

AUSTRALIAN SHAKUHACHI SOCIETY



GOSHU SHAKUHACHI KAI 豪州尺八会

Nr. 19 December 2004

ASS P.O Box 63 Woodford NSW 2770



It's Summer once again! This issue is almost entirely text due to the inclusion of articles relevant to the ASF 2004.

Included in this issuse are a comment about the ASF 2004 by Riley Lee, the ASS AGM., a very interesting article by one of the tutors at ASF 2004, Stan Kakudo Richardson and a brief letter from Bronwyn Kirkpatrick in Japan plus the continuation of Dr Riley Lee's "The shakuhachi in Australia".

The last two CDs of Riley Lee's 7 CD Honkyoku collection have been released and news from Ronnie Seldin who I believe is coming to Oz in 2008 and various other bits and pieces.

I hope you all have a happy, safe and peaceful Christmas and New Year! Graham Ranft News editor.



Annual General Meeting of the Australian Shakuhachi Society, 4th October 2004

Meeting opened at 9.50pm

Address from President

Nominations opened for new office bearers. New office bearers are as follows:

President – Carl Rathus
c_rathus@hotmail.com

Secretary – Bronwyn Kirkpatrick
bronwyn.kirkpatrick@bigpond.com

Treasurer – John Holmes
goannamanor@hotmail.com

Publicity Officer – Adam Simmons
fatrain@bigpond.com

Newsletter Editor – Graham Ranft
ranftg@webone.com.au

Minutes read of 2003 ASS AGM

Meeting handed over to new President

Margaret Tung recognized for her contribution in obtaining grant for ASF 2004

Ex-president report delivered

Treasurer's report tabled. John Holmes reminds members of their responsibility to pay dues

Member's contact list passed around and updated

General Business

Item 1

Membership fees. Motion proposed that the \$25 membership fee remains the same. Motion accepted.

Item 2**World Shakuhachi Festival, 2008.**

Riley Lee discusses his proposal for Sydney in 2008.

·Boulder template.

·Opera House. Main Hall for concert venue and possible sponsorship.

·Sydney University for accommodation.

Australian Institute of Music for sponsorship and use of facilities.

The Japanese teachers felt that the Opera House would be a big draw card for overseas guests. The importance of choosing spring/summer/winter vacation times for attracting the maximum number of Japanese guests was discussed, as well as the general affordability of attending the festival.

Motion proposed by Stuart Ransom for ASS to support the World Shakuhachi Festival in Sydney in 2008 and that previous ASF organizers be part of the steering committee. Motion accepted.

Item 3

ASF, 2006. Motion proposed that ASF 2006 be held in either Canberra, Cairns or Sydney and that a committee be formed with representatives from each city to decide on the location and venue of the festival, in consultation with previous ASF organizers.

Proposed representatives –

Margaret Tung margaret.tung@det.nsw.edu.au

Rupert Summerson rupert.summerson@brs.gov.au

Noel Allanson

Phillip King sedan@bigpond.com

Motion accepted

Meeting closed at 11.35pm

Other news. The next ASF in 2006 is to be held in Canberra. Rupert Summerson has already been looking at venues and dates. Many thanks to Rupert for all he has done so far.

More ASS news.

The Treasurer has sent a list of the current financial members. This appears later in newsletter on a **Page 4**. If you are **not** on this list then you are not financial.

We would **love** to hear from you and renew your valuable and needed membership!

The biggest event this year was the ASF 2004 and I think Riley's comments below sums up this great event.

ASF2004.

As one of the organisers of ASF2004, I was pleasantly surprised at how smoothly everything went during the festival. What a difference from the last time Patricia and I hosted a festival (1999 - Springwood NSW), when I remember lurching from one crisis to another with only a few hours of sleep each night. With ASF2004 I actually had time to enjoy myself!

We weren't sure how popular the early morning yoga classes would be. Fortunately our yoga teacher Nicki more than earned her fee, as all classes were nearly full to capacity.

The manager at Checkers told us that the venue quote (which fortunately he honoured) originally given us by a now former employee, was about \$100 per person too low. We think that certainly the price we were given, and possibly even adding the extra \$100 per person, was well worth the quality of our accommodation and venue. One of the reasons most things went so smoothly was because of the quality and convenience of our rooms and the workshop rooms. The food was quite good, too.

We still had the numbers to make the Festival successful even though room/board was more costly than in previous years.

This was in part, I realise, because the Festival was in Sydney - the majority of the participants didn't have to pay an airfare. How much people are willing to pay for a quality venue is still a question that we have to consider. I think the main solution to this is to continue to rotate the Festivals to various localities, so that as much as possible, the same people don't have to pay airfare all the time. I'm afraid however, that our participants from SA and WA may have to be very patient regarding this.

I thought that the Student Concert was approaching the maximum time limit that anyone should have to sit though. It was **TOO LONG!** I don't know the answer to this. Perhaps we have to divide the student concert into two separate times. Or we could limit how many times a person can perform and/or the maximum length of time for each piece. Personally, I would prefer not to have any limits. Perhaps Patricia's original idea



of ‘mini-concerts’ during the happy hour is the way to go - thereby spreading the performances out over several days....

The addition of Stan Richardson to our teaching staff added tremendously to the success of the Festival. We hope to have him back in 2006. Likewise, Satsuki Odamura and her koto students added tremendously to everyone’s enjoyment and all of our playing skills.

I would like to thank all of the teaching staff. We need to remember that all of the Festival teachers subsidised the Festival. In other words, the participant registration fees do not cover the teacher’s costs. For example, Furuya san, Matama san, Kakizakai san, Megumi san, and Stan all paid their own airfares. The fees that they were paid in no way covered even a part of the many hours of teaching that they all did. All of us in ASS are all very fortunate and grateful indeed!!

We also need to thank Patricia for organising much of this Festival. For example she was entirely in charge of finding and booking the venue, liaising with venue management, keeping the Festival ‘store’ open and for taking care of many small details that went unnoticed by most of us. Her efforts particularly deserve our gratitude as she is not a shakuhachi player, and so does not have the same motivation as the teachers. Likewise many thanks from all of us to Kevin Lockwood, who like Patricia, is not a shakuhachi player and yet still gave us four full days of his time to help make the festival a success - in very important ways.

I think we all need to thank John Holmes for the huge amount of time and effort he put into the Festival. He did far more than what is usually required of a treasurer, before, during and after the event. He and I are only now sorting out all of the financial business.

The next Festival, ASF2006 will be held in Canberra. The Festival Committee is already well ahead of the game, with the dates and venue probably to be determined this month. I am sure it will be as good, if not better than ASF2004. More on this later!

Finally, I would like to thank all of you. In the end without you the participants, who paid your fees/airfares and took the time attend, there would be no Festivals at all, regardless of how much the folks mentioned above worked at it.

Many thanks, keep practising, and see you in Canberra in 2006! Riley Lee Manly NSW

Reflections from Chichibu, Japan.

As many of you know, just over 12 months ago my house burnt down. After the fire, all I owned was a 1.8 shakuhachi and a set of clothes. Riley said at that time that I was closer to enlightenment than any of us and he was right!! All I needed was a 1.8 shakuhachi and a set of clothes! I decided at that moment to increase my focus for shakuhachi by about 1000%.

Since then, some amazing things have happened. I have performed in New York and Japan, received my jun-shihan and shihan licences and received a Churchill Fellowship to study with Kakizakai sensei and all in the last 6 months! So here I am in Chichibu, contemplating the intensity of my life.

The kindness, warmth and generosity of Kakizakai sensei and his family has been overwhelming and I recommend this experience to anyone who is serious about shakuhachi! Open inner mouth, push the underlip, kari position goes through my head like a mantra... Volume! Tone! Colour! Pitch!

So, the moral of the story is ... if you focus your energies anything is possible and your house doesn’t have to burn down to do it (but I think it helps!).

Kindest regards to you all, Bronwyn.

The long awaited release of Daishihan Riley Lee's last two CDS.

CLASSICAL HONKYOKU CDS

Yearn no more!!! You can now complete your yearning for the bell CD set Vol 6 - Phoenix crying & vol 7 - Searching Cost \$25 each +\$5 pp

[Beginners will appreciate the pieces Yamato Choshi and Choshi on Vol 7 Searching ..Ed]

Special offer buy both CDs for \$50 and pay no postage within Australia! Now available from:

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**VERY SPECIAL OFFER
ASF04 T-shirts**



The following are still available in 'khaki' (more of a dark mushroom colour) in men's sizes:

4 X-Large, 4 Large, 12 Small ,5 X-Small

Available in Cream only:

10 size 14yrs (small/medium woman size)

2 size 12yrs (small woman)

100% cotton 'khaki colour' (more a mushroom shade to Patricia's eye!) Short sleeves very smart AND a basic bargain!!!

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eg 2 shirts @ \$12.50 + \$5.00 total \$30

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with your details:

NAME ON CARD, NUMBER, EXPIRY DATE

Other VERY IMPORTANT Business

Here are the financial members; If you are not on it you are not financial. Your subscriptions would be greatly appreciated NOW!!

ASS - 2004/2005 Members

Surname First	Period ends
Allanson Noel	Jun-05
Allen Ross	Jun-05
Andrews Cathy	Jun-05
Ball Belinda	Jun-06
Barnett Mark	Jun-05
Choo Molly	Jun-07
Davis David J.	Jun-07
Dawes Fiona	Jun-06
Dixon Ben	Jun-05
Dixon David	Jun-06
Greene Nonie	Jun-05
Gardner Brett	Jun-05
Grubb Rebecca	Jun-05
Halls Faith	Jun-05
Henley Andrew	Jun-05
Holmes John	Jun-05
Jennings Bev	Jun-05
Jobst David	Jun-05
King Phillip	Jun-05
Kirkpatrick Bronwyn	Jun-05
Kotlowy David	Jun-06
Lee Riley	Life Member
MacGregor Andrew	Jun-06
McGuinness Rob	Jun-05
Mc Mahon James	Jun-05
Mc Nee Charles	Jun-05
Mercer Ray	Jun-05
Miocevic Iljko	Jun-05
Neish Peter	Jun-05
Oaten Ellisa	Jun-05
Ranft Graham	Jun-05
Rickards Rhonda	Jun-05
Sherriff Adrian	Jun-05
Simmons Alan	Jun-05
Skipworth Lachlan	Jun-05
Summerson Rupert	Jun-05
Suzuki Ryoichi	Jun-05
Tung Margaret	Jun-06
Williams Joanne	Jun-05
Wong Terry	Jun-05



Shak and Surf Update

The latest on the **Hawaii Shakuhachi Festival** March 2005. The great news is the University of Hawaii Music Department has agreed to co-sponsor the event - providing workshop and concert hall space.

DATES for festival : March 2005

18th Friday arrive check into hotel - afternoon Festival Registration
19th Saturday Workshops at UH
20th Sunday workshops at UH + public concert at Orvis Auditorium (TBC)
21st Monday workshops at UH +student concert and farewell dinner
22nd Tuesday free day
23nd Wednesday Leave HI or stay extra nights (own arrangements)
24th Thursday return to Sydney 7:30pm

Virgin Blue will probably have the best prices for flights between Sydney and the rest of Australia.

Flights on Hawaiian Airlines to Honolulu leave Sydney at 10.15pm on Tue /Thurs /Fri /Sun and arrives the same day morning at 11.15am (because of international date-line).

This means non Sydney residents can connect through Sydney airport from the above cities on the same day.

The return flights from Honolulu to Sydney leave on Mon /Wed /Thurs /Sat at 1.20pm and arrive the next day evening at 8.45pm which would involve overnight stays in Sydney for non Sydney residents. Travel to Hawaii is the responsibility of the individual. Interested parties should check regularly with Hawaiian Airlines and Qantas. Though there is nothing at the moment, special fares and promotions are advertised regularly. Something might come up between now and March for those who want to attend the Hawaii Shakuhachi Festival.

Seating may become limited on flights suitable for the dates of the Festival. For flight booking and more details we recommend Darin at Gordon Sydney Flight Centre. His details follow:

Darin 02 9418 4299

email: darin.warburton@flightcentre.com.au

RE: Accommodation Pagoda Hotel

The Festival has a reservation for 10 rooms 18 - 23 March (5 nights) through group bookings.

The cost per person per night (twin share) will be about US\$50.

This is very reasonable for this time of year. I suspect there may be taxes on top of this price and of course gratuities. We will check.

Registration fee for the Festival is US\$250.00. This includes all workshops, the public concert, and the student concert. Allow about \$50/day for food, etc. So, registration fees and room and board will total about US\$750. Add that to whatever your plane ticket will be. There will be very few other expenses, besides surfing lessons, etc.

For more information or to register for this Festival, contact Patricia: patricia@rileylee.net or 02 9976 6904.



Suizen Practice- The Zen Shakuhachi Flute

By Stan Kakudo Richardson

The moon floats above the pines
 And the ancient veranda is cold
 As the ancient clear sounds come to your fingertips.
 The old melody usually makes the listeners weep
 But Zen music is without sentiment
 Do not play again until the great sound of Lao Tzu
 accompanies you.

Hsueh-Tou (980-1052)
 Chinese Zen Master

Tetteki Tosui- Blowing the iron flute.

Distilled in this short poem is the essence of the shakuhachi practice of sui-zen (blowing zen) is described, defined and completed. This poem serves as both a Koan and an inspiration for generations of shakuhachi players and Zen practitioners. Through these lines Hsueh-Tou reveals a depth of understanding and enlightened vision that can only perhaps be realized by adepts fully versed in the secrets of Zen music.

The key to understanding the significance of this poem and uncovering its' many layers of meaning lies, as is the case in most Koan study, in the abandonment or giving up some of our pre-existing notions and concepts (about music in this case).

The clue that may reveal the concepts in question can be found in the line – “ Zen music is without sentiment. ” The intimate relationship between music and sentiment is so ingrained in our culture and psyche that it seems impossible even to conceive of music without sentiment

of some kind. Whether it be the emotional turmoil of a Mahler symphony or the sometimes violent histrionics of certain Rap song, music is usually understood as one of the most abstract art forms and therefore capable of expressing sentiments and feelings beyond the scope of even the most poetic written language. What then can Hsueh-Tou possibly mean by stating that- “Zen music is without sentiment?”

One way to approach this puzzle is to deny that Zen music is really music at all, and to describe it as a way of “sound meditation”. Evidently this cannot sufficiently explain the verse either, since Hsueh-Tou clearly alludes not only to music but to sentiment in the line “The ancient melody usually makes the listeners weep”.

At first glance it appears as though Hsueh-Tou is contradicting himself in these two lines. Is this just another Zen paradox ? This would seem to be the case if it were not for the fact that this poem is directed not to the listener, but to the player, a distinction which has far greater significance when speaking of “Zen music” than of what we usually understand as music. Hsueh -Tou is pointing to the fundamental difference in perspective between “The old melody” as experienced by the listener and “ the ancient clear sound” that is realized by the player.

Having had the opportunity on many occasions to demonstrate Shakuhachi Sui-zen pieces as well as performing art music I am often surprised at the listeners’ reactions to this ancient music. Emotions ranging from sadness, loneliness, are often accompanied by tears and other deeply physical responses. Indeed my own reaction on first hearing the haunting sound of the late Yamaguchi Goro playing Koku Reibo was similarly emotional. I once asked my teacher and friend Yoshio Kurahashi, what was it that first enticed him to study shakuhachi. His answer was simple, “the sound”. He clearly felt a strong sentiment for shakuhachi music! So what is Hsueh-Tou talking about?

The practice of Suizen, like Zazen, is not about sentiment or non-sentiment. It is about practice, about doing and being fully engaged, right here, right now.

The actual practice of Suizen can only begin to be understood, and only after many years, by the one who is practicing. Of course, a concert pianist has a different understanding than his audience, but to some degree his art depends on the listeners’ experience. They are sharing an emotional rapport and in the true meaning of the piece and the composers intention can be experienced and understood.

Zen music is very different. It is a fact that most of the ancient shakuhachi Zen pieces particularly those of the ancient Meian style are not meant for an audience, or entertainment of any kind. They are just Zen practice, played alone or sometimes in a small group or Sangha.

Any sentiment, emotional or otherwise, either involved or evoked by the practice is entirely extra, but not something to try to avoid.

This practice is alluded to in the last line of the poem “ Do not play again until the great sound of Lao Tsu accompanies you”. Discovering what this sound is, and realizing it is the essence of Suizen, it is “the sound of one hand clapping”, or “the sound of the iron bar flute”, alluded to in those most famous Koan.

It should be obvious from the preceding discussion that the usual approach to teaching or learning a musical instrument would be entirely inappropriate if applied to the practice of Suizen. The normal approach used in teaching music is to learn and study various exercises and then practice them so that one may make progress. Then to move on to more difficult techniques, and some day become a performer, entertainer or an artist and express oneself, ones feelings and interpretations of pieces in a way enjoyable by oneself and especially other persons. Of course it is quite possible to study shakuhachi music, even Zen music of the old Meian style, using this approach, but from a Zen standpoint we may end up practicing for the wrong reasons, developing our ego and self esteem, far from the meaning of Zen practice.

I usually tell my students, particularly beginning students, that I experience as much difficulty as they do when playing shakuhachi. They mostly look at me in disbelief, but I am very serious about this point. What I mean by this is perhaps not what we usually mean by difficulty. Certainly I can usually produce more solid sound, execute breathing techniques properly, control my pitch and tone better than my students, this no different than the usual relationship between teacher and student on any instrument. If that is all there is to playing shakuhachi honkyoku music then it is really just an instrument for music “Gaki” and not a religious tool “Hoki”. The difficulty I experience along with my students has nothing to do with executing techniques or making sound, it has to do with a fundamental practice in Zen meditation, attachment and non-attachment.

If we become attached to the results of our practice, to sound better, to move quicker, to have better control, whatever your practice may be, you may well be practicing for the sake of your ego, this attachment may bind you and is a hindrance to deeper spiritual practice. The practice of Suizen is just to blow, nothing else, just being here with the sound, the techniques, right now playing the shakuhachi in the midst of conditions, without any thought of progress, or even any thought of enlightenment.

The essential component of learning and practicing shakuhachi Zen meditation, is not to just develop skill and good sound, but to develop right attitude, to enter the practice completely, following your teacher’s guidance, with a calm, concentrated and compassionate mind. The state

of mind needed is, just to play, to hear the expression of the breath as sound, as it is, in each moment, without discrimination or judgment, just blowing. To blow one sound with the right attitude is Zen. Just this one note of Zen is the hardest practice of all and has been compared to "playing the iron flute upside down" or to "playing the no-hole flute".

The goal of the Suizen practitioner must be "Ichi-on Jobutsu" (enlightenment in a single sound) If my students cannot grasp this point then I usually recommend that they take up the harmonica- its much easier.

Stan 'Kakudo' Richardson Dir: Mujuan Shakuhachi Dojo Texas Branch.



The Shakuhachi in Australia

Continuation of Dr. Riley Lee's article

Recordings have done much to make the shakuhachi a growing and vibrant part of the multicultural musical traditions in Australia. I had made about a dozen recordings in the USA prior to coming to Australia. Soon after arriving in Australia, I began work on re-recording one of the American LPs, so that it could be re-released on what was then the new technology, the CD. But it was not until 1992 that my first Australian made and produced recording was released. The first series of CDs were recorded and released by the new Tall Poppies label, which at that time had just been founded by Belinda Webster. Belinda had discussed my recording for her new label while still in its planning stages.

Since the first release in 1992, Tall Poppies has released seven recordings of mine to date, with another two projects finished but not yet released. [Ed-this has since been done.] Notable in this collection of records are the Yearning for the Bell series of the most revered pieces of the shakuhachi tradition called honkyoku ('original music'). Though the recordings in this series are not in themselves multicultural, they increase the multicultural element in Australian society by having been recorded and produced in Australia by an Australian record company, and most importantly being purchased by and listened to a growing number of Australians. The series is also unique in its comprehensiveness. With fifty-one pieces on seven CDs for a total of six and a half hours of traditional shakuhachi music, it is the largest collection in the world of honkyoku recorded by a single performer and released on a commercial record label.

In 1993, a year after the first recording of shakuhachi appeared on the Tall Poppies label, another Australian

record company released my first three recordings with them. New World Music (then known as New World Productions) is the largest new age or ambient record label in Australia. This company now distributes fourteen titles of mine in its catalogue. Not only does it distribute my recordings throughout Australia, it exports or licenses recordings that I have made for them to record companies in the USA and Europe.

From the beginning, New World Music encouraged me to collaborate with other musicians on recordings for it. The first musician with whom I recorded on the NWM label was didjeridu player and singer/dancer Matthew Doyle. Our first recording, Wild Honey Dreaming, continues to attract new listeners both here in Australia and abroad. Other recording collaborations produced or distributed by New World Music include Nalu (folk harp), Mixed Spice (sitar and tabla), Picture Dreams (koto), and Evening Under the Sun (computer, bass, percussion).

One of the records that has the potential of expanding the awareness of the shakuhachi in Australia to a new audience is a CD to be released in March 2003. The recording, with the working title Bamboo Soup, is a collaboration between two young musician/studio engineers and me. The music has been classified by such descriptions as 'chill out', 'Buddha beat' and other names that refer to a specific type of largely background music, with a steady rhythm and often hypnotic repetition of melodic fragments. One track from the new recording was used on a compilation CD produced by New World Music, which has sold faster than almost all of my recordings. The predominately young consumers of this type of music are, for the most part, unfamiliar with the shakuhachi, which gives this recording a far greater role in attracting new audiences for and students of the instrument.

ABC Classics, a record label operating under the umbrella of ABC Enterprises, has also released one of my CDs, called Spring Sea (Haru no Umi), with Marshall McGuire. One of the more unique recordings of shakuhachi is Dreams are Forever, also on the ABC Classics label. This recording was produced by Sean O'Boyle, performed by the Queensland Symphony Orchestra, and features pieces composed by Sean O'Boyle and myself, and arranged by Sean, who also conducted the orchestra. It is one of only a handful of recordings worldwide dedicated entirely to shakuhachi and symphony orchestra.

Among the recordings on Australian label are two produced by Paul Wilson, noted author of the 'Calm' series of books on his CalmCentre label. One is a solo album and the other is with shakuhachi, rock guitar, fretless bass, percussion and vocals.

In addition to the recordings released by the Australian labels Tall Poppies and New World Music, I have recorded a number of CDs for labels overseas. These include col-

laborations with slack key and jazz guitarist Jeff Peterson (Hula Records, Honolulu), and solo recordings for Narada (Milwaukee).

Shoalhaven Rise, on the overseas Celestial Harmonies' Black Sun label, called, was recorded at Author Boyd's Bundanon Estate, which was donated by Boyd to Australia in 1997, during the first of two 'artists in residences' that the estate has awarded me. In this recording, Boyd, one of Australia's most respected painter, now deceased, is featured in a small narration and playing on a percussion instrument called a waterphone.

He also did a small painting specifically for the cover of this CD. The painting is also featured on the cover of my recording, Postcard from Bundanon.

Though these recordings were not made in Australia, they contribute to Australia's multinational climate firstly by being distributed in Australia, and secondly by presenting me as an Australian having lived for a number of years in Japan.

Finally, the shakuhachi in Australia has been given a publicity boost by the growing Australian film industry. Both students of mine and I have done studio work for sound tracks of feature films, documentaries and television commercials. Notable among the sound tracks of Australian films to which I have contributed are Babe in the City (composed by Nigel Westlake) and Paradise Road (composed by Ross Edwards). The subject of one documentary was pre-historic man, while examples of television commercials have been rice crackers and automobile tyres.

The importance of these examples is not only that the sound of the shakuhachi is introduced, if only sub-consciously to more listeners, but that Australian composers working in film and television recognise the availability of shakuhachi players to them and the suitability of its sound in their sound tracks.

The final two sections : Other shakuhachi practitioners in Australia and conclusion will be in the next issue [Ed.]



A Book and CD collection by Ronnie Nyogetsu Reishin Seldin 'Sui Zen and the Shakuhachi'

The shakuhachi, a simple bamboo flute, is the only melodic instrument used in Zen Buddhism to foster the floating, timeless sense that is achieved through meditation.

Music that was especially effective in promoting this state evolved in monasteries throughout Japan, and was passed to new generations by rote. There was no written music. Political and social upheavals over the centuries disrupted the teaching process, causing many pieces to be forgot-

ten. Much of what is known today was documented by pioneering ethnomusicologist Jin Nyodo, who traveled throughout Japan in the early 20th century to learn and transcribe these timeless songs of the soul. This repertoire plus several modern pieces are presented here on five compact disks recorded by shakuhachi master Ronnie Nyogetsu Reishin Seldin.

Legends of the music are related in the accompanying book, which was compiled by Barbara Lee Krooss. A bundle of incense is enclosed to help you relax and allow yourself to be filled with the spirit of Sui Zen – blowing meditation on the shakuhachi.

CONTENTS: Sui Zen book, five music CDs, incense.

\$90 [USD]

Produced by Sterner Editorial Services Hoboken, NJ

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New Items From KiSuiAn Shakuhachi Dojo

I hope that you are all still feeling the good "vibes" from the New York Shakuhachi Festival <<http://www.BigAppleShak.com>>! There are still things to buy if you didn't get a chance:

1. The incredibly beautiful commemorative paperweights (with separate bronzed miniature Shakuhachi) made by our own Karen Hill!
<http://www.nyogetsu.com/bas/festivalmerchandise.html>
2. The 6 DVDs (expected November 2004 release) of the evening Concerts. You can download the order-form at <http://www.bigappleshak.com/bas/dvdorder.pdf>.
3. We have about 200 T-Shirts left (designed by my daughter Malena Rose Seldin). Sizes M, L, XL. The price is \$15-.

On a personal note, I have two new releases that you may be interested in: My new VIDEO of the SHODEN (Beginning 8 Kinko-Ryu) Gaiyoku played solo by me. The price is \$25-.

You can contact me about information for any of the above items at: nyogetsu@nyogetsu.com, or call- 917-207-6724. You can also check out my website: <http://www.nyogetsu.com> where you will find soundbytes of cds that you can purchase.

P.s from Ronnie:

All 6 DVDs or the NYC Shakuhachi Festival are now with the duplicator/distributor and so everyone should shortly be receiving their orders, and Ronnie apologizes for the delay, and wishes to thank everyone for their patience.

