



European
Shakuhachi
Society
Newsletter

2014 - Vol 1

Grateful thanks for the translations in this number to:

Galina Sgonnik (Галина Сгонник), Irina Prieto, Jim Franklin, Veronique Piron, Horacio Curti

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Horacio Curti (cover), Tanaka Takafumi (of Hōgaku Journal) for the picture on Yamamoto Hozan's funeral ceremony

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Publications officers:

Michael Soumei Coxall & Horacio Curti



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Dear readers of the ESS Newsletter.

I hope that everybody has had a wonderful festive season, beginning of the year and the shakuhachi playing was ever present during those busy days.

In the beginning of the year, I always sense a warming up to all the shakuhachi events to come during the summer. Workshops and master classes shoot up here and there – not to mention all the concerts, so it is always an exciting shakuhachi time.

However, the beginning of 2014 has been overshadowed by the death of Living National Treasure, Yamamoto Hozan. It is impossible for me to write in brief the enormous impact Hozan's musical activities have had on the shakuhachi world. He has been a pioneer in many aspects of the shakuhachi world; his collaboration in the trio Sanbonkai with Aoki Reibo and Yokoyama Katsuya across *ryūha*, his experiments with very many international players including Ravi Shankar, Gary Peacock, Tony Scott, Jean-Pierre Rampall – just to mention a few. He has also inspired many shakuhachi players across the globe with his sublime playing of the Tozan repertoire. We, the shakuhachi players left behind, now have the responsibility to carry on the tradition and also working creatively with our beloved instrument inspired by the spirit of the great masters such as Hozan. In gratitude to Hozan and his music, the ESS, on the behalf of all members, sent flowers to his funeral ceremony which took place on Monday, 17th February in Tokyo.

Returning back to ESS, which I believe is now well established through the voluntary efforts of many members and we have released a new website which we are still working on to provide useful material for all shakuhachi players, whether novices or advanced players. Our Media & Communication Officer, Thorsten Knaub, has been very busy on this so please take a look at it and if you have any ideas or suggestions for the new website, please send us an email.

Also, the Newsletter has moved into a new era and is in the process of providing an ever greater range of articles and information on many different aspects of shakuhachi so our society is gradually really coming together. It is a great feeling!

However, it is important we never stop looking forward to new ideas and I encourage you all to join in the forthcoming discussion about our visions, dreams and hopes for what the ESS can be for us shakuhachi players in the future. It is an important discussion and I hope many of you will participate.

Enjoy reading and looking forward to all the concerts, summer schools, workshops, festivals and much more. And let's all remember Yamamoto Hozan's great playing!

Kiku Day
ESS Chairperson



Yamamoto Hozan's Funeral Ceremony

Apreciados lectores de la ESS Newsletter. Espero que todos hayáis tenido unas fantásticas fiestas y que el shakuhachi haya estado presente durante esos ocupados días.

Al comienzo de cada año, siento una especie de “precalentamiento” de todos los eventos de shakuhachi que vendrán en el próximo verano. Talleres y clases magistrales comienzan a aparecer, sin mencionar todos los conciertos. Este es entonces un momento emocionante para el shakuhachi.

Sin embargo, el comienzo de 2014 se ha visto oscurecido por la muerte del “tesoro nacional viviente” Yamamoto Hozan. Es imposible para mi escribir en breve la enorme importancia del impacto que la enorme actividad musical de Hozan ha tenido en el mundo del shakuhachi. Ha sido un pionero en muchos aspectos del mundo del shakuhachi: su colaboración (trascendiendo los ryūha) en el trio Sanbonkai junto a Aoki Reibo y Yokoyama Katsuya, sus experimentos con una enorme cantidad de músicas internacionales que incluyen a Ravi Shankar, Gary Peacock, Tony Scott, Jean Pierre Rampall (solo para mencionar algunos). Ha sido también fuente de inspiración para muchos intérpretes de shakuhachi a través del globo con su sublime interpretación del repertorio Tozan. Nosotros, los intérpretes de shakuhachi que le sucedemos, tenemos ahora la responsabilidad de continuar con la tradición y también la de trabajar creativamente con nuestro amado instrumento, inspirados por el espíritu de los grandes maestros como Hozan. En gratitud a Hozan y su música, el ESS en representación de todos sus miembros ha enviado flores a la ceremonia de funeraria que se realizó el día lunes 17 de Febrero en Tokyo.

Creo que el ESS se encuentra bien establecido ya gracias a los esfuerzos voluntarios de un gran número de miembros y hemos lanzado un nuevo sitio web sobre el que seguimos trabajando para proveer materiales que puedan ser útiles para todos los amantes del shakuhachi, sean novatos o avanzados. Thorsten Knaub, nuestro oficial de medios y comunicaciones (Media & Communication Officer), ha estado realmente muy ocupado con la web así que os pedimos que miréis la web y si tenéis ideas o sugerencias sobre esta nuestra nueva web, por favor enviádnoslas por e-mail

También decir que la Newsletter ha entrado en una nueva era y se encuentra

en proceso de ofrecer un rango aún mayor de artículos e informaciones sobre diversos aspectos del shakuhachi. Nuestra sociedad está ganando fuerza gradualmente. Esta es una gran sensación!

Es sin embargo importante que no dejemos de mirar hacia delante, hacia nuevas ideas y por esto os invito a unirse a nuestra discusión sobre nuestra visión, nuestros sueños y esperanzas para aquello que el ESS puede llegar a ser en el futuro para nosotros amantes del shakuhachi. Es una discusión importante y espero que muchos de vosotros os animéis a participar.

Deseosa de todos los conciertos, escuelas de verano, talleres, festivales y mucho más, deseo que disfrutéis de la lectura.

Kiku Day
Presidenta del ESS



Ceremonia funeraria de Yamamoto Hozan

C

chers lecteurs de la lettre d'information de la Fédération ESS
J'espère que vous avez tous passé de bonnes fêtes de fin d'année, que vous avez bien démarré l'année, et que le shakuhachi a bien été présent pendant tout ce temps.

Au début de l'année, je me sens toujours vibrer à l'idée de l'annonce de tous ces événements autour du shakuhachi qui auront lieu durant l'été, stages et master-classes programmés ici et là, sans mentionner tous les concerts. C'est donc toujours une période assez excitante.

Par contre, le début de 2014 fût ombragé par le décès du trésor national vivant, Yamamoto Hôzan. C'est impossible pour moi d'écrire aussi brièvement de l'énorme impact que l'activité musicale d'Hôzan a eu sur le monde du shakuhachi.

Il a été un pionnier sous bien des aspects dans ce domaine: sa collaboration dans le trio Sanbonkai avec Aoki et Reibo et Yokoyama Katsuya, à la croisée des écoles, ses expériences avec beaucoup d'artistes internationaux incluant Ravi Shankar, Gary Peacock, Tony Scott, Jean-Pierre Rampal, juste pour en mentionner quelques-uns. Il a aussi inspiré beaucoup de joueurs de shakuhachi à travers la planète avec sa façon sublime de jouer le répertoire Tôzan. Nous, les joueurs de shakuhachi laissés en arrière, avons maintenant la responsabilité de transmettre la tradition et aussi le processus de création avec l'instrument que nous chérissons inspiré de l'esprit des grands maîtres tels qu'Hôzan. En gratitude à Hôzan et à sa musique, la fédération ESS, au nom de tous ses membres, a envoyé des fleurs pour sa cérémonie funéraire qui a eu lieu lundi le 17 février à Tôkyô.

Pour en revenir à la fédération ESS, qui, je pense, est maintenant bien établie grâce aux efforts volontaires de beaucoup de ses membres, nous avons réalisé un nouveau site web sur lequel nous sommes encore en train de travailler afin de proposer suffisamment de matériel utile pour tous les joueurs de shakuhachi, qu'ils soient novices ou avancés. Notre chargé de la communication et des médias, Thorsten Knaub, a été très occupé avec cela, aussi merci d'y jeter un coup d'oeil et si vous avez des idées ou des suggestions pour ce nouveau site web, envoyez-nous, s'il vous plaît, un courriel.

Par ailleurs, la lettre d'information a évolué vers un nouvel aspect et est sur le point de produire un nombre toujours plus important d'articles et d'informations sur différents aspects du shakuhachi, aussi notre fédération est-elle vraiment, graduellement, en train de se forger . C'est un sentiment fort!

Par contre, c'est important que nous n'arrêtons jamais de regarder devant nous les nouvelles idées, et je vous encourage tous à vous joindre aux prochaines discussions sur nos visions, nos rêves, et nos espoirs sur ce que pourrait être, pour nous joueurs de shakuhachi, la fédération ESS dans le futur. C'est un débat important aussi j'espère que beaucoup d'entre vous y participeront. Bonne lecture, dans l'attente de tous les concerts, les rencontres estivales, les stages, les festivals et autres. Et souvenons-nous du jeu grandiose de Yamamoto Hôzan!

Kiku Day
Présidente de la fédération ESS



Cérémonie funéraire de Yamamoto Hozan

Welcome to the first issue of the Newsletter for 2014. From this issue onwards, each Newsletter will have a year and volume number for ease of archiving and retrieval.

This edition has a very wide range of articles related to different aspects of the shakuhachi and ESS activities which we hope will provide insight and food for thought. In order to assist contributors and to ensure some consistency, we have drawn up ‘Guidelines’ for those wishing to contribute with articles for the Newsletter, which can be found on page 16 of this issue. We have also decided to include reviews of published recording materials and these reviews will also be made available on the new ESS Website in the “Publications/ CD review” section. We are also including articles on topics which will hopefully stimulate discussion and we hope to include your responses in subsequent issues, so please do send them to the Newsletter’s brand-new e-mail address (newsletter@shakuhachisociety.eu). The focus in the present edition is on the role of Summer Schools so please do write to us with your contribution to the discussion.

Another line the Newsletter is developing is that of putting together materials related to shakuhachi. We are starting in this number with a very useful bibliography compilation of articles on shakuhachi written in English. We would like to put together similar compilations available in other European languages in the future as well as lists on other related materials, which can be of use to us shakuhachi lovers, so please let us know if you can contribute to this effort.

We would like to take this opportunity to remind everyone that, as usual, information and articles on forthcoming ESS events, including the Summer Schools, will be included in Newsletters. Should you wish to share advance information on concerts, workshops or other events not organised by the ESS, you can send it to info@shakuhachisociety.eu for it to be published in the Calendar of the ESS website or you may also wish to announce an event on the Twitter account of the ESS, in which case you should send your message (less than 140 characters please!) to: [twitter@shakuhachiforum.eu](https://twitter.com/shakuhachiforum)

The Editors would like to express their sincere thanks to all the contributors and translators for all their efforts in creating this new issue of the ESS Newsletter, which we hope you will enjoy.

Horacio Curti & Michael Soumei Coxall
Editors

Bienvenidos a la primera entrega de la Newsletter del año 2014. A partir de este número, cada edición estará identificada por un año y volumen para facilitar su archivo y localización.

Esta edición incluye una gran variedad de artículos abordando diferentes aspectos del shakuhachi y de las actividades del ESS que esperamos proveerán contenido y alimento para aquellos ávidos de shakuhachi. Para poder ayudar a aquellos que deseen contribuir con contenido a la Newsletter y a la vez otorgar consistencia a la misma, hemos elaborado una “guía para autores” conteniendo algunas pautas, podréis encontrarla en la página 16 de este número. Hemos decidido también comenzar a incluir reseñas (reviews) de grabaciones publicadas que también estarán luego disponibles en el nuevo sitio Web del ESS en el apartado de “Publications/CD review”. Hemos incluido también artículos en temas que esperamos puedan estimular la discusión y esperamos poder incluir vuestros comentarios al respecto en los siguientes números, por esto os invitamos a que los enviéis a la nueva dirección de correo electrónico de la Newsletter (newsletter@shakuhachisociety.eu).

A este respecto, el foco de la presente edición se ubica en el rol de las Summer Schools (escuelas de verano). Esperamos vuestra contribución a la discusión. Otra línea que la Newsletter está desarrollando es la de realizar compilaciones de materiales relacionados con el shakuhachi. Comenzamos aquí con una compilación bibliográfica de textos relacionados con el shakuhachi en lengua inglesa que pensamos será muy útil para muchos de vosotros. Esperamos poder realizar compilaciones similares de materiales en otras lenguas europeas así como de otros materiales relacionados con el shakuhachi de forma menos directa y que pueda ser de utilidad para los amantes del instrumento, hacednos saber si podéis colaborar en este esfuerzo.

Nos gustaría aprovechar esta oportunidad para recordar a todos que, como hasta ahora, la Newsletter incluirá información y artículos sobre actividades futuras solo en el caso de que estas sean organizadas por el ESS. Si deseáis compartir información sobre conciertos, talleres u otros eventos que no sean organizados por el ESS podéis enviar la información a info@shakuhachisociety.eu para que sea incluida en el calendario de la Web del ESS. Si estáis interesados en anunciar un evento en la cuenta de Twitter del ESS, enviad vuestro mensaje (recordad que debe contener menos de 140 caracteres) a: [twitter@shakuhachiforum.eu](https://twitter.com/shakuhachiforum)

Los editores desean expresar su gratitud a todos aquellos que han contribuido con artículos, imágenes o traducciones por su esfuerzo en crear este nuevo número del ESS Newsletter que esperamos que disfrutéis.

Horacio Curti & Michael Soumei Coxall
Editores

NEW ESS WEBSITE NOW ONLINE

To start off the New Year in style, the ESS has just re-launched its website and we are all very happy and excited about this step. We thought that it would be useful to provide a quick run through of the content and the layout of the new website.

The main sections are now News, About the ESS, Shakuhachi Histories, People, Summer Schools, Events, Publications, Resources and ESS Forum, and thus we have kept some of the core elements of the old site but have also expanded on the categories and the content. With this layout, we hope the ESS website will be a solid platform to display current ESS and other shakuhachi activities and events across Europe and also have the potential to grow as an archive of shakuhachi activities in Europe.

One of the new sections is Summer Schools with basic information about the currently planned Summer School (with more detailed information being at the sub-domain site: <http://radolfzell2014.shakuhachisociety.eu>), as well as pages with information and media documenting past summer schools. These will still grow in some instances as new photo or video content is made available and added. Please send any content you may wish to be included to the ESS.

The People section has the Teachers page with a comprehensive listing of teachers who are active in Europe right now and who cover a wide repertoire and different styles of shakuhachi music. Already 14 countries in Europe are represented by teachers! The new Makers page features shakuhachi makers from Europe and beyond and already includes 19 makers.

For the Players page, the ESS would like to encourage all European shakuhachi players to add their profile, whether they are teachers, performers, makers or simply play the shakuhachi in a non-professional context. In this way, the growing popularity of the shakuhachi across Europe can be followed.

Other new pages in the People section, such as a Composers page, are planned for the future.

The Events section needs your help in keeping the Calendar page as up-to-date as possible – so please do send us information on any shakuhachi events which happen in your area. The Events section also has a new page for Event Reviews – so please send us reports and/or images of relevant events you have been to. Of course, the ESS aim to add reviews here too.

There is a new page for shakuhachi CD Reviews in the Publications section, which will feature regular updates of new shakuhachi related CD reviews as well as reviews which have appeared over the years in past ESS Newsletters and elsewhere. Previous editions of the Newsletters are also available at Newsletter in Publications.

There is also a new Resources section, which aims to act as a depository for all kinds of useful information and references for shakuhachi players and aspiring makers. In particular, the Getting Started page for beginners and the making page Shakuhachi Making & Repair should prove particularly useful and are likely to expand in the near future.

The ESS Forum has also been integrated into the website menu to make it easier to navigate between those two main ESS web presences. Of course, the ESS Forum can still be accessed as usual at: <http://www.shakuhachiforum.eu>.

Also special thanks to all the contributors of the content for the new site, in particular to Kiku Day, Clive Bell and Flora Henderson for their text contributions, to Adrian Bain for advice on the website and to Christian Grobmeier for dealing with the more technical server side of the ESS sites and assisting throughout the whole development process.

We hope that the new layout and structure is clear and the content useful for the European shakuhachi community and beyond. We have more sections and additional pages in the planning stage, among them an exclusive ESS Members' Area and we will let you know once they are 'live' later in the year.

Many thanks for your support and see you at: www.shakuhachisociety.eu

Thorsten Knaub
ESS media/communications

Please note the ESS email contacts:

ESS general contact and all questions: info@shakuhachisociety.eu

Please also send any suggested content for the ESS website to this email address.

Also, if you would like to add a profile to the Teacher and/or Player pages, please send them to this address as well. Many thanks.

Questions regarding membership can also be sent to: member@shakuhachisociety.eu

Questions about or submitting content to the ESS newsletter: newsletter@shakuhachisociety.eu

ESS Newsletter Contributor's Guidelines

The aim of the ESS Newsletter is to create a platform for members and non-members to further develop an understanding of shakuhachi and place it in a wider context than just their own individual study and experience. It, therefore, includes, among others, a diverse range of topics and new ideas, information, knowledge, materials and reflections on shakuhachi and the people who shape the musical scene. As far as is practical, the articles will be translated into some of the main languages used in the European shakuhachi context. All this is accomplished by the selfless effort of the authors, translators and editors.

We encourage everyone to send in ideas for articles you would like to write or topics you would like to read about to the publications office by email at: newsletter@shakuhachisociety.eu. Before each new number, a 'call for articles' will be issued and a deadline for submission set but please feel free to send us your ideas on possible articles any time you want. In order to assist the authors in their task and to ensure some consistency, the following brief guidelines have been drawn up

1. Please feel free to contact us on the topic you would like to write about beforehand and keep in mind that the ESS Newsletter does not publish information on future events (except those organized by the ESS), instead ESS calendar updates will be sent out periodically. These will aim to include all upcoming events across Europe.
2. Should you wish for any shakuhachi material to be reviewed in the Newsletter (recordings, books, etc.), please contact us with the particulars and the editors will get back to you.
3. Article length: the Newsletter includes articles of different lengths up to approximately 2,000 words.
4. Please send your text in a text document (doc, docx, rtf). You can use any font and format since the text will be adjusted to the Newsletter format.
5. Please use as many multi-media materials as possible including pictures and external links.
6. Please send the pictures or other multi-media materials separately (contact the editors if the size of the files makes them difficult to be sent by e-mail).
7. Please send your pictures in jpg, png or tiff format with a minimum resolution of 150 dpi.

8. Please provide acknowledgement/credit for the use of any other author's material.
9. Please avoid self-promotion.

After submission, the articles will be proofread and edited, if necessary, with permission of the authors when practically possible. Editors will always try their best to find agreement with the authors but you should note that eventually the Editors decision will be final. The articles will then be translated when possible and the issue formatted.

This Newsletter exists thanks to the authors, translators and illustrators who so generously offer their knowledge, time and energy to provide materials. Please, be one of them.

ESS publications office

**ESS Summer School
June 19-22, 2014
Radolfzell, Germany**



In recent years, the annual ESS Summer School has reflected the deliberately international orientation of the ESS itself, being held in cities with a long cultural history, and which are inherently cosmopolitan or centres of attraction for international visitors – London, Prague, Barcelona... Against this background, the setting for the 2014 Summer School may initially appear surprising – Radolfzell, in southern Germany, a small, provincial town, not generally renowned as a cultural focal point. Why should this town become a centre for shakuhachi culture in 2014?

On closer examination, Radolfzell is not as provincial as one may think, being on the shores of the Bodensee, or Lake Konstanz, which constitutes the border of three countries – Germany, Switzerland, and Austria. It also has a long cultural history, particularly in a religious sense; the name refers to the hermitage (cell, or “Zelle”) of a monk who settled there in the early Middle Ages, and around whom the town established itself. Indeed, the whole area is permeated with religious history; the nearest large city, Konstanz, was a major power base of the Catholic Church in the Middle Ages, reflected in its magnificent cathedral.

This religious heritage resonates with the perceived spirituality of at least a part of the shakuhachi repertoire in various schools, and it is this aspect which forms a significant focus of the 2014 Summer School. The primary venue also suits this orientation –

the so-called Welkloster (World Monastery, <http://weltkloster.org>) in Radolfzell. The name is perhaps slightly misleading, conjuring up images of a congregation of monks or nuns in a large complex of residential halls, chapels and refectories. In reality, it is a small establishment in spaces made available by the town administration, and supported by an active group of laypersons. There are usually two or three monks or nuns in residence for periods of a few months – significantly, they are often members of diverse religious traditions. This reflects the aims of the Welkloster – to provide a space for interreligious and intercultural dialogue in an atmosphere of tolerance and mutual support.

Previous events in the Welkloster impressed me by their sense of openness, and their aims of dialogue, tolerance and mutual support are analogue to values which I see embodied within the ESS, of acceptance of the plurality of schools and approaches to shakuhachi, and the need for dialogue between them.

Given the spiritual orientation of the venue, it should be no surprise that a primary focus of the Summer School will be honkyoku, the perceived spiritual repertoire(s) of the shakuhachi – repertoires in plural form, in that there is no unified, canonical body of honkyoku common to all schools. It should also be no surprise that I have invited my senior colleagues from my school in Japan, the Kokusai Shakuhachi Kenshukan, as guest teachers and performers at the Summer School.

This is not to say that other schools will not be represented or welcome; the Kinko and Tozan schools will be represented by Gunnar Jinmei Linder and Jean-François Lagrost respectively. The material to be taught and performed will also include music other than honkyoku: negotiations are underway to bring a Japanese Min'yo teacher to the Summer School, and contemporary music and improvisation will also be included, including music with koto (with the assistance of Kikuchi Naoko, a Sawai School player resident in Frankfurt).

At present, the list of participating teachers is as follows:

- **FURUYA Teruo, MATAMA Kazushi, KAKIZAKAI Kaoru** (Japan), senior disciples of YOKOYAMA Katsuya, and current senior teachers of the Kokusai Shakuhachi Kenshukan (KSK)
- **Véronique PIRON** (France), **Horacio CURTI** (Spain), licensed KSK teachers in Europe, students of Yokoyama-sensei, Furuya-sensei and Kakizakai-sensei. Additionally, they will be teaching contemporary music and improvisation
- **Gunnar Jinmei LINDER** (Sweden), disciple of YAMAGUCHI Goro, Kinko-school
- **Jean-François LAGROST** (France), Tozan School
- **Kiku DAY** (Denmark), Min'yo and Zensabo School
- **Vlastislav MATOUSEK** (Czech Republic), contemporary music
- **KIKUCHI Naoko** (Germany), koto and shamisen (Sawai School)

I will also be there, of course, although my teaching role will be limited; experience has

demonstrated that the primary organiser is too busy keeping things running, to do much teaching.

The presence of three senior teachers from the Kokusai Shakuhachi Kenshukan, together with licensed KSK teachers from Europe, allows participants to gain an intensity of experience, while at the same time maintaining a balance with other schools, even if this may at first seem otherwise. At previous festivals (in Japan and at various World Festivals) I have observed that Furuya-sensei, Matama-sensei and Kakizakai-sensei operate seamlessly together as a single unit - a kind of single “super-teacher”, mutually enhancing one another in a single class. The two European KSK teachers (apart from myself) who will be present, Horacio Curti and Véronique Piron, will be acting as assistants to this Japanese “super-teacher”, as well as teaching independently in their areas of expertise outside of the KSK repertoire. Additionally, the timetable will include just as much teaching in other schools, particularly Kinko and Tozan. The teachers will also be taking turns to offer material for beginners; the Summer School is not only for advanced players!

The opportunity of taking sessions with the Japanese KSK teachers working together as a unit provides a teaching/learning experience which is rarely encountered outside of Japan - the possibility of receiving multiple views of the material within the classes. Absorbing these views, really by just being there, listening, and taking part, amounts to an enhancement of the depth of understanding of the pieces – something which one can usually only acquire by working with different teachers one after the other. Here, the opportunity is presented to experience something of this richness within a short space of time.

With the three Japanese teachers present, it will also be possible for participants to take

individual lessons, including in the days before the Summer School commences, when the Japanese teachers will already be in Radolfzell so it will be highly worthwhile to arrive two or three days early! A listing of available time slots, pricing and booking options will be posted to the Summer School website soon; bookings will be on the basis of “first come, first served”.

In common with other Summer Schools, the programme in 2014 will consist of a mixture of (mainly) group teaching and public concerts. As is implied by the list of teachers, the group teaching will cover KSK material, Kinko and Tozan pieces, with additional material from the Zensabo school, and (hopefully) Min’yo. Contemporary music and improvisation will also be taught. The teaching streams will be divided into beginners’, intermediate and advanced levels. For participants who wish to commence shakuhachi but, have never played before, there will also be an “initiation level” – for absolute beginners with no previous shakuhachi playing experience. The teaching language for all levels will be English, and participants should possess (or borrow for the occasion) a shakuhachi of 1.8 length.

Apart from the teaching, an important aspect of this and other Summer Schools is that of listening. Even for beginners who may have difficulty with some of the teaching material, simply hearing the range of material, absorbing it like an aural sponge, is an enriching experience. The listening experience reaches its peak, however, in the public concerts by the teachers. There are several concerts planned, at the Summer School itself, and immediately before and after it. Again, for this reason, participants may want to arrive a day or two before the Summer School and leave a day or two after it ends. The planned concerts are:

18th June, 2014, Radolfzell, in the hall of a school near the Weltkloster: a concert by the

three Japanese teachers (the evening before the commencement of the Summer School)

19th June, 2014, Radolfzell: a concert of all the Summer School teachers, with an orientation towards contemporary music

20th June, 2014, Überlingen (on the other side of the Bodensee), in the Franciscan Church, a beautiful baroque edifice: a concert of all Summer School teachers, covering a cross-section of styles and schools. This concert will be combined with an “excursion” across the lake for all participants, with an evening meal in Überlingen

21st June, 2014, Allensbach (a couple of kilometres from Überlingen), in the Church of Grace: again, all Summer School teachers with a cross-section of material.

On the final afternoon of the Summer School, there will a participants’ concert, at which students have the opportunity to present the material learned during the previous days. This will be a public concert, but experience suggests that the audience will probably consist mainly of the participants themselves.

In the evening of 23rd June, the Japanese guests will present a further concert, in the so-called Mauritius Chapel of the Konstanz Cathedral. I have performed there several times, and can attest to the wonderful acoustics and atmosphere of this space. It would be worthwhile for participants to add a day to their stay in the area, in order to hear this concert. It will be preceded by a brief introductory lecture (by me, in German) at the Catholic Education Centre in the Konstanz Cathedral.

Registration information and forms for the Summer School can be found on the ESS Summer School website: <http://radolfzell2014.shakuhachisociety.eu> . Participation fees range from €180 (concession) to €250 (full fee),

covering tuition and concerts. ESS members receive a discount, and early-bird registration (before April 1, 2014) also carries a discount. Accommodation and meals are not included, although a cheap midday meal will be available each day at a small extra charge. There are numerous hotels in Radolfzell in various price categories, and I have communicated with the management of many of these, to attempt to organise special rates for Summer School participants. For very cheap accommodation, there is a camping ground a few kilometres away. A list of accommodation options is also available on the website. A good idea will be for participants from the same area to band together in double or triple rooms. Hotel bookings should be made as soon as possible, as Radolfzell and the Bodensee area are popular holiday destinations, even in early summer.

What remains to be said? The Bodensee region is one of the most pleasant and picturesque locations in Germany, especially in summer.

To the south, there are the Alps; one can swim in the lake; there are many places to visit (Konstanz, Überlingen with prehistoric wooden buildings nearby, islands such as Reichenau with old monasteries or Mainau with a palace and wonderful gardens); and there are many further attractions in other nearby towns. If one wishes, opportunities to take a break from blowing are plentiful – and the Weltkloster is 2 minutes' walk from the shores of the lake. A holiday in Radolfzell, with a Shakuhachi Summer School in the middle of it, is a rather inviting idea...

See you in Radolfzell!

Jim Franklin



Matama Kazushi
Kakizakai Kaoru
Furuya Teruo

**Sommerschule 2014
19.-22. Juni 2014
Radolfzell, Deutschland**



In den letzten Jahren bezeugte die jährliche Sommerschule der ESS die bewusst internationale Orientierung der ESS selbst: sie wurde in Städten veranstaltet, die eine lange Kulturgeschichte haben, und die kosmopolitische Anziehungspunkte für internationale Besucher sind – London, Prag, Barcelona... Vor diesem Hintergrund mag der Austragungsort der Sommerschule 2014 zuerst überraschen – Radolfzell, eine kleine, süddeutsche Provinzstadt, als Kulturbrennpunkt nicht allgemein bekannt. Warum sollte diese Kleinstadt 2014 zu einem Zentrum der Shakuhachi-Kultur gekürt werden?

Bei näherer Betrachtung ist Radolfzell nicht ganz so provinziell wie man das sich vielleicht vorstellt. Die Stadt liegt am Ufer des Bodensees, der die Grenze dreier Länder definiert – Deutschland, die Schweiz und Österreich – eigentlich ziemlich international, geographisch gesehen. Sie hat auch eine lange Kulturgeschichte, besonders religiöser Art; der Name deutet auf die Einsiedelei (“Zelle”) eines Mönches, der sich im frühen Mittelalter dort niederließ; um ihn entwickelte sich allmählich die Stadt. In der Tat ist die ganze Gegend von religiöser Geschichte durchtrankt. Konstanz, die nächste, größere Stadt, war im Mittelalter ein wichtiges Machtzentrum der katholischen Kirche; als Zeuge dafür steht der prächtige Konstanzer Dom.

Dieses religiöse Erbe schwingt bei der wahrgenommenen Spiritualität von wenigstens

einem Teil des Shakuhachi-Repertoires in diversen Schulen mit; dieser Aspekt bildet einen der Kernpunkte der Sommerschule 2014. Die Einrichtung, in der die Sommerschule stattfindet, passt auch zu dieser Orientierung: das so genannte Weltkloster (<http://weltkloster.de>) in Radolfzell. Der Name ist vielleicht ein wenig irreführend: Man denkt an eine Gemeinde von Mönchen oder Nonnen in einer Anlage von Unterkunftshallen, Kapellen, Refektorien und so weiter. In Wirklichkeit ist es eine kleine Einrichtung in Räumlichkeiten, die die Radolfzeller Stadtverwaltung bereitstellt, unterstützt durch eine aktive Gruppe von Laien. Meistens leben dort zwei oder drei Mönche oder Nonnen für eine Periode von mehreren Monaten – wohlgemerkt sind sie oft Anhänger unterschiedlicher religiöser Traditionen. Diese Tatsache widerspiegelt die Ziele des Weltklosters – einen Raum des interreligiösen und interkulturellen Dialogs in einer Atmosphäre der Toleranz und gegenseitigen Unterstützung zu bieten.

Ich kenne diese Einrichtung seit einigen Jahren, und die Offenheit dort beeindruckte mich. Als es darum ging, einen Austragungsort für die Sommerschule 2014 zu suchen, dachte ich, dass das Weltkloster eine gute Wahl wäre. Seine Ziele des Dialogs, der Toleranz und der gegenseitigen Unterstützung sind eine Analogie der Werte, die ich in der ESS verkörpert sehe – Akzeptanz der Pluralität diverser Schulen und Ansätze, mit der Notwendigkeit des Dialogs. Als ich die Leitung des Weltklosters auf die Möglichkeit ansprach, die Sommerschule dort

abzuhalten, nahm ich zu meiner Freude wahr, dass man der Idee gegenüber offen war. Bald konnten wir uns auf die Sommerschule als Kooperationsprojekt einigen.

Anhand der spirituellen Ausrichtung des Austragungsorts durfte es nicht überraschen, dass ein Schwerpunkt der Sommerschule in den Honkyoku, den überlieferten spirituellen Repertoiren der Shakuhachi, bestehen wird. "Repertoiren" steht hier in der Pluralform, da es keinen einheitlichen, kanonischen Werkkorpus der Honkyokugibt, der allen Schulengemeinsam wäre. Es dürfte auch nicht überraschen, dass ich die Hauptlehrer meiner Schule in Japan, des Kokusai Shakuhachi Kenshukan, als Lehrer und Gastspieler an der Sommerschule eingeladen habe. Selbstverständlich werden andere Schulen zugegen sein: die Kinko- und Tozan-Schulen werden durch Gunnar Jinmei Linder bzw. Jean-François Lagrost vertreten. Der zu unterrichtende Stoff schließt auch Musikformen außer Honkyoku ein: Zur Zeit werden Verhandlungen geführt, um einen japanischen Min'yo-Lehrer an die Sommerschule einzuladen. Zeitgenössische Musik und Improvisation werden auch vorhanden sein, darunter auch Stücke mit Koto zusammen (unter Mitwirkung von Kikuchi Naoko, einer in Frankfurt lebenden Spielerin von der Sawai-Schule).

Bis jetzt haben folgende Lehrer und Spieler zugesagt:

- **FURUYA Teruo, MATAMA Kazushi, KAKIZAKAI Kaoru** (Japan), Hauptschüler von YOKOYAMA Katsuya, und jetzige Hauptlehrer des Kokusai Shakuhachi Kenshukan (KSK)
- **Véronique PIRON** (Frankreich), **Horacio CURTI** (Spanien), bescheinigte KSK-Lehrer in Europa, Schüler von Yokoyama-sensei, Furuya-sensei und Kakizakai-sensei. Zusätzlich werden sie zeitgenössische Musik

und Improvisation unterrichten.

- **Gunnar Jinmei LINDER** (Schweden), Schüler von YAMAGUCHI Goro, Kinko-Schule
- **Jean-François LAGROST** (Frankreich), Tozan-Schule
- **Kiku DAY** (Dänemark), Min'yo und Zensabo-Schule
- **Vlastislav MATOUSEK** (Tschechische Republik), zeitgenössische Musik
- **KIKUCHI Naoko** (Deutschland), Koto und Shamisen (Sawai-Schule)

Selbstverständlich bin ich auch dabei, allerdings wird meine Rolle als Lehrer sehr beschränkt sein; erfahrungsgemäß ist der Hauptorganisator damit viel zu beschäftigt, alles im Gang zu halten, als dass er viel Unterricht geben kann.

Die Anwesenheit dreier Hauptlehrer des Kokusai Shakuhachi Kenshukan, zusammen mit bescheinigten KSK-Lehrern aus Europa, ermöglicht den Teilnehmern, eine sehr dichte Erfahrung zu gewinnen; nichtsdestotrotz wird Gleichgewicht mit anderen Schulen gehalten, auch wenn dies auf ersten Blick anscheinend nicht der Fall ist. Bei früheren Festivals (in Japan sowie bei World Festivals) habe ich beobachtet, wie Furuya-sensei, Matama-sensei und Kakizakai-sensei nahtlos als eine Einheit agieren – wie eine Art „Überlehrer“; sie feuern sich in den Klassen gegenseitig an. Horacio Curti und Véronique Piron, die zwei anwesenden europäischen KSK-Lehrer (außer mir) werden als Assistenzlehrer zu diesem japanischen „Überlehrer“ tätig sein; auch werden sie Unterricht auf ihren Spezialgebieten außerhalb des KSK-Repertoires anbieten. Zusätzlich wird der Stundenplan der Sommerschule genauso viel Unterricht anderer Schulen (vor allem Kinko und Tozan) beinhalten. Die

Lehrer werden zudem abwechselnd Stoff für Anfänger unterrichten: Die Sommerschule ist nicht nur für fortgeschrittene Schüler!

Die Gelegenheit, an Unterrichtsrunden mit den als Einheit agierenden, japanischen KSK-Lehrern teilzunehmen, bietet ein Lernerlebnis, das selten außerhalb Japans anzutreffen ist – die Möglichkeit, mehrere Ansichten und Ansätze zum Stoff schon in der einen Unterrichtsstunde wahrzunehmen. Diese Ansätze aufzusaugen, so zu sagen einfach durch das Dabei-Sein, durchs Zuhören und Teilnehmen, bedeutet eine Bereicherung und Vertiefung des Verständnisses der Stücke, etwas, was einem üblicherweise nur durch das Studium bei verschiedenen Lehrern, einem nach dem anderen, zuteil wird. Hier hat man die Gelegenheit, dieses Reichtum innerhalb eines kurzen Zeitraums zu erleben.

Bei Anwesenheit aller drei japanischen Lehrer wird den Teilnehmern auch die Möglichkeit von Einzelstunden eröffnet, vor allem in den Tagen vor Anfang der Sommerschule, in denen die japanischen Lehrer schon in Radolfzell zugegen sein werden. Es wird den Teilnehmern wärmstens empfohlen, diese Gelegenheit wahrzunehmen, um die Erfahrung der Sommerschule noch weiter zu verdichten. Es wird sich durchaus lohnen, zwei oder drei Tage vor Beginn der Sommerschule einzutreffen! Eine Auflistung möglicher Termine, Gebühren und Anmeldeoptionen wird bald auf der Website der Sommerschule stehen. Anmeldungen für Einzelstunden werden in der Reihenfolge des Eingangs bearbeitet.

Ähnlich wie bei vorigen Sommerschulen besteht das Programm 2014 aus einer Mischung aus (hauptsächlich) Gruppenunterricht und öffentlichen Konzerten. Die Liste der Lehrer legt nahe, dass in den Gruppen Stoff des KSK und der Kinko- und Tozan-Schulen unterrichtet wird; dazu kommen Zensabo und (hoffentlich)

Min'yo. Unterricht in zeitgenössischer Musik und Improvisation werden auch angeboten. Die Gruppen teilen sich in Anfänger-, mittlere und Fortgeschrittenenebenen auf. Für Teilnehmer, die mit Shakuhachi beginnen möchten, aber vor der Sommerschule nie gespielt haben, wird es eine "Einführungsgruppe" geben – für absolute Anfänger ohne Vorkenntnisse. Die Unterrichtssprache auf allen Ebenen wird Englisch sein, und Teilnehmer müssen eine Shakuhachi der Länge 1,8 besitzen (oder für die Sommerschule ausleihen).

Außerdem Unterricht ist bei den Sommerschulen das Zuhören immer sehr wichtig. Auch für Anfänger, die eventuell Schwierigkeiten mit dem Stoff haben, ist das einfache Zuhören der Stücke, bei dem man sie wie ein Schwamm aufsaugt, sehr bereichernd. Das Hörerlebnis gipfelt jedoch in den öffentlichen Konzerten durch die Lehrer. Einige Konzerte werden während der Sommerschule sowie unmittelbar zuvor und danach geplant. Auch auf diesem Grund empfiehlt es sich, ein paar Tage vor der Sommerschule anzukommen und ein paar Tage danach abzureisen. Unter den Konzerten sind:

18. Juni 2014, Radolfzell, in der Aula einer naheliegenden Schule: Konzert der drei japanischen Lehrer (am Abend vor Beginn der Sommerschule);

19. Juni 2014, Radolfzell, Konzert aller Lehrer der Sommerschule, mit Orientierung auf zeitgenössische Musik;

20. Juni 2014, Überlingen (am anderen Ufer des Bodensees), in der schönen, barocken Franziskanerkirche: Konzert aller Lehrer der Sommerschule, bei dem alle Schulen und Stile vertreten werden. Dieses Konzert geht mit einem Ausflug über den See für alle Teilnehmer einher. Das Abendessen findet in Überlingen statt;

21. Juni 2014, Allensbach (ein paar Kilometer

von Überlingen entfernt), in der Gnadenkirche: hier auch alle Lehrer mit breiter Palette des Stoffes;

Am letzten Nachmittag der Sommerschule findet ein Teilnehmerkonzert statt; hier hat man die Gelegenheit, die Stücke vorzutragen, die man im Lauf der Sommerschule gelernt hat. Dieses Konzert wird auch öffentlich sein, aber erfahrungsgemäß besteht das Publikum hauptsächlich aus Teilnehmern.

Am abend des 23. Juni bieten die japanischen Gäste ein weiteres Konzert an, in der so genannten Maritiuskapelle des Konstanzer Doms. Ich habe mehrmals dort gespielt, und kann die wunderschöne Akustik der Kapelle bezeugen. Es würde sich durchaus lohnen, einen Tag länger in der Gegend zu bleiben, um dieses Konzert zu hören. Vor dem Konzert halte ich einen kurzen Einführungsvortrag (auf Deutsch) im Katholischen Bildungswerk (im Kreuzgang des Doms, ein paar Meter von der Kapelle entfernt).

Weitere Informationen und das Anmeldeformular findet man auf der Website der ESS-Sommerschule (<http://radolfzell2014.shakuhachisociety.eu>). Teilnahmegebühren liegen im Bereich von €180 (Ermäßigung) bis €250 (volle Gebühr); die Gebühr beinhaltet Unterricht und alle Konzerte. Es besteht ein Rabatt für ESS-Mitglieder sowie auch bei früher Anmeldung (vor 01. April 2014). Unterkunft und Verpflegung werden nicht in der Gebühr inbegriffen, obwohl ein warmes Mittagessen zu einem günstigen Preis jeden Tag erhältlich sein wird. Es gibt zahlreiche Hotels in Radolfzell in verschiedenen Preiskategorien, und ich habe mit einigen gesprochen, um zu versuchen, günstige Tarife für Teilnehmer der Sommerschule zu sichern. Eine sehr billige Unterkunftsmöglichkeit bietet ein Zeltplatz ein paar Kilometer entfernt. Es wäre wohl sinnvoll, wenn sich Teilnehmer aus der gleichen Gegend oder Schule zusammentun,

um Zimmer doppelt oder dreifach zu belegen. Es ist ratsam, Hotelreservierungen so bald wie möglich zu machen, da Radolfzell und der Bodenseeraum beliebte Touristen- und Urlaubsziele sind, auch im Frühsommer.

Was bleibt noch zu sagen? Der Bodenseeraum ist eine der lieblichsten und bildhaftesten Gegenden Deutschlands, besonders im Sommer. Südlich liegen die Alpen; man kann im See baden; es gibt viele Ausflugsorte (Konstanz, Überlingen mit prähistorischen Pfahlbauten in der Nähe, Inseln wie Reichenau mit alten Klosteranlagen oder Mainau mit Schloß und Gärten); und viel mehr gibt es in umliegenden Ortschaften. Wenn man will, kann man das Bambus-Blasen unterbrechen und Pause machen – das Weltkloster liegt zwei Minuten zu Fuß vom Seeufer entfernt. Urlaub in Radolfzell zu machen, mit einer Shakuhachi-Sommerschule mitten drin, ist sehr verlockend...

Wir sehen uns in Radolfzell!

Jim Franklin



Matama Kazushi
Kakizakai Kaoru
Furuya Teruo

Starting Shakuhachi in Russia



I have no musical background – music lessons in middle school and several guitar lessons really count for nothing. I first tried the shakuhachi in 2009 and it may be said that this was just by chance, but it happened when I came across several pictures and a text in a livejournal on someone who turned out to be a shakuhachi maker and player. The journal included a short video of the instrument and its sound and I thought to myself – what a beautiful instrument and what a beautiful sound! I want to have it! It is strange but, at that moment, I did not think about playing myself – just to own the beautiful object with the potential of such a beautiful sound, and maybe sometimes try it, but nothing more.

Anyway, I ordered a flute, and a few weeks later went to meet the maker and collect the flute – and stayed for a lesson! The lesson took place on a Sunday in one of the tea houses in Moscow, and since then, I have kept attending lessons in that same place. There can be 2-3 or 10-12 of us, drinking tea, analysing pieces, practicing difficult phrases, playing something together, or collective improvisations, or our teacher plays solo, demonstrating a piece or a new flute.

Step by step, I gradually got to know that there are other places and events in Moscow connected with the shakuhachi. There is a class on Japanese music in the Moscow conservatory which became the base for the ensemble Wa-On (later renamed as the Pan-

Asian Ensemble). This is the only professional group in Russia that plays music on traditional Japanese instruments (koto, shakuhachi, shamisen, taiko) and gives concerts in Moscow, in other Russian cities, in the Baltic states, and also in Japan.

Since 1999, thanks to the Moscow conservatory, an international festival “The Soul of Japan” (Nihon-no Kokoro) has been held annually in Moscow which usually lasts for about a month and includes many concerts featuring Russian and Japanese players on traditional Japanese instruments including the shakuhachi. We are also fortunate that the State Museum of Oriental Art organises regular concerts and lectures between September and May on classical Japanese music for the shakuhachi, hochiku and kyotaku performed by both professional and amateur players, including guest players from Japan.

The Moscow conservatory also organise visits of different teachers from Japan, such as Nishimura Koryu, the son and pupil of Nishimura Koku. Over the past few years, Marko Lienhard, who studied under Yokoyama Katsuya, has also visited Moscow several times to give concerts and classes for students of different levels of experience.

In 2011, Moscow shakuhachi enthusiasts organised a small, one-day retreat in a Buddhist retreat center located in a pinewood near Moscow which attracted about 25 people

from Moscow, St. Petersburg, Pavlovsky Posad, Zelenograd, Yoshkar-Ola, and Tula. Shakuhachi music hung in the air throughout the day, just with small pauses for sleeping, eating and drinking tea and left a deep, warm impression on us all.

As you can see, the shakuhachi is not very popular in Russia and few people know about or play the instrument, but those of us who have entered into this world will, for sure, keep



their interest for years and years and make the shakuhachi part of their lives.

As we live in an IT world, a part of shakuhachi activity occurs online in the internet. Here are some resources we use in Russia for communication and as a source of specific information for players:

<http://www.shakuhachi.ru/> - possibly the most active resource, more than 200 users registered, about 40 of whom regularly make posts and comments. This resource also contains a lot of information on shakuhachi – articles and translations about the history of shakuhachi music, about playing techniques, repertoire, different styles and schools, and also information on upcoming events and concerts.

www.shaku-rus.ru – a website made by a Russian shakuhachi player who lives in the US and contains a lot of information for novice shakuhachi players.

www.zentakuru.ru – website of Bambooway, a shakuhachi maker and player.

<http://shakuhachi.ru/pae/index.html> - website of the Pan-Asian Ensemble

Galina Sgonnik

Мой опыт с Сякухати в России - как все началось



Музыке глубоко и специально – уроки пения в школе и несколько уроков игры на гитаре не в счет. Бамбуковую флейту сякухати я взяла в руки в 2009 году. Можно сказать, что к этому привела цепочка случайностей, но так вышло, что в Живом Журнале я наткнулась на несколько фотографий флейт и диалог двух человек, один из них оказался исполнителем и мастером, который делает флейты. И там был ролик со звуком, и я подумала – вот какой красивый предмет и так красиво звучит, я хочу владеть таким. Странно, но в тот момент я не думала об обучении игре – мне хотелось просто владеть предметом, который так красив и имеет потенциал вот такого прекрасного звука. Я заказала флейту, через несколько недель она была готова, я пришла забрать ее – и осталась на занятие. Это занятие было в воскресенье в одном из чайных клубов Москвы – с того дня я продолжаю ходить на эти занятия в этот самый клуб.

На занятии может быть 2-3 человека, а может быть 10-12, мы пьем чай, разбираем ноты, играем что-нибудь вместе, или учитель играет один, показывая пьесу или новую флейту.

Постепенно я начала узнавать, что в Москве есть и другие места, в которых происходят вещи, связанные с флейтой сякухати.

В Московской консерватории есть класс японской музыки. На базе этого класса

несколько лет назад был создан ансамбль Wa-On (позже он сменил название на PanAsian Ensemble). Это единственный в России профессиональный коллектив исполнителей на традиционных японских инструментах (кото, сякухати, сямисэн, тайко). Этот коллектив дает многочисленные концерты в Москве, в городах России, Прибалтики, а также в Японии.

Начиная с 1999 года на базе Московской консерватории проходит ежегодный международный фестиваль «Душа Японии» (Nihon-no Kokoro). Обычно он продолжается около месяца и включает в себя множество концертов исполнителей из России и Японии на традиционных музыкальных инструментах, включая Сякухати.

Очень много для популяризации традиционной японской музыки делает Московский музей Востока. С сентября по май там проходят регулярные лекции-концерты, на которых исполняется классическая японская средневековая музыка для флейт сякухати, хотику и кетаку, в концертах участвуют профессиональные и непрофессиональные исполнители, иногда – гости из Японии.

Силами преподавателей Московской консерватории было организовано несколько визитов в Москву учеников Коку Нишимуры, в частности, приезжал с мастер-классами его сын Корю Нишимура.

В последние два-три года Москву посещает Марко Лиенхард, виртуозный сольный исполнитель музыки сякухати, ученик Мастера Йокояма Кацуя. Во время своих визитов Марко дает концерты и мастер-классы.

В 2011 году энтузиасты Сякухати организовали в Москве небольшой ретрит на природе, в буддийском ретритном центре в Подмосковье, расположенном в сосновом лесу. Ретрит продолжался один день, участвовали около тридцати человек из Москвы, Санкт-Петербурга, Йошкар-Олы, Павловского Посада, Тулы, Зеленограда, почти непрерывно звучали флейты, с короткими паузами на сон, еду и чай. Это мероприятие оставило очень приятное послевкусие у всех участников.



В наш век информационных технологий активность, связанная с сякухати, происходит также в онлайн, вот несколько ресурсов:

<http://www.shakuhachi.ru/> - пожалуй, наиболее активная площадка, на ней зарегистрировано более 200 человек, из них активные – около 40 человек из Калининграда, Киева, Москвы, Иеурсалима, Оленегорска, Южно-Сахалинска, Санкт-Петербурга, они регулярно и часто пишут постинги и комментарии. Также на этом ресурсе аккумулируется информация о сякухати – статьи и переводы об истории музыки сякухати, о технике игры, о репертуаре, о различных стилях и школах, анонсы мероприятий и концертов.

www.zentakuru.ru – сайт Бамбувэя, мастера-изготовителя флейт, исполнителя

<http://shakuhachi.ru/pae/index.html> - Pan Asian Ensemble

Интерес к Сякухати в России, я думаю, нельзя назвать массовым. Однако те, кто познакомился с этим чудесным инструментом и начал играть на нем, как мне кажется, сохранят свой интерес и преданность этой музыке на долгие годы.

Галина Сгонник
Россия

Starting to Learn the Shakuhachi

I have been learning to play the shakuhachi for about 4 years now although with some breaks. So why did I start? What kept me going? What have I learnt?

Most of my life I have listened to a very wide range of music, some rather unwillingly as I grew up cursing my father's morning to late evening Radio 3 but he did introduce me to Alan Lomax, an ethnographer who continued the work of his father John, devoting his life to collecting and preserving a wide range of traditional music. I have never been to Japan except via anime films and have never learnt to play a musical instrument although I was in a djembe group for a while, and I still can't read western musical notation.

As an Alexander teacher, I sometimes work with musicians and vocalists and had been thinking that I would like to learn to play a musical instrument but had no idea what. Then, in 2005, I went to Kunming, western China, and had the privilege of hearing several groups of elderly Chinese musicians playing on a variety of old traditional Chinese instruments with their notation written on very long sheets of paper. They played regularly in pavilions in the central park and their music left a lasting impression on me – it felt as if it came from a deep place inside both them and their culture. This may have been a catalyst for me to be able recognise something special about the shakuhachi, something I felt was missing from much western music.

Fate took a hand when I saw a notice in an Oxfam shop in York for “zen bamboo flute lessons” which turned out to be offered by Joe Browning. When I contacted him I had never heard of shakuhachi... but I did have some

initial lessons and loved the sound of Joe's flute. He lent me a 1.8 practice flute made of white plumber's tubing and I used to sit in my garden trying to make a sound; the idea of being able to learn to play it seemed extremely unlikely, verging on the impossible. Soon after, I moved to Oxford and discovered that there was a shakuhachi teacher called Michael Soumei Coxall who lived nearby in Wantage.

My early lessons with Michael were in the midst of my both selling and buying a house and I went for those lessons in a slightly mesmerised state with an ignorance about anything to do with learning the shakuhachi verging on the embarrassing. Strangely, and this still puzzles me, it didn't actually feel as if I had much choice in the matter of learning this particular instrument. It was as if the flute had done the choosing. Michael told me that other people have also had this experience.

Trying to get any reliable sort of sound from this bit of plastic was so unbelievably frustrating that I think it was only obstinacy coupled with incredulity that it could be so difficult that kept me going. The dizziness from over-breathing and the coughing were hard to cope with and lasted for many months. I also often felt semi-poleaxed with exhaustion after those early lessons and had to collapse in a local cafe, my brain overcome with all those new synaptic connections..... Sometimes, I couldn't face practicing at home or only did a very short session as it was so exhausting and disconcerting. It took me a long time to learn how to practice and I wasn't used to that sort of repetitive discipline. I don't think I believed that regular practice would really improve matters.

However, gradually, several things started to happen. I wanted to make that sweet, tantalising, unique, infinitely subtle, expressive sound for myself. I began to get quite a buzz from the tingling feeling in my brain after lessons and felt all that extra oxygen was doing me good. I was making my brain work and was fascinated by the whole process of learning these brand new skills, like new languages.

My familiarity with Japanese notation was very gradual and just about manageable but I was also dipping my fingers into an unfamiliar Japanese cultural and aesthetic subtext. I lacked both practical and formal musical education and, in spite of hearing a great deal of music for many years, a fairly unrefined aural sense.

The relative lack of many reference points from previous learning made it difficult to embed or absorb the kind of learning that the shakuhachi requires. But curiously, and I don't really understand this, the learning process undoubtedly has a character and a momentum of its own. Admittedly, the sensory skills acquired during my Alexander training and other creative or therapeutic work plus regular meditation and chi gung have all helped me to value and understand some quality of spacious yet focussed attention, a getting out of the way to allow something to happen.

I have also come to have glimpses of a most interesting paradox while learning to play the shakuhachi. It teaches me about myself! The considerable rewards and for me, some aspects of spiritual training seem to be embedded in it's peculiar challenges and particularly in the way that playing the shakuhachi invariably confronts one's limitations and resistances in both character and lungs!

The first two years were more pain than gain especially with breathing but meri notes and the kan register became more reliable more often on good days. I have mostly been

learning sankyoku with some honkyoku, not practicing enough but plodding on to the surprise and probably incomprehension of friends and family. It feels good to be helping to grow awareness of shakuhachi in the west, like the spread of Buddhism. The support and friendliness of the wider shakuhachi community as well as our local group of students in Oxford has been gratifying.

I asked Michael to choose a real flute for me while he was in Japan during my third year of playing. Initially, I found it hard to adapt to the greater subtlety and responsiveness of a bamboo flute; it felt like a living thing and we had to get acquainted! The combination of having a real flute and finally, after considerable sweat, gaining more understanding of the beat and rhythm in music has now helped me to make more progress. To my very genuine astonishment and pleasure, I now have the stamina and the ability to play whole pieces and hit the notes!

I hope it will be obvious that the substance of this work in progress is testimony to the consistent, open-hearted support and impressive teaching skills of Michael who supplies bowls of Japanese tea at just the right moments.

Gentian Rahtz

English-language Writings on the Shakuhachi

The shakuhachi and its music have provoked a large, rich and diverse body of writings in Western languages. The sheer number of words written about the shakuhachi – surely amongst the most for any Japanese traditional musical instrument and indeed any non-Western instrument – clearly reflects and contributes to the relatively high level of interest in the shakuhachi amongst players, composers, instrument-makers and listeners around the world. This article has a relatively simple aim: to set out and briefly categorise some of the English-language writings on the shakuhachi. The list of writings appears after a few notes on topics such as scope, access and categorisation.

It hopefully goes without saying that the contents of this list reflect my own interests, experiences and opinions – it is not intended as a definitive or authoritative account. Instead, the list is open-ended and open to discussion, awaiting new additions and new debates.

Scope

The list below is certainly not complete – there are no doubt many things missing and, anyway, new writings on the shakuhachi appear frequently. It is, however, fairly extensive (around 60 entries) and will hopefully introduce some readers to new material. It is also intended to be fairly representative of the English-language literature on the shakuhachi, covering many of the main kinds of writing (academic and popular; journal articles, books, theses etc), the main topics (see below) and many of the most prolific or influential authors. To keep the list from getting too long, I have omitted texts that accompany or describe another more primary medium (e.g. album liner notes, concert reviews), as well as conference papers, newsletters, and texts on websites (except academic articles published in online journals). Also, I have provided only basic information (title and author) for individual articles in the two volumes of *The Annals of the International Shakuhachi Society*, as full listings would have meant more than doubling the total number of entries.

Access

One of the problems with a list of texts like this is the question of access – how can readers get hold of these texts relatively easily and affordably? The risk is that the list is simply not useful, since few people can read the texts mentioned. Many of the popular (i.e. non-academic) texts listed below are relatively easy to buy online. Many articles published in academic journals are also available to buy online, but at high prices. Readers with access to a large library, perhaps at a university, and to the online resources provided by some libraries, may find this the best way to access the academic material. Where a text is freely available online, I have provided a link in the individual entry.

Categorisation

The writings are listed in alphabetical order by author's surname. Each entry includes some or all of the following information: author, date of publication, name of text, name of book/journal in which the text appears, journal volume and issue, page numbers, place of publication, publisher.

Each entry in the list is followed by one or more keywords, intended to highlight the main topics addressed in the text. The keywords are not a best-possible characterisation of a text's content; rather I have tried to highlight shared interests and prominent topics within the literature as a whole by using only a relatively small number of keywords. For example, scanning the list below will show – perhaps unsurprisingly – that there is more writing on honkyoku than most other genres of shakuhachi music, or that – perhaps more interesting – there is a relatively large quantity of writing on the role of the shakuhachi in new music. The 15 keywords are: Autobiographical/Biographical, Background, Composition, Contemporary issues, History, Honkyoku, Music analysis, New music, Notation, Performance, Playing technique, Sankyoku, Shakuhachi making/construction, Spirituality/Philosophy, Transmission. Most of these keywords are self-explanatory, but the term “contemporary issues” is worth explaining briefly. I attach this keyword to texts that discuss the contemporary life and recent history (late twentieth and early twenty-first centuries) of the shakuhachi, including its changing fate within Japan and its life in other parts of the world. I have also provided very brief extra commentaries for a handful of texts, noting especially detailed and/or extensive treatments of a particular topic.

List of Writings

Bell, Clive. 2011. “Adventures In Contemporary Shakuhachi.” *The European Shakuhachi Society Journal*, Volume 1: *The Shakuhachi in the European Diaspora*: 58-61.

Autobiographical, Composition, Contemporary issues, New music, Performance.

Benítez, Joaquim M., and Matsushita Hitoshi. 1994. “A Survey of Contemporary Music for Shakuhachi by Japanese Composers.” *Contemporary Music Review* 8 (2): 239–256.

Composition, Contemporary music.

Benítez, Joaquim M., and Kondō Jō. 1994. “Foreword.” *Contemporary Music Review* 8 (2): 1.

Brief introduction to a special issue of *Contemporary Music Review* titled *Flute and Shakuhachi*.

Berger, Donald Paul. 1969. “The Shakuhachi and the Kinko-ryū Notation.” *Asian Music* 1 (2): 32–72.

Background, Notation.

Blasdel, Christopher Yohmei. 2002. "Snapshot: syakuhati 'walking on its own.'" In *Garland Encyclopedia of World Music*, vol. 7: East Asia, edited by R. Provine et al, 707-9. London: Routledge.

Contemporary issues, History, New music.

Blasdel, Christopher Yohmei. 2005. *The Single Tone: A Personal Journey Into Shakuhachi Music*. Tokyo: Printed Matter Press.

Autobiographical/Biographical, Background, Contemporary issues, History, New music, Performance, Spirituality/Philosophy, Transmission.

One of the most well-known books on the shakuhachi.

Blasdel, Christopher Yohmei, and **Kamisangō Yūkō**. 1988. *The Shakuhachi: A Manual for Learning*. Tokyo: Ongaku no Tomo Sha.

Background, History, Honkyoku, Playing technique.

Brooks, Ray. 2011. *Blowing Zen: Finding an Authentic Life*. Boulder: Sentient Publications.

One of the most well-known books on the shakuhachi.

Autobiographical, Background, Contemporary issues, History, Performance, Spirituality/Philosophy.

Casano, Steve. 2005. "From Fuke Shuu to Uduboo: The Transnational Flow of the Shakuhachi to the West." *The World of Music* 47 (3): 17–33.

Contemporary issues.

Castellengo, Michèle, Benoît Fabre, and Catherine Dale. 1994. "The Contemporary Transverse Flute and the Shakuhachi: Convergences." *Contemporary Music Review* 8 (2): 217–37.

Music analysis, Playing technique.

Cronin, Tania. 1994. "On Writing for Shakuhachi: A Western Perspective." *Contemporary Music Review* 8 (2): 77–81.

Composition, New music.

Day, Kiku. 2009. "Rememberance of Things Past: Creating a Contemporary Repertoire for the Archaic Jinashi Shakuhachi". PhD diss., School of Oriental and African Studies.

Composition, Contemporary issues, History, New music, Performance, Shakuhachi making/construction.

Perhaps the most detailed and extensive English-language discussion of, first, historical changes

in the construction of the shakuhachi, and, second, the process of creating new music for the shakuhachi.

Day, Kiku. 2011. "Changes in the Construction of the Jinashi Shakuhachi in the late 20th and early 21st Centuries." *The European Shakuhachi Society Journal*, Volume 1: *The Shakuhachi in the European Diaspora*: 62-85.

Contemporary issues, History, Shakuhachi making/construction.

Day, Kiku. 2014. "The Effect of Meiji Government Policy on Traditional Japanese Music During the Nineteenth Century: The Case of the Shakuhachi." *Nineteenth-Century Music Review* 10 (2): 265–292.

History, Notation, Shakuhachi making/construction, Transmission.

Deeg, Max. 2007. "Komuso and 'Shakuhachi-Zen': From Historical Legitimation to the Spiritualisation of a Buddhist Denomination in the Edo Period." *Japanese Religions* 32 (1&2): 7–38.

History, Spirituality/Philosophy.

Denyer, Frank. 1994. "The Shakuhachi and the Contemporary Music Instrumentarium: A Personal View." *Contemporary Music Review* 8 (2): 45–52.

Autobiographical, Composition, Contemporary issues, New music.

Fabrique, Martha. 2012. "New Horizons: Women and the Shakuhachi." *Electronic Journal of Contemporary Japanese Studies* 12 (2).

Available at: <http://www.japanesestudies.org.uk/ejcs/vol12/iss2/fabrique.html>.

Biographical, Contemporary issues, Transmission.

Franklin, Jim. 2009. "Japanese Shakuhachi Honkyoku Tradition and Its Reinterpretation into a Contemporary Composition Practice." In *Music of the Spirit: Asian-Pacific Musical Identity*, edited by Bruce Crossman and Michael Atherton, 93–102. Sydney: Australian Music Centre.

Autobiographical, Composition, Contemporary issues, New music, Performance, Spirituality/Philosophy.

Fritsch, Ingrid. 1983. "A Comparison of Tozanryu and Kinkoryu Shakuhachi Arrangements for Sankyoku Gasso Made from Identical Originals." *Yearbook for Traditional Music* 15: 14–30.

Music analysis, Sankyoku.

Gutzwiller, Andreas. 1974. "Shakuhachi: Aspects of History, Practice, and Teaching." PhD diss.,

Wesleyan University.

History, Honkyoku, Music analysis, Playing technique, Sankyoku, Spirituality/Philosophy, Transmission.

Gutzwiller, Andreas. 1984. "The Shakuhachi of the Fuke-Sect: Instrument of Zen." *World of Music* 26 (3): 53–65.

History, Playing technique, Spirituality/Philosophy.

Humet, Ramon. 2011. "Composing for Shakuhachi: Thoughts About Metre, Fingering, Muraiki and Glissando." *The European Shakuhachi Society Journal*, Volume 1: The Shakuhachi in the European Diaspora: 48–52.

Composition, New music, Playing technique.

Iwamoto Yoshikazu. 1994. "The Potential of the Shakuhachi in Contemporary Music." *Contemporary Music Review* 8 (2): 5–44.

Composition, Contemporary issues, History, New music, Performance, Playing technique.

Keister, Jay. 2004. "The Shakuhachi as Spiritual Tool: A Japanese Buddhist Instrument in the West." *Asian Music* 35 (2): 99–131.

Contemporary issues, Honkyoku, Spirituality/Philosophy.

Keister, Jay. 2005. "Seeking Authentic Experience: Spirituality in Western Appropriation of Asian Music." *The World of Music* 47 (3): 35–53.

Contemporary issues, Spirituality/Philosophy.

Keister, Jay. 2008. "Okeikoba: Lesson Places as Sites for Negotiating Tradition in Japanese Music." *Ethnomusicology* 52 (2): 239–269.

Contemporary issues, Transmission.

Kitamori Shinsuke. 2009. "Shakuhachi Culture Taking Root in the U.S.A: The Construction of 'Japanese' Authenticity and the Lifeblood of American Players". Masters Thesis, Doshisha University.

Contemporary issues, Spirituality/Philosophy.

Lagrost, Jean-François. 2011. "Trill Tablature for Contemporary Music." *The European Shakuhachi Society Journal*, Volume 1: The Shakuhachi in the European Diaspora: 53–55.

Playing technique.

Lee, Riley Kelly. 1988. "Fu Ho U Vs. Do Re Mi: The Technology of Notation Systems and Implications of Change in the Shakuhachi Tradition of Japan." *Asian Music* 19 (2): 71–81.
Notation, History, Transmission.

Lee, Riley Kelly. 1991. "Shakuhachi honkyoku notation: written sources in an oral tradition." *Musica Asiatica* 6: 18-35.
Honkyoku, Music analysis, Notation, Playing technique, Transmission.

Lee, Riley Kelly. 1993. "Yearning for the Bell: A Study of Transmission in the Shakuhachi Honkyoku Tradition". PhD diss.; University of Sydney.
History, Honkyoku, Music analysis, Notation, Playing technique, Spirituality/Philosophy, Transmission.

Perhaps the most extensive English-language study of the transmission of shakuhachi music. Also one of the most detailed applications of techniques of musical analysis to the shakuhachi repertoire (specifically the Reibo pieces). Also includes a substantial study of the instrument's history.

Available on Lee's website: <http://www.rileylee.net/thesis.html>

Lependorf, Jeffrey. 1989. "Contemporary Notation for the Shakuhachi: A Primer for Composers." *Perspectives of New Music* 27 (2): 232–251.
Composition, New Music, Notation.

Linder, Gunnar Jinmei. 2011. "The boro and Shakuhachi." *The European Shakuhachi Society Journal*, Volume 1: The Shakuhachi in the European Diaspora: 4-34.
History.

Linder, Gunnar Jinmei. 2012a. "Deconstructing Tradition in Japanese Music: A Study of Shakuhachi, Historical Authenticity and Transmission of Tradition". PhD diss., Stockholm University.

History, Honkyoku, Notation, Transmission.

Perhaps the most extensive English-language study of the history of the shakuhachi, especially notable for its critical approach and detailed engagement with primary and secondary historical sources.

Available via a link on Linder's website: <http://nipponicom.com/shakuhachi/index.php?Writings#af47a6f7>

Malm, William P. 2000. *Traditional Japanese Music and Musical Instruments*. Tokyo: Kodansha International.

Background, History, Honkyoku, Music analysis.

One chapter on the shakuhachi.

Matsunobu, Koji. 2009. "Artful Encounters with Nature: Ecological and Spiritual Dimensions of Music Learning". PhD diss., University of Illinois.

Contemporary issues, Honkyoku, Shakuhachi making/construction, Spirituality/Philosophy.

Mayers, Dan E. (ed.). n.d. [1990]. *The Annals of the International Shakuhachi Society*. Volume 1. Sussex: The International Shakuhachi Society.

Articles on diverse topics. Titles and authors listed below:

Introduction, Dan E. Mayers

Reflections, Ethne Ashizawa

The Japanese Flute - Shakuhachi and Its Music: Is It Foreign or Just Strange?, Andreas B. Gutzwiller

The Shakuhachi: Aesthetics of A Single Tone, Christopher Yohmei Blasdel

The Shakuhachi Comes to Oberlin, Roderic Knight

How to Make a Shakuhachi, Clifton Karhu

Towards An Understanding of Shakuhachi Honkyoku, Ralph Samuelson

The Hitori Mondo of Hisamatsu Fuyo translated by Robin Hartshorne and Kazuaki Tanahashi

An Introductory Manual For Kinko-Ryu Honkyoku, Robert Grous

The Kinko-Ryu Fingering Chart, Robert Grous

The Kinko-Ryu Lineage, Robert Grous

Book Review by Riley Kelly Lee and Gerald Groemer

An American Looks at the Shakuhachi of Japan, Riley Kelly Lee

Blowing Zen: Aspects of Performance Practices of the Chikuho-Ryu Honkyoku, Riley Kelly Lee

The Technology of Notation Systems and Implications of Change in The Shakuhachi Tradition of Japan, Riley Kelly Lee

Shizen, Riley Kelly Lee

The Sound of Enlightenment, Michael Coxall

Studying the Shakuhachi in the Tozan-Ryu, John Kaizan Neptune

The Missing Hole, John Kaizan Neptune

Two Original Compositions, John Kaizan Neptune

Western Melodies Transcribed for the Shakuhachi, John Kaizan Neptune

Two Perceptions of Music Compared: The Meian and Kinko Schools of Sacred Solo Shakuhachi Music, Norman Stanfield

The Way of Watazumi, Watazumi Doso Roshi

The History of Kimpu Shakuhachi School (Kimpu-Ryu), Shokei Inoue

Mayers, Dan E. (ed.). 2005. The Annals of the International Shakuhachi Society. Volume 2. Sussex: The International Shakuhachi Society.

Articles on diverse topics. Titles and authors listed below:

Introduction, Dan E. Mayers

Myoanji, Dan E. Mayers

Zen, Zero Zen, No Zen and Watazumidozen, Clifton W. Karhu

Watazumido Doso Roshi - An Appreciation, Dan E. Mayers

A Visit with Watazumido Doso Roshi, Dan E. Mayers

Watazumido Doso Roshi - His Practical Philosophy

The Philosophy of Watazumido Doso Roshi, Dan E. Mayers

Watazumido Doso Roshi Discography

List of Music Written by Watazumido Doso Roshi

Slack Rope and Ra, Uwe Walter

From Magmo to Ko-Ro Ko-Ro or How My Muraiki Gets Better with Sea Urchin, Tony Clark

Blowing Shakuhachi, Monty H. Levenson

“In-Formal” Teaching, Richard Hiebinger

Meditation Healing with Shakuhachi, Veronza Bowers Jr.

Playing Shakuhachi with Zero Talent, Carl Abbott

The Shakuhachi - A Vehicle for the Way, Thomas Blietz

Shakuhachi Essays, Masayuki Koga, edited by Margo Hinkel

Zen and the Shakuhachi, Dan E. Mayers

The Shakuhachi and I, Dan E. Mayers

Honkyoku - My Love, Dan E. Mayers

An American Musician Blows Zen - John Kaizan Neptune Stretches the Boundaries, David Colterjohn

An Interesting Bore, John Kaizan Neptune

The Shakuhachi - In Pursuit of an Acoustical Logic, Richard Stagg

Viva Flutahachi!, Sunny Yeung

In Search of the Magic Flute - Finding Superior Shakuhachi, John Singer

Regarding Edo and Other Antique Shakuhachi - An Interview with John Singer, Brian Ritchie

The Kinko-ryu Honkyoku - A Compilation and Translation, John Singer

The History of the Kyotaku translated by Gen'ichi Tsuge

Bamboo Rustling in the Wind Saito Sessan, translated by John Tedford
Kinko-ryu Shakuhachi Honkyoku History, Tatsuya Araki
Kaido Honsoku, 1628: The Komoso's Fuke Shakuhachi Credo - On Early 17th Century
Ascetic Shakuhachi Ideology, Torsten Olafsson
The Shakuhachi Among Japanese Immigrant Communities in Latin America, Dale A.
Olsen
The Shakuhachi - A Tool of Zen, Andreas Gutzwiller
Isolation and Freedom - Shakuhachi Honkyoku and Contemporary Avant-Garde Music,
Andreas Gutzwiller
Die Shakuhachi der Kinko Schule by Andreas Gutzwiller
A Century of Shakuhachi Feted, David Wheeler
The Mystique of the Shakuhachi, Karl Signell
Stalking the Wild Bore - A Trek into the Heart of Shakuhachi Darkness, Monty H.
Levenson
The Shakuhachi, Chris Pearce
Shakuhachi Honkyoku Notation - Written Sources in an Oral Tradition, Riley Lee
Contemporary Notation for the Shakuhachi - A Primer For Composers, Jeffrey Lependorf
An Interview with Yamaguchi Goro - A Master of the Shakuhachi, Richard W. Fletcher
The Secret of Balance - An Encounter with Yamaguchi Goro, Christopher Yohmei Blasdel
Kikusui - An Appreciation, Dan E. Mayers
Fukuda Rando, Dan E. Mayers
Book Reviews by Dan E. Mayers of: Yearning for the Bell by Riley Lee; The Shakuhachi
- A Manual for Learning by Christopher Yohmei Blasdel; Kinko-ryu - Shakuhachi
Instruction Tapes by Furuya Teruo; The Shakuhachi by Tanimura Ko and Kitahara
Kozo; Blowing by Zen Ray Brooks; Shakuhachi Workbook and CD by James Nyoraku
Schlefer; How to Play the Shakuhachi - A Guide to the Japanese Bamboo Flute by
Yoshinobu Taniguchi
The Meian Tradition, Dan E. Mayers
The Minyo Tradition, Dan E. Mayers
The Transcribers of Kinko-ryu, Dan E. Mayers
The Chikuho-ryu, Dan E. Mayers
Ralph Samuelson's Honkyoku Instruction, Dan E. Mayers
Kinko Ryu Shakuhachi Honkyoku - Analysis of Performance Techniques
Volume I: Hi Fu MI Hachi Gaeshi, Ralph Samuelson
Volume II: Koku Reibo, Ralph Samuelson
"Memory" from Cats - Andrew Lloyd Webber transcribed Sunny Yeung
The Tantalising Textures of Japanese Music, David Wheeler
Practical Exercises for Technical Development, James Nyoraku Schlefer

Shakuhachi and Flute - Complexities And Contradictions, Sunny Yeung
International Teacher Register
The Bamboo Grove, Dan E. Mayers

Miki Minoru. 2008. *Composing for Japanese Instruments*. Edited by Philip Flavin. Translated by Marty Regan. Rochester, NY: University of Rochester Press.
Composition, New music, Notation, Playing technique.
One section on the shakuhachi.

Nakamata Nobukio. 1994. "Ways of the Shakuhachi: Exploitation or Creation?" *Contemporary Music Review* 8 (2): 95–101.
Composition, Contemporary issues, New music.

Ranft, Graham. 2011. "Myōan Shimpō-ryū: an interview with Justin Senryū Williams." *The European Shakuhachi Society Journal*, Volume 1: *The Shakuhachi in the European Diaspora*: 35-47.
Biographical, History, Honkyoku, Notation, Transmission.

Regan, Martin P. 2006. "Concerto for Shakuhachi and 21-String Koto: a Composition, Analysis and Discussion of Issues Encountered in Cross-Cultural Approaches to Music Composition". PhD diss., University of Hawai'i.
Composition, Contemporary issues, New music.
One of the most substantial contributions to the literature on the shakuhachi and new music, written from the perspective of a composer who also plays the shakuhachi.

Ribble, Daniel B. 2009. "The Tin Whistle and the Shakuhachi: a Comparison and Contrast of Two Flutes from the Opposite Ends of Eurasia." *Kuroshio Science* 2 (2): 161-173. Kochi: Kochi University.
Background, Contemporary issues, History, Playing technique, Shakuhachi making/construction, Transmission.

Sallustio, Roberto. 2011. "Between Global and Local: The Shakuhachi and Its European 'Identities'." *The European Shakuhachi Society Journal*, Volume 1: *The Shakuhachi in the European Diaspora*: 86–95.
Contemporary issues, Transmission.

Samuelson, Ralph. 1994. "Shakuhachi and the American Composer." *Contemporary Music Review* 8 (2): 83–93.

Background, Composition, New music, Playing technique.

Sanford, James H. 1977. "Shakuhachi Zen: The Fukeshu and Komuso." *Monumenta Nipponica* 32 (4): 411–440.

History, Spirituality/Philosophy.

Seyama Tōru. 1998. "The Re-contextualisation of the Shakuhachi (Syakuhati) and Its Music from Traditional/classical into Modern/popular." *World of Music* 40 (2): 69–83.

Composition, Contemporary issues, History, Honkyoku, New music.

Simura Satoshi. 2002. "Chamber music for syakuhati." In *Garland Encyclopedia of World Music*, vol. 7: East Asia, edited by R. Provine et al., 701-6. London: Routledge.

Background, Contemporary issues, History, New music.

Smith, Joshua M. 2008. "Searching for a Musical Identity: The Changing Values of Contemporary Shakuhachi Players." *The New York Sociologist* 3: 45–67.

Contemporary issues.

Stagg, Richard. 2011. "Some Approaches to the Performance of Contemporary Music." *The European Shakuhachi Society Journal*, Volume 1: The Shakuhachi in the European Diaspora: 56–57.

Notation, Playing technique.

Strothers, Sarah Renata. 2010. "Shakuhachi in the United States: Transcending Boundaries and Dichotomies". Masters Thesis, Bowling Green State University.

Contemporary issues, Honkyoku, Sankyoku, Transmission.

Takahashi Tone. 1990. "Tozan-ryū: An Innovation of the Shakuhachi Tradition from Fuke-shū to Secularism". PhD diss., Florida State University.

History, Honkyoku, Notation.

One of few, and probably the most extensive, English-language study of the Tozan-ryū.

Tann, Hilary. 1989. "Coming to Terms: (Futaiken) Reibo." *Perspectives of New Music* 27 (2): 52–76.

Background, Honkyoku, Music analysis, Performance, Playing technique.

Tokumaru Yosihiko. 1994. "An interview with Yokoyama Katsuya." *Contemporary Music Review* 8.2: 53-76.

Biographical, Honkyoku, New music, Playing technique.

Tsuge, Gen'ichi. 1977. "The History of the Kyotaku." *Asian Music* 8 (2): 47–63.
History.

Tsukitani, Tsuneko. 2008. "The Shakuhachi and Its Music." In *The Ashgate Research Companion to Japanese Music*, edited by Alison Tokita and David W. Hughes, 145–168. Aldershot, Hampshire, England: Ashgate.

Contemporary issues, History, Honkyoku, Music analysis, New music, Notation, Playing technique, Sankyoku, Shakuhachi making/construction, Transmission.

An authoritative introduction to many aspects of the shakuhachi, by one of the most important scholars of the instrument.

Tsukitani Tuneko, Seyama Tōru, Simura Satoshi, and Riley Kelly Lee. 1994. "The Shakuhachi: The Instrument and Its Music, Change and Diversification." *Contemporary Music Review* 8 (2): 103–129.

Transmission,

History, Honkyoku, Transmission.

Wallmark, Zachary. 2012. "Sacred Abjection in Zen Shakuhachi." *Ethnomusicology Review* 17: 1–12.

History, Honkyoku, Spirituality/Philosophy.

Available at: <http://ethnomusicologyreview.ucla.edu/journal/volume/17/piece/585>

Weisgarber, Elliott. 1968. "The Honkyoku of the **Kinko-ryū**: Some Principles of Its Organization." *Ethnomusicology* 12 (3): 313–344.

Background, History, Honkyoku, Music analysis.

Joe Browning

What makes a good Summer School?



Right from the start, Summer Schools have been the key event in the ESS calendar. In fact, the ESS was actually created at the very first Summer School in London back in 2006 and they have largely gone from strength to strength with the last one at Barcelona attracting around 65 participants from all over Europe and beyond. However, maybe it's now time to ask 'what makes a good one' and 'where do we go from here'?

So, what makes a good one?

The teachers, the students, the location, the chance to learn new styles from different teachers, the chance to perform before a supportive audience, listening to teacher's performances, the concerts, the programme, the gorgeous flutes, listening to new music, learning to actually make a flute oneself, the venue, the cost, the weather, the accommodation, the transport, the food, the smiles, meeting new people and the sense of sharing a long journey together for a change rather than our usual rather solitary practice

Maybe it's a bit of all of these which make us come back year on year for more and no doubt many of us will join together again in Radolfzell this year, in Paris next year and in Prague for the World Shakuhachi Festival in 2016 which will mark the 10th anniversary of the founding of the ESS. However, maybe now is the time to begin to think about 'What

then? Do we continue to hold the events in the same 4-day summer formats with the same teachers plus a few special guests from Japan or, like all organisations, will we as participants become tired of doing the same things every year? Should we be thinking of increasing the cost and inviting more teachers from Japan and beyond? Certainly, Kiku's initiative to create shakuhachi making workshops has proven a particular success but should it be part of a regular Summer School or be a very focussed, separate event in its own right to learn much more? Should it even include an ESS-led trip to Japan to harvest, make and play? Also, few of us have the opportunity to regularly play with koto and shamisen yet do the Summer Schools in their present format really give the chance to explore how to actually do that? The idea of inviting European composers to premiere their works at the concerts has also at least stimulated debate about the role of shakuhachi in contemporary music but should we thinking of perhaps even more innovation after 2016?

The only slightly flippant complaint made at the end of the Barcelona event was that 'It's too short'! Well, maybe it is. Should we be thinking of, say, one-week events in future? Our reason for existence as a Charity is to promote an understanding and learning of the shakuhachi throughout Europe. Can we actually do that effectively with just be one main 4-day event and three Newsletters each year?

The other principle of the ESS is to provide the opportunity to learn in some depth a wide range of different genres with the focus being on real learning not showcasing any particular piece or performer as in a festival. However, can one actually really learn much of a new style if it is just one option on offer out of many, over just a few days, and then, for many, nothing until the following year? Many local groups arrange one or two day events at other times of the year and invite teachers from Europe or Japan to give workshops which I'm sure are great, but should they be somehow integrated into the Summer Schools so that more continuous learning can take place? We so often hear the comment 'You've got to go deep into the music' but do we provide the actual framework in which to do it?

These are just a few thoughts to hopefully kick-off a debate about what we ESS members would like to see provided so that the ESS can meet not only present but future needs to ensure that the green shoots which are so

evident in Europe develop into strong, vibrant trees. What do you think we should do?

Please send your ideas to the Newsletter Editors for collation and hopefully inclusion in the next issue.

Michael Soumei Coxall

Chiku Za Take To Iki

Chiku Za, aka Kodama Hiroyuki, lives in the mountains of Nagano, northwest of Tokyo where he harvests bamboo and crafts the extremely long jinashi shakuhachi flutes that he favours. On *Take To Iki* (Bamboo And Breath), recorded in Spain in 2011, all six honkyoku pieces are played on 3.25 or 3.7 sized flutes. Given that most shakuhachi catalogues stop at the 3.0 length, 3.7 seems to verge on the unplayable yet Chiku Za sounds at home down there in the flute basement. He also supplies raw bamboo for the huge ‘Taimu’ flutes built by Ken LaCosse.

Chiku Za is a pupil of Atsuya Okuda, a jazz trumpeter-turned shakuhachi master who pursues an explicitly Zen style of solo playing. Okuda’s other students include Kiku Day, Alcuin Ramos and the producer of this record, Jose Vargas. Okuda’s 2002 album *The Sound Of Zen*, is a beautiful statement of his inner-directed and patient approach, mysterious and fragile behind its surface strength. *Take To Iki* is a kind of sequel to *The Sound Of Zen*: both albums contain six tracks spread over an hour, and both include “Honte No Shirabe”, “Shin Kyorei” and “Koku”. But whereas Okuda used flutes ranging in length from 2.2 to 3.1, Chiku Za commits to the mighty pair mentioned above. Gaps between tracks are short, so the impression is of an unbroken hour of meditative playing. The unhurried pace is attractive, as is his phrasing and his range of dynamics within one note. Likewise, the variation in tone colour is exquisite, with the occasional tastefully split note to spice things up. “Shin Seki” stands out with its slippery tremolo glissandi, and has a more improvisatory feel. The recording is good – not so much of a resonant room, but reasonably close miked, to catch every last whisper. And like Okuda,

Chiku Za concludes with a super-chilled piece, in which time congeals to a standstill; here the choice is “Shingetsu”.



Clive Bell

Rodrigo Rodriguez The Road Of Hasekura Tsunenaga

Rodrigo Rodriguez has structured his latest shakuhachi album around the trip of Japanese ambassador Hasekura Tsunenaga to Spain around 1614. While in Spain, Hasekura was baptized before proceeding to France, where he wowed the inhabitants of Saint-Tropez, and to Italy to meet the Pope, and have his portrait painted in the European style (featured here on the cover). Sadly, by the time he returned to Japan, persecution of Christians was in full swing, and several of Hasekura's descendants and servants were killed as a result. All this makes Rodriguez's album a kind of response to Jordi Savall's *La Ruta De L'Oriente*, which tackles Francisco Xavier's mission to Japan in 1549.

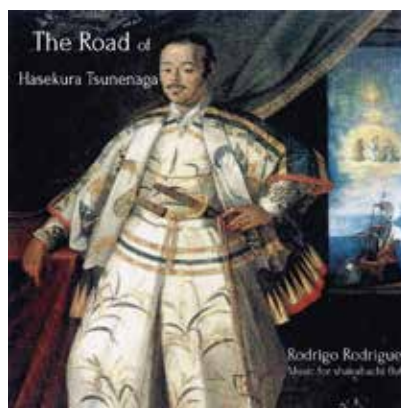
Rodrigo's shakuhachi teachers are Kakizakai Kaoru and Miyata Kohachiro. At the album's heart are well played traditional solos: "Kumoi Jishi", "Sagariha", "Sanya Sugagaki", "Kogarashi" and "Azuma Jishi". Of these, I enjoyed "Sanya" best – it's a committed performance, with a nice, slightly clouded tone, while "Azuma" has an attractively light and windy quality. Rodriguez has recorded and produced it himself, and the recording quality varies a little; generally good, but "Sagari Ha" places the flute at a distance. The flutes are standard 1.8 or similar size.

Beyond these pieces, there's a plethora of other material. Several compositions by Rodriguez are for shakuhachi duet, where he's joined by British player Justin Williams. "5 October 1614" interweaves melodic lines in simple pentatonic scales; the title is not explained, but it's the date Hasekura arrived in Spain. "Towards God" celebrates the baptism – the scales are more thoroughly Western, which I guess is appropriate, and the flutes larger. It's pleasant, if a little meandering; I preferred

the more sombre "Arrival In Sendai" that concludes the album.

Other duets feature Elena Armenteros's harp. After the time (all too brief) when I was his student, I knew Miyata had become a famous composer of light music. Even so, I was shocked by his arrangement of "Shika No Tone", played here on shakuhachi and a nimble harp. As I listened to this, I felt like a hawkish US patriot first encountering Hendrix's "Star Spangled Banner" - although in reverse, if you understand. Miyata is taking a classic and making a hyper-conservative version of it, placing the austere traditional melody over Western chords. It's hilarious how effortlessly the bracing lines of "Shika" are reduced to New Age kitsch. Rodriguez's own "Dialogues" duet is more dignified, and the bottom register of the harp creates drama.

Inside this baggy, overlong (77 minutes) album, is a better, shorter CD struggling to get out. There's plenty of fine playing here, and ambassador Hasekura is a fascinating figure. By contrast with the music, the sleeve notes are way too short although I guess we can all look up Hasekura on Wikipedia.



Clive Bell

Sabu Orimo
Kamakura Juniso
Innerside Records CD

In 2006, Sabu Orimo caused a stir with a couple of albums on the tiny Japanese label, Subjective Spirit Sound. Although he had briefly studied with Atsuya Okuda, he appeared as an unschooled but passionate shakuhachi improviser, one moment snorting or roaring down the instrument in a blast of acoustic ‘Stone age noise’, the next hovering in uncanny stillness. Enjoy it or not, here was a musician tracing his own path. Now *Kamakura Juniso*, recorded in 2012, is a change of direction. In his own words, “Until now I created my sound by subjectively colliding with my inner screams. This time, my sounds express my ideal paradise, like drawing pictures of Juniso.” The album is partly a response to Orimo’s relocation to Juniso, a leafy corner of east Kamakura. However, in common with many Japanese artists, he seems in shock from the Great East Japan Earthquake: “Because of this Earthquake, I realised that I have a chance to question my own way of life.” He titles one track “Requiem – Peace From Tohoku.”

I found Orimo’s early recordings original and exciting, but *Kamakura Juniso* is too much of a sugary confection. Several of these nine tracks meander through Celtic-style pentatonic scales, with twirls and trills striving for prettiness. The trouble is Orimo himself doesn’t sound wholly convinced, particularly by the seasick swaying of “Birds”, as it drifts out of tune. In this melodic style, intonation needs to be precise, and Orimo’s strengths lie elsewhere. His desire to work from “simple and naïve sounds” is compromised by the generous digital reverb, which was almost certainly not the natural resonance of the small room where he was recorded (a couple of times the birds outside join in, and Orimo ups his game, playing with more intensity). The exception is the deep

“Grand Bleu”, possibly played on a massive bamboo with no finger holes, where he does great work with just the harmonic series.

Swapping raw sonic exploration for sweet-toothed platitudes feels like a cul-de-sac for Orimo. *Kamakura Juniso* is the sound of a fine player passing through a transitional phase of confusion.



Clive Bell

The *European Shakuhachi Society* is a non-profit organization and a registered UK charity devoted to the dissemination of the shakuhachi in all its different aspects throughout Europe through a wide variety of events, publications and other activities.

All board members and helpers work on a volunteer basis and receive no financial benefit but the Society needs money for organizing a range of events, such as the annual Summer Schools, and that comes from the membership fees.

Membership of the ESS is open to any person, both players or non-players, interested in the music of the shakuhachi in all its forms. Since the ESS is not affiliated with any particular school or aesthetic direction, its members represent a broad cross-section of styles and genres of shakuhachi. Supporting the ESS through joining is a means of helping maintain a coordinating resource of the shakuhachi in Europe.

The benefits of membership include access to information about shakuhachi events and tuition throughout Europe and beyond, as well as discounts at www.shakuhachi.com and also fee reductions for the annual European Shakuhachi Summer Schools (discounts that are generally greater than the cost of the membership fee itself). The annual membership fee is €20.

To join the ESS:

- Please send an email to info@shakuhachisociety.eu, giving your name and contact details, and if you wish, a little information about your interest in and experience with the shakuhachi.
- Pay the membership fee via Pay-Pal. If you cannot make payment using this method, please send an email to info@shakuhachisociety.eu and we will find a way to help you

We look forward to welcoming you into the *European Shakuhachi Society*!

Join the ESS Shakuhachi Forum at <http://www.shakuhachiforum.eu/index.php>

Visit our “yahoo mailing group” at <http://launch.groups.yahoo.com/group/Euroshak/>

Learn about upcoming events on our website at <http://www.shakuhachisociety.eu/>

Check our Newsletter at <http://www.shakuhachisociety.eu/publications.html>

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The shakuhachi & the demon

