

13h00 – 14h00

LG02 Professor Stuart Hall Building

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.

LG01 Professor Stuart Hall Building

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.

RHB167 Richard Hoggart Building

SEIAN GENSHIN – MYŌAN SHAKUHACHI AND THE PRACTICE OF SUIZEN - THE WORLD OF ICHI ON JŌBUTSU

Fukeseishū sō honyama Kyorei san Myōanji 42nd kansu SEIAN Genshin. Myōan shakuhachi was founded by KYOCHIKU Zenji, and the practice of Myōan shakuhachi is called *suizen*. The aim is self-refinement and one's liberation from earthly desires and woes. SEIAN Genshin's teacher, the 40th kansu FUAN Shoshin, often said to his pupils: 'All this talk about "Ichion Jōbutsu"! The important matter is to throw oneself completely into the first sound. In Myōan shakuhachi there is only playing with one mind in that one crucial moment. One also has to train the belly to be able to play as if there is only one opportunity, whether it is on a large stage or not. Myōan shakuhachi is not about fancy techniques but about spiritual learning, refining one's heart and mind, and training the belly'. In this lecture SEIAN Genshin will speak about the Myōan shakuhachi pieces transmitted at Myōanji temple and play a few of them. He will also discuss the Myōan shakuhachi pieces (which one could say are close to the source of the shakuhachi in their approach) and the role of Myōanji in the past and future.

17h00 – 18h00

LG02 Professor Stuart Hall Building

AOMORI MIN'YŌ ASSOCIATION & DAVID HUGHES - THE ESSENCE OF MIN'YŌ

In this lecture, the musical and cultural bases of Min'yō will be discussed.

LG01 Professor Stuart Hall Building

SEKI 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.

RHB164 Richard Hoggart Building

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.

RHB163 Richard Hoggart Building

TAKAHASHI TOYOMI – BAMBOO, THE PLANT, AND BAMBOO HARVESTING

In this lecture, TAKAHASHI Toyomi will explain what kind of plant bamboo is and how bamboo is utilised in his life in Japan. He will explain how to look for suitable bamboo for making shakuhachi in a bamboo forest, how to dig it up, and clean it afterwards, introducing his own methods.

13h00 – 14h00

LG02 Professor Stuart Hall Building

DAVID KANSUKE WHEELER – THE SHAKUHACHI DIASPORA

International and World Shakuhachi festivals commenced at the Kokusai Shakuhachi Kenshūkan 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.

RHB167 Richard Hoggart Building

IZUMI TAKEO – SHAKUHACHI PLAYERS IN ART: HISTORY AND FLOW

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.

RHB281 Richard Hoggart Building

KODAMA HIROYUKI – BAMBOO AND BREATH

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.

17h00 – 18h00

LG02 Professor Stuart Hall Building

RILEY LEE – HACHIGAESHI/RETURNING THE BOWL – WHAT DOES THAT REALLY MEAN?

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.

LG01 Professor Stuart Hall Building

FRANK DENYER – THE MUSIC OF FRANK DENYER

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.

RHB164 Richard Hoggart Building

KURODA REISON – THE FUTURE OF TRADITION

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.

RHB163 Richard Hoggart Building

YOSHIKAWA SHIGERU – ON THE RIGHT WOOD IN THE RIGHT PLACE FOR WOODEN MUSICAL INSTRUMENTS

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.

13h00 – 14h00

LG02 Professor Stuart Hall Building

KURAHASHI YODO II – THE JIN NYODO LINEAGE

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.

LG01 Professor Stuart Hall Building

NOMURA HOZAN – DEVELOPMENT OF TOZAN REPERTOIRE IN 20TH CENTURY

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.



17h00 – 18h00

LG02 Professor Stuart Hall Building

PANEL DISCUSSION: SHAKUHACHI - THE FUTURE

In this panel, representatives of various schools and generations, Japanese and non-Japanese, will discuss the possible future of the shakuhachi. Panel members include YAMAGUCHI Shugetsu, Cornelius Boots, Frank Denyer, Lindsay Dugan, SEIAN Genshin, Kiku Day. (to be confirmed)

LG01 Professor Stuart Hall Building

MARTY REGAN – THE MUSIC OF MARTY REGAN

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.

RHB164 Richard Hoggart Building

TANABE SHOZAN – HOW TO TEACH BEGINNERS SHAKUHACHI

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.

RHB163 Richard Hoggart Building

MIURA RYUHO – HOW MY SHAKUHACHI ARE MADE, THE CONTEMPORARY SHAKUHACHI

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.

13h00 – 14h00

LG02 Professor Stuart Hall Building

KAWAMURA KIZAN – TOZAN-RYŪ HONKYOKU TECHNIQUES

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.

LG01 Professor Stuart Hall Building

TANAKA TAKAFUMI – PUBLICATIONS AND WRITING ABOUT SHAKUHACHI AND HŌGAKU FROM THE 1980S TO THE PRESENT

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.

RHB167 Richard Hoggart Building

SEKI ICHIRO – JAPONISM IN EUROPE AND MODERNISM IN JAPAN 2/2

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.

17h00 – 18h00

LG02 Professor Stuart Hall Building

DAVID HUGHES & AOMORI MIN'YŌ ASSOCIATION – ABOUT MIN'YŌ

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

LG01 Professor Stuart Hall Building

DAN SHINKU – FUKU SHAKUHACHI: THE IDIOSYNCRASIES OF THE JINASHI NOBEKAN

Fuku 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.

RHB281 Richard Hoggart Building

ZAC ZINGER – WHAT IS JAZZ SHAKUHACHI, REALLY?

The traditional musics of Japan and the USA don't seem to have much in common - one fosters deep introspection, while the other encourages radiant expression. So what does "jazz shakuhachi" really mean? This lecture seeks to provide an answer by exploring the jazz vocabulary, borrowing traditional shakuhachi techniques in the jazz medium, and examining what the concept of this fusion represents culturally.

RHB164 Richard Hoggart Building

MARCO LIENHARD – NEW SOUNDS IN THE USA - TAIKO AND SHAKUHACHI

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.

RHB163 Richard Hoggart Building

SHIMURA ZENPO – SHAKUHACHI GAKU: HISTORICAL DEVELOPMENT AND MITOTIC CHANGES.

'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.

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

There will also be some short videos showing the making process of jiari and jinashi shakuhachi at WSF2018.

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