
Bringing to light the whole range of the shakuhachi repertory handed down at the Myōanji Temple in Kyoto

Shakuhachi music had been handed down for many centuries at the Myōanji temple (also known as Kyoreizan) in Kyoto, but the disbanding of the Fuke sect in 1871 was accompanied by closure of this temple where the sect was based.

Katsuura Shōzan received transmission of the pieces associated with the Myōanji in the course of his study with Ozaki Shinryō, a monk at the temple who had himself acquired the full Myōanji repertory. Shōzan brought together all 63 pieces in the Myōanji repertory to form the Myōan Shinpō school of shakuhachi, one stream of which was then handed on to Sakai Chikuō and his son Sakai Shōdō.

Sakai Shōdō is at present the only shakuhachi performer able to perform the full repertory of the Myōan Shinpō school and is thus able to throw light on all the music handed down prior to 1871 at the Myōanji.

This comprehensive anthology is intended to clarify in its entirety the repertory handed down at the Myōanji temple in Kyoto that represents the original source of classical shakuhachi music. It consists of eleven CDs featuring outstanding performances by Sakai Shōdō 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.

It is highly unusual to make public the whole range of pieces and performance techniques associated with a school rooted hitherto on the principles of oral transmission. Sakai Shōdō has been highly concerned that this precious tradition will become extinct when he passes away unless measures are taken to preserve it. In response to his concerns, we are now proud to be able to present for the first time a rich and comprehensive panorama of the shakuhachi music associated with the Myōanji temple in the form of CDs featuring Sakai Shōdō’s superb performing technique along with notation of the music prepared in the finest detail.

Extensive use of analysis, classification and interpretation of early examples of notation carried out jointly over many years by Sakai Shōdō together with Sagara Yoshiyuki, scholar of the Myōan Shinpō school, are used throughout this anthology. This project offers a comprehensive presentation of the Myōan Shinpō school, and thus constitutes a cultural legacy of the highest order in the field of research on the classical shakuhachi that deserves to be transmitted far into the future.



Features of this anthology

1. An unprecedented large-scale project featuring performances of all 63 pieces in the Myōan Shinpō school, including the 24 *hikyoku*, together with notation (*fu-ho-u-e-ya*) of all the music.
2. The project has been supervised by Sakai Shōdō, head of the Chikuho school of shakuhachi, together with Sagara Yoshiyuki, scholar of the Myōan Shinpō school. The end product is based on the results of research and interpretation by these two illustrious specialists in their field, extending from analysis and interpretation of abstruse early notation that has hitherto been considered undecipherable to naming and readings of the titles of the music used in this anthology.
3. The CDs feature performances of all the pieces in the repertory given by Sakai Shōdō, head of the Chikuho school of shakuhachi.
4. The music is notated entirely in accordance with the *fu-ho-u-e-ya* notation system by Sakai Shōdō, head of the Chikuho school of shakuhachi, who is the only person currently capable of transmitting the music in this form. The notation is easy to read and includes indications of dynamics and durations. (See figure)
5. The separate commentary volume includes a detailed commentary on the music by Sagara Yoshiyuki, tables showing the lineage of shakuhachi transmission, and notation comparing the *fu-ho-u-e-ya* system with the *ro-tsu-re-chi* system. A summary of the content is attached for the benefit of performers and researchers outside Japan.
6. The notation has been produced by the office of the head of the Chikuho school of shakuhachi and is of inestimable value in that this is the first time the music has been made publicly available outside the sphere of direct master-pupil transmission. The notation contains watermarks indicating that copying is prohibited.

Examples of notation

The figure on the left presents a comparison between the traditional notation as used by Ozaki Shinryō and the notation by Sakai Shōdō employed in this anthology. Letters of the alphabet are used to indicate the corresponding passages in the two examples. Thorough efforts have been made to ensure that musical parameters such as dynamics and durations can be easily ascertained at a glance in the notation by Sakai Shōdō.

The commentary also includes a table comparing the *fu-ho-u-e-ya* system with the *ro-tsu-re-chi* system.

別傳鹿之遠音曲

秘曲鹿之遠音曲

明暗真法流別傳

Notation by Ozaki Shinryō

Notation by Sakai Shōdō

竹保流尺八発音指表	ビ	ド	イ	ヤ	エ	ウ	ホ	フ	竹保
	○	○	○	●	●	●	●	●	五
	○	●	○	○	●	●	●	●	四
	●	●	○	○	○	●	●	●	三
	○	●	●	●	○	○	●	●	二
	●	●	●	●	○	○	○	●	一
備考、半調と表しているが実奏においては三分の一を削り、簡易的に「メル」	甲カリ	甲メリ	右と同	右と同	右と同	右と同	右と同	甲又は乙二押	吹込法 遠指
	二打	二押	五打	五打	四押	三押	二押		琴古
	二拍子のハ	五のハ	五のヒ	リ	チ	レ	ツ	ロ	都山
	ビの全音	ヒの全音	ハの全音	チの全音	レの全音	ツの全音	ロの全音		音階
	ミ	レ	ド	ラ	ソ	ファ			
	ミ	レ	ド	ラ	ソ	ファ			

List Collecting

1 Sankyorei (1)

1 Shin Mukaiji

Foundational 'Shin' Sankyorei
Authentic Myōan hikyoku

According to notation by Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi made by
Kōno Gyokusui II ('Genmyō')

2 Shin Kyorei

Foundational 'Shin' Sankyorei
Authentic Myōan hikyoku

According to notation by Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi made by
Kōno Gyokusui II ('Genmyō')

3 Shin Kokū

Foundational 'Shin' Sankyorei
Authentic Myōan hikyoku

According to notation by Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi made by
Kōno Gyokusui II ('Genmyō')

2 Sankyorei (2)

1 Gyō Mukaiji

Foundational 'Gyō' Sankyorei
Authentic Myōan hikyoku

According to notation by Katsuura Shōzan
Performed on 1 *shaku* 9 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Kyōrai')

2 Gyō Kyorei

Foundational 'Gyō' Sankyorei
Authentic Myōan hikyoku

According to notation by Katsuura Shōzan
Performed on 1 *shaku* 9 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Kyōrai')

3 Gyō Kokū

Foundational 'Gyō' Sankyorei
Authentic Myōan hikyoku

According to notation by Katsuura Shōzan
Performed on 1 *shaku* 9 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Kyōrai')

4 Sō Mukaiji

Foundational 'Sō' Sankyorei
Authentic Myōan

According to notation by Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Kyōshin')

5 Sō Kyorei

Foundational 'Sō' Sankyorei
Authentic Myōan

According to notation by Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Kyōshin')

6 Sō Kokū

Foundational 'Sō' Sankyorei
Authentic Myōan

According to notation by Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Kyōshin')

3 Religion

1 Shōkōmon

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Oborozuki')

2 Sangemon

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Oborozuki')

3 Sanya-no-kyoku

Authentic Myōan Shinpō-ryū

According to notation by Katsuura Shōzan
Performed on 1 *shaku* 9 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui III ('Kokū')

4 Kugyō-no-onkyoku

Myōan Shinpō-ryū hikyoku,
composed by Jikaku Daishi (Ennin)

According to notation by Katsuura Shōzan
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Kyōshin')

5 Kuyō-no-onkyoku

Myōan Shinpō-ryū hikyoku,
composed by Jikaku Daishi (Ennin)

According to notation by Katsuura Shōzan
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Kyōshin')

6 Shinseki-reihō

Myōan Shinpō-ryū hikyoku

According to notation by Katsuura Shōzan
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Kyōshin')

7 Muchū-no-kyoku

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō
(Go-eika section differs from the version of
Katsuura Shōzan)
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Oborozuki')

4 Practice

1 Tehodoki reihō

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Oborozuki')

2 Kanshinji

Myōan Shinpō-ryū hikyoku,
first of two Shinsen Kantoku pieces

According to notation by Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Kyōshin')

3 Mukakoku

Myōan Shinpō-ryū hikyoku,
second of two Shinsen Kantoku pieces

According to notation by Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Kyōshin')

4 Yoshiya Reihō

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi made by
Kōno Gyokusui II ('Rogyoku')

5 Hachigaeshi

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Kyōshin')

6 Honkyoku-chōshi

Myōan Shinpō-ryū

According to notation by Katsuura Shōzan
Performed on 1 *shaku* 8 *sun* shakuhachi made by
Kōno Gyokusui II ('Genmyō')

7 Murasaki reihō-no-kyoku

Myōan Shinpō-ryū, composed by
Zen master Ikkyū

According to notation by Sano Tōkai
Performed on 1 *shaku* 7 *sun* shakuhachi made by
Kōno Gyokusui I ('Reirō')

8 Ginryō kokū

Myōan Shinpō-ryū

According to notation by Katsuura Shōzan
Performed on 1 *shaku* 9 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui III ('Kokū')

5 Nature

1 Shika-no-tōne kyoku

Myōan Shinpō-ryū separate lineage hikyoku

According to notation by Ozaki Shinryō
Performed on: 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Kyōshin')

2 Takiotoshi

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Kyōshin')

3 Oborozukiyo

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō
Performed on: 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Oborozuki')

4 Tsuru-no-sugomori [I]

Myōan Shinpō-ryū hikyoku

According to notation by Ozaki Shinryō
Different piece from lineage of Katsuura Shōzan
Performed on 1 *shaku* 8 *sun* shakuhachi made by
Kōno Gyokusui II ('Genmyō')

5 Tsuru-no-sugomori [II]

Myōan Shinpō-ryū honkyoku hikyoku

According to notation by Katsuura Shōzan
Different piece from lineage of Ozaki Shinryō
Performed on 1 *shaku* 8 *sun* shakuhachi made by
Kōno Gyokusui II ('Rogyoku')

6 Ceremonial

1 Sagariha-no-kyoku

Myōan Shinpō-ryū

According to notation by Katsuura Shōzan
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Oborozuki')

2 Azuma-no-kyoku

Myōan Shinpō-ryū

According to notation by Katsuura Shōzan
Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashī*) made by
Kōno Gyokusui II ('Oborozuki')

3 Hokkoku reibo

Myōan Shinpō-ryū

According to notation by Katsuura Shōzan,
also known as Toppiki
Performed on 1 *shaku* 6 *sun* shakuhachi made by
Kōno Gyokusui II ('Unshin')

4 Kochō-no-kyoku

Myōan Shinpō-ryū hikyoku

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi made by Kōno Gyokusui II ('Genmyō')

5 Hime-matsuri

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Oborozuki')

6 Kaikō shimone ritsu-no-kyoku

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 9 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui III ('Kokū')

7 Shishi-odori

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Kyoshin')

8 Rokudan-jishi

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Oborozuki')

9 Toyo-no-akita

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Oborozuki')

10 Sakai-jishi

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Oborozuki')

7 History

1 Nanshi kowakare-no-kyoku

Myōanji okuden no hikyoku,
composed by Jishō Kokushi

According to notation by Ozaki Shinryō

Performed on 2 *shaku* 1 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Meishin')

2 Kangetsu-no-kyoku

Myōan Shinpō-ryū hikyoku,
composed by Kōyasan Hōshi

According to notation by Katsuura Shōzan

Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Kyoshin')

3 Daini Kangetsu-no-kyoku

Myōan Shinpō-ryū hikyoku,
composed by Kōyasan Hōshi

According to notation by Katsuura Shōzan

Performed on 1 *shaku* 9 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Kyorai')

8 Renbo

1 Reibo-no-kyoku

Myōan Shinpō-ryū

According to notation by Katsuura Shōzan

Performed on 1 *shaku* 8 *sun* shakuhachi made by Kōno Gyokusui II ('Genmyō')

2 Renbo-nagashi (Shidan Renbo-nagashi)

Myōan Shinpō-ryū

According to notation by Katsuura Shōzan, 'performed when he was active as a komusō attached to the Myōanji Temple.'

Performed on 1 *shaku* 9 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui III ('Kokū')

3 Renbo-nagashi

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Kyoshin')

4 Yoshiya-renbo

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Oborozuki')

9 Mushōshin-gokohonkyoku

[Five Mushōshin Pieces]

1 Izu (1)

Myōan Shinpō-ryū,

Mushōshin-gokohonkyoku

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Kyoshin')

2 Shizu (2)

Myōan Shinpō-ryū,

Mushōshin-gokohonkyoku

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Kyoshin')

3 Kyūshū (3)

Myōan Shinpō-ryū,

Mushōshin-gokohonkyoku

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Kyoshin')

4 Tasogare (4)

Myōan Shinpō-ryū,

Mushōshin-gokohonkyoku

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 7 *sun* shakuhachi made by Kōno Gyokusui I ('Reirō')

5 Igusa (5)

Myōan Shinpō-ryū,

Mushōshin-gokohonkyoku

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 6 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Kyoshin')

10 Kokin onritsugaku den gokyoku

[Five Pieces Based on Ancient Music (Gagaku)]

1 Goshō senshūraku (1)

Myōan Shinpō-ryū,

Five Pieces Based on Ancient Music, hikyoku

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 6 *sun* shakuhachi made by Kōno Gyokusui II ('Unshin')

2 Tsushimaraku (2)

Myōan Shinpō-ryū,

Five Pieces Based on Ancient Music, hikyoku

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 6 *sun* shakuhachi made by Kōno Gyokusui II ('Unshin')

3 Naniwaraku (3)

Myōan Shinpō-ryū,

Five Pieces Based on Ancient Music, hikyoku

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 6 *sun* shakuhachi made by Kōno Gyokusui II ('Unshin')

4 Etenraku (4)

Myōan Shinpō-ryū,

Five Pieces Based on Ancient Music, hikyoku

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 6 *sun* shakuhachi made by Kōno Gyokusui II ('Unshin')

5 Taihei Manzairaku (5)

Myōan Shinpō-ryū,

Five Pieces Based on Ancient Music, hikyoku

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 6 *sun* shakuhachi made by Kōno Gyokusui II ('Unshin')

11 Itomono

[Pieces Related to Shamisen and Koto Music]

1 Rinzetsu

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi made by Kōno Gyokusui II ('Genmyō')

2 Kumoi Netori

Myōan Shinpō-ryū hikyoku

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Kyoshin')

3 Niagari Netori

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Kyoshin')

4 Sankarasa Sugagaki

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi (*jīnashi*) made by Kōno Gyokusui II ('Oborozuki')

5 Nidan Sugagaki

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi made by Kōno Gyokusui II ('Genmyō')

6 Sandan Sugagaki

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi made by Kōno Gyokusui II ('Genmyō')

7 Mushō Sugagaki

Myōan Shinpō-ryū

According to notation by Ozaki Shinryō

Performed on 1 *shaku* 8 *sun* shakuhachi made by Kōno Gyokusui II ('Rogyoku')

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 備考・半開と表しているが実際においては 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 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 中メリ	乙大メリ	甲メリ	右と同	甲カリ	甲又は乙 メリ	右と同	弱 乙	右と同	弱 乙	甲又は乙 メリ	甲又は乙 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
<p>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。 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。</p>										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*.

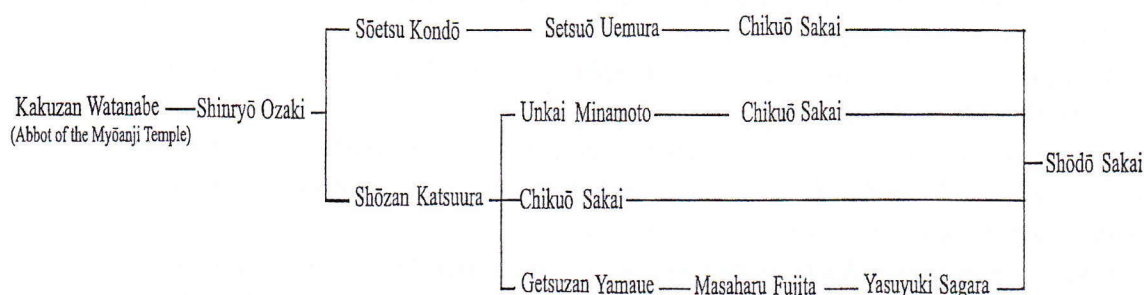
Unfortunately, however, he became seriously ill in 1984, and he passed on his position of Third *Soke* to his younger brother, *Shodo Sakai*.

(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 repertoires 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 3rd 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*.