

豪州尺八会

AUSTRALIAN SHAKUHACHI SOCIETY

Nr 25 July 2006

ASS P.O Box 63 Woodford NSW 2770



Greetings! There is a photo and letter from the last ASF that didn't make it into the previous newsletter and some pictures from Japan from Lindsay. Also an article from Stephanie Hillier in London on her journey into the art of healing. She is involved in the ESS and is a student of Kiku Day who is organising the first European Shakuhachi Society. This festival, modelled on ASF, was a great success. There is a short article on it, as well as news and updates.

***TIME TO RENEW YOUR SUBS –
FORM AT END OF NEWSLETTER DO
IT NOW!!***

BITS AND PIECES

"Three ABs from the 2006 Festival, Bev, Kirsty and Kevin, get together at 3:30 pm on the third Sunday of each month in Sydney for practice for an hour or two. If you would like to join us, you would be very welcome. Email bevalan.jennings@gmail.com

[AB = absolute beginners] Kevin Melville

~~~~~  
The only news I have is that somebody left a music stand (well used) at the Festival, which I am looking after till claimed. [Ed. It's been well fed]

Contact John Holmes [johnholmes@ozemail.com.au](mailto:johnholmes@ozemail.com.au)

Johanna Selleck has been awarded First Prize in the 2006 **Albert H. Maggs Composition Award** for her composition "**Becoming**". This is a work for shakuhachi, soprano, counter-tenor, bass and string quartet, which was recorded at BMW Edge in April 2006.

Andrew MacGregor

### **"A Likeness of Wind"**

***Riley Lee in the Sydney Opera House Concert Hall.***

With guest performers TaikOz, karak percussion, also featuring Japan's premier "sho" (free-reed mouth organ) player Naoyuki Manabe and didjeridu player Clarence Slockee. 24 September 2006 3pm

***"Without a brush***

***The bamboo paints the wind."***

Ticket prices: \$65-\$40. Group discounts available.

Tickets: Sydney Opera House Box Office

(Mon-Sat:9am-8.30pm)

Phone: 02 9250 7777

Email: [bookings@sydneyoperahouse.com](mailto:bookings@sydneyoperahouse.com)

### **NEW NEWS**

The long awaited ISS ANNALS Vol 2 is now out and can be purchased from Monty Levenson [www.shakuhachi.com](http://www.shakuhachi.com). It's a large heavy book and has much of interest in it.

Dan E. Myers said:

I have enormously enjoyed associating with the really unique package of oddballs which the Society seems to attract. Long may they flourish. VOL2 P. 82

ASS has recently received shipment of a limited number of copies of ISS Annals Vol 2. The Society is presently sorting out who will be doing the shipping, etc. Eventually, ASS members residing in Australia will be able to purchase the Annals Vol 2 at approximately one half the cover price (probably around AUS\$50), plus shipping. Details will be posted on the ASS website and included in the next ASS newsletter.

## FROM PATRICIA AND RILEY LEE

### UPDATE SHAK n SURF FESTIVAL NOV 9 - 12 2006

While in Honolulu I printed flyers and mailed them to local Japanese Clubs at Community Centers and High Schools. While on Kauai and the Big Island we distributed flyers to the audiences and workshop participants.

Riley is keen to have an absolute beginners stream again and we are promoting that with a separate flyer.

**Festival Concert** - Orvis Auditorium WED 15 NOV, 2006

**The Festival Public Concert** will be held three days after the Festival has finished on the evening of WED 15 NOV.. This is so that the co-sponsor of the Festival (UH ethnomusicology dept) can have it as a pre SEM (Society for Ethnomusicology) Conference event.

#### **SAT 11 NOV Open Dress Rehearsal**

Festival participants who cannot stay on for WED night will still get to hear the teachers play on the Saturday evening as we have decided to have a dress rehearsal /workshop (festival participants only).

#### **Sunday night 12 NOV - Student Recital Festival Dinner**

The student recital / festival dinner will be combined and held near the UH Music Dept in Japanese Cultural Centre, Moiliili. The room is booked from 4pm - 11pm and has a stage. Tables will be round for 8 or 10 people. We are considering asking the local taiko group (run by an ex shakuhachi student of Riley) to join us for that evening.

#### **Festival Accommodation**

I have a tentative hold on rooms at East-West Center housing which is a 10 minute walk across campus to the festival venue.

The rooms at **EWC** are basic single or double rooms with share kitchen and bathrooms and are inexpensive compared with hotels in Waikiki.....Riley has the registration forms all ready to upload to his website.

Patricia Lee

[Ed: Riley and Patricia Lee continue their sterling work on the WSF 2008 – update as of 9<sup>th</sup> July follows latest Shak & Surf. ]

## SHAK & SURF HAWAII SHAKUHACHI FESTIVAL LATEST UPDATE

University of Hawai'i Music Department, Honolulu Hawaii, 9-12 November 2006

Preparations for the **2nd Hawaii Shakuhachi Festival** are in the final stages. Details regarding costs (unbelievably inexpensive registration and accommodation), tutors, schedules, etc., have been put up on the internet. More will be uploaded soon.

Go to [www.rileylee.net/hsf06.htm](http://www.rileylee.net/hsf06.htm) for more information about the Festival. There is a link to download the registration form.

### **WORLD SHAKUHACHI FESTIVAL 2008**

We are now less than two years away from what will undoubtedly be the biggest Australian shakuhachi event in most of our lifetimes, the World Shakuhachi Festival 2008. The venue, the beautifully renovated Sydney Conservatorium of Music, has been booked for 3-9 July 2008. Budgetary planning, funding strategies, concert and other programming ideas are now being pursued and discussed. A Festival standing committee will soon be formed.

One of the main goals of the Festival will be to bring greater awareness of the shakuhachi in Australia and internationally. But another, equally important goal is to elevate the level of shakuhachi performance and listening skills for those of us already playing the instrument.

In other words, this Festival is for all of us. We will all benefit from the Festival. This is a round about way of prefacing a request to all ASS members and supporters: your help is needed if this Festival is to succeed. Please be generous in volunteering your time, energy and ideas. At the moment, there are few specifics, but when eventually you are asked to help out, please do so!

A full update on WSF08 will be forthcoming, perhaps in the next ASS Newsletter.





Stan Richardson at ASF 2006

## THE LONG FLUTE

### **First Steps on A Healing Journey with Long Flutes**

My journey began last summer as I was browsing on Monty's site ([www.shakuhachi.com](http://www.shakuhachi.com)), when I came across two articles by Veronza Bowers, Jr. Veronza has been in prison for 32 years, having been imprisoned for a murder he did not commit - based on the word of two government informants, both of whom received reduced sentences for other crimes in return for their testimony. Veronza has completed his life sentence of 30 years, but is still in prison. Check out his website, [www.veronza.org](http://www.veronza.org) for more information.

The articles tell of Veronza's healing work in prison with fellow inmates. During his incarceration he has learned many different therapies, including Massage, Reflexology, Reiki, Touch for Health, Shiatsu and many more. Already an experienced musician, he began to learn shakuhachi in 1987, after having been sent one by Monty Levenson.

All this led to him eventually starting to run 'Meditation Healing Groups with Shakuhachi' with his fellow prisoners. The article, '[Meditation Healing with Shakuhachi](#)' describes one of these sessions. The other, '[The Journal of Three Tei Hei](#)' was a message from Veronza to the participants of the World Shakuhachi Festival in Boulder, Colorado. (Check them out under 'Articles' on Monty's site).

Being a fellow therapist, trained in virtually the same therapies as Veronza, and also a fellow shakuhachi

player (having played for virtually the same length of time), I felt a strong connection with him and decided to write and ask about his healing work with shakuhachi. The idea of combining my therapeutic work with my shakuhachi playing really appealed to me and I wanted to find out more. We have been writing to each other since that time – he is a truly amazing guy and I have learned a great deal from him.

At the same time, I decided to experiment myself. I already spent time each morning sending distant healing and had recently been exploring the use of sound (through overtone chanting) during this session. I thought "Well, if overtone chanting, why not shakuhachi?". I started playing around with sounds, sending my distant healing through the tones of the shakuhachi. It worked well and my excitement and enthusiasm for this medium of healing grew.

Around this time, Kiku Day, well-known jinashi player, moved to London to begin a PhD. I had already started to consider the benefit of playing a totally natural, un-lacquered, unrefined piece of bamboo during healing and felt that Kiku's arrival in the UK was too good an opportunity to miss.

I began lessons with Kiku in January, first borrowing one of her 2.4's and more recently acquiring a 2.6 of my own. She is a great player, teacher and person, and I am making leaps forward on my healing shakuhachi journey, thanks to her.

These long, Hocchiku flutes do require a different approach from jiarī – a much more relaxed embouchure, not to mention the need to reach those fingers down to holes which are much further apart. I had to start gently and gradually, using lots of finger-mobilising exercises, but now I can reach the holes with ease.

The flute itself requires a bit more care and attention than a lacquered one. I bought a large piece of muslin and kept ripping a length off until it would fit through the wide bore of the flute – I now have the biggest cleaning cloth the world has ever known. After using the cleaning cloth, I leave the flute out for c1/2 hour to air dry before putting it away. Lastly, when oiling the flute, I use a special mixture of anti-fungal essential oils in the base to guard against any possible mould. Put 2-4 drops each of lavender, lemongrass and tea tree in a 30ml bottle of base oil. Oh, and oiling inside and out, making sure some oil goes into the finger holes. Not to say all this is strictly necessary, but I prefer not to leave anything to chance!

I'm very much at the start of my sound healing journey, but experimentation with the jinashi sounds have led me to use some unusual techniques during healing. These include playing the flute like a didgeridoo; playing pure whistle tones to achieve an

ethereal sound; blowing across the flute to sound like the wind in the trees; playing Ro whilst vocalising intervals over the top. I still use some pure vocalisations without shakuhachi (overtone chanting) and if you actually whistle gently into the flute you can get any note you wish and it still sounds like those delicate whistle tones.

Keen to explore the range of sounds more, I was further tempted by a Perry Yung 2.8 I saw on Ebay. A Hocchiku, but with inlaid horn utaguchi and urushi-lacquered bore, it makes a beautiful sound – still deep and resonant but with a brighter and slightly ‘purer’ tone. Perfect as a half-way step between my cast bore Monty Levenson 1.8 and my unrefined pure bamboo Kodama 2.6.

The connection to the earth I feel with Hocchiku flutes is powerful indeed – energetically speaking, their roots are still deep in the soil and this provides a wonderful source of healing energy, straight up from the earth.

I have also never felt ungrounded whilst using the shakuhachi in healing – a potential hazard with other forms of healing, if you are not careful.

Exciting times! I’m also enrolled on a sound healing course, so I will be a qualified Sound Healer this time next year. So, watch this space – I may write again once I’m further along the path and give you all an update on my sound healing experiences.

Happy playing,  
Stephanie Hiller, Somerset, UK  
Massage Therapist/Aromatherapist, Reflexologist,  
Reiki Master, Trainee Sound Healer.



**Stephanie in her studio**



**Justin with a 3.4 flute**

## **ESS NEWS**

<http://www.shakuhachisummer-soas.com/>

### **Part of their program**

1. We will start the day with ro-buki together with Okuda, Atsuya. He will then teach the whole group the Zensabô version of 'Hifumi Hachigaeshi', which is a beautiful honkyoku that stays in the otsu (lower) register and everybody of all levels can enjoy. A beautiful and relaxing way to begin the day.

## 2. Tilo Burdach: Meian-ryû Kyotaku

Tilo Burdach, a social scientist who did research on Latin America, has studied quite a wide range of different musical instruments since early childhood (flute, violin, classical guitar, piano, tampoor, dillruba, svarmandal, santoor). However, he found his real love about 20 years ago when he met the kyotaku and his flute-master Nishimura, Kokû in Kumamoto, Japan. This meeting ideally combined his love for music and his spiritual search. During the 10 years prior to the meeting, he had studied various meditation techniques with different masters and teachers and is himself teaching T'ai Chi as a meditation for 30 years.

He has been teaching kyotaku, making them the last 10 years, and giving concerts throughout Europe. He has released 5 CDs: 4 that combine the kyotaku with other Eastern and Western instruments and one with mostly traditional honkyoku pieces.

<http://magnatune.com/artists/tilopa>

Burdach will play some pieces handed down in this Kyûshû branch of Meian-ryû shakuhachi, talk about his experiences with his charismatic teacher and the differences between kyotaku (the type of shakuhachi, Nishimura Kokû used) and other types of ji-nashi shakuhachi.

### FROM ADAM SIMMONS IN JAPAN



**Lachlan and Kakizakai blowing Ro**

## Ten Duet Studies for Two Shakuhachis



composed by  
**James Nyoraku Schlefer**

**TEN DUET STUDIES** is intended to fill a void in the traditional teaching curriculum of Kinko style shakuhachi.

Typically when learning sankyoku repertoire, the shakuhachi student plays in unison with the teacher every step of the way, with the possible exception of the *kaete* sections where the teacher may take the shamisen or koto part. Honkyoku, being solo music, is always played in unison. Thus the student's first experience with ensemble playing often comes after years of study and he or she is unprepared for the challenges of playing an independent part while hearing a different part being played at the same time.

**TEN DUET STUDIES** is simple in nature, yet offers a valuable opportunity for two players to gain fundamental ensemble playing experience. And while I created them as a teaching tool for student and teacher, it is my hope that any two shakuhachi players will get together and enjoy them.

**\$60 for both scores and the CD.**

To order email: [james@nyoraku.com](mailto:james@nyoraku.com)

also

[www.shakuhachi.com/SM-Schlefer-Duets.html](http://www.shakuhachi.com/SM-Schlefer-Duets.html)

[Ed] These are nicely presented in a ring binder format with Kinko scores at one end and western notation at the other end of the book. The kinko scores are paged from the back of the book right to left whilst the western scores are at the front of the book paged left to right.



**A practice room!**



## **KiSuiAn Shakuhachi Camp 2006**

**Camp Hill East Vincent, PA  
August 25 —28, 2006**

This fifth East Coast Shakuhachi Camp is an idea that has grown out of the excellent work that has been done at the four International Shakuhachi conventions, and the annual Shakuhachi Summer Camps held in Colorado. We truly hope to supplement this work, and to provide a learning experience on the Shakuhachi to people on the East Coast who may not be able to travel. We are very happy that last year's Shakuhachi camp was such an overwhelming success.

This year we will feature work on the Shakuhachi used as a Healing tool, as well as the usual work on the Honkyoku and the Sankyoku (Trio) Repertoire. The duration of the camp will last its usual 4 days.

We would like to invite individuals whose instruments are the Shamisen as well as the Koto.

The camp program includes four classes per day with the following Shakuhachi Masters. Kurahashi Yoshio Sensei, Ronnie Nyogetsu Reishin Seldin, James Nyoraku Schlefer, Allen Nyoshin Steir, Daniel Nyohaku Soergel, Jorge Alfano, and Mutsumi Takamizu on Koto and Shamisen. In addition all Campers will get two private lessons with the staff members of their choice. Registration will begin at 10:30AM on Friday, August 25, 2006, and the Camp will end at 12:00 (noon) on Monday, August 28, 2006. Students will also be able to take part in other optional activities such as Za-Zen, and Tai Chi Chuan. There

will be time to schedule additional private lessons with the guest instructors.

The 2006 Shakuhachi Camp is a very exciting project and we are very encouraged by the amount of enthusiasm we have received. We look forward to sharing this wonderful Také no Michi (Path of Bamboo) with a large fellowship of players from many varied backgrounds.

### **Instructional Repertoire**

Kinko-Ryu Honkyoku  
Meian Honkyoku  
Nezasaha Honkyoku  
Kinko-Ryu Gaikyoku  
Shakuhachi Improvisation

### **Staff:**

Kurahashi Yoshio (Shakuhachi)  
Ronnie Nyogetsu Reishin Seldin (Shakuhachi)  
James Nyoraku Schlefer (Shakuhachi)  
Allen Nyoshin Steir (Shakuhachi)  
Dan Nyohaku Soergel (Shakuhachi)  
Jorge Alfano (South American Flutes)  
Mutsumi Takamizu (Koto)



Do you have a shakuhachi that needs to be kept in a plastic bag and sick of rubberbanding it every time you play or put it away?

Then try this.

Get along thick shoelace at least 20 cms. I use the black slightly stretchy sort.

1. Put shak in bag.
2. Fold over top of bag and hold top of bag/shak with LH.
3. Lay lace on side nearest you with end of lace towards the top and hold it with thumb so there is about 2 cms free.
4. Wind lace around shak over the free end of the lace above thumb so you have a loop which is held firm by the wound lace.
5. Then wind lace around a few more times till you have a tail left about 5-10 cms or so.
6. Insert this tail end of lace through loop and pull back gently against the loop till it is firm.

Voila! Non more rubber bands!

## Andrew MacGregor Abroad



**Holding a Bass Shakuchanter .....**



**Lurking outside Albert Hall in London**

Whilst in Europe Andrew played at the **ALMERE MUSIC FESTIVAL, HOLLAND**

Other artists were: guitarist Marion Schaap with the Netherlands Youth Guitar Orchestra and conductor Peter Constant.

[Ed; Unfortunately pictures of that concert with Andrew playing were too dark to be used]

## Letter from Japan

Hello everyone!

I've now been in Japan for two years, studying with Katsuya Yokoyama and Kaoru Kakizakai.

At first I lived in the western suburbs of Tokyo for one year. Tokyo is actually a lot of smaller cities, many of which have different and unique characters, so spending a few hours exploring one place, then travelling just a few stops away to hang out in another is a great way to absorb the different atmospheres.

I liked living in Tokyo, but in certain ways it was difficult. Maybe I had yet to become accustomed to it. There was always something to do, but it was rarely quiet. I resided in a guesthouse, a six tatami mat room with a green vinyl floor and an ugly mural of people eating dinner on the wardrobe. I shared a bathroom and kitchen with more than twenty other people. The kitchen was a monstrosity, with a jumble of murals covering the tables, chairs, shelves, walls, and ceiling.

The upside was that I made friends of all nationalities, and about once a month everyone would get together and cook, so we would have Japanese, German, Korean, Burmese, French and good old Australian pavlova in one big banquet.

One of my favorite places in Tokyo, Kichijoji, closely resembles the streetscape of Newtown in Sydney. There are many fantastic restaurants. One of my favorites is literally a hole in the wall, in a tiny back alley. The cook stands on the same spot all day, with only just enough room to turn around and perform different things. There is barely room for five people to sit, two of those outside in the alley.

While I've been here, some of my friends from Australia have visited me, and most of them commented on the uniqueness of the sounds in Tokyo. Monophonic music plays through speaker horns in the street. The roar of thousands of ball bearings rushing through pachinko machines is emitted from gambling parlours as customers enter through automatic doors. People stand outside shops energetically announcing special campaigns. Small trucks drive around selling stone baked potatoes, or offering bamboo poles to hang washing on, announcing through overdriven loudspeakers in nasal voices that they have maintained the same price for twenty years.

It's not just the sounds that are unique. There are smells of smoke wafting in the street from yakitori stands, and flashing neon signs and other worldly fashion and hairstyles in Shibuya. Being slightly taller than many allows me a view of a sea of dark

straight hair, interspersed with dyed or permed hair, where I am often the only foreigner.

The press of bodies in crowded trains is staggering. Just when you think a train is full, it stops at a station, and somehow, another twenty people manage to get in. A popular technique is to turn around as you approach the door, put your hand underneath the top of the door and just shove everyone back into the train, politely muttering 'sumimasen' as you do so. Once, in a particularly packed train, I lifted my right foot to scratch an itch on my left leg. When I attempted to regain my stance, I discovered that three other feet had claimed my space, forcing me to stand at an angle on one leg for the duration of the journey.

Sydney was the only place I had ever lived, and so living in Tokyo was a vastly different sensory experience.

Lessons with Kakizakai sensei are great. I pick up so much from hearing other students take their lessons, as well as having my own. My heart sometimes beats so hard at Yokoyama sensei's lessons that it feels like komibuki when I'm playing straight notes, and when I finish I am usually sweating. I never want to go before I get there, yet I always leave feeling glad that I went.

I will soon have a website up with information and photos, so stay tuned.

This month I have been invited to play at a wedding in Kyushu. After the wedding I will visit an island called Yakushima, which has the oldest tree in the world, estimated to be 7000 years old.

Starting in June, I will be going backpacking around the world for six months. I'm looking forward to hearing traditional music from many other countries and possibly being able to share something about shakuhachi with other people. I will visit many shakuhachi players and will probably attend a shakuhachi workshop in England in July. I will let you know how it goes!

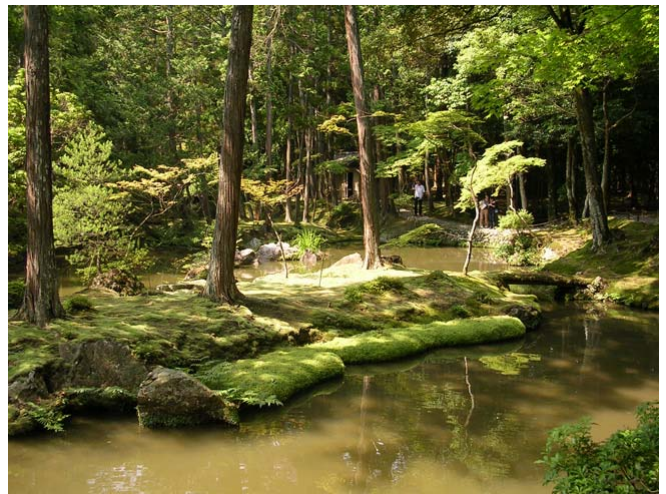
Lindsay Dugan

P.s

I will be a long flute player as of the end of this year when I obtain a new flute, 2.7. I used to play a 2.4 but I haven't had it for over a year. I sent it to David Brown to be modified, it got lost in the mail for nine months, and then it turned up.



**Lindsay and Yokoyama**



**Kokedera in Kyoto**

That moss garden is probably the most beautiful one in Japan, this photo is just one part of it. Apparently the layout of the lake forms the kanji for heart. The entire garden is beautiful.



**Chichibu Matsuri**



### Last but not least a comment on ASF 2006

My experience of the festival was totally positive. I was just so impressed and amazed at all the organisation that obviously had taken place, both before and during the weekend, and is no doubt still happening.

The venue was about as perfect as you could wish for! The meals were great! Everything just seemed to flow so smoothly, it was easy to find where you were meant to be, and adequate time to get there and set up.

All the tutors worked so hard to explain the notation and the pieces, and were very patient with us all. The pieces were great, and planned well. I was able to attend a workshop with each of the tutors, and didn't feel too overwhelmed this year.

The water and sweets were particularly appreciated at each workshop and especially the filtered water.

The Yoga was excellent, even though I only managed to get to the first session, just couldn't wake up for the other two mornings, so had to settle for doing some Tai Chi under the beautiful trees in the courtyard. But a great way to start the day of mostly sitting, concentrating and socializing.

The main concert was very special, and inspiring. I didn't want it to finish! The student concert was as usual a marathon, and I was glad when it did finish. However there were some great performances.

Maybe a little fewer long Koto pieces could have shortened things.

I love the Festival shirt too. Have worn it a couple of times since the festival, love that it has an SPF factor, as the sun isn't kind to my skin. Appreciate the collar for this reason. I've already had people ask me "What is a Shakuhachi Festival?" So maybe we could be issued them in advance, and become walking billboards for the next festival?

I enjoyed accompanying the Japanese visitors on a mini tour of the beautiful Botanical Gardens - even if Kakizakai San suggested I go first when we saw a sign warning of resident snakes. Then to the National Museum, and into the city for shopping.

Thank you to all the people who worked so hard to make this Festival such a memorable event for us all.

Congratulations to you all! See you in 2008

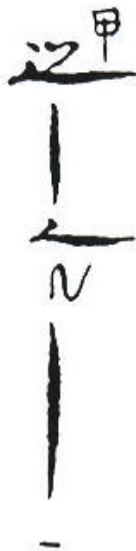
Bev Jennings



**More sake!**



**After sake - photographer?**



## Websites to visit

<http://www.shakuhachiforum.com/>  
<http://members3.jcom.home.ne.jp/suizen/>  
<http://shakuhachi.mysite.wanadoo-members.co.uk/Music.html>  
<http://www.okudaatsuya.com/>  
<http://launch.groups.yahoo.com/group/Euroshak/>  
<http://www.bamboo-in.com/about-us/articles.htm>  
<http://www.shakuhachi.org.au/>  
<http://www.kotodama.net/shakuhachi/tips.html>  
<http://www.rileylee.net/>  
<http://www.tilopa.de/>  
<http://www.nyoraku.com/>  
<http://www.bamboo.org.au/>

Here's curious and interesting piece of software:

<http://software.webmoment.at/>

scroll down page to :

### Shakuhachi Assistent

Shakuhachi Assistent supports Japanese notations like Kinko and Tozan. You can edit, print and play the pieces. A virtual shakuhachi shows how to play the notes.

### YOUR COMMITTEE

Founder: Dr Riley Lee  
[riley@rileylee.net](mailto:riley@rileylee.net)

President: Stuart Ransom  
[newshoot@internode.on.net](mailto:newshoot@internode.on.net)

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A sample of an Okuda Atsuya score  
'Tamuke'.

