

A magazine about Shimane Prefecture, Japan

The Shimanean

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Creating Together: The people of Shimane engage in the Arts!

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A Stroke of the Brush, the Pouring of the Soul

Ying Wang

Calligraphy performances that mix calligraphy and martial arts are more common in China, so as I headed to a local high school to gather information on their calligraphy performance, my curious mind imagined what kind of performance a combination of calligraphy and dance would be.



When I met with Matsue Higashi High School's calligraphy club, the first thing I saw were student members wearing T-shirts with writings that read, "一筆入魂 (Ippitsu Nyu Kon, A Stroke of the Brush, the Pouring of the Soul)," practicing with utmost effort. I interviewed Komori, the leader of the club. There are currently 8 freshmen, 1 sophomore, and 7 juniors who are members of the club. The calligraphy performances apparently started from the desire to convey their hopes for the recovery from the Great East Japan Earthquake through "calligraphy." 80% of the members have taken calligraphy courses, and during their activities they usually do calligraphy in square/standard, semi-cursive, and cursive styles. Matsue Higashi High School's calligraphy club would be participating in its third competition this year; they were to compete at the "9th Calligraphy Performance Koshien Championship," located in Ehime Prefecture's Shikokuchuo City, for the first time in August.

The "Calligraphy Performance Koshien Championship Tournament (National High School Calligraphy Performance Championship) has been held every year since 2008 with the goal to find a new appeal in traditional culture, and attempt to revitalize the local region through calligraphy. "When I first heard that we were to compete in the championship, I completely did not know what words to use to express my happiness. Before I realized, tears of joy welled up in my eyes and I could not hold them back." I heard that the movements and the contents of the calligraphy are all planned by the students. Watching the students start with an energetic and bright greeting and then immerse themselves in their calligraphy practice made me extremely excited to see just what they could create.

We were able to see a live performance for the ending ceremony of the semester. Dressed in hakama, a traditional Japanese clothing, the students gave an energetic greeting, bowed once, and then began their

● Japanese

一筆入魂

中国では武術と書道と一緒にするパフォーマンスがよく見られますが、ダンスと書道と一緒にするのはどんなパフォーマンスだろうと想像しながら興味津々で取材にいきました。



王 穎

松江東高校の書道部の練習場に入って、まず目に入るのは「一筆入魂」のTシャツ姿で一生懸命練習する書道部の学生たちでした。そこで、書道部部長の小森さんに取材をしました。松江東高校の書道部は現在1年生8名、2年生1名、3年生7名で活動しています。東日本大震災の復興への願いを「書道」で伝えたいという思いから、書道パフォーマンスが始まったそうです。書道部の学生たちの8割は書道教室などで習ったことがあり、活動は主に行書、草書と楷書でも行います。東高校の書道部は今年3度目の挑戦で、8月に愛媛県四国中央市である「第九回書道パフォーマンス甲子園」に初出場となりました。「書道パフォーマンス甲子園(全国高等学校書道パフォーマンス選手権大会)」は、伝統文化の書道の新しい魅力を探究すること、書を通じた地域の活性化を図ることを目的とし、2008年から毎年開催されています。「出場決定を聞いたとき、最初は嬉しい気持ちをどんな言葉で表現していいのかわからなかったです。気が付いたら、涙がポロポロ出てきて止まりませんでした」と小森さんが話しました。パフォーマンスの振り付けや書道の内容などはすべて書道部の学生たちが一緒に考え、聞いたと聞き、明るくあいさつをしてから書道練習に没頭する学生たちの姿をみ

performance. They first painted the Horio family crest, which depicts a weight used for measuring (a fundo), on the middle of the paper to the theme song of "Ryomaden," one of NHK's annual, year-long historical fiction television series it broadcasts in Japan known as NHK Taiga Dramas. Then, while dancing to the music, they wrote "brave heart (雄心)" with a huge brush and sprinkled golden confetti. Then the music became intense, a design resembling Matsue Castle became visible, and the young girls wrote the following to the rhythm: "To love and protect the nation's treasure which was built in Matsue, where the gods reside. This is the path we walk. With the souls of former warriors in our hearts, we walk upon this earth and beat a path." I think that their desire and message to continue to protect Matsue Castle, which became a national treasure, and let more people know about it through PR will be understandable to everyone.

At the Calligraphy Performance Koshien Championship, the calligraphy and performance is judged separately. Calligraphy will be judged based



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on the accuracy and beauty of the characters, as well as the layout of the design on the paper. The performance will be judged based on the beauty of how they write, performance level, emotion and poetic sentiment. Komori spoke with eyes glittering with excitement and a prideful smile: "Of course we want to win. But more than that, I want to hear Matsue Higashi High School be called at the championship!"

I was glad to hear that Matsue Higashi High School's calligraphy club received the jury's special award at the championship. I believe that surely one day they will win first place at the championship.



Japanese

て、いったいどんな作品ができるのか非常に楽しみにしています。

一学期の終業式で書道パフォーマンスを生で見ることができました。袴の姿、元気な声で「よろしくお願いします」のあいさつの後、一礼をして始めました。

NHK大河ドラマ「龍馬伝」のテーマ曲が流れるとともに、まず紙の中心に表現したのは堀尾家の家紋「分銅紋」でした。そして、音楽に合わせて踊りながら、家紋の上には大筆で「雄心」と揮毫し、金色の紙吹雪をちりばめました。音楽が激しくなり、松江城の様子が浮き上がり、リズムに乗りながら、「神々やどる松江に築かれた國の寶を愛し守ること、それが私達の進む道。かつて生きた武士の魂を胸にいざこの大地を踏みならせ」を書いた少女たち。国宝になった松江城を守り受け継ぎ、もっとPRしたい気持ちがきっとみんなに届くと思います。

パフォーマンス甲子園では、書道部門とパフォーマンス部門に分かれて審査が行われます。書道部門は用筆の正確さ、文字の美、紙面構成などが審査され、パフォーマンス部門では揮毫する姿の美、パフォーマンス度、情感・詩情などを審査します。「もちろん、優勝したいです。でもそれより、全国大会で松江東高校の名前を呼ばれたいです。」と目がきらきらしている小森さんが微笑みながら語りました。

松江東高校書道部は大会の「審査員特別賞」をもらったと聞いて嬉しかったです。きっといつか優勝する日が来ると信じています。



The Mysterious World of “Rice Paddy Art”

Hye-Jung Park

Before visiting the site, I looked up various things about rice field art on the internet. To someone like me who is from the city, there are not many chances to see rice paddies, and I did not have a lot of information about the process of planting, growing, and harvesting rice.

Apparently, “rice paddy art” are pictures created on rice paddies using white rice that is usually used for food, as well as other rice varieties, known as “ancient rice,” that have different colors. It is said that in Japan it began as part of Aomori Prefecture’s efforts towards regional revitalization in 1993. When I searched whether or not there is rice field art, I found that an governmental organization called the Rural Development Administration developed technology in 2007, and from 2009 this technology was freely given to each municipality so that they can create rice paddy art in order to promote rural tourism and regional revitalization.

I visited Matsue City’s Inbe District and interviewed Mr. Matsuura, chairman of the Council for Inbe District Water Runoff Water Counter-measures. This organization conducts activities to cleanly preserve Matsue’s source of tap-water and the Inbe zone’s water environment, as well as various activities for both children and adults. As a result, it seems that Inbe’s rice paddy art, which is now arriving at its 6th year, now functions as if it were a regional festival, as over 100 participants gather every year to create it. Here is a summary of the interview:

1. When did the rice paddy art project start and how is it done?

“This year we planted the rice on May 28th, and plan to harvest the rice on



October 3rd. First, we decide the design, create a draft, and then plant the rice according to the draft. In order to prevent the rice from falling over during a natural disaster, we closely look over the rice over a long period of time. As a result of the non-use of fertilizers, the growth of our rice is becomes slower than rice grown for general sale, and it is difficult for the rice to fall down even in the event of a typhoon.

The viewing period is from July to August.”

2. How many places are there in Shimane Prefecture where rice paddy art is conducted?

“There is one place in Izumo city, two in Matsue, and one in Tsuwano Town.”

3. What are the varieties of rice that are being used for this year’s rice paddy art picture?

“We are using special rice for creating rice paddy art. Rice that have the characteristics of wild rice that is called “ancient rice.” There are a total of 7 varieties of rice, with 6 of them being different varieties of ancient rice, and kinumusume rice being the last. The ancient rice is from Aomori Prefecture.”

4. Is it possible to eat the ancient rice that is specifically for rice paddy art after it is harvested like regular rice?

“The ancient rice that is used to create a picture is less delicious compared to rice that is grown to be eaten. Also, since we use multiple varieties, this results in a smaller harvest. The rice is not grown to be eaten, so we give the



Japanese

田んぼに描く神妙な世界「田んぼアート」

島根の人々の芸術活動の中で一つである「田んぼアート」の記事を書くことになり、取材に向かった。取材に行く前、田んぼアートについていろいろネットで検索してみた。都会出身である私にとっては、普段田んぼを見る機会が少なく、稲がどうやって育って、田植えはどんな流れで行われているかなど、あまり情報も持っていない。

「田んぼアート」とは食卓に上がる白米になる稲と、様々な色を持つ古代米と呼ばれる稲を使用して田んぼに絵を描くことだそう。日本では1993年青森県で地域おこしとして行われたのが始まりだと言われている。では韓国にもこういう田んぼアートが行われているかを調べてみたところ、2007年農村振興省という政府機関で技術が開発され、2009年からこの技術を各自治体に無償で提供し、農村観光振興や地域おこしなどのために田んぼアートが行われているようだ。

取材地は島根県松江市忌部地区。インタビューは忌部地区流出水対策協議会の会長、松浦さんに対応してもらった。この団体は、松江市の水道水源地域である忌部地区の水環境をきれいに保とうと、子どもから大人までを対象に様々な活動を行っている。今年で6年目を迎える忌部地区の田んぼアートは毎年100名以

朴慧貞(パク・ヘジョン)

上の参加者が集う地域のお祭りのような役割を果たしているようだ。以下はインタビューをまとめた内容である。

1. 田んぼアートはいつごろ始まって、どんな流れで行われている？

今年は5月28日に田植えをして、10月3日ごろ稲刈りをする予定。まず、田んぼのデザインを決め、下書きをして、その下書きに合わせ田植えをする。自然災害などによって稲が倒れたりしないように、ずっと見守る。肥料を使わないことによって、稲の成長が一般販売の稲の成長より遅くなるため、台風が来ても倒れにくくなる。見ごろは7月から8月の間。

2. 田んぼアートは島根県内、何か所で行われている？

出雲市1か所、松江市2か所、津和野町など。

3. 今年の田んぼアートに使われている稲の種類は？

田んぼアートには専用の稲がある。古代米と呼ばれる野生の稲の特徴を受け継いでいる稲。古代米の品種の6種類ときぬむすめという品種を合わせた全7種類。稲は青森県産。



care than others. In order to avoid the rice falling over especially during a typhoon or other natural disaster, avoid using fertilizer from the start to make sure that the rice does not grow too big. The original purpose is art, so take the precautions and measures so that the resulting picture cleanly and clearly matches that of the draft. The amount of produced "kinumusume rice," which is used for the background, is small, but the taste is exceptional. (The taste rating is 97 out of 100 points)"

7. Who decides the design?

"First we request the design from the Matsue College National Institute of Technology. Once they provide us with the design, we look over and discuss it before making our decision. This year, the design featured 'Momi-kun and Miina-Chan,' characters that represent the water and green color of the forest development project. By the way, last year's design featured Yoshida-kun (Shimane's Super Ambassador). The year before that had Appare-kun (Shimane Prefecture's Matsue City Tourism Mascot Character)."

The day I was able to see the rice paddy art for myself was June 28th, and it was not the best time to view the art. However, it was more wonderful than I thought it would be. Just as I was told, the work was very detailed and it looked as if it took a lot of effort to make. Also, using the height of the viewer's eye level as a reference, if you took a picture of the art from right above it would appear narrow. However having the art created in a way that it changes depending on where the viewer is standing truly impressed me and earned my respect.

If I have another chance, I would like to see it one more time, during the time period when it is best to see it. Also, I am interested in the rice that got a 97 point taste rating. I look forward to the day when many people will know more and more about Shimane's delicious rice and its rice paddy art.

rice to anyone who wants the rice after it is harvested. The rice that forms the background of the picture in our rice paddies is actually kinumusume rice, which is meant to be eaten, so we give about 2 kilograms of rice to each person that participated in the planting of the rice."

5. What is the purpose of rice paddy art?

"Regional revitalization, as well as for many people to know how delicious Inbe's rice is!"

6. On things to be careful of when creating rice paddy art:

"You have to look at the rice carefully so that it grows in the pattern that matches the design of the draft. The varieties of rice used for the picture are different, so the growth speeds are also different, and some require more



Japanese

4. 田んぼアート専用の古代米は稲刈りの後、 一般の米のように食べられる?

絵を作るために使われる古代米は食用米に比べて、おいしくなく、様々な種類を使っているの、量が少ない。食用では使っていないため、稲刈りの後、ほしい人にあげる。田んぼアートの背景に使われるきぬむすめは食用だから、田植えに参加した人々に2kgずつ無料でさしあげている。

5. 田んぼアートの目的は?

地域おこし、忘部地区の美味しいお米を多くの人に知ってもらうため。

6. 田んぼアートの注意点

最初の図案どおり稲が育つようにずっと見守る。アートに使われた稲の種類が様々で、種類別に成長スピードも違い、手間がかかる。特に自然災害(台風など)により稲が倒れるのを防ぐため、最初から肥料をやらず、大きく成長させないようにする。元々の目的はアートなので、図案のように形がきれいに見えるよう、手を入れる。背景に使う「きぬむすめ」の収穫量は少ないが、味が抜群。(食味100点満点



中97点をもっている。)

7. 田んぼアートの図案は誰が決める?

最初に図案を依頼するところは松江工業高等専門学校で、そこでデザインしてもらった図案の中で協議をして、決定。今年は島根県水と緑の森づくりキャラクターである「みーもくん、みーなちゃん」。ちなみに昨年は吉田君(島根スーパー大使)。一昨年はあっぱれくん(島根県松江市の観光キャラクター)

生の田んぼアートを見せてもらったのは6月28日で、まだ見ごろではなかった。でも実物は思った以上にすばらしかった。さすが説明どおり、作業が細かくて、大変手間がかかった感じを受けた。そして見る人の目線の高さを目安として、立体的に見えるように作業したから、田んぼアートをすぐ上で撮影すれば、細長く見えるが、観覧する地点から一番よく見えるように工夫してデザイン・作業されているのは本当に尊敬してやまない。

また機会があれば、田んぼアートの見ごろの時期にもう一回見に行けたらと思った。そして、食味97点のお米の味も気になる。もっともっとたくさんの人に島根の田んぼアートのことを知ってもらって、おいしい島根のお米が広がる日を期待している。



The Ashibue Performance Group: Food for Connected Hearts

Natalia Borkhodoeva

It is a simple truth that humans will lose their strength and not be able to live if they do not eat. Don't you think that it goes without saying that food for the heart is also something one can't go without? Everyone has their own ways of nurturing their hearts, such as listening to music, being in touch with nature, and reading books.

According to the Ashibue Performance Group that I met at Shiinomi Theatre, Japan's smallest public theatre that is located in Shimane, plays are food for the heart. Ashibue was created by the current art director, Ms. Tsukushi Sonoyama, and 4 of her friends in 1966, this year being the 50th anniversary for the performance group. The staff and the actors, with their twinkling eyes, use theatre to tackle various issues, mainly using the connection and communication between people, which has become weaker

due to the continuing evolution of information and communication technology.

For example, they conduct communication workshops for students and working members of society starting from children to teach them about concepts such as the power of expression and cooperation. They are raising the next generation of capable people who can create a bright future. Furthermore, as a result of the International Theatre Festival, which started 17 years ago, the rising level of familiarity that people outside of the prefecture (including internationally) have regarding the region where the Ashibue Performance



● Japanese

劇団あしぶえ・繋がる心の食べ物

人間は食事をしないと体力がなくなって生きていけないのは単純な事実です。そして心の食べ物も言うまでもなくかけがえのないものだと思います。人それぞれ、心を養うために音楽を聴いたり、自然と触れ合ったり、本を読んだりいろんなことをします。

島根にある日本で一番小さな公立劇場「しいの実シアター」で出会った劇団あしぶえにとって心の食べ物は演劇です。劇団あしぶえは1966年に現在アートディレクターである園山土筆(そのやまつくし)さんと4名の仲間と創立され、今年で50周年を迎える芸術家の団体です。目がキラキラ輝いている役者さんとスタッフは演劇を使ってICT化が進んでいる中、薄くなった人との間の繋がりを中心にして多様な問題解決に取り組んでいます。例えば子供たちをはじめ学生や社会人にコミュニケーションワークショップなどを通して表現力、人と協力する力などを教え、明るい未来を作れるような人材を育てています。また17年前にスタートした国際演劇祭により県外はもちろんのこと劇団あしぶえがある地域の認知度が海外で高まることによって地域経済への貢献もしています。

このたび、108席しかない木でできた建物の中で自然の香りに癒されながら、

ボルホドーエワ・ナタリア

詩人・童話作家である宮沢賢治の演劇作品『セロ弾きのゴーシュ』の稽古をととも間近に鑑賞するチャンス을いただきました。劇団あしぶえにより27年の間で



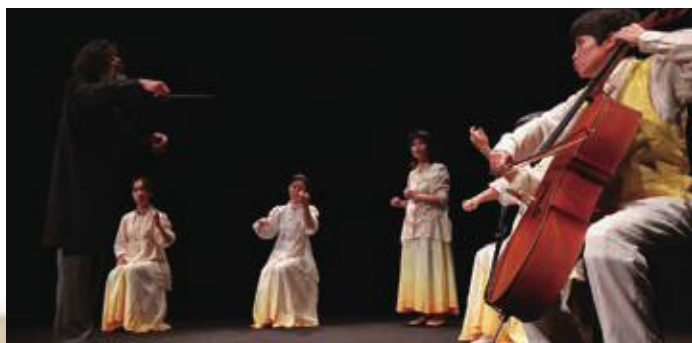


Group is located also leads to economic contributions to the region.

This time, while breathing in the relaxing, natural smell of the wooden building with only 108 seats, we were given to chance to get a very close look and appreciate the group practice a play called "Gauche the Cellist," which was written by Mr. Kenji Miyazawa, a poet and author of children's stories. This work, which was publicly performed by the Ashibue Performance Group 160 times over the course of 27 years, was performed in America and Canada, earning 6 international awards.

With the 50th anniversary of the performance group, the fifth person to perform as Gauche, the main character, will be a woman for the first time. Furthermore, that person lived in Moscow for seven years and studied theatre there. When I learned this, I believed that theatre is a way to connect people regardless of nationality. I felt that the clever ideas they used in order for many people to understand the play, such as using music made by professionals, simple English, and gestures to express their lines were deeply meaningful. By thoroughly conveying how wonderful theatre and plays are to many people, including theatre fans, you will be able to fill their hearts while satisfying your own as well. I felt that choosing Mr. Kenji Miyazawa's work to celebrate the 50th anniversary of the Ashibue Performance Group was symbolic.

I was very surprised and interested to hear that there is a theatre performance group in Shimane Prefecture that is widely using theatre for the purpose of regional revitalization. While watching the performers practice under strict guidance, I felt as if I had entered the world of Kenji Miyazawa, but I look forward to just how impressive it will be on the day that it is public performed!



Japanese

160回公演されたこの作品はアメリカとカナダのステージでも上演され6つの国際賞も受賞した作品です。

劇団誕生50周年の出演で主役の5代目ゴーシュを演じるのは初めての女性です。しかもその方はロシアのモスクワに7年間も住み、演劇も学んだのです。これを知った時に演劇も国籍を問わず人をつなげる手段の一つであることを確信しました。たくさんの人々に理解してもらうためにプロが作った音楽を使い、簡単な英語や手話でセリフを表現するなどの工夫をして演出されてきたことは本当に意味深いことだと思いました。自分の心を満たしながら演劇ファンや多くの人々に演劇と作品の素晴らしさを十分に伝え渡すことによって人の心をいっぱいにできます。宮沢賢治の作品が記念作品に選ばれたことを象徴的に感じました。

演劇を幅広く地域づくりのために生かしている劇団が島根県にあることに驚きとても感心しました。厳しい指導による稽古の時点で私は宮沢賢治の世界に入り込みましたが、本番の公演日はどんなに印象的になるのかを楽しみにしています。

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劇団あしぶえ。



Taiko and Community

Dawn Wyruchowski

I fell in love with taiko on an unbearably hot August evening while sitting, entranced and sweaty, in a public gym. Rising over the constant summer cacophony of cicadas, rhythmic drumbeats coursed through the air and hummed through the wooden floor. The drummers, mostly women, stood strong behind sturdy chudaiko and smaller kodaiko. They played with captivating intensity and joy, arms striking down forcefully only to quickly rise again with practiced grace. Vibrations rumbled from my toes to the grin stretching across my transfixed face, and in the time-suspending grip of the music, I was hooked.

My involvement in taiko blossomed from a beautiful stroke of luck. In August 2015, I was one of three new Assistant Language Teachers (ALTs) to join the Yasugi City Board of Education. As part of moving to Yasugi and working under the Japanese government, the three of us went to meet the city mayor. This meeting was filmed to be broadcasted on TV, and we also gave short interviews about our interests and plans for our time in Japan. My friend Collin expressed interest in taiko. In the typical friendly nature of the inaka, our interviewer, invited us along to practice with her taiko group, Amago Daiko.

Ultimately, three of us new ALTs joined Amago Daiko. As with any skill, we learned taiko from the basics up. In this case, that meant first knowing how to hold our drum sticks, or taiko bachi. With written guidance and now almost a year of muscle memory and acclimatization, our little beginner group of three can often practice accuracy and synchronicity on our own, letting the pros work on their own pieces. In the last hour, we usually practice as a group.



Because so much of taiko's impact comes from synchronized and often exaggerated movements while playing, this stage is vital for getting feedback and advice on where to look, where to bring our arms, and even which direction to lean.

Our skills were most recently put to the test during Hirose's Gion Matsuri. After moving all the drums to our little parking lot performance area in front of the town bank, we waited for a charming solo guitarist and adorable elementary school dance troupes to finish before night fell and we took the stage. I took my seat before a chudaiko situated on its side for Gion, our first piece of the night, and before I knew it, all our bachi came rumbling against the drums. It wasn't as loud as I expected. The open air made for very different acoustics than in our tiny gym. But we flowed through Gion, into Sen no Hibiki and Hayauchi as the summer sweat poured down my face and neck. Surrounded by soft lantern light, the savory smell of ika and yakisoba, and several familiar faces of students and friends in our little audience, I remembered that initial high of watching this group perform. And I felt so humbled and grateful to finally move in concert alongside them, hoping someone in that crowd was just as moved as I had been almost a year earlier.

Because of Amago Daiko, I now have a supportive local group outside of work. Their mentorship in drumming and their fierceness in performing inspire me as a woman and soothe the risk of isolation as a foreigner in Japan. More than almost anything else, taiko makes me feel welcomed and included here in Yasugi and in Japan.



Japanese

太鼓とコミュニティー Dawn Wyruchowski

8月の猛暑の夕方、体育館で汗びっしょりで座っていた私は、太鼓に恋に落ちた。夏のセミの絶え間ない騒音より大きく、太鼓のリズムのビートが空中を巡って、ブンブンと床を振動させた。ほとんどが女性の太鼓奏者は、中太鼓と小さい小太鼓の後ろにたくましく背を伸ばして立っていた。太鼓に強烈に心を奪われ、優雅に鍛えられた腕を素早く上げたり下ろしたりして、太鼓を叩いていた演奏者を見ていた。太鼓の振動が私のつま先から、にっこりしたままショックで動けなくなった顔まで響いた。そして、私は太鼓にはまってしまった。

太鼓と私との関係は運命的に生まれた。2015年8月に安来教育員会に着任した3人の外国語指導助手(いわゆるALT)の一人として安来市長を表敬した。この表敬の様子はテレビ局に取材され、各ALTは日本で興味関心のあることやこれからの計画について、短いインタビューを受けた。ALTの1人が太鼓に興味があると言った。田舎独特の親しみやすさで、その記者が自分の「尼子太鼓」と呼ばれる太鼓集団の練習に参加するよう誘ってくれた。

そして私たちは3人で尼子太鼓団のメンバーになった。どんなスキルもそうであるように、太鼓の基本から学んだ。最初は、ばちの持ち方だった。

導書と、およそ一年間の練習による筋肉の記憶と慣れで、ただの初心者だった3人が正確に、音を合わせながら練習できるようになったので、教えてくれる仲間た

ちが自分の練習に集中できるようになった。練習の最後の1時間はいつもグループで練習をする。太鼓演奏のインパクトはメンバーが同時に同じ動きをすることと、大げさとも思える動作から来るので、この1時間は目の向き、腕の動き、そして体の傾き方のフィードバックやアドバイスをもらう重要な機会だ。

一番最近真価を問われたのは広瀬の祇園祭だった。町の銀行の前にある小さな駐車場に太鼓を移動した後、日暮までに魅惑的なソロのギタリストとかわいい小学校ダンスグループのパフォーマンスの終わりを待ってから舞台上に上った。その夜の最初の曲、「祇園」を演奏するために中太鼓の前に着席して、いつの間にか私たちのばちが太鼓を鳴り始めさせた。思ったより音は小さかった。野外での音響効果は私たちの小さな体育館と大分違っていった。それでも、汗が顔と首が汗びっしょりになって、スムーズに「祇園」、「千の響き」と「早打ち」を通して演奏した。周りの灯籠の柔らかな光、イカと焼きそばの香り、そして顔なじみのある生徒と友達に囲まれて、この尼子太鼓団のパフォーマンスを初めて見た時の陶醉した感じを思い出した。そして、ついに仲間の人々と一緒にコンサートで演奏できることで、胸が感謝の気持ちでいっぱいになり、観客の中で、一年前の私のように感動している人がいたらいいなと思った。

尼子太鼓のお蔭で、職場の仲間以外にサポートしてくれるグループがある。太鼓の指導とパフォーマンスの熱意は女性としての元気を与えてくれて、外国人が日本で経験する孤立感を減らしてくれる。何よりも、太鼓は安来と日本の輪の中に歓迎されているように感じさせてくれる。

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