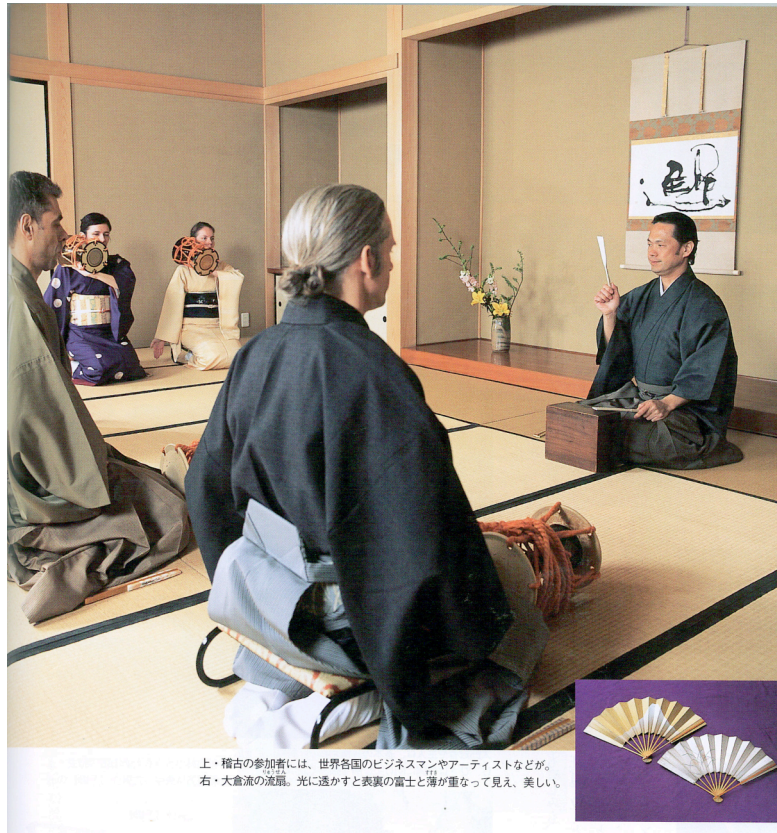


TSUZUMI ● Get training under Shonosuke Okura

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鼓

大倉正之助さんに習う

上・稽古の参加者には、世界各国のビジネスマンやアーティストなどが、
右・大倉流の流籠。光に透かすと表裏の富士と薄が重なって見え、美しい。

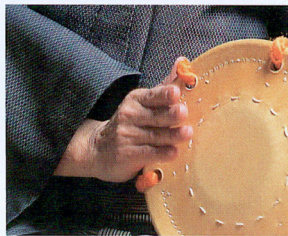
The Basics of Drumming:

1. ***Learn the knack of timing on 'Inhale', 'Exhale', 'Hold' and 'Hit'***
Repeat this practice on beating time to Okura's shouts and fan hit sounds.
You will be able to keep time with others.
2. ***Don't try to drum, try to keep a beautiful posture***
If you strike a tsuzumi with all your strength, you will hurt your fingers because the drum skin is very hard. If you try too hard to strike or to make a good sound, you strain your mind and body. Just try to keep the right form. You can beat a drum in the right form, then the sound is beautiful of itself, and you will not hurt your fingers.
3. ***Give a shout passage on your breath***
Intend to let a shout 'ride on your breath' as you inhale quickly and exhale hard. Shout with the sounds 'Hap' and 'Haap' for Otsuzumi play and 'Whop' and 'Whoop' for Kotsuzumi play. As you become more advanced, you will learn how to put an accent on your voice.
4. ***Let your anguish of heart out with tsuzumi sounds***
When you drum tsuzumi, you face yourself at the same time. Please release yourself from the anguish of your heart or worry as you drum.

Strike:



手の位置や指が揃っているかなど、最初はときどき鏡で確認しながら行うといい。



中指と薬指の第1関節を、鼓の縫い目のすぐ内側あたりに当てるようにする。

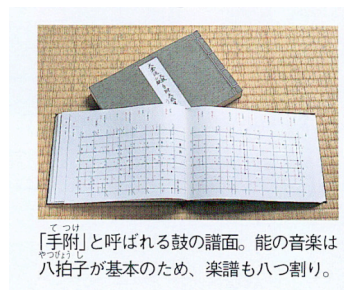
基本はとにかく、音を出そうと思わず、きれいな型を保つことに専心すること。目は前方の一点に据え、呼吸を大切に、指先まで神経を行き届かせて、おなかの底から声を出し、鼓を打ちます。

The basis of drumming is a posture. Concentrate your thoughts on keeping the right posture. Focus your eyes on a point in front of you, breathe carefully and brace every nerve. Then shout from your belly and strike the drum.

- You can check the position of hand and fingers in the mirror

- Strike at the right inside of the seam with the first joints of middle finger and the third finger.

- Tezuke - The score for Tsuzumi. Noh music is an eight-part time. The score is also divided in eight.



【手附】と呼ばれる鼓の譜面。能の音楽は八拍子が基本のため、楽譜も八つ割り。

Assemble Tsuzumi:



2枚の革の穴すべてに紐を通したところで、革の間に胴を配する。大鼓の胴の長さは30分弱。

組み立てる

大鼓も小鼓も、革を休ませるために、演奏ごとに組み立てられ、解体されます。適度な湿度を必要とする小鼓とは対照的に、大鼓は湿度を嫌うため、組み立ての前にはまず、革を炭火などで約一時間くらい焙じて乾燥させます。



四
胴がずれないように押さえながら、素早く締め上げる。締める端から緩むため、非常に難しい。



五
細い絹紐で中心を縛り、固定させる。慣れない人は、ここまでで手がすり切れてしまうことも。



大鼓は、馬革を鉄の輪にはめて麻糸で粗く綴じたもの、桜材でできた中空の胴、麻紐から成る。



最後に「化粧回し」と呼ばれる飾りの紐を掛けて完成。大倉さんの場合、ここまで約20分。



革を軽くたたいて乾燥具合を確認したのち、穴に麻紐を通していく。紐は橙色と決まっている。

Both the Otsuzumi or Kotsuzumi is dismantled after the performance to let the hide rest. In contrast, the Kotsuzumi drum is in need of moisture, while the Otsuzumi hates moisture. So you have to roast the hide over a charcoal fire for about an hour.

1. Otsuzumi – consists of two horsehides fit into an iron ring and sewn roughly, a cherry tree frame, and hemp ropes. The color of the rope is always orange.
2. After checking a degree of dryness by hitting a skin lightly, put a rope through holes in the horsehide.
3. When you finish threading, put the frame, about 30 cm lengths, between the horsehides.
4. Tighten the rope as you hold it to avoid the frame getting out of position. This is very difficult because the rope loosens up so easily.
5. Fix the rope by tying it at the center using a silk rope. New students tend to scrape their skin until they get used to doing this assembling.
6. Complete with ‘Keshomawashi’, an ornamental rope, putting round over the threaded rope.

Okura takes 20 minutes for this whole assembly process.