

豪州尺八会

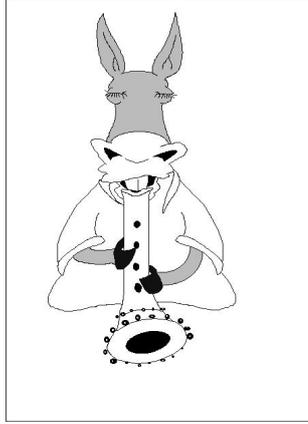
AUSTRALIAN SHAKUHACHI SOCIETY

Nr. 42 Spring 2011

ASS:11 Sherman Avenue Katoomba NSW 2780

WSF in Kyoto

June 1-4 2012



Greetings All!

This issue has a very long reply to Riley's answer to Justin's extensive first article in a previous ASS NL.

Because of the format of Justin's article it will be inserted as a single page document rather than the two column format as there are graphs and tables. There is also some white space to save splitting tables and graphs.

I will place the general stuff first then devote the rest of the Newsletter to this ongoing discussion.

This is a quite substantial essay and I have decided to include it all in a "bumper" edition rather than split it up. It is 15 pages long.

Please **RENEW REJOIN ASS**

and

help promote shakuhachi music.

Paypal available at:

www.shakuhachi.org.au/membership.html

Or print out the **Renew Rejoin** form at end of this newsletter and snail mail it.



**Hávé á véry Háppy
Christmás
and á Háppy Nėw Yėár**

NEW NEWS

ASS AGM 1st October, 2011

Meeting opened by the President, David Dixon, at 5pm.

Attendance: David Dixon, Bronwyn Kirkpatrick, Fiona Dawes, Frances Roberts, Graham Whitehead, Tamara Irish, Masaaki Koyama, Brian Ritchie, Cecilia Lee, Limor Stark, Brett Garoner, Sophie Unsen, Bruce Turner, Lachlan Skipworth, Riley Lee, Gretta Beveridge, Felicity Clark, Rupert Summerson, Sean Elbourne, Margaret Tung, Imogen Yang, Lilian Young, Jesse Moore, Nicholas Hall, Jim

- **Treasurer's Report:** The Financial Statement July 1st 2010 to June 30th 2011 was tabled by Fiona Dawes, Treasurer.
- **President's Report:** The President summed up highlights of his time in office; the Big Blow events organised in Sydney, Canberra and Brisbane, the ASF 2011 (having a set venue in future would make the organisation of ASFs much simpler), the Australia Council Grant to commission Lachlan Skipworth to write a new piece for multiple shakuhachi and the reconstruction of the ASS website courtesy of Lindsay Dugan. A formal vote of thanks was given to Lindsay Dugan for his work on the website and to Margaret Tung for her help with ASF 2011. The President was not standing for re-election and nominated Felicity Clark to take his place.
- **Office bearer positions were opened.** New positions were nominated and accepted as follows:

President: Felicity Clark

Vice President: Nicholas Hall

Secretary: Bronwyn Kirkpatrick

Treasurer: Fiona Dawes

Newsletter Editor: Graham Ranft

Publicity Officer: Sean Elbourne

[New committee member's email contacts on page 4 – Ed.]

General Business

Brian Ritchie would like to see more activities and opportunities to get together.

Margaret Tung moved a vote of thanks to the committee for their efforts in supporting ASS.

Felicity Clark took the chair: She proposed an event in Tasmania and appealed to people to come to her with ideas of what they would like ASS to organise.

Imogen Yang suggested that ASS could attach itself to already existing festivals as a way of securing advertising, audience numbers etc. She suggested the Chinese New Year Festival in Sydney as a possible event and invited Felicity to put in an expression of interest, on behalf of ASS.

Fiona Dawes mentioned the Nara Candle Festival as another possible event.

Riley Lee said that the 2006 ASF in Canberra was attached to a Multicultural Music Festival, which helped with the promotion of the event.

Felicity proposed having a get together every two months to provide opportunities for learning and playing together.

Riley spoke about the WSF in Kyoto from June 1-4 2012. Riley is in charge of organising a concert representing Australia. He appealed to players to see him, if they would like to perform.

Margaret Tung proposed that the website be used as a way of communicating with members, via blog, forum, facebook etc.

A request was also made for opportunities to connect with koto and shamisen players.

Meeting Closed at 5.40pm

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### The next two Yuga Café shakuhachi society get-togethers

11 Dec from 2-3:30pm

22 Jan from 2:30-4pm

On 11 Dec we will be playing Lachlan's Rounds, numbers 5 and 7. Then we'll take a look at Hifumi Hachigaeshi with Bronwyn.

Yuga Cafe is at 172 St Johns Rd, Glebe, Sydney. It can be accessed on the 470 bus from town. Get off at Glebe town hall on St Johns Rd.

Also, David Wheeler passes on this message:

The very hippest Shakuhachi Summer Camp of the Rockies IN KYOTO, is taking place from 5/28-5/31. Not to be missed! [more on this later in ASS NL – Ed.]

### Bits and Pieces

Sorry for the shameless self-promotion but I was pretty happy with what the players (some of the best jazz players in the SF bay area) did on my recent CD project and wanted to let people know where to check it out if they had any interest. You can hear samples on the recordings link at the website in my signature below. Karl Young <http://karlshak.com>

~~~~~

A Monty Levenson 2.0 seven hole shakuhachi for sale

It's in New York at the moment. Before it's mailed back to me in Mexico, I want to ask around. Do you know anyone in your area that might be interested? It plays quite strong and is attractive bamboo. It's oval in the right way. It's in concert C pitch. Good for playing with piano, guitar, or solo, etc. I paid over \$1,000.00 but, \$750 would be fine.

Let me know if you want to try it out. I also have a Monty 2.4 here in Mexico that could be mailed out. Peter

<http://www.cloudhandsmusic.com/>
415-120-0793 Home in San Miguel, MX
720-891-4580 Internet phone

Blowing Zen by Ray Brooks

Booktopia, an online bookstore from Sydney is selling the updated edition of Blowing Zen by Ray Brooks for \$18-50 + \$6-50 postage the website is-

www.booktopia.com.au

And here's another website for a wooden shakuhachi made in the USA. that I found-

www.jonnorrismusic.com/collections/woodwinds/products/rim-blown-flute

price \$150. From the photo/description, it looks like it's a 1.8 nobe with no utaguchi. Ken McArthur

Hispania & Japan Dialogues CD

This marvellous CD was featured as CD of the week on ABC FM Radio at the end of August.

Featuring Montserrat Figueras, Prabhu Edouard, Ken Zuckerman, Masako Hirao, Hiroyuki Koinuma, Ichiro Seki, Yukio Tanaka with La Capella Reial De Catalunya. Hesperion XXI and Jordi Savall

It is beautifully packaged, with a Japanese Screen and booklet with photos of all performers. (A particularly lovely Reibo played by Ichiro Seki Shakuhachi)

It is an **Alia Vox CD**. Very reasonably priced - a bargain at \$19.99. And the best of all is it is a Tribute edition dedicated to the victims of the disasters in Japan. All profits will be donated to the Japanese Red Cross.

Google: Fish Fine Music in the Queen Victoria Building for contact details etc.

Riley noted:

Ichiro Seki is fellow student of both Sakai Chikuho II and Yokoyama. In fact, Seki first introduced me, via another shakuhachi friend to Chikuho, back in 1971.

I also used to teach Seki's father every Monday night at the parents' home, then stay for a home cooked meal, which in those early days was much appreciated.

Seki has composed many pieces for shakuhachi, including some big works for mass shakuhachi that became the theme for world shakuhachi festivals. One such piece, Bamboo Metamorphosis, for marimba, taiko, four shakuhachi soloists and shakuhachi ensemble, was performed at Sydney WSF08.

And I've yet to hear anything by Hesperion XXI and Jordi Savall that I haven't liked. Thanks for alerting us about this recording.

WSF in Kyoto

June 1-4 2012

Resound
www.resound.org.au.

**[For muso losing their instruments
in natural disasters]**

From: Rachel Hocking tandrhocking@bigpond.com

Subject: Re: shakuhachi

Dear Bronwyn

Back in June, I emailed regarding information re shakuhachis, thank you for the information. I was wondering if it would be possible to get a message out to members of your organisation to see if anyone would like to donate a shakuhachi for a Resound recipient. One of our potential recipients was affected by the February floods in Victoria - he lost a saxophone but is keen to take up the shakuhachi. More information about Resound is at www.resound.org.au.

Thanks Best Rachel

Bronwyn in reply: Hello Rachel,

Here are two Australian websites to explore:

www.tabishakuhachi.com

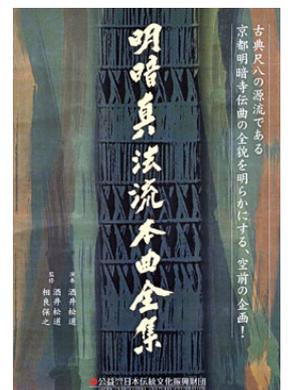
www.windelfflutes.com

Let me know if you have any further questions.

~~~~~

More Shakuhachi music - link sent by Brian Richie

<http://www.chikuhoryu.jp/newpage3-3.html#cdeigo>



## Busker seen and met in Sydney

Riley: My son-in-law sent me this pic, which he took one day going to work, or during a lunch break. David Jobst has met this fellow and invited him to join ASS. That's all I know.



Graham: I met him at St James's Station entrance in November 2011 and he let me play his shak which was quite a nice flute but I could not catch the makers name but he said it was repaired in Kyushu - the back hole had been "moved" slightly.

Here he is and below his card. I have sent him an invite to join ASS.



魁道

The whisper Of The Wind  
Syakuhathi  
Kaidou

*Kaidou Office*

Phone 0433967277  
E-mail kaidou117@hotmail.co.jp

## NEW COMMITTEE

**President:** Felicity Clark

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**WSF in Kyoto**

**June 1-4 2012**

## Riley's Reply to Justin's Article in Dec 2010

### Part II

I must again emphasize that I think Justin's article is worth reading, with much valuable information. Well done, Justin.

But there are some issues in his article that I find troublesome. As I said in my concluding remarks in Part I of my Reply (see the previous Newsletter), what bothers me most about Justin's article is his use of the words, 'purity' and 'genuine'. These words are extremely problematic when used in describing shakuhachi honkyoku for at least three reasons.

Firstly, Justin states,

... I should repeat that there need not be any judgement as to whether these changes are "good" or "bad", but for the sake of investigating the history of Shimpō Ryū and the search for the characteristic playing style and purity of transmission, it is worth noting how much or little these pieces may have changed within the lineages in which the pieces now survive.

However many much one insists the contrary, it is impossible to use the word 'purity' without implying "good" or "bad". Implicit in the word is a value judgement. I can't think of, for example, the word, 'impure' used in a positive context. "This one is really impure; I'll buy it!" The above statement may not be quite as offensive as saying, "Some of my best friends are Chinese half-breed mongrels; not of course, that there need be any judgement as to whether 'half-breeds' are 'good' or 'bad'". But it is just as misguided a statement.

Secondly, there is no such thing as a 'pure' honkyoku, or a 'pure' lineage, or a 'pure' transmission, just as there is no such thing as a 'pure' human or a 'pure' Aryan'. Or rather, there is no way of knowing such purity. Where did the person who taught the person who taught the person who taught the person who taught Justin get his honkyoku? How can we know that the 7<sup>th</sup> generation preceding that person didn't make dramatic changes in the pieces or the transmission? We can't.

Honkyoku is in essence, an oral tradition. One consequence of this is that there is no such thing as an original, unchanged, 'pure' honkyoku. All honkyoku are versions, and all are equally valid on some level. That is the nature of things orally transmitted. Understanding this helps us deal with the frustratingly ambiguous honkyoku notation.

Finally, even if it did exist, purity or genuineness is difficult, if not impossible to quantify in the context of the honkyoku.

Whose honkyoku are more pure or more genuine, a really tone deaf, but conscientious student with no musicality who does not consciously try to change anything, or a brilliant player like Yokoyama or Chikuhō II, who consciously or not, adds what might be considered 'his personality' into the music? Yokoyama's honkyoku performances differ from those of his teacher Watazumi. Are they therefore impure (not of course that this implies 'good' or 'bad')? Suppose there was a student of Watazumi who was a tenth the player of Yokoyama, but who religiously copied Watazumi's playing as best he could. Which honkyoku is more genuine, that of the hypothetical student or Yokoyama's?

Furthermore, what are we analyzing for purity? The music? The spirituality in the act of suizen? The methodology of the transmission? If we decide to focus on the music, then again what about the music are we examining for purity? The accuracy of pitch? The relative durations of those pitches? The timbre of the notes? The skill of executing the meri notes? The degree to which the performance moves or touches an audience? The volume of sound?

Unless one is talking about, for example, the chemical composition of a sample of river water or automobile spare parts, one needs to be careful when using the words, 'purity' or 'genuine'.

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WSF in Kyoto

June 1-4 2012

Justin's reply to Riley's reply in the last Shakuhachi Newsletter:

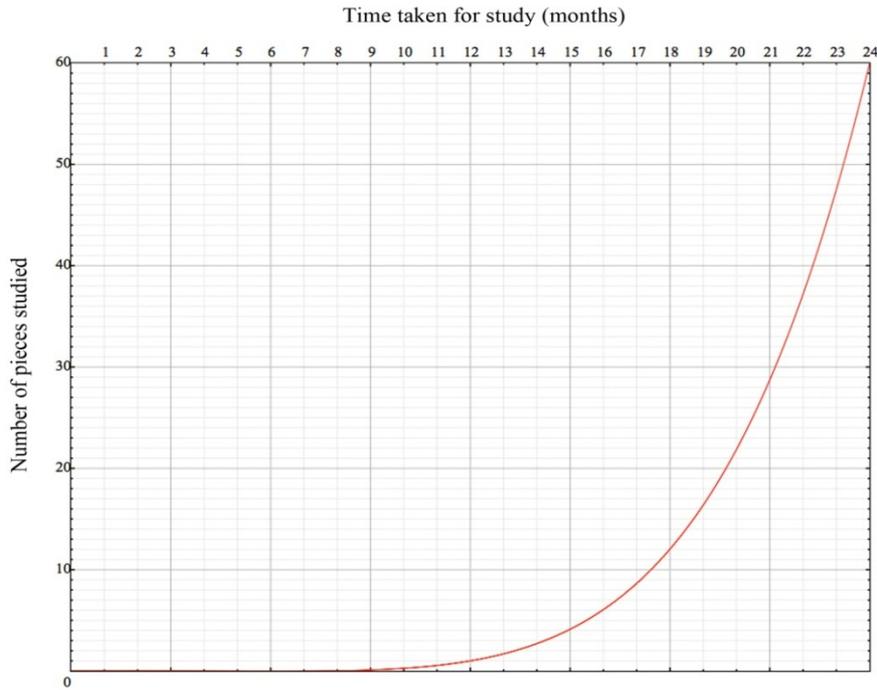
Thank you Graham for inviting me to reply to Riley's response to my interview about Shimpo-ryu. It is nice to be in dialogue about this exciting topic. So I will respond to Riley's points one by one.

Riley states that, contrary to my opinion, it is in fact not even unlikely that Chikuho learned one piece in one year, and about sixty pieces in the next year. Riley uses only one point for his counterargument, that being that it is possible, as it was for a number of his own advanced students, to learn more than two pieces a week once reaching a certain level, or, as Riley puts it, once they have “cracked the honkyoku code”. There are some problems with this argument:

- If it took a year for Chikuho to learn one piece, but the next year to learn around sixty, following Riley's reasoning it would imply that he had not yet reached the point where he “could absorb a very high rate of information coming [his] way”, as Riley put it. The problem here is that Chikuho was not a beginner student. It might be more easy to accept the possibility of Riley's suggestion for a *beginner* to learn slowly, taking a year to learn the first piece, and then having a massive acceleration in learning time to 1.2 pieces per week. But Chikuho was not a beginner. Chikuho started learning shakuhachi in about 1905, and had become a Shihan in 1911, nine years prior to studying with Katsuura. Not only that, but he had, according to Riley, been learning honkyoku from two other teachers since 1916, four years prior to studying from Katsuura, and indeed become the iemoto of his newly founded school in 1917, three years prior to his studies with Katsuura. Thus it would seem that he was not a beginner at all, but a well experienced professional player and teacher. In this case, at this point in his career can a sudden sixty-fold increase in his learning process from one year to the next still be *likely*, as Riley claims? In fact, as he was still on one piece per year by the end of the first year, if his rate of learning then increased at a linear rate for the remaining year, from one per year to 2.4 pieces per week at the end of his studies, this would be a *120-fold increase* in his learning process by the end of the second year.

However, to assume no acceleration for one year and then a steady rate of acceleration for the next year is in fact not very logical. With the help of a graph we can illustrate a natural curve of gradual acceleration possible from the two given points of having learned one piece after one year and sixty pieces after two years, showing the most natural curve which can fit these two points. Below is a graph showing this proposed acceleration in Chikuho's learning. According to this natural curve one can calculate that in his 6th month of study (I choose his 6th month in this example rather than his 1st month so as to be extra generous by ignoring his first five even slower months), he was learning at a rate of still only 0.0055 pieces per month, while in his 24th month of study his was learning at a rate of 12.48 pieces per month. This is a 2269-fold increase in his rate of learning over a one and a half year period.

[Graph next page]



You may think it is unreasonable to assume this ridiculously slow rate of 0.0055 pieces per month in his second month, that it is simply unrealistic. That may be so, but if it did take really take him one year to learn one piece and a second year to learn sixty pieces, this is actually a logical estimate. On the other hand if we are to accept the story report from Chikuho's son of Katsuura strictly teaching Chikuho only two lines per lesson, we have a reasonable, steady rate of learning for the first year which seems more realistic, at the end of which he could have learned this one piece. But then to account for sixty pieces in the second year we then must assume, as I already mentioned in my first article, a sharp increase from one or two lessons per month to 47 lessons per month for the second year.

So whether we have a gradual increase resulting in a 2269-fold increase from his 6th month to his 24th month, or a sudden acceleration from his 12th month to his 24th resulting in a 120-fold increase, or an immediate jump during his 13th month to a 60-fold increase, whichever way we look at it, the figures still appear unusual, to say the least.

I agree with Riley that acceleration in learning is not impossible, and this logical examination of the available information does not *prove* that he didn't study those sixty pieces. However I would have to disagree with Riley's conclusion that this rapid increase is likely.

- Riley states, “Justin argues that it is highly unlikely, if not impossible for Chikuho to learn 60 (or 62 or 59...whatever) pieces from Katsuura Shozan in two years.” There are two problems with this. The first is whether this was my argument, and the second is how Riley counters the argument. My investigation of the possibility of Chikuho learning sixty or so pieces in two years covered various points:

- 1) The report of Chikuho learning sixty or so pieces between Taisho 8 to Taisho 10.
- 2) The report of Chikuho taking a year to learn one piece.
- 3) Chikuho's son's report of Katsuura strictly teaching Chikuho only two lines of notation per lesson.
- 4) Katsuura's grandson stating that Chikuho learned less than twenty pieces from Katsuura.
- 5) Chikuho telling Kanda that he learned only twelve or thirteen pieces (this is unclear whether this was twelve or thirteen pieces from Katsuura, or twelve or thirteen Shimpo-ryu pieces in total, including both Katsuura and other teachers).
- 6) Lack of any certificates from Katsuura to Chikuho.
- 7) Lack of notation other than Shin San Kyorei.

Unless I have misread my article, I cannot find anywhere where I argue “that it is highly unlikely, if not impossible for Chikuho to learn 60 (or 62 or 59...whatever) pieces from Katsuura Shozan in two years.” Nor have I claimed to “prove” anything. In fact my conclusion was that “it seems quite certain that [Chikuho] learned these 3 pieces [shin San Kyorei]. Which other pieces he may have learned will hopefully become clear through further research.” Where did Riley get the idea that I argued it was “highly unlikely, if not impossible for Chikuho to learn 60 (or 62 or 59...whatever) pieces from Katsuura Shozan in two years” ? If you read my article I think you will see that I actually was careful to provide the data available on the subject without drawing any such conclusion from it. Perhaps then it was the data itself which gave Riley this impression? Is this then Riley's own conclusion from considering the data? I am saying this with a friendly joking tone, but at the same time my point is serious. What I did say seemed *improbable*, was Chikuho having taken 47 lessons per month for his second year of study under Katsuura. I don't hear Riley refuting that.

So firstly Riley is countering an argument which I did not make, and secondly, Riley is only addressing the first two of the seven points, in his counterargument. My aim was actually to gather all of the available information on the subject. Riley's point unfortunately ignores most of this information. This raises the question, which information *should* we consider? Since not all of the stories make sense in relation to each other, I think it would be best to not look at one story in isolation and take it to be true. So, rather than simply accept the story of Chikuho having learned the sixty or so pieces between Taisho 8 to Taisho 10, I find it of significant importance to consider the other sources of information. Doing so, we are left not with any certain conclusion, but, I feel, we are left better informed than we are with only one source.

To illustrate how these different pieces of information relate to each other, I have made a chart. If we take the first of the seven points listed above as being *true* – that Chikuho did study sixty or so pieces between Taisho 8 to Taisho 10 - then what does this infer about the other six points? This is detailed in the left column. Then if we take the first *two* points as both being true? Riley claims this as being likely. The second column illustrates the implication of this assumption. Then if we take the first point as being *untrue*, the column on the right shows what this infers about the remaining points.

If 1) is true:	If 1) and 2) are true:	If 1) is untrue:
2) Improbable	2) True	2) Possible
3) Improbable (would require approximately 582 lessons in about two years for Chikuho, a busy professional living in another city).	3) Improbable (would require an average of about 1.6 lessons per day for the second year of study).	3) Possible
4) Untrue	4) Untrue	4) Possible
5) Untrue	5) Untrue	5) Possible
6) Unexpected	6) Unexpected	6) Expected
7) Unexpected	7) Unexpected	7) Some notation expected, though absence of full notation collection expected.

Assuming 1) to be true has the consequence of making all of the sources of information covering points 2) to 7) improbable, untrue or unexpected – this is still theoretically possible, although statistically improbable. On the other hand, the third column shows that all points from 2) to 7) can be assumed to be true or expected if point 1) is assumed to be false. If Chikuho did not study “sixty or so pieces”, there is no difficulty in accepting that he took one year to learn one piece; studied at a rate of two lines per lesson; studied less than twenty pieces from Katsuura; that this figure of “less than twenty” could have been as much as twelve or thirteen pieces from either Katsuura alone or Katsuura in addition to other Shimpō-ryū teachers; that he received no certificates from Katsuura; and that there remains no complete notation set from Katsuura.

Again, this analysis does not *prove* anything, and I am not suggesting which of the points to believe or not. This is merely an analysis of the implications of the various sources of information available, and to look at what it really means to take one point as being true or not.

Riley's next point is this: “Further into Justin's interview, he proves the adage, a little knowledge can be dangerous. This may be a minor point, but unfortunately it encourages one to question more major points of Justin's statements.” Before going into the details, I would firstly like to thank Riley for correcting me, and secondly I would like to consider whether it is fair for this minor error to bring the major points into question. Without getting personal, I would like to see if this would apply to Riley's work.

In Riley's PhD thesis he analyses various versions of Reibo. He notices that Iwamoto's recording of Reibo is more like Watazumi's (his teacher's teacher) than Yokoyama's (his teacher). Riley proposes an ingenious explanation that this may be explained by Iwamoto learning Yokoyama's older style, and preserving that older style of Yokoyama's while away from Japan. Riley writes “It will be shown in the analysis that Iwamoto's performance of “Reibo” reflects his isolation in England in its relationship to both Yokoyama's and Watazumi's performances.” Riley goes into some detail about this. But did Riley ask Iwamoto about this? Or Iwamoto's colleagues? I myself also noticed Iwamoto's striking similarity to Watazumi's playing (of various pieces), and after my own analysis, I concluded that Iwamoto most likely listened to Watazumi's recordings, transcribed them, and based much of his playing on those transcriptions. This was confirmed to me by Furuya Teruo who studied along side Iwamoto under Yokoyama, and told of how Iwamoto deliberately and consciously followed Watazumi's playing rather than Yokoyama's. So although Iwamoto did study the pieces from Yokoyama, the closer similarity to Watazumi's recordings can quite simply be explained by Iwamoto consciously following Watazumi's recordings.

Is this oversight enough to dismiss Riley's major points? I would hope not. And on Riley's webpage detailing the history of Chikuho-ryū as well as in his article on Chikuho-ryū in “The Annals of the International Shakuhachi Society Volume One”, Riley mistakenly names Chikuho's teacher as Katsuura Seizan, rather than Katsuura Shozan (technically Katsuura Shōzan but it seems a convention of the ASS to leave out the special characters for elongated vowels so I have left them out in this article). In the same “Annals” article Riley traces the roots of the *fu ho u* notation back to the hitoyogiri notation first documented in 1608, and contrasts this with “the *ro tsu re* system, which was devised by Araki Kodo II”. Kodo II lived from 1823-1908, so this would make the *ro tsu re* system very recent, if it were true. However there are examples of Kinko-ryū *ro tsu re* notation from 1797, 1822, 1823, 1824, 1826 1837 and so on, and even some which are believed (though not 100% verifiable) to be older than the 1797 scores. It is clear then that the *ro tsu re* system was not devised by Araki Kodo II.* But should we take these minor errors as an indication that we should disregard his major points? I would hope not, as there is a wealth of valuable information in Riley's research, and his thesis remains one of the most valuable sources of information on shakuhachi in English.

I think it is fair to work hard and publish our work as we understand it so far, realising that we may learn more in future, developing or changing our ideas, discovering new sources, or having our work continued by others. Research is ongoing, and hopefully none of us will be expected to be perfect.

So Riley, I apologise for my past present and future mistakes, and at the same time ask you to not judge me too harshly, as I am trying my best to be thorough, fair and objective in all of my research.

*Incidentally, the official Chikuho-ryu website has an article entitled “Chikuho-Ryu's Fu-Ho-U-E musical notation” which states “While the **Ro-Tsu-Re-Chi** style started in the 1800s, the origin of the **Fu-Ho-U-E** style can be traced back to the Southern Sung period, which lasted from 1141 to 1285.” This is another example of the exaggeration of the difference in age of Chikuho-ryu's notation system in relation to Kinko-ryu's notation system. Apart from the false date given for the origin of the *ro tsu re* system, it also avoids the following facts:

- that there is no extant Shimpo-ryu *fu ho u* notation from before the 19th century,
- that there is no known *fu ho u* notation for any instrument of the shakuhachi before the 17th century,
- that Chikuho-ryu's *fu ho u* notation is here being implied to be the same as Shimpo-ryu's *fu ho u* notation (see here: <http://www.chikuhoryu.jp/English01.html>) where in actual fact only 9 of the Chikuho note symbols are the same in Shimpo-ryu, 18 are different, 2 more are absent in Shimpo-ryu and a further 4 in Shimpo-ryu are missing in Chikuho-ryu but their symbols used for other notes. This makes only 27% of the notes shared, plus a different timing system. So although “fu” “ho” and “u” are among those shared, simply naming them both “fu ho u” notations and implying that they are the same, and contrasting them to “ro tsu re” is highly misleading. Chikuho-ryu's *fu ho u* notation is clearly for the most part a 20th century creation.

Now to address the errors. I had hoped that since my article was in fact proof-read by a teacher of Chikuho-ryu, any errors might have been picked up before publication. Unfortunately, this was not the case. I openly admit that I did misread the Chikuho notation, and apologise for any confusion this has caused. Chikuho-ryu is a rare school with few teachers. Within the diverse honkyoku community in which I mix in Tokyo, I know of no Chikuho-ryu players. Riley does have a “Learn to read Chikuho Notation” page on his website, but unfortunately this page as yet remains “under construction”, and gives no details on reading Chikuho notation. I did though have access to Riley's extensive 16 page article on Chikuho-ryu notation in “The Annals of The International Shakuhachi Society Volume One” which goes into great detail on how to read Chikuho-ryu notation. There is also a finger chart available in the official Japanese Chikuho-ryu website, which gives only the basic notes and unfortunately does not give any details concerning the two errors made in my article. Luckily since writing the previous article, this Summer in Europe I was able to spend a few days with some Chikuho-ryu teachers and the current Chikuho-ryu iemoto ironing out my reading of Chikuho notation.

Riley details two mistakes. The first was the interpretation of the mark in the shape of the katakana “me” (メ). I have been taught and regularly use five main separate traditional systems of honkyoku notation, all of which pre-date Chikuho-ryu notation (Kimpu-ryu, Kinko-ryu, Seien-ryu, Taizan-ryu and Shimpo-ryu). Within these systems, “メ” is commonly and consistently used to represent “meri”. It was my mistake to assume that Chikuho-ryu would preserve this convention, and this assumption was indeed supported by Riley's above mentioned 16 page article, in which he explains the meaning of “メ” as being to “Lower the pitch without using finger holes, i.e., with the meri technique. Commonly used.” There is no alternative meaning given, and although I have searched thoroughly through the rest of the article, unless I am mistaken there is no further reference to the meaning of “メ”. It was this article which was my source for basing my assumption that the “メ” meant “meri”.

However, Riley states in response to my article that “In fact, the little 'x' on the left of the Chikuho 'ya' is not a meri sign at all. It is an 'x' sign denoting duration - in this case, a sort of pick-up or anacrusis.” What makes this more confusing, is that in Chikuho-ryu notation, as I have recently learned from discussing this with Chikuho-ryu teachers, if “メ” is on the *left* of the note, it *does* mean “meri”. It is when it is on the

right of the note that it ceases to mean meri, and rather refers to the duration of the note. This is clearly even enough to confuse Riley, who in his own statement above has mixed up the left with the right.



Chikuho's "ho meri" Chikuho's fast "ho"

The second mistake was my assumption that "ya ru u" corresponded to Kinko-ryu "ri u re". Could it be that Chikuho was himself also confused by this? He published this piece in Tozan-ryu notation, and there "ya ru u" is written in the Tozan-ryu notation as "ha u re" (which in turn corresponds to Kinko-ryu "ri u re").



Chikuho-ryu notation Tozan-ryu notation

So it would seem that I am at least not the first to mistranslate this Chikuho "u" as Kinko/Tozan "re". It should also be noted that, according to the Tozan-ryu teachers I have consulted on this matter, in Tozan notation there is no ambiguity for the meaning of "re", always referring to one pitch and fingering (holes 1 and 2 open, 3, 4 and 5 closed) and never referring to the fingering of "u" played at "re" pitch.

I am disappointed that this error of mine was not picked up in the proofreading of my article, but glad to have it pointed out as I would never have guessed. This once again highlights the importance of transmission and the errors that can arise from reading notation without being taught by a teacher. As a point of interest, the fact that this Chikuho-ryu "u" refers not to the *fingering* (which in this case would be Kinko-ryu "u") but to the *pitch* (equivalent to the Kinko-ryu *pitch* of "re") further highlights the departure of Chikuho-ryu notation from prior tradition, showing its unique character, and influence from Western music where primarily pitches rather than fingering are notated.

To address Riley's suggestion that the "small *mo* symbol below the final note of the Katsuura score might indicate the [final u-meri in Chikuho's notation]" - in fact the small *mo* symbol indicates something quite different. It is a duration marker, indicating that that note is held for a long time. It has no connection to pitch or any final meri.

So, although I was indeed mistaken about this unwritten rule of "u" being played with "ru" fingering, my point, which as previously stated was that the fingering, the tone colour and the melody are different in these two notation examples, still holds, as the Chikuho phrase translated to Kinko notation would be "ri ri u u-meri", whereas the Shimpo phrase would be "re chi-meri".

The next point is concerning whether to consider the differences between Chikuho's notation and Katsuura's notation as representing normal variance within the Shimpo-ryu tradition, or a significant departure from the tradition. Concerning this, in my article I wrote "One might ask, perhaps traditionally each player plays and writes the piece in his own way, with a freedom of altering the techniques, melody and structure?"

My research into the old Myoan school so far suggests not, showing in fact great consistency between the extant traditional Myoan scores, Katsuura's included. Chikuho's, in that case, represents a significant

departure from this tradition.” Riley however, in response to my article, stated “if one looks at the many versions of the same piece across lineages, what is striking about the brief selections Justin compares is how similar they are.”

I challenge Riley to produce any evidence of this piece in question, “Sou Mukaiji”, in any other lineage, having notation as different or more different from Katsuura's score as Chikuho's is.

As I am currently on a teaching trip in Europe, I do not have access to all of my scores, but I do have most of them at hand, and I will discuss all examples of existing notation for this piece known to me

Firstly, I will show you a comparison of the first section from the following scores of Sou Mukaiji:

-Sakai Chikuho

-Katsuura Shozan

-Ozaki Shinryo (Katsuura's teacher)

-Unknown writer – this notation was owned by Tanikita Muchiku. It's age and origin are unknown but it seems likely to have been written during the late Edo or Meiji period. I include this as it is the only score of this piece which I know to exist except for those of generations later than Katsuura.

Apart from Chikuho's notation, the other three are the three oldest scores for this piece known to me to be still in existence, and are all written in the traditional ancient Kyoto Myoan style.

In this comparison of scores, I have lined up each of the four scores for each breath, giving three lines of the piece. I have altered the colours, using red to represent the lower octave (otsu), and black to represent the higher octave (kan). This makes the octave difference far easier to see. There are fourteen breaths of music represented by the Myoan scores. Since Chikuho uses his own notation system it is more difficult to compare his, so I will detail the differences breath by breath, of each score compared to Katsuura's score for reference. Although I can't include Yamaue Getsuzan's score graphically (written in the same Myoan style), I am including the details of it in the chart. There are few timing differences between the four Myoan scores and many between them and Chikuho's score, but for the sake of brevity, I will exclude them, and other ornamental differences in Chikuho's scores, focusing on more prominent differences only. To differentiate between breaths as “places to breathe” and breaths as “phrases of music”, I will refer to the former as “breaks”.

[Table on next page so it will not be split]

	<u>Chikuho</u>	<u>Yamaue</u>	<u>Ozaki</u>	<u>Unknown Myoan</u>
1	No difference	No difference	No difference	No difference
2	No difference	No difference	No difference	No difference
3	No difference	No difference	No difference	No difference
4	Two additional breaks. Additional phrase (repetition). Section alternates octaves instead of keeping to lower octave. Additional notes. Changed fingering/tone colour.	No difference	No difference	No difference
5	No difference	No difference	No difference	No difference
6	Missing	“甲” miswritten as “中”	No difference	Octave reversed
7	No difference	No difference	No difference	Octave reversed
8	Two additional breaks . Additional phrase (repetition). Section alternates octaves instead of keeping to lower octave. Additional notes. Last part has octave reversed. Has extra phrase in between this breath and the next (“ya ya ru u”).	Second half has octave reversed	No difference	Second half has octave reversed
9	Octave reversed.	No difference	No difference	No difference
10	Octave reversed.	No difference	No difference	No difference
11	Octave reversed. Fingering/tone colour changed. Melody changed (from Kinko-ryu “hi chi-meri chi-meri chi-meri chi-meri chi-meri [etc.]” to “ri u ri u ri u ri u ri u [etc.]”	No difference	No difference	No difference
12	Octave reversed. Fingering/tone colour changed. Melody changed (from Kinko-ryu “hi chi-meri chi-meri chi-meri chi-meri chi-meri [etc.]” to “ri u ri u ri u ri u ri u [etc.]”	Missing	No difference	No difference
13				Previous phrase repeated in this notation only.
14	First part has octave reversed. Two extra breaks. Extra notes. Fingering/tone colour changed. Melody changed (from Kinko-ryu “hi chi-meri chi-meri chi-meri chi-meri chi-meri [etc.] ru” to “hi u hi u hi u hi u hi u [etc.]”	No difference	No difference	No difference

The only other scores of this piece which I know to exist are those of Katsuura's student Sano Tokai; a score owned by the late Takahashi Kuzan; and “ro tsu re” translations. The score owned by Takahashi Kuzan was written by Katsuura as Kuzan studied the piece from him. Sano Tokai learned this piece from Katsuura, and although we do not have Sano's personal notation, we have the notation which Sano wrote for Yamaue while teaching him this piece. Unfortunately I do not have that notation with me, and though I have Yamaue's with me, I do not have permission to show them publicly. It is written in exactly the same style as the other Myoan notation of Katsuura, Ozaki and so on. Hopefully at a future date I will be able to show you a sample of this notation.

As I noted in the chart above, there is one place where “甲” in Katsuura's score appears as a “中” in Yamaue's score. When I first saw this “中” (since I was taught this piece by Otsubo Shido using Yamaue's score) I thought it might mean “chu meri”, but was taught that it did not, and was to be ignored. My curiosity as to the meaning of this “chu” led me to the in depth comparison of Yamaue's, his teacher Sano's, and his teacher Katsuura's scores, and the discovery of the apparent copying error, either by Katsuura writing for Sano, or Sano writing for Yamaue. The “中” was there in Sano's score but in that place in Katsuura's (and indeed in his teacher Ozaki's notation) appeared instead a “甲”. It was interesting to me that the error although passed down in the notation had not influenced the oral transmission of the piece.

Apart from these, there is the “ro tsu re” translation of Katsuura's notation written by Yamaue; Takahashi Rochiku's score written while studying under Yamaue, which I will talk about later; and there may exist a Tozan-ryu version perhaps based on Yamaue's “ro tsu re” version, written by Fujita Masaharu. Since Yamaue's “ro tsu re” version is simply a translation of Katsuura's score, and since Fujita is not known to have received the lineage for this piece, I have excluded them from this analysis.

Looking at these Myoan scores, it seems that in each case the scores of the students are near-identical copies of the scores of the teacher. This applies through the lineage from Ozaki Shinryo to Katsuura Shozan to Sano Tokai to Yamaue Getsuzan to Sato Reido. The same also applies for the other pieces in the repertoire, including the pieces which Yamaue learned directly from Katsuura, which Katsuura wrote in his own hand for Yamaue while teaching him.

By the time Sato Reido was teaching, the technology of photocopying became available, and so Sato taught his students giving them photocopies of the scores which Yamaue wrote for him. His student Otsubo Shido in turn photocopied his photocopied scores for my lessons. Although this stops further copying errors from creeping into the scores, there is another problem with this system. These are now covered in the photocopied memos which Otsubo wrote during his lessons with Sato, and on top of them, the memos which I wrote during my lessons with Otsubo. It is somewhat impractical for me to photocopy these again for my students! For this reason for my students I either hand copy scores or print them from the original writing of Katsuura or Ozaki.

The notation owned by Muchiku and written by an unknown writer, shows extreme consistency with those of Ozaki and Katsuura in terms of style; the content of phrases; and the structure of the piece as can be seen in the comparison. Later on (not included in the above analysis) there does occur another difference between this score and the Ozaki's/Katsuura's, so I will detail those above and also the later difference here:

On occasion, though rarely, there is a difference in length of notes, and there are three occasions where a part of a breath (by which I mean breath of music, i.e. the music written as being played in one breath) appears in a different octave – each occasion being on the same technique – and two other breaths similarly in a different octave. There is one phrase repeated in this score which is not in the others. Later, a section of three breaths (three breaths worth of music) in Katsuura's and Ozaki's is omitted in this score and there appears in its place a five-breath passage. However, immediately proceeding this passage in all three versions is the same five-breath passage. The only difference between this version of the five-breath passage

and Katsuura's/Ozaki's is the slight difference in length of only two of the notes, and one note being absent. Apart from this, the scores seem to be identical. To put this into perspective, Chikuho's version of this same five-breath passage has *eight different notes** compared to Katsuura's and Ozaki's, let alone the differences in the length of notes, and two sections having the octaves reversed, one breath being in kan when all the other versions are in otsu, and another being in otsu when all the other versions are in kan.

[*The score which I have has ten different notes but I am unsure whether two of them are from the original score or whether they were added later. In addition to these ten different notes there are another seven notes which are in Chikuho's version but are not written in Katsura's and Ozaki's but these may be classified as timing differences, so I have excluded them in the number given here].

The analysis given above in the graphic comparison, the chart and overview of the anonymous score shows the high degree of consistency in the transmission of notation, within the known lineage and even within this version of unknown lineage owned by Muchiku, including all surviving notation known to me, with the exception of Takahashi Rochiku's and Sakai Chikuho's.

Rochiku learned from Yamaue in Yamaue's later years. The style of notation which Rochiku was accustomed to was that of Taizan-ryu (one of the “ro tsu re” systems). Rochiku used Yamaue's “ro tsu re” translation of Katsuura's scores as a basis, and then wrote his own scores to incorporate the oral tradition as taught to him by Yamaue. Again I cannot reproduce this notation here as I do not have permission to do so, but I can tell you that they are a near-identical translation of Katsuura's scores, with the addition of some nuances, for example some techniques such as “furi” or “suri”; indications of where to play loudly or softly, fast or slow; and some extra optional breaths (that is, optional places where one may take a breath.) Chikuho's scores, as I have pointed out, not only use (as do Rochiku's) a different notation system to the traditional Myoan notation as used in Shimpō-ryū, but also differ in melody, timing and tone from the Shimpō-ryū scores. To illustrate how much Chikuho's and Rochiku's scores diverge from Katsuura's score, I will detail the differences from Katsuura's for each, in the above mentioned five-breath passage:

Rochiku's: One extra note; five extra *optional* breaths (places to breathe); some additional ornamentation symbols. No change in fingering, length of notes or octaves.

Chikuho's: Eight extra or different notes* (see above) including one note of same pitch but with changed fingering; two extra breaths (places to breathe); some additional ornamentation symbols; two breaths (sections) having their octave reversed; differences in timing of notes.

If we disregard the issue of the oral lineage and speak only about the scores (as this was the first topic of analysis), we can say then that both Chikuho's and Rochiku's scores represent a significant departure from the norm of consistency in transmission of notation within the Shimpō-ryū lineages, firstly for being translated to different notation systems, and secondly for their differences in content. It is also evident that Chikuho's score represents a much greater departure from that norm.

But this raises two further questions: 1) Why should we disregard the oral lineage? And 2) Could the inconsistency between Chikuho's and Rochiku's scores on the one hand, and the traditional Myoan scores on the other hand be attributed to the difference in the *oral transmission* as taught by Katsuura, and Katsuura's scores?

The answer to the first of these questions is that it is in order to make the analysis more easy, that we take it step by step. If we merely judge by playing style, it might be claimed (as indeed it has been by one shakuhachi researcher in Japan) that the difference embodied in Chikuho's style of Shimpō-ryū is to be expected, as each player is always different from another and so this difference is the norm, and to be expected. Such a statement is difficult to investigate due to the relative lack of recordings within this lineage. However, what we do have is the evidence of various extant scores, and so we *can* investigate the norm of transmission of scores. As has been shown, the norm is an extremely high degree of consistency

between members of the lineage, and Chikuho departs from this norm. The next step in the investigation would be to try to determine whether Chikuho's scores may represent the way Katsuura *played* his scores.

This would go towards answering the second question, and this was the purpose of my investigation into Chikuho's performance of two of the other honkyoku styles which he received, as in those cases, the recordings of the original styles from which he received them are available to me (provided in my original article) thus making comparison of his performance possible. You may judge for yourself how much you think Chikuho departed from the styles he received.

To my ears, it seemed that Chikuho's playing was stylistically very different, indicating to me a significant departure from the oral traditions of those two lineages. This, combined with the great wealth of differences between Chikuho's score and the traditional Myoan scores not only in nuance and timing but in melody; octave arrangement; added and missing phrases; and added notes, makes it difficult to suppose that such differences are representative of the oral tradition. That would be to suppose that the players of those Myoan scores would be *reading* their scores while actually *playing* Chikuho's version.

The difference between what is *read* and what is *played* could account for *some* differences in Chikuho's (such as ornamentation) as can be expected in the context of honkyoku practice where what is played often differs slightly from the what is written, and indeed can account for the relatively minor differences between Yamaue's score and Rochiku's score (which is further verified by the fact of the oral lineage of Otsubo Shido coinciding with the written scores of Takahashi Rochiku). But it cannot reasonably be expected to account for the differences in melody, fingering, octaves, long additional notes, and missing and added sections appearing in Chikuho's score.

The only two possibilities which I can see reasonably explaining Chikuho's departure from the norm as represented by other extant scores, are:

- 1) Chikuho did write the piece as he was taught it by Katsuura, *but*, Katsuura, despite all other available evidence pointing to his consistency in teaching the piece as he received it, taught it to Chikuho in a unique way considerably different to the way he had both learned it himself and taught it to his other students.
- 2) Whether he did study the piece from Katsuura or not, Chikuho's score represents a significant departure from not only Katsuura's notation transmission but also Katsuura's oral transmission.

Bear in mind that this analysis has been on only one piece, Sou Mukaiji, selected rather randomly in hope that it might be representative of Chikuho's Shimpō-ryū pieces. To understand this more fully, it would be worthwhile to analyse other pieces, to see if these differences are only to be found in this piece or are more widespread in Chikuho's repertoire. So, I have now taken a look at one of the most standard Shimpō-ryū pieces, Tehodoki Reiho, to see if similar departures from Katsuura's scores may be observed. To keep this brief, I will look only at the first two lines of Chikuho's notation of the piece.

Indeed it can be seen that here too there are changes in fingerings and therefore changing the tone colour of notes, Chikuho using “ro meri” (which in Kinko-ryū is “ro dai meri”) where Katsuura used “ya” (Kinko-ryū “ri”), and “i” (Kinko-ryū “go no hi”) where Katsuura uses “fu” (Kinko-ryū “ro”). Chikuho also misses out half of a phrase, writing “ro-meri fu...ho u u” where Katsuura has “ya fu ho fu...u u”. Chikuho's “ro-meri fu” represents Katsuura's “ya fu”, with equivalent pitch but changed fingering and tone colour. The “ho” in Chikuho's “ho u u” is merely an ornamentation, where the “ho” and “fu” are both main notes in Katsuura's. This shows that Chikuho's “ho u u” is equivalent to Katsuura's “u u”, and Katsuura's “ho fu” (both notes being main long notes) is entirely missing in Chikuho's score. Once again, these differences cannot be observed in the other known Myoan scores, which are all extremely consistent with each other. These changes then may turn out to be typical of the Shimpō-ryū pieces in Chikuho's repertoire.

Finally, Riley comes to what he has “the most trouble with”, and that is my use of “words such as 'purity' and 'genuine.'” No doubt Riley will write about this in detail, [see Riley's reply on page 5 Ed.] but in the

meantime I will address this issue myself. I used the term “genuine” twice, so let's have a look. I will highlight them in red. I wrote:

“The fact is that the **genuine** Kyoto style of the Edo period has been largely forgotten, since after the arrival of Higuchi Taizan to Kyoto in the Meiji period, and the creation of his new style of honkyoku based primarily on Seien Ryu and Kinko Ryu (both non-Kansai styles), his school almost totally supplanted the native Kyoto style.” This was in the context of honkyoku from Higuchi Taizan's repertoire being commonly confused as being representative of the Edo period regional style of Kyoto honkyoku. This is often assumed as he and others often used the name “Myoan” for his school, which was based in Kyoto – Myoan being the name of the Edo period komuso temple in Kyoto. However, remembering that none of the pieces in his repertoire came from the Edo period Kyoto repertoire but instead from Seien-ryu, Kinko-ryu and so on, his style cannot be said to represent the Kyoto repertoire of the Edo period. In that case, my use here of the expression “genuine Kyoto style of the Edo period” refers to the style of shakuhachi which *was* being played and taught in Kyoto in the Edo period, rather than any which may mistakenly be *assumed* to have been played there. I cannot imagine why Riley might have a problem with this language.

My second use of the word “genuine” was here:

“What we do have is the written and oral sources from Yamaue about his teachers, the notation from those teachers, the knowledge of Yamaue’s strictness for passing on what he learned as I detailed above, and reassuringly Katsuura Shozan’s own grandson who on hearing Takahashi Rochiku, remarked on the similarity of Tahahashi’s playing of the Shimpō Ryu pieces to that of his grandfather. All of this indicates that for these pieces for which we have **genuine** transmission, the lineage is remarkably unchanged at least as far back as Katsuura Shozan.”

Why do I use the term “genuine transmission” here? I use it to describe the transmission as being true. This would be in contrast to a transmission which does not exist, such as would be the case for pieces which have not been transmitted by a teacher but may, for example, have been reconstructed from notation; or a transmission which was said to have occurred but in fact did not occur. In this case, since I am being asked in the interview about how sure I can be about the Shimpō-ryu style, I am specifically referring in my answer to the 25 pieces which Yamaue did genuinely receive through the lineage. This then does not include the pieces which Yamaue himself played and taught but did not actually receive from the lineage, for which he was open in letting it be known that these were pieces he reconstructed from the notation. Since there is clear evidence that Yamaue *did* receive the said 25 pieces from the lineage, it seems fair to describe the transmission of these pieces as being “genuine”.

The other word which Riley found a problem was “**purity**”. I used it once, here: “At this point I should repeat that there need not be any judgement as to whether these changes are “good” or “bad”, but for the sake of investigating the history of Shimpō Ryu and the search for the characteristic playing style and **purity** of transmission, it is worth noting how much or little these pieces may have changed within the lineages in which the pieces now survive.”

Does Riley then have a problem with my interest in a search for or discussion of purity of transmission? I use the term “pure” as it is detailed in the first definition given by my Oxford Dictionary: “Not mixed with any other substance or material”, as it has been my specific aim to gain greater understanding of the *regional styles* of honkyoku. To gain this understanding then, it is essential to gain an understanding of the relative purity of the transmission being considered, in order to identify whether or to what extent the style has become “mixed” by the recipient. The entire purpose of my analysis of Chikuho's sound recordings and notation was to investigate the purity of his transmission - to investigate whether or not, or to what extent, it was “mixed with any other substance or material”.

Now, some people may claim that there is no such thing as a pure style or a pure transmission, that everything is mixed and everything changes. I would challenge that view, noting that changes do not always occur in equal measure. This has been clearly demonstrated by the analysis I have provided, where norms and departures from the norms can be clearly seen. As for mixing, this becomes more of a factor when pieces are transmitted to members of other schools, as opposed to students who remain solely members of the school in question. This is not to say that any player's version of a piece can be 100% identical to their teacher's, but it is to say that it is possible, by examining the evidence, to demonstrate that some lines of transmission are more pure than others.

To illustrate this point I would like to give an example from a different topic. In India and Nepal there is a large community of Tibetan refugees, of first, second and third generations. Tibet is a vast place, and the language spoken varies enormously across the plateau. Although most of the Tibetan inhabitants speak "Tibetan", the dialects vary so much that people from the East are unable to understand people from the capital. However, in India and Nepal among exile community generally everyone understands each other.

What they speak may be termed a "refugee dialect", which is largely based on the Lhasa dialect, though less ornate and somewhat mixed with other dialects.

Within that community you do get certain settlements where the influence of regional dialects is stronger where those communities have been founded by groups from certain areas, but even there for various reasons (such as school education, standards of writing and so on) there is a strong tendency towards the Lhasa dialect. Some of these people of the second generation still speak on occasion "Kham dialect", for example, and although some of the regional characteristics are present, there is actually much homogenisation in their dialects, even for many of the first generation refugees. This is actually very different to identify by just meeting and listening to random people, as they may have come from different areas, and had differing amounts of exposure to other dialects. This is made even more difficult because many of them are not aware of what is from, to give an example, Kham dialect and what is from Lhasa dialect even in their own way of talking, and may even tell you they are speaking pure Kham dialect, when in fact their language may be considerably mixed.

If one were to stay in some of the busy areas such as Kathmandu in Nepal or Dharamsala in India where the communities are more mixed, one might even conclude that there simply are no regional norms, and that *everyone* speaks in a different way. Or, if one listened only to the second or third generation refugees from rural settlements where the regional differences remain greater, one might assume one understood the regional differences between Lhasa and Kham, when what one might be actually understanding is the difference between two versions of the refugee dialect, which although bearing some of the regional characteristics, would be far more similar to each other than the actual regional dialects of Lhasa and Kham. (This is clearly illustrated by the fact that though Lhasa and Kham-origin refugee settlements have mutually intelligible dialects, those in their native Lhasa and Kham are mutually unintelligible.)

However, if one were to go to Tibet itself, encountering the purest sources of the different dialects and gaining an understanding of them, it is then possible to identify, among the refugee community, the relative purity of the people's dialects and the influences upon them, hearing for example which grammar, pronunciation and vocabulary is from their native dialect, and which they have adopted from the refugee dialect since coming into exile. This is of course a very simple and direct way of finding out. But even if the opportunity of going to Tibet itself was not available, this would not make the task impossible. It would be more difficult, yes, but would be possible by studying the language of those refugees most newly arrived from Tibet whose language had had less time to change, by trying to identify also those among the newer arrivals who were less likely to have undergone more change, for example by identifying causes of change (such as going to work in mixed communities in Kathmandu or Dharamsala) and causes for lack of change (such as staying among fellow refugees of the same area once in exile, or relative isolation such as hermits and meditators who tend to talk and socialise less). With enough time and effort the differences would be identifiable.

Interestingly research is even be done into the way Tibetan was spoken hundreds of years ago. There are communities of people who left Tibet a long time ago and remained in relative isolation, for example the communities in Ladakh who arrived there about a thousand years ago, and similar communities in Pakistan and elsewhere. Their languages tell us a lot, for example, about the pronunciation of ancient Tibetan, especially when viewed in relation to (even the present) written Tibetan language.

This is not to say that they are speaking ancient Tibetan. They have had their own influences, from surrounding languages such as Urdu for example, and changing traditions and environment. Since they lost contact with the Tibetan plateau many hundreds of years ago, some aspects of their language have changed more, and some less. So their language is now unique, and viewing this language by itself doesn't tell us much about anything but itself. But by careful analysis, where which influence came from can often be identified by careful study of the context, i.e. study of Urdu, the various other Tibetan dialects, various textual sources, the local geographic social and historical circumstances, and so on. The result of such analysis adds a wealth of understanding into the history of how ancient Tibetan was spoken.

Another phenomena of interest is the fact that although the common people of Lhasa cannot understand much of what is written in religious texts even if they are literate, if the same text is read to illiterate nomads who inhabit the high mountain areas, much more can be understood. This helps us to understand that the nomad's dialect is relatively far older and more unchanged than the Lhasa dialect, retaining much of the ancient vocabulary of the textual language which although today must be specially learned, was, hundreds of years ago, the same as the spoken language.

Hopefully this example can make my methods for honkyoku research easier to understand, and at the same time emphasise that this is not a search for “better” music. Though some people may have a preference for one dialect over another, they all function as ways of communicating. There is certainly nothing “wrong” with the refugee dialect. And, at the same time, there is great beauty in the diversity of the regional dialects, as there is also in the regional playing styles of Japanese honkyoku.

Now let's consider “purity”. The issues of purity and genuine transmission are commonly of great concern in the honkyoku community in Japan. This is at times less of an issue with more modern schools, but on the whole, honkyoku played by someone who does not have a genuine transmission are, in my experience, generally not considered by the honkyoku community as being authentic. It is for this reason that we can find various examples in honkyoku history of people who have not received a piece from any teacher but then *claim* to have learned it from a teacher who did in fact not teach them. It is also a great concern to many members of the honkyoku community that styles are not *mixed*. People attribute great importance to how accurately a style can be embodied, with students generally trying to copy their teacher as closely as possible, and praised by their fellow students according to what extent they achieve that similarity. At the same time they generally frown on any deliberate or accidental mixing of styles.

This is one reason why people who study more than one style can often be frowned upon, unless they can demonstrate that they keep the respective styles separate and as unchanged as possible. Teachers have been known to refuse to teach members of other schools for fear that the student will not keep the style they teach, an example of which would be Miyagawa Nyozan refusing to teach Jin Nyodo the piece *Ajikan*. Nyozan also expelled Tani Kyochiku for not keeping the purity of his style. In my own case I was put through many trials by several of my teachers before being accepted to receive their lineages. Many non-Japanese find this hard to understand, as lineage is often far less significant in Western cultures, and individuality is valued while imitation is frowned upon. However, purity of transmission is evidently of great significance in Japan.

Although authenticity is a tricky topic for scholars, to ignore this issue would be to ignore an essential aspect of the way in which honkyoku are viewed in Japan. Since it is such a fundamental part of honkyoku, I choose to speak about it openly. I hope the scholars among us will forgive me. However, what I would like to be clearly understood, if it is not already, is that I am specifically investigating authenticity and purity of

transmission to gain clarity of understanding of the actual *music*. This has nothing to do with value judgements or with labelling music as being “good” or “bad”. This research is specifically to understand the history of the music, how it has changed over time, and how regional styles have mixed since the dissolution of the Fuke sect, with the aim of gaining a clearer understanding of the regional styles as they existed in a more differentiated form. I understand that such an investigation can trigger emotions, and I understand that I do have to tread carefully. I do of course not want to upset anyone. But at the same time I do want a clear understanding of the music I play, and if the evidence uncovered in this search sheds light on styles being mixed and the nature of that mixing, and furthers understanding of regional styles, then I see that as a fruitful outcome, hopefully worth sharing.

As for “the importance Justin places on maintaining certain ways/styles of playing,” I’m sure Riley will go into detail, but I’ll say a few words that come to mind about this issue. For me the most important thing is that people can be happy. I personally have, as I mentioned, a natural interest in the history of what I do and wider background of it. So it makes me happy to find out more about honkyoku, and learning about the relationship the sounds and techniques have with time and space, i.e. history and geography, becomes a fulfilling activity for me. This in turn deepens my experience of playing the honkyoku. Furthermore, both in playing for myself and in playing for others, I find it pleasing to have a diverse repertoire.

Although there are contemporary shakuhachi schools with twenty, thirty or more honkyoku in their repertoires, most of these repertoires were put together in the twentieth century. Since the destruction of the Fuke temples, which had acted as the regional bases of the older honkyoku repertoires, those pieces which still survive of the various regional repertoires have been absorbed into these schools, having been collected together in various ways, and in the process much of the regional character or distinctiveness of the pieces has been lost. Individual school's repertoires, though having pieces with diverse origins, often tend to become somewhat homogenous, with the different pieces being played in more and more similar ways as the techniques merge or change and come to be the *school's* style. In this way, with many honkyoku heard today the influence of the individual school can often overshadow the regional style from which they were recently adopted.

In trying to regain diversity I could choose to make my own style, or to simply make up greater differences between the pieces. But I find it both a stimulating and rewarding process to find greater diversity by travelling around Japan learning from the various masters still living, finding the oldest and purest sources for particular repertoires or pieces, often learning the same pieces from several teachers, receiving the oral transmissions of music and history, and analysing the sources from as many angles as possible. This has given me a good sense of the diversity of the regional styles, and pushed me to broaden my own range of skills in expressing through playing shakuhachi. I am very grateful for that. There is such a wealth of diversity within the traditional repertoires that I could never have come to had I decided to create my own style. This is not to say that I discourage anyone who wishes to make their own style. But it was my decision to first understand what traditional shakuhachi is, before I worry too much about creating something new.

Do I think this is important work in itself? No. But I certainly enjoy doing it. And do I think it is important to maintain certain ways of playing? No, not as an end in itself. But if it pleases those who study the music to have an understanding of its history, and how their playing style relates to that history, then I feel there is some benefit. And similarly, if it pleases my teachers for them to know that what they have lovingly received and in turn transmitted, will again be passed on to future generations, then I feel here too there is some benefit. To know that the happiness they have shared with me can continue to bring happiness to others is perhaps the best way to thank them for the endless generosity they have shown me.