

手向

Tamuke

Playing Instructions

Alcvin Takegawa Ramos

Calligraphy by Teruo Furuya

(Ed. Peter Smith)

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Line 1

Start *dai meri* and move up to regular chin position.

Play *Tsu meri* by first articulating on hole 2.

Again, start *dai meri* and move up to regular chin position.

Notes for Line 2

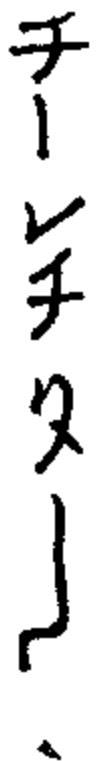


Ri meri is played here with the fingering shown below. Elsewhere, when played preceding or following *Chi* or *I*, leave holes 1 and 2 open.



Suriage, played by moving chin back up to regular position while continuing blowing.

Follow *suriage* with standard *kamuri* technique.



Instead of final *Ri dai meri* ending, play this sequence.

Notes for Line 3



These chin movements should sound crisp.

! ("ee") is played with all holes open.

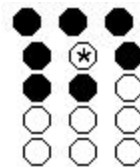
Notes for Line 4



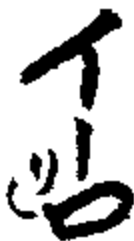
Start normal then play *dai kari* with holes 4 and 5 open (*Tsu meri* pitch.) Finally lower chin to play back at normal *Ro* pitch.



Start with strong *Re*, hit 4th hole along with a blast of air and then immediately move to *Chi*. See fingering diagram.



Notes for Line 5



From *l*, close hole 5 and then move to *kan Ro*.

Notes for Line 8



Start with strong *Ro*. Sequence *Re, Chi, Ri no meri, Chi, Re* is played very fast. May double hit second *Re*.

Notes for Line 10



San no U is played *kari, kan* register only, same pitch as *U* ("oo"). See fingering diagram.



Notes for Line 11



This ornamentation/pickup is played as written.
Play *Ro* with strength.

Notes for Line 12



Ro and *Re* are played staccato.
Speed up with each note in this sequence.

Notes for Line 17



Chi, lift finger but do not actually play note, as to 'suggest' *Chi*.