

Sessions

9:00 - 9:15 Registration

9:15 - 9:30 Welcome, Kiku DAY

9:30 -11:30 Panel 1 The common thread running through the history of the *shakuhachi*

1: *Sankyoku* magazine and the representation of the *shakuhachi* as a ritual instrument in early 20th century Japan (Matt GILLAN)

2: Collaborating on a New Japanese Music: MIYAGI Michio and *Shakuhachi* Masters YOSHIDA Seifu and Nakao Tozan (Anne PRESCOTT)

3: Questions regarding the portrait of Roan (IZUMI Takeo)

4: (Re)constructing the *Reigaku Shakuhachi*: An Instrument without Tradition and a Tradition without History (Andrea BIOLAI)

Break 11:30 - 12:00

12:00 - 12:45 - SHIMURA Satoshi Zenpo Keynote speech: Is the *Shakuhachi* evolving? The soul of the two types of *shakuhachi* in the contemporary *shakuhachi* world and the paths of the four different *shakuhachi*.

Lunch 12:45 - 13:45

13:45 -15:45 Panel 2 Connecting the history of *shakuhachi* with the present day

5: Change and interpretation in the lineage of Katsuya YOKOYAMA (Lindsay DUGAN)

6: *Shakuhachi* Birdsongs: Mimesis and Transnationalism in New Compositions for the Instrument (Joe BROWNING)

7: Myōan Temple's Place in History and its Relationship to Today's *Shakuhachi* World (Christian MAU)

8: Beneficial relationships? Thoughts on the Connections between *Shakuhachi* Practitioners and Zen-Buddhism (Ingrid FRITSCH)

Break 15:45 - 16:15

16:15 - 17:45 Panel 3 The *shakuhachi*, the instrument and its properties

9: Sounding together: timbral similarities and dissimilarities in common *shakuhachi* - western instrument ensembles (Flora HENDERSON)

10: Acoustical comparison of the *shakuhachi* with the *nōkan* (YOSHIKAWA Shigeru)

11: A Sympathetic Resonance: The *shakuhachi* and live electronic music (Mike MCINERNEY)

Break 17:45 - 18:00

18:00 - 18:45 - David HUGHES Keynote speech: My personal *shakuhachi* journey to the world of folk song (*min'yō*)

Dinner/break

20:30 - 22:00 Concert-Presentation (open to the general public)

Christopher Yohmei BLASDEL: Rōgeni-ji and Asahidake: The Waterfall that Inspired a *Honkyoku*

David Kansuke WHEELER: Eight Views of Lake Biwa: Sights and Sounds of the Floating World

Notes on the programme

- The room for all presentations, including the keynote speeches, is Wolfson Lecture Theatre, Paul Webley Wing, North Block, Torrington Square, London WC1E 7HX - SOAS, University of London.
- Tea and coffee will be provided in the breaks noted in the programme. A basic lunch will be provided as a part of the cost of the conference registration fee. There is no dinner scheduled. The room for tea/coffee and lunch is S209 in Paul Webley Wing - one floor above Wolfson Lecture Theatre.
- The evening concert will take place at Djam Lecture Theatre (DLT) on ground floor in Philips Building, SOAS - just across from Paul Webley Wing.

Panel 1

Paper 1: Matt GILLAN

Biography: Matt GILLAN teaches ethnomusicology at International Christian University in Tokyo. He received his PhD from SOAS, University of London, and researches on musical traditions in Okinawa and Japan, with a particular interest in embodied aspects of musical meaning.

Sankyoku magazine and the representation of the *shakuhachi* as a ritual instrument in early 20th century Japan

The Japanese music magazine Sankyoku was published monthly between 1921 and 1944, and contained reports and articles on the history and contemporary performance of traditional Japanese music. As the title indicates, the magazine focused mainly on the shamisen, *koto* and *shakuhachi*, and the editor FUJITA Shun'ichi's (also Rērō after two notes on the *shakuhachi*) background as a *shakuhachi* performer meant that many articles were devoted to this instrument. While Sankyoku covered a wide range of *shakuhachi* styles, from traditional to modern, it was notable for a very large number of articles focusing the ritual, and specifically Buddhist connections of the instrument, and the importance of maintaining these connections in the face of rapid changes in performance practice. Early articles used terms such as *shakuhachidō* (the way of *shakuhachi*) or *chikudō* (way of bamboo), placing the instrument in the context of other Japanese forms of spiritual training. The magazine also featured regular articles by players such as the self-styled *komusō* TANI Kyochiku, who carried out Buddhist pilgrimages (*angya*) throughout Asia. Sankyoku also provided support for the early activities of TANAKA Fumon (later WATAZUMI Dōso), featuring many articles written by TANAKA himself, and covering in detail his efforts towards re-recognition of the Fuke-shū as a religious organization by the Japanese government in 1940. In this paper I analyze articles related to the religious and ritual aspects of the *shakuhachi* throughout the years of Sankyoku's publication, and track the developments that took place in the representation of the instrument. I argue that the magazine, rather than simply reporting on developments that were taking place in the *shakuhachi* world of early 20th century Japan, was active in promoting a Buddhist image of the *shakuhachi*.

Paper 2: Anne PRESCOTT

Biography: Anne PRESCOTT studied *koto* and *shamisen* in Japan for eight years, including one year at Tokyo Geidai. She received her PhD from Kent State University, where she wrote her dissertation on MIYAGI Michio. She is the director of the Five College Center for East Asian Studies, Northampton, MA, USA.

Collaborating on a New Japanese Music: MIYAGI Michio and Shakuhachi Masters YOSHIDA Seifu and NAKAO Tozan

On November 27, 1920 MIYAGI Michio (1894-1956) took the stage of the Yūrakuzo Theater in Tokyo for a concert titled 'Shin Nihon Ongaku' (New Japanese Music), which marked the start of a new style of music for the *koto*. MIYAGI's compositions from that concert and as well as others composed throughout his career, featuring new playing techniques, new compositional styles, and enhanced pedagogical materials, revolutionized *koto* music and paved the way for his contemporaries as well as successive generations of composers for traditional Japanese instruments.

One of the important factors in MIYAGI's success was his collaboration with two key *shakuhachi* masters. At his side in the 1920 concert was *shakuhachi* performer YOSHIDA Seifu (1891-1950). Yoshida's relationship with MIYAGI is still remembered today as millions of people each year hear their iconic recording of MIYAGI's *Haru no Umi* streaming endlessly in shops and on TV around New Year's Day. MIYAGI's close professional relationship with NAKAO Tozan (1876-1956) was critical to the broad and swift dissemination of MIYAGI's works, and the Miyagi Kai (Miyagi Koto Association) continues to enjoy a close relationship with the Tozan Ryū that grew from this connection.

In this paper, I will explore the roles of YOSHIDA Seifu and NAKAO Tozan in the dissemination of MIYAGI's works and the furthering of his new style of Japanese music, both within the *koto* world and beyond. The importance of their collaborations with MIYAGI to his life work will be demonstrated through an examination of selected significant compositions, performances and recordings.

Paper 3: Izumi Takeo

Biography: IZUMI Takeo was born in Miyagi prefecture in 1954. He studied Kinko Ryū *shakuhachi* with YOKOYAMA Katsuya, and received his *shihan* from him. Later, he learned Myōan *honkyoku* from KORIKAWA Naotatsu. Izumi has worked as a curator at the Osaka City Museum of Fine Arts, a researcher at the Kyoto National Museum, and as professor at Tohoku University. IZUMI specialises in the history of Japanese art.

Questions regarding the portrait of Roan

The question of how and when Japan's Fuke *shakuhachi* (*kōmusō shakuhachi*) began still remains a mystery. As a way of trying to answer this question, there was a legendary *shakuhachi* player known as Roan. However it seems that Roan was not one man's personal name, but a hereditary pseudonym.

The painting I am going to be discussing is known as 'The portrait of Roan', by the famous ink painter SHOKEI, and while this is well known amongst *shakuhachi* researchers, not many people

have seen it. However amongst some art historians it is thought to be a later copy rather than a Shokei original. Moreover the inscription and the painting itself have been separated, the original state is unknown. I was lucky enough to have the opportunity to examine this piece first hand, this discussion is to discuss the results of that examination.

Although it appears to have been signed by Roan, the poem has been attributed to Zen poet Ikkyū. Despite this, it is still considered to be Roan's work. This picture was discovered in KANO Tanyu's 'Tanyu's miniature copies' from the start of the Edo period. As such it can be hypothesized that it was produced by a painter from the Shokei school at some point up until the end of the middle ages.

The setting for Roan's *shakuhachi* painting is Uji's Enonji temple. In recent years, documents have come to light indicating the existence of Enonji temple, and I was able to discover some historical material relating to Enonji temple which I would like to present.

In the Edo Period, many copies of this portrait were made. If we explore the reasons why, in the early part of the Edo period the Fuke School was established, along with the accompanying legends surrounding its' founding. The work to insist on the legitimacy of the Fuke School seems to have sanctified Roan and brought about a confusion of a series of historical documents.

Paper 4: Andrea BIOLAI

Biography: Andrea BIOLAI is a JSPS postdoctoral Fellow at Nichibunken, Kyoto. Her research focuses on contemporary reconstructions of *gagaku* scores and instruments. She obtained her PhD (Leiden, 2017) with an ethnomusicological dissertation on local *gagaku* traditions in Kansai. She plays *ryūteki*, traverso, and recently she has taken up the *shakuhachi* (Kinko Ryū).

(Re)constructing the Reigaku Shakuhachi: An Instrument without Tradition and a Tradition without History

Overshadowed by its premodern kin, the earliest versions of the *shakuhachi* have long been confined to the margins of scholarly debates and artistic practices. While their geographical origins are chronicled in primary sources that date back to the Tang dynasty (618-907), and even though eight beautifully preserved specimens survive at the Shōsōin repository in Nara, very little research has been conducted on these instruments' features (Hayashi 1964; Tsukitani 2008; Yoshikawa 2011). Ancient sources confirm that the *shakuhachi* was initially a member of the *gagaku* court music ensemble, but following a gradual "Japanization" of the repertoire in the 10th century its use was discontinued (KAMINSANGO 1988; NELSON 2008; LINDER 2012). Since then, the forefathers of today's internationally renowned "zen *shakuhachi*" have remained nearly silent. This presentation focuses on a particular attempt at reviving the *gagaku shakuhachi*, the "Reigaku" project promoted by the National Theater in Tokyo between 1966 and 1996. In the intention of its creator, the producer KIDO Toshirō, the term *Reigaku* indicated a repertoire comprising both lost *gagaku* pieces retrieved from ancient scores and new works written by Japanese and Western artists (Terauchi 2008). This new, composite genre was to be performed on reconstructed instruments modeled after those preserved in the Shōsōin (Kokuritsu gekijō 1994), including the *gagaku shakuhachi*: *Reigaku* was, as KIDO aptly put it, "a tradition without history" (1990, 7-20). However, contrary to other "reigaku instruments" such as the angular harp *kugo*, the *shakuhachi* was only featured in two concerts of the *Reigaku* repertoire, and then quickly

disappeared, for the second time in its history. My presentation will shed light on this experimental attempt to reconstruct an ancient instrument, raising important issues concerning the relationship between the *shakuhachi* and its absent sonic past, while also challenging preconceived notions of “authenticity” and “historical practice”.

Panel 2

Paper 5: Lindsay DUGAN

Biography: 2004 Commenced *shakuhachi* studies with YOKOYAMA Katsuya and KAKIZAKAI Kaoru; 2008 Sydney Conservatorium of Music, M.Mus. (*shakuhachi* performance); 2010 Monbusho Scholarship recipient; 2014 Tokyo University of the Arts, M.Mus. (*shakuhachi* performance); 2015 Commenced PhD candidature at University of Melbourne (Ethnomusicology); 2015 Australian Shakuhachi Society, President

Change and interpretation in the lineage of Katsuya YOKOYAMA

Embodied practice and oral transmission are the preferred pedagogical modes within various *shakuhachi* traditions, with few sources specifically addressing issues of performance practice in detail; avenues for exploration and experimentation are generally not encouraged or provided. Nonetheless, change and interpretation is evident between players of even single lineages. This presentation offers a partial view of the methodology developed for my doctoral research project, which examines change and interpretation of specific *honkyoku* transmitted within the lineage of Katsuya YOKOYAMA (1934-2010), and suggests an interpretation method for *honkyoku* performance that also respects traditional aesthetics. Using a practice-based research framework, my experience as a member of and licensed *shihan* within YOKOYAMA's lineage also informs the study. Intra- and extra-musical factors that influence change will be identified, and based on these results, a method for interpretation of *honkyoku* will be suggested.

This presentation focuses on the preliminary results of computer aided analysis of recorded *honkyoku* performances using the software Melodyne, supported by comparison of extant written notations, to identify the building blocks of *honkyoku* and patterns of change and interpretation in performance. Three distinct categories of notes (ornamental, derivative, and core notes) are identified by their degrees of change, which assists in determining their musical functions. Additionally, ethnographic fieldwork and interviews with key members of Yokoyama's lineage will elicit their views on a range of extra-musical aspects that influence or define the style of Yokoyama's lineage. Ultimately this study will offer a practical method, in English, for *shakuhachi* players to create their own interpretations of *honkyoku*, presenting a framework for experimentation and exploration based on the aesthetic and technical precedents of actual performance practices, and that is also culturally appropriate within the *shakuhachi* tradition.

Paper 6: Joe BROWNING

Biography: Joe BROWNING is an ethnomusicologist and musician specialising in the *shakuhachi*, Javanese gamelan, Western art music and sound art. He is currently a British Academy

Postdoctoral Fellow in the Faculty of Music, University of Oxford. He has studied several *shakuhachi* styles, primarily with Richard STAGG and Kiku DAY.

Shakuhachi Birdsongs: Mimesis and Transnationalism in New Compositions for the Instrument

This paper explores the work of several non-Japanese composers writing for the *shakuhachi* today, focussing on issues surrounding the mimesis or imitation of natural sounds, specifically birdsong. Based on interviews with the composers and musical analysis of their work, I discuss how they craft distinctive, often highly personal, compositions that nonetheless share a common impulse: namely to imitate the imitation of nature in some *honkyoku*. The paper describes composers' creative practices, including the ways in which they draw inspiration from experiences of nature in their home countries, adapt musical features characteristic of particular *honkyoku* repertoires (often the various "Nesting Crane" pieces) and combine these with musical influences from non-Japanese genres. The paper draws on examples from a previous article on this topic (Browning 2017), as well as new case studies from recent research in Australia. Several of the composers under discussion will feature in WSF2018, so the paper hopes to provide an informal listening guide, if not to specific pieces, then to the styles of certain composers and possibly to broader themes in the festival's new music performances. The wider aim of the paper is to consider the relationship between nature mimesis and the transnational movement of the *shakuhachi*. I argue that, by incorporating the voices of new creatures and natural phenomena into the *shakuhachi* repertoire, composers at once root the instrument in landscapes outside Japan, while also sustaining meaningful connections with Japan and Japanese musical traditions.

Paper 7: Christian MAU

Biography: Christian MAU began his *shakuhachi* journey studying the Myōan Taizan repertoire. He earned both his MMus and PhD in ethnomusicology from SOAS, University of London. Chris has attained the level of *dōshu* of the style and remains an active member of the Myōan Kyōkai. Research interests include music transmission, music communities and volunteerism.

Myōan Temple's Place in History and its Relationship to Today's Shakuhachi World

Among the three main *komusō* temples, Myōan Temple has always seemed to stand somewhat apart. Because of its Kyoto location, this is no doubt in part due to its geographical distance from the other two, Reihō and Ichigetsu temples, which were located near the capital of Edo (present day Tokyo). Other than distance, this also came with other—largely political—ramifications. All three temples, however, were razed along with countless other Japanese Buddhist temples indiscriminate of sect or school at the beginning of the Meiji Restoration near the end of the 19th century. Yet, of the three, only Myōan Temple survives today, albeit revived and relocated within the city. Both Ichigetsu-ji and Reihō-ji no longer operate as Zen temples, nor do they have any association with the *shakuhachi* other than memorial markers of what once stood at their locations.

This paper will only briefly take a look at this history and will focus on considering the possible reasons why only Myōan Temple chose to continue the legacy of the *shakuhachi* in a more institutionalised Zen temple setting. Although there is no doubt that *all shakuhachi* styles claim

and share the same ties to the *komusō* and Zen Buddhism and many also share some of the repertoire, this is may only be testimony to the value of the repertoire from a purely musical perspective. Myōan Temple still seems to stand apart and somewhat isolated from the rest of the *shakuhachi* world and many of its activities are private and exclusive to the membership. This does not differ much, however, from other styles especially within Japan. I will argue, however, that the isolation is by no means complete and may be more open and inclusive than other styles (except when they come together under the auspices of the World Shakuhachi Festival).

Paper 8: Ingrid FRITSCH

Biography: Ingrid FRITSCH is a scholar of Japanese studies at the University of Cologne, holding a PhD in ethnomusicology with a book about the *shakuhachi* (1978). Key research areas include the cultural history of blind musicians in Japan, music and *geinō* arts in Japan, and constructions of collective identity.

Beneficial relationships? Thoughts on the Connections between *Shakuhachi* Practitioners and Zen-Buddhism

The premise of a long tradition of the *shakuhachi* as an instrument of Zen-Buddhism has led to an ongoing controversial debate about its historical reliability. But whether deeply rooted in the distant past or not, the 'Zen'-connection with the bamboo flute has more than once served as an important means of survival for the instrument and its players.

This paper traces some of the sociohistorical conditions and motifs that led to the use of and emphasis on the *shakuhachi* in a Zen-Buddhist context.

In the 18th century, links to a Tokugawa-government approved Buddhist denomination served for mendicant begging flute-players as a strategy of preventing an outcast status. Similar to other *kadozuke* ('attached to the gate') -musicians and dancers, who lived as 'religious' beggar-performers on the margins of society, the *shakuhachi*-playing *komusō* were always at risk of being caught by representatives of the *hinin* ('non-humans') administration.

In the 19th century, the emphasis on the spiritual context may have served as a strategy of legitimizing an increasingly secular musical tradition which attempted to improve its image by nostalgically 'fixing' the past of devoted *shakuhachi*-practising monks belonging to a decent Zen-Buddhist affiliation with precious flute compositions.

In the 20th century, a key factor for the success of the *shakuhachi* in the western world was the adaption of a highly individualized and spiritualized form of Zen-Buddhism in the United States in the early 1950s. Associated with Zen-Buddhism and *Samurai* images, the *shakuhachi* fitted perfectly with this new idea of a Westernized Eastern spirituality.

Panel 3

Paper 9: Flora HENDERSON

Biography: Flora HENDERSON completed a PhD on cross-cultural *shakuhachi*-western composition at SOAS, University of London in 2016, where she also taught on music courses. Since then she has

regularly presented papers at conferences and has been working as a freelance PhD mentor and proofreader, editor and music tutor.

Sounding together: timbral similarities and dissimilarities in common *shakuhachi*-western instrument ensembles

Timbre is integral to the identity of the *shakuhachi*, embodied in its organology, its musical structures and expression, and in its many gestures of performance technique. This large timbral compass has proven attractive to composers using the *shakuhachi* in cross-cultural composition with western instruments. While researching how the *shakuhachi* and its timbre had been combined with western instruments and how we could frame this in analysis, I acquired considerable information on the cross-cultural repertoire from disparate sources. To codify the repertoire, I developed a database in Microsoft Excel. As the database grew, I began to see possibilities for using the database itself to investigate timbral potentialities of the instrument types used in these cross-cultural combinations, starting with the questions: what are the commonest western instruments used in combination with the *shakuhachi* and what are the implications of timbral types used in these combinations?

Although timbre remains problematic to investigate, research in acoustics, cognition and gesture has identified salient timbral regions for further study. GREY's (1977) seminal historical study on the perception of instrument similarities and dissimilarities suggests the western Boehm flute may be perceived as having a note onset more similar to bowed string instruments than to reed instruments. I posit that *shakuhachi* note onset may be perceived as closer to bowed strings than that of the flute, partly from having a large timbral compass like that of bowed strings, alongside other sound-excitation gestural similarities. I speculate that these *shakuhachi*-flute-bowed string similarities would result in common use of the *shakuhachi* with flute and/or bowed strings. I will investigate whether this hypothesis is reflected in my dataset and consider the implications of the timbral types combined in these ensembles.

Paper 10: YOSHIKAWA Shigeru

Biography: YOSHIKAWA Shigeru began playing the *shakuhachi* when he entered Nagoya University in 1970. His attachment for it led him to musical instrument acoustics. He worked for Technical R&D Institute of Defense Ministry from 1980 and investigated underwater acoustics while personally studying musical acoustics. He was a professor at Graduate School of Design, Kyushu University from 1998 and was retired in 2015. He is a fellow of the Acoustical Society of America.

Acoustical comparison of the *shakuhachi* with the *nōkan*

A large variety of flute-like instruments (*fue*) are seen in Japan. The *shakuhachi* and *nōkan* are typical examples. The *shakuhachi* was originally played by the *komusō* as a solo instrument, while the *nōkan* played with percussion instruments and narrative singers (*ji-utai*) in *nō* play. The *komusō shakuhachi* brings the octave-based music by making up complicated inner bore geometry for various fingerings. Also, its cross fingerings often give *intonation anomaly* (pitch sharpening), which can be musically controlled using the *meri* or *kari* blowing. The *nōkan* produces peculiar

(not-octave-based) intonation by inserting a throat (*nodo*) between the embouchure and the top tone hole. The bamboo nodes in the *komusō shakuhachi* are expected to cause the throat effect, however, it seems to be quite minor because of their local scale.

Paper 11: Mike MCINERNEY

Biography: Mike MCINERNEY studied *shakuhachi* with IWAMOTO Yoshikazu (1990 - 1994) and with the composer Frank DENYER (1999-2007) and is currently a student of Véronique PIRON. He works as a music academic in the UK with Plymouth University and occasionally releases small-scale albums of his own *shakuhachi* music. He has performed *shakuhachi* with electronic music since the early 1990s.

A Sympathetic Resonance: The shakuhachi and live electronic music

In a presentation I gave to the London European Shakuhachi Society Summer School in 2008, I proposed that the *shakuhachi* could be seen as an optimal interface with live technology because aspects of its performance tradition and repertoire coincidentally parallel significant issues in music technology. This paper attempts to follow through on those initial observations to propose a taxonomy of points of contact and potential dialogue between these two fields, one that runs along three axes, which I have labelled noise, presence and juncture.

Noise, in this context, refers to those sounds which lie just outside the pitch/time lattice of instrumental sounds of the orchestral tradition (and much popular music worldwide), **presence** stands for the broader questions around the role and significance of human presence and proportion in music and **juncture** might be described as the point where the givens of human perception and behaviour meet and interact with the material world.

It is possible to think quite thoroughly through the probably inevitable consequences of electronic and digital technology's incursion into music by reference to these three axes whilst at the same time reflecting on the *shakuhachi*, its repertoire and its performance tradition.

This paper presentation falls into two parts: Firstly, outlining and explaining the above taxonomy with reference to key texts with regard to the Zen *honkyoku* tradition and current writing on electronic music; Secondly, investigating my own experiments as a *shakuhachi* player collaborating with electronic musicians, using this taxonomy as an analytical tool.

Concert-Presentations

Christopher Yohmei BLASDEL

Biography: Christopher Yohmei BLASDEL is a shakuhachi performer, ethnomusicologist and writer. In 1982 he received an MFA from Tokyo University of Fine Arts. He is currently an adjunct lecturer in Japanese music at University of Hawai'i, Mānoa. His writings include *The Single Tone—A Personal Journey through Shakuhachi Music* and *The Shakuhachi, A Manual for Learning* and various short essays, both fiction and non-fiction.

Rōgeni-ji and Asahidake: The Waterfall that Inspired a *Honkyoku*

One of the most well known of all shakuhachi honkyoku, *Taki Otoshi no Kyoku* (or *Take Ochi no Kyoku*), is believed to be inspired by a waterfall of the same name on the Izu Peninsula. At the base of this waterfall are the remains of a Fuke Temple, Rōgen-ji (literally, “origin of the waterfall”), which was an affiliate temple of parent Fuke temple, Reihō-ji Temple in Ōme (present day Tokyo).

Rōgen-ji was the only *komusō* temple in the Izu Peninsula. The only thing remaining of the temple presently are some weathered gravestones and the empty site itself. Yet at one time it was a thriving temple with a number of *komusō* who made the temple their base.

Rōgen-ji was mentioned by the early 20th Century Japanese researcher Nakazuka Chikuzen on his list of 77 Fuke Temples, sorted according geographic location. Later on, the *shakuhachi* player/scholar Tomimori Kyozen wrote a series of articles on the derelict temple based on his own research. From their writings, as well as others, one can get a glimpse of the daily life of the monks who frequented Rōgenji and its fate when the Fuke Sect was outlawed at the beginning of the Meiji Period.

David Kansuke WHEELER

Biography: David WHEELER, Kansuke II, MA Musicology, Tokyo National University of the Arts. Wheeler lived in Japan for twenty years studying and performing the *shakuhachi* with some of Japan's finest traditional masters and ensembles, beginning in Tokyo in 1977 with KAWASE Junsuke III. His work aims at crossing musical and artistic barriers both within and outside of the Japanese traditional performing arts world. WHEELER was a Japan Foundation Lecturer of World Music at CU Boulder in 1997-98, and also lectures at Naropa University. He now teaches and performs nationally and internationally from a base in Boulder.

Eight Views of Lake Biwa: Sights and Sounds of the Floating World

In the Edo Period's floating world, growing population and social density, coupled with the ascent of the merchant (as opposed to the warrior/military) class led to an educated and informed mass market in search of the next hit, the newest thing.

This paper examines the interplay between visual art and music in this early case of the explosion of popular culture, looking at the case of the musical composition, Ōmi Hakkei ('Eight Views of Lake Biwa') and the *ukiyo-e* woodblock print series of the same name.

Edo Culture

All arts flourish in this long period of domestic peace with the following defining characteristics:

- *Kabuki* reached its highest level of popularity and its actors became popular culture icons, even depicted in *Ukiyo-e*.
- Music of all kinds, including folk, popular, classical, chamber and especially theater music, was all centered on the *shamisen*, while the *koto* and the *shakuhachi*, instruments that appeared in Japan much earlier (7th and 8th centuries) also established their own niches in this society and culture.
- In literature, poetry, popular *manga* (including the lewd and often pornographic “Yellow-cover” graphic novels), serious literature, and classical literature flourished.

- *Ukiyo-e* took advantage of printing to produce vivid color imagery that popularized every aspect of this world
- Broad knowledge of art and cultural history provided endless themes for reference in art, literature and music, including Murasaki's Tale of Genji, the Zen paintings of Mokkei and other Chinese mastersXiaoxiang (11th C), etc.

Ukiyo-e

Woodblock prints are the result of collaboration between publisher, artist/designer, woodblock carver and printer.

Sankyoku Ensemble

The 'chamber music' style ensemble of voice, *shamisen*, *koto* and *shakuhachi* did not evolve until the Edo period.