



**Australian  
Shakuhachi  
Society**

豪州尺八協会

No. 52, Dec 2015

AUSTRALIAN  
SHAKUHACHI  
FESTIVAL  
**2015**  
REDLAND QLD

# ***ASS Newsletter Special Edition***

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## **From the Editor:**

Welcome to the ASF15 Special Edition of the Australian Shakuhachi Society Newsletter! In this issue, we have submissions from ASF15 participants and teachers, and plenty of photos.

Be sure to read announcements too: a new ASS Facebook Group, the unfortunate cancellation of WSF16, workshops and teaching, amongst other things.

The date is yet to be decided, but ASF17 in Melbourne will be our next major event. Looking forward to it already.

Regards,  
Lindsay Dugan



## Stories and impressions of ASF15

### ASF15 thoughts

Bev Jennings

ASF 15 held at Redland Bay, Queensland the first weekend in October was a great success!

This was a long awaited event and well worth the wait!

There were many highlights, the main ones being:-

The wonderful Grandmasters concert! So good to hear the Shakuhachi played by some of the world's great players! What a wonderful treat this was! As well as some well known pieces, we were introduced to some new compositions too!

Also wonderful to be able to have workshops with all the Grandmasters as well as Private lessons, to help us with our many questions about technique, style and sound production!



Teruo Furuya and Faith Hall

What a lovely way to meet up again with friends from past festivals, as well as make some new Shakuhachi friends too!

It was also lovely to have a student concert, our chance to perform, and show what we had learned over the weekend!

Thank you so much to all those that travelled from Japan and also other Australian cities! Very much appreciated!

Also, thank you to the many for who worked tirelessly to organise this festival in so many ways to make it the success it was.

Bev Jennings  
Brisbane



### My Reflections of ASF15

Paul Sheehan

The Redland Shakuhachi Festival was a great experience. I had been looking forward to attending the Festival as an ASS member and beginner learner of 20 months, living on the South Coast NSW there are not to many opportunities to meet fellow shak players, the four days of intensive training with different teachers and especially the teachers from Japan was a rare opportunity to attend. It was good to meet up with other Shakuhachi Society members to talk and discuss our learning experiences, and the full group class with Riley was a good way of settling in.

Having a private lesson offered with a Master was a bonus, with myself it was with Christopher Yohmei Blasdel. I had wanted to meet Christopher having read two of his books, The Shakuhachi a Manual for Learning (recommended by Riley) and the Single Tone. My first class was with Christopher who took us through the piece Kyorei.

Other classes with Kakizakai Kaoru and Matama Kazushi were very friendly and informative and enjoyed just listening to them play, while thinking a lot more hours of practise for me are needed yet!

The public concert was a big highlight, especially being a part of the beginning, even though all I could play was Ro! Also, practicing with Bronwyn's class for the student concert was good experience learning to play in harmony with others, and although I thought my performance was not as good as I would have liked, just the fact of being up on stage in front of fellow experienced players was most beneficial in learning to play in front of others.

I enjoyed the four days, which went all too quick, but it was good to catch up again at the Sydney Concert on the following Friday night, which was well received with a full attendance.

I felt the Redland Performing Art Centre was a great venue and well suited. Thanks to Riley, Bronwyn, David Jobst and the organising committee for a big job in bringing ASF15 together.

Cheers,  
Paul Sheehan



Paul with Christopher Blasdel



### ASF15 thoughts

Anne Bliss

Living in Tasmania, with few Shakuhachi players (probably could be counted on two hands), I found it an immensely valuable experience to meet and get to know so many Shakuhachi 'pasionati' (there must be a more appropriate Japanese equivalent for this term!) and to have the opportunity for some first class teaching. This was my first AS Festival and as a beginner I found it very intense, but what else should one expect, being about Shakuhachi! I have come away with a greater appreciation of the instrument, its 'family tree' and its awesome capacity to produce both profoundly beautiful and deeply meditative sound. I am grateful to all those who gave of themselves to make this possible. May you enjoy many happy years of 'breathing with the reed'!

Anne Bliss



# Australian Shakuhachi Festival 2015 2-10 October 2015

Redland Performing Arts Centre, Redlands QLD  
Newling Auditorium, Armidale NSW  
Old Darlington School, Sydney NSW  
Kindlehill Performance Space Wentworth Falls NSW

For the first time, the Australian Shakuhachi Festival 2015, the ninth such Festival held in Australia, went on tour. It encompassed four cities in two states.

The main Festival was held at the dramatic Redland Performing Arts Centre (RPAC) - see photo to right. ASF15 was held from 2 October until 5 October. ASF15 took over the entire Centre for the four days.



It featured forty-three workshops divided into Absolute Beginner, Beginner and Intermediate/Advanced levels, a public Masters Concert and a semi-public Student Concert. In addition, forty-two private lessons were given by the eight teachers on the ASF15 faculty: Christopher Yohmei Blasdel, Teruo Furuya, Kaoru Kakizakai and Kazushi Matama from Japan, and Bronwyn Kirkpatrick, Riley Lee, Carl Rathus and Takako Nishibori (koto) from Australia.

The four-day Festival was attended by approximately fifty participants from nearly every state in Australia, Japan and the USA. Seven shakuhachi teachers and one koto teacher led the workshops.



The public Masters Concert was held in the recently built main concert hall at RPAC (photo on right). The venue seats a maximum of 550. Because of the relatively recent addition of this excellent concert hall, it is an undiscovered gem.

ASF15 Masters Concert was attended by over 350 people. The ushers working that night said that it was the largest audience that they remembered, many of them locals who had not yet attended an event there. Even the media and publicity person at RPAC was at a loss to say why so many people came to hear the concert.

The audience were enthusiastic in their applause, yet listened to the music with quiet concentration. CDs on sale in the foyer were nearly all sold out, a testament to the quality of the performances, which included two group pieces featuring all participants of ASF15.

The RPAC executive director Zane Trow was particularly pleased with the turn out. At the invitation of the Australian Shakuhachi Society, CR Karen Williams, the mayor to Redland City Council, opened the ASF15 Masters Concert. In her speech, she asked how many in the audience were from Redland City. The majority raised their hands, and most of these had never heard of the shakuhachi.

The other three performances, while in smaller venues, were equally successful. All three were nearly sold out. The highlight of the Armidale concert was a beautiful rendition of a six part Tallis piece played on five shakuhachi and contra-bass recorder, performed by Alana Blackburn. David Jobst joined the line up in Sydney and Bronwyn Kirkpatrick featured in the final, Blue Mountain concert.

Below right is Newling Auditorium, Armidale. Below left is Old Darlington School on the campus of Sydney University. Below centre is Kindlehill Performance Space in the famous Blue Mountains, west of Sydney.



## ASF15 Story from Bronwyn

I think that ASF 2015 was very successful. As shakuhachi players we often feel isolated and having a get together like this is a great way of sharing experiences and feeling connected to a broader community. I loved helping each student on their shakuhachi journey and sharing something that I'm very passionate about.

After ASF15 there were concerts in Armidale, Sydney and finally the Blue Mountains, where we had a sell out concert at the beautiful Kindlehill Performance Space in Wentworth Falls. This concert was very special for me as I felt as though I was sharing the masters with my community and in turn giving back to them, for their generosity to me in Japan. After some celebratory drinks that evening my husband Gary and I took them bushwalking to the bottom of Wentworth Falls the following day. Kakizakai, Matama and Christopher made it right to the bottom. Furuya decided not to do the final decent but took in the spectacular scenery further up. Then we all slowly made our way back to the top. Matama commenting that he was staggering up the track like a drunk! Kakizakai played chasing games with my two children on the way up which delighted him and them. Furuya commented that in Japan, children wouldn't be allowed run ahead barefoot and free spirited. Our final stop was lunch at the Conservation Hut at the top of the Falls before meeting Riley at the station to take them to the airport.



Relaxing at the Conservation Hut after walking to the bottom of Wentworth Falls and back.

I look forward to catching up with everyone again in Melbourne and feel free to connect with me on Skype (or in person) if you would like to take some lessons beforehand!

Bronwyn Kirkpatrick



*Seki no Akikaze*: Matama, Bronwyn and Kakizakai  
Wentworth Falls Concert



## ASF15: Acknowledgements

The ASS committee would like to acknowledge the generous donations of Tamara Irish and her company Enigma Variations, who made a financial contribution and also donated wine (which unfortunately didn't arrive in time for ASF15... no doubt it will be relished at the the next ASF!), and Mark Johnson, who donated plastic sleeves for storing shakuhachi.

On behalf of the shakuhachi community,  
a big thank you!



## Announcements

### ABC Radio National Interview and performance

In early October 2015, Christopher Bladel, Teruo Furuya, Kaoru Kakizakai, Riley Lee, and Kazushi Matama took part in an interview and performed on ABC's Radio National show, playing *Shika no Tone* and *Ryusei Yaraku*. [Click here to listen](#).

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**David Dixon** would like to report that having escaped orchestral servitude in Sydney, he is now living and teaching in Bermagui.

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### David Jobst: Monthly Beginner Group Classes

Group Classes covering basic and fundamental shakuhachi playing skills such as...

- \* Producing a note
- \* Phrasing and Timing
- \* Correct pitch
- \* Dynamics
- \* Other aspects of shakuhachi playing

Cost: \$5

When: Last Sunday of every Month

Time: 11am - 1pm

Where: The Freethought Bookshop. 58  
Regent Street, Chippendale, Sydney

Shakuhachi are available to use for free, and also to purchase.

Inquiries: [david.jobst@hotmail.com](mailto:david.jobst@hotmail.com)

0431 864 669

[www.davidjobst.net](http://www.davidjobst.net)

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**Kevin Man** has some shakuhachi for sale...

- 1.3 shakuhachi (Ichijou) (high G)
- 1.6 shakuhachi (Ichijou) (E)
- 2.1 shakuhachi (Tom Deaver) (B)
- 2.4 shakuhachi (Tom Deaver) (A)
- 2.6 shakuhachi (Yamaguchi Shugetsu) (G)

Anyone interested please contact Kevin via email: [kevin.man@taikoz.com](mailto:kevin.man@taikoz.com)

### World Shakuhachi Festival 2016

In late November, the WSF2016 Executive Committee announced the postponement of the World Shakuhachi Festival 2016, which was to have been held in Prague, due to funding issues. See [wsf2016.com](http://wsf2016.com) for the official announcement.

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### New ASS Facebook Group

A new Facebook Group has been created to replace the Facebook Page. The Page didn't allow for members to post to the timeline of the group, or upload photos. With a group, we can get some more interaction happening.

We've already got some photos from ASF15 uploaded.

The ASS Facebook Page will be taken down at the end of this year.

[Click here to go to the Group and join!](#)

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### Shakuhachi in Wollongong

If anyone is interested in joining a group of avid beginners and plodders, in Wollongong, in February, for a Saturday intensive with a focus on duets; contact Fiona or Rob:

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

Rob: [corby57@optusnet.com.au](mailto:corby57@optusnet.com.au)

Also can provide free accommodation to a few people, just need to bring bed linen & pillow. Very close to Corrimal Beach or Towradgi Rock Pool if you need to refresh on the weekend.

And save the weekend 13th, 14th February 2016.



## Variations of “Tsuru no Sugomori”, Part 3

Lindsay Dugan

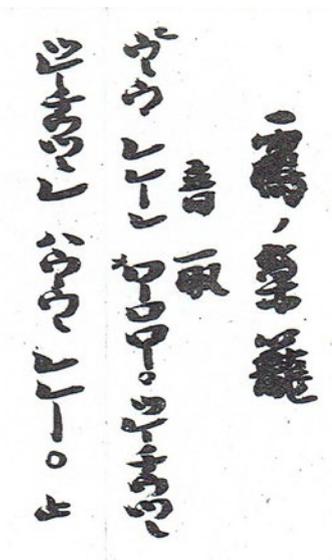
The information in this article is based on a translation of a series of articles titled “Shakuhachi koten honkyoku kaisetsu - Tsuru no Sugomori (Commentary on shakuhachi classical honkyoku - Nesting of Cranes)” featured in *Hougaku Journal* (issues 266-269) by Komuso Research Group member, Kanda Kayu.

In this issue of the ASS newsletter, various Myōanryū related versions are discussed. In the next issue, Kimpuryū and Jimbo Masanosuke/Hikichi Kozan transmissions will be presented, concluding Kanda’s series of articles on *Tsuru no Sugomori*.

### Myōan Taizan Ha

#### Tsuru no Sugomori 鶴之巢籠

Appended version of Seienryū Sugomori, by Higuchi Taizan. As a nine section configuration, the seventh and eighth sections were taught orally, but these were repetitions of other sections in the piece (extant copies of Myōanji notation feature seven sections).



First lines of Taizan’s *Tsuru no Sugomori*

Of special note, the start of the first section features the fantastic takane section of Seienryū *Sanya* (三谷). In the Oshū style, the pieces *Sanya* and *Sugomori* were possibly considered a set. Taizan created the fifth section based on the fourth section. At some later time, a *netori* prelude was added; in extant copies of Myōanji notation, this section is identified as *maebuki* (前吹). In the 26th

year of Meiji, this piece was included in the publication *Shakuhachi Dokushū Jizai* (尺八独習自在, ‘Self-study manual for shakuhachi’) as *Sūzuru kyoku*; 「ホロイ」「ホーホロ>>>」 was notated at that time as 「ホルイ」「ホーホル>>>」.

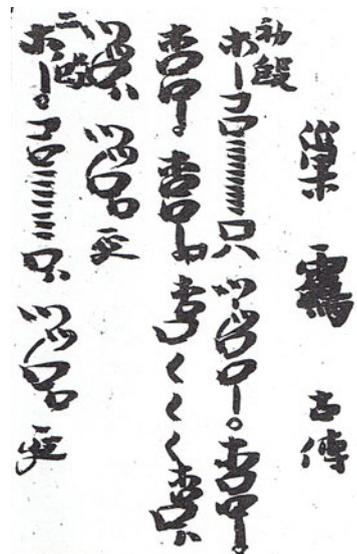
There is an SP recording of this piece on the Orient label by Kobayashi Shizan, Nakamura Tōzan, and Washida Rozan playing together. However, one of them is actually playing *Sugomoriji*.

### Suzuru 巢鶴

Higuchi Taizan appended the honkyoku piece *Sugomori* (Kofū *Tsuru no Sugomori*) from Aichi Prefecture, creating this five section version with the title *Suzuru*.

Ogawa Gizō’s version, included in *Shakuhachi Dokugeiko*, features a phrase played as 「ツツロ ツツレチ ツツロ」, while in Taizan’s version the same phrase is 「ホロホロツレロ ホロツツロ」. Taizan also used the word *koden* (古伝 ‘old transmission’) instead of *kofū* (古風 ‘old style’) in the heading on his notation, but actually no one can say which of the two versions is older.

Generally speaking, honkyoku of the *Sugomori* group are long, grand pieces, but *Suzuru* is exceptionally short.



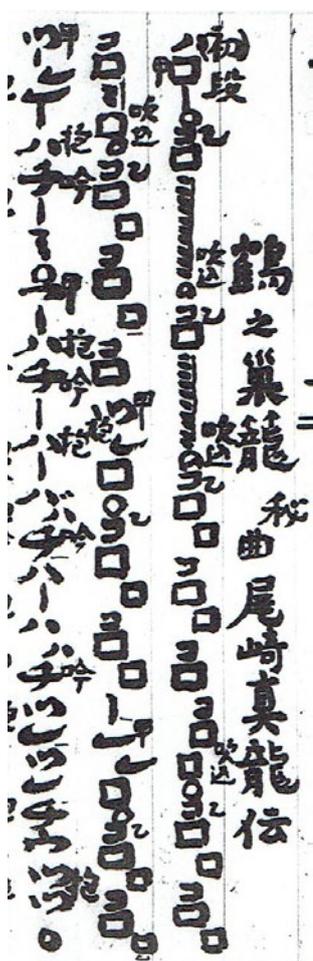
First lines of Taizan’s *Suzuru*

**Myōan Shinpōryū** 明暗真法流

**Tsuru Sugomori** 鶴巢籠

Ozaki Shinryō transmission

This piece is listed in the Kichikuryū repertoire of the Edo Period, and can be called the orthodox version of Myōanji in Kyōto. This very long piece is divided in the middle into two sections, with many detailed instructions describing how to play the complex techniques, among which are included *suzugoro* (鈴ゴロ), *suri* (スリ), and trills (‘下ニ穴ヲドル’ and ‘下ニ穴一所ニ打’). This version is very old, but there no longer exists a continuous line of transmission.



*Tsuru no Sugomori*,  
Ozaki transmission

**Tsuru no Sugomori** 鶴之巢籠

Katsuura Shōzan transmission

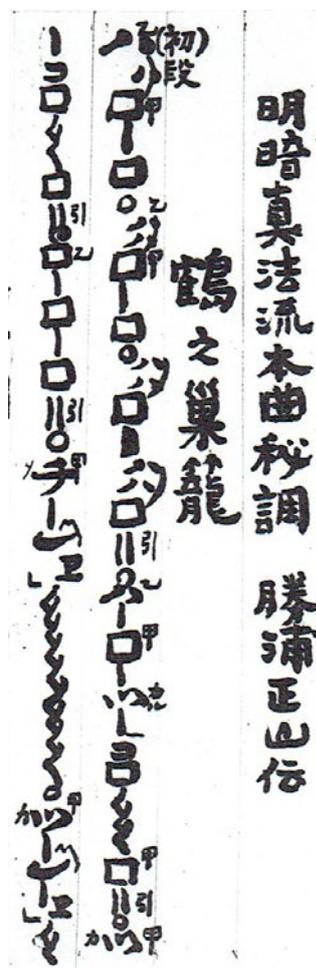
Featured in Shōzan ‘s Shinpōryū notation, this piece was considered a secret transmission piece (明暗真法流本曲秘

調 or 明暗秘曲), but was nevertheless comparatively popular.

The sound of the cries of a young crane are emulated with many trills such as *suzune sanjū utsu* and *suzuuchi jūni*.

Jin Nyodo divided this piece into three sections. The first two lines of his notation are shown below.

Uemura Setsuō’s *Sugomori Reibo* is virtually the same piece as Shōzan’s *Tsuru no Sugomori*, and is considered a *Sōetsuryū* piece, but this is doubtful. Another *Sōetsuryū* piece, *Yachiyo Sugomori*, *Uemura Setsuō transmission* (八千代巢籠、上村雪翁伝), is included in Setsuō’s *Shakuhachi Dokuannai* (‘Guide for individual study’), and this is almost identical with *Tsuru Sugomori* (鶴巢籠). Kanda Kayu’s opinion is that this is the actual *Sōetsuryū Sugomori* piece.



*Tsuru no Sugomori*,  
Katsuura transmission



*Tsuru no Sugomori*,  
Jin Nyodo notation

## Kyūshū Myōan

### Tsuru no Sugomori 鶴の巣籠

Kyūshū Myōan *Tsuru no Sugomori* is designated as 'Kyōto Myōanji transmission' (京都明暗寺伝) in notation written by Shimizu Seizan, who was a member of the Kyūshū Myōan subsect. The piece was transmitted in Kyūshū. However, despite being designated as a Kyōto Myōanji piece, it is different from both the Taizan Ha and Shinpōryū versions. This piece was included in Seizan's Myōanha repertoire as an *okuyurushi* piece (奥許シ, which is the same as *okuden* 奥伝, or 'advanced level pieces').

Seizan's associate, Tsunoda Rogetsu, took the *netori* prelude and the first section of Taizan's *Sugomori* and arranged a ten section piece. Sections three, five, and seven feature a memorable チーレツレ melody (in volume four of Satō Harumi's *Koten Honkyoku Hifu* 'Classic honkyoku secret notation' these are notated as sections two, four, and six).

Rogetsu composed a piece titled *Rokudan Sugomori*, and there is an SP recording of him playing *Jūdan Sugomori* 十段巣籠.

For reference, here are some links to various recordings mentioned in this series of articles:

[Watazumi: Nanadan Tsuru no Sugomori \(intro\)](#)

[Watazumi: Suzuru \(shodan\)](#)

[Katō Keisui: Tsuru no Sugomori](#)

To be continued in the next issue.

Lindsay Dugan

## Various Photos from ASF15



*Daiyon Fudo*..Matama, Kakizakai, and Furuya



ASF15 participants concert



Kurita Masami





Fiona Dawes and Bronwyn Kirkpatrick



Kakizakai teaching



Matama with some of the Japanese participants



Shunsui: David Dixon and Kazushi Matama



ASF15 teachers, L to R: Kazushi Matama, Carl Rathus, Chris Yohmei Blasdel, Kaoru Kakizakai, Teruo Furuya, Bronwyn Kirkpatrick, and Riley Lee



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

Your committee members as of October 2015 are:

ASS Founder: Riley Lee

President: Lindsay Dugan

Vice President: David Dixon

Secretary: Bronwyn Kirkpatrick

Treasurer: Richard Chenhall

Publicity and Media: Adam Simmons

Newsletter and Tech admin: Lindsay Dugan

### **AGM Minutes**

The minutes from the last AGM, held on Sunday October 4th 2015, can be downloaded here: [AGM 2015 minutes](#)

### **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.

[shakuhachi.org.au/membership.html](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)



Redland Performing Arts Centre

