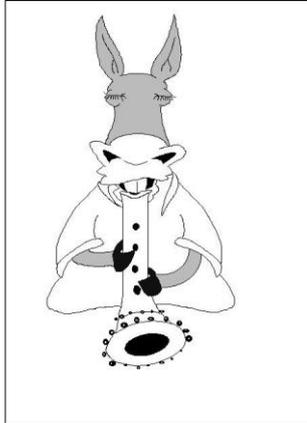


豪州尺八会

AUSTRALIAN SHAKUHACHI SOCIETY

Nr. 41 Autumn 2011

ASS:11 Sherman Avenue Katoomba NSW 2780



Greetings All!

This edition is late due to awaiting a reply by Riley Sensei to Justin's long article which was in turn delayed due to various reasons. Not the least being Riley's horrific injuries [see update further on] and Justin's workload and teaching. This comes later in Newsletter.

From our new Treasurer - Fiona Dawes:

"Hi to all, your financial contributions are most welcome especially **NOW**. Please renew-rejoin, start anew this financial year and make the most of your membership. Regards, Fiona Dawes. Treasurer"

www.shakuhachi.org.au/membership.html

[The usual renew-rejoin form is also at the end of the newsletter -Ed.]

The big news for ASS is that the Website has been refurbished and now has Paypal!

Go to: www.shakuhachi.org.au/

A further note from the treasurer for the end of Financial Year 2010-11

This financial year has been great; a grant from the Australia Council awarded to Lachlan Skipworth to commission a piece for a shakuhachi ensemble; and memberships have been coming steadily. The Queensland members contributed generously at their 'Big Blow' event in August only to be outdone by Riley' students who contributed with diligence.

Please keep the memberships coming. For those who joined til 2013, you are awesome.



**Play Zen flute
for a long
weekend!**

Sydney, 1-2 October

The Australian Shakuhachi Society (ASS) invites you to a two-day workshop to experience the sound and art of shakuhachi. The workshop will be held 1-2 October 2011 at the Robert Webster building, UNSW Kensington Campus.

For inquiries regarding the Workshop, please phone David on 0416 370 703 or email

shakachichibu@hotmail.com

Register for the 2011 Workshop on website:

www.shakuhachi.org.au/

Venue and Directions:

For general directions to UNSW, please consult the [google map](#). [urls are embedded in this doc - Ed.]

Getting to and from UNSW Kensington Campus via public transport, you may find [this link](#) useful.

www.transport.unsw.edu.au/transport-buses.php

The Robert Webster building is located at G14 on the [UNSW Campus Map](#). We suggest that for your convenience, please proceed to the Uni Mall side door of the Webster building. Should you need any assistance, please call David on **0416 370 703**.

N.B On-campus parking is free of charge at the weekend.

Details & Schedule are at the end of this Newsletter before the usual renew-rejoin section

From the President

I am writing to all ASS members to explain the regrettable necessity for the relocation and downsizing of ASS Festival 2011. I know that many Queensland members especially will be very disappointed. But I do hope that you will seriously consider attending the Workshop Weekend in Sydney, which we are organising for that same date - 1st and 2nd October

The explanation is a simple financial one: previous festivals have been supported to some extent by grants from the Australia Council. This year the grant application was not successful. ASS is a small society with very minimal financial reserves. Large fees have never been the priority for teachers at ASS festivals, Australian or from overseas - indeed they frequently give generously of their time and expertise for nominal sums. Nevertheless there are costs such as airfares and accommodation to be met.

Without grant funding or other financial support the committee felt that the camp registration costs would have been prohibitively high for many members.

On behalf of the committee I apologise for the late changes.

And I do urge you to consider making the trip to Sydney. It has been too long since there was an ASS assembly and the viability of the society depends on such gatherings. The workshop weekend will offer much valuable experience to players of all levels of expertise, including absolute beginners. Riley Lee and Bronwyn Kirkpatrick will be the main teachers.

The new ensemble piece composed by Lachlan Skipworth will be a highlight - this will be the first time a piece specially composed for ASS is premiered. The Australia Council supported this commission. Be a part of this historic occasion as we 'unveil' this new work, discover its new sounds and make a recording. Everyone is invited to participate in learning the piece. We intend to submit the recording to the World Shakuhachi Festival 2012 in Kyoto for possible performance by ASS members who decide to attend there.

Also, there will be the ASS Annual General Meeting sandwiched in between a full day of shakuhachi and a social evening with drinks and dinner. AGMs are notoriously under-attended : take this opportunity to be involved in making the society work.

Date: 1st and 2nd Oct 2011. 9.30am - 4.00pm

**Venue: Webster Building , University of NSW,
Randwick, Sydney**

**Cost: Members - \$150
Non-members - \$200
Absolute Beginners - \$100
(includes the use of a shakuhachi)**

Program will include: Masterclasses, workshops in breathing and sound-production, rehearsals and recording of the new commissioned work by Lachlan Skipworth.

There will be a society AGM after classes on the Saturday, followed by drinks and dinner at a nearby hostelry (not included in cost). All committee positions are open for nominations.

David Dixon
ASS President

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### Riley's reply to Justin's article in the last Shakuhachi Newsletter:

Many thanks to Justin for giving us so much food for thought, and to Graham for putting it in our Newsletter.

I've agreed to comment on some of what Justin said. Before I do however, I should emphasise how impressive his work has been in coming up with what he so generously shared with us. Anyway, here goes.

Justin argues that it is highly unlikely, if not impossible for Chikuho to learn 60 (or 62 or 59...whatever) pieces from Katsuura Shozan in two years. One cannot however, disprove conjecture with more conjecture. It may have taken Chikuho 1 "a good year" to learn a single piece, but that doesn't rule out him learning other pieces at a rate of more than one a week for the remaining year (two years = 52 weeks = about 1.2 pieces a week).

A number of my advanced students, such as James Franklin and Bronwyn Kirkpatrick could and did learn more than 2 pieces a week, once they cracked the 'honkyoku code' with many hours of practice, and because they took 3+ hours of lessons per week once they knew that they could absorb a very high rate of information coming their way.

Unlikely that Chikuho learned approximately 60 pieces in a year? Not really. Impossible? Not at all.

In other words, we just don't know what the rate Chikuho learned pieces from Katsuura. There is no way to prove or disprove anything, either way.

Further into Justin's interview, he proves the adage, a little knowledge can be dangerous. This may be a minor point, but unfortunately it encourages one to question more major points of Justin's statements. In his Chikuho/Katsuura score comparison, he asserts that the second phrase shows an undeniable divergence. According to Justin, the Katsuura score has *hi i* (1.8 flute = C-D), "whereas Chikuho uses *ya-meri i* (Kinko Ryu *hi-meri i*)".

In fact, the little 'x' on the left of the Chikuho 'ya' is not a meri sign at all. It is an 'x' sign denoting duration - in this case, a sort of pick-up or anacrusis. This means that the two scores correspond exactly. In fact in many historical scores, meri/kari signs do not exist. A 'ho' could be anywhere from an E-b to an "F" (Kinko *tsu-meri* and Kinko (*kari*) *tsu*. Justin mentions the conundrum of the F-E-Eb pitch continuum found throughout the honkyoku tradition.

In another case of misunderstanding in his score comparison, Justin claims that Chikuho changed both tone colour and pitch in the phrase *ya ru u*, as the Katsuura score has the same bit notated as Kinko *ri chi-meri*.

Firstly, Chikuho *ya ru u* does not, as Justin claim, equal Kinko *ri u re*. Anyone who has studied even one Chikuho honkyoku would know that by convention, an *u* following a *ru* is played as an *u-meri*, that is in Kinko *u u-meri*, that is Ab-Abb or G. So, the Chikuho phrase would ALWAYS (unless specified otherwise) be played Kinko *ri u u-meri*.

Furthermore, the final u-meri (G) is often played as an embellishment, a Kinko *hiku*, an almost inaudible drop in pitch at the end of the phrase. The small *mo* symbol below the final note of the Katsuura score might indicate the same thing. The differences are not as great as we are led to believe. In fact, if one looks at the many versions of the same piece across lineages, what is striking about the brief selections Justin compares is how similar they are.

I hope I've not lost you yet, as my main points are yet to come.

What I have the most trouble with Justin's article is not his use of conjecture to prove conjecture, or his misreading of Chikuho scores. What really set the alarm bells ringing and the red lights flashing was when I start seeing him use words such as 'purity' and 'genuine'. I also have some things to say about the importance Justin places on maintaining certain ways/styles of playing.

**To be continued!** Riley Lee, San Francisco July 2011



Koyasan

### Riley's doings and medical update (15/07/2011)

I can now walk fairly well. My maximum walk so far was for 90 minutes; I was exhausted afterwards, but there was no undue swelling the next day. I am starting to venture out without a crutch, if I know where I'm going. My handicap permit (very useful!) is good until January 2012, and I won't be renewing it after that.

The airplane trips last month (Sydney-Los Angeles-New York-Denver-San Francisco-Los Angeles-Sydney) took a bit of a toll on me and my leg; more lymphoedema, broken capillaries near the skin causing rash, etc. But the symptoms appear to have been temporary. While in the USA, the donor site on the right leg (where tendon was taken to replace ruptured ligament in left knee), opened up and became very infected. Yikes! My friendly doctor in Boulder (the father of my god son) closed it up again and gave me a dose of antibiotics, which cleared up the infection. Whew! Never a dull moment, that is for sure.

My orthopaedic surgeon has ruled out any more knee surgery, due to the extensive skin grafts in the area: they are all in the wrong place! So, for the time being, I'll have to make do with the knee as it is, with the many damaged ligaments, hamstring tendons etc. I've been told that advances in stem cell research are such that the damage might be undone using my own cells in the not too distant future. I'm not holding my breath, but it's nice to know about the possibility.

It's unlikely that there will be any more dramatic changes in the near future. I'm happy to be alive and able to play shakuhachi; I'm slowly progressing; I'm still aiming to run the Sydney Marathon in 2013, but won't be devastated if I'm not able to do so.

Once again, I am so very grateful for all the well wishes. Many thanks!

## A small bit of shakuhachi trivia:

"The reason the *shakuhachi* was excluded from the official list of Gagaku instruments sometime after the mid 9th century is unknown... The reduction in the number of musical instruments in the Gagaku ensemble may have been a practical and/or economic decision"

Riley Lee 1992 *Yearning for the Bell: A study of Transmission in the Shakuhachi Honkyoku Tradition.*

<http://www.rileylee.net/thesis.html>

(Downsizing is nothing new - Ed.)

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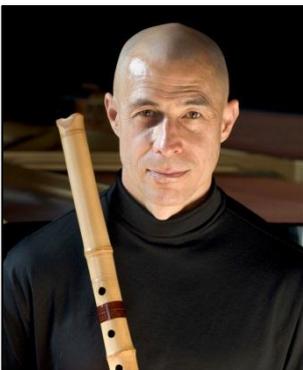
Tutors of the 2011 Shakuhachi Summer Camp of the Rockies XIV in pre-camp concert:



L-R: Christopher Yohmei Blasdel, David Kansuke Wheeler, Riley Kôho Lee, Yodo Kurahashi, playing Taiwa Go Dai (Five Dialogues for Two Shakuhachi).

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### 2011 SYDNEY SACRED MUSIC FESTIVAL SHAKUHACHI AND HARP CONCERT



**RILEY LEE** and **CLIONA MOLINS** come together for the **Sydney Sacred Music Festival** to combine two traditions that are worlds apart. This unique concert will combine the sacred tones of the Japanese shakuhachi and the heavenly sounds of the Irish and Concert Harp in an intimate acoustic venue.

**Date** – 18 September 2011

**Time** – 2pm

**Venue** - Mosman Art Gallery

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World Shakuhachi Festival 2012 in Kyoto June 1- 4, 2012

Registration and Opening Party on May 31

MAIN EVENTS

Friday, June 1, 10:00AM - 9:00PM (Multiple Concerts)

Kyoto Arts Center "International Shakuhachi Concert"

These concerts will showcase the popularity and growth of the shakuhachi in all of the different genres of music around the world.

Open to and featuring performers at all levels, from beginning amateur to professional from Japan and around the world.

Saturday, June 2, 10:00AM - 9:00PM (Multiple Concerts)

Kyoto Culture and Arts Center "Famous Schools Concert"

Concerts representing all of the main styles and schools of shakuhachi in Japan will be presented, featuring individual schools as well as combined concerts.

Sunday, June 3, 10:00AM - 9:00PM (Two Venues, Multiple Concerts) ALTI Art Live Theater International "Shakuhachi Masters Concert"

Concerts featuring top level performers from Japan and around the world.

Myôan-ji Temple "Myôan Shakuhachi Concert"

(Myôanji holds its annual nation-wide shakuhachi event. Non-Japanese and non-members may also participate).

Monday, June 4, 10:00AM - 9:00PM (Multiple Concerts)
Kyoto Arts Center

"International Shakuhachi Concert"

These concerts will showcase the popularity and growth of the shakuhachi in all of the different genres of music around the world.

Open to and featuring performers at all levels, from beginning amateur to professional from Japan and around the world.

BREAKOUT EVENTS

Small Concerts, Solo Recitals, Workshops, Symposia and other events will take place all over Kyoto city, using venues such as historical common houses (machiya), bathhouses (sentô), temple grounds (Kinkaku-ji?, Kurodani Eiun-in, etc.), public parks, etc.

From Preston Houser

Greetings,

We're pleased to announce that official/government approval has been granted and we are moving ahead with plans for the 2012 World Shakuhachi Festival.

I want to thank you all for your comments. We have decided not to post comments on the web page in order to simplify announcements, schedules, times, and places, etc. Instead, I have gathered all your email addresses into one group for email updates as they occur. If, for any reason, you do not wish to receive these email messages please let me know and I will delete you from the group list. I will not share this group list with anyone or any other organization and I will delete the list from my address book when the festival is over.

Please check the "**Events**" page on the web site for new information concerning confirmed events which have just been confirmed.

<http://2012worldshakuhachifestival.wordpress.com>

We will be posting other information, such as accommodation, transportation, etc. as the year progresses. In the meantime, if we can help or answer specific questions we will do our best. Check the addresses in the "contact" page for English or Japanese contact addresses.

See you in Kyoto, June 2012!

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The president

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From Monty Levenson

CDs

* **New!** Two New Reissues of the Legendary Watazumido Doso Roshi

<http://shakuhachi.com/R-Shaku-Watazumido.html>

* **New!** Mamino Unryu Yorita, MAIDEN VOYAGE

<http://www.shakuhachi.com/R-Shaku-Yorita.html>

Complete Listing of Recordings:

<http://www.shakuhachi.com/R-AlphabeticalList.html>

<http://www.shakuhachi.com/R-Additions.html>

SHAKUHACHI BOOKS & PLAYING GUIDES

New!

* Gunnar Jinmei Linder, NOTES ON KINKO-RYU SHAKUHACHI HONKYOKU: Performance Techniques

<http://www.shakuhachi.com/PG-Linder.html>

* **ON SALE!** Annals of the International Shakuhachi Society - Volume 2

<http://www.shakuhachi.com/PG-ISS-2.html>

* **Back in Print!** *Revised & Expanded Edition*

Ray Brooks, BLOWING ZEN: Finding an Authentic Life: <http://www.shakuhachi.com/PG-Brooks.html>

Complete Listing: <http://www.shakuhachi.com/TOC-PG.html>

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## New and interesting sites

[www.tabishakuhachi.com/Wooden\\_Shakuhachi.html](http://www.tabishakuhachi.com/Wooden_Shakuhachi.html)

Australian hardwood & bamboo shakuhachi,  
Made by Jesse Moore in N.S.W



Another U.S. hardwood shakuhachi maker's website-

[www.world-flutes.com/](http://www.world-flutes.com/)

Vance Pennington : Waking Spirit Productions:



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Kobayashi Ichijou 1.8 flute for sale,

I have finally pulled my new Kobayashi Ichijou 1.8 shakuhachi out of storage so that I have it available for sale. It comes with a leather flute bag, leather utaguchi snap on cover and plastic inner sleeve/cover. I paid \$2590.00 (200,000 yen) for it in 2010 after receiving some scholarship money while studying at the Conservatorium of Music.

I am now selling it for \$2200.00. It is in new condition (it still has the original price and details by Kobayashi wrapped around the flute).

I also have my receipt from Riley ("Sound of Bamboo") from whom it was purchased.

The reason for the sale is that I have recently gone deep into debt after purchasing a much more expensive 2.4 and I need to pay it off. David Jobst email: davidjobst@hotmail.com

LATE NOTE!

Bronwyn will be teaming up with master whistler Asim Gorashi and yoga teacher Jazz Eastman for a concert entitled "Only Sacred Whistling on Sunday" for the Sydney Sacred Music Festival. They will each be exploring the breath in their art.

WHEN: Sunday 11 September, 3.30pm

WHERE: Dickson Space 35-39 Dickson Street Newtown

All welcome IWCS Members FREE and general public \$15 suggested donation.

Dickson Space is an intimate venue, booking is highly recommended

BOOKINGS: 9550 4156

email info@innerwestcs.org.au

MORE INFORMATION: Annette Tesoriero
0416723893

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### Your committee

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