

# SAKAI SHŌDŌ



Sakai Shōdō was born in 1940 as the third son of the head of the Chikuhō school of shakuhachi. He studied initially under his father, Chikuhō, who founded the school, and then studied the classical honkyoku repertory under Koizumi Ryōan (Koizumi Shizan), 38th head of the Myōan school, and Yoshimura Fuan, 40th head of the school, in the course of which he mastered the complete Myōan Taizan repertory.

He went on to study ten pieces from the Nezasa branch of the Kinpū school and the pieces *Futaiken*, *Shōganken* and *Itchōken* under Moriyasu Nyotō, a member of the school of Jin Nyodō, and received further instruction from Kageura Nyōan and other purveyors of the classical honkyoku tradition.

He assumed the position of third head of the Chikuhō school in 1984. He originally acquired pieces associated with the Myōan Shinpō school, which is closely connected to the Chikuhō school and whose repertory is rooted in the music of the former Myōanji temple, but in January 2007 he began receiving further instruction in the music of the Myōan Shinpō school from the researcher and specialist in this school, Sagara Yasuyuki. The result of this collaboration was the release by the Japan Traditional Cultures Foundation in 2011 of a set of CDs comprising all 63 pieces in the repertory of the Myōan Shinpō school. There are more than 150 classical honkyoku including these 39 pieces associated with the Myōan Taizan school, a notable feature being that their routes of transmission can be traced in all cases.

Sakai Shōdō has gained a firm reputation for the depth of his knowledge, which has been acquired through tireless efforts to master the classical honkyoku repertory, his authoritative performance style, and his tone quality, which is wholly devoid of any affectation. On the other hand, the powerful low notes and dynamic technical mastery he demonstrates in his performances of contemporary music are the diametrical opposite of his performance style in the classical honkyoku repertory. But it is the combination of these two styles that results in the unique world of Sakai Shōdō, which remains unrivalled.

## Career highlights:

- Appointed third head of the Chikuhō school of shakuhachi in 1984.
- Appointed Chairman of the Myōan Kyochiku Zenshi Temple Support Group in 1998.
- Appointed advisor to the Komusō Research Society in 2008.
- Chairman of the Osaka Sankyoku Society

## Major awards:

- Awarded the Osaka Cultural Prize (Main Prize) in 1981 and 1982.
- Awarded the Grand Prize in the music category at the 2008 Arts Festival sponsored by the Agency for Cultural Affairs for 'Shakuhachi Recital by Sakai Shōdō: Lineage of the Shakuhachi' in 2008.
- Awarded a prize in the 59th Minister of Education, Culture, Sports, Science and Technology Awards for Art in 2008.

## Activities in connection with the Arts Festival sponsored by the Agency for Cultural Affairs:

- Performance of *Suizen* (Nippon Columbia) awarded the Prize for Excellence in the record category in 1974.
- Performance of *Fūka-mugen* (composed by Miyashita Shūretsu, NHK) awarded the Prize for Excellence in the broadcasting category in 1983.
- Performances on *Sakai Shōdō: Tsuru no sugomori gotai* (Kojima Recordings) awarded the Grand Prize in the record category in 2006.

## Major recitals:

- Sakai Shōdō 'Take o fuku', Series I to IV.
- Shakuhachi Recital by Sakai Shōdō: Lineage of the Shakuhachi

## Overseas performances:

- Performed in Turkey at the invitation of the Toyota Motor Company (1996).
- Invited to perform at the International Shakuhachi Festival (1998 in Colorado, 2004 in New York, 2008 in Sydney)
- Invited to appear at the Prague Festival of Shakuhachi Honkyoku in August 2011.



# Sakai Shōdō performing the complete repertory of the Myōan Taizan school in which he was instructed by Koizumi Ryōan and Yoshimura Fuan (respectively the 38th and 40th heads of the school)

Thirty-four pieces transmitted from Koizumi Ryōan and five from Yoshimura Fuan.

These thirty-nine pieces handed down at the Myōanji temple are performed here by the only shakuhachi performer in the direct line of descent from these masters. The full repertory is presented on these discs in performances that open up a new future for the genre of the shakuhachi honkyoku.

The second major release by Sakai Shōdō in succession to his previous recordings of all 63 pieces in the honkyoku repertory of the Myōan Shinpō school.

## QUINTESSENTIAL SHAKUHACHI COMPLETE REPERTORY OF THE MYŌAN TAIZAN SCHOOL SAKAI SHŌDŌ

VZCG-8507/08/09/10 (four CDs)

With English commentary.

¥15,000 (Excluded Tax)

Contact

Japan Traditional Cultures Foundation

2-4-1, Nishikanda, Chiyoda-ku, Tokyo 101-0065, Japan

#Toho-Gakkai Shinkan 2F

PHONE : +81-3-3222-4166 E-mail : [info@japo-net.or.jp](mailto:info@japo-net.or.jp)

URL : <http://jtcf.jp/>



### DISC 1

1. Asuka-reibo (Koizumi Ryōan)
2. Sashi (Koizumi Ryōan)
3. Takanesashi (Koizumi Ryōan)
4. Nerisashi (Koizumi Ryōan)
5. Murasaki no kyoku (Koizumi Ryōan)
6. Ōshū-reibo (aka Jinpō-sanya) (Koizumi Ryōan)
7. Hifumichō
8. Kyūshū-reibo
9. Hachigaeshi no kyoku
10. Shizu no kyoku
11. Takiochi no kyoku
12. Yoshiya no kyoku
13. Sanya no kyoku
14. Ōshū-nagashi

### DISC 2

1. Akita-no-kyoku
2. Koro-sugagaki
3. Monkai no kyoku
4. Azuma no kyoku
5. Renbo-nagashi
6. Koden: Suzuru
7. Shinya no kyoku
8. Kumoi no kyoku

### DISC 3

1. Shika no tōne
2. Tsuru no sugomori
3. Sakaejishi
4. Honte-chōshi
5. Sankyorei: Kyorei
6. Sankyorei: Kokū
7. Sankyorei: Mukaiji

### DISC 4

1. Mutsu-reibo
2. Hōkyō-kokū
3. Akebono no shirabe
4. Yamato-chōshi
5. Ryūgin-kokū
6. Koshō-kokū
7. Dako no kyoku
8. Hōtaku
9. Chikushi-reibo
10. Aji no kyoku

### Musical notation of six pieces transmitted by Koizumi Ryōan

On the occasion of the release of these discs, the office of the head of the Chikuho school of shakuhachi has created musical notation of six of the pieces directly transmitted by Koizumi Ryōan from the repertory of the Myōan Taizan school using special conventions to enable performance by all shakuhachi players, irrespective of the school to which they are affiliated.

- The notated pieces are Asuka-reibo, Sashi, Takanesashi, Nerisashi, Murasaki no kyoku and Ōshū-reibo (aka Jinpō-sanya).

- The pieces notated by Koizumi Ryōan are shown on the right and those by Sakai Shōdō on the left. *Ro-tsu-re-chi* notation is combined with *fu-ho-u-e-ya* notation.

- Expressive elements that Sakai Shōdō learned orally from Koizumi Ryōan and that cannot be represented merely by musical notation have been indicated as carefully and as simply as possible so that the inspiration underlying the piece can be easily appreciated.

The musical notation is available separately for sale. For details of how to purchase the sheet music, please contact:

Office of the Head of the Chikuho School of Shakuhachi

2-4-31 Higashi Honmachi Yao City, Osaka Prefecture 〒581-0004

Tel/fax : 072-991-9008 Email : [info@chikuhoryu.jp](mailto:info@chikuhoryu.jp) Website : <http://www.chikuhoryu.jp>





小泉了庵（明暗第38世）・芳村普庵（明暗第40世）

両看首から薫陶を受けた

明暗対山派曲のすべてを酒井松道が吹く

# 尺八の 神髄

明暗対山派全集

酒井松道

QUINTESSENTIAL  
SHAKUHACHI  
COMPLETE REPERTORY OF  
THE MYŌAN TAIZAN SCHOOL  
SAKAI SHŌDŌ

小泉了庵師より34曲、芳村普庵師より5曲！

両看首の直伝で、これら明暗寺伝曲39曲を継承した

酒井松道の、尺八本曲の未来に向けた渾身の吹奏を新録音！

伝承のすべてが今ここに！

「明暗真法流本曲全集（全63曲）」に次ぐ酒井松道の第2弾！





◎「明暗対山派の成立と伝承をめぐって」  
山川直治 (邦楽研究家)

◎「明暗対山派曲との出会い」 酒井松道

◎英文解説付き



- 楽曲は「飛鳥鈴暮・さし・高嶺さし・練薩紫・紫乃曲・奥州鈴暮(神保三谷)」です。
- 譜例にあるように、右に小泉の庵譜、左に酒井松道譜を配し、  
口ツレチ譜とフホウエヤ譜を併記しています。
- 酒井松道が小泉の庵師から口伝として受け継いできた、楽譜だけでは表現できない「悪い」や「間合い」が自然と浮かび上がったように、  
丹念にまたわりやすい工夫を心掛けて作成したものです。

〒581-0004  
大阪府八尾市東本町2-4-31  
**竹保流尺八宗家事務局**  
Tel/Fax 072-991-9008  
E-mail [info@chikuhorvyu.jp](mailto:info@chikuhorvyu.jp)



定価：15,000円+税  
発売：2013年12月18日

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URL : <http://jtcf.jp/> Blog : <http://d.hatena.ne.jp/japoli/> twitter : <http://twitter.com/japoli>

キリトリ線

●TEL ( )

URL <http://www.chikuhoryu.jp>



# DISC 1

total time  
(76:48)

|    |       |      |                     |           |
|----|-------|------|---------------------|-----------|
| 1  | 小泉了庵伝 | 飛鳥鈴慕 | あすかれいぼ              | 地ナシ<br>虚竹 |
| 2  | 小泉了庵伝 | さし   | さし                  | 地ナシ<br>虚心 |
| 3  | 小泉了庵伝 | 高嶺さし | たかねさし               | 地ナシ<br>虚竹 |
| 4  | 小泉了庵伝 | 練薩慈  | ねりさし                | 地ナシ<br>虚心 |
| 5  | 小泉了庵伝 | 紫乃曲  | むらさきのきよく            | 地ナシ<br>虚竹 |
| 6  | 小泉了庵伝 | 奥州鈴慕 | おうしゅうれいば (別名: 神保三谷) | 地ナシ<br>虚心 |
| 7  | 平 許   | 一二三調 | ひふみちよう              | 地ナシ<br>虚竹 |
| 8  | 平 許   | 九州鈴慕 | きゅうしゅうれいば           | 地ナシ<br>虚竹 |
| 9  | 平 許   | 鉢返曲  | はちがえしのきよく           | 地ナシ<br>虚竹 |
| 10 | 平 許   | 志図曲  | しずのきよく              | 地ナシ<br>虚心 |
| 11 | 平 許   | 瀧落曲  | たきおちのきよく            | 地ナシ<br>虚心 |
| 12 | 平 許   | 善哉曲  | よしやのきよく             | 地ナシ<br>虚心 |
| 13 | 平 許   | 三谷曲  | さんやのきよく             | 地ナシ<br>虚竹 |
| 14 | 平 許   | 奥州流  | おうしゅうながし            | 地ナシ<br>虚竹 |

# DISC 2

total time  
(57:38)

|   |     |       |          |           |
|---|-----|-------|----------|-----------|
| 1 | 初 伝 | 秋田曲   | あきたのきよく  | 地ナシ<br>虚竹 |
| 2 | 初 伝 | 轉菅垣   | ころすががき   | 地ナシ<br>虚竹 |
| 3 | 初 伝 | 門開曲   | もんかいのきよく | 地アリ<br>玄妙 |
| 4 | 初 伝 | 吾妻曲   | あづまのきよく  | 地ナシ<br>虚竹 |
| 5 | 中 伝 | 恋慕流   | れんぼながし   | 地ナシ<br>虚竹 |
| 6 | 中 伝 | 古伝・巢鶴 | こでんすづる   | 地ナシ<br>虚竹 |
| 7 | 中 伝 | 深夜曲   | しんやのきよく  | 地ナシ<br>虚竹 |
| 8 | 中 伝 | 雲井曲   | くもいのきよく  | 地ナシ<br>虚竹 |





# DISC 3

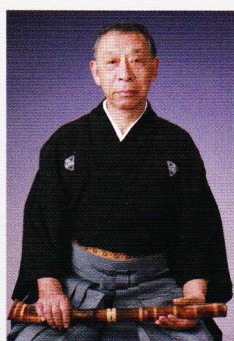
total time  
(68:23)

|   |   |   |      |         |                 |           |
|---|---|---|------|---------|-----------------|-----------|
| 1 | 奥 | 伝 | 鹿遠音  | しかのとおね  | 音頭 酒井松道 助音 酒井竹道 | 地ナシ<br>虚竹 |
| 2 | 奥 | 伝 | 鶴巢籠  | つるのすこもり | 演奏 酒井松道 助奏 酒井竹道 | 地ナリ<br>玄妙 |
| 3 | 奥 | 伝 | 栄獅子  | さかえじし   |                 | 地ナシ<br>虚竹 |
| 4 | 皆 | 伝 | 本手調子 | ほんてちようし |                 | 地ナシ<br>虚竹 |
| 5 | 皆 | 伝 | 三虚霊  | 嘘鈴      | さんきよれい きよれい     | 地ナシ<br>虚竹 |
| 6 | 皆 | 伝 | 三虚霊  | 虚空      | さんきよれい こくう      | 地ナシ<br>虚竹 |
| 7 | 皆 | 伝 | 三虚霊  | 霧海簾     | さんきよれい むかいち     | 地ナシ<br>虚竹 |

明暗対山派曲 酒井松道使用管

\*一尺八寸管 地ナシ 銘「虚心」 二代目 河野玉水作  
\*二尺八寸管 地ナシ 銘「玄妙」 二代目 河野玉水作  
\*一尺八寸管 地ナシ 銘「虚竹」 三代目 河野玉水作

【註】曲名表記及び読みには諸説ありますが、本企画では酒井松道が師から受け継いだ通りの表記を用いています。



保

## 酒井松道

(さかいしやうどう)

1940年竹保流尺八宗家三男として大阪に生まれる。  
開祖竹翁(実父)に師事すると共に、古典本曲を明暗第38世看  
首・小泉了庵(止山)師、第40世芳村普庵師に師事、明暗対山派  
全曲を伝授される。

また、神如道派の森安如清師に錦風流(根笹派)10曲及び布袋  
軒、松巖軒、一朝軒を伝授されたほか、影浦如庵師や多数の古典  
本曲伝承者に教えを受ける。

1984年三代目宗家継承。竹保流に縁の深い旧明暗寺の曲  
をルーツとする明暗真法流曲は竹翁より継承していたが、明暗  
真法流の研究家相良保之師に師事、その協力のもと、平成23年  
公益財団法人日本伝統文化振興財団より明暗真法流全63曲の

# DISC 4

total time  
(59:33)

|    |   |   |      |          |  |           |
|----|---|---|------|----------|--|-----------|
| 1  | 別 | 伝 | 陸奥鈴慕 | むつれいば    |  | 地ナシ<br>虚心 |
| 2  | 別 | 伝 | 鳳叫虚空 | ほうきようこくう |  | 地ナシ<br>虚竹 |
| 3  | 別 | 伝 | 曙調   | あけぼのしらべ  |  | 地ナシ<br>虚竹 |
| 4  | 別 | 伝 | 大和調子 | やまとちようし  |  | 地ナシ<br>虚竹 |
| 5  | 別 | 伝 | 龍吟虚空 | りゅうぎんこくう |  | 地ナシ<br>虚心 |
| 6  | 別 | 伝 | 虎嘯虚空 | こしやうこくう  |  | 地ナシ<br>虚竹 |
| 7  | 別 | 伝 | 打鼓曲  | だこのきよく   |  | 地ナシ<br>虚竹 |
| 8  | 別 | 伝 | 鳳鐸   | ほうたく     |  | 地ナシ<br>虚心 |
| 9  | 別 | 伝 | 筑紫鈴慕 | ちくしれいば   |  | 地ナシ<br>虚竹 |
| 10 | 別 | 伝 | 阿字曲  | あじのきよく   |  | 地ナシ<br>虚竹 |

## 全曲尺八 酒井松道

CDを発売するなど、今回の明暗対山派39曲を含め150曲余の  
古典本曲を有し、そのすべてが継承者をたどれるのも大きな  
特徴である。

現在、竹保流三代目宗家、明暗虚竹禅師奉讃会理事長、虚無僧  
研究会本部顧問、大阪三曲協合理事等を務める。

平成18年度文化庁芸術祭大賞(レコード部門)受賞CD「酒井  
松道・鶴之巢籠五態(コジマ録音)」を全曲独奏、平成20年度文  
化庁芸術祭参加「酒井松道尺八リサイタル(尺八の系譜)」の演  
奏により大賞(音楽部門)受賞。平成20年度芸術選奨文部科学  
大臣賞受賞、等。



# 竹保流尺八発音指表

西洋音階は一尺八寸管で表記（琴古・都山譜については参考表記）

| ヒ    | フ    | チ    | レ     | ワ    | ロ          | 半開音、発音<br>備考・半開と表しているが実際においては<br>三分の一を開けて、尚充分に「メル」 |  | ピ     | ド    | イ    | ヤ    | エ    | ウ    | オ    | ウ    | 竹保  |
|------|------|------|-------|------|------------|--|--|-------|------|------|------|------|------|------|------|-----|
| ●    | ●    | ●    | ●     | ●    | ●          |  |  | ○     | ○    | ○    | ●    | ●    | ●    | ●    | ●    | 五   |
| ○    | ●    | ●    | ●     | ●    | ●          |  |  | ○     | ●    | ○    | ○    | ●    | ●    | ●    | ●    | 四   |
| ○    | ○    | ●    | ●     | ●    | ●          |  |  | ●     | ●    | ○    | ○    | ○    | ●    | ●    | ●    | 三   |
| ●    | ○    | ○    | ●     | ●    | ●          |  |  | ○     | ●    | ●    | ●    | ○    | ○    | ●    | ●    | 二   |
| ●    | ●    | ○    | ○     | ●    | ●          |  |  | ●     | ●    | ●    | ●    | ○    | ○    | ○    | ●    | 一   |
| 右と同  | 右と同  | 右と同  | 右と同   | 右と同  | 甲又は乙<br>メリ |  |  | 甲カリ   | 甲メリ  | 右と同  | 右と同  | 右と同  | 右と同  | 右と同  | 甲又は乙 | 吹込法 |
| 四打   | 五押   | 四押   | 三押    | 二押   | 二押         |  |  | 二打    | 二押   | 五打   | 五押   | 四押   | 三押   | 二押   | 二押   | 送指  |
| ロのメリ | リのメリ | チのメリ | レの中メリ | ツのメリ | ロのメリ       |  |  | 二四五のハ | 五のハ  | 五のヒ  | リ    | チ    | レ    | ツ    | ロ    | 琴古  |
| ロの半音 | ハの半音 | チの半音 | レの半音  | ツの半音 | ロの半音       |  |  | タ     | ピの全音 | ヒの全音 | ハの全音 | チの全音 | レの全音 | ツの全音 | ロの全音 | 都山  |
| レ b  | シ b  | ラ b  | ソ b   | ミ b  | レ b        |  |  | ミ b   | レ    | レ    | ド    | ラ    | ソ    | ファ   | レ    | 音階  |

| カ  | ヤ   | サ           | シ    | リ   | ヒ   | ヒ   | ル          | ラ   | ト   | ゴ    | コ   | カ          | ウ          | 井    | 竹保  |
|--|-----|-------------|------|-----|-----|-----|------------|-----|-----|------|-----|------------|------------|------|-----|
| ○  | ●   | ●           | ●    | ●   | ○   | ○   | ●          | ○   | ○   | ○    | ○   | ●          | ●          | ●    | 五   |
| ●  | ○   | ●           | ●    | ○   | ●   | ●   | ●          | ●   | ●   | ●    | ○   | ○          | ●          | ●    | 四   |
| ○  | ○   | ●           | ●    | ●   | ○   | ○   | ○          | ●   | ●   | ●    | ●   | ○          | ○          | ○    | 三   |
| ○  | ●   | ●           | ●    | ○   | ○   | ●   | ●          | ○   | ●   | 打    | 打   | ○          | ○          | ○    | 二   |
| ○  | ●   | ○           | ●    | ○   | ○   | ●   | ○          | ●   | ●   | 打    | 打   | 打          | 打          | ●    | 一   |
| 甲大カリ   | 右と同 | 甲又は乙<br>中メリ | 乙大メリ | 甲メリ | 右と同 | 甲カリ | 甲又は乙<br>メリ | 右と同 | 弱 乙 | 右と同  | 弱 乙 | 甲又は乙<br>メリ | 甲又は乙<br>メリ | 甲中メリ | 吹込法 |
| 二打   | 五押  | 二押          | 二押   | 二打  | 二打  | 二押  | 二押         |     | 二押  | 反復打  | 反復打 | 一打         | 一打         |      | 送指  |
| 楽譜の中で「ホ」や「エ」の特殊文字(字の右肩にカギのついた文字)は「かざし」と解釈して可。<br>文字の右肩にメがあるときは装飾音、左肩にあるときはメリと解釈する。 |     |             |      |     |     |     |            |     |     | コロコロ |     | カラ         | カラ         | ヒのメリ | 琴古  |
|  |     |             |      |     |     |     |            |     |     | コロ   | コロ  | カラ         | カラ         | ハの半音 | 都山  |
| ファ   | シ   | ミ           | ド    | ラ b | ミ   | ミ b | ラ b        | ド   | レ   |      |     |            |            | シ b  | 音階  |



## Introduction of *Chikuho school*(*Ryu*)

*Chikuho Ryu* is a school of *Sakuhachi* that was founded in *Osaka* by the first head, *Chikuou Sakai*. in 1917.

With regard to performance style, *Chikuho school's* was derived from *Kansai Souetu school*.

The unique arrangement of *Ziuta* • *Koto* demonstrates the *Kansai* taste of *Chikuho school*, and is regarded as a special characteristic of *Chikuho school* that no other school shares.

And Master *Shozan Katsuura* bestowed upon him the secret piece of the *Myoan* style, the volume of *Sankyorei*, and taught him all of the *Shinpo Ryu* classical *Honkyoku* 63pieces.

Those interactional sequences became a foundation for the third head, *Shodo Sakai*, to achieve a great knowledge of *Honkyoku*.

The second *Chikuho Sakai* played classical *Shakuhati Honkyoku* with his own arrangement, while referring to the *Honkyoku* that *Cikuou Sakai* had learned, and the " *Myoan* Temple *shakuhati* music and other classical *Honkyoku*" that *Shodo Sakai* had learned from many Master teachers.

Being well versed in *Koto* music such as *Miyagi* and *Jiuta*.

The second *Chikuho Sakai* made his impressive debut to the contemporary music scene with a stage performance of "*Chikurai Goshou*" composed by Mr. *Makoto Moroi*.

With his extraordinary skill for performance, he played a part in triggering the contemporary music boom in *Japan*.

Unfortunately, however, he became seriously ill in 1984, and he passed on his position of Third *Soke* to his younger brother, *Shodo Sakai*.

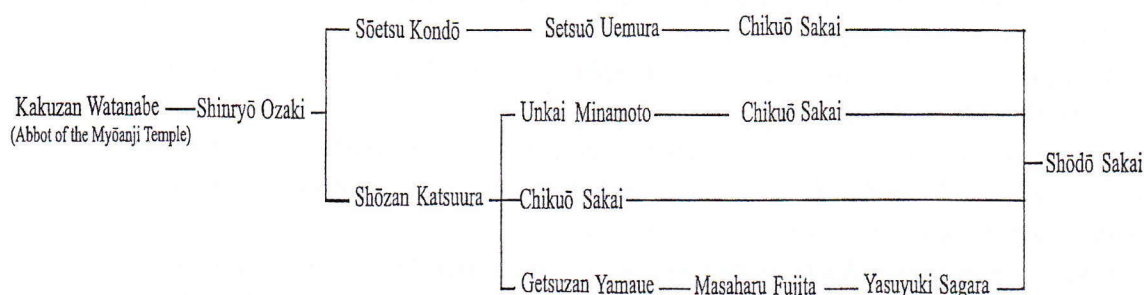
(The second *Chikuho Sakai* passed away in 1992.)

The third *Syodo Sakai* was born in *Osaka* in 1940 as the third son of the head of the *Chikuho school syakuhati*.

Learned From his own father who was the founder of the school, and he was initiated into the repertories of traditional Japanese music and of the entire repertory of the *Myoan Sinpou* School (*ryu*) that had been transmitted from *Syozan Katsuura*.



# Lineage of the Myōan Shinpō school to Shōdō Sakai



It consists of eleven CDs featuring outstanding performances by *Syodo Sakai* of the complete repertory of 63 pieces including 24 pieces classified as “secret pieces”(*hikyoku*) whose transmission outside the temple was originally prohibited, along with the traditional notation of all the pieces.

This is an invaluable resource that will surely come to constitute one of the key materials and treasures in the world of the *shakuhachi*.

He further learned classical *Honkyoku* from *Ryoan Koizumi* (the 38th in history), Particularly, the entire repertory of the *Kyoto Myoan Taizan ha*(*subschool*). His others include *Fuan Yosimura* (the 40th in history), *Nyotou Moriyasu*, *Nyoan Kageura*, and *Yasuyuki Sagara*.

## prize

2006 • **SAKAI SHODO'S** “Tsuru no Sugomori Gotai” (Five versions of “Nesting of Cranes”) was released internationally by Kojima Recordings, Inc., and received the grand prize in the record division at the Art Festival of the Agency for Cultural Affairs.

2008 • *Syodo Sakai* had a recital, “*Shakuhachi no Keihu*”(Genealogy of Shakuhachi),received the grand prize in the music division at the Art Festival of the Agency for Cultural Affairs.

2008 • *Syodo Sakai* Ministry of Education, Culture, Sports, Science and Technology-Japan, 59th Art Selection, Minister's prize (2008)

Now

He is head of *the Chikuhō school syakuhat*(the 3<sup>rd</sup> in history), and the Director general of *Myoan Kyochiku Zensi* Support Group.

He is also the Director advisor of a society for the study *Komuso syakuhati*.