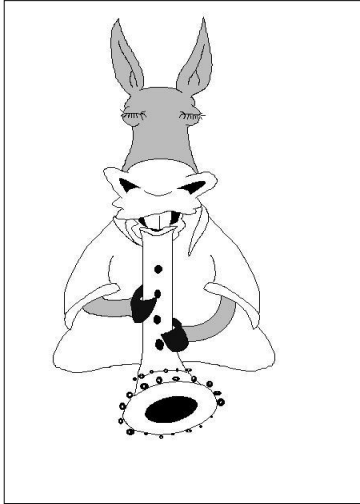


# 豪州尺八会

## AUSTRALIAN SHAKUHACHI SOCIETY

Nr. 47 Summer 2014

ASS: 11 Sherman Avenue Katoomba NSW 2780



(Not low or loud enough)

Happy New Year! For many of us summer has been very hot and not at all conducive to blowing anything except in air conditioned rooms.

This newsletter is the usual gleanings of news and activities and an article on my learning to play the Nōhkan fue [flute] via Skype.

The AGM and Financial statements for ASS are appended as well as the renewal/rejoin form



### Lawai Peace Center Dedication

My dad (age 95) died on 19 September 2013. His funeral on Kauai went well, though naturally, it was emotionally draining. The whole thing took far more out of me physically than I had expected. Dad died without pain, in his sleep in his own bed beside his wife of 68 years. A good exit!

The temple dedication at the Lawai International Peace Centre on 6 October 2013, two days after Dad's service, was balm for me.

This non-profit organisation for world peace has been working towards this event for the past 13 years. During that time, I've played for their annual fundraising 'pilgrimage' every year but one, with shakuhachi master Robert Herr taking my place the one time I couldn't be there.

The wood of the small temple is still white now, but it will age naturally to a dark brownish grey over the centuries. The wood was shipped from Canada to Taiwan, where the temple was created and temporarily set up (no nails at all), then taken apart and shipped to Hawaii. Master craftsmen from Taiwan and Japan came to Lawai to put it up on its permanent site, with the help of hundreds of local volunteers. The master craftsmen communicated primarily by writing (Chinese characters), which of course both Japanese and Chinese can understand. The building took a year to build.

The dedication of the new temple had been planned months ago. Little did anyone know that my dad's funeral would be held two days before the event, and at a location only minutes away on Kauai.

The dedication began with taiko, sacred hula, and a traditional blessing ceremony by the head priest from the nearby Koloa Jodo Buddhist temple. For my part of the dedication, I played while everyone (300-400 people?) did a slow, symbolic pilgrimage past the 88 miniature shrines on the cliff face behind the new temple. The local boy scout troop and I led the way up the steep path through the trees. Then I stopped at the highest point of the path (w/ a radio mic.), and played as the others solemnly shuffled by. This took nearly two hours.

No breaks - shakuhachi wafting non-stop across the small green valley the whole time. Serious wafting, indeed. I loved it!! :-)



Photo by Kyle Chew

The pic below is of Riley waiting for the 2013 Lawai International Peace Centre pilgrimage walk to begin. Behind him is one of the 88 miniature shrines, that are dotted along the steep path behind the temple. These shrines symbolise the eighty-eight temples on the route of the famous pilgrimage around the island of Shikoku in Japan.

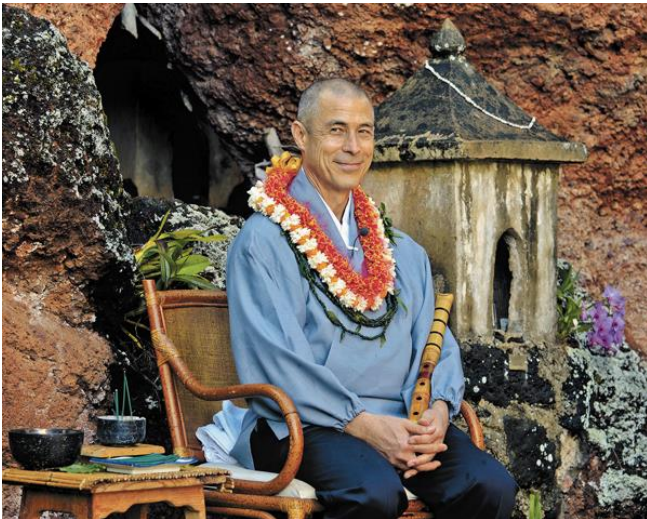


Photo by Dennis Fujimoto/The Garden Island

[ Permission granted to use these pictures -Ed.]

Riley Lee  
10 October 2013

## NEW NEWS From David Jobst

I went to Japan and studied intensively with Kakizakai Sensei for six months. Then last year (2013) I returned to The Sydney Conservatorium of Music and completed my Master of Music Studies (Performance) Degree with Shakuhachi. [Congratulations- Ed.]

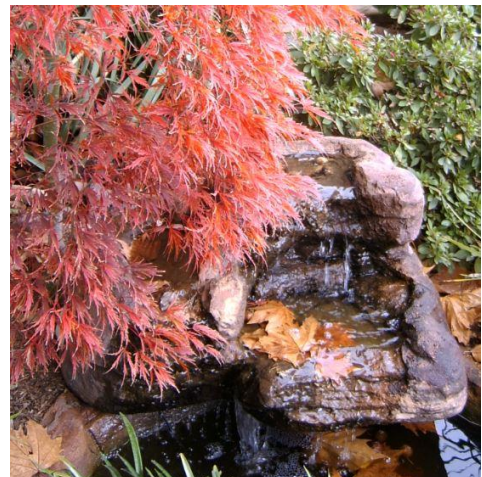
A group of Sydney shakuhachi players have organised a BIG Australian Shakuhachi Society Concert for **Sunday 31st August 2014**. [*Late note: due to problem finding a suitable venue this day may well change David*] The performers include Grand Master Riley Lee, Master Bronwyn Kirkpatrick, David Jobst, David Dixon, Ben Dixon, Felicity Clark and Nicholas Hall.

Every performer is volunteering their time and skills so that all money made will go to the A.S.S. The concert will be used to help to raise the profile of the A.S.S and shakuhachi in general.

The A.S.S Concert will also help to advertise and raise funds for the planned A.S.S 2015 Festival. Hopefully it serves to prompt all shakuhachi players to start preparing for the 2015 Festival.

If we can raise enough funds then we hope the 2015 Festival may see a return from Japan to Australia of the 'Big Three' - Kakizakai Sensei, Matama Sensei and Furuya Sensei. Many of you know these three inspirational Masters used to be regular teachers and performers at previous A.S.S Festivals and gave Australian shakuhachi students a rare opportunity to study with and hear live these Japanese Masters.

The concert venue has yet to be decided but will be advertised as soon as it is established. Please mention the concert to others. [see Page3 for an update on date and location for **ASF 2015 Ed.**]



## **Kauai Shakuhachi Intensive Workshop**

We are planning a shakuhachi intensive on Kauai during the weekend of 8-10 August 2014. This will be the first time ever for a shakuhachi camp on Kauai, and the first time in Hawaii since the last one in Honolulu around 6 or 7 years ago.

The camp will be open to only a limited number of participants. It will include the yearly Lawai Peace Center Pilgrimage, 10 August, mentioned previously, and a public concert.

Watch this space for more details, but in the meantime, start planning your trip to Hawaii in August this year!

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## **Australian Shakuhachi Festival 2015**

The Australian Shakuhachi Society is pleased to announce plans for the next residential Australian Shakuhachi Festival. We have booked the long weekend of 2-5 October 2015 for the Festival. **ASF2015** will be the first residential shakuhachi festival or intensive camp, since 2006.

The Intensive will be at the Redlands Performing Arts Centre, south of Brisbane QLD. It will follow the format of previous residential camps, and will include a student concert and a teacher's concert.

Tutors, though not confirmed, will probably include Christopher Yohmei Blasdel from Japan, Stan Kakudo Richardson from USA, Kaoru Kakizakai from Japan, Riley Kouho Lee and Bronwyn Kirkpatrick from Australia, and others.

You have over one and a half years in which to prepare for this camp, so we look forward to seeing ALL of you there!!

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## **Shakuhachi Master Bronwyn Kirkpatrick**



She is ready to take on more shakuhachi students in 2014! Bronwyn teaches once a month in Stanmore, Sydney, from her home in Katoomba and via Skype to interstate and overseas students.

See Bronwyn's website for more details:

<http://www.bronwynkirkpatrick.com>

email: [bronwyn.kirkpatrick@bigpond.com](mailto:bronwyn.kirkpatrick@bigpond.com).

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## **ESS JANUARY UPDATE**

### **1. THE NEW ESS WEBSITE – NOW ONLINE**

It's a new year and to start off in style the ESS has revamped their website. We are all very excited and hope you will enjoy the new layout and content too!

On the website you can find e.g. information about shakuhachi teachers in Europe, a calendar about upcoming ESS and other shakuhachi events across Europe, an archive of old Summer Schools, CD reviews, and much more. Have a look at:

[www.shakuhachisociety.eu](http://www.shakuhachisociety.eu)

There will also be content added on an ongoing basis... so it's good to check back from time to time.

## **2. RADOLFZELL 2014 – REGISTRATION IS NOW OPEN**

In 2014, the European Shakuhachi Summer School will be held from June 19 to 22, in the town of Radolfzell in southern Germany, on the shores of Bodensee, the lake separating Germany, Switzerland and Austria. No doubt, this year is shaping up to be another excellent ESS Summer School after last year's successful event in Barcelona.

This year's registration form is now available to download at the Radolfzell 2014 website.

### **PROGRAMME**

The focus of the 2014 Summer School will be honkyoku, with emphasis on the lineage of Yokoyama Katsuya as propagated by the Koksui Shakuhachi Kenshukan, as well as contemporary music for shakuhachi. Other schools and directions will, of course, also be represented and taught, including Tozan and Kinko.

### **TEACHERS**

Furuya Teruo, Matama Kazushi, Kakizakai Kaoru senior students of YOKOYAMA Katsuya, and current senior teachers of the Kokusai Shakuhachi Kenshukan (KSK)

Véronique Piron (France), Horacio Curti (Spain), students of YOKOYAMA Katsuya and KSK teachers in Europe, additionally teaching contemporary music and improvisation

Gunnar Jinmei Linder (Sweden) student of YAMAGUCHI Goro, Kinko-school

Jean-François Lagrost (France) Tozan School

Kiku Day (Denmark) Min'yo and Zensabo School

Vlastislav Matousek (Czech Republic) contemporary music

### **ADDITIONAL TEACHERS:**

Kikuchi Naoko (Germany) koto and shamisen (Sawai School).

Jim Franklin (Germany) student of YOKOYAMA Katsuya and KSK teacher in Europe; principal organiser of the Summer School.

Please visit the Radolfzell 2014 website for further information:

<http://radolfzell2014.shakuhachisociety.eu>

We are looking forward to see you in Radolfzell!

The European Shakuhachi Society  
29 Loraine Rd  
London, N7 6HB  
United Kingdom

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## **VARIOUS EVENTS**

submitted by Ken McArthur

Here is a collection of various doings and websites etc.

I recently saw The Railway Man movie & and daishihan Riley Lee performed the shakuhachi music on the soundtrack.

Adam Simmons and Gelareh Pour concert review- I first met shakuhachi & jazz musician Adam Simmons a few years ago when I used to have shakuhachi lessons with retired local Shihan Andrew Macgregor.

I heard Adam & Iranian fiddle musician Gelerah Pour perform on A.B.C. Radio National some time ago.

[www.abc.net.au/radionational/programs/musicshow/gelerah-pour-and-the-persian-kamencheh/4772658](http://www.abc.net.au/radionational/programs/musicshow/gelerah-pour-and-the-persian-kamencheh/4772658)

I was very impressed by the music they performed together. I recently attended a concert at the Melbourne recital centre, which I thought was just fantastic.

Their musical combination had really great balance & harmony. The music (for me) seemed mostly improvisations between Gelerah Pour- vocals & Kemancheh fiddle & Alto Qeychak & Adam-saxophone, bass clarinet, bass flute & shakuhachi.

I've since found out that some of the music was from a recent CD release.

My impression was that in a way the music was almost like a form of gospel music, where one musician would start or lead & the other would play along.

Adam briefly talked about how music is like painting when you are starting to paint a picture & the joy is in the music. He performed some pieces on two different shakuhachi sizes- 1.8 & 2.0.

Gelareh Pour also briefly talked about her musical training at university & how she met Adam through some other musicians she performs with in Melbourne.

Hopefully they will perform some other concerts together very soon. For more information please see the websites-

[www.adamsimmons.com](http://www.adamsimmons.com)

<http://gelareh.bandcamp.com/>

On Youtube-

Gelareh Pour & Adam Simmons with shakuhachi -  
Improvisation 3 هلمدا ىأ

[http://www.youtube.com/watch?v=DeV\\_PPJbHno](http://www.youtube.com/watch?v=DeV_PPJbHno)

## **POSTS FROM THE ESS FORUM**

Sinfonia from Cantata BWV 21 (J.S.Bach) for Shakuhachi & Organ

<http://www.youtube.com/watch?v=t0b7uErnOa8>

Johann Sebastian Bach Sinfonia from Cantata BWV 21 (1714) Ich hatte viel Bekümmernis (I had much affliction) arranged for shakuhachi and positive organ.

Some information from the European shakuhachi society forum:-

French musician- J f Lagrost on shakuhachi forum :-

[www.shakuhachiforum.eu/t1129-Shakuhachi-in-the-soundtrack-of-Nicolas-Vanier-s-film-Belle-S-bastien.htm](http://www.shakuhachiforum.eu/t1129-Shakuhachi-in-the-soundtrack-of-Nicolas-Vanier-s-film-Belle-S-bastien.htm)

[www.shakuhachiforum.eu/f10-The-Media-Center.htm](http://www.shakuhachiforum.eu/f10-The-Media-Center.htm)

Composer Armand Amar asked me to play on the soundtrack of Nicolas Vanier's film "Belle & Sébastien", shot in beautiful scenery of the French Alps.

<http://www.deezer.com/track/72276005>

[www.shakuhachiforum.eu/t1110-Radio-Interview.htm](http://www.shakuhachiforum.eu/t1110-Radio-Interview.htm)

Here is an interview with conductor Kenneth Woods, on Wisconsin Public Radio, talking about and playing the recording we made of my Shakuhachi Concerto, final movement.

<https://soundcloud.com/nyoraku/shakuhachi-concerto>

James Nyroku Schlefer (teacher of Brian Tairaku Ritchie) shakuhachi player, teacher, composer.

For more information please see website-

[www.mona.net.au/](http://www.mona.net.au/)

[www.mona.net.au/what's-on/music](http://www.mona.net.au/what's-on/music)

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## **Nōhkan**

Graham Ranft



Most people start playing the shakuhachi because they heard it played and were captivated by the sound which speaks directly to the heart.

The Nōhkan flute or 'fue' does not have this immediate impact. I acquired a plastic one from the Mejiro Music Shop in Tokyo via a friend who had asked me if she could bring back something for me from Japan. I knew little about it but it looked like an interesting little flute. I played around with it for a while then left it. Sometime later I picked it up again and realised there was something in this enigmatic little 'fue' and discovered that Mejiro Music shop had self-instruction kits and a CD and some scores/fingering, so not knowing what I was letting myself in for I bought the kit in November 2012.

<http://www.mejiro-japan.com/top>

After receiving the kit it became clear there was a lot more in this than I had realised. Having seen that they offered Skype online lessons at a very reasonable price with English help, I decided to make a start in January 2013.

These online lessons began a journey which I now find increasingly interesting as I get into it in a deeper way. Some of it seems to resemble shakuhachi techniques – meri kari etc, but the instrument is a very different flute!

It has a large tone hole or 'utaguchi' and so has a louder sound than most flutes of this size. And like the shakuhachi one can 'meri' both by bowing head and embouchure adjustments. Also there is a kind of Muraiki.

It is also unique in that it is not tuned to a standard diatonic scale as the finger holes are evenly sized and spaced. Coupled with this there is a narrowing of the bore between the utaguchi [blowing hole] and the top finger hole called the 'nodo' - throat.

This is a thin bamboo sleeve about 1 mm thick inserted into the bore between the utaguchi and the top finger hole and is there to deliberately mistune the instrument. It does not therefore overblow an octave like a recorder, flutes or its slightly longer look alike flute the Ryuteki due to this 'nodo'.

In fact the higher the pitch (with less holes closed) the narrower the overblowing interval.

This has the property of producing not only its very characteristic tone but also a fairly limited range.

The scale of the flute is semi diatonic, but the intervals between the notes are variable and more like quarter tone altered scale notes.

The nōhkan does not play pretty flute type tunes. Typically in Nōh it plays small melodic fragments which are specifically for enhancing/highlighting the emotional content of the play in much the same way as background movie music. There are many of these standard short sections- Gaku, Ashirai Tome etc. Some are for the dance that the Shite [main character] does towards the end of the play.

Some of the pieces are played solo and some with the drums.

There are some solo pieces often standing alone as introduction pieces. I have learnt one called 'Oshirabe' and like Honshirabe/Shirabe, functions in much the same way as the shakuhachi piece of similar name - a

warm up piece typically played in the dressing room with the assembled musicians, chorus and actors. This also signals that the play is about to begin.

The blowing techniques are quite refined and similar to those for shakuhachi and intonation is often by 'feel'. 'Not meri enough or too much meri' my sensei Mr. Hiroto Watanabe will often say. It's really in quarter tone territory. Not unlike finding your 'Ou/ru'!

One typically learns the pieces by 'Shouga' – a kind of neumatic singing – 'Oshya, ro ru ra' is a very characteristic phase. The score is written with kanji that looks quite like shakuhachi kinko notation but these are not fixed fingerings, just sung phrases with the correct pitch and rhythm. I am learning the pieces with a mixture of this and reading and this seems to work.

Sensei Watanabe does not speak a lot of English but he understands more than he lets on. The able Ms Saori, who deals with all the English side at Mejiro Music, has an amazing ability to translate on the fly, so it works surprisingly well. She often anticipates and seems to know a lot about fue and its' music. The lessons can often be quite a jolly affair with some laughs as well as being serious. The lessons only last 45 mins but are very intensive.

It has been a very interesting and intriguing journey into a world of music I knew nothing about. Every lesson Sensei Hiroto Watanabe is adding more subtle refinements of techniques, adding to those that I have already learnt. I am becoming more aware of the details in each phase, not just playing the notes. It slowly sinks in.

As a spin off playing this little fue I can now play a Dai Kan Re on shakuhachi with relative ease and my tone and control of shakuhachi has improved immeasurably. The fingerings are really no more difficult or complicated than that of the shakuhachi.

I will never play nōhkan in a Nōh ensemble, but that was never my intention. I would like to master it as best I can and also to learn to play it competently and develop some of my own compositions.

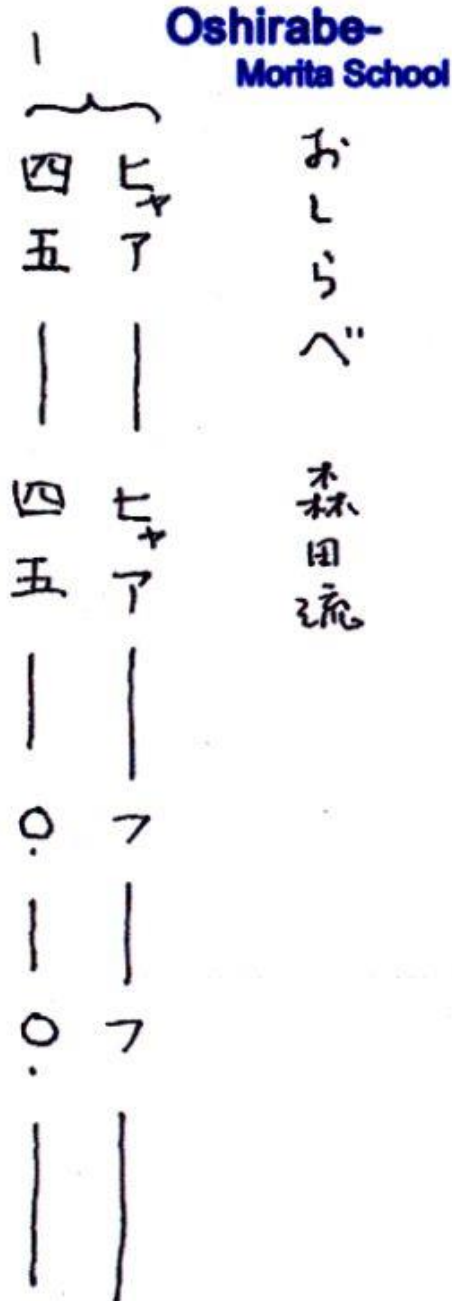
There are at least two independent fue players in Japan that I have made contact with. I have met one - Ms Kumiko Nonaka - in Kyoto 2013. She was kind enough to take my wife and me to a little Shinto temple in Kyoto and gave us a private recital after I had spent two hours with her discussing fue playing and performance. Her web site is-

[http://www.fuu-chou-sha.jp/profile\\_e.html](http://www.fuu-chou-sha.jp/profile_e.html)

I am also in email contact with Ms. Atsuko Sato. Both these performers compose their own pieces. There are a few other players of the fue who perform independently of Nōh play productions.

*The picture of me playing fue at Old Parliament House is copyright Peter Hyslop and used by permission.*

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## YOUR COMMITTEE

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

**President:** Felicity Clark  
[fel@felocirapture.com](mailto:fel@felocirapture.com)

**Vice President:** Nicholas Hall  
[mr.nicholashall@gmail.com](mailto:mr.nicholashall@gmail.com)

**Secretary:** Bronwyn Kirkpatrick  
[bronwyn.kirkpatrick@bigpond.com](mailto:bronwyn.kirkpatrick@bigpond.com)

**Treasurer:** Fiona Dawes  
[fidawes@bigpond.net.au](mailto:fidawes@bigpond.net.au)

**Newsletter Editor:** Graham Ranft  
[ranftg@inet.net.au](mailto:ranftg@inet.net.au)

**Publicity Officer:** Sean Elbourne  
[sean.elbourne@optusnet.com](mailto:sean.elbourne@optusnet.com)

**Australian Shakuhachi Society AGM**  
**October 13th, 2013**

Meeting opened by the president, Felicity Clark, at 2.35pm.

**Present:** Felicity Clark, Bronwyn Kirkpatrick, Nicholas Hall, Bruce Turner, Michael Sutton, Kimberly Masters.

**Apologies:** David Dixon, Graham Ranft, Fiona Dawes, Rupert Summerson, Ken McArthur, Christina Ong, Riley Lee.

- **Treasurer's report:** the treasurer's report for the financial year 2012-2013 was tabled by Felicity Clark, on behalf of the treasurer Fiona Dawes.
- **President's report:** Felicity gave a wrap of the Yuga Cafe group blow events which have been occurring 6 weekly all year. Attendance has been quite good with 5-10 people each time. Felicity proposed that they be held every 8 weeks next year to ease the publicity burden. Felicity also suggested that introducing a fee might encourage a more serious commitment from people. Nicholas Hall raised the idea of a having focus for the group, such as a group performance. The issue of public liability insurance was raised for a group performance.
- **Office bearer positions were opened.** New positions were nominated and accepted as follows:

**President:** Felicity Clark

**Vice President/Publicity Officer:** Nicholas Hall

**Secretary:** Bronwyn Kirkpatrick

**Newsletter Editor:** Graham Ranft

**Treasurer:** Fiona Dawes

Meeting closed at 2.46pm.



***Australian Shakuhachi Society  
Incorporated Financial Statement  
for Financial Year end June 30  
2013***

Statement of Assets and Liabilities as  
at 30/06/2013

Current Assets /Cash at Bank  
\$3 893.04

Income

Cash at Bank 30/06/2012  
\$3413.18

Grants  
\$0

Membership 21  
\$630

Interest  
\$0.36

PayPal account  
\$17.85

Total Income  
\$4061.21

Expenses

Internet  
\$99.5

Office of Fair Trading  
\$51

Bank fees Pay pal  
\$17.85

Total Expenditure  
\$168.35

Total Income – Total Expenditure  
\$3892.86

Bank reconciliation 9/10/2013

Current Assets/Cash at Bank  
\$ 198.13

Paypal Account  
\$8

Current Liabilities  
Fee NSW Office of fair-trading  
\$52

Net Assets  
\$5154.13

Income

Cash at Bank 30/06/2013  
\$3 893.04

Membership 41  
\$1230

Yuga  
\$225

PayPal account  
\$40

Total Income  
\$5388

Expenses

Teacher Fees  
\$150

Bank Fees Pay Pal  
\$40

Total Expenditure  
\$189.90

Total Income – Total Expenditure  
\$5198

Fiona Dawes Treasurer.



*Join the*  
**AUSTRALIAN SHAKUHACHI SOCIETY**  
**(ASS)**

[www.shakuhachi.org.au/](http://www.shakuhachi.org.au/)

**Secretary: Bronwyn Kirkpatrick**  
**11 Sherman Avenue Katoomba NSW 2780**

**Please join ASS and help promote shakuhachi music. Paypal at**  
**[www.shakuhachi.org.au/membership.html](http://www.shakuhachi.org.au/membership.html)**

**Or fill out the membership form below, enclose your payment and post.**

**Other Shakuhachi enthusiasts – You are cordially invited to join ASS!**

ASS promotes the shakuhachi and its music by:

- ◆ organising **activities** for people to practice or perform together, and share experiences relating to the shakuhachi
- ◆ publishing a **newsletter** four times a year to: publicise upcoming events, provide a forum for articles on shakuhachi, listing resources, reviewing shakuhachi CDs and offering flutes for sale, etc
- ◆ coordinating the **Australian Shakuhachi Festival** to celebrate the art of shakuhachi, workshops and performances are offered.

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**The Secretary, Australian Shakuhachi Society, 11 Sherman Avenue Katoomba NSW 2780**

**NOW ONLINE!! at : [www.shakuhachi.org.au/membership.html](http://www.shakuhachi.org.au/membership.html)**

- 
- Yes, I would like to join the Australian Shakuhachi Society**
  - Yes, I would like to renew my membership.**
  - Enclosed is \$30.00, being dues for one year (Jul 2014 – Jun 2015)**
  - Enclosed is \$60.00, being dues for two years (Jul 2014 – Jun 2016)**

Name.....

Address.....

Suburb.....

State..... Postcode.....

Tel..... Fax: .....

Email .....