuki

暮露の手記

budōshūren

武道修錬

bushi

武士

Chang Po

張伯

Chang Ts'an

張参

Chen-chou P'u-k'o

鎮州普化

Chikudō

竹道

Chikuho Ryū Shakuhachi Gaku

竹保流尺八楽

Chikuho Ryū Shakuhachi no Tebiki

竹保流尺八の手引

Chikuō

竹翁

Chikushi Ryū

筑紫流

chō

徴

Chōka

朝課

chōshi

調子

chūden

中伝

[1]Characters which are found in the bibliography are not listed in this index.

Daijōkanfu
太政官符

daishihan
大師範

Daijōkan Fukoku
太政官布告

dengaku
田楽

Doku Mondo
独問答

dōkyoku
道曲

dōsho
洞簫

Dōsho no Kyoku
洞簫曲

ensoku
遠足

fue
笛

Fujinaga Kengyō
藤永検校

Fujita Matsucho
藤田松調

Fujiwara no Michinori
藤原通憲

Fuke Kyōkai
普化教会

Fuke Seishū Meianji
普化正宗明暗寺

fuke shakuhachi
普化尺八

Fuke Shū
普化宗、

Fuke Zonji
普化禅師

fuki awase
吹合

fuki komu
吹き込む

Fukuda Eigorō
福田英五郎

Fukumoto Kyoan
福本虚庵

Fukumoto Takudō
福本卓道

furegaki
角虫書

Furukawa Kengyō
古川検校

Furukawa Ryusai
古川滝斎

fusho
亀鏡

gaikyoku
外曲

Gajūrō
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Genji Monogatari
源氏物語

Godai
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Gonyukoku no Watasaseraresoro Osadamegaki
御入国の被渡候掟書

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後白河

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Hasegawa Tōgaku
長谷川東学

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秘伝

Higuchi Taizan
樋口対山

Hisamatsu Fūyō
久松風陽

Hitori Mondo
獨問答

gagaku shakuhachi
雅楽尺八

Gaiyū Manroku
雅遊漫録

gakki
楽器

gessha
月謝

Gokomatsu
後小松

Hachigaeshi
鉢返し

happyokai
発表会

hennon
疲音

Hifumi Chō
一二三調

hikyoku
秘曲

Hitori Kotoba
獨言

hitoyogiri shakuhachi
一節切尺八

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hon ne
本音

honkyoku
本曲

honnin
本人

honsoku
本則

honsoku deshi e moshi watasu sadame
本則弟子ヘ申渡定

honsoku juyo
本則授与

Honte
本手

Honte Chōshi
本手調子

honzan
本山

hōchiku
法竹

Hōfuku Kyoshi
法伏居士

Hōgi
法義

hōki
法竹

Hōryuji
法隆寺

hotei chiku
布袋竹

Hotō Kyōkai
法燈教会

Hu-kuo
霊洞護国

hyōjō
平調

hyōshi
拍子

Ichi On Jō Butsu
一音成佛

Ichigetsuji
一月寺

ichikotsu
壱越

Ichirosō
一路叟

Ika Nobori
紙蕩

Ikyū Zenji
一休禅師

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Ima Kagami
今鏡

inaka bushi
田舎節

indai
院代

insen
陰旋

Inzei no Amida Kyo
引声の阿弥陀経

Itchō Fumon
一朝普門

Jikeirin Oshō
審璢林和尚

Jin Nyodō
神如道

Jishō Sakuhi
自笑昨非

junshihan
準師範

Kachiku
嘉竹

kaiden
皆伝

Kaimon
開門

in
陰

indai
院代

Inga Ichinyo
因果一如

insenpō
陰旋法

Issuku
一夙

Jikaku Taishi Ennin
慈覚大師円仁

jiki montei　(tōdera)
直門弟当寺

Jinbō Masa no Suke
神保正の助

joruri
浄瑠璃

jushoku
住職

Kadotsuke
門付

kaiin
会印

Kairyō no Miko
懐良親王

Kinko Ryū Shakuhachi Shizan 琴古流尺八思観	Kango Reibo (faded kanji)
Kinsen 金先	Kusabara Shizan no Fue (faded kanji)
Kiyū Shōnan (faded kanji)	Kobayashi Shazan 小林頭山
Kobayashi Ueou 小林頭畷	Sochabi Reoyi (faded kanji)
kodai shakuhachi 古伐尺八	koten 古傳
Koizumi Shizan 小泉止山	Kōjidan 古事談
kokkei kai i 滑稽解頤	Koku 虚空
Kokū Reibo 虚空鈴慕	Kokūji 虚空麗
komibuki 込吹	Kōichi Toyotarō 小路豊太郎
komosō 虚妄僧	komosō 薦僧
komusō 虚無僧	Konashi Kinsui 小梨錦水
Kondo Sōetsu 近藤宗悦	kōbunsho 公文書
Kōkokuji 興国寺	Kōmyōkōgo 光明皇后

Kōshō
黄鐘

Kōunryūsui
行雲流水

Kotake
小竹

kotsutsumi
小鼓

kouta
小歌

Kujō Michitakano
九条道孝公

kumiuta
組歌

Kurihara Kimpū
栗原錦風

Kurosawa Kōemon
黒沢幸右衛門

Kurosawa Kinko
黒沢琴古

Kusunoki Masatatsu
楠木正勝

Kyochiku Zenji Hōsankai
虚竹禅師奉讃会

kyoku
曲

Kyokunshū
教訓抄

kyokyaku
侠客

kyōdai deshi
兄弟弟子

kyōdō
教導

kyōgi
狭義

Kyōunshū
狂雲集

Kyorei
虚鈴

Kyorei
虚霊

Kyorei
嘘鈴

Kyorei zanji gaku
虚霊山寺額

Kyotaku
虚鐸

Kyotaku Denki
虚鐸伝記

Kyotaku Denki Kokuji Kai
虚鐸伝記国字解

kyu

宮

madake

真竹

maruguke obi

丸ぐけ帯

Matano Shinryū

俣野真竜

Meian or Myōan

明　暗

mekura hoshi

盲法師

Minamoto Unkai

源雲界

Miyakawa Nyozan

宮川如山

Mizuho no Sakae

瑞穂ノ栄

Monkai

門開

Moriyasu Shūtō

森安秀濤

muin

無院

Muraoka Minoru

村岡実

machikata zaijū honsoku montei

町方在住本則門弟

Majima Kakuō

真島　鶴翁

Masajima Kengyō

政島　検校

Matsuyama Shinsuke

松山　新助

Meian Shakuhachi Dō Yū Kai

明暗尺八道友会

menjō

免状

minyō

民謡

miyako bushi

都節

Monden Tekikū

門田笛空

montei

門弟

Mufū

無風

Mukaiji

霧海箎

Myōon Kyōkai

妙音教会

Nagano Setto
永野折戸

Nakao Tozan
中尾都山

natori
名取

Nesasa Ha Kenpū Ryū
根笹派錦風流

Nishigushi Juho
西口寿保、

Oda Nobunaga
織田信長

okuden
奥伝

onritsu
名取

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大篳篥

Ōmori Sōkun
大森宗勲

Ōshōkun
玉昭君

osarai kai
おさらい会

rankei
鸞鏡

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中平福の都大棆校

Nangu Sadayasu no Shinnō
南宮貞保親王

Nemuriyama Ikkei
眠山一圭

Netori
音取

Nyūi Kendō
乳井健蔵

Okazaki Meidō
岡崎明道

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音階.

ontei
音程

Ōmori Hikohichi
大森彦七

ōshiki
黄鏡

Ōtori Itsube
大鳥逸兵衛

Ozaki Shinryū
尾崎真竜

rankyoku
乱曲

Kaisei Hōgo
海静法語

Kakezu
歌系図

Kakun Sanjisanka Jo
家訓三十三ヶ条

Kakusui Rei
覚醒鈴

Kandenkōhitsu
閑田耕筆

Kanginshū
閑吟集

kanshū no rekai
看主の霊牌

Kanuya Juntei
神谷潤亭

Kasō Ha
活惣派

Katsuura Seizan
勝浦正山

keikojo
稽古所

kenka shakuhachi
喧嘩尺八

Kida Kakushū
木田鶴秀

Kaizan Fuke Oshō Moppa Ju Roppa Ari
蓋僧開山普化和尚専派
十六派アリ

kaku
筒

Kakushin Hatto Zenji
覚心法灯禅師

kamimu
上無

Kanetomo Seien
兼友西園

kanjiri
管尻

kanshū
看守

Karigane Bunhichi
雁金文七

Katabisashi
傍庇

Kei chōjōsho
慶長掟書

kenbun yaku
見聞役

Kichiku Ryōen
喬竹了円

Kinko Dera Cho
琴古寺帖

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Reibo

鈴慕

rekidai jūshoku

歴代住職

ronin

浪人

Rōan

蘆安

rusui

留守居

ryūkyū onkai

琉球音階

ryūsō

流祖

ryūteki

龍笛

Saihōji

西方寺

sangu sanin

三具三印

Sankyoku

三曲

sanmai

三昧

Sanya

三谷

Reshitya

鈴法事

ritsu

律

Rōan

調庵

Bōooi

昌寺

Ryōchū

墾靫

Ryōmeisho

恋鳴抄

Ryutatsu Kouta

隆達小歌

Saidaiji Shizai Cho

西大寺資材帳

San An

産安

Sanjuniban Shokunin Uta Hi

三十二番職人歌合

Sankyorei

三虚鈴

santo komusō

三都虚無僧

saru gaku

猿楽

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sasa buki
笹吹

Seibi
政美

Seijirō
酒井政次郎

senritsu
旋律

shakuhachi
尺八

Shakuhachi Shuin Kokuroku
尺八手員目録

Shichiku Shoshinshū
糸竹初心集

Shimizu Seizan
清水静山

Shin Sankyorei
真三虚鈴

shinkyoku
新曲

Shinya
深夜

Shirao Kunitoshi
臼尾国利

sho
商

satori
悟り

Seihō
正保

coabō
籠抱

cooritsukei
旋律型

Shakuhachi Shikō
尺八史考

Shichiku Kokinshu
糸竹古今集

shihan
師範

shimomu
下無

shinanjo
指南所

shinsen
神仙

Shirabe
調

shiri
尻

shoden
初伝

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Shōdō
松道

Shōni
小児

Shōtoku Taishi
聖徳太子

shozetsu
勝絶

So Baku Shu
蘇莫者

soko yuri
底ユリ

sōjyō
双調

sōkyoku
箏曲

suichiku mei
吹竹名

Taigenshō
体源鈔

Takase Sukeji
高瀬助治

Take Shirabe
竹調

Tani Kyōchiku
谷狂竹

Shōmu
聖武

Shōsōin shakuhachi
正倉院尺八

Shote
初手

shutsuyaku
出役

Sokkan
息観

sōga
早歌

sōke
宗家

Sōsa
宗左

Suzuki Takamichi
鈴木孝道

Takame Ryūtatsu
高三隆達

Take Ikkan Kokū Tsuranuku
竹一管虚空貫

tangin
断金

Tanikita Ha
谷北派

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Tanikita Michiku
谷北無竹

te
手

tengai
天蓋

Tōdaiji Kenbutsu Cho
東大寺献物帳

Tōri
通り

Toyohara Atsuaki
豊原敦秋

Toyota Kōdō
豊田古童

Tsukahara Gyokudō
塚原玉堂

Tsuru no Sugomori
鶴の巣籠

u
羽

Uehara Rokushirō
上原六四郎

Uemura Setsuo
上村雪翁

Uketake
受竹

Tanteki Hiden Fu
短笛秘伝譜

tempuku
天吹

Ton'ō
遁翁

todoshoku yashiki
当道職屋敷

Tōsho
唐書

Toyohara Muneaki
豊原統秋

tsuin
通印

Tsunoda Rogetsu
津野田露月

u
竽

uchi deshi
内弟子

Uemura Kyoho
上村京保

Ukegumo
浮雲

Umeyama Gyokudō
梅山玉堂

Uramoto Setcho
浦本浙潮

waka
和歌

yakufu
詠譜

Yamamoto Morihide
山本守秀

Yamato Chōshi
大和調子

yarō atama
野郎頭

Yobitake
呼竹

yōsenpō
陽旋法

Yoshimura Fuan-Sōshin
芳村普庵・泉心

Yoshitake Shoho
吉武祥保

Zenkoku Fuke Shū Jiin Ichi Ranhyo
全国普化宗寺院一覧表

Zensuiin
善瑟院

Zokugaku Senritsu Kō
俗楽旋律考

Uta Keizu
歌系図

Watanabe Kakuzan
渡辺鶴山

yakusō
役僧

Yamashina no Kyōgen Nikki
山科教言卿日記

Yamaue Getsuzan
山上月山

Yatsuhachi Kengyō
八橋検校

yō
陽

Yoshida Itchō
吉田一調

Yoshino Shūi
吉野拾遺

yureru
揺る

Zenpō Kōfū
善法香風

zettai no ma
絶対の間

Zōami
増阿弥

APPENDIX F.

EXAMPLES OF DISCREPANCIES BETWEEN
CHIKUHO RYŪ <u>HONKYOKU</u> NOTATION AND PERFORMANCE

Notation   Performed Fingerings
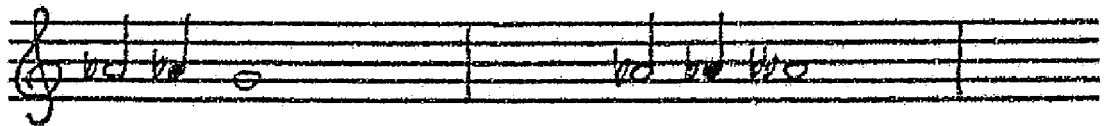
Notation   Performed Fingerings
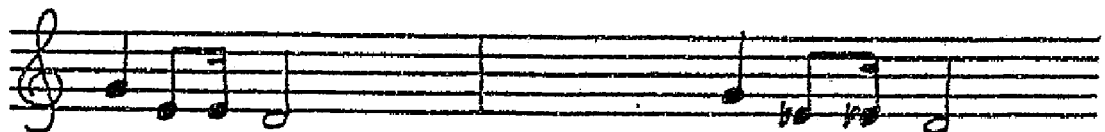
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