



# Australian Shakuhachi Society

豪州尺八協会

No. 50, May 2015

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Metal sculpture of komuso at Matsudo Museum, Chiba

## From the Editor:

Firstly, on behalf of the ASS, I would like to thank Graham Ranft for his many years of toil (a grand total of 14 years: 49 issues published) as the previous editor of the ASS newsletter.

I intend to continue the newsletter as best as I can. Yoroshiku!

Big news: Australia Shakuhachi Festival 2015. Certain details are yet to be confirmed, but for now keep your schedules open for October 2-5, 2015. See page two of this issue for the flyer. Updates will be posted on the ASS website, with more information to be published in the next edition of the newsletter. [www.shakuhachi.org.au](http://www.shakuhachi.org.au)

In this issue, we have a number of interesting articles: news about the ASS Music Workshops in Sydney, hosted by David Jobst, and news from Melbourne player Adam Simmons. Nick Hall from Sydney has recently moved over to Japan for taiko study, and for shakuhachi lessons with Kaoru Kakizakai. I've been reading a number of articles in Japanese and working on translating them so we can get some fresh information in English.

Keep an eye on the ASS website at [www.shakuhachi.org.au](http://www.shakuhachi.org.au). Registrations for the festival will be opening up sometime in the near future.

Regards,  
Lindsay Dugan

# AUSTRALIAN SHAKUHACHI FESTIVAL 2015



## Shakuhachi Intensive Retreat and Concerts

2-5 October 2015  
Redland Performing  
Arts Centre

ASF2015 Festival Concert  
Saturday 3 October 7:30PM  
RPAC



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

The Australian Shakuhachi Festival 2015 (ASF15) is an intensive for shakuhachi players at all level of playing, held over four days, with group lessons, workshops, lectures and individual tutoring.

ASF15 will feature Christopher Yohmei Blasdel, Teruo Furuya, Kaoru Kakizakai, Riley Kōho Lee, Kazushi Matama and other shakuhachi performers from Japan and Australia.

ASF15 is the perfect introduction to the shakuhachi (bamboo flute) for absolute beginners, who will receive special, individualised tuition as well as a substantial registration fee discount. Instruments will be available for hire or purchase.

Haven't picked up your shakuhachi for a while? ASF15 is also perfect for you, whether to renew an ongoing relationship with your instrument, start totally afresh, or just enjoy dabbling in the music again, even as a one-off treat, surrounded by like-minded people.

Festival registration includes entry to the Festival Concert, a rare opportunity in Australia to hear many master shakuhachi players perform on stage in a single concert.

ASF15 will held at the Redland Performing Arts Centre, a new and vibrant venue, only 30 minute drive

from Brisbane Airport or downtown Brisbane.

**COSTS** (subject to change): Full registration (2-5 October) is \$445. Full registration for Absolute Beginners (you must meet certain criteria to qualify) is \$270. Daily registration is \$160. Registration includes ticket to ASF15 Redland concert.

Other public concerts associated with ASF15 will be held in Armidale, Sydney and the Blue Mountains.

You will be notified when and how to register for ASF15 soon, probably in June or July.

Suggested accommodation is **Pacific Resort Cleveland**. Mention ASF15 to receive corporate rate.  
[pacificresortcleveland.com.au](http://pacificresortcleveland.com.au)

Other accommodation such as AirB&B, backpackers, etc is also available in the area. More information soon!

ASF15 is funded in part by the Japan Foundation.



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## **ASF15 OVERSEAS TEACHERS AND PERFORMERS CONFIRMED!**

Riley Lee

The Japan Foundation will be supporting the Festival by providing return airfare from USA for its Japan-based teachers and performers. The AFS15 organisers can now confirm that in addition to our Australian shakuhachi teachers and performers, the following team from Japan will attend:

Christopher Yohmei Blasdel  
Teruo Furuya  
Kaoru Kakizakai  
Kazushi Matama

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### **Report on Shakuhachi Music Workshops**

David Jobst

The ASS Shakuhachi Music Workshops held in Sydney have been very enjoyable. There's been a lovely sharing of interest in shakuhachi with players of all levels playing for the group, and receiving feedback and encouragement from each other. This feedback and encouragement has been of particular benefit for beginners. There has also been a lot of showing and trying of each other's shakuhachi. So far we have sold 2 Yuu shakuhachi to new players.

What has been most enjoyed though is simply discussing each others history and enthusiasm for shakuhachi and sharing our experiences with lessons and practice. There has also been much interest in discussing the history of shakuhachi. The Music Workshop has a relaxed atmosphere with coffee, tea and discussion. Attending the Music Workshop only costs a gold coin donation.

I hope to see you at the next A.S.S Shakuhachi Music Workshop.

Kind Regards,  
David Jobst

### **Shakuhachi Music Workshops Info**

When:

1st Saturday of every month, 11am - 1pm

Location:

The Freethought Bookshop

58 Regent Street, Chippendale NSW 2008



### **News from Melbourne**

Adam Simmons

Shakuhachi is going strong in Melbourne, thanks to Andrew MacGregor's legacy, with regular tuition, concerts and a new ensemble emerging.

In 2008, Andrew began teaching shakuhachi at University of Melbourne, continuing until his retirement from performing at the end of 2010. He then recommended me for the position, and so since 2011, the course has continued to develop, and now, along with Richard Chenhall, we are entering into the eighth year of shakuhachi at University of Melbourne.

The course is aimed at beginners and is mostly taken by breadth students, ie. students of disciplines other than music taking subjects that broaden their university experience. These students come from diverse areas such as architecture, commerce, bio-chemistry, science along with about 10% each semester actually majoring in music. They learn basic techniques, folk songs and are introduced to honkyoku via Hon Shirabe, in addition to cultural and historical information about the shakuhachi. The semester culminates in a group performance at Melba Hall. On average there are usually 25-30 students per semester but one time there were over 60 shakuhachi students all on stage together.

Initially, the course was just practical in nature, but since mid-2013, there has been a lecture component added as well, given

by Richard. The range of subjects he covers helps give a much deeper understanding and appreciation of the instrument.

It has been a challenging experience to teach the instrument in large group sessions - usually 20-25 students for a two hour session and partly due to my personal experience, I much prefer teaching on a one-to-one basis. The interesting thing though, is that it is actually a great instrument to teach to musicians and non-musicians alike as the uniqueness of the notation and instrumental technique means everyone ends up being a beginner. Also, there is the benefit that one gets from seeing how someone else does it, or doesn't do it. The students are encouraged to give advice to each other, requiring that they listen critically to each other's tone to identify for themselves what needs work and understand what they are aiming for. So while it is difficult to give individual attention to everyone, there are some interesting benefits to the large numbers. And it works perfectly as a breadth subject, for it definitely offers a new experience and opens their eyes to different ways of perceiving things.

The issue with how it is currently offered is that the breadth students are able to do one semester only. Music students do have the option of doing it again, which a number have done, but they have to repeat the same material with the new intake of breadth students, so it allows consolidation, but not huge progress. There have now been several hundred students that have learnt beginner shakuhachi via Uni since 2008, but given the lack of a path to continue within their degrees, very few have gone on to pursue it further. And each semester there are usually a small number of players that really take to the instrument but due to other commitments and/or lack of funds they don't continue.

So, this is where Shakuhachi Melbourne comes in...

This year, in addition to my regular private and university teaching, I have started

"Shakuhachi Melbourne", a casual fortnightly gathering for players of any level. The idea is to offer an easy, low pressure and low cost option for people to continue playing, as well as the opportunity to meet other shakuhachi enthusiasts. The group is open to both regular and casual attendees. It is just in its beginning stages, but already there are two performances coming up for the group at the Japan Festival (May 17, Box Hill, 10-5pm) and at Paris Cat Jazz Club (June 24, Melbourne CBD).

"Shakuhachi Melbourne" is now on Facebook - as a Group, aimed at those interested in participating, and as a Page to help promote general shak activity both in and outside Melbourne to shak players and aficionados alike.

For information about Shakuhachi Melbourne's upcoming concerts or about the fortnightly sessions, visit the Facebook group or contact me directly.

#### Shakuhachi Melbourne

Facebook public page:

[facebook.com/shakmelb](https://facebook.com/shakmelb)

Facebook group:

[facebook.com/groups/shakmelb](https://facebook.com/groups/shakmelb)

Contact:

Adam Simmons - [info@adamsimmons.com](mailto:info@adamsimmons.com)

Upcoming Japan Festival Concert:

[www.jcv-au.org/japanfestival/](http://www.jcv-au.org/japanfestival/)



Shakuhachi Melbourne will perform at Japan Festival 2015, Box Hill

## Variations of “Tsuru no Sugomori”

Lindsay Dugan

The information in this article is based on a translation of a series of articles titled “Shakuhachi koten honkyoku kaisetsu - Tsuru no Sugomori (Commentary on shakuhachi classical honkyoku - Nesting of Cranes)” featured in Hougaku Journal (issues 266-269) by Komuso Research Group member, Kanda Kayu.

In this issue of the ASS newsletter, Kinko-ryu versions of Tsuru no Sugomori are discussed. Over the next several issues, versions of six other lineages will be covered: Seien-ryu, Myoan Taizan Ha, Myoan Shimpo-ryu, Kyushu Myoan, Kimpu-ryu, and Jimbo Masanosuke/Hikichi Kozan transmissions.

### Introduction to Tsuru no Sugomori

Pieces related to Tsuru no Sugomori are recognisable as a group from the mid-17th century onwards. The 1664 publication “Itotake Shoshinshu” by Nakamura Sosan provides the earliest description of the *koro koro* technique, which is one of the defining characteristics of Tsuru no Sugomori.

On very cold nights, the parent crane extends its wings to protect its young from the cold. This image is sometimes represented in classical Japanese art forms, such as painting and sculpture.

According to Kanda, performance by two or more players (*renkan* 連管), signifying the two-way relationship between parent and child, best represents the piece. In the context of Buddhism, the adult crane represents the Buddha (*hotokesama* 仏様), and the child represents living things of this world (*shujou* 衆生).

### Tsuru no Sugomori: Kinko-ryu

Soukaku Reibo  
巣籠鈴慕

This version was originally transmitted by komuso in the Kansai area, at Uji Kikouan (an in kikouan refers to a building that was associated with a temple, similar to a barracks or dormitory). Kojima Zansui, from

the temple Ichigatsuji (Shimosa region, modern day Chiba prefecture) visited Uji Kikouan and learnt this version of Tsuru no Sugomori, who in turn taught the piece to Kurosawa Kinko I. Thus, this version can be considered a Kansai piece.

During the Bunsei Period (1818-1830), “Soukaku Reibo” was an alternate name for Tsuru no Sugomori, and after the death of Kurosawa Kinko III, the piece was referred to only as Soukaku Reibo. The characters for ‘sugomori’ and ‘soukaku’ are the same, and can also be read as ‘suzuru’, which is an alternate title for the dokyoku piece “Koden Sugomori”.

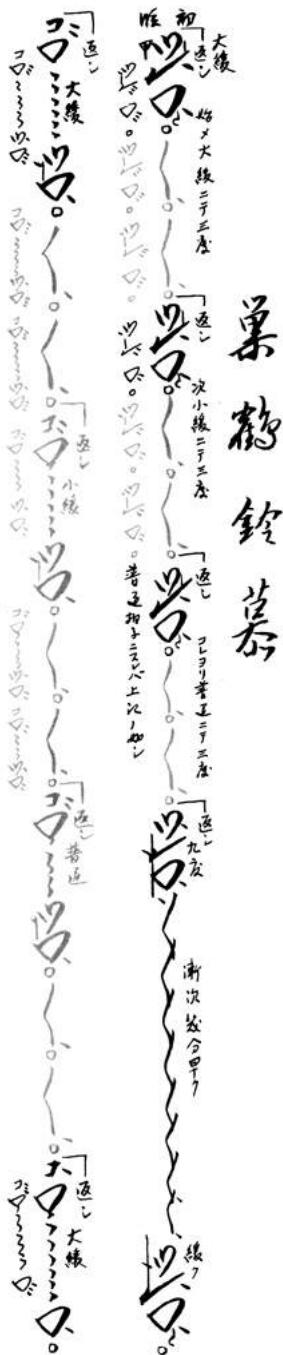
Comprised of twelve *dan* (*juunidan*, twelve sections 十二段), it is a long piece.

The melody in 1st dan centres on the *koro koro* technique, which is one of the defining characteristics of the original Kansai version. The 3rd dan, a *takane* (high sound section 高音), is centred on chi-meri; the 4th to 6th dan repeat the 3rd dan, with variations. Kawase Junsuke I, influenced by Oshukei pieces, modified the 6th dan by inserting flutter tongue (*tamane* 玉音).

The 7th dan, another takane, features various trill techniques. Variations on these sections are repeated until the final dan, drawing an end to the piece using *koro koro* motifs.

Structurally, repetition and variation are the main characteristics of this piece, which in turn is representative of music of the Edo Period.

Modern versions of the piece are abbreviated. One example of abbreviation is in the notation of renowned Kinko-ryu player and shakuhachi maker Miura Kindo (1875-1940), where many repeated phrases are greyed out. This is shown on the following page.



First two lines of Kindo notation for Soukaku Reibo.  
Phrases in lighter print are omitted  
for modern performance.

### Kinuta Tsuru no Sugomori

砧鶴の巣籠

Kurosawa Kinko III composed this piece, which is generally referred to using the abbreviated title "Kinuta Sugomori". This is also a juunidan piece. Koro koro motifs are not featured in the first half, only appearing in the 5th, 7th and 12th dan.

Expression in Kinuta Sugomori is centred on the cries and movements of the young crane (*hinadori*), in contrast with Soukaku Reibo.

"Kotoji no kyoku" (composed by Hisamatsu Fuyo, student of Kurosawa Kinko III), and "Ashi no shirabe" (composed by Rogetsu, a student of Kinko II) are often played as preludes (*zensou* 前奏 or *maebuki* 前吹) to Kinuta Sugomori. Thus, these three pieces are considered a set.

Kinuta is a tool for pounding and softening new cloth. Kinuta rhythm (*kinuta byoushi* 砧拍子) features in kabuki music (*ohayashi* お囃子), representing the quaint atmosphere of the countryside, and is also conveyed in koto and shamisen music, such as in the lively Yamada-ryu piece, "Okayasu Ginuta".

However, Yoshida Iccho (1812-1881), a student of Hisamatsu and teacher at Ichigatsuji and Reihoji temples, stated that kinuta in the title of Kinuta Tsuru no Sugomori does not refer specifically to kinuta rhythm.

After the disbanding of the Fuke sect in the fourth year of Meiji (1871), it was Yoshida, along with Araki Kodo II, who convinced the Meiji government to allow the continued use of shakuhachi as a secular instrument. Gunnar Linder discusses this in detail in chapter 8 of his PhD thesis, "Deconstructing tradition in Japanese music" (2012).

*To be continued in the next issue....*





Drawing of Cranes  
Soga Shouhaku (1730-1781)  
c. 17th century

*In Japanese mythology, cranes, along with the tortoise, are said to live a thousand years, and are a symbol of good fortune and longevity.*



## Shakuhachi and Taiko in Japan

Nick Hall

Hello Everybody,

I arrived in Japan about a month ago and I would like to share some of the experiences I have had since coming here, and to let those of you that know me that I have arrived safely and am doing well! I was able to arrive just before the Sakura were in bloom and the weather was a little cooler than I had expected (arriving temperature at NRT was 3 degrees, and I was in my usual attire of shirt, shorts, and boots). My packed clothes were probably not the best choice, with only one warm jacket in my suitcase as well. After a few weeks with a mix of sakura blooming, strong winds, rain, sun, and cold nights, the temperature finally stabled out to what has been some lovely spring days just in time for a couple of festivals that I have been to.

The main reasons that I have come to Japan are to further my skills and understanding of shakuhachi, taiko, Japanese culture and language, and work on my mind and body connection which I believe is important in both shakuhachi and taiko playing. For shakuhachi I am currently having lessons with Kaoru Kakizakai, and for taiko I started attending Miyake classes that are put on by the Miyake Jima Geinou Doushi Kai.

I met Kaoru Kakizakai at his lesson studio, and after having a quick chat about current happenings, fellow students, and my past shakuhachi experience Kakizakai sensei got on to the all important ro-buki. I had heard rumours of what to expect but the sound really did almost literally blow me away. He watched carefully and gave tips on what I could personally do to improve my sound in tone, volume, and flexibility in playing.

I have decided to join the Miyake classes over here in Japan as it is something that interests me, and is a very dynamic style of taiko playing. Miyake Taiko is originally

known as Miyake Jima Kamitsuki Mikoshi Daiko, and comes from an island called Miyake Jima which is about 180km south of Tokyo. The class I have joined is in western Tokyo and is smaller in numbers, but everyone is very nice and helpful. Each week the class runs for two hours and includes warm up exercises, ura (bass rhythm), omote (theme), and a variety of other exercises to develop students Miyake skills. Everyone wants to improve personally so it has a serious feel but there is always time for a few laughs.

Since joining the Miyake class I have been along to two festivals or matsuri here in Japan. The Narita Taiko Sai, and the Otourou Matsuri in Iruma-shi. The Narita Taiko Festival could also be described as a taiko exhibition where a large number of different teams from around Japan gather and show what they are currently doing and display their works. Everyone plays with great heart and skill, as a result of many hours of personal practice, along with many group run throughs. The groups ranged from bukatsu groups (club activity groups) to professional players. I decided to go along and cheer on my class mates from my Miyake class, watched many other performances, and also got to eat a very nice Unadon as eel is Narita's signature dish.

I also got the chance to be involved in a Matsuri performance with the Miyake Jima Geinou Doushi Kai. Otourou matsuri was held on the 25th and 26th of April and had many *dashi*, which are the floats that hold

musicians and dancers which added a lot to the festival feel. There are many types of masks which the dancers used as well. The Dashi looked incredible in the evening with their lanterns along with the market stalls. Also in this area the old towns used to be known as Kami-cho, Naka-cho, and Shimo-cho. These are normally written as 上町、中町、下町 but they are re-written by using ateji to make them more beautiful and deep in meaning to 賀美町、奈賀町、志茂町。

Since arriving I have realised how much work there is to do, and look forward to the progression that will hopefully take place over the next while.

-Nick Hall



A dashi from Naka-cho (奈賀町) with a tenko (fox) dancing on the front of the float. Also at the front of the float, two shime-daiko (rope tied taiko) can be seen, along with a flute player. The floats feature a group of musicians, usually including nagado (larger drum), two shime-daiko, kane (bell type metal instrument) and fue (flute) players, and a dancer.



FLOATS GATHERING FROM KAMI-CHO, NAKA-CHO, AND SHIMO-CHO



The Miyake Jima Geinou Doushi Kai playing in the streets of Iruma-shi where the matsuri was held.



The Miyake Jima Geinou Doushi Kai playing in front of Atago Jinja



Nick with the Hikifune class members



### Bronwyn Kirkpatrick and The Satsuki Odamura Koto Ensemble Bronwyn Kirkpatrick

I have been active with Satsuki Odamura and her koto ensemble of late. We had a very well attended concert in Burrawang in the Southern Highlands in March and we have two concerts planned for the Blue Mountains in November, one with Satsuki's teacher the legendary Kazue Sawai. Check my website for concert updates: [www.bronwynkirkpatrick.com](http://www.bronwynkirkpatrick.com)



Satsuki Odamura Koto Ensemble

I really enjoy the ensemble playing, the tone colours of shakuhachi and koto are a perfect match!

Kind regards,  
Bronwyn



## **Brandon Lee: Melbourne based koto player**

Hello everyone. My name is Brandon Lee, and I am a koto performer and teacher that is currently based in Melbourne. I've been asked by Lindsay to write a short article about my experiences and such on learning koto in Japan and performing in Australia.

To start off, here's a short summary of my koto history. I started learning the koto pretty late, at 19 (2007) when I first came to Melbourne for my non-music degree. My teacher then was Miyama Mcqueen Tokita who is now living in Tokyo. As I entered my second year of my degree, I went on exchange to Tokyo and had the chance to meet Kazue Sawai (the co-founder of the Sawai Koto School) and learn from her. After a year of exchange, I came back to Melbourne in order to graduate.

Meeting Kazue sensei has had a huge impact on my life. Through learning and listening to her performances, I was inspired to pursue the life of a koto musician. So after my graduation from Melbourne University, I went back to Tokyo and did a live in apprenticeship with her for 2 and a half years.

A live in apprenticeship is an intense way of studying the art. Basically, I lived in the building next to Kazue sensei, and went over to her place everyday (Monday – Sunday). There, I would start the day with a morning greeting, followed by any errands that needed to be done. Once those are done, I stay there till about 8pm in order to practice.

On days where she teaches, I would prepare the instruments and the lesson studio,

making sure that everything is in order. One of the main privileges of being a live in apprentice is the chance to watch the lessons of other students. I felt that this was a really great learning experience, to learn from watching students who were better and worse than me.

In terms of having a chance to perform, as I was still a student at that time, I would mostly be part of ensemble pieces. It was a great experience, being able to perform with everyone else and exchanging koto tips/advice. In addition, I got to practice my Japanese even more, which is always a good thing.

Eventually, at the end of my apprenticeship I passed the Sawai Koto School's examination and officially acquired my teaching license. And about 2 years ago, I moved back to Melbourne to live the life of a koto player here. I count myself very lucky as one of Kazue sensei's ex-live in apprentice (Satsuki Odamura) is based in Sydney and she is now my teacher and mentor.

Since then I've performed at various events and concerts throughout Melbourne (by myself) and Sydney (with Satsuki sensei and her ensemble). The latest concert that we had in Burrawang, Sydney was particularly enjoyable, as we had Sydney based shakuhachi player, Bronwyn Kirkpatrick joining us. At that concert I had the chance to play a duet piece with Bronwyn called Emu (Picture Dreams). It's composed by Hideaki Kurabayashi and is a very beautiful piece. Playing with the shakuhachi is indeed a very soothing yet exciting experience. As koto players, we always value having an instrument that is able to pull and hold notes, as the koto is limited in that area. Not only is the shakuhachi able to do that but it also brought about a sense of harmony and zen to the concert.

It is always a joy to perform with shakuhachi players, and I look forward to more opportunities to do so.

Brandon Lee

## News from Brisbane

Carl Rathus

It's been a while since any news has come from north of the NSW border, so I thought it was time to correct that, especially as the next ASF will be on the edge of Brisbane this year.

Quite a bit has happened and is happening up here. I spent a month in Varanasi, India at the beginning of last year honing my Hindustani classical music skills. Both Carnatic and Hindustani (South and North Indian classical) music are very complex and technically demanding, so in both cases I'm an extreme beginner, but an enthusiast. I've been playing regularly with a tabla player, Ravikesh Singh. We met up in Varanasi, with his guru and family. One project was to record a CD. With the help of Pt. Ishwar Lal Mishra (Ravi's guru) and his wonderfully talented family, we did that. The resulting CD, Soul of Benares, is now available. We launched the CD at the Queensland Multicultural Centre, with the help of BEMAC. We used local musicians to replace the Indian musicians, and ended up with koto (Takako Nishibori), sitar and kamancheh, as well as shakuhachi and tabla. We got a good and enthusiastic crowd.

I also took advantage of some extra studio time in Varanasi to record some honkyoku. So I also have Letter B, a mixture of Yokoyama and Chikuho pieces. This is also now available.

This flurry of activity has helped me get a few interesting gigs over the next couple of months.

I've also been lucky enough to have a handful of enthusiastic, hard-working and talented students, some of whom have stuck with it for over a decade.

We're all looking forward to seeing the rest of you up here next year.

More information on what I'm doing and the CDs can be found at my web site and Facebook page.

[www.carlrathus.net](http://www.carlrathus.net)  
[www.facebook.com/CarlRathus](https://www.facebook.com/CarlRathus)

or the IJIMP site  
[www.facebook.com/pages/I-J-I-M-P/138431362958021](https://www.facebook.com/pages/I-J-I-M-P/138431362958021)



## Hougaku yougo: Japanese music terminology

Lindsay Dugan

*For each issue, I will choose a few Japanese words, and talk about their musical and cultural meanings. No guarantees that you will have many opportunities to use them in daily conversation though!*

### Ura 裏 and Omote 表

Broadly speaking, omote can be translated as surface, front, or exterior, whereas ura translates as bottom, a side that is hidden from view, or opposite side. Etymologically, the character for omote originally referred to fur clothes, which were worn on the outside, whereas the character for ura referred to the lining of clothing.

These two words have many musical applications. Omotehaku 表拍 is the beat, and urahaku 裏拍 is the backbeat. In Kinko-ryu notation, omotehaku and urahaku beats, respectively, are written on the right and left sides of the note value lines. Also, in Nick's report on shakuhachi and taiko in Japan in this issue, he mentions ura as being the bass rhythm and omote as the theme in taiko music. Urabachi 裏撥 is the upstroke of the plectrum on the Gagaku biwa. Uragoe 裏声 means 'head voice'; think Beegees or AKB48.

Yatsuhashi Kengyo (1614-1685), the blind master koto player from Kyoto known as the “Father of Modern Koto”, credited with composing “Rokudan no shirabe” among other pieces, designated two groups for a number of the pieces: omotegumi 表組, easier pieces, and uragumi 裏組, harder pieces. In Kanda Kayu’s article on Tsuru no Sugomori pieces, upon which an article in this newsletter is based, the Kinko-ryu honkyoku Kinuta Sugomori is referred to as an uragumi piece; perhaps the omote and uragumi groupings were an influence from koto ryuha.

Of the three main tea ceremony ryuha, the two largest are Omotesenke and Urasenke. Sen Sotan (1576-1658), grandson of Rikyu (1522-1591) who redefined the tea ceremony, had four sons. When Sotan died, two of his sons each inherited a part of the main estate in Kyoto. The tearoom at the back of the Sen household and its traditions became known as Urasenke, and the tearoom at the front of the household and its traditions, Omotesenke. A third son inherited a separate property on Mushanokoji Street, which became known as Mushonokojisenke.

In every day language, omote and ura can also refer to orthodox methods, and hidden or backhanded methods. Left and right wing politics. Public and private face. Explicit and implicit. Cutting edge and spine of a blade. Main street and hidden path. First and second half of a baseball inning.

More in the next issue!



#### **ASS Committee and Newsletter Info**

Your committee members as of May 2015 are:

ASS Founder: Riley Lee  
President: David Jobst

Vice President: Lindsay Dugan  
Secretary: Bronwyn Kirkpatrick  
Treasurer: Fiona Dawes  
Publicity and Media: Felicity Clark  
Newsletter and Tech admin: Lindsay Dugan

#### **AGM Minutes**

The minutes from the last AGM, held on Saturday October 1st 2014, can be downloaded from:

[http://shakuhachi.org.au/docs/2014\\_Oct\\_AGM\\_minutes.pdf](http://shakuhachi.org.au/docs/2014_Oct_AGM_minutes.pdf)

#### **ASS Membership Info**

Membership to the Australian Shakuhachi Society costs \$30 per year. Subscription funds are used to organise the Australian Shakuhachi Festival and other activities. Your membership is much appreciated!

Joining the Society also offers benefits, such as discounts to the Australian Shakuhachi Festival, and discounts to workshops.

Membership payments can be made online via Paypal, and are automatically deducted annually. Cancellation of this automated deduction can be made anytime from within Paypal.

<http://shakuhachi.org.au/membership.html>

#### **Newsletter Contributions**

Any contributions related to shakuhachi and Japanese music are welcome, from Australia or abroad.

Please send any info, queries, articles, photos, comments, items for sale, corrections, etc. to Lindsay: [honkyoku@hotmail.com](mailto:honkyoku@hotmail.com)

#### **ASS Website:**

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

#### **Join us on Facebook:**

[facebook.com/AustralianShakuhachiSociety](https://facebook.com/AustralianShakuhachiSociety)

#### **Twitter:**

[twitter.com/AusShakSociety](https://twitter.com/AusShakSociety)