



Australian Shakuhachi Society

豪州尺八協会

No. 51, Sept 2015

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From the Editor:

Welcome to the Spring edition of the ASS newsletter.

Kaoru Kakizakai sensei has just been in Australia for the Slow Music Festival in Ballarat, and some other events, organised by Adam Simmons. Adrian Sherriff took the time to do an interview with Kakizakai sensei, and Richard Chenhall photographed various events; see pages 5 and 6 for the interview and photos. We've got some great articles this month: previous festivals, CD reviews, concert announcements, photos... in short, plenty to whet your appetite for the upcoming ASF15, which is just weeks away now. Keep checking the ASS website and other social media pages for info. If you have any queries, please email info@shakuhachi.org.au. Looking forward to seeing everyone at ASF2015!

Regards,
Lindsay Dugan



ASF 2002, Melbourne

Quick rundown of ASF15 events:

Oct 2-5

Australian Shakuhachi Festival 2015
Redland, QLD. Public concert on Oct 3.

Oct 9

ASF Sydney Concert
Sydney University
[Map link](#)

Oct 10

ASF Blue Mountains Concert
Wentworth Falls

The daily schedule for ASF15 is included at the end of this newsletter. All info is also available at www.shakuhachi.org.au



Australian Shakuhachi Festivals

Riley Lee

The Australian Shakuhachi Festival 2015, Redland QLD 2-5 October, is in its final stages of planning. The four shakuhachi teachers from Japan have booked their flights. The Australian teachers have also organised their travel to the Redland Performing Arts Centre, just south of Brisbane.

Registrants will soon be receiving (we hope) audio files and scores of pieces that will be taught throughout the weekend of workshops. (Editor: these were sent out this week.)

Registrations are going well, though with so many qualified teachers and an abundance of teaching spaces and breakout rooms at RPAC, the Festival could easily accommodate several dozen more (tell your friends!).

ASF15 is the Australian Shakuhachi Society's ninth 'intensive weekend workshop'. In addition, there was also the Sydney World

Shakuhachi Festival in 2008, though that event was on an entirely different magnitude from the Australian 'festivals.'

From 1987 onwards, long before ASS was founded, Patricia and I organised a few overnight retreats or camps at the Sydney Zen Centre's then newly built cottage on their very rural property near St Albans. These were Pre-ASFs.



SZC's St Albans property

SZC's St Albans property was only accessible by fording a small river. The first time we drove there, I stalled our 1969 Ford XY station wagon, by trying to speed across the ford through the water.

Fortunately, Patricia, having forded countless streams and rivers in rural England, averted disaster by preventing me from trying to open the door, my first panic reaction. By following her advice to 1) calm down, 2) restart the engine, and 3) continue to proceed very slowly, we made it safely to the other side.

Patricia cooked for everyone. I taught individual and group lessons for 12 or more hours each day (never again!). In between lessons, participants found a favourite rocky outcrop or tree away from the cabin, and practiced. Everyone slept in tents or in the one big room of the cabin. On one occasion, it began to rain. We had to decide whether to end the camp early, or stay and risk being cut off by the rising river. We stayed; fortunately the rain stopped in time.



ASF 2000 concerts

The first two ASF organised under the ASS banner were held in Springwood, in 1998 and 1999. Over 90 people attended ASF1999. That one remains the best attended of all the Australian shakuhachi intensive retreats. The ASF99 public concert, held in the old Springwood Civic Centre, was nearly sold out, with over 1000 in the audience.

ASF99 was memorable for many other reasons, not the least because Yokoyama-sensei's mother attended, due to Sensei's sudden hospitalisation in Germany less than a week before he was due to arrive in Australia. His participation was why we had so many attending – 60 people from Japan!



ASF 02 Melbourne

Fortunately, everyone still came even though Yokoyama sensei couldn't. Mrs Yokoyama senior regaled us with stories of Yokoyama's upbringing and his early years, leading up to his decision to become a full-time shakuhachi performer and teacher. Her presentation was

both hilarious and motivating.

Four of this year's ASF15 faculty also taught at ASF1999; Teruo Furuya, Kaoru Kakizakai, Kazushi Matama and me. With our combined additional experience of sixty-four years (16 years x 4 people), and with the additional experience of Bronwyn Kirkpatrick, Carl Rathus and other Aussie teachers, ASF15 will surely be a fantastic learning experience for everyone.

Following established tradition, ASF15 participants will learn a group piece, to be performed at either the Redland public concert on 3 October or during the student concert on 4 October. This year's ASF piece is "Night Music of Falling Stars" (Ryūse Yaraku 流星夜楽), composed by Doi Keisuke. It was premiered last year at the International Shakuhachi Training Centre's 20th Anniversary, which I had the honour of attending.

You can listen to the piece here:

<https://youtu.be/6I07R4Zv85U>



ASF 04 t shirt logo

By the way, the composer of the first 'group piece,' which we learned and performed at ASF99, was Jim Franklin, who is now Germany's resident shakuhachi master. Dr Franklin is one of the main organisers of the next World Shakuhachi Festival, in Prague, June 2016.

AFS15's format remains basically unchanged from previous festivals, with small workshops designed for players of all levels, from total beginner to advanced shakuhachi players. The following are examples of workshops topics:

- Playing Techniques
- Breathing Techniques
- Reading notation
- Specific pieces of from various shakuhachi repertoire
- Improvisation on the shakuhachi

In addition the Festival will present:

- Master Classes
- Individual lessons with the teacher/s of your choice
- Four Public Concerts, the first being at RPAC on 3 October
- One Student Concert (in which all participants perform)

Finally, again in keeping with ASF tradition, there will be an Absolute Beginner stream, for people who may have never even held a shakuhachi before coming to ASF15.

Riley Lee

Concerts in the Blue Mountains

Hello shakuhachi folk. There are some fabulous concerts coming up in the Blue Mountains over the next few months!

October 10th concert at Wentworth Falls as part of the Australian Shakuhachi Festival. Performers will include Teruo Furuya, Kazushi Matama, Kaoru Kakizakai, Christopher Yohmei Blasdel and Bronwyn Kirkpatrick.

November 5th concert at Katoomba with the legendary Kazue Sawai on koto, Satsuki Odamura and her koto ensemble and Bronwyn Kirkpatrick shakuhachi.

November 29th concert in Springwood with Satsuki Odamura, her koto ensemble and Bronwyn Kirkpatrick shakuhachi.

I will also be holding a beginner's workshop/concert at the Sydney Conservatorium of Music on November 14th from 2pm-5pm.

Please email me for further details about any of the above events bronwyn.kirkpatrick@bigpond.com and hope to see some of you there!

Bronwyn Kirkpatrick



ASF 03 Southbank, Brisbane



Interview with Kaoru Kakizakai

by Adrian Sherriff

Photos: Richard Chenhall

A: We're very appreciative that you have come to Melbourne, and for the opportunities to receive your teaching and hear your performances. Can you talk about how this came about and what you've been doing?

K: I have known Adam Simmons for a long time. The first time I met him was probably 2003 at one of the Australian Shakuhachi Festivals. After the festival, he came to Chichibu to learn from me for two or three weeks, having two lessons a week. It was long time ago. Recently he founded and has been directing the Slow Music Festival in Ballarat. And he has organised a very nice event. One of his ambitions, I think, was to bring me to perform at his festival. So of course, I was happy to come. There are many shakuhachi lovers in Melbourne, so Adam worked with Richard Chenhall to organise teaching days and some classes at Melbourne University.

Some shakuhachi lovers gathered and had lessons with me. As well as the festival in Ballarat, Adam also organised a concert here in Melbourne. It was a nice opportunity to make a short tour to Australia and there were good sized audience, big audiences, I think. I was very glad.

A: You asked Lindsay Dugan to accompany you on the tour as well?

K: Yes, Lindsay, he's been my student more than ten years. I met him at the same shakuhachi festival as Adam, where they both participated. Lindsay said, 'I will come to Japan', to me. At that time, that was all. But then he really did come to Japan! At first he worked as an English teacher, so he got a work visa. Then he returned to Australia, and came to Japan again when he got a grant and became a Tokyo University of Fine Arts and Music student where he graduated with a Masters degree. And now he has again received a grant to become a Melbourne University PhD student.

When I was initially asked to come to Melbourne, I thought, Lindsay has to come to Melbourne to see his supervisor. So I asked him, "Do you have need to got to Melbourne to see your supervisor? If you have a chance could you change the plan just a little bit to fit with my visit to Melbourne?" And I asked him to plan to not only see his supervisor, but join to the concert, please play with me.

He was very glad to accept the idea, so he came to Melbourne a little bit earlier than me and he helped me for my tour. He has learned duo pieces with me in Japan, so was a really good opportunity to play duo pieces in front of audience. He was very glad for the opportunity.



Kakizakai sensei and Lindsay



Koku at the Ballarat Library

A: Have you had any other touring this year?

K: Yeah, I have toured a bit this year. In April, I toured to Taiwan. In early June I had a busy schedule. Five days in Germany, back to Japan for two days, and then three weeks in the US. Now in August, I am touring to Melbourne, and in only three weeks time, I will come back to Australia to participate in the Australian Shakuhachi Festival in Redland. After the festival, I probably have two weeks when I will go to the US. Yeah, I have many students outside Japan. Or, I could say my organising power in Japan is very bad. <laughs>

A: How regularly have you come to Australia?

K: I have participated in all the shakuhachi festivals, all the Australian Shakuhachi Festivals. The first Australian one was in Springwood, but after that I can't remember how many, umm, festivals in Brisbane, Sydney, Canberra, Melbourne and the big event in Sydney, in 2008.

As a result, I have many shakuhachi friends in this country and some also came to my place to stay. Carl Ratus, he got a culture visa to stay in my city for ten months in 2000 after the Springwood festival. So we watched Sydney Olympic games together in Japan. And Lindsay Dugan of course. Bronwyn Kirkpatrick, and Adam Simmons have stayed two or three weeks in my city. Bronwyn has

come many times. Also David Jobst, David Dixon, Ben Dixon, David Kotlowy, and Margaret Tung. If I forgot some, hehehe, some more.

A: We all hope that you will return to Australia to perform and teach many more times. Thank you!

Adrian Sherriff



Shun Sui at Art Gallery of Ballarat



Adam Simmons introducing Kakizakai sensei at the Ballarat Library



Framed in a frame, part of the art

Mottainai: a philosophy of waste

Radio National Podcast, review by Fiona Dawes

I love Japanese things. In an effort to de-clutter I dedicated August to getting rid of some stuff. As the month progressed I moved closer to the ethic of care described in the Japanese word *mottainai* ('what a waste'). Rather than just getting rid of things, I became concerned with where these things would go, and who would get the best use of them? So I was delighted to discover a podcast on Radio National: The Philosopher's Zone, an interview with Kevin Taylor, a graduate student of Environmental Philosophy at Southern Illinois University on "Mottainai: A philosophy of waste."

Kevin Taylor is interested in the practice of *koan* meditation and its influence in everyday life and care for the environment.

An example from the *Iron Flute: 100 Zen Koan* (eds. Senzaki N. & McCandless R. S.):

Manjusri Enters the Gate

One day Manjusri stood outside the gate when Buddha called to him. "Manjusri, Manjusri, why do you not enter?" "I do not see a thing outside the gate. Why should I enter?" Manjusri answered.

Kevin Taylor describes how bringing the koan to everyday life highlights the interconnectedness of all things. For example, anticipating the cold winds of August prompted my dedicating August to 'one thing a day'. My daughter got on board and was a great coach!

Valuing things in this way is respectful to the things and their environment.

I can recommend the podcast and the exploration of the many ways of mottainai. Who would have thought that you could take your children's toys to a Toy Hospital?

I am warming up for the festival next month, so hopefully no wasting of my practice opportunities. I remember my own 'Mottainai Grandmother'...

MOTTAINAI!

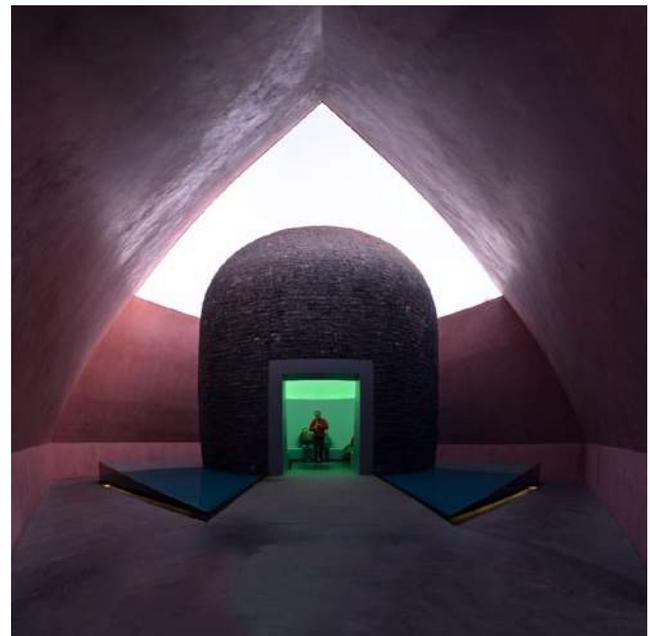
Fiona Dawes



Winter Solstice Performance

Rupert Summerson

Here is a photo of me playing at dawn on the Winter Solstice in the James Turrell SkySpace at the National Gallery in Canberra. That was the third solstice I have celebrated in that space and the first winter performance.



Twenty photos were used to create this image.
Photo: Peter Hislop

Amazingly 15 people got out of bed in the dark with the outside temperature -5°C to hear me play. I will be there again on 22 December, various people willing.

Rupert Summerson

Variations of “Tsuru no Sugomori”, Part 2

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, Seien-ryu and associated versions are discussed. Over the next several issues, versions of five other lineages will be covered: Myoan Taizan Ha, Myoan Shimpou-ryu, Kyushu Myoan, Kimpou-ryu, and Jimbo Masanosuke/Hikichi Kozan transmissions.

Seien-ryu Tsuru no Sugomori

西園流、鶴の巣籠

This piece was included in *gaikyokunobu* (‘gaikyoku section’) in a book of notation published in the third decade of the Meiji Period by Ogawa Gizou. Despite being included as a gaikyoku piece, this version of Tsuru no Sugomori was almost never played with shamisen or voice, and was considered to be in the same category as other honkyoku.



Cover of Ogawa's book *Hitorigeiko*

At that time in Aichi Prefecture (presumably where Ogawa was active), *korokoro* was notated in two ways, *horohoro* and *horuhoru*. Tsuru no Sugomori was very popular and performed often, and there are various extant copies of notation.

At the same time, Uemura Setsuou in Osaka, and Uguisugoe Sanshi in Kyoto, both of Soetsu-ryu, transmitted the piece *Sugomori*. Comparisons of this piece with Seien-ryu Tsuru no Sugomori reveals that while there

are abbreviations in Sugomori, the two can be considered the same piece.

A particularly interesting aspect of the Seien-ryu version is in the last section, where a modulation in the melody brings the piece to a tight and well-defined end.

Yachiojishi is played as a prelude to Tsuru no Sugomori.

The Ueda-ryu piece, *Yachio Sugomori*, was probably transmitted by Uemura Setsuou, as it features the same ending as the Seien-ryu version. There is an SP recording of Yachio Sugomori by Katou Keisui on Orient Records.

Kofuu Tsuru no Sugomori

古風鶴之巣籠

Kofuu Tsuru no Sugomori is no longer played by Seien ryu players. This piece was included in the honkyoku section of a book published by Okazawa Kametaro and Miyahashi Katsujirou in the year Meiji 20. The honkyoku version of Tsuru no Sugomori from Ogawa's aforementioned notation book was also included. This particular version was longer than Okazawa and Miyahashi's Kofuu Tsuru no Sugomori, but the atmosphere of the piece is the same. Higuchi Taizan further developed and arranged the piece with the title 'Koden Suzuru'.

More next issue, where Kanda explains Meian-ryu versions of Tsuru no Sugomori.

Lindsay Dugan



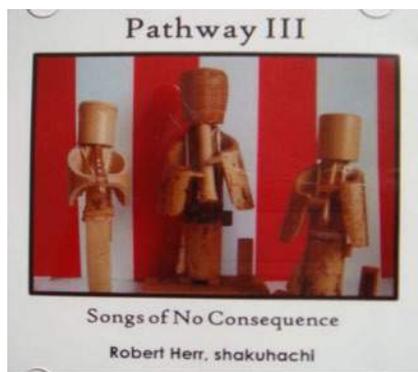
Two new CDs from Hawaii

Robert Herr

Pathway III, Songs of No Consequence

Robert Herr, shakuhachi

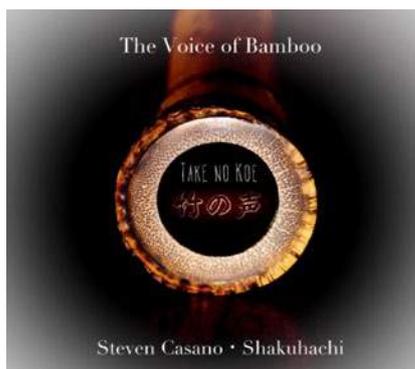
The final 3rd part of the Pathway Trilogy is now complete. Featuring songs of no consequence from around the world including the Painted Desert Walkabout, an Okinawan Haiku, an Indonesian romp at Gareng's Playground, Salamanca Fair (A Tasmanian Memory), the Firefly Fantasy and the Shark-a No Tone just to mention a few. All original works by Robert Herr.



The Voice of Bamboo

Steve Casano, shakuhachi

Recording debut! Recorded in Honolulu, Hawaii, the pieces on this CD feature three distinct styles of honkyoku: Kokusai Shakuhachi Kenshuukan (Hon shirabe, Tamuke, Sanan, Yamagoe, Daha, Sanya, and Azuma jishi); Chikuho Ryuu Hawaii (Yamato choshi, Murasaki reibo, Tehodoki reibo); and pieces of the Nezasa-ha style of northern Japan (Nezasa shirabe, Sagari ha), which features a unique pulsating breathing technique known as komibuki (crowded breath).



Steven Casano originally hails from Long Island, NY and has resided in Honolulu, HI since 1997. As a licensed teacher and active performer of the Japanese shakuhachi, his playing was featured on the documentary soundtrack, Aloha Akebono (KHON TV). A recipient of a prestigious Japanese Ministry of Education Scholarship, Mr. Casano conducted extensive research on the history of the shakuhachi at Osaka University and under the guidance of Tukitani Tuneko (Shakuhachi Kenkyuukai) at the Osaka University of the Arts. He has been published in the international journal *The World of Music* and has served on the faculty of the Hawaii Shakuhachi Festival 2006, and the Kauai Shakuhachi Festival 2014.

Robert Herr



Hougaku Yōgo

Japanese music terminology

Lindsay Dugan



We've probably all heard the distinctive sound of *hyōshigi*, or wooden clapping sticks, first struck slowly, then gaining in tempo like a bouncing ball... this sound is referred to as *kaien no oto*, 'curtain raising sound', and is a tradition of Japanese theatre to mark the start of a performance. You'll hear *hyōshigi* not only at the beginning of kabuki and bunraku performances, but also in taiko performances, matsuri festivals, sumō tournaments, and in

the hands of old guys walking around the streets of Japan at dusk, warning people to be careful of fire, and to close their shutters.



Hyoushigi at sumo tournament

Kamishibai ('paper drama') is a form of storytelling dating from the 12th century, in which *kamishibaiya* (storytellers) used illustrated boards to tell fables. The *kamishibaiya* would, at first, use *hyoushigi* to announce their arrival at the village, attracting children to sell them candy. Those who bought the most candy would get front row seats. *Kaien no oto* would be performed to build tension when a performance was about to begin, or to maintain tension when introducing a chapter or new section.



Kamishibaiya and audience

Hyoushigi are sometimes referred to simply as *ki* (wood), and performing the rhythm can also be called *ki* (which is perhaps a neologistic verb, so common in Japanese language... *otaku* points if you know what it means to 'starbaru'). The rhythm starts slowly, and gradually speeds up in a non-linear fashion until it reaches maximum speed. After that, the rhythm might slow down dramatically before concluding with a decisively final 'clap'.

In a lesson once, I was told that the idea of *kamishibai* page turning can be used to describe the turnarounds that feature in *gaikyoku*, which are especially emphasised in *Yamada-ryū* performance. Ends of sections may slow down dramatically, pausing for an indeterminate moment, before rushing into the next frenzied phrase, reminiscent of sword fights in *jidaigeki* period dramas.

If anyone has any themes they want to see covered here, drop me an email:

lindsay@shakuhachi.org.au

Lindsay Dugan



First Shakuhachi Performance in Australia

Steve Maxwell

When was the first known shakuhachi performance in Australia? Answer: May 19th 1902, in Hobart Town Hall, Tasmania.

"The Mayor of Hobart (Alderman George Kerr) presided at an entertainment given by Europeans and Japanese. The Mayor had upon his right Captain Ijichi, of the Kongo, and on his left Captain Iwasaki, of the Hiyei." Hon. W. H. Burgess (Consul for Japan) was amongst those present.

The hosts' program of entertainment began with the city organist, who played a march by Martucci and "Danse negre" on piano. An exhibition of club swinging and exercise with dumb-bells, followed by a banjo solo, a cornet solo "Oh Promise Me", a song "The Yeoman Wedding", and a stirring rendition of Kipling's "Mandalay." So much for the European performances.

The guests' program began with exciting exhibitions of wrestling. Then followed a Japanese war song from 150 sailors,

“suggestive rather of the advance of a column than of an army in action”. Their program ended with an instrumental solo by a sailor: “The solo was played upon an instrument somewhat resembling a piccolo, a hollow pipe with five holes, and called a shakuhachi. It produced music, which the Mayor told the audience reminded him of the Scottish pipes. The piece rendered appeared to be a wail or dirge.”

The event ended with a “vote of thanks to those who had taken part in the entertainment”. They said, “the citizens were proud to entertain representatives of the Japanese nation, which was now the ally of Great Britain. (Applause.) The vote was passed with three cheers for Japan.”

For the full article, google Trove digitized newspapers: “Social entertainment to the Japanese sailors”, Mercury (Hobart, Tas. : 1860 - 1954) Tuesday 20 May 1902, and Wikipedia: ‘Japanese Ironclad Hiei’, for a full account of the sister ships Hiei and Kongo.

Steve Maxwell

SOCIAL ENTERTAINMENT TO THE JAPANESE SAILORS.
A social gathering, promoted by the Southern Tasmanian Cricket Association, was held on the 19th, at the Town-hall, when a large number of the officers and sailors of the Japanese warships Hiei and Kongo were entertained. The attendance of citizens was small, and representative ones were conspicuous by their absence. The Mayor of Hobart (Alderman George Kerr) presided at an entertainment given by Europeans and Japanese. The Mayor had upon his right Captain Iichi, of the Kongo, and on his left Captain Iwasaki, of the Hiei. Alderman R. Snowden and the Hon. W. H. Burgess (Consul for Japan) were amongst those present.
The Mayor, on behalf of the citizens, gave the guests a cordial welcome. He addressed himself in an especial way to the sailors, whom they now met for the first time. It had been intended to present the prizes won on Saturday by men from the warships, but the officers had intimated that it would be more acceptable that the prizes should be given to the ships rather than to the men, and that would be done. (Applause.)
The programme was then proceeded with. Mr. T. Julian Haywood, the city organist, played a march by Martucci upon the organ, and a “Dance negra” by Ascher on the pianoforte. Mr. J. Grahame and pupils gave some exhibitions of club-swinging and exercise with dumb-bells. Mr. A. Heary sang Kipling’s “Mandalay.” Mr. Elliott Grant recited an amusing Irish piece, called “Gilbooley’s Dinner.” Mr. E. Midwood contributed a banjo solo, and Mr. Frank Harbottle a cornet solo, “Oh Promise Me.” Mr. R. Whittington sang “The Yeoman’s Wedding.” So much for the European performances. The Japanese numbers in the programme includ-

ed some interesting and exciting exhibitions of wrestling on the floor of the hall close to the platform, a Japanese war song, and an instrumental solo by a sailor. The war song was sung by 150 sailors in the body of the hall, at the west end, and was conducted by one of themselves. It was a somewhat heavy volume of music, suggestive rather of the advance of a column than of an army in action. The solo was played upon an instrument somewhat resembling a piccolo, a hollow pipe with five holes, and called a shakuhachi. It produced music which the Mayor told the audience reminded him of the Scottish pipes. The piece rendered appeared to be a wail or dirge.
Mr. E. Hawson moved a vote of thanks to those who had taken part in the entertainment, and said the citizens were proud to entertain representatives of the Japanese nation, which was now the ally of Great Britain. (Applause.)
The vote was passed with three cheers for Japan.
Captain Iwasaki replied, and cordially thanked the promoters of the gathering for their invitation to be present. He congratulated the British and Japanese present on the treaty just entered into, and would be glad to bear the news to Japan that it gave satisfaction to the people of those States. The Japanese Navy had been fostered by English officers, and under the treaty made that navy would be maintained in an efficient and progressive state. They had enjoyed the entertainment that evening very much, and they hoped some time or other to meet some of the Hobart people in Japan. (Applause.)
The sailors were then entertained with tea, coffee and cakes in the ante-room, Mr. C. D. Haywood being the caterer.

ASS Committee and Newsletter Info

Your committee members as of September 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:

[AGM Minutes Oct 1 2014](#)

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

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: lindsay@shakuhachi.org.au



ASS Website:
shakuhachi.org.au

Join us on Facebook:
facebook.com/AustralianShakuhachiSociety

Twitter:
twitter.com/AusShakSociety

Corrections for the last newsletter, issue 50: page 5, 巢籠鈴慕 should be 巢鶴鈴慕. On page 10, Mushonokojisenke should be Mushanokojisenke. The file name for the PDF was incorrect; it should be "ASS Newsletter 050 2015 May". Finally, some of the links were broken; to view them you need to copy and paste into browser. -Lindsay

ASF15 Schedule overview

DAILY SCHEDULE				
	Friday 2 October	Saturday 3 October	Sunday 4 October	Monday 5 October
0830 - 0900		Ro-buki / Announcements	Ro-buki / Announcements	Ro-buki / Announcements
0900 - 1030		Full Group 2	Full Group 4	Full Group 5
1030 - 1100		free	free	free
1100 - 1230		Breakout Session 1	Breakout Session 4	Breakout Session 8
1230 - 1330		Lunch	Lunch	Farewells
1330 - 1500		Breakout Session 2	Breakout Session 5	
1500 - 1530	Registration (until 1630)	free	free	
1530- 1700	(1630-1700) Orientation	Breakout Session 3	Breakout Session 6	
1700 - 1830	Ro-buki and Full Group 1	Full Group 3	Breakout Session 7	
1830 - 1930	Happy Hour and Dinner	Happy Hour and Dinner	Happy Hour and Dinner	
1930 - 2130	OPEN	FESTIVAL CONCERT	STUDENT CONCERT	