

LG02 Professor Stuart Hall Building

10h00 – 11h10

LARGE WORKSHOP: ZENYOJI KEISUKE - MUKAIJI

In this workshop, participants will try out a performance technique that focuses on the fact that we can recognize a loose, periodic rhythm even in shakuhachi honkyoku pieces, which are generally thought to be free-rhythm pieces. We will of course practice the techniques used in *Mukaiji's* characteristic phrases, also placing emphasis on analysing musical structure.



11h30 – 12h40

LARGE WORKSHOP: KURAHASHI YODO II – AKITA SUGAGAKI

KURAHASHI Yodo II writes: "I consider the Shakuhachi Koten Honkyoku (Classical Honkyoku) to be 'the music of rules'. The Kinko-ryū honkyoku in particular were composed following some very sophisticated rules. Of course, you can still perform these well without knowing the rules behind them. However, the Kinko-ryū honkyoku rules themselves are very interesting. These rules deepen the mystery of this honkyoku, while allowing you to enjoy it like you would a game whose rules you know well."



14h00 – 15h10

LARGE WORKSHOP: KAWASE YOSUKE – USU NO KOE 1/2

Usu no Koe 臼の声, ('Sound of a wooden mochi making mortar block'). This piece was originally a jiuta composition *Natsugoromo* by FUJIO Koto (active around 1772-81), which YAMOTO Shorei arranged into a Yamada-ryū piece and premiered in 1879. The song depicts the fragrance of 'Usu' and the four seasons.



15h30 – 16h40

LARGE WORKSHOP: KAWASE YOSUKE – USU NO KOE 2/2

The second part of the workshop on *Usu no Koe*, 臼の声, ('Sound of a wooden mochi making mortar block'). This is piece was originally a jiuta composition *Natsugoromo* by FUJIO Koto (active around 1772-81), which YAMOTO Shorei arranged into a Yamada-ryū piece and premiered it in 1879. The song depicts the fragrance of 'Usu' and the four seasons.



LG01 Professor Stuart Hall Building

10h00 – 11h10

ISHIKAWA TOSHIMITSU – ICHIJO

Ichijo is a famous piece, and certainly anyone who hears it will be moved, but in truth it is a difficult piece due to many meri notes (half-steps in Tozan-ryū terminology). In this workshop, we will use YOKOYAMA Katsuya's *Meri note etude* as a way to grapple with them.



11h30 – 12h40

ISHIKAWA TOSHIMITSU – KANGEN HISHO

Kangen Hisho (HIGO Ichiro) is a masterpiece with unrivalled power and beauty. In this workshop, we will analyse the piece using CD recordings of YOKOYAMA Katsuya's premiere performance and performances by his students FURUYA Teruo and SUGAWARA Kuniyoshi, in order to gain an insight into its charm.



14h00 – 15h10

JOHN KAIZAN NEPTUNE – SHAKUHACHI IMPROVISATION OR 'COMPOSING UPON THE INSTANT' 1/2

For all levels; bring a 1.8, and let's explore how to approach organising sound freely in many styles. Ideas covered will include 'telling a story', rhythm, scales, and dramatic devices.



15h30 – 16h40

JOHN KAIZAN NEPTUNE – SHAKUHACHI IMPROVISATION OR 'COMPOSING UPON THE INSTANT' 2/2

The second part of John Kaizan Neptune's Shakuhachi Improvisation or 'Composing upon the instant'.



RHB167 Richard Hoggart Building

10h00 – 11h10

KAWASE YOSUKE – YUGAO

Yugao (夕顔, 'Evening Glory) KIKUOKA Kengyo (1792-1847). This *jiuta* piece in the Kyoto style with a song text from the 11th century 'Tale of Genji' was composed originally for shamisen and voice, to which YAEZAKI Kengyo (d.1848) later added a koto part. The 17-year old Prince Genji falls in love with Yugao, but she dies in his arms, killed by the evil spirit of Genji's former lover.



11h30 – 12h40

AOMORI MIN'YŌ ASSOCIATION & THE MIN'YŌ TEAM – HOW TO PLAY VARIOUS MIN'YŌ, I
PIECES: KOKIRIKO BUSHI, HYŪGA KOBIKI UTA

This session will feature pieces that do not require complex fingering (half-holing etc) or *meri* (changing of blowing angle). *Kokiriko bushi*, from Toyama Prefecture, traditionally accompanies village dancers playing percussion instruments, including the *kokiriko* rhythm-sticks. *Hyūga kobiki uta* is a lumberjack song from Miyazaki Prefecture. Like virtually all the min'yō in these workshop sessions, these two songs have become common as 'stage min'yō', i.e. performed in concerts. Originally no shakuhachi would have been used, but now the min'yō world has strongly embraced shakuhachi. Free-rhythm songs such as *Hyūga kobiki uta* are now accompanied only by shakuhachi and are thus called *takemono*, 'bamboo pieces'.



14h00 – 15h10

SUGAWARA KUNIYOSHI – KAEI

In order to play a melody beautifully, how can we most efficiently change the fingering? Using methodology that has the aim 'play so you sing with the shakuhachi', participants will study the piece *Kaei* by HOKI Makoto. Koto accompaniment by MIYAZAKI Mieko.



15h30 – 16h40

AOMORI MIN'YŌ ASSOCIATION & THE MIN'YŌ TEAM – HOW TO PLAY VARIOUS MIN'YŌ, II
PIECES: KURODA BUSHI, KOMORO MAGO UTA

In this workshop, we will study pieces with simple fingerings but now with *meri* notes. *Kuroda bushi* was sung at drinking parties among the samurai of Fukuoka Prefecture, hence the opening lyrics: "Drink sake!". *Komoro mago uta* is a packhorse drivers' song from the Komoro region of Nagano Prefecture. Like virtually all traditional work songs sung today, this one has lost its original context due to mechanisation, new forms of transport and so forth.



RHB281 Richard Hoggart Building

10h00 – 11h10

OKUDA ATSUYA – SHIN'YA 1/2

This complex piece is said to have been transmitted by TAKIKAWA Chuka, of the Ikkan-ryū. The original piece is called *San'ya Sugagaki* - not 'three valleys', however, but rather 'three nights'. The old piece was rearranged and renamed to *Shin'ya*. On the one hand it expresses a deep tranquility, on the other it also indicates the way to a bright dawn as a symbol of enlightenment. From the title, one would imagine that the piece will depict a quiet night, but it nevertheless is a fast piece with many changes in its flow, and with one key modulation.



11h30 – 12h40

OKUDA ATSUYA – SHIN'YA 2/2

The second part of OKUDA Atsuya's workshop on *Shin'ya*.



14h00 – 15h10

RILEY LEE - AJIKAN (阿字観, 'INSIGHT INTO THE SOUND "AH"')

It has been said that *Ajikan*, whose composer and year of composition are unknown, was formerly entitled '*Sashi*' and retitled '*Ajikan*' by MIYAMOTO Nyozan in 1887. *Ajikan* is also the name of the most important of the religious austerities of Esoteric or Shingon Buddhism. The *kan* of *Ajikan* refers to ritual meditation. There are three types of *kan*: *shō* ('life'), *ji* ('word'), and *jissō* ('reality').



15h30 – 16h40

HÉLÈNE SEIYU CODJO, DANIEL SEISOKU LIFERMANN – SHIRABE RENBO

In this workshop, a duet will be taught that is based on the original *Honte Choshi* with a second part in the pure Hijiri style, exploring expressivity and a large range of color tones.



17h00 – 18h00

RILEY LEE – BREATHE!

Dr. Riley Lee developed these exercises over four decades of teaching and performing. In the workshop you will become more aware of your breath. Assumptions underlying these exercises: there is a healthy (optimal) way to breathe; most of us usually are not breathing in this way. Simple breathing exercises can benefit almost everyone by increasing the time we breathe optimally.



RHB280 Richard Hoggart Building

10h00 – 11h10

DAVID KANSUKE WHEELER – KINKO SANKYOKU ORNAMENTATION

The shakuhachi did not join the sankyoku ensemble until long after the majority of its repertoire had been composed. This workshop will look at how a performer can make an interesting and constructive contribution to this ensemble. It will address phrasing, timing, breathing and volume control in the context of using ornamentations that emulate shamisen techniques, as well as those that originate in the honkyoku tradition.



11h30 – 12h40

CHRISTOPHER YOHMEI BLASDEL – CHIDORI

Chidori no Kyoku (Song of the Plovers) was composed by YOSHIZAWA Kengyo II (1800-1872). The lyrics, taken from the Kokin Waka-shū 10th C. collection of Imperial Court poetry, consist of two songs about plovers. The *tegoto* instrumental section features a counterpoint melody by the shakuhachi, composed by YAMAGUCHI Goro.

String accompaniment is provided by YOKO Reikano Kimura. (Ikuta-ryū style)



14h00 – 15h10

ISO GENMYO – ZEN MEDITATION AND KYUSHU REIBO

In this workshop we will begin by sitting *zazen* (on chairs) in order to prepare our breathing. Then we will play *robuki*. ISO Genmyo will then lecture on *Kyushu Reibo* from the Itchoken lineage. ISO Genmyo is the Head Priest of the Itchoken Temple and a Myōan-ryū koten honkyoku player.



15h30 – 16h40

MIZUNO KOHMEI – KUROKAMI

Kurokami (黒髪, 'Black Hair') by KOIDE Ichijuro I (d.1800)/ KINEYA Sakichi I (d.1807). This *jiuta* composition which became popular towards the end of the 18th century, depicts the loneliness of a woman sleeping alone, pining for her absent lover as the snow piles up outside. The vocal line requires considerable skill in order to express the emotive quality of the piece.

String accompaniment by KURAHASHI Ayako.



RHB268 Richard Hoggart Building

10h00 – 11h10

NOMURA HOZAN – ASAKAZE

Asakaze ('Morning Wind') was composed by NAKAO Tozan in 1938. It begins as a solo. Soon after dawn, the sun rises and the piece depicts the sensation of a refreshing wind in the morning. Afterwards, the music transforms into a rhythmic duet. In the latter half of the piece the use of canon and the arrangement of melody is of great interest.



11h30 – 12h40

TAJIMA TADASHI – KOTEN SUZURU

This is the old form of *Tsuru no Sugomori*, separated into five sections and composed into a formal piece. The characteristic techniques of *Sugomori* such as *koro-koro* are used, but other than these techniques TAJIMA Tadashi believes that the piece is not that difficult to perform, and is suitable to be included in the repertoire. Working with *Koten Suzuru*, TAJIMA Tadashi will discuss these techniques and background knowledge.



13h00 – 14h00

BEGINNERS WORKSHOP WITH HORACIO CURTI

Beginners workshop number 1 - start to learn the shakuhachi. With Horacio Curti.

14h00 – 15h10

NOMURA HOZAN – KAN OTSU 1/2

Kan-Otsu was composed by YAMAMOTO Hozan in 1973. The name indicates the symbols for high and low pitch in shakuhachi scores. The musical concepts of *kan*, *otsu*, *koten* (classical) and *gendai* (contemporary) are incorporated into five movements with the following tempi: moderate, fast, moderate, fast and moderate. Each theme is expanded with octave leaps.



15h30 – 16h40

NOMURA HOZAN – KAN OTSU 2/2

The second part of NOMURA Hozan's workshop on *Kan Otsu*.



17h00 – 18h00

BEGINNERS WORKSHOP WITH HORACIO CURTI

Beginners workshop number 2 - keep on blowing.

ROOM RHB164 Richard Hoggart Building

10h00 – 11h10

HORACIO CURTI – IMPROVISATION WITH SOUND MATERIALS

The development of our sound should not be a tedious task but a joyful exploration of the riches the instrument has to offer, while researching our own ideals. We will work with sound and strategies to improve it as well as reflecting on important aspects of posture both in relation to sound and to musical performance.



11h30 – 12h40

VÉRONIQUE PIRON – BRETON INFLUENCES: FINIS TERRAE

Finis-Terrae, 'End of Earth', is the name of the most western part of Brittany (in the West of France), the place of Véronique Piron's roots, and the title of her very first composition (2008). It is an encounter between some simple melodies (from traditional songs) and rhythmic patterns (from bagpipes), especially matching with the specific language of the shakuhachi.



14h00 – 15h10

FURUYA TERUO, KAKIZAKAI KAORU & MATAMA KAZUSHI – BASICS OF PLAYING YOKOYAMA KATSUYA KOTEN HONKYOKU

This is a workshop on the fundamental techniques for performing koten honkyoku: forming a sound, practicing *meri* (half tone / whole tone), *kamuri*, reading sheet music, understanding symbols, and so on.



15h30 – 16h40

WORKSHOP: TANABE SHOZAN – KARI (SOLO VERSION)

Kari was composed by YAMAMOTO Hozan in 1968. The piece was inspired by the sight of *kari* - migratory wild geese - flying in order to seek cold weather, which inspired YAMAMOTO to sense the journey of life. The birds' cries and the flapping of wings are expressed by *iki yuri* (breath vibrato). The composer, who was also TANABE Shozan's teacher, arranged and notated a solo version he had performed earlier together with a pianist playing Simon & Garfunkel's *Scarborough Fair*.



ROOM RHB163 Richard Hoggart Building

10h00 – 11h10

JOHN KAIZAN NEPTUNE – TAMING THE WILD BORE: FUNDAMENTALS OF SHAKUHACHI ACOUSTICS 1/2

How many times have you looked down inside a shakuhachi and wondered: "Just where does that sound come from? Why does every piece of bamboo have a unique sound?" The movement of air inside a shakuhachi is extremely complex, but there is beauty and order to the natural universe that is magical.



11h30 – 12h40

JOHN KAIZAN NEPTUNE – TAMING THE WILD BORE: FUNDAMENTALS OF SHAKUHACHI ACOUSTICS 2/2

The second part. How many times have you looked down inside a shakuhachi and wondered: "Just where does that sound come from? Why does every piece of bamboo have a unique sound?" The movement of air inside a shakuhachi is extremely complex, but there is beauty and order to the natural universe that is magical.



14h00 – 15h10

JOSÉ SEIZAN VARGAS – TALKING WITH THE WILD, JINASHI MAKING PRACTICAL EXAMPLES 1/2

In this workshop, we will work with existing flutes, to improve the tuning, response, balance, tone and volume of the jinashi shakuhachi, demonstrating some techniques involved, like moving holes, testing and touching inside the bore, utaguchi adjustments, etc. Participants are encouraged to bring their flutes and try the techniques themselves, or to have their jinashi flutes tested and perhaps adjusted. Part 2 at 15h30.



15h30 – 16h40

JOSÉ SEIZAN VARGAS – TALKING WITH THE WILD, JINASHI MAKING PRACTICAL EXAMPLES 2/2

José Seizan VARGAS presents the second part of his practical workshop about jinashi shakuhachi.



LG02 Professor Stuart Hall Building

10h00 – 11h10

LARGE WORKSHOP: SUGAWARA KUNIYOSHI – ITO TO TAKE NO TOKI 1/2

In this workshop, participants can enjoy the fun of playing rhythms and in ensemble, arising from the style of SAWAI Hikaru, who was also a rock guitarist.

Koto and jushichigen accompaniment provided by KIKUCHI Naoko and KITAMURA Keiko.



11h30 – 12h40

LARGE WORKSHOP: SUGAWARA KUNIYOSHI – ITO TO TAKE NO TOKI 2/2

The second part of the workshop. In this workshop, participants can enjoy the fun of playing rhythms and in ensemble, arising from the style of SAWAI Hikaru, who was also a rock guitarist. Koto and jushichigen accompaniment provided by KIKUCHI Naoko and KITAMURA Keiko.



14h00 – 15h10

LARGE WORKSHOP: MIZUNO KOHMEI – SHIKA NO TÔNE 1/2

Shika no Tône (鹿の遠音, 'The Distant Call of the Deer'). This very famous Kinko-ryû honkyoku, which is often played as a duet, depicts the sounds of the male and female deer calling to each other in the mountain valleys amidst the falling maple leaves in late autumn as they search for a partner with which to mate. The beginnings and endings of each phrase are connected, producing a harmonious and beguiling effect. The second part of the workshop is at 15h30.



15h30 – 16h40

LARGE WORKSHOP: MIZUNO KOHMEI – SHIKA NO TÔNE 2/2

Shika no Tône (鹿の遠音, 'The Distant Call of the Deer'). This very famous Kinko-ryû honkyoku, which is often played as a duet, depicts the sounds of the male and female deer calling to each other in the mountain valleys amidst the falling maple leaves in late autumn as they search for a partner with which to mate. The beginnings and endings of each phrase are connected, producing a harmonious and beguiling effect.



LG01 Professor Stuart Hall Building

10h00 – 11h10

FURUYA TERUO, KAKIZAKAI KAORU & MATAMA KAZUSHI – UKIGUMO 1/2

Ukigumo (Koten honkyoku, transmitted by YOKOYAMA Katsuya). 'If the wind blows, the cloud moves; if it doesn't blow, it doesn't move; the floating cloud relaxes and entrusts itself to the wind'. This is said to have been written by IKKYU Zenji, and is believed to be the supreme state of mind for the komuso. It is considered to be desirable to play this piece in a gentle, fluttering fashion. Participants in this workshop will learn to play this piece without excess force or torpor. The second part of the workshop at 11h30.



11h30 – 12h40

FURUYA TERUO, KAKIZAKAI KAORU & MATAMA KAZUSHI – UKIGUMO 2/2

Ukigumo (Koten honkyoku, transmitted by YOKOYAMA Katsuya). The second part of the workshop on *Ukigumo*.



14h00 – 15h10

AOMORI MIN'YÔ ASSOCIATION & THE MIN'YÔ TEAM – PRACTICING URABUKI (KEY CHANGE), II: PIECES: HIETSUKI BUSHI, AKITA NAGAMOCHI UTA

Practicing *urabuki* (key change), II: Pieces: *Hietsuki bushi*, *Akita nagamochi uta*. This workshop focuses on playing *urabuki* in several keys. *Hietsuki bushi* is a song from Miyazaki Prefecture. Some of the lyrics relate to the relocation of some of the Heike warriors to this region in the late 12th century. *Akita nagamochi uta* is a wedding song from Akita prefecture. It's considered one of the three great traditional wedding songs, along with *Sansa shigure* and *Otachizake*.



Elementary assumes that the player can obtain *kari* notes in *otsu* with reasonable security, is familiar with *kan* notes, even if still learning to produce them reliably, and has some basic idea of *meri* notes, even if intonation may be unstable.



Intermediate assumes that the player is secure with *kari* notes in *otsu* and *kan*, and is capable of producing *meri* notes reliably in both octaves, with reasonably reliable intonation



Advanced assumes that the player has a high degree of proficiency and control in production of *meri* and *kari* tones in *otsu* and *kan*, and is familiar with *daikan* notes. Intonation is reliable and stable, with good control of shaping and shading of dynamics, timbre and pitch.

Please note: it is sometimes useful for participants to attend workshops at a higher level than that at which they find themselves. If one attempts to play at least slightly beyond one's perceived capacity, one often discovers that, particularly in the synergy of a group workshop, one is carried by the group to a higher level. Additionally, even if one cannot play at the required level, the experience of hearing a piece taught by an expert teacher and of hearing more advanced players working on it can lead to insights into the nature of one's own limitations and how to overcome them. So simply sitting in on and listening to a workshop at a higher level can be a valuable experience.

RHB167 Richard Hoggart Building

10h00 – 11h10

NOMURA HOZAN – KOGARASHI 1/2

In 1923, the Great Kanto earthquake hit the area around Tokyo, and a large part of Tokyo became a burned field. NAKAO Tozan loved Shiba Park, and as he stood at a high point in it, gazing at what looked like barren trees in winter, he felt a chill wind piercing his skin. His heart, though, became filled with a warm feeling. He then composed the piece *Kogarashi* ('cold, wintry wind') expressing his deep emotions. The piece has the structure A-B-A



11h30 – 12h40

NOMURA HOZAN – KOGARASHI 2/2

The second part of Nomura Hozan's workshop on *Kogarashi*.



14h00 – 15h10

HOSHIDA ICHIZAN – MOMIJI 1/2

In this workshop, the Tozan-ryū honkyoku *Momiji* (composed by NAKAO Tozan) will be taught. HOSHIDA Ichizan III is an instructor at Osaka College of Music, Tozan-ryū Chikurinken, and is a Tozan-ryū chief advisor, a Tozan-ryū teacher, and the head of Toshu-sha.



15h30 – 16h40

HOSHIDA ICHIZAN – MOMIJI 2/2

In this workshop, the Tozan-ryū honkyoku *Momiji* (composed by NAKAO Tozan) will be taught. Second part of the workshop by HOSHIDA Ichizan.



RHB281 Richard Hoggart Building

10h00 – 11h10

GUNNAR JINMEI LINDER – KIKU NO TSUYU 1/2

Composition: HIROHASHI Koto (b. 1740?), Songtext: FUKUSHIN. Kiku no Tsuyu is a short hauta-style piece, which is technically quite accessible but demanding in its mode of expression. The title means 'Dewdrops on the Chrysanthemum', alluding to the vanity of life, especially an unhappy love life, symbolised by the short-lived morning dewdrops. Some interpret it as a requiem for a past lover. The second part, at 11h30, will be with shamisen accompaniment.



11h30 – 12h40

GUNNAR JINMEI LINDER – KIKU NO TSUYU 2/2

The second part of Gunnar Jinmei LINDER's workshop on *Kiku no Tsuyu*. FUJIMOTO Akiko or SATO Kikuko will provide shamisen accompaniment.



14h00 – 15h10

KURAHASHI YODO II – JINBO SAN'YA 1/2

JINBO Masanosuke arranged this song in 1895. That was almost 123 years ago. Having said that, this song is actually extremely modern. That means that this song has no rules. The sounds are put together like a mosaic, creating a contemporary and complex song. KURAHASHI Yodo II writes: "Since I am coming all the way to London, I will attempt this extremely difficult piece before I leave." The second part of the workshop follows immediately afterwards at 15h30.



15h30 – 16h40

KURAHASHI YODO II – JINBO SAN'YA 2/2

The second part of KURAHASHI Yodo's workshop on *Jinbo San'ya*.



17h00 – 18h00

RALPH SAMUELSON – INJURIES IN SHAKUHACHI AND HOW TO AVOID THEM

Many shakuhachi players suffer from hand pain but may be reluctant to talk about it. Ralph has been challenged by repetitive strain injuries for more than 20 years and will share modalities from East and West that have helped him on his journey. Coping, healing, and recovery require both mental and physical strategies.



RHB280 Richard Hoggart Building

10h00 – 11h10

AOMORI MIN'YO ASSOCIATION & THE MIN'YŌ TEAM – HOW TO PLAY VARIOUS MIN'YŌ, III: MERI NOTES. PIECES: AIZU BANDAI-SAN, CHAKKIRI BUSHI

Now we will learn the blowing techniques of different *meri* notes, and experience different rhythms. *Aizu Bandai-san* is a bon (ancestral festival) dance song from Fukushima Prefecture. A characteristic spoken part – a sort of 'rap' passage – is added. *Chakkiri bushi* was a 'new folk song' (*shin-min'yō*) composed in 1927, commissioned by Shizuoka Railway to attract tourists to Shizuoka Prefecture. It has some interesting key changes. Since 1988 there has been a national contest for this song – a phenomenon now common for many *min'yō*.



11h30 – 12h40

**AOMORI MIN'YO ASSOCIATION & THE MIN'YŌ TEAM – PRACTICING URABUKI (KEY CHANGE), I
PIECES: SANSA SHIGURE, SOTOYAMA BUSHI**

Now we will learn how to play *urabuki*, which is a changing of fingerings to shift the pitch by a fourth up or down, thus avoiding having to change to a different-length shakuhachi to suit a different singer's voice. *Sansa shigure* is a dignified celebratory song from Miyagi Prefecture. Some theories relate the piece to the famous local feudal lord DATE Masamune (1567-1636). *Sotoyama bushi* is a tranquil song from Iwate Prefecture.



14h00 – 15h10

GUNNAR JINMEI LINDER – KAEDE NO HANA

Composition: MATSUZAKA Shun'ei (1854–1920), Songtext: OZAKI Shishio (1834–1909). *Kaede no Hana* is one of the koto pieces of the national romantic era. The title means 'Maple Flowers' and refers to the blooming of these small flowers in April, and when the flowers fall they become propellered seeds. The songtext depicts nature in early summer in Arashiyama outside Kyoto. Koto accompaniment is provided by KIKUCHI Naoko.



15h30 – 16h40

HORACIO CURTI – POSTURE AND SOUND DEVELOPMENT

The development of our sound should not be a tedious task but a joyful exploration of the riches the instrument has to offer, while researching our own ideals. We will work with sound and strategies to improve it, as well as reflecting on important aspects of posture both in relation to sound and to musical performance.



RHB268 Richard Hoggart Building

10h00 – 11h10

ZAC ZINGER – 5 HOLES, 12 NOTES: CHROMATICISM ON SHAKUHACHI

Though the shakuhachi wasn't built to play modern Western music, the limits of the instrument are constantly being tested in new music and contemporary styles. Zac Zinger's workshop will introduce strategies and techniques to overcome the difficulties of playing chromatic music on a five-hole shakuhachi.



11h30 – 12h40

ELIZABETH BROWN – LEARN LOONS, FROM ISLE ROYALE SHAKUHACHI SOLOS

Learn this piece directly from the composer. Both Western and Kinko notation will be supplied. Brown will also talk about hearing shakuhachi with Western-conditioned ears, and how it influences her compositions.



13h00 – 14h00

BEGINNERS WORKSHOP WITH MICHAEL SOUMEI COXALL

Beginners workshop number 3 - the learning continues. Today with Michael Soumei Coxall.

14h00 – 15h10

JIM FRANKLIN – SHAKUHACHI AND LIVE-ELECTRONICS (HANDS-ON)

In this workshop, Jim Franklin will discuss the basics of performing the shakuhachi with live electronic processing. Participants will have the hands-on opportunity to try out playing the shakuhachi with analogue and digital processing, and are welcome to bring a laptop with the software PD (Pure Data) loaded and functional, in order to develop ideas from the class. No previous experience in this area is necessary.



17h00 – 18h00

BEGINNERS WORKSHOP WITH MICHAEL SOUMEI COXALL

Beginners workshop number 4 - the learning continues.

ROOM RHB164 Richard Hoggart Building

10h00 – 11h10

DANIEL SEISOKU LIFERMANN, HÉLÈNE SEIYU CODJO – WASAN

In this workshop Daniel Seisoku Lifermann and Hélène Seiyu Codjo will teach a duet composed by FUKUDA Teruhisa. This piece expresses a deep feeling of peace.



11h30 – 12h40

SUIZAN LAGROST – ICHIKOTSU

Ichikotsu was composed in 1966 by YAMAMOTO Hozan. This famous piece introduces the western practice of dividing pieces into movements, in this case all based on D (壹越). Thanks to his profound knowledge of the instruments, YAMAMOTO succeeds in revealing the most charming aspects of the koto and the shakuhachi.

Koto accompaniment by MIYAZAKI Mieko.



14h00 – 15h10

IZUMI TAKEO – SAN'YA (MOUNTAIN-VALLEY)

San'ya is one type of shakuhachi honkyoku, which can be written in many ways, including 三谷, 山谷 and 山也. This workshop will be based on WATAZUMI Dozo's arrangement of Tsugaru Kinpū-ryū *Sanya Sugagaki*. The piece is believed to express a land in the farthest distance.



15h30 – 16h40

STEVE NOBLE - FREE IMPROVISATION: LONDON MEETS JAPAN

This workshop presents a chance to listen and discuss the use of contemporary percussion and extended techniques in an improvisational context - opening up the possibilities of what can be done with one drum and an open mind! Participants are welcome to join in or simply listen.



ROOM RHB163 Richard Hoggart Building

10h00 – 11h10

SUIZAN LAGROST – TIPS & TRICKS

Posture, breathing, air speed, resonance: how can we make the shakuhachi an easy instrument? All schools and styles welcome.



11h30 – 12h40

TAKAHASHI TOYOMI – THE PREPARATION OF BAMBOO AND THE SHAKUHACHI-MAKING PROCESS

In this lecture/demonstration TAKAHASHI Toyomi will explain firstly how to prepare the bamboo harvested for shakuhachi making (*aburanuki* or drawing out the oil, drying and curing) while showing images and a video. He will then discuss how to design the bore of the shakuhachi. The shaping of the bore is an extremely important element of jiari shakuhachi making. TAKAHASHI will explain the actual making process while showing images and video material.



14h00 – 15h10

PHILIP HORAN – MY JOURNEY ON THE SHAKUHACHI MAKING PATH

Lecture/workshop. The opening section of this class will consist of a short presentation exploring the contribution of Irishman, John James QUIN to the art of Japanese lacquerwork. The central part of the workshop will explore how the construction of shakuhachi affects timbre by examining alternative fingerings. The final part will be an opportunity for participants to play two arrangements using different lengths of shakuhachi: the Irish *Kimigayo* and a piece influenced by Saint Patrick's *Shika no Tōne*.



15h30 – 16h40

PHILIP HORAN – IRISH/CELTIC MUSIC FOR SHAKUHACHI

This workshop will include a demonstration of different genres of Celtic music performed on shakuhachi. Participants will be taught some Irish dance tunes. The use of alternative fingerings to minimise the movement of fingers in fast passages will be explained and illustrated.



LG02 Professor Stuart Hall Building

10h00 – 11h10

LARGE WORKSHOP: KAWASE YOSUKE – SHIN NO KYOREI ('TRUE EMPTY BELL') 1/2

Shin no Kyorei (also known as *Kyorei*) is the first of the three central works of the honkyoku repertoire. This workshop will focus on the many specific techniques that are used in the Kinko-ryū version, including *koro-koro*, *ha-ra-ro*, octave switching between *ha* notes, *muraiki* and more.



11h30 – 12h40

LARGE WORKSHOP: KAWASE YOSUKE – SHIN NO KYOREI ('TRUE EMPTY BELL') 2/2

The second part of the workshop. KAWASE Yosuke is a Kinko-ryū Chikuyusha shakuhachi performer, son of KAWASE Junsuke III.



14h00 – 15h10

LARGE WORKSHOP: SUGAWARA KUNIYOSHI – RENZAN 1/2

This work was written for composer SAWAI Tadao's brother, the distinguished shakuhachi player SAWAI Tanzan, who passed away at an early age. This duet for two shakuhachi is SAWAI's only work which does not include koto or shamisen. It has more or less disappeared from the repertoire, but SUGAWARA Kuniyoshi has been able to reinstate it.



15h30 – 16h40

LARGE WORKSHOP: SUGAWARA KUNIYOSHI – RENZAN 2/2

This is the second part of the workshop presented by SUGAWARA Kuniyoshi on the piece *Renzan*. This work was written for composer SAWAI Tadao's brother, the distinguished shakuhachi player SAWAI Tanzan, who passed away at an early age. This duet for two shakuhachi is SAWAI's only work which does not include koto or shamisen. It has more or less disappeared from the repertoire, but SUGAWARA Kuniyoshi has been able to reinstate it.



LG01 Professor Stuart Hall Building

10h00 – 11h10

JEAN-FRANÇOIS SUIZAN LAGROST – IWASHIMIZU

NAKAO Tozan was a highly religious man who prayed every morning, whether at home or when travelling. He particularly liked the temple, Iwashimizu Hachimangū, in Ōsaka, which inspired in 1904 the piece, *Iwashimizu*, one of the foremost honkyoku pieces of the Tozan school repertoire.



11h30 – 12h40

FURUYA TERUO, KAKIZAKAI KAORU & MATAMA KAZUSHI – SHINGETSU

Shingetsu (心月). YOKOYAMA Katsuya Koten Honkyoku. Commencing with a virtually inaudible pianissimo, the sound's faint movements develop. This melody contains no intermediate stops or pauses, like the moonlight glittering on ripples in a lake. After recording this piece, YOKOYAMA Katsuya said, "I want about three times more breath." The piece is played slowly, quietly, and with great care.



14h00 – 15h10

AOMORI MIN'YŌ ASSOCIATION & THE MIN'YŌ TEAM – FOLLOWING THE PATH OF HAIYA BUSHI, I PIECES: USHIBUKA HAIYA BUSHI, SADO OKESA

A song family, apparently born in Kyushu in the far south, has been traced all over Japan by scholars. We'll try some versions, starting in Kyushu, then moving up the Japan Sea coast with sailors: *Ushibuka haiya bushi* is a boisterous, rhythmic song from a fishing village in Kumamoto Prefecture. *Sado Okesa*, a distant, less vibrant variant of it, is from the island of Sado in Niigata Prefecture.



15h30 – 16h40

AOMORI MIN'YŌ ASSOCIATION & THE MIN'YŌ TEAM – FOLLOWING THE PATH OF HAIYA BUSHI, II INTO TSUGARU! SONGS FROM AOMORI PREFECTURE PIECES: TSUGARU AIYA BUSHI, TSUGARU JONGARA BUSHI, TSUGARU YAMAUTA

Following the path of *Haiya bushi*, II: into Tsugaru! Songs from Aomori Prefecture: Pieces: *Tsugaru aiya bushi*, *Tsugaru jongara bushi*, *Tsugaru yamauta*. *Tsugaru aiya bushi* (notice the similar nonsense syllables: *haiya* and *aiya*) is accompanied by *tsugaru-jamisen*, a shamisen style developed in Aomori Prefecture's Tsugaru region, now hugely popular among young Japanese and even abroad. This song is one of the 'five great Aomori min'yō'. Another of the five is *Tsugaru jongara bushi*, again featuring the amazing *tsugaru-jamisen* style. By contrast, *Tsugaru yamauta* is a *takemono* – shakuhachi accompaniment only. All of these songs have a wide variety of lyrics, as indeed have most min'yō.



RHB167 Richard Hoggart Building

10h00 – 11h10

DAVID KANSUKE WHEELER – ONOE NO MATSU

While originally composed as a *jiuta* (shamisen-accompanied song), it was with the addition of a virtuoso koto part in 1918 and an alternative shakuhachi part later, that *Onoe no Matsu* came to occupy a special and exciting place in the *sankyoku* musical canon. This workshop will present techniques for bringing out the greatest richness possible via the shakuhachi performance. String accompaniment by FUJIMOTO Akiko and SATO Kikuko.



11h30 – 12h40

HOSHIDA ICHIZAN – FUNDAMENTALS OF SHAKUHACHI PLAYING

This is a workshop about the basic techniques required to play the shakuhachi well: 1. how to hold the shakuhachi, and the body's posture; 2. how to inhale; 3. making the breath last; 4. about strength and softness of volume; 5. concerning the instrument's influence on the strength and softness of volume.



14h00 – 15h10

YAMADA FUMIO – ZEN AND THE SHAKUHACHI I: PRIEST FUKU (KINPŪ-RYŪ SHIRABE)

Dr. YAMADA, a professor of Chinese Philosophy, first leads us in a discussion of the enigmatic Tang Dynasty Zen priest FUKU whose poem inspired later shakuhachi players in Japan. 'Come bright, and I'm bright; come dark, and I'm dark...' Put in context, Zen isn't as difficult to understand as it's often made out to be, but it certainly has depth. After our discussion, we'll use the remaining time to put into practice what we've gleaned from FUKU's poem by learning *Shirabe*, the most fundamental *Kinpū-ryū* piece. It is used to tune body, mind, and breath; if you listen as you play, you'll find that it can tell you a bit about yourself as well.



15h30 – 16h40

YAMAGUCHI SHUGETSU – JINASHI SHAKUHACHI, JINURI SHAKUHACHI (JIARI): THE PROCESS OF SHAKUHACHI MAKING

Workshop/lecture. Historically, shakuhachi were initially *jinashi*. By the end of the Meiji era, however, it began to be a standard to add lacquer below the second node from the top. The procedure of cutting the bamboo into two was made to adjust the length, but it also made it easier to add *ji* to the whole length of the bore. The tradition of adding *ji* and completely coating the bore continues up to the present. Today, though, there are many dedicated *jiari* shakuhachi fans. It is certainly possible to tune a *jinashi* so it is well-balanced. YAMAGUCHI Shugetsu will explain the advantages of both *jiari* and *jinashi* shakuhachi while presenting a workshop on shakuhachi-making.



RHB281 Richard Hoggart Building

10h00 – 11h10

ISO GENMYO – KUMOI JISHI

This workshop will start with *zazen* (sitting on chairs) in order to prepare our breathing, followed by *robuki*. After that, ISO Genmyo will lecture on *Kumoi Jishi* from the *Itchoken* lineage.



11h30 – 12h40

TAJIMA TADASHI – SAN'YA

This is a representative piece of the *San'ya* family. It is beautifully balanced, both stylistically and structurally. TADASHI Tajima believes that it embodies the true essence of the characteristics of shakuhachi. In this workshop, he will use *San'ya* to lecture on composition, as well as on basic knowledge and technique.



14h00 – 15h10

RALPH SAMUELSON – HENRY COWELL: THE UNIVERSAL FLUTE

The Universal Flute, for solo shakuhachi, is a 1946 work by the pioneering American composer Henry Cowell. It is the first known American composition for the instrument. The workshop will review Cowell's long friendship with his shakuhachi teacher TAMADA Kitaro, who had emigrated from Aomori to California. Participants will study both the original score and a transcription in *Kinko* notation.



15h30 – 16h40

FUJIYOSHI ETSUZAN – ITCHOKEN KYUSHU REIBO

In this workshop we will look at *Kyushu Reibo* - a piece that clearly demonstrates the unique characteristics of *honkyoku* from the Kyushu region with clear but multi-faceted changes of *merihari* (liveliness) in 'u' and in the *yuri*. In order to assist everybody in understanding the principles of 'irete' (入れ手), the fundamental theory and the piece will be lined up and explained.



17h00 – 18h00

CHRISTOPHER YOHMEI BLASDEL – SHAKUHACHI, AIKIDO AND BODY AWARENESS

This lecture/workshop will focus on how to relax while using the body more effectively. Participants will utilize simple techniques from the martial art Aikido to help focus attention on body awareness and how to relieve tension while playing and moving. (Besides playing shakuhachi, Blasdel is also a 4th degree blackbelt in Aikido!).



RHB280 Richard Hoggart Building

10h00 – 11h10

ADRIAN FREEDMAN – SEIJAKU & PRANAYAMA

Adrian Freedman will introduce his piece *Seijaku*, which blends elements of honkyoku style with lyrical phrases in the Aeolian mode. The essence of this piece lies in the extended long notes and in the silences between the notes. Adrian will demonstrate some yogic Pranayama breath control exercises and other breathing techniques that can assist with playing long notes and with tone control.



11h30 – 12h40

AOMORI MIN'YO ASSOCIATION – FOLLOWING THE PATH OF ISE ONDO
PIECES: ISE ONDO, TSUGARU GANNIN BUSHI

Ise ondo was linked to pilgrimages to Ise Shrine in Mie Prefecture; pilgrims often carried the song home, where different local versions developed. Versions are still sung as far north as Aomori Prefecture; we'll try one such song, *Tsugaru gannin bushi*.



RHB268 Richard Hoggart Building

10h00 – 11h10

MICHAEL CHIKUZEN GOULD – BOSATSU

Bosatsu is a compilation made by TANIGUCHI Yoshinobu. It consists of signature riffs from various honkyoku; starting with a pilgrimage song, *Goreika*, then folk music, then parts of *Tsuru no Sugomori*, *San'an*, *Yamagoe*, an Edo lullaby, and ending with the pilgrimage. TANIGUCHI-sensei composed the links between the riffs. This piece could perhaps be called a 'highlight reel' of various honkyoku.



11h30 – 12h40

KURODA REISON – RAN-GYOKU

Ran-gyoku (HIGO Ichiro) is a well-known contemporary shakuhachi piece, and as always with HIGO's pieces, there is an underlying shamanistic motif; this piece is inspired by the bear. The composer has stated that he aimed at creating a space where a magnanimous conversation between oneself (the player) and the bamboo can take place - the goal is to liberate oneself.



13h00 – 14h00

BEGINNERS WORKSHOP WITH GUNNAR JINMEI LINDER

Another session for beginners, today with Gunnar Jinmei Linder.

14h00 – 15h10

KURODA REISON – HARU NO YO

This shinkyoku *tegotomono* piece was composed for shakuhachi by MIYAGI Michio in 1913. KURODA Reison will teach the shakuhachi part, and participants will also be able to attempt to play it along with koto. Koto accompaniment by KITAMURA Keiko.



15h30 – 16h40

KAWAMURA KIZAN – TECHNIQUES FOR TOZAN-RYŪ SHINKYOKU AND ENSEMBLE PIECES

In Tozan-ryū, different techniques are used when playing shinkyoku or ensemble pieces rather than when playing honkyoku. This workshop will focus on techniques used by YAMAMOTO Hozan. Participants will play a piece while studying the techniques used.



17h00 – 18h00

BEGINNERS WORKSHOP WITH GUNNAR JINMEI LINDER

The afternoon and concluding session for today. Tomorrow there will be two more workshops.

ROOM RHB164 Richard Hoggart Building

10h00 – 11h10

MARCO LIENHARD – TAIKO AND SHAKUHACHI

This workshop explores how the shakuhachi has been used as part of the renaissance of Taiko in Japan: an unlikely combination of instruments, but it could be considered as a Japanese form of 'jazz'.



11h30 – 12h40

STEVE COHN – APPROACHES TO IMPROVISATION WITH SHAKUHACHI

Steve Cohn's workshop will focus specifically on his style of improvisation. Participants will harmonize with others and learn his extended techniques, for example vocalizing and playing at the same time. There is bending, sliding, going in and out of octaves, patterns and riffs etc. Four scales will be introduced: pentatonic, blues, honkyoku and chromatic. Feel free to bring other instruments as well.



14h00 – 15h10

OBAMA AKIHITO – SHŌSŌIN SHAKUHACHI: HISTORY AND RECENT EXPERIMENTS

If one goes back in shakuhachi history, one will arrive at the ancient shakuhachi that came to Japan from China during the 8th century. However, even today the timbre and the performance pieces of that ancient instrument are still a mystery. While outlining the history, OBAMA will perform a gagaku piece *Sokumakusha*, which is said to have been performed during the 8th century, on a replica of one of the ancient shakuhachi. Additionally, he will demonstrate pieces he has composed for this replica shakuhachi.



15h30 – 16h40

CORNELIUS BOOTS – 'BAMBOO GOSPEL': EXPANDING INTO DEEP BLUES, ROCK AND METAL WITH SOLO SHAKUHACHI

Solo, unaccompanied shakuhachi offers multiple dimensions of sound, musicality and expressiveness. In addition to the well-worn paths of melody and space, shakuhachi also enjoys texture, pulse and dynamism. By playing riffs, gestures, structures and alternate roles (beyond melody) from blues, rock and metal, we boldly expand into new and engaging possibilities. (*includes brief circular breathing transmission/vital breath explanation)



ROOM RHB163 Richard Hoggart Building

10h00 – 11h10

SHIMURA ZENPO – HOW TO CHOOSE A JINASHI SHAKUHACHI AND METHODS OF ASCETIC PRACTICE LEARNED FROM CHŌ CHŌKAN (ULTRA-LONG SHAKUHACHI) 1/2

It is possible to find jinashi shakuhachi made by various people, from masters to beginner makers. There is a widespread but false perception that the jinashi shakuhachi 'cannot be tuned', 'doesn't have a big sound' or 'is hard to play'. There is, however, a great variety within the category of jinashi shakuhachi. All players have their own personal goals, for which they have to find a matching instrument. SHIMURA Zenpo will share advice based on his personal experience in choosing a jinashi shakuhachi and in practice methods. 'Chō chōkan shakuhachi' (ultra-long shakuhachi) is a word coined by SHIMURA, meaning shakuhachi longer than 2.9. SHIMURA considers shakuhachi between 2.1 (B) to 2.7 (G) as *chōkan* (long shakuhachi). The second part follows immediately afterwards at 11h30.



11h30 – 12h40

SHIMURA ZENPO – HOW TO CHOOSE A JINASHI SHAKUHACHI AND METHODS OF ASCETIC PRACTICE LEARNED FROM CHŌ CHŌKAN (ULTRA-LONG SHAKUHACHI) 2/2

Second part of SHIMURA Zenpo's workshop about selecting a jinashi shakuhachi.



14h00 – 15h10

TAKAHASHI TOYOMI – SHAKUHACHI REPAIR

In this lecture/demonstration, TAKAHASHI Toyomi will explain, with the aid of many images, methods of how to repair a cracked shakuhachi - the most common shakuhachi problem. It is his aim to help shakuhachi players to be able to deal with a cracked shakuhachi. Lecture attendees will therefore be invited to actually try to bind a cracked shakuhachi. Participants may also bring their own shakuhachi in order to make bindings on them.



15h30 – 16h40

KAKIZAKAI KAORU – TRICKS AND TIPS

Techniques that help you improve your sound, and improve your control of meri and kari, will be presented, with nothing hidden or any secrets kept.



LG02 Professor Stuart Hall Building

10h00 – 11h10

LARGE WORKSHOP: SUGAWARA KUNIYOSHI – DOSEI 1/2

Participants in this workshop will learn techniques of fierce and strong expressions on the shakuhachi (*muraiki*, attack forms), by playing *Dosei* (SAWAI Hikaru). The second part of the workshop follows immediately afterwards at 11h30.



11h30 – 12h40

LARGE WORKSHOP: SUGAWARA KUNIYOSHI – DOSEI 2/2

The second part of the workshop. Participants in this workshop will learn techniques of fierce and strong expressions on the shakuhachi (*muraiki*, attack forms), by playing *Dosei* (SAWAI Hikaru).



14h00 – 15h10

LARGE WORKSHOP: FURUYA TERUO, KAKIZAKAI KAORU & MATAMA KAZUSHI – KOKŪ1/2

Kokū (虚空) (YOKOYAMA Katsuya Kōten Honkyoku). This kōten honkyoku piece has been transmitted for over 750 years and is venerated as one of the oldest (the others being *Kyorei* and *Mukaiji*). The piece expresses the mental state of *mu* (nothingness) in which one is not caught up in anything whatsoever. It has a highly refined form, with a feeling of strength and confidence. The workshop's second part follows immediately afterwards at 15h30.



15h30 – 16h40

LARGE WORKSHOP: FURUYA TERUO, KAKIZAKAI KAORU & MATAMA KAZUSHI – KOKŪ2/2

The second part of the workshop about *Kokū* (虚空). This kōten honkyoku piece has been transmitted for over 750 years and is venerated as one of the oldest (the others being *Kyorei* and *Mukaiji*). The piece expresses the mental state of *mu* (nothingness) in which one is not caught up in anything whatsoever. It has a highly refined form, with a feeling of strength and confidence.



LG01 Professor Stuart Hall Building

10h00 – 11h10

RILEY LEE – RAFT SONG AT SUNRISE

Raft Song at Sunrise (1995) by Ross Edwards is one of the quintessential compositions for shakuhachi by a non-Japanese composer and is an example of its transformation from a traditional instrument belonging to a single ethnicity or culture (Japanese) to a 'universal' musical one. WSF2018 in London is another prime example of this transformation. The piece will be taught using staff notation.



14h00 – 15h10

MICHAEL SOUMEI COXALL – SONO NO AKI 1/2

Sono no Aki (園の秋, 'A Garden in Autumn') composed by KIKUOKA Kengyo, 1840. KIKUOKA Kengyo was a virtuoso shamisen player and composer in Kyoto who brought traditional *Jiuta tegotomono* pieces to a new perfection in the first part of the 19th century. This piece is based on a poem describing the life of the courtesans in the cultured pleasure quarters of Kyoto and comparing them to the seven flowers of autumn.

The second part of the workshop follows immediately afterwards at 11h30.



15h30 – 16h40

MICHAEL SOUMEI COXALL – SONO NO AKI 2/2

The second part of the workshop. Michael Soumei COXALL presents *Sono no Aki* (園の秋, 'A Garden in Autumn') composed by KIKUOKA Kengyo (1791 – 1847). With string accompaniment by FUJIMOTO Akiko and SATO Kikuko.



Elementary assumes that the player can obtain *kari* notes in *otsu* with reasonable security, is familiar with *kan* notes, even if still learning to produce them reliably, and has some basic idea of *meri* notes, even if intonation may be unstable.



Intermediate assumes that the player is secure with *kari* notes in *otsu* and *kan*, and is capable of producing *meri* notes reliably in both octaves, with reasonably reliable intonation



Advanced assumes that the player has a high degree of proficiency and control in production of *meri* and *kari* tones in *otsu* and *kan*, and is familiar with *daikan* notes. Intonation is reliable and stable, with good control of shaping and shading of dynamics, timbre and pitch.

Please note: it is sometimes useful for participants to attend workshops at a higher level than that at which they find themselves. If one attempts to play at least slightly beyond one's perceived capacity, one often discovers that, particularly in the synergy of a group workshop, one is carried by the group to a higher level. Additionally, even if one cannot play at the required level, the experience of hearing a piece taught by an expert teacher and of hearing more advanced players working on it can lead to insights into the nature of one's own limitations and how to overcome them. So simply sitting in on and listening to a workshop at a higher level can be a valuable experience.

RHB167 Richard Hoggart Building

10h00 – 11h10

AOMORI MIN'YŌ ASSOCIATION & THE MIN'YŌ TEAM – PLAYING ESASHI OIWAKE

Esashi Oiwake, a *takemono* from Esashi City in Hokkaido, is often called a 'classical min'yō' (koten min'yō), because it was the first traditional folk song to develop a strict and detailed notation. At the national contest, held since 1963, the 400-plus competitors are expected to sing every ornament correctly. If played as a shakuhachi solo, the same detailed ornaments must be performed, but when accompanying a singer, the shakuhachi should be less elaborate.



11h30 – 12h40

DAVID KANSUKE WHEELER – ŌMI HAKKEI

A lecture/workshop. This Yamada-ryū koto piece is an intriguing and representative example of the Yamada style. The bravura singing style, including dramatic vocal stretching of the rhythm, the use of improvised lines by the lead koto and the employment of an ostinato pattern by the second koto will be examined in the context of the shakuhachi accompaniment.



14h00 – 15h10

YAMADA FUMIO – ZEN AND THE SHAKUHACHI II: BUDDHA BREATH, SAMURAI BREATH (KINPŪ-RYŪ SAGARI-HA)

Dr. YAMADA introduces us to a key instruction from an ancient Buddhist sutra on breathing. Using the piece *Sagari-ha* (下がり葉), participants will focus on using breathing to bring awareness to the mind and release tension from the body. This workshop also makes use of Dr. YAMADA's 'local' Kinpū-ryū aesthetic, wherein the piece is not used for professional performance or musical entertainment, but rather for physical and mental training as well as communal enjoyment.



15h30 – 16h40

SUTO SHUHO – KINPŪ-RYŪ HONKYOKU TO-RI AND KOYA-SAN SHINGON-SHŪ SHŌMYŌ [SHINGON BUDDHIST CHANT]

Kinpū-ryū shakuhachi is *suizen*, i.e. meditation/prayer. *Shōmyō* at Koyasan is a praise of Buddha-virtue. For Suto-san, both Kinpū-ryū and *shōmyō* chant reverberate out into the heavens with the aim of unity with the great gods and Buddhas. *Tori* (通里) is also known as a piece that Fuke monks would play as a 'transfer of merit' ('May this good deed extend and spread to all, realizing the Buddha-way in oneself together with all sentient beings') at the border of the next village looking back on the village just visited, for the people there, including prayer for the village to be safe from disaster. Kinpū-ryū, incidentally, is played vigorously, without plodding phrases or extended intervals.



RHB281 Richard Hoggart Building

10h00 – 11h10

TAJIMA TADASHI – DAHA

Daha no Kyoku is considered to belong to the same genre as *Yamagoe*. While *Yamagoe* is about confronting difficulties oneself, the focus of *Daha no Kyoku* is the wish to overcome difficulties through a prayerful attitude of the heart.



11h30 – 12h40

TAJIMA TADASHI – NEZASAHA SHIRABE

Nezasaha Shirabe is a Tsugaru (Aomori Prefecture) Nesasa-ha Kinpū-ryū piece. It contains a distinctive pulsating blowing style known as 'komi-buki' which is characteristic of this style.



14h00 – 15h10

RILEY LEE – GYO MUKAIJI

Gyo Mukaiji (行霧海鏡, 'Flute on Misty Ocean') is one of the three most revered classical honkyoku, the other two being *Kyorei* and *Kokū*. These austere, 'formal' pieces were typically performed ritualistically, in the context of spiritual training and within the temples. *Gyo Mukaiji* is among a number of *hikyoku* or 'secret pieces' from the now defunct Meian Shimpō-ryū.



15h30 – 16h40

SEIAN GENSHIN – TRACING THE ORIGINS OF THE SHAKUHACHI: FUKE TO KYOCHIKU ZENJI, THE WORLD OF THE THREE KYOREIS

In this workshop participants will trace the origins of the shakuhachi through the three *Kyorei* pieces (*Kyorei*, *Mukaiji* and *Kokū*) and listen to other Myōan honkyoku pieces. We will take *suizen* as our theme and deeply explore the great world of the Myōan Zen shakuhachi, and attempt to approach the true origin of the instrument. Tracing the origins of the shakuhachi takes us back to mid-9th century Tang Dynasty China and the Zen master FUKE. CHOHAU composed *Kyorei*, attempting to imitate the sound of the bell of FUKE. The Japanese Zen monk KAKUSHIN learned this tune from CHOSAN who received this piece as a legacy, and in the 16th century brought it back to Japan. This was the birth of the Japanese shakuhachi. A student, KYOCHIKU Zenji, dreamed two pieces while sleeping and called the first piece *Mukaiji* and the second piece *Kokū*, and together with *Kyorei* they became the three *Kyorei* pieces. On this basis, KYOCHIKU Zenji became the founder of Myōan Shakuhachi.



RHB280 Richard Hoggart Building

10h00 – 11h10

ZENYOJI KEISUKE – MATSUKAZE

Matsukaze (松風). A piece from the Yamada Koto-ryū repertoire, which features a richly colored instrumentation and relaxed *kinuta* rhythms (used in performances of Nō plays about a wife waiting for a husband who never returns), its *gaku* stylization with modalities borrowed from *gagaku* fused with the characteristically elegant, flowing vocals of Yamada-ryū pieces.



11h30 – 12h40

CHRISTOPHER YOHMEI BLASDEL – ROKUDAN

Rokudan-no-Shirabe is a piece consisting of six movements with thematic material that is constantly evolving and undergoing change. *Rokudan* is usually considered representative of 17th century Japanese koto music and is also almost always included in any overseas performances of traditional Japanese music. This piece is accessible to non-Japanese audiences because it is purely an instrumental piece, without lyrics.

KITAMURA Keiko provides the koto accompaniment.



14h00 – 15h10

MIZUNO KOHMEI – KAJI MAKURA

The piece *Kaji Makura* (楫枕, 'Rudder-pillow') by KIKUOKA Kengyo (1792-1847), was originally a jiuta shamisen composition in the Kyoto style. It depicts the longing of a riverboat courtesan, drifting rudderless like the boat on which she works, to be accepted by her lover as one with a pure, unblemished heart.

FUJIMOTO Akiko and SATO Kikuko provide the strings accompaniments.



15h30 – 16h40

AOMORI MIN'YŌ ASSOCIATION & THE MIN'YŌ TEAM – HOW TO PLAY VARIOUS MIN'YŌ, IV: FINALE

We will play some of the pieces we have studied until now and summarise what we have learned so far.



RHB268 Richard Hoggart Building

10h00 – 11h10

TANABE SHOZAN – IN

In by MIYAZAKI Mieko. MIYAZAKI writes: "One cannot touch deep 'inside' a heart - whether it be your own or another person's heart - but music can express the innermost of the heart by employing the vibrations of voice, strings, wood or bamboo. Even though the deep 'inside' of music cannot be touched perpetually..." In this workshop, the piece will be taught by the composer and by TANABE Shozan, who is playing shakuhachi in the premiere performance at WSF2018. MIYAZAKI will also reflect on the composition process.



11h30 – 12h40

RILEY LEE – YAMATO CHŌSHI

Yamato Chōshi (大和調子) is a classical honkyoku from the Myōan or Meian lineage, as transmitted through Chikuho-ryū. Though not apparent to the casual listener, this is the same piece as the popular *dokyoku*, *Shingetsu* (心月, 'Heart Moon') as transmitted through Riley Lee's primary teacher, YOKOYAMA Katsuya. It is a short piece, and its form is conducive to learning by heart.



13h00 – 14h00

BEGINNERS WORKSHOP WITH VÉRONIQUE PIRON

The penultimate beginners workshop. Today with Véronique Piron.

14h00 – 15h10

SUGAWARA KUNIYOSHI – KATA ASHI TORII NO EIZO 1/2

In this workshop, SUGAWARA will use *Kata Ashi Torii no Eizo* (SATO Toshinao) to show generally how one can play a piece written for a 7-hole shakuhachi when playing on a 5-hole instrument. Participants will learn to employ portamento, *yuri* and other techniques for expression. The second part of the workshop follows immediately afterwards at 15h30.



15h30 – 16h40

SUGAWARA KUNIYOSHI – KATA ASHI TORII NO EIZO 2/2

The second part of the workshop by SUGAWARA Kuniyoshi on *Kata Ashi Torii no Eizo*, a composition by SATO Toshinao.



17h00 – 18h00

BEGINNERS WORKSHOP WITH VÉRONIQUE PIRON

The last of the beginners' workshops. Well done and keep on blowing.

4/8 WORKSHOPS

ROOM RHB164 Richard Hoggart Building

10h00 – 11h10

ANNE NORMAN – TECHNIQUES IN ALTERNATING SONG LYRICS AND BLOWN NOTES

This workshop introduces techniques in alternating sung lyrics and blown notes; unison passages and polyphonic harmonising, and methods to improve intonation and dynamic timbral contrasts. These were partly inspired by the end blown flute songs of the pygmies of Central Africa, and Anne Norman's desire to accompany herself in song on shakuhachi. Participants will receive a page of excerpts and exercises in staff notation with Kinko tablature above it.



11h30 – 12h40

JAMES NYORAKU SCHLEFER – THE ART OF PRACTICE: BROOKLYN SANYA

In this workshop, participants will learn James Schlefer's composition, *Brooklyn Sanya*, but in addition to simply learning the piece, Schlefer will present numerous practice techniques and methods to develop the embouchure, improve sound and strengthen technical ability. Players of all levels will be able to benefit from a renewed joy in daily practice.



14h00 – 15h10

ORIMO SABU – IMPROVISATION

There is a range of beautiful sounds which only the jinashi shakuhachi can produce. ORIMO writes: "Ideas that influence my approach to improvisation come out of everyday life. I will speak about being a gardener, playing jinashi shakuhachi, eros, colours and jinashi culture. I would then like to improvise with all the participants. I would be very happy if you agreed to participate."



15h30 – 16h40

JOHN EDWARDS – LONDON MEETS JAPAN: FREE IMPROVISATION

Improvisation is of the moment. It is an intense social activity. We are completely free and responsible. It is political. Musically, extremes of pitch and colour, extended techniques, the farthest-flung and the homeliest sounds are all equally valid. These things we can explore, using shakuhachi, double bass and voice.



ROOM RHB163 Richard Hoggart Building

10h00 – 11h10

JOSÉ SEIZAN VARGAS – THE MANY WAYS TO BE A SHAKUHACHI: COMPARING OLD AND NEW INSTRUMENTS

This workshop is intended for participants to listen to and play as many different shakuhachi as possible, from old Edo jinashi to modern style jiari. Also, people can bring their shakuhachi to be played and tested by other players.



11h30 – 12h40

JOHN KAIZAN NEPTUNE – TIPS & TRICKS: IDEAS FOR PRACTICE

For all levels; bring a 1.8 and let's explore how to practice with focus and energy to improve your sound and technique to play the kind of music you want to play!



14h00 – 15h10

SEIAN GENSHIN – AN INVITATION TO KOTEN HONKYOKU: MYŌAN HONKYOKU, CHŌSHI - INVESTIGATION OF THE HEART

In this workshop SEIAN Genshin will introduce basic techniques used to create a rounded and deep sound for shakuhachi and the unique Myōan-style *kusabibuki* blowing, *furi* techniques, and vibrato. Participants will learn how to prepare the breath and mind, breathing and blowing techniques, stretching the body, and meditation, through working on *Chōshi*. This important piece is played on many occasions, including at the beginning of any practice session, and is often the first piece taught to beginners.



15h30 – 16h40

MIURA RYUHO – THE LONG ROAD TO SHAKUHACHI: THE DEVELOPMENT OF LONG JIARI MAKING

Shakuhachi making has developed historically based on the instrument makers' experience. In the West, the rational application of the study of the acoustics of musical instruments led to improvements in their construction. In his personal shakuhachi making methodology, MIURA has applied basically the same concepts and methods of Western wind instrument manufacturing, and has succeeded in improving the structure of long shakuhachi, which in the past was considered to be impossible. In this workshop, he will discuss and explain these improvements.

