SHIMURA ZENPO – CONCERNING FEATURES OF FAMOUS HISTORICAL SHAKUHACHI - INSTRUMENT CONSTRUCTION

After having taken X-ray photos and CT scans of numerous famous, top-quality historical shakuhachi, 3-D prints were made, in order to create replicas of them. In this lecture SHIMURA Zenpo will talk about the findings concerning these instruments which arose from this project. He will also discuss his own observations derived from simply playing these historical, high-quality instruments.

GUNNAR JINMEI LINDER – ASSESSMENT OF METHODS OF TRANSMISSION OF KINKO-RYŪ HONKYOKU

In this lecture, Gunnar Jinmei Linder will discuss the historical background to the transmission of Kinko honkyoku, and the transition that has taken place more recently. He will also address the issue of method, and develop some of his ideas about the pros and cons of the direct method that has been and, more or less, still is the standard.

SEIKI ICHIRO – JAPONISM IN EUROPE AND MODERNISM IN JAPAN 1/2

In this lecture, SEKI Ichiro examines some Japanese melodies inserted into the comic opera The Mikado by Arthur Sullivan and into Madame Butterfly by Puccini. These works were influenced by Japonism in Europe during the Meiji Era (1868-1912); the westernised versions will be compared with the original melodies. SEKI will also investigate Japanese composers TAKI Rentaro, MIYAGI Michio, HISAMOTO Genchi and FUKUDA Rando, who studied Western classical music and created new Japanese music during this period. Participants will listen to their music and analyse the scores.

CLIVE BELL – NEW SHAKUHACHI IN THE UK AND HARRY POTTER SNAKES

Clive Bell’s shakuhachi career has ranged from the Harry Potter movie soundtrack to improvised collaboration with sound sculptor NAKAJIMA Rie at Cafe Oto – via Karl Jenkins’s Requiem. How comfortable is the shakuhachi – or the player – in these varying contexts? Clive shares his thoughts.
International and world Shakuhachi festivals commenced at the Kokusai Shakuhachi Kenshukan in Bisei, Okayama Pref., Japan in 1994. This presentation will review the history of these up to London 2018. It will also address the many ways that the shakuhachi is embraced and adopted around the world, looking at both traditional as well new developments and contexts.

If you hear the word ‘shakuhachi’ you immediately think of komusō. When was this connection first made? Historically speaking, this is unknown. As the Fuke sect to which the komusō belonged in the Edo period forged documents, it is hard to pinpoint the truth. Instead we can change our viewpoint and use dated artwork featuring shakuhachi players to try and find an answer.

The neiro (timbre/tone colour) of jinashi shakuhachi – learning from nature by focusing on one’s own breath. When breathed into, the bamboo resonates. It responds to the breath with various sounds. When it does not like one’s breath, it falls silent. The sound of the bamboo changes when the breath changes, the breath is there before the sound appears - the bamboo contains the sound and is quiet until the breath initiates the sound. At the end of the lecture KODAMA will do suizen on a 3.7 length shakuhachi.

Most honkyoku have many layers of meaning and can provide us with much food for thought. Hachigaeshi (鉢返し) is both a stand-alone piece and the name of a section that occurs in numerous other honkyoku. The literal translation of the title of this piece only hints at the deep insights into the nature of things that are its inspiration.

Frank Denyer is one of the most important non-Japanese composers for shakuhachi, having written numerous pieces, many of which were performed and recorded by IWAMOTO Yoshikazu. In this lecture, Denyer discusses his works for shakuhachi and his compositional aesthetic.

The well-known piece Haru no umi by MIYAGI Michio links traditional melodic lines for shakuhachi and koto and the musical sentiment of the Japanese people after being influenced by Western music. Ran-gyoku by HIGO Ichiro is a famous contemporary piece for shakuhachi solo with a shamanistic sound and musical themes inspired by bears. Using these two pieces as examples, KURODA will explain how the sensitiveness of shakuhachi-playing developed into what it is today. In order to exemplify possibilities for the future, he will present special techniques developed through working with composers.

The sō (koto), satsuma biwa, and shakuhachi are made of the paulownia (kiri), mulberry (kuwa), and bamboo (madake), respectively. Why and how these specific woods are traditionally used for these musical instruments? Woods common in musical instruments are typically softwoods, hardwoods, and monocots (bamboo). Based on the characteristics of vibration, its transmission, and its radiation, various woods are classified, and “the right wood in the right place” for strings, woodwinds, and percussions as well as the peculiarity of Japanese instruments is considered.
Between 1914 and 1924 JIN Nyodo travelled the length and breadth of Japan, from Tohoku to Kyushu, collecting (and memorizing) local and traditional honkyoku which threatened to be forgotten with the popularity of sankyoku. His greatest achievement was in preserving these pieces in the form of scores for future generations. This achievement remains relatively unknown. In this lecture KURAHASHI Yodo II will examine JIN Nyodo’s achievements and his thought processes behind them.

NAKAO Tozan (1876-1956) learned Myōan shakuhachi. He then began to add shakuhachi parts to sōkyoku (koto pieces) and jiuta (shamisen pieces) and before long he began the task of composing new pieces for shakuhachi. He began composing shakuhachi duets and soon he also composed many pieces that feature harmonies, ostinato, canon etc. - e.g. pieces that have been influenced by Western music. This influence continues to the present day.

Since 2000, American composer Marty Regan had focused his creative efforts in expanding the repertoire for traditional Japanese instruments. In this engaging lecture, he will present his works for shakuhachi, tracing the development of his style from early works derived from elements found in various genres of traditional Japanese music, to more recent ‘hybrid musical soundscapes’ that draw from a wide variety of influences. Special attention will be paid to discussing the challenges and potential rewards inherent when combining the shakuhachi with Western orchestral instruments.

TANABE Shozan has taught many shakuhachi enthusiasts at short courses. He noticed that many of them had picked up bad habits, making useless movements, or had not acquired proper playing techniques without realising it themselves. Everything one learns at the beginning is essential. TANABE Shozan will explain about important basic topics, fundamental movements and techniques, such as: producing a sound, playing all sounds with care; basic practice in order to link one note with another, shaping the melody; how to play meri notes efficiently and the importance of modoshi; how to make efficient yuri (pitch changing yuri) with head movement, volume changing yuri with iki yuri (breath yuri); and how not to mix staccato and tonguing.

Historically, shakuhachi making has developed based on the instrument makers’ experience. In the West, the rational application of research into the acoustics of musical instruments has resulted in improvements in instrument construction. In this lecture, MIURA Ryuho introduces his personal shakuhachi-making methods.
Techniques appearing in Tozan-ryū honkyoku such as yuri, atari and momite will be explained. After going through the various techniques, the use of these techniques within the context of honkyoku playing will be explained. Then we will play together the techniques that have been learned.

In this lecture/workshop, TANAKA Takafumi, editor and publisher of ‘Hōgaku Journal’, will talk about his experiences of writing and publishing about, and supporting, shakuhachi and other Japanese traditional music forms. He will also reflect on the current status and perception of hōgaku in Japan.

Claude A. Debussy and Maurice Ravel may have heard gamelan music and also Japanese traditional music performed at the Paris Exposition in 1900; subsequently, they adopted Oriental pentatonic scales into their compositions. By contrast, after World War II many Japanese composers attempted to create their own style, studying Western modern music theory and approaches. Through analysing some works by Debussy and Ravel and also some compositions for Japanese instruments by MIKI Minoru, TAKEMITSU Toru and MIYOSHI Akira, participants will attempt to approach an understanding of their musical identity.

In the lecture, Expert min'yō researcher David Hughes will examine in this lecture the origins and musical characteristics of the min’yō genre.

Fuke Shakuhachi: The Idiosyncrasies of Making and Playing the Jinashi Nobekan. In spite of the unique development of shakuhachi honkyoku as an unparalleled form of solo performance, the ‘one body - indivisible’ concept as applicable to the practice of shakuhachi-making and playing (blowing) techniques has weakened over time. The two activities have become or are in the process of becoming divided. DAN Shinku will explain this division with images and with a playing demonstration.

Taiko with bamboo flutes has been performed for many centuries in different settings. In this lecture, Marco Lienhard outlines a new approach to this combination with samples of the traditional as well as the new.

‘Shakuhachi gaku’ is a term indicative of all music played on shakuhachi. It therefore includes koten honkyoku, sankyoku ensemble music, jazz and so on. The term ‘mitotic changes’ signifies the fact that historically many musical genres emerge and the construction of the instrument changes gradually in order to support the music and thereby progress in various directions.
**World Shakuhachi Festival London 2018 / Screenings**

**1-4/8 SCREENINGS**

**SHAKUHACHI AND THE CITY**

**RHB167 Richard Hoggart Building**

**NONAKA KATSUYA - FUTURE IS PRIMITIVE**

Shakuhachi and skateboarding. They seem to have nothing to do with each other. But they actually have many things in common and also share the same problem. The problem is not just for shakuhachi or skateboarding. It relates to all of us living in this modern world. Through the interviews with shakuhachi players and skaters, this documentary reveals the common things and the problem they share. Viewers will ask themselves this question: “What should we do for the future?”

As time goes by and in this modern civilisation, where are the roots leading us?

2015, 16:9, stereo, 50'
Producer, Director & Edit: Nonaka Katsuya
Camera: Nakamura Takeshi, Sugimoto Atsushi, Takahashi Daisuke, Shimoji Soichiro
Design: Iida Hiroyuki
Collaborator: SEPPUKU PISTOLS
KATSU Production

Screenings on 1/8 + 3/8 at 17h00

**THORSTEN KNAUB - LISTENING STATION**

The short film Listening Station intertwines video footage filmed in and around the former US listening station at Teufelsberg near Berlin (Germany) with the musical improvisation performed on shakuhachi inside the main dome of the station to create a multi-layered description and exploration of the building, its location and inherent sonic properties.

In a detached, surveillance like manner, the camera records the area around abandoned structures, buildings and the main listening dome of the station where the musical improvisation took place. Cut by cut, we move closer to the station as more detail about the structure and its setting is revealed to us. The camera observes a series of unconnected moments: a lone figure appearing in the frame, an interior of an abandoned room or the debris of the building itself. Overall, the film follows a loose narrative by depicting the transition from day to dusk at the location. We move forward in time, while at the same time we get a detailed glimpse of the past.

2011, 16:9, stereo, 20'10"
Director, Edit & Camera: Thorsten Knaub

Screenings on 2/8 + 4/8 at 17h00 + 17h30

**EUROPEAN SHAKUHACHI SOCIETY**

**ANNUAL GENERAL MEMBERS MEETING**

**Thursday 2 August**
9h00 – 9h40
LG01
Professor Stuart Hall Building

**To be continued**
13h00 – 14h00 if necessary

Who is the ESS for?
Membership of the ESS is open both to players of the shakuhachi and to non-players who are interested in the music of the shakuhachi in all its forms. Since the ESS is not affiliated with a particular school or aesthetic direction, its members represent a broad cross-section of styles and genres of shakuhachi.

Why join the ESS for?
Supporting ESS through joining is a means of helping maintain a co-ordinating resource for the shakuhachi in Europe.

What are the benefits?
The benefits of membership include access to information about shakuhachi events and tuition throughout Europe and beyond, as well as discounted participation fees at events such as the European Shakuhachi Summer Schools. Also, ESS members will receive a 10% discount on all items purchased on www.shakuhachi.com.

How much does it cost to join?
The annual membership subscription fee is €20 and your membership starts from the date of your first subscription payment. Lifetime membership is also available for €300 one-off payment.

How do I join?
Visit our website at www.shakuhachisociety.eu/about-the-ess/ess-membership/ to start your annual membership today or contact our membership secretary at: member@shakuhachisociety.eu.

To find out more about the European Shakuhachi Society (ESS) please visit our website at: www.shakuhachisociety.eu or contact us at: info@shakuhachisociety.eu