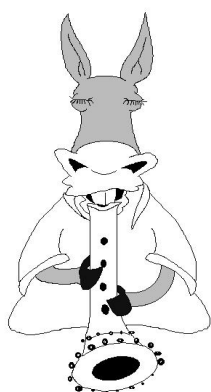


豪州尺八会

AUSTRALIAN SHAKUHACHI SOCIETY

Nr 35 Jan 2009

ASS P.O Box 63 Woodford NSW 2778



Greetings! Happy New Year! [Year of the Ox]

BREAKING NEWS !!

Lindsay Dugan has recently successfully completed his course at the Sydney Conservatorium of Music, becoming the first person to do so with the shakuhachi as his principal instrument and in doing so is the first shakuhachi player in the world to have completed this sort of degree. He deserves to be recognised as such.

This is the first time ever that a tertiary level accredited music institution has offered the shakuhachi as a principle instrument of study within a graduate music degree in performance, with the instrument integrated into the main 'western' music curriculum (just another woodwind). This is also the first time that any sort of performance degree for shakuhachi has been offered in English. But even in Japan, where a couple of universities do offer shakuhachi performance degrees, the instrument is taught within a 'traditional Japanese music' (hōgagu) department, with little or no integration between it and the main body of western music departments.
[From Riley Lee]

NEW NEWS

From Riley Lee

As you know, I will be teaching at Princeton University next semester. My first teaching days in Sydney will probably be 3 September (Thursday) and 5 September (Saturday), but will confirm this closer to the date.

I also encourage all of you to meet with other fellow shakuhachi players, to do 'ro-buki', run through pieces, etc.

Finally, if you happen to be in Sydney and would like lessons while there, feel free to contact one of the following three teachers, all of whom are my students, and all of whom could teach you.

Bronwyn Kirkpatrick

bronwyn.kirkpatrick@bigpond.com

Bronwyn lives in Katoomba, but teaches in Sydney once a month (or more) at David Dixon's house.

David Dixon

ddi64507@bigpond.net.au

Lives in Enmore

Nicholas Scofield

Nicholas.scofield@allianz.com.au

Lives in Lane Cove

Graham Ranft

ranftg@inet.net.au

Lives in Canberra

Patricia and I hope that the New Year brings you health, happiness and prosperity!

WSF bits and pieces

1) The WSF08 site is being revised by Ed Beaty (shakuhachi enthusiast, and old friend from Boulder, now living in Utah). Eventually it will have pics, stories, audio downloads, etc on the Festival. It will also help sell the DVDs.

2) ASS needs an AGM sometime. Patricia and I will be in USA from 11 Jan until the end of July, and then will be in Melbourne for nearly all of August. We'll be back in Sydney in the last week of August. Perhaps we can schedule an AGM after that.



THE LONG FLUTE

Hello All,

I'm selling an excellent 1.8 Perry Yung jiari shakuhachi as I am pursuing playing longer jinashi flutes.

This is a great instrument and I don't like to see it sitting here all quiet!

It's from Chinese bamboo with rattan binding at the joint. It is a 'Yung Model'; Perry's most refined and worked design. It is a 2 hanko flute. Great balance and response, incredible Ro!

Price: 1000 Euro plus shipping cost.

Comes with a bag and a leather end cap.

There's a picture of it here:

<http://viewmorepics.myspace.com/index.cfm?fuseaction=viewImage&friendID=151571032&albumID=0&imageID=6674410>

Regards, Harry, Ireland.

email: harrybradley@eircom.net

Miscellaneous

Received recently by ASS News Editor:

This is James from Anji county Zhejiang P.R.China.

I'm wondering whether you and your friends are interested in buying poles for making shakuhachi. If so, I'm very happy to provide you bamboo poles for making flute.

I own great bamboo resources, because my town is in Anji which is rich in Bamboo. For your information, we have offered 100 pcs of high quality bamboo poles to Chinese Musician's Association in July, and 50pcs to an Czech customer named Dianel. I'm confident to supply you high quality bamboo poles.

Note: The poles in my county (Anji county Zhejiang province China) owns the best quality bamboo poles for making shakuhachi.

I can also provide you black and speckled bamboo poles for making flutes.

If you need high quality bamboo poles to make shakuhachi, please feel free to tell me.

zhangjian720@hotmail.com

James

Pictures of stock:





Araki Chikuo Remembrance Celebration



Last November I was honoured to have been able to host a gathering for Araki Kodo V, commemorating the 100th anniversary of the death of his great grandfather, Araki Chikuo. For those who do not know about Araki Chikuo, I shall try to explain in brief about this great man.

Araki Hanzaburo was born to a samurai family in 1823 in Edo, the city now known as Tokyo. He became a komuso, and soon met his master Toyoda Kodo, from whom he studied both honkyoku and sankyoku. Toyoda Kodo studied the two Kanto styles, Ikkan-ryu from Yamada Nyodo I, and Kinko-ryu from the Kinko-ryu Soke (祖家; head of the ryu) Hisamatsu Fuyo – head teacher of the Kanto Fuke-shu. Araki received his name from Toyoda, becoming Kodo II.

When Toyoda died Araki became the disciple of Hisamatsu Fuyo. Here he became friends with his brother-disciple Yoshida Itcho. Yoshida succeeded Hisamatsu as Kinko-ryu Soke, and when Yoshida himself retired, Araki became Soke, leading the Kinko-ryu through the turbulent times of the Meiji period.

The most decisive moment came during the beginning of the Meiji period. The government banned the use of the shakuhachi as a religious tool. Although it is true that shakuhachi had been used as a secular instrument during the Edo period, to accompany the koto and shamisen, officially it was supposed to be only used as a religious tool within the Fuke-shu, the religious sect of the komuso.

By banning the shakuhachi as a religious tool, and also having forcibly closed the Fuke temples, shakuhachi was in great danger. Furthermore, the government was in the midst of passing a law to make the playing of shakuhachi, in any form, illegal. It was at this time that Araki Kodo II, together with Yoshida Itcho, petitioned the government, persuading them that the shakuhachi is a valuable instrument for secular music and therefore must be allowed. Through their effort, the government changed its mind, and thanks to them that the shakuhachi survived at all. Without that, not only may shakuhachi have disappeared, but all of the shakuhachi repertoire with it. This gives me a deep sense of appreciation and gratitude to these two men.



Example of a 1.8 jinashi made by Araki Chikuo

Araki dedicated himself entirely to shakuhachi. He was both a great performer and a master maker. Many people today regard him as the best of all shakuhachi makers. His instruments have the most incredible tone, and are of the highest craftsmanship. As well as embodying the highest skill of Edo period shakuhachi making, he also came up with some important new innovations: he made the 3rd hole smaller, thus bringing the shakuhachi more in tune with the shamisen for playing jiuta music in ensemble.

He also adapted an ancient technology (the application of shitaji) from urushi craft to be used in fine-balancing shakuhachi from greater accuracy of pitch and balance. (This technology was later adapted further by his son and heir Araki Kodo III and student Miura Kindo, who developed the style of shakuhachi which is used by the vast majority of the shakuhachi world, now known as “jiari” or “jinuri” shakuhachi). He also made great efforts to notate the sankyoku pieces and to popularise the shakuhachi with the general population.

Through his work shakuhachi became a popular instrument during the Meiji period, and both the sankyoku and honkyoku repertoires were able to flourish and continue. Upon retirement he took the name Chikuo, and passed his name to his son, Araki Kodo III. Through Araki Kodo III and other of Araki Chikuo's students, all of today's Kinko-ryu players can trace their lineage back to Chikuo. (For further details of the lineage see <http://senryushakuhachi.com/>). Not only for that, but for his work for the shakuhachi community as a whole, Araki Kodo V decided to mark the 100th year of his death by this commemorative event.

Araki-sensei opened the day with a speech about Araki Chikuo and his contributions to the shakuhachi world, and to all of us today amateurs and professionals alike. Then he made the announcement that as he is himself nearing retirement, he will take the name Chikuo II and pass the name Kodo on to his son Hanzaburo Baikyoku, becoming Araki Kodo VI. He will make these last coming years of his shakuhachi career his peek years, and is currently preparing for a number of recordings.

Araki-sensei then went on to tell us the story of the Fuke statue of Ichigetsuji. The Fuke statue was the heart of the temple, and Chikuo had made

a special 1.7 shakuhachi for it, only to be played for the statue. Playing for the statue would keep the statue happy.

When Ichigetsuji was closed, Chikuo being the last head of Ichigetsuji continued as the guardian of the Fuke statue. This was passed down through the successors of the lineage, until Araki Kodo IV. Since Araki Kodo IV died while only 42, his son, the present Araki Kodo, was young and so guardianship passed to Araki Kodo IV's sister Araki Momoyo. Momoyo always took great care of the statue, keeping it safe even through the turmoil of the war, carrying it in her arms away from the fires of the bombing of Tokyo. But finally the statue was taken from her and this caused her much grief.

Concerning this, Araki Kodo V composed a duet called “Toumu”, with the meaning of “A lady putting on makeup getting ready to go on a journey in search of Fuke”. This was the first piece to be played, by Araki-sensei and myself. Araki-sensei used the 1.7 made to be played for the statue, although he expressed that the statue would be upset at that time, being in the wrong place while it's shakuhachi is being played for it. On the altar was a photograph of the statue, along with Chikuo's picture and some of Chikuo's instruments:



Araki Kodo V and Justin Senryu playing “Toumu”

Then Araki-sensei introduced the honkyoku “Tsuki no Kyoku” which I played on one of Chikuo's shakuhachi. Tsuki no Kyoku was composed by Chikuo, and is the only piece to be included in the Kinko-ryu honkyoku repertoire

whose composer is clearly known. After that, one by one everyone came to give their music in dedication to Chikuo.

It was especially moving to see and hear people from so many different shakuhachi lineages, who would usually never gather together. About 20 people played so I will not name them all here, but to get an idea of the variety: Sakai Shodo played Meian Shimpo-ryu, Morishita Izumi played Meian Taizan-ha.

Kakizakai Kaoru played Oshu-kei, Kobayashi Shigeru played Tani-ha, Tanaka Komei played Kinko-ryu Chikumeisha, Fujiyoshi Etsuzan played from Takahashi Kuzan's lineage, Nakamura Akikazu played Shoganken Tsuru no Sugomori, Shimura Satoshi played Tani Kyochiku's Yamato Choshi, Yoshizawa Jundo played a composition by Yamamoto Hozan, and Tim Hoffman played Indian ragas.



Nakamura Akikazu playing "Tsuru no Sugomori"

After everyone had played their piece, we toasted Chikuo with some fine sake and enjoyed a meal together. It was an evening I shall always remember. Chikuo has been a great personal inspiration to me as a shakuhachi maker, and he is often in my thoughts. On this day of remembrance, it was as though we were all children under him. May he continue to influence us for all generations to come, and may we never forget him.

Justin Senryu

<http://senryushakuhachi.com/>

Websites:

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www.shakuahchi.com

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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

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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Suburb.....

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