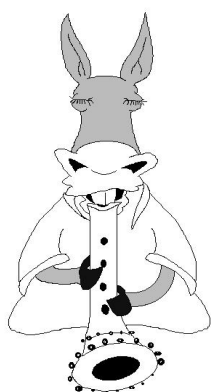


豪州尺八会

AUSTRALIAN SHAKUHACHI SOCIETY

Nr 36 April 2009

ASS P.O Box 63 Woodford NSW 2778



Greetings!

This Newsletter has the usual mixture of various news and interesting bits and pieces and happenings.

Some news and doings from Riley in USA and an interesting article on Jinbo Masanosuke on page 4.

If you need a new or replacement Utaguchi cap get it made in Oz from our highly esteemed Hon Treasurer see p. 6

I am always needing articles about ANY School/Ryu of shakuhachi. Any Tozan players out there in Oz?

Anything about shakuhachi, playing tips, making shakuhachis, highly philosophical ideas about the Shak and the not so philosophical.

Anybody making it their life's work to master a long flute i.e 2.4 and longer? Love to hear from you.

Where is Riley now?

JUN 25-29 Shakuhachi Summer Camp of the Rockies

JUL 8 - 12 San Francisco area, CA, USA
workshops, lessons, Recital (TBC)

JUL 26 Peace Pilgrimage Lawai Kauai HI

AUG 7 - 22 PERICLES Melbourne Season Arts
Centre Playhouse South Bank

AUG 30 Sydney Opera House, Utzon Rm, with
Marshall McGuire - Chamber Music Series

SEP 19 - 20 Bundanoon, NSW Sydney Society of
Recorder Players Weekend

OCT 8 OzAsia Festival, Adelaide, SA, Performance
with TaikOz and William Barton.

Newsletter Update 2009

Letter from Princeton

The days are warmer than they were even a week ago, though we are now being told that yesterday's weather (grey, rainy, felt colder than what it really was) was typical for spring here. The buds on the trees however, are almost bursting with anticipation of things to come.

Yesterday was the fourteenth of twenty-four, twice-weekly, lectures that I am giving at Princeton. The following is a summary of that lecture. It gives you an idea what the course is about.

In lecture #14, I expanded on the previous lecture's topic of 'breath', *suizen*, etc. I explained that playing honkyoku helped to develop one's awareness of the inhalation, the exhalations, and the transitions in between each of these.

Together with this awareness comes a strengthening of the exhalation, as well as an understanding that 1) dynamics (volume of air) are completely interconnected with the *ma* or timings of phrases, notes, attacks, embellishments and so forth, and that 2) breath relates to the constant change that occurs in *honkyoku*.

This constant change can be seen/heard in the dynamics, pitch, and timbre (tone colour) of the *honkyoku*. The manner in which one exhales has a

direct and immediate influence on all of these elements, and so deserves our complete attention.

This may be self-evident to any shakuhachi player, or any wind instrument player for that matter. But I think it's useful to be reminded.

I also quickly described certain rituals that some shakuhachi players observe, and the meanings behind them. For example:

- I. Ritual of bringing and taking away flute to mouth before and after playing (demonstrate)
 - a. First part of ritual: borrows with humility, the 'breath of universal *ki*'
 - i. 浩然の気 (こうぜんのき) *kôzen no ki*; literally – 'vast *ki*'
 1. Universal life force (the source of animation for all things)
 2. Mindset unencumbered with worldly concerns
 - b. Second part of ritual: returns breath to universe with gratitude
 - c. Therefore, transition into the first inhalation and transition out of the last exhalation are of supreme importance.
 - d. Reasons for ritual
 - i. Reminds us of importance of breath transitions 'in and out' of *honkyoku*
 - ii. Looks good (form is emptiness; emptiness is form)
 - iii. Acknowledgement that 'I' am not creating; cannot take credit for playing
 2. Conversely, mistakes aren't my responsibility
 - iv. Reminds us of infinity of the Sound "repercussion".
 1. Physics
 2. Kkarmic/net of Indra/interconnectedness

In the second part of my lecture, I explained how *honkyoku* can change, and how various scores reflect those changes, using *Ajikan* as an example. We looked, and listened to the piece as notated in the original Chikuho score, and then in a more elaborate, annotated score edited by Robert Herr. We also compared the standard Kenshukan edition of the score for *Sokkan* with the score that Yokoyama gave me when I learned this piece.

By the way, this score was written in the *fu ho u* system, like Chikuho notation. FYI, Watazumi used the *fu ho u* system, too. Below is that score. You can barely see own, faint annotations.

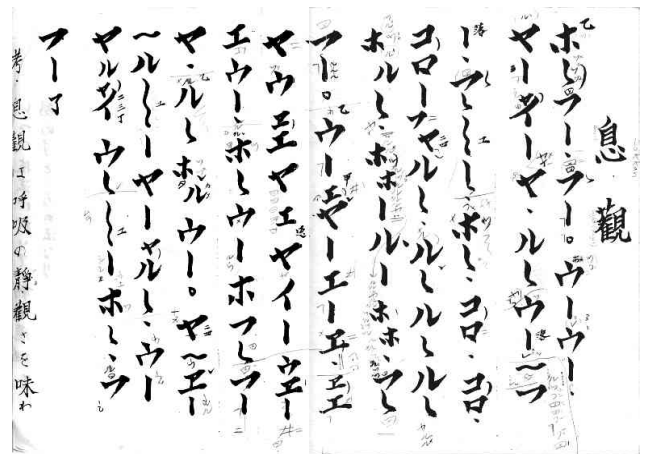
Finally, Professor Tom Hare, who is team teaching this course with me, talked about the modes found in Japanese Court music (*gagaku*), and played a number of examples. Next week, he will show how these modes were developed and adopted/adapted into the shakuhachi tradition.

And that was just one of twenty-four lectures!

Finally, all of the students (almost twenty) have shakuhachi, either the plastic "Yuu" flutes or the beginner bamboo flutes made by Stuart Ransom. They all have learned (more or less) the *dokyoku* version of *Honshirabe*, and the Chikuho version of *Honte Chôshi*, and can read both Kinko and Chikuho notation.

Cheers, Riley

Princeton University, 27 March 2009



Late news

Yesterday [10th april] Riley gave a noon master class on 'Performance and Practice' at the Music Dept of the U of North Florida. (Good Friday is not a university holiday in the USA it seems.) Last evening his performance in the recital hall was somewhat hampered with his worsening cold and almost no voice. Patricia stayed out in the foyer with the CDs.





HAPPENINGS

There is an Australian Shakuhachi Society fundraising concert organized for Saturday 27th June at the Old Darlington School (Sydney University).

The address is - The Old Darlington School, Maze Crescent, Darlington.

It starts at 7.30pm and costs \$20 (\$15 concession) donation at the door, supervised children under 16 free. The program will include traditional and contemporary shakuhachi and koto music.

For more information people can contact me:
David Jobst on 0431 864 669
email davidjobst@hotmail.com.

The concert has been organized in response to the cost of hosting the International Shakuhachi Festival. The Australian Shakuhachi Society has gone into debt hosting the International Festival and Riley (Lee) has made a personal financial commitment to see the International Festival occur. We hope to assist in covering at least a portion of the debt.

The performers donating their time include:

Shakuhachi performers

Shihan Bronwyn Kirkpatrick – Lindsay Dugan M.Mus (Shakuhachi Performance) –
David Dixon – Lachlan Skipworth – David Jobst

Koto Performers

Master Shoko Ono – Hitomi Kurosawa – Dwight Dowda

None of the performers above is being paid and all profit will go to the Australian Shakuhachi Society.

Koto Master Shoko Ono and David Jobst are performing on the first Friday of every month at the Komachi Japanese restaurant at 426 Cleveland Street in Surry Hills, Sydney from 7pm to 9pm. We play a mixture of traditional and contemporary shakuhachi and koto duets (Haru no Umi etc). The restaurant meals are reasonably priced and although it is not necessary to book, if anybody wants to come and say hello and listen, then perhaps booking a table close to the musicians would be best.

To contact the Komachi restaurant phone (02) 9319 6445.



Jinbo Masanosuke

(神保政之輔)

Translated by Chris Bogert ...the information was given to Chris by Maekawa Kogetsu, shakuhachi researcher. It is from a series of short biographies on famous shakuhachi players entitled, "尺八名人・奇人伝" #16神田可遊. [Chris]

According to the registry at Antoin (安洞院), it is said that Jinbo Masanosuke's birth date is Tenpou era 12 (1830-1844) June 19th. However, in the Fuke membership list in Fukushima prefecture's rural farming area's Soto sect, Jinbo Masnosuke's birth date is Tenpou era 14, May 10th. This shows he was born 2 year later. Thankfully during his life he wrote that the 14th year is thought to be correct, the reason being Honbashi's age corresponds with this. His birth was said to be in the Echigo region's Susukibara district's Hatushashi village, or Iribashi village. However in Susukibara district there is no corresponding place name. Similar kanji were searched and there is a Hitobashi (present day Shibata-city). That is close to his wife Chino's hometown, Shimodochigame (present day Niigata-city), so Hitobashi is a high possibility.

From his childhood he liked the shakuhachi. At the age of 18 he became a Komuso at the Echigo Myoan temple. Ansei era 2 (1854-1860). Around that time Myoan temple's caretaker was Kanesaya (鐘明). After the sect was abolished it was written, "The early years of the Meiji came to Fukushima. In Rempoken the bells stopped." (Antoin epitaph). The building and remaining followers that had been coming to Rempoken temple, found refuge and provision in nearby Kamata village (present-day Fukushima city). While doing agricultural work (not plowing by one's self, but depending on tenant farmers), they led the life of shakuhachi samadhi. It was Meiji 10 (1877), and he was 33 years old. However, by the age 27 he was already mourning the loss of his wife.

During that time, he continued his pilgrimage as a komuso, traveling the whole country three times. He also visited Konashi Kinsui (小梨錦水) [possibly a well known great shakuhachi player?] from Sendai. In the North-eastern region together with the famous Ishibashi Hayashi(石橋良哉) from the same Echigo origins, he became well-known. He was 24 years old at that time and lodged in the Tohoku region there for one month. According to Kindou Raidou(近藤雷童), he had from 60-70 students. during Meiji 22 (1889), in Hokkaido Otaru, he met with Echigo Myoan Temple's last chief priest Hotta Kamigawa (堀田侍川) and composed Oshu Sanya, otherwise known as Jinbo Sanya.

In the autumn of Meiji 23 (1890), he departed for the purpose of a township tour, and wandered to western Japan. The following year while he was playing shakuhachi in Kyoto at Myoshinji in front of about 200 people, and he recalled being quite nervous. He played Tsuru no Sugomori. At that time, from the chief abbot Imagawa Teizan (今川貞山) he was given the posthumous name "Jinbo Fugen Koji"(神宝普巖居士). At that same time he joined Kokokuji's Fuke group, and became Fukushima prefecture's branch head.

A pupil, Watanabe Itarou (渡辺猪太郎) joined the same group, and at that time, together with his top pupil Saito Gensaku (齊藤源作) they became Watanabe's guarantors. This Gensaku died soon after leaving a very young 28 year old son, Gentarou (源太郎). Jinbo became very deeply discouraged, and at seeing the bereaved family's distress entered the Saito house.

The death register shows him as "Gentarou's adoptive father". In his last years Gentarou's shakuhachi were branded with "original/true" within an ellipse. Jinbo's bamboo from back then were selling at a high price and had a small diameter, so modern playing methods are impossible on them. He died in Taisho 3 (1914), aged 72 years.

It looks like the pieces transmitted by Jinbo in addition to "Sanya", are "Otsue"(大津絵), "Oiwake"(追分), "Akebono Sanya"(曙三谷), and "Rokudan"(六段) (up to the third part).

Let us look at the transmission path Jinbo's song took. Introduced in Hakodate and after that moving to Kyoto, Onishi Haisen (西梅はいせん) inherited Oshu Sanya from Urayama Giyaman - this was in Taisho 6 (1917). His students paid tuition plus a bottle of sake, but because of all the sake he drank he fell ill to facial paralysis and was unable to play the shakuhachi. After that he transmitted honkyoku orally.

Thanks to that it has nowadays become a popular piece. A story remains that Giyaman told Isojyo Yamashi that Jinbo sat up straight and played in a loud way. However all of his breath went outside of the bamboo which was no good. He put a candle in front of his mouth when he was playing but the flame didn't move.

It was said that three bottles a day also led to Hikichi Koyama's inability to play shakuhachi. He received a commentary "Sanyasugomori no Kyoku" that is still extant, but this is just a Sugomori commentary.

Currently there is no score for the original. There are scores, one from a student named Tamura Makiyama

,"Jinbo Sanya aka Oshu Sanya" and to Nishioka Kokumo, "Jinbo Sanya aka Oshu Reibo". The titles Sanya and Reibo got mixed, but it seems he didn't care about the title. Jin Nyodo's "Secret Sugomori" is said to be from Koyama and several other people, but it is not known how different it is from the original. As for his other songs, the techniques of the 18 overlappings (36 shakes) were used. According to Giyaman the "head cut" is a technique of heavy shaking. However Urayama played it very weakly and needed to make it stronger.

Kouji Toyotarou who learned Oshu Reibo in Esashi, Hokkaido, also drank all of his life. Students often paid for lessons with sake. He became poor because of his drinking sake. This Oshu Reibo has a similar hachigeashi section to Giyaman's Oshu Sanya in that it has a rhythmical Japanese orchestra feel. However it's possible that Koji was playing Sanya (Mountain Valley) and could have mixed up the Reibo and Sanya.

Bio of author.

I'm 25 yrs old and live in Amagasaki, Japan. So what got me interested in the shakuhachi? and why historical research?

I've had the opportunity to study with a number of different teachers and do several research projects into the historical background of Honkyoku and Komuso. I started studying the shakuhachi in college after I developed a serious interest in the instrument. Since then I have studied folk songs, Kinko-ryu Honkyoku (and sankyoku), Dokyoku, a little Fukuda Rando, Tozan-ryu (Nakao Tozan's Honkyoku) as well as some Fuke and Myoan Honkyoku

These experiences have given me the opportunity to appreciate all schools of classical Honkyoku and modern Honkyoku. Besides the music, the shakuhachi has a wonderfully rich history full of legends and stories that may or may not be true, but are none the less captivating. Also the transmission of classical Honkyoku is very interesting and worth delving into.

So, this is why I wanted to do this research. Although my translating skills are still in their infancy, I hope the ideas are clear and you can learn some interesting things about shakuhachi history."

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## **For local hand-made utaguchi caps:**

*Contact our Hon Treasurer:  
[johnholmes@ozemail.com.au](mailto:johnholmes@ozemail.com.au)*



## Bits and pieces

The April Newsletter of the European Shakuhachi Society is now out:

Go to:

[www.shakuhachisociety.eu:80/essnewsletter.html](http://www.shakuhachisociety.eu:80/essnewsletter.html)

click on to:

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Of interest is a performance by Kiku Day playing some modern Honkyoku and of especial note a new direction in compositional style in pieces by Frank Denyer and played by Kiku.



Your News letter editor was fortunate to be able to play in the National Gallery a few weeks ago before a talk about one of their magnificent screens:

### ***Wagtails by a rocky torrent, a pair of sixfold screens***

Talk by Haruki Yoshida, researcher in Chinese and Japanese painting, discusses the Meiji-period pair of screens by Mochizuki Gyokusen.



© National Gallery of Australia,  
Canberra

## Late breaking News

Greetings. I am very excited to announce the premiere of my "Concerto for Shakuhachi and Chamber Orchestra" on May 13 at Merkin Concert Hall in NYC.

<http://kaufman-center.org/merkin-concert-hall/event/sonos-chamber-orchestra/>

There is also a preview concert on May 10 (Mother's Day) in Inwood.

Both performances are with the SONOS Chamber Orchestra, <http://www.sonoschamberorch.org>

James 如楽 (Nyoraku) Schlefer  
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Brooklyn, NY 11215

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## Join the

### ***AUSTRALIAN SHAKUHACHI SOCIETY (ASS)***

**Attention existing members** – Please renew your membership and support ASS!

**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.

Please join ASS and help promote shakuhachi music.

Fill out the membership form below, enclose your payment and return to:

**The Secretary, Australian Shakuhachi Society, PO Box 63, WOODFORD, NSW, 2778**

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**Yes, I would like to join the Australian Shakuhachi Society**

**Yes, I would like to renew my membership.**

**Enclosed is \$25.00, being dues for one year (Jul 2008 – Jun 2009)**

**Enclosed is \$50.00, being dues for two years (Jul 2009 – Jun 2010)**

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