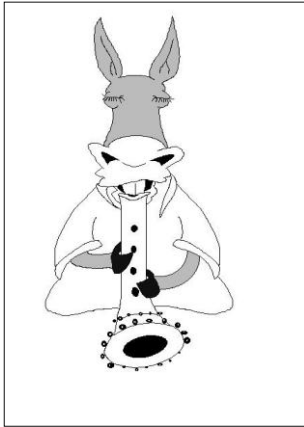


# 豪州尺八会

## AUSTRALIAN SHAKUHACHI SOCIETY

Nr. 43 Summer-Autumn 2012

ASS:11 Sherman Avenue Katoomba NSW



Greetings! This issue has been somewhat delayed as I have been quite unwell following a brief trip to Japan in Oct 2011 resulting in a quite nasty post viral lung infection that was difficult shift, but happily it has largely gone now and I am once again able to play shakuhachi and recorders on a more regular and intensive basis. :) If any of you have experienced the 100 day cough....you will understand. If you haven't be very grateful!

By the time you get this issue the Kyoto WSF will have come and gone and I hope those of you who made it there had a great time and I look forward to hearing something of that for future issues. [Hint]

Contributions are **always** welcome and can be sent to me at the email address at end of this issue before the renew/re-join section. [ranftg@inet.net.au]

**Please RENEW REJOIN ASS  
and  
help promote shakuhachi music.  
PayPal available at:  
[www.shakuhachi.org.au/membership.html](http://www.shakuhachi.org.au/membership.html)**

Or print out the **Renew Re-join** form at end of this newsletter and snail mail it.

### **BREAKING NEWS**

Europe will host the next World Shakuhachi Festival in 2016.

The event will be co-organised by ESS and the Prague team and will take place in Prague, Czech Republic

More details from Kiku Day later [Ed.]

### **Sacred Music Festival concert:**

#### **"Empty Bell"**

Riley Lee will perform in concert on 29 September, at the Mosman Art Gallery. Time is **6 pm**.

The solo concert will be part of the Sydney Sacred Music Festival. This is the first time Riley has given a solo concert in Sydney for many years. Needless to say, Honkyoku will be a main feature in the concert. More details forthcoming.

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### **KYOTO WORLD SHAKUHACHI FESTIVAL 2012**

#### **Riley Lee**

The greatest achievement of the Kyoto World Shakuhachi Festival 2012, in my opinion, was the bringing together so many shakuhachi players from so many different lineages, backgrounds, philosophies and playing styles and aesthetics.

Fourteen years ago, Yokoyama sensei, at the Opening Ceremonies of the WSF 1998 in Boulder Colorado (the second WSF), could barely speak from emotion,

finally saying that he was overwhelmed with happiness that so many shakuhachi players representing so many lineages and organisations could come together for a single event. He went on to say that it could only have happened outside of Japan.

Five WSF events later (Tokyo, New York, Bisei, Sydney and Kyoto), and Yokoyama sensei's observation has been proven obsolete. More than any other WSF, Kyoto WSF2012 encompassed more different shakuhachi players, representing more different lineages, philosophies, teachers, playing styles, repertoires, technique and even instruments than ever before. AND this historical event took place in the cultural heart of Japan!!

For this reason alone, I think Kurahashi Yodo sensei should be highly commended as producer of the Festival. I bow my head in gratitude and wonderment at his achievement. Then of course, there are all the other reasons for appreciating Kurahashi's effort.

The Festival was well run. The venues were excellent (see below) It's hard to beat Kyoto as a host city for a shakuhachi festival!. The programmes were interesting, the schedule was, needless to say, extremely full, but workable. Etc..etc....

Speaking of venues, the highlight of my Festival was performing in the "Masters Concert". Of course, it was an honour and a pleasure to perform in the same programme as virtually every shakuhachi 'master' in the world, however one defines that word. But more than that was my performance in the fairly new ALTI Hall. It has a stage that can be completely surrounded by acoustically designed walls/ceilings, etc. In order to get on and off the stage in this 'concert mode', one of the walls (a huge metal frame on wheels, with thick wood panelling on the side facing the stage) is slowly wheeled open and shut.

Once on stage, the performer is completely surrounded by this wood panelling; floor, sides, back and ceiling. It was like playing inside a huge, acoustically designed wooden cone facing the audience, who are sitting in a kind of complimentary, larger sound 'cone'.

I didn't know any of this when I chose to perform the Chikuho Sakai composition "Ryûhei/Exile". Many of you who have learned this piece know that it ends with a diminuendo that is so prolonged that in the final phrase, the sound of fingers hitting finger holes in the bamboo is greater than the still audible whisper of sound coming from the flute itself. One usually has to adjust one's volume to one's surroundings when playing this piece: it just won't work trying to play the last phrases in a large hall as quietly as one can for a few people in a small room.

The hall seats around 450. When it came to my turn to perform, it was standing room only, including the balconies. My own sound, which I was hearing on stage while playing, was so clean and audible, and yet not overly reverberant, that I naturally just got quieter and quieter at the end of Ryûhei -just like I was playing for a few people in a very small room. Long after the shakuhachi music ended, the entire hall was enveloped with a proverbial pin dropping silence, an indescribable, electrically-charged, and yet meditative and time-stopping quiet. Wow!

Later on, a number of people commented on how they could hear every finger pop and the last vestige of sound at the end of the piece, even though they were standing in the very back of the hall. It is rare indeed to just happen to pick the perfect piece for the perfect venue, filled to capacity by the perfect audience. How lucky is that!

### Pictures from Elliot Kallen

Speaking for all the non-Aussie interlopers let me say thanks to Riley (and ASS Prez Fel) for the special dispensation - it was a blast! We had a much larger crowd than anticipated, and they were quite enthusiastic. The venue, an older building that was once a high school, proved to be almost ideal for the event. The Festival, as well as the Rockies Camp that preceded it, was impressively well-run and, with a few minor glitches, was a testament to the hard work put in by the organizers and volunteers. Looking forward to Prague in 2016!

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

[pictures next page – Ed.]



Carl doing Banji



Elliot Kallen with Yuki Noda: Tsuru no Koe



Riley and Yuki Noda: Hoshun



Felicity: Asuka Reibo

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Karl Young & local bass player: The Peacocks

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## From Bev Jennings

The WSF Festival Kyoto2 012 was really an amazing event.

Highlights for me were:

1. The Masters' Concert. 6 ½ hours of the "Best of the Best" both in choice of pieces and players. The memory will remain forever.
2. The "Katsuya Yokoyama" Memorial Concert. Such an emotional event! Tears both on and off the stage. In particular The performance of "Makiri" by Teruo Furuya Sensei.
3. Meeting many friends again from past festivals. Great to renew the friendship.

The Australian Concert was very well attended by an appreciative audience, and all players shone.

Good to see so many of us Australians there too. From Brisbane, Carl and Heather Rathus and Carl's students, myself, Todd Christensen, and also Satchiko Ishida, who now lives in Kobe and is studying traditional Kimono making.

There was an extensive display of flutes for sale and to admire from many different makers at the festival, and if you arrived early, there was a chance to have a good look before too many people arrived. Also many CDs and DVDs.

Mejiro had an interesting display of some rare, carved flutes, as well as other standard ones, and many extras such as Utaguchi caps, cleaning cloths, and expanding music stands as well as CDs etc.

The festival was held in many venues, which gave us the chance to get some exercise of the body and brain, working out the subway, bus and train routes. Usually required quite a bit of walking, depending on where you were staying. Some performances were in temples, and others at the Art Centre and also Kyoto Furitsu Fumin Hall ALTI, which was a quite lovely concert hall with great acoustics.

Pictures by Bev.



Brian Ritchie and Jose Pepe Danza:  
Tuba



Riley and Bronwyn: Mushi Kuyo



Combined group - plus a few more  
American stowaways: Lachlan's Rounds.

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"Ten Rounds" by Lachlan Skipworth : David Dixon, Lachlan Skipworth, Bronwyn Kirkpatrick



"Shunsui" (Blowing Spring) composed by Katsuya Yokoyama. Lachlan Skipworth and David Dixon



Kakizakai Sensei teaching a workshop of "Shingetsu"

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Carl Rathus playing a very long Shaku-hachi

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"Mushi Kuyo" composed by Chikuho Sakai Performed by Bronwyn Kirkpatrick and Riley Koho Lee

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## Kyoto 2102 -Felicity Clark

Too much fun was had in Japan to sum it up in words. It was so inspiring.

Some of the highlights included:

- improv with two shak and tabla!
- playing Tamuke to the shrine with Rachel Rudich at Myoan-ji
- robuki across the road from Otani Hall at Higashi Hongan-ji each morning at sparrow fart

Here are some picture descriptions, pages 6 and 7. [Not in news letter order Ed.]

Relaxation - at Christopher Yomei's relaxation workshop that opened the Rocky Camp.

Naughty Komuso - some of us went on a field trip to Nanzenji dressed as Komuso to parade around and be monk-like. We drew crowds of tourists all interested in our funny outfits and out-breaths.

Party Night - at the end of Rocky Camp we had a traditional style party with food platters and loads of booze. The oldest camp participant made the closing speech and then got the drunkest of all.

There was much merriment and impromptu yoga acrobatics.

Shakuhachi in the Raw - one day during WSF I took a morning out to go to Fushimi Inari where the

mountain is covered in orange Tori. We left the beaten track and found some gorgeous bamboo forest. In late May the bamboo was shedding before rainy season.

Snoopy tatami guitar - where else but in Japan would you find a local band that builds all its own guitars out of tatami??? and then models them off cartoon characters??

Taking Shak to the Streets - in Ginza, Tokyo after the festival was over I met with some cool cats: fashion designers, voice actors, a Kirrin beer rep and a whole Awa-Odori team for yaki-tori and then izakaya fun. I was asked to give a street-side performance so whipped out my flute and played some Haru no Umi. This got all the salary men on the pavement up on their feet and cheering. I made a lot of friends that night!

Australian Concert - at WSF we premiered two of Lachlan's rounds. Here we are performing them (with a few honorary Australians).

Gomi store - in Kyoto one afternoon, some new shak friends and I rented bicycles and hooned around town.

We found a gomi-store, aka second hand shop, where there was a bucket full of old shakuhachi.

Some were really old, edo period flutes. Many were in various states or disrepair but I found a wonderful 1.9 that I've brought home. It's a 'killer' instrument to have found by accident!

Myoan-ji - Rachel and I whip together Tamuke with no notice at the home of Zen flute.

For more pictures and adventures, see:

<http://www.facebook.com/media/set/?set=a.10150815307211651.392053.646986650&type=3&l=e2537ef3fb>



Australian concert



Snoopy guitar



Naughty Komuso



Tamuke at Myoanji



Shakuhachi in the raw



Relaxation....

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Gomi store



Party night

### **Review by Fiona Dawes**

‘Komuso and “Shakuhachi-Zen” From Historical Legitimation to the Spiritualization of a Buddhist denomination in the Edo Period’

by Max Deeg; Professor Cardiff University,  
Japanese Religions Vol 3 (1 & 2): 7-38;  
The article available here as PDF:

[http://www.japanese-religions.jp/publications/assets/JR32\\_a\\_Deeg.pdf](http://www.japanese-religions.jp/publications/assets/JR32_a_Deeg.pdf)

“*Shakuhachi: Even now I remember the recluse of Uji. Empty Belly, no wine, colder than ice. Yet the sound of angels shining cloak. Lost among the refugees the rural priest takes comfort*” (Deeg: 26).

The image of the Komuso and the legend are so appealing; Max Deeg offers an explanation why Westerners are interested in the formalized Zen practice of Shakuhachi by contrast to an emphasis in Japan on the musical aesthetic. This encouraged my curiosity and a critical examination of my practice; so often explained away by a naïve notion of Zen.

The article is an entertaining read with illustrations from the historical texts; legendary dialogues between the rogue monk Fuke and the master of the local sect; poetry and the *Kyotaku Denki* ‘Traditional Report of the Empty Bell’. The examination of historical inaccuracies and the invention of a tradition are presented in such a way that the advent of the Komuso and Shakuhachi-Zen, seems marvellous. I particularly liked the way the author draws attention to the unlikely connection between the flute and the bell.

### **Review by Jim Franklin**

Tradition Reconsidered  
Deconstructing Tradition in Japanese Music:  
A Study of Shakuhachi –  
Historical Authenticity and Transmission of Tradition

Doctoral dissertation by Gunnar Jinmei Linder  
Stockholm: Stockholm University Press, 2012

[Available as free download in pdf 24 Mb]:

<http://su.diva.portal.org/smash/record.jsf?pid=diva2:488776>

One of the most frequently-heard terms in discussions of the Shakuhachi is “tradition”. We speak of the Shakuhachi “tradition”, “traditional” pieces, “traditional” techniques, and so forth. Very rarely, however, do we stop to think about what this means. What, actually, is the Shakuhachi “tradition”? Or, more pointedly: does it even exist?

Discourse on this topic, including the latter question, is rare. Gunnar Jinmei Linder takes a bold step along the path of this discourse with his recently-published doctoral dissertation, *Deconstructing Tradition in Japanese Music: A Study of Shakuhachi – Historical Authenticity and Transmission of Tradition*. His basis is not only experiential, founded on his many years as a master Shakuhachi performer, but also theoretical. Drawing on concepts of “tradition” as propounded by

scholars such as Shils, Hobsbawm and Ben-Amos, and underpinned by Nattiez' semiology of music, Linder creates a framework within which it is possible to discuss and analyse the notion of "tradition" in the historical (or perhaps pseudohistorical) development of the Shakuhachi, and to examine the role of "tradition" in the transmission of repertoire in the present. Quite understandably, in the latter discussion, Linder draws primarily on his own experiences in the Kinko School and with his teacher, Yamaguchi Gorō.

In some previous discussions of the Shakuhachi, particularly by non-Japanese writers (such as Riley Lee), the notion of insider/outsider to a tradition assumes an important role. In his dissertation, Linder reveals himself as an insider not only to the music of the Shakuhachi, but also to the literary culture of Japan. His linguistic skills permit him access to textual sources which have often been either overlooked or possibly misinterpreted by previous authors, including central Japanese scholars of the 20<sup>th</sup> century, such as Kamisangō Yūkō and Nakatsuka Chikuzen. The works of these scholars in particular have been seminal in shaping the perceptions of the history and tradition of the Shakuhachi, in Japan and in the West.

The Shakuhachi is, of course, a musical instrument. Nevertheless, the core of Linder's thesis is not (ethno-)musicological, but literary. He presents a series of textual analyses of documents relating to the depiction of supposedly monastic Shakuhachi-playing organisations – boro, komosō, komusō. These include (amongst others) the Kyotaku denki kokuji-kai, the document (now generally regarded as fictitious) in which the Fuke sect attempted to create a self-justification; the Keichō okite-gaki, the (probably also fictitious) ordinance of privileges of members of the Fuke sect; various poems by Ikkyū; and scroll paintings and texts, such as Sanjūni-ban Shokunin uta-awase (late 15<sup>th</sup> century) and Shichijūichi-ban Shokunin uta-awase (start of the 16<sup>th</sup> century).

Linder's findings in these analyses are surprising: in contrast to the generally assumed notation of continuity of development - boro to komosō to komusō – he concludes that the documentary evidence by no means supports the notion of a connection or linear transition between these groups. His conclusion is nevertheless convincingly argued: that not only did the komusō create a fictionalised history to justify their existence and raise their status beyond that of an obscure and exclusive religious sect, but that the process of fictionalisation was continued in the 20<sup>th</sup> century – presumably with the intent of providing the world of the Shakuhachi with a "solid" historical underpinning, following the revelation of the Fuke mythology as a fiction.

Linder makes bold to suggest that this may have been, consciously or unconsciously, a reflection of an underlying Japanese nationalistic sentiment, demonstrating the quintessential Japanese identity and uniqueness of the Shakuhachi. He further suggests that this perception, with its emphasis on a correlation with Zen, may also reflect a form of reimportation of perceptions outside of Japan of the Shakuhachi as an instrument with a long spiritual and meditative tradition. In so doing, Linder provides both evidence and food for thought about the two-way nature of intercultural processes.

Linder does not leave his observations in the past, but brings them into the present. Having established that the "tradition" of the Shakuhachi is in fact an invented tradition, he turns to the process of transmission. Again with reference to a model derived from Nattiez' musical semiotics, Linder makes clear how complex the process of transmission actually is, and how it operates on many levels between student and teacher(s), with the result that a high degree of fluidity is inherent in the process – in what is often perceived as an unchanging musical corpus. In the course of this discussion, Linder develops analytical tools which are applicable not only to the Shakuhachi and the Honkyoku, but potentially to other music's as well. In particular, he draws on and clarifies the notion of kata, underlying musical patterns or gestures, extending the work of scholars such as Kikkawa Eishi, Tsukitani Tsuneko and Nishiyama Matsunosuke.

Despite his bold stance of questioning the notion of a long, spiritual tradition of the Shakuhachi, and revealing this as an invented tradition, Linder never at any point casts the least doubt upon the value of the music itself. It is clear that he himself feels a deep connection to this music, while at the same time seeking to pare away the fictions that have developed around it. I find this approach refreshing and invigorating. His conclusions will no doubt find supporters and opponents. I hope that this thesis will open a pathway to healthy debate about the nature of the Shakuhachi and its music, and look forward to ongoing research and discussion.

In providing such an opening, Linder's thesis reveals itself as a piece of research of very high quality. I recommend it not only to all Shakuhachi players, but also all those with an interest in Japanese culture and history.

*Dr Jim Franklin is a Shakuhachi performer, teacher and composer. He studied composition and musicology in Sydney, Stuttgart and Amsterdam, and Shakuhachi with Riley Lee, Furuya Teruo and Yokoyama Katsuya. He received his shihan (master) license in the Kokusai Shakuhachi Kenshukan, Japan, from Yokoyama-sensei in 1996. He currently lives in Germany.*

## Sofu 祖父



Grandson Oskar was 1 year old on 30 November.  
We are enjoying his presence more than words can  
express.

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## Tasmania more fun than blisters in the sun!



Brian Ritchie in Hobart with his partner Varuni  
Kulasekera. Photo: Peter Mathew

HOME is where the travelling rocker's heart is, and  
US musician Brian Ritchie has settled his love of  
Australia by taking citizenship.

The one-time bass guitarist with the folk-punk Violent  
Femmes, whose hits included *Blister in the Sun*, has  
left snowy Milwaukee, Wisconsin, far behind for a  
house beside the Derwent River.

"I fell in love with Australia when I first came here in  
1984," Ritchie, 51, said yesterday as he prepared to  
host a lunch at Opossum Bay, near Hobart. "I always  
thought it was a place where people were down to  
earth, fun-loving, worked hard, didn't take themselves  
too seriously, and liked good music."

This contrasted for him with the US, where he said  
intolerance helped to make up his mind to leave. "It  
first appeared in the Bush era," he said. "There was a  
lot of dissatisfaction from the US religious fanatics."  
Ritchie will have dual citizenship. "I'm not against

America. It's just that I far prefer Australia. I became a citizen as soon as I was eligible."

Since settling here in 2009, Ritchie has helped turn Tasmanian culture around in the MONA-led revolution. Curating the avant-garde museum's annual Festival of Music and Art, Ritchie is drawing international acts that gobsmack the island's twenty-somethings every January.

He and his wife, Sri Lankan-born entomologist Varuni Kulasekera, also run a teashop in Hobart.

*SMH Andrew Darby January 27, 2012*

### **Tohoku no genki program for children's camps in Japan.**

From ken mcarthur kmca\_01@yahoo.com.au

From the European Shakuhachi Society forum about a cd that was made to raise funds by Irish musicians including Philip Horan (shakuhachi & flute teacher from [www.shakuhachizen.com](http://www.shakuhachizen.com)) & Triona Marshall the harpist from "The Chieftans".

This is an mp3 download that was made by some Irish musicians, to help Japanese children.

All proceeds are donated to the Tohoku no genki program for children's camps in Japan.

From the website - [www.cdbaby.com](http://www.cdbaby.com) mp3download

The Midori Suite - Irish Musicians in Aid of Japanese Children - © Copyright-Martin Tourish (885767444089)

Record Label: Irish Musicians in Aid of Japanese Children Album Notes- Martin Tourish – Tin Whistle, Accordion Ciaran Tourish – Fiddle Triona Marshall – Harp (The harpist from "The Chieftans") Thomas Charles Marshall – Satsuma Biwa, Japanese Vocals, Pipe Organ. Tim Edey – Guitars, Alyth McCormack – Vocals, Noel Eccels – Percussion Philip Horan – Shakuhachi.

The mp3 download is also available from the iTunes & Amazon websites.

## **Bits and Pieces**

### Skype lessons with Bronwyn Kirkpatrick

As well as teaching once a month in Enmore, Sydney and from her home in Katoomba, Bronwyn has been giving Skype lessons to students interstate and overseas who don't have access to a local teacher. While it's not the same as being in the same room as your teacher, it certainly beats no tuition at all!

Bronwyn will be performing at the Auburn Japanese Gardens on August 18th from 11am.

Everyday Rituals: Performances in our Midst at the Campbelltown Arts Centre on Saturday 15 September and in Newtown for the Sydney Sacred Music Festival on September 30th.

Email: [bronwyn.kirkpatrick@bigpond.com](mailto:bronwyn.kirkpatrick@bigpond.com)  
For more details about lessons or concerts.

<http://www.bronwynkirkpatrick.com>

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**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)**

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- 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 2012 – Jun 2013)**
- Enclosed is \$60.00, being dues for two years (Jul 2012 – Jun 2014)**

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