



Spring/Summer 2021

# BAMBOO

Newsletter of the European Shakuhachi Society

ESS SUMMER 2021

WSF2022 CHINA

SEIFU-KAI: INTERVIEW WITH ASAI SEIFU

SHAKUHACHI HISTORY: HITOYOGIRI

SHAKUHACHI PERFORMANCE: BEFORE THE CONCERT

ISFP 2021

CD, BOOK & EVENT REVIEWS / SHAKUHACHI RESOURCES



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p. 79: Tanabe International Shakuhachi Competition 2021

p. 84: Philip Suimei Horan

p. 85: shakuhachi atelier

p. 86-87: ESS, Elisabeth Blanc

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p. 93-95: Tamara Rogozina

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## **BAMBOO – The Newsletter of the European Shakuhachi Society – Spring/Summer 2021**

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## INDEX

### European Shakuhachi Society Newsletter – Spring/Summer 2021

Letter from the editors	4
Letter from the chairperson	5
ESS Announcements: ESS Summer Online Event 2021	6
WSF2022 CHINA <i>Interview by ESS Newsletter</i>	8
Before the Concert – Shakuhachi Performance	16
Yoshida Seifu – Asai Seifu, Head of Seifu-kai, speaks about his Legacy <i>Interview by Kiku Day</i>	32
Shakuhachi History: Hitoyogiri: Samurai and Monkey Bones <i>by Nick Bellando</i>	44
The Bigger Picture – Images from Japan	48
Shakuhachi Resources:	
- Quarter Tone Fingering Chart <i>by Ramon Humet</i>	63
- Min'yō Music <i>by Akihito Obama</i>	68
- Irish Dance Music for Shakuhachi <i>by Philip Suimei Horan</i>	72
Shakuhachi Events Announcements	74
Reviews – CDs, Book & Events	80
Ha-Ha-Ro – Shakuhachi Humour, Poetry & More	88
ESS Members' Area – What's New?	96
Shakuhachi Terminology: Glossary A-I	100
In Memory of Makiko Goto <i>by Lixue Lin-Siedler</i>	102
ESS Membership	104
ESS – Ways to get In touch	105
ESS Newsletter guidelines for contributions	106

## LETTER FROM THE EDITORS

Dear ESS members & shakuhachi people!

We hope you are all well and looking forward to the summer and a time we may call post-pandemic where shakuhachi meetings and concert can and will take place again.

We are not quite there yet... so to bridge the time we are happy to present to you the Spring/Summer 2021 edition of BAMBOO, the Newsletter of the European Shakuhachi Society.

Starting off we have an announcement of the ESS summer event, a twin-weekend event gathering the European shakuhachi community together. This time with a specially tailored online format.

Also we have an interview with Cain Li, the Executive Chairperson of the WSF2022 in China. It is shaping up to be a huge happening and milestone in shakuhachi festival history.

Closer to home we also have the ISF Prague coming up in September 2021, maybe a post pandemic possibility after all.

There is a major interview by Kiku Day conducted with Asai Seifu, talking about the legacy of Yoshida Seifu and Seifu-kai, as well in our new section Shakuhachi History, we invited Nick Bellando to introduce us to the subtle sounds of the hitoyogiri.

In the now familiar section of Shakuhachi Resources, we have Ramon Humet continuing his explorations of shakuhachi techniques from a composers' angle, as well as a new min'yō song – this time presented by Akihito Obama. Furthermore there is an Irish jig arranged by Philip Suimei Horan. ESS members can visit the members' website to download the materials.

What else is new in the ESS Members' Area? This time you will be able to access numerous teaching videos from the ESS NowHere 2021 Winter Event, as well as some special cuts from the ESS archive dating back to 2006 and 2011 among others.

In our Review pages, we have Clive Bell and Riley Lee giving us their thoughts on some recent releases, and we have a book and two online event reviews too.

For the lighter side of the shakuhachi you can visit our HA-HA-RO/more merry pages, an area which still defies a clear definition, but it is growing...

Happy reading & thanks again for all your contributions!

ESS Newsletter publishing team  
Thorsten Knaub / Emmanuelle Rouaud

## LETTER FROM THE CHAIRPERSON

Dear ESS members

2021's Summer is at our doorstep here in the north Hemisphere and I welcome you to this new issue of the ESS Newsletter that our publications team had prepared for us all.

With so many people experiencing hard times, I hope that these lines find you well and that soon social distancing allows us to meet face to face again, to play together, share together and have a drink together.

Meanwhile, we will have to comfort ourselves one more time with the possibility of meeting online in our next shakuhachi event (see information on the following pages, 6-7). An event for which we are working on transforming your input from previous online meetings into new formats and contents that we are sure that you will enjoy.

Hoping that you enjoy this newsletter, and very much looking forward seeing you all very soon at our next Summer online event, I send you my every best wish.

Horacio Curti  
ESS chairperson





## ESS ANNOUNCEMENTS

# SAVE THE DATES

# ESS Online Summer School 2021

Two weekends of exciting concerts, teaching, talks, videos and online interactions presented by the European Shakuhachi Society – not to be missed, so get ready for the shakuhachi summer on Saturday 24th, Sunday 25th, Saturday 31st July and Sunday 1st August 2021!

Due to the current Covid-19 situation and the success of the previous two online NowHere events, the ESS has decided to hold the next Summer School online via Zoom over two weekends in late July – early August.

While we wait for the moment to be able meet face to face, we are trying some new things including the possibility of registering for either one or both weekends as well as a separate registration for those just wishing to join the afternoon shakuhachi related sessions and concerts (beyond the teaching of pieces).

Following the feedback from the NowHere events, this Summer School will also include contributions from members, the opportunity to socialise together in meeting rooms and hopefully the chance to participate in some of the concerts .

## Programme

Special very well-known guests from Japan plus some of others resident in Europe will be teaching a wide range of pieces and styles at the different levels, including Tozan, Kinko, KSK, Hijirikai honkyoku, sankyoku, min'yo and special techniques for the shakuhachi plus sessions on Tips for everyone. So, there will be something for everybody regardless the level or experience in shakuhachi.

## Schedule

On each Saturday morning, 2 pieces at both Elementary and Intermediate/Advanced will be taught and then reviewed on the Sunday morning. The afternoon sessions will focus on repairing and making shakuhachi, composing for the shakuhachi, plus a very wide range of talks, videos and contributions from our members on different aspects of shakuhachi, learning and performing. Technology will hopefully also be available for

us all to interact socially together in the afternoons with each day ending with concerts which will include a mixture of performances by the teachers of the pieces taught plus many other special guests.

## Registration

Will be open on **13th June**, so please keep checking the ESS website for details of the whole programme which will be available soon.

## The Summer School Organisers





INTERVIEW *by ESS Newsletter*

# WORLD SHAKUHACHI FESTIVAL 2022 – CHINA

We are very pleased to have had the opportunity to speak to Cain Li one of the main organisers of next year's big shakuhachi event - the WSF2022 in Shenzhen in China. With the pandemic restrictions receding we are looking again forward to the days where major shakuhachi events will take place and of course it does not get any bigger than a WSF.



*The Bao'an Stadium in Shenzhen, China – the main venue of the WF2022 with a design based on the 'Bamboo Forest' concept*



ESS NL: Where in China will the WSF2022 take place?

WSF2022: The World Shakuhachi Festival 2022 will be held in Shenzhen, a city well known for its developments in the tech industry located in Guangdong, China.

ESS NL: Do you know already the exact dates of the WSF 2022?

WSF2022: The festival will be taking place from August 17th to 21st in 2022, with the opening ceremony on the first night and then four days of events following after.

ESS NL: Who are the organisers of WSF2022?

WSF2022: An event this size can never truly have one organiser, but the responsibility and overall direction does begin with two people and move outward from there to the WSF 2022 Team and Executive Committee. Mr. Wenhai Li is the event’s Chairperson, and his son Cain Li is the Executive Chairperson. However, this was decided together with the group of incredible people who have organised the WSF in the past, and who continue to contribute greatly to the shakuhachi community, and so we cannot speak of the organisers of the WSF without speaking of the shakuhachi masters who have helped guide the project such as Kiku Day, Kaoru Kakizakai and the KSK, Christopher Blasdel, and David Wheeler just to name a few. But, there have been even more people working together with us to make the WSF 2022 come true.

ESS NL: Will the WSF2022 be held at one main venue or several locations?

WSF2022: WSF will be held in multiple venues. The main venue is the Shenzhen BaoAn Stadium. We are otherwise looking into using the Shenzhen BaoAn Gymnasium for the opening ceremony and two other



WSF2022 Bao'An Gymnasium – outside/interior auditorium

nearby art spaces for workshops, masterclasses, lessons, or any other small group activities which may require smaller spaces. In regards to moving between venues, we plan to have shuttle busses available to make getting around the WSF easy.

ESS NL: What can you tell us about accommodation for visitors at the WSF2022?

WSF2022: We will be organising some collaborations with nearby hotels to make sure there are enough rooms for guests and performers, and that the prices are reasonable. In the best case scenario we will be able to set up rooms and travel packages for guests, to make things smooth for travellers coming to the WSF from out of the country.

*“We will be inviting some modern pop artists to perform, contemporary classical and jazz musicians, as well as traditional (honkyoku) masters.”*

ESS NL: What can you tell us about the programme? Is there a particular theme to the WSF2022?

WSF2022: Bringing pop music to the WSF has definitely been a focus for us. There are so many great pieces of modern music in pop styles which haven’t had a chance to join in the WSF until now. We hope we can integrate some of that into what we already expect to see at the festival like in past years. The addition of Min’Yo at the WSF 2018 was definitely an inspiration for this concept of diversifying the WSF even further, to include more people and groups who could come together with shakuhachi.

ESS NL: What about concerts, workshops and lectures?

WSF2022: As far as the program goes, we should be seeing all of the usual activities from performances to workshops, lessons for groups and individuals, the symposium, and of course there will be some souvenir shopping as well!

ESS NL: Will there be a international shakuhachi performance competition?





WSF2022 ArtSpace

WSF2022: As before, there will be an international shakuhachi performance contest.

ESS NL: Will there be a lot of different genre and styles present at the festival?

WSF2022: Because of our interest in bringing pop into the mix we are certainly looking for a diverse and interesting selection of styles. When you consider that many Chinese players have never attended the WSF before it seems that there is an opportunity for a great sharing and exchanging of playing styles.

ESS NL: Can we expect to have a mixture of traditional (honkyoku), modern and contemporary and other cross-over with other art disciplines to be performed at the WSF2022?

WSF2022: The World Shakuhachi Festival 2022 will be maintaining its traditional elements while including many other art forms. We will be inviting some modern pop artists to perform, contemporary classical and jazz musicians, as well as traditional (honkyoku) masters. It would definitely be interesting to see if we could create an opportunity for a cross-over performance which included these very different styles...

ESS NL: How popular is the shakuhachi nowadays in China? Is there a particular school/style which is more common than others in China?

WSF2022: With school and style comes the questions of which teachers there are in China. We also have a lot of self-taught players here, like Mr. Wenhai Li. It would be reasonable to say that there isn't any particular school or style which is more popular here, as it is more a matter of which teacher a player chooses to study with which would determine their school. There is also a strong influence of traditional Chinese music using the bamboo flute, which does have a certain amount of carryover for some groups of players here.

ESS NL: To what extent is the Chinese shakuhachi community involved in the festival?

WSF2022: Some of our team members are well known in the local shakuhachi community and have been able to help us greatly with the planning, but there are many more groups of shakuhachi enthusiasts throughout China who are very excited to join the WSF2022 and contribute their knowledge and abilities.

ESS NL: In what way do you see WSF2022 a continuation of previous World Shakuhachi Festivals and staying true to the spirit of the origin of the international festival idea initiated in 1994 in Bisei, Japan by Katsuya Yokoyama?

WSF2022: We feel that Katsuya Yokoyama's vision was an incredible movement in the world of shakuhachi, that which made waves moving forward through time and across countries. We very deeply wish to continue upholding his vision and will do what we can to serve the global shakuhachi community by being as inclusive and diverse as possible, and to not let our differences create distance between us.

ESS NL: What can you say to people who are worried to travel because of the pandemic situation (although we assume it will be much, much better by next year)?

WSF2022: We also hope things will be better, for all of those who have suffered during the pandemic our

*"We will do what we can to serve the global shakuhachi community by being as inclusive and diverse as possible, and to not let our differences create distance between us."*

WSF2022 ArtSpace interiors







WSF2022 performance halls

hearts are with you. We understand that travel may not be an option for some, and may still be very restricted by next year depending on the circumstances between now and 2022. In light of this situation we have decided to dedicate a large portion of our energy and resources into making the WSF2022 a fully functional and immersive online event. Livestreaming services are very mature in China, and so there is an opportunity here for us to include all of those who may choose not to travel (or who may not be able to at this time) in the WSF 2022. Guests can expect there to be live coverage of performances and workshops, as well as any special events such as the symposium and the international competition. It may be possible to attend workshops and lessons using online video meeting platforms. We will release more details on the live coverage as soon as we can!

ESS NL: Would you like to add anything else?

WSF2022: As a final note, we should mention that next year’s WSF will be completely free to attend. Both online and in person, in part thanks to local grants for non-profit organisations, we have been able to create a festival without a ticket price that everyone can join. We hope this will encourage those who are perhaps new to shakuhachi to come and check out what the festival has to offer, and also give an opportunity for those who are dedicated to making it to come with less financial burden during these difficult and chaotic times.

ESS NL: And last but not least... we heard there was a competition to design a ‘mascot’ for the WSF2022 - do we know already what it will look like?

WSF2022: The mascot competition is actually still ongoing, and so we don’t have a winner yet! We have only just received the go ahead to begin collecting submissions from other countries as well, so please look forward to seeing more updates regarding the details for the mascot competition soon.

ESS NL: Thank you very much Cain Li and the WSF2022 Team to give us this first update, it sounds very exciting!

WSF2022: Thank you again for giving us this opportunity to speak more about the WSF.

*“We have been able to create a festival without a ticket price that everyone can join.”*

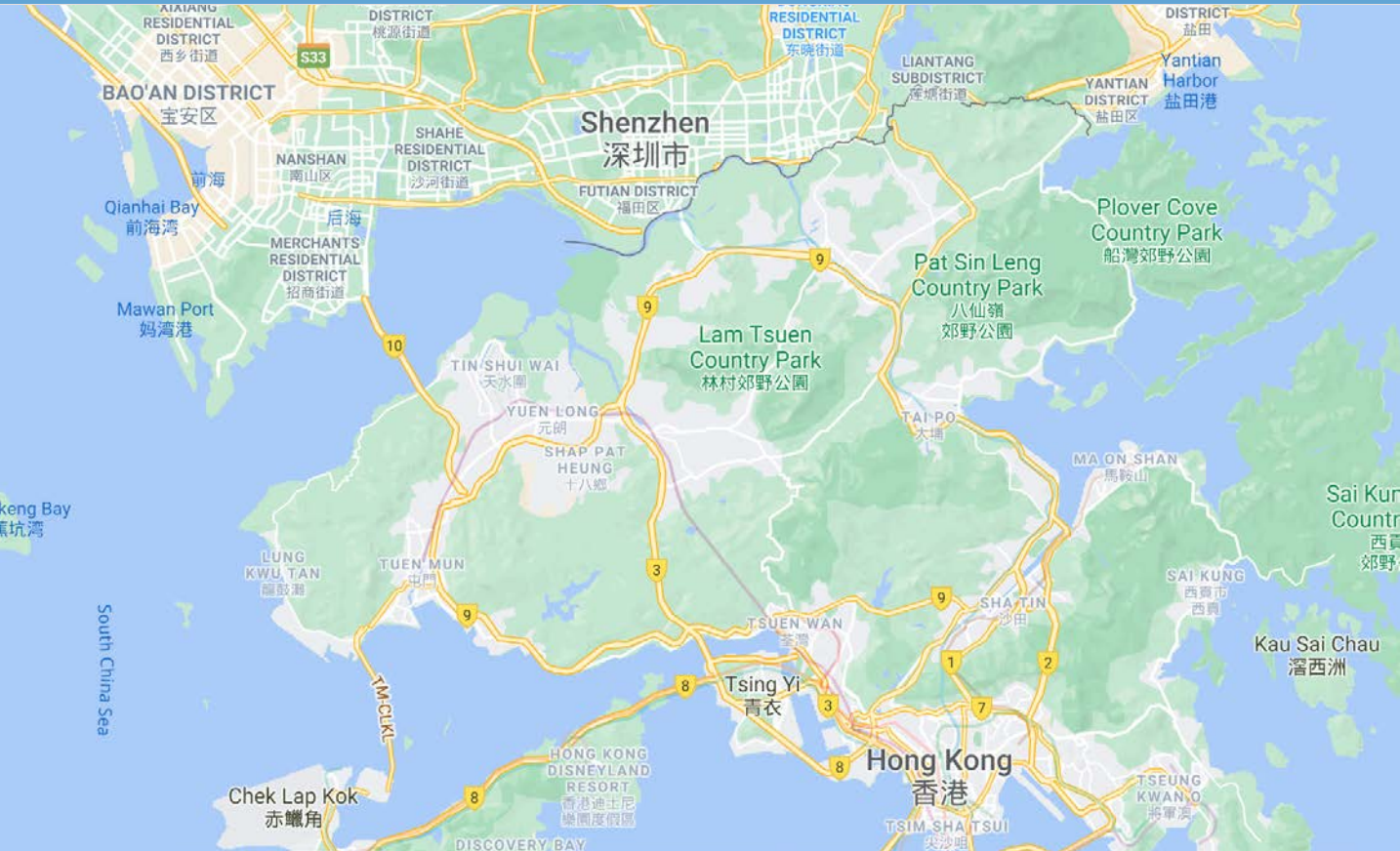
### About Shenzhen, China

Shenzhen is a major sub-provincial city on the east bank of the Pearl River estuary on the central coast of southern province of Guangdong, China. It forms part of the Pearl River Delta megalopolis, bordering Hong Kong to the south, Huizhou to the northeast and Dongguan to the northwest, and shares maritime boundaries with Guangzhou, Zhongshan and Zhuhai to the west and southwest across the estuary.

The oldest evidence of humans in the area on which Shenzhen was established dates back during the mid-Neolithic period. Since then, this area has seen human activity from more than 6,700 years ago, with Shenzhen’s historic counties first established 1,700 years ago, and the historic towns of Nantou and Dapeng, which was built on the area that is now Shenzhen, established more than 600 years ago.

Today Shenzhen has a population of around 12.5 million (Prefecture-level and Sub-provincial city area)

Source: [wikipedia.org](https://en.wikipedia.org/wiki/Shenzhen)



### WSF2022 WEBLINKS

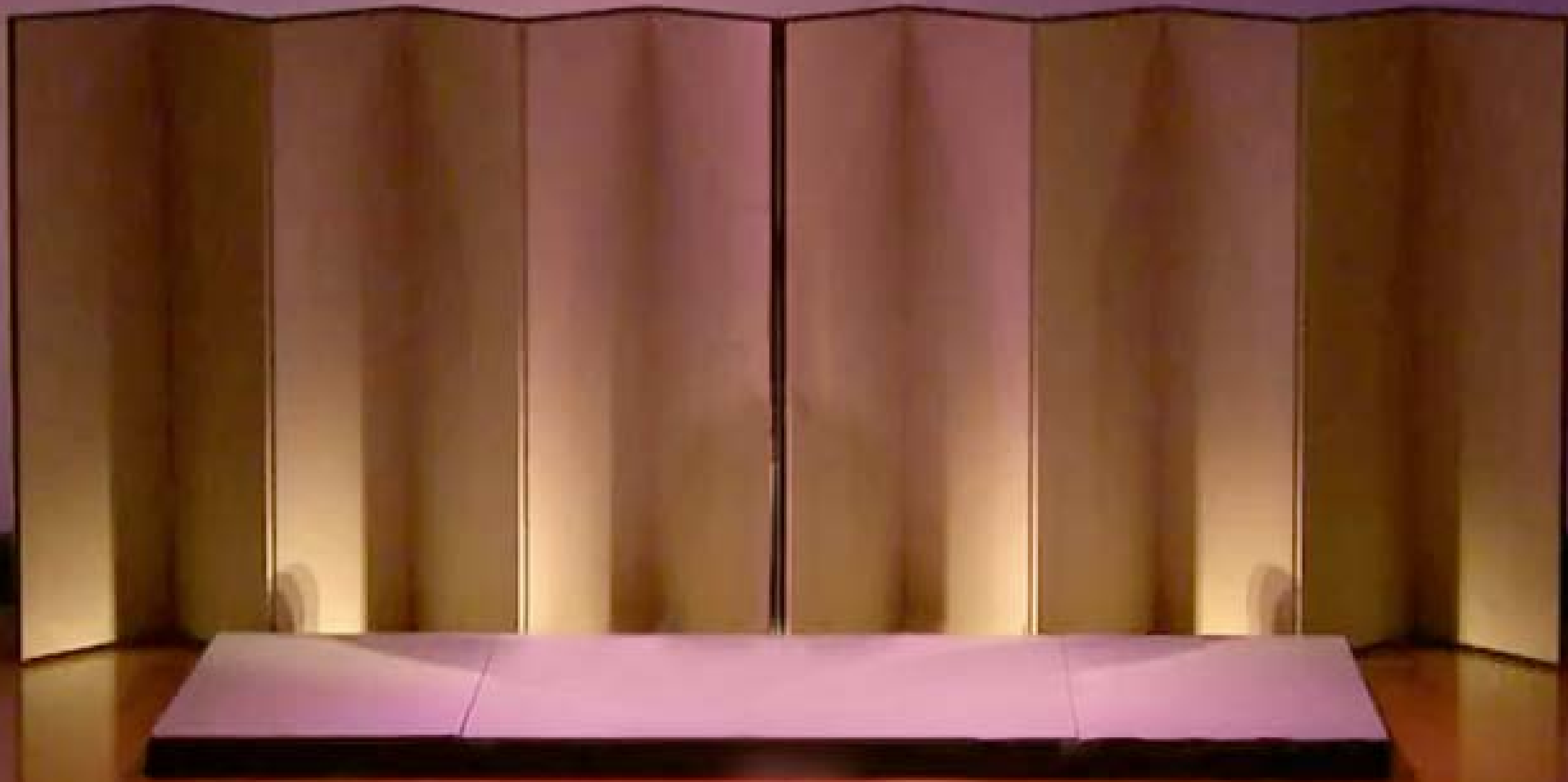
<http://www.wsf2022.com/>  
<https://www.facebook.com/WSF2022>





SHAKUHACHI PERFORMANCE

# BEFORE THE CONCERT



How do you prepare for a live performance in the days and weeks leading up to a concert? How do you deal with the actual moment just before going onto the stage to perform? Are there any special exercises, breath or other, or any other “rituals” immediately prior to the concert you may do? If, what is the differences between performing honkyoku, modern or contemporary music in terms of your preparation? What kind of advice would you have for new or young performers? On the next pages seven leading Japanese shakuhachi performers share their thoughts on performance preparation and practice.



For normal concerts, the unfortunate reality is that due to scheduling and other conditions, performance time sometimes arrives without my having been able to prepare as I'd like to.

Today, I'll tell you a little bit about the solo recitals that I do: For the days and weeks leading up to the concert, just like a professional athlete would, I do my best to get in optimal condition for the performance.

I don't eat anything for an hour or more before getting on stage. Just before the performance, I spend time focusing my mind.

Honkyoku, new compositions, and modern music all differ in content; likewise, I differentiate between their musical forms when performing them. In terms of how I prepare, however, there's no difference.

Young performers should understand that this is a life-long practice; I hope that they will come to play and properly understand many different types of shakuhachi music.

Kifu Mitsuhashi







Hello, shakuhachi lovers in Europe! I am sure that you are going through unprecedented changes in the world situation. I am sure you will get over it and I am looking forward to sharing with you live music that directly shakes the air and your eardrums.

*To prepare for a live performance...* I research what the songs of the show are asking for, and how I can best communicate this to the audience.

*Just before going on stage...* I *tsuyukiri* [clean] my shakuhachi. (I also realized, after being asked this question, that my brain naturally goes into a state of image training).

*Differences between performing...* It's the same in the sense that you prepare by focusing on what the piece is asking for. Music is alive, so whether it's a classical or contemporary piece, I try to focus on what it means to play it now.

*Advice to young performers...* Considering the percentage of human beings on earth who have encountered the shakuhachi, we are very super lucky!

Let's walk together, step by step,  
on this path of lifelong practice!

Viva Shakuhachi Life!

Reison Kuroda



Waiting for Concert Day – More so than many others, I experience the time leading up to a performance as “stage fright” anxiety. My heart rate increases, my hands get clammy and my facial muscles start to twitch. Things that I would normally do without hesitation become awkward, and my performance never seems to go the way I think it should. Even so, I don’t intend to try and improve this nervous temperament or overcome my weakness. In Japanese, the words “fear” and “awe” are pronounced the same, but I believe that the feeling of “fear” is connected to the “awe” of some kind of sublime energy, light, like the mystery of the human body and mind, or the mystery of the universe.

I let my trembling heart be just as it is, and concentrate fully on deep breathing. I believe that good posture is the key to good breathing. First, I relax my muscles and engage my hip bones to straighten the posture of my upper body. Then I picture my centre of gravity sinking down to the tanden (below the navel), and direct my effort to putting the music’s passion, silence, movement - everything - into an out-breath that floods and bubbles up through the core of my body.

Keisuke Zenyoji







I think that we're just a few steps away from getting over the corona virus pandemic. The day when we can play shakuhachi without worrying about it is just around the bend.

I don't do anything special before a concert, aside from practicing.  
I don't pray or do anything in particular before I go on stage.

This is not about preparation, but when I perform honkyoku, due to its straightforward progression and viscosity, I do it sitting *seiza*.

New and contemporary pieces are more varied in rhythm and dynamics, so I play them either standing or sitting on a chair.

*For new players...* When I was young, I wanted an instrument that could play loud, but then I began to feel that a musical instrument that's created so as to be loud ends up being meaningless if you don't play it loud.  
Just as the shakuhachi maker intends, it makes a big sound and that's it; you're satisfied.

The charm of the shakuhachi is the ability to control a simple, straightforward and uncomplicated instrument as if it were your own hands and feet, creating tone colors – rich, thin, playful, sorrowful, near, distant – and even more limitless thoughts and hopes – for the listener. Tone colors like these lead to peace. They lead to human love.

Kuniyoshi Sugawara



In the weeks leading up to the show, I do a lot of technical practice to achieve my ideal performance. But closer to the show, I give up on what I can't do at that point, rethink the performance structure to make it the best it can be given what I can do, and practice to polish the pieces into their final forms.

*Just before you going on stage...* When I'm nervous, I breathe a lot and my breathing is shallow. I feel that I don't have enough breath more often than I did when I was young. Just before a performance, I take a series of deep breaths: a full inhale, then I hold my breath a moment putting power into my lower abdomen, then a slow exhale.

*Differences between performing...* In my case, there is no particular difference in preparation or practice depending on the age of the piece.

*Advice to young players...* Since instruments' capabilities themselves have been getting better and better these days, young performers all seem to be able to make a sound on them pretty well. However, for some reason their tone color and vibrations are all pretty much identical; they could be considered lacking in individuality. I'd like to see them aim for a sound that belongs only to them, to the point where they can just play a single note and you'll know who it is that's playing.

Shozan Tanabe







I think it is fine to take either position, whether you see shakuhachi performance and music as an internal expression or an external one. There are many genres of music, but if you want to play shakuhachi music with a Zen-like religious outlook, then the spiritual routine and manners should be part of the performance. My position is that in any kind of music, I want to express the work and my own view of music in a shakuhachi-like and external way. It is therefore necessary to have a good grasp of shakuhachi music and western music. The rehearsals for the concert are based on objective and subjective thinking, and involve a lot of concentration, considering all possibilities. We use recordings and videos to check the details of our expression over and over again. For new works written for me, I spend four or five rehearsals with the composer, communicating and collaborating with him, a process which has continued for decades. We do not do anything special to prepare for the performance. I don't know what I'm going to do until I play it.

There are many ways to learn. I hope that you will take techniques, feelings and philosophies from people, from nature, from all things in the universe and create your own expression.

Teruhisa Fukuda



*Preparing for a live performance...* In order to get along well with the instrument you use in performances, practicing in the same way as you usually do is essential; I don't do any particularly different sort of practice. Again, I want to spend my time focusing on the concert, but in reality I always end up having other things to tend to and can't quite use my time the way I wanted. At the very least, I spend more time listening to what the song is looking for, what it appeals to, the voice with which it speaks.

I direct my effort towards being consistent, be it the moment before [going on stage] or several days before.

Just before going on stage, I don't do anything out of the ordinary. No special food, stretches, energy supplements, or the like. I just try to keep on being my normal self (mentally and physically). I try to make this the most important element of my performance; it's the best condition in which to maintain myself so as to be able to give attention to all the smaller details of playing - the delicate nuance of how one sound blends into another, how they are articulated, and so on.

To me, performance is the embodiment of a *kaleidoscopically-morphing, captivating energy*. As such, if you remove the "like this, like-that" distinctions, there's really no difference between classic and modern. (Here "energy" is produced from sound and silence, sharp and blunt, beginning and end, sudden changes, sound-relations, long and short, tone color, tight and loose, strong and weak, tonal intervals, etc.)

*Advice for young performers...* Take some time to ponder the most important aspects of your music. It's good if you can find elements that go beyond mere high-power, high-technique competition.

Teruo Furuya





INTERVIEW by Kiku Day

# Yoshida Seifu – Asai Seifu, Head of Seifu-kai, speaks about his Legacy

I visited Asai Seifu in his home 15th September 2019 as I was doing some research on Yoshida Seifu. He had sent me a map showing how to walk from Nanasato Station in Saitama Prefecture, which was located about 90 minutes north of Shinjuku Station in central Tokyo. He kindly shared with me the material he had about Yoshida Seifu, photos, publications of scores, writings etc. I spent several hours in his company and enjoyed his kind and open-minded approach to shakuhachi and his willingness to speak openly. This made me want to share about the small groups surrounding a creative and skilled teacher/performer with the shakuhachi world outside Japan. If you are not in Japan and speak Japanese, you may not know many other groups than Tozan, Kinko, KSK and other major groups. The interview took place on Zoom on the 31st March 2021.

KD: Asai sensei, welcome

AS: Thank you for inviting me. My name is Asai Seifu.

KD: I would like to ask you questions about Seifu-kai and much more... to begin I'd like to ask you how you found the shakuhachi?

AS: When I entered university, there were advertisements for various club activities. I got stuck in the shakuhachi club just by chance. I actually played trumpet, so I was looking for a club where I could continue trumpet - either in jazz or in an orchestra on campus. I had extra time, so I went to listen to shakuhachi. The person there told me I could try to play on a shakuhachi. I tried and I could not get any sound at all. I could play flute a little bit. So, I felt like challenging myself.



Performance by Yoshida Seifu and Miyagi Michio



KD: Now, back to Seifu-kai. It is an association that consisted of a group of players who gathered around Yoshida Seifu. Can you tell us a little about Yoshida Seifu sensei, please?

AS: Yoshida Seifu was born in Kumamoto in Kyushu [in 1891]. He began to play shakuhachi at the age of 10 with Torii Wakana sensei, who later changed his name to Torii Komudo - a Kinko Ryū teacher from the Kawase Ha and famous teacher in Kumamoto. Yoshida also studied *kendō* and was apparently so serious about both disciplines, that he failed his high school exam. It is a famous story! He had to stop his activities for a while until he finished his exams. Then he was allowed to begin playing again.

Yoshida sensei didn't in the beginning have the intension to play shakuhachi professionally. He had a very good sense of business and wanted to become a self-employed business man. He went to Korea to work. Over there he also played and practiced shakuhachi. And it was in Korea he met Miyagi Michio sensei [koto player and composer]. It was a very fateful encounter. Yoshida happened to pass by Miyagi's home by chance. On that first encounter they played *Zangetsu* together. While they played, they became very excited, and tears appeared in their eyes. For it was a wonderful performance. This was the beginning of a long relationship. Miyagi was teaching in Korea then. Later, Yoshida returned to Japan and made the promise to invite Miyagi to Tokyo. Some years later, Yoshida called upon Miyagi saying everything has been arranged so he could live in Tokyo. Miyagi returned to Japan from Korea, and the musical activities of the two began.

**“Yoshida happened to pass by Miyagi's home by chance. On that first encounter they played *Zangetsu* together. While they played, they became very excited, and tears appeared in their eyes.”**

In Tokyo Yoshida Seifu also studied with other teachers. But it was together with Miyagi, Yoshida sensei created the movement - Shin Nihon Ongaku - new Japanese music. Maybe it was also the influence of Miyagi - but Yoshida wanted to study Western music and did so. He learned piano. Torii sensei found out about it. He was a hardcore traditionalist and hated these kinds of activities. I don't know if Yoshida was expelled - but one can perhaps say he was fired... This led Yoshida to turn - together with Miyagi - towards the creation of new music.

KD: I see. So, it wasn't acceptable that the student did something different than the teacher?

AS: That may be right. Back then it probably wasn't as free as it is today. Yoshida was a passionate young man, who also had quite a reckless side to him. On the one hand he had a personality that took good care of other people and was very kind. He did his best to disseminate Miyagi's music to the whole of Japan and even the whole world. Together they composed music and performed Miyagi's compositions. They recorded these pieces and aired them on the radio. I have been told he put a lot of efforts into these kinds of activities.

KD: Does this mean Yoshida also composed his own music?

AS: Yes, Yoshida sensei also composed... not that they are heard so often any longer... He has released three LP records. The first is with Miyagi's pieces, which they perform together. The second is *sōkyoku* [koto music]. The third is Yoshida Seifu's original compositions.

KD: Yoshida's original music, is it shakuhachi solo or pieces with koto and or shamisen?

AS: There are no pieces for shamisen. Most are pieces for shakuhachi and koto. I think there are only two shakuhachi solo pieces.

KD: Can you say that Yoshida's strong side was collaboration, playing with other people?

AS: His wife Yoshida Kyoko was a Yamada Ryū player. After they married, his wife began studying with Miyagi Michio... so one can say she changed from Yamada Ryū to Ikuta Ryū. The married couple became a team in both their performance activities but also for the making of Yoshida Seifu's compositions.

KD: That means Yoshida Seifu was surrounded by two great koto players. From your standpoint how do you see Yoshida Seifu sensei? He is of course an important person in the shakuhachi world.

AS: Yes, he is an important person. If you think of Kinko Ryū at the time, it was quite conservative. Yoshida Seifu was criticised a lot. He was told his music was like circus or chindon'ya [street musicians]. Slowly the performances by Miyagi Michio and Yoshida began to be valued and appreciated.

Yoshida sensei himself had a lot of experience learning and performing with masters. When he was still in Kumamoto, Kyushu, he performed with Nagatani Kengyo [koto player]. I think he was very skilful in the classical repertoire. He based his compositions on these experiences. He also loved *min'yō*, so quite a few of Yoshida's compositions features *min'yō*. He especially loved Oiwake. For us, we see Yoshida as a teacher who was an incentive for changes within the history of Kinko Ryū.

Yoshida sensei also aimed at teaching and inspiring many people to play shakuhachi. He went both to Korea and Manchuria to teach. My teacher, Sasaki - his name was then Sōfū - volunteered to the army and went to Manchuria. Sasaki sensei really wanted to learn from Yoshida.

Post WWII he made many teaching manuals and collections of scores, which he used to disseminate shakuhachi playing. Because he published so many books, it became accessible for many to study Yoshida Seifu's music. Through teaching manuals he reached and taught a large amount of young people.

This is an interesting photo that I received from Kosuge, the head of Komusō Research Group. [photo above] This is Yoshida Seifu with Watanabe Kofu. The shakuhachi you can see on this photo are bakelite [early plastic]. They were sold together with the learning manuals via mail-order sales. If you bought a learning manual, the



Yoshida Seifu with Watanabe Kofu testing out bakelite shakuhachi



shakuhachi came along. Using unprecedented methods, he managed to disseminate learning manuals to the whole of Japan. It was for this he made so many manuals - but he suddenly passed away in 1950 before he managed to fully reach his goals of disseminating shakuhachi.

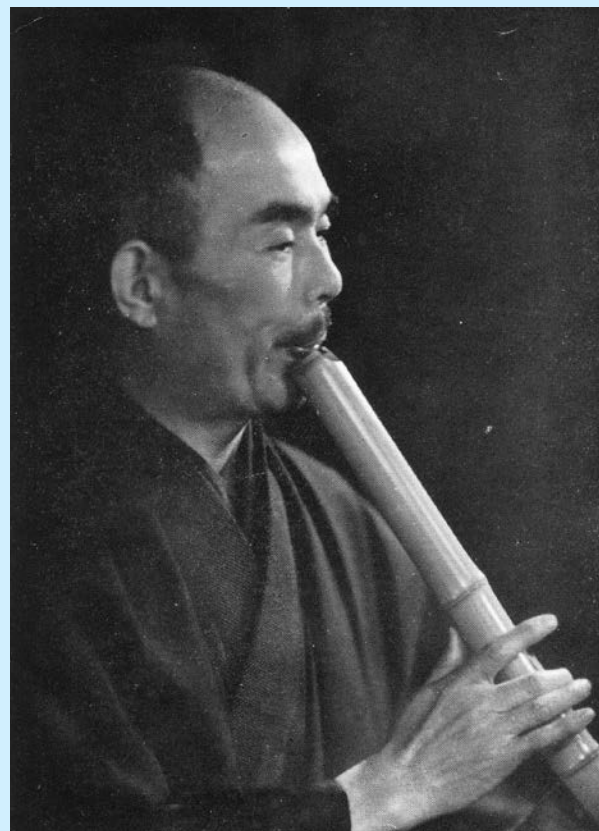
KD: These 1.6 plastic shakuhachi... where were they from?

AS: I don't know exactly but it is surely between 1945 and Yoshida's death in 1950. So sometime during these 5 years. My teacher began studying with Yoshida in 1948, so perhaps the house was full of these plastic shakuhachi back then.

**“Miyagi sensei composed already from very young age ... Even if he found a performance spot, his music was criticised for being too difficult and unplayable.”**

KD: Yoshida Seifu sensei was such a historically important existence in the shakuhachi world or hōgaku world. Would it be correct to say that Shin Nihon Ongaku is the first movement that paved the way for contemporary music in Japan?

AS: I think so. But they were so thoroughly criticised - like I said before - they were called circus... Miyagi sensei composed already from very young age - 14-15 years old. But he wasn't able to find places to perform his pieces back then... Even if he found a performance spot, his music was criticised for being too difficult and unplayable. Until they became established performers and composers, I believe they went through hardship.



Yoshida Seifu playing

KD: I would like to ask you question about Seifu-kai. I think there are people in Europe, USA etc that have not heard of it. It seems like when there is a teacher this magnificent, an association around him may form. Seifu-kai, is that something founded by Yoshida Seifu himself or by the people around him?

AS: When Yoshida sensei received the name, he created Seifu-kai as a group for him to organise and lead. At that time, he had many, many students, also university students joined the group. He took the city trains out and taught at schools within Tokyo City as it was still called back then. While he did a lot of teaching, he saw Seifu-kai as a pillar. Good players such as Hirakado Reifu and Watanabe Kofu supported him and became members. Musicians gathered around him. Yoshida influenced people.

My teacher Sasaki became his student few years before Yoshida died and he composed as well.

KD: Yoshida accomplished a lot.

AS: Absolutely. But his untimely death must have been devastating.

KD: I would now like to ask about what makes Seifu-kai different from other associations?

AS: The way we – in Seifu-kai – think about our association is not so much from when it was founded by Yoshida in 1932 but rather from after his death. Back then there were still people such as Hirokado and Watanabe sensei and many others, who were the managers of Seifu-kai, and annual concerts in large halls were organised. After Yoshida sensei died, his wife – who was a koto player – took over as chair of Seifu-kai.

Yoshida sensei once asked my teacher Sasaki what he wanted to do. Sasaki sensei answered he wanted to learn the classical repertoire properly. Yoshida sensei of course played the classical repertoire very well but had been devoted more to new music. Yoshida entrusted his wife to make sure Sasaki learned the classical repertoire also after his death. She arranged for Sasaki sensei to study with the grand sensei Aoki Reibo I and with the grand master of koten honkyoku Jin Nyodo. It was Yoshida's last request.

Back then Sasaki's name was Sōfū (操風) and he had his own association called Sōfū-kai. The others in the Seifu-kai such as Hirokado and Watanabe had the age of Sasaki's father. There were of course a lot of controversy. In the end Sasaki took the name Seifū when he was 70 years old.

KD: That must have been many years after Yoshida's death....

AS: Yes, before Yoshida sensei died, he had said it was fine he was the only Seifū. People around him insisted there was a need for a successor otherwise Seifū-kai could not continue, and Yoshida's skills would be lost. Sasaki came under tremendous pressure to become the successor. Yoshida sensei had pointed him out himself. Sasaki sensei was only 25-26 years old at the time.

Moreover, Sasaki had been told by Yoshida sensei to become a *komusō*, so he had wandered around the whole country as a *komusō*. Many did therefore not know the existence of Sasaki Sōfū and suddenly he had been pointed as the next heir. It was therefore heavily criticised by the surroundings. Why was there such a request to let an unknown young person be the successor? Sasaki did not want to work in this kind of environment, so, he decided the succession of name could be later. Sasaki also let the committee of Seifu-kai decide who should be the next chairperson. The choice settled on Yoshida's wife Yoko sensei. But it was problematic with the name Seifu. He had to wait till all the older members had all passed away in order to be able to take the name Seifu. It took him therefore many years to become Seifu. Sensei regarded the name Seifu as very precious. So even when he gave me the name Seifu to me, he did not change his own name.

KD: So that means there was a period with two Seifu?

AS: Yes, it is strange but that was how it was.



Sasaki Sōfū playing with koto



## 1949 the 15th Chikudō-kai concert





KD: It must have been very difficult for Sasaki sensei to find the smoothest way in all this.

AS: It was Yoshida sensei's wish that Sasaki should study with these two other teachers. He studied with Aoki Reibo for about eight years. Aoki sensei then died and Sasaki left Reibo-kai. He studied 18 years with Jin Nyodo sensei. Jin Nyodo often used long shakuhachi when he played *koten honkyoku*. Sasaki went through some trouble since he only had 1.6 and 1.8 for *shinkyoku* playing. He had to use laundry hanging poles to make 2.0 shakuhachi etc.

KD: How interesting! I also get curious about what you said about Yoshida telling Sasaki to go out as *komusō*. Did he tell his other students to do the same or was it only Sasaki sensei?

AS: Sasaki sensei is the only one who was told to become a *komusō*. It is quite odd! Sasaki also had to go many times to ask Yoshida sensei to take him on as his pupil. But it took time before he agreed. Yoshida told Sasakawa to read all books in Yoshikawa Eiji's epic novel called Miyamoto Musashi. "I will accept you as my student after you have read them" he said. Sasaki borrowed one book at the time and returned to Odawara to borrow the next in the series. It apparently took some time before he was accepted as his student. I don't think Yoshida was being malicious but perhaps he made sure this guy really wanted to play the shakuhachi. But Sasaki was a very keen and serious young man, so Yoshida sensei took a liking to him. I don't think Yoshida went on the road as a *komusō*. He must have thought it would be a good training for Sasaki sensei. I don't think any of the other teachers went through such training.

KD: After Sasaki sensei you received the name Seifu and you are the chair of Seifu-kai and you learned from Sasaki sensei?

AS: Yes, Sasaki sensei was the teacher in the university club I entered.

KD: And you studied with him since then?

AS: Yes, that is correct.

KD: Your road was a little smoother than Sasaki sensei's...

AS: Yes indeed. Sasaki sensei died when he was 92 years old. He also performed on stage in his 80s. When you think that Sasaki sensei was only able to study 3 years with his teacher, and I was with my teacher for a very long time, I feel outrageously blessed! (emphasis by Kiku)

KD: I completely agree. A long relationship with your teacher is a blessing!

AS: Although one can say it may keep you a bit undisciplined...

KD: During the long relationship you had with Sasaki sensei, did he ask you to take over Seifu-kai? I am curious how these kinds of decisions are made.

AS: Originally, Seifu-kai was a gathering of Yoshida Seifu's students. Many of those had established their own associations. It was kind of a gathering of all those associations. After the main teacher passed away, I think people thought it was enough to be in their own associations. Several associations left Seifu-kai and in the end the group that remained in Seifu-kai were the members of the group made by Sasaki sensei, the Sofu-kai. One could say we became the Seifu-kai. I don't think it was because there was any big dispute. Somehow my

***"Sasaki had to use laundry poles to make 2.0 shakuhachi."***

sensei became Sasaki Seifu and later the head of Seifu-kai.

KD: Do you know how many members there were when Seifu-kai was biggest?

AS: As Sasaki sensei was also teaching many university students, there were some of those who became his pupils. And there were shakuhachi players from other schools... so maybe 30 or 40 members during the time when Sasaki sensei was the head.

KD: There must have been really many when Yoshida Seifu was still alive?

AS: Indeed. The Seifu-kai during the time of Yoshida sensei was a nationwide organisation. So, it was big and had branches. In Osaka, there was a regional group led by the teacher Sato Seibi. That remind me of something when talking about Sato Seibi sensei... We use the score from Miyagi published by Kinko-sha, established by Sato. Sato sensei was in charge of publishing this score and was important for the dissemination of shakuhachi honkyou, sankyoku and modern music. He had many members in his association in Kansai at the time. It even exists today. But we don't have a relation with them any longer. There were regional groups in Kansai and also Kyushu.



This photo is from 1949 (photo above). It is a photo from a meeting of the Board of Directors of Seifu-kai, that Yoshida sensei organised. It is basically all the top leaders. My teacher Sasaki is the second here with a small stature... Most probably the other grand sensei did not know who he was at the time. All the others are indisputably great masters. They were the leaders of the regional groups under the national association Seifu-kai.





於・内幸町ホール 第65回 晴風会 玄奥尺八公演 平成26年11月29日

Seifu-kai 65th annual concert

KD: That is fabulous! And how is the situation of Seifu-kai today?

AS: Unfortunately, we are down to one-digit when it comes to membership due to my lack of ability. You asked about the activities of Seifu-kai... we of course play Yoshida and Miyagi's pieces. The classical repertoire we focus on pieces Sasaki sensei learned from Aoki Reibo including jiuta sōkyoku.



Asai Seifu

I do teach university students but almost none of them become members any longer. And it has been a strange year due to Covid-19 with online teaching. But even with all things considered, the number of shakuhachi students at Aoyama Gakuin, where I teach, is now 0. I must make a greater effort! We have always considered it important when students join because they are so keen. So mostly it is people my age who are left. The group is aging...

KD: This is a problem unfortunately not only in Seifu-kai but everywhere. Would you say many people in Japan still know who Yoshida Seifu is?

AS: I wish... But I feel not that many people know his name any longer. Last year and the year before, Hogaku Journal published articles titled "This is Kinko Ryū". There lineages were shown and Seifu-kai was included. Here you could see Sasaki Sōfu's name and also Sato Seibi, who published the notation. One could say that in that kind of record, Seifu-kai still exists. But we are no longer able to organise concerts that would be Seifu-kai worthy. We managed to organise up to our annual concert no. 65, but we

ran out of breath and have a pause now. It is hard to disseminate and educate about Yoshida Seifu's art when we have nowhere to be. I would really like to gather strength again and organise a real concert. It is great to have recordings and scores left but it cannot replace live music. The power of persuasion is bigger during a live performance.

We have ensemble pieces as our focus rather than shakuhachi solo pieces... Yoshida's ensemble pieces - one can say - are structured so he could play quite freely, and the koto followed him exactly. That means quite a lot of the pieces are difficult demands a lot of the koto players. I think one can say koto players dislike these pieces. From their point of view the shakuhachi has the goodies and play as they please, and then they have to act like accompaniment. But there are also many very good pieces.

KD: I would love to hear them... Do you have a relationship with the present Miyagi-kai?

AS: For the second half of Seifu-kai's concerts, we always had players from Miyagi-kai to come and perform. But it is not because we have a direct relationship with them as such. We don't play together that often. I guess our position is such so we have to make the invitations...

KD: Is there anything you want to say to people abroad in Europe, the USA and other places?

AS: It was very heartening and reassuring when you came to my home and looked through Yoshida Seifu's materials and even told me you may help disseminate his music. Even in Japan people may know the name Yoshida Seifu but they don't know his music or the fact that he composed. I am sure it would be possible to - in our time - use his music even informally... Although for some the music may seem a little outdated... But if you have the viewpoint from Japanese music, I don't think his compositions seems old. I would love to - if more of you in Europe and elsewhere - could listen to his music.

KD: Yes, it would be lovely to hear more. Let's try to make more opportunities. Thank you very much for talking to me today.

AS: Thank you to you. I apologise for only being able to say foolish things...

KD: No no no, we learned very interesting things. Thank you!

AS: Thank you for giving me the opportunity.



SEIFU-KAI WEBLINKS

<https://youtu.be/IXj37tkY2rA> (Video of interview, premiere scheduled for 7 June)  
<https://www.komuso.com/people/people.pl?person=705>

**KIKU DAY** is a shakuhachi player and ethnomusicologist. Currently she is Visiting Research Fellow at Goldsmiths, University of London. Day is based in Nørre Snede, Denmark.



## SHAKUHACHI HISTORY

# HITOYOGIRI: SAMURAI AND MONKEY BONES

**Nick Bellando takes us on a journey to one of the shakuhachi predecessors, meeting crying monkeys on his way and pondering what the hitoyogiri, with its seemingly subtle and simple soundings and repertoire, can teach us about the transitory nature of ourselves.**

The *hitoyogiri* (literally “one node cut”) *shakuhachi*, not unlike its later offspring, was popular with Samurai and Zen people. The most well-known is Ikkyū Sōjun (1394-1481), the iconoclastic Zen priest whose poetry often features the short bamboo flute. His contemporary Roan, who came to Japan from China, is viewed as the founder of the flute’s classical repertoire; other players include Zen artist Sesshū (1420-1506) and Samurai Hōjō Nagatsuna (1493-1589) – not to mention the *Komosō*, or “straw mat” itinerant monks who preceded the *Komosō*.

Like the bell-imitating flute of the *Komosō*, whose sound was supposed to call people to enlightenment, *hitoyogiri* players had available to them an earlier legend that similarly involves inspiration from a single sound that calls people out of the secular and into religious (spiritual) life.

The musical encyclopedia *Taigenshō* (1512), which contains the first known detailed illustrations of the *hitoyogiri*, introduces the flute through a story that goes something like this: There was a certain monkey living in the mountains in China that had a beautiful, mysterious cry. People who heard it were moved not only to tears, but also to leave their government jobs and become monks - and so they did, until the cry of the monkey had inspired several hundred people to realize the truth of impermanence and gather together in mountain temples. The ruler at the time wasn’t liking this situation, so he sent a soldier to kill the monkey. Everyone was deeply grieved at this, and after some time, still full of sorrow, longing for the monkey’s voice, they dug up its bones, and took out an elbow as a memento. It just happened that when a meandering breeze

hit the bone, it resonated with a sound just like the monkey’s cry! Following this, someone decided to take a section of bamboo of equal length (1 shaku, 8 sun) and see if it sounded the same, but it didn’t. So, they added a hole, and it started sounding a little like the monkey. As they added more holes, it finally sounded just like the monkey’s cry - and thus was born the shakuhachi. *Taigenshō* then walks further through shakuhachi history, and identifies the *hitoyogiri* in its illustrations as the shakuhachi that is “currently” in use.

Unlike the Fuke shakuhachi, the *hitoyogiri* was not relegated only to the religious world, and was used to play folk songs as we come into the Edo era. (Even further back, before Ikkyū, there is also mention of the *hitoyogiri* being played by blind monks, but we don’t have much information about that.) My interest is in the classical repertoire that is supposed to have begun with Roan, and was enjoyed by Samurai and Zen people up through the Edo era, in the latter half of which it gradually waned in popularity under the shadow of the bigger, cooler, more versatile Fuke shakuhachi, eventually dying out altogether.

This extinction makes reconstructing classical *hitoyogiri* pieces a bit of a challenge, but not altogether impossible. Fortunately, many playing manuals were left behind during the Edo era, so that careful reading, score comparison, and some experimentation with flutes and replicas from the *hitoyogiri* era can provide us with a decent framework within which to infer our own expression of what the



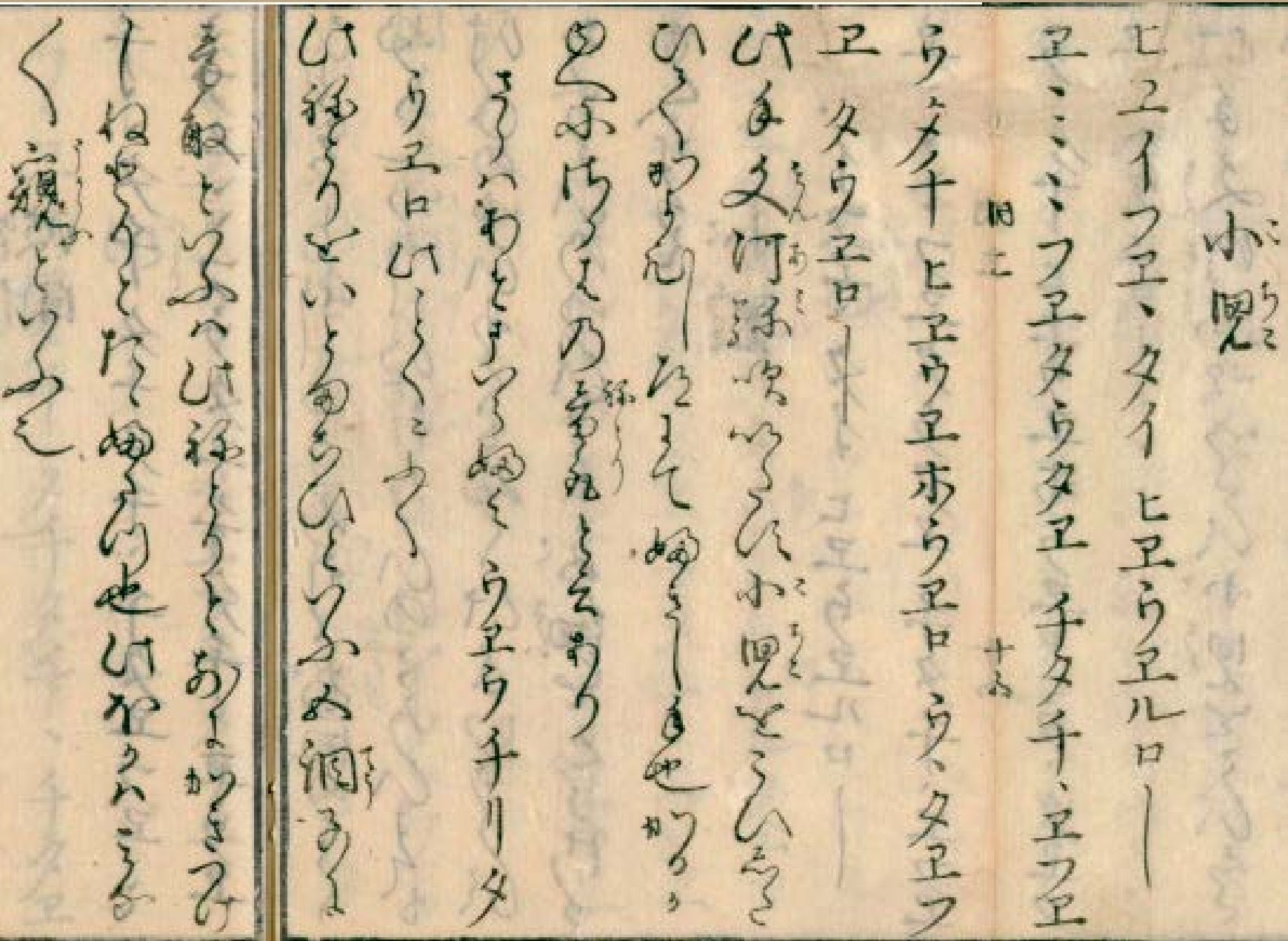
An Edo-era ōshiki hitoyogiri by maker Chuzan, from around the year 1700.

Muromachi samurai left us with. Classical *hitoyogiri* pieces resemble Edo-era *honkyoku* in that the pieces are played solo and are free-rhythm. Their melodies likewise often appear to be meditations on tone-colour, with very simple tunes that often seem to gravitate around a single, nuclear note. Instead of the *miyakobushi* scale that was in vogue during the Edo era and seems to have influenced many Fuke *honkyoku* pieces, *gagaku* modes and scales pervade the *hitoyogiri* repertoire, evoking images of an older, perhaps less tumultuous span of history in Japan.

The pieces are written in five different modes, and are framed by short formulaic preludes (*netori*) and postludes (*kaeshi*). While there were also five different lengths, the most popular was the median, *ōshiki* (roughly A), with a length of 34cm, give or take. A single *hitoyogiri* plays all five modes, which are transpositions of the *Ryo* and *Ritsu* scales, in cycles running in tandem with the four seasons. The fifth mode, *Ichikotsu*, is used during *doyo*, a sort of “grounding” period during the first two weeks of each season. Thus, each season has its own modal flavor, which also seasons its respective playing techniques. For example, the *yuri-koboshi*, a subtle, *yuri*-ish pulsing of the breath, is played brighter in the Spring (like a blooming flower), and rougher in the Autumn (like a cold wind).



Hitoyogiri pieces are short and simple in comparison with Edo-era shakuhachi *honkyoku*. Like *haiku*, like a bird’s song (or the cry of a monkey, if you like), they are brief yet full of the moment. They are best played outside, in nature, gently, while listening. Some pieces such as *Korobi* are named for special techniques that appear within them. *Shukin* (“hand towel”) was written by a sword maker to be played while he was waiting for his hands to dry after washing them. *Kochigo* is a sort of love song written by Muromachi-era Ikebana master Monami.



Notation and explanation for the piece *Kochigo* from *Dosho Kyoku*. Note that although the *Fu-ho-u* (フホウ) notation resembles that used in some later shakuhachi schools, the fingerings and relative tones differ significantly.

The beauty of these pieces is not in technical complexity or any sort of “wow factor.” They’re very subtle. Maybe the *Komusō*, with their big 1.8 shaku flutes, got bored with them. Still, these pieces captivated monks and samurai for a few hundred years; for the hearing ear, I think, there’s something here to hear. Think of the single tone of the monkey’s voice echoing in the mountains: its simple presence and un-crafted beauty (potentially) reminds



Illustration of a hitoyogiri lesson with two samurai (and perhaps a monk?) playing outdoors by the water, from Edo-era hitoyogiri playing manual *Dosho Kyoku* (1669)..

us that all the transitory things we’re grasping at - financial security, other peoples’ opinions, accumulating things - are meaningless as ends in themselves.

The monkey in our legend was made to climb mountains and sing. Easy. People, however, often have to work a little at figuring out what they’re made for. Maybe the *hitoyogiri shakuhachi* is a good friend to have along for the journey, to help us not to make things too complicated. Or maybe it’s just nice to listen to.

<https://youtu.be/ro9YwsPy50Y> (*Kochigo* played on hitoyogiri by Nick Bellando)  
<https://www.hon-on.com> (Nick Bellando’s website)

**Nick Bellando** makes old-style shakuhachi and hitoyogiri, and teaches Edo-era honkyoku as a health practice rather than a performing art. He is based in Hirosaki, Japan.



IMAGES OF JAPAN

# THE BIGGER PICTURE

The Bigger Picture is an attempt of a visual essay assembled from images taken from archives, personal collections and contemporary sources to give us a snapshot of the past and present of shakuhachi's homeland, and in turn to flavour and energise our memories and imagination.



Mount Fuji at Fujigamine Golf Course as seen through a webcam  
on 20 May 2021 at 9h45 JST

© live.fujigoko.tv





Yoshida Seifu teaching evening classes at the Japanese Music Department,  
Nihon University Art Faculty, Tokyo in 1936.  
© Seifu-kai





Naegi Castle Ruins on a rainy day at noon, Nakatsugawa,  
28th November, 2016  
*Photo Frank Schäfer*





Nōtomi Haruhiko and Araki Tatsuya (Kodō V) perform *Shika no Tōne*.  
*Photo courtesy of the International Shakuhachi Society*





Pandemic Social Dis-dancing / Asynchronous Tai-Chi (Tai-Kyoku-Ken) Practice  
in the early morning at Meitoku Park, Nagoya, 9 March 2021  
*Photo Frank Schäfer*





Three masters of Taizan-Ha and Futaiken style:  
Tani Kyōchiku, Tanikita Muchiku, and Uramoto Setchō. (L-R)  
*Photo courtesy of the International Shakuhachi Society*





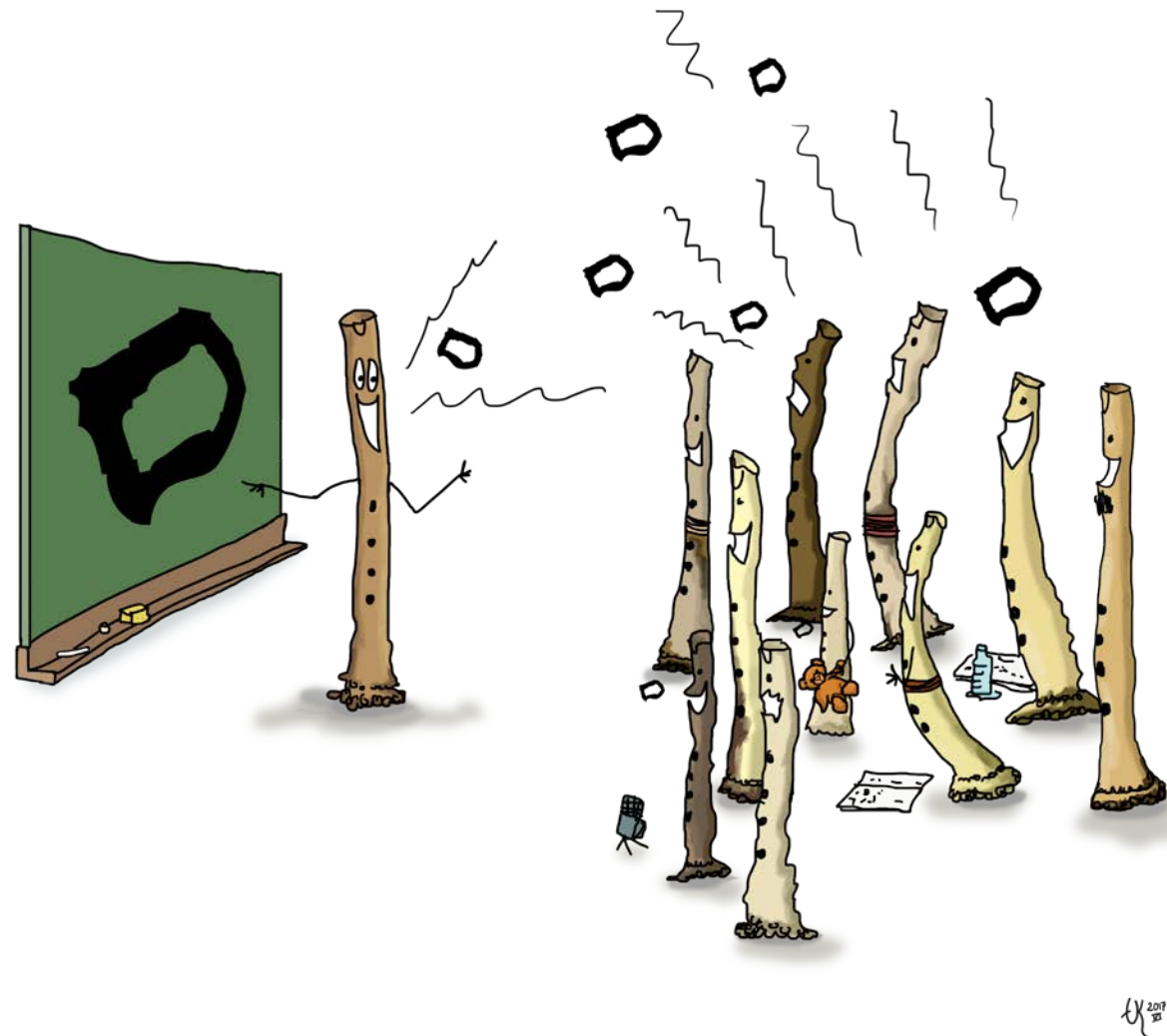
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Mobile vendor prepares *takoyaki* (baked octopus dumplings), early evening in Higashiyama Park, Nagoya, 23 November 2016  
Photo Frank Schäfer





## SHAKUHACHI RESOURCES

# The techniques of the shakuhachi: 1.8 shakuhachi quarter tone fingering chart

After the comprehensive 1.8 fingering chart for shakuhachi, Ramon Humet presents the next instalment of a wider project of creating an in-depth study of the instrumental techniques of shakuhachi.

### Introduction

The quarter tone fingering chart is a part of a deeper study of the techniques of the shakuhachi that began with a general fingering chart<sup>1</sup> and in the future will continue with trills, harmonics, *bisbigliandi*, multiphonics, and other extended techniques. This study is intended for the use of composers and performers who wish to explore the techniques of contemporary music for shakuhachi.

The special mouthpiece characteristics of the shakuhachi allow it to perform the *meri / kari* technique with a very noticeable pitch alteration, reaching two tones in the *otsu* register and one tone in the *kan* register. This ability makes the instrument ideal for playing music with microtonal tuning.<sup>2</sup>

Most of the music that can usually be heard in the media is based on the chromatic scale of twelve semitones, and constitutes the common musical framework to which one is accustomed.<sup>3</sup> The performance of music with microtonal accidentals means entering unusual territory and requires a very fine ear on the part of the performer to be able to adjust, without any mechanical reference, the angle of the mouthpiece to the precise tuning.<sup>4</sup>

With the help of special fingerings that do not vary the angle of emission and are based, for the most part, on the normal position -without *meri* or *kari*-, the ear can lean on them to ensure microtonal tuning with greater confidence and without falling into a loss of tonal gravity.

Some fingerings use half-open holes: the exact pitch depends on the opening of the hole and must be found with the ear. In addition, some fingerings have a microtonal deviation that is indicated in the score by the number of cents<sup>5</sup> and that, in any case, can be corrected with the angle of the mouthpiece.



The quarter tone fingering table begins with the F in the *otsu* register. This is because there are virtually no special fingerings below this note and microtonal tuning can be achieved only through traditional fingerings and angle changes in the mouthpiece.<sup>6</sup>

Likewise, the table ends with B in the high register because it is a stable note and there are alternative fingerings for all quarter tones up to that note. From note B and going up even higher, there are pitch tones where no fingering exists for quarter tones, and so they are not on the fingering chart.

Microtonality and *meri* position

Example 1 can be played using traditional fingerings with angle changes in the *meri* to achieve the microtonal tuning. There is an obvious difficulty in articulating each note, in addition to the risk of inaccuracy in the exact tuning due to the absence of alternative fingerings, depending at all times on the angle of *meri* and the ear. Instead, when playing the same phrase with the special fingerings proposed in the quarter tone fingering chart, the execution becomes easy in two ways: firstly, the precise articulation of each note has the help of the fingering change; secondly, the absence of angle changes in *meri* makes the precision in the tuning easy, thanks to the points of reference of the special fingering.<sup>7</sup>

Example 1: Phrase with special fingerings for quarter tones

Similarly, the phrase in Example 2 is very difficult to play with traditional fingerings and mouthpiece changes in *meri*. But the special fingerings make easy the quick inflections of quarter tones around pitch A, as well as the arrival of pitch C quarter tone up maintaining the normal position all the time.

Example 2: another phrase with special fingerings for quarter tones

In the transition region between the *otsu* register and the *kan* register there are pitches that do not have special fingerings in the normal position. The only way to perform these quarter tones is to find the exact combination between the *meri* position and the opening of the half-holes, using the ear as the main control tool. The absence of reference points in the normal position makes these notes especially difficult, especially if they are played in the form of a scale.

Example 3: region without alternative quarter tone fingerings

Alternative fingerings that maintain the same position of the mouthpiece without *meri* allow greater agility in passages with quarter tones. In Example 4, all pitches maintain the same angle, including the quarter tone trill, and the especially agile and energetic group of grace notes, maintaining precision in microtonal tuning at all times.<sup>8</sup>

Example 4: agile phrase with alternative fingerings

Microtonality in the *dai kan* register

In the *dai kan* register, the difficulty of modifying the pitch with *meri* technique is more accentuated and, at the same time, many more alternative fingerings appear in the normal position than in the *otsu* and *kan* registers.

In example 5, the passage can be played with alternative fingerings that maintain the same angle of the mouthpiece, avoiding the *meri* position. In this type of music in which the expression is agile and energetic, the *meri* positions make it difficult to be precise and quick in tuning, which is more noticeable in the *dai kan* register. The triplet of the second bar is especially noteworthy because the legato articulation and the alternative fingering make the performance easy.



Example 5: phrase in the dai kan register with alternate fingerings that maintain the same mouthpiece angle, with no meri position

Notes

- 1 Humet, Ramon: *1.8 shakuhachi fingering chart*. Bamboo – Newsletter of the European Shakuhachi Society. Autumn / Winter 2020, pp. 33-35
- 2 Samuelson says that “the microtonal capabilities inherent in the shakuhachi approach those of a fretless string instrument” (Samuelson, Ralph: *Shakuhachi and the American Composer*. Contemporary Music Review, 1994 Vol. 8, Part 2, pp. 83-93). On the other hand, it is necessary to distinguish harmonic microtonality—in which ear perception is extremely sensitive—from melodic microtonality—with much more room for error—, a distinction that Denyer postulates by saying that “the fact is that our human perception of micro-intervals is considerably altered when we hear the constituent notes linearly (i.e. one after the other) rather than together, a fact that can be easily verified in the laboratory.” (Denyer, Frank: *Some Thoughts on Linear Microtonality*. The Journal of the Huygens-Fokker Foundation. Amsterdam, 2009)
- 3 Musical framework based on the establishment of the system of equal temperament, common to Western classical music from the Baroque period, modern music (jazz, rock, pop, etc....) and much of traditional music. On the other hand, there are different genres of traditional music that escape this subdivision of the 12-note scale, and can be found on every continent.
- 4 A very fine ear that, on the other hand and as Cronin postulates, has the ability to find “some quality about the music itself”. (Cronin, Tania: *On Writing for Shakuhachi: A Western Perspective*. Contemporary Music Review, 1994, Vol. 8, Part 2, pp.77-81)
- 5 Cents: division of the semitone into one hundred equal microintervals. The number of cents indicates the deviation from the Equal Tempered semitones. If the cents exceed ±50, the closest pitch as indicated on a tuner may be written as text, e.g. F#-25
- 6 Standard fingerings have been marked on the chart with “S”. Iwamoto distinguishes between standard and non-standard fingerings. (Iwamoto, Yoshikazu: *The Potential of the Shakuhachi in the Contemporary Music*. Contemporary Music Review, 1994, Vol. 8, Part 2, pp. 5-44)
- 7 “There is a rich field of “non-standard alternative fingerings” in shakuhachi playing which enable one to solve quite complex technical problems that arise from recent works by western composers.” (Iwamoto, *op. cit.*, p. 20)
- 8 The possibility of using traditional fingerings should be considered, especially in the *glissando* ending in the G note where the *meri* + shade combination of hole 2 can be very interesting and expressive.

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Acknowledgements

I would like to express my gratitude to Kakizakai Kaoru Sensei for his helpful comments in the revision of the fingering chart. I also want to express special gratitude to Horacio Curti, for his encouragement and generous support.

1.8 shakuhachi quarter tone fingering chart

⇓	very meri	b	1/2 tone low	Optional cents indications may be placed next to the respective accidentals and are always understood in reference to Equal Tempered semitones. If the cents exceed ±50, the closest pitch as indicated on a tuner may be written as text, e.g. F#-25
↓	meri	♭	1/4 tone low	
↓	little meri	♮	natural	
↑	little kari	♯	1/4 tone high	
↑	kari	♯	1/2 tone high	
(1)	very tricky			
(2)	shading the root hole			
S	standard fingering			

RAMON HUMET is a composer and shakuhachi performer based in Barcelona, Spain.



# Min'yō

As part of our shakuhachi resources we travel around Japan to discover a new min'yō song in each issue so you can practice, play along or simply enjoy the flavour of min'yō music.

This time we stop off at Kanagawa Prefecture and discover *Hakone Mago Uta*, a classic example for how the melodic line stretches out the syllables in the typical 7-7-7-5 pattern using *kobushi* (voice tremolo). This song is introduced by shakuhachi player Akihito Obama.

## About min'yō

*Min'yō* (民謡) is a genre of traditional Japanese music. The term is a translation of the German word *Volkslied* (folk song) and has only been in use since the twentieth century.

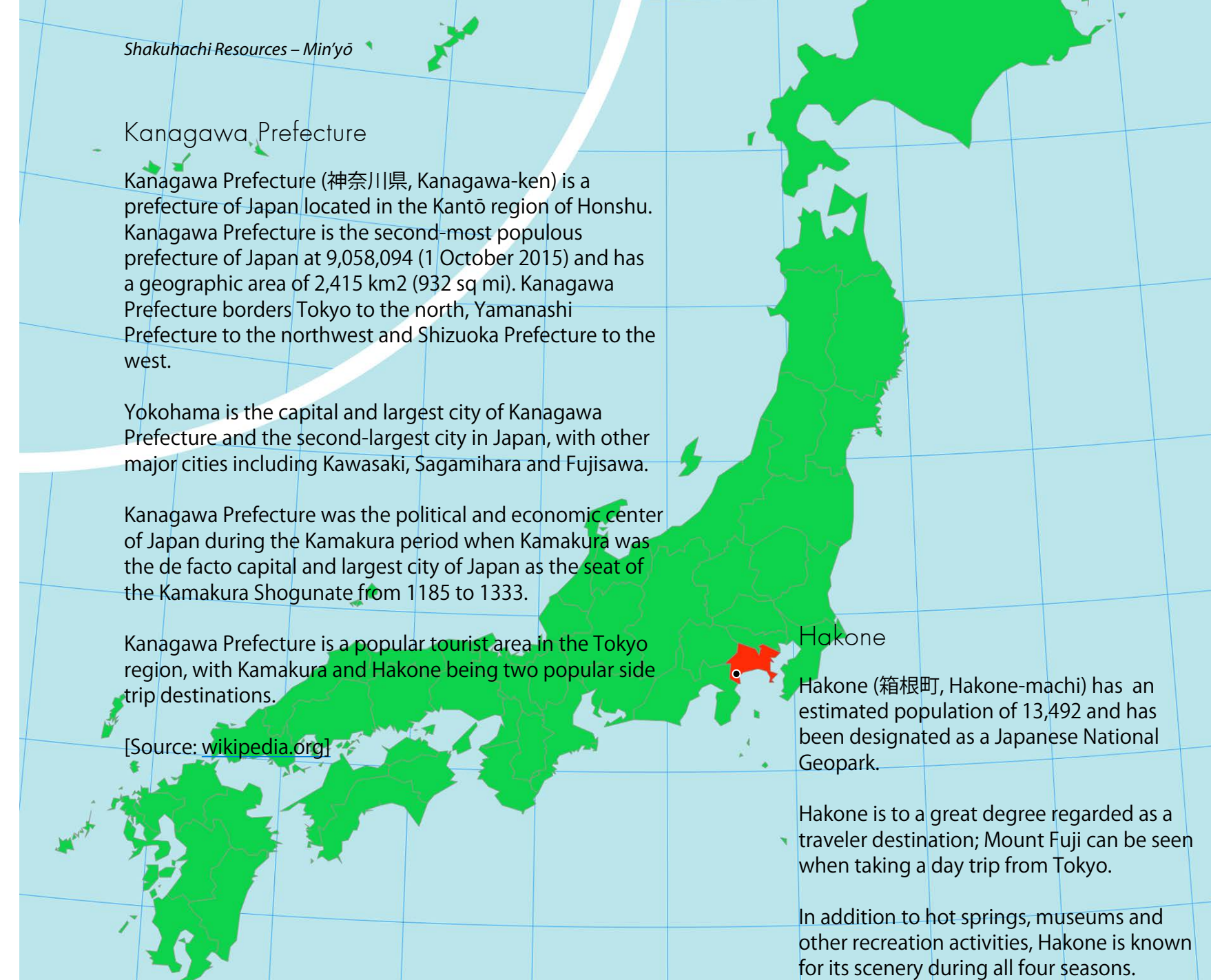
Japanese traditional designations referring to more or less the same genre include *inaka bushi* (country song) *inaka buri* (country tune), *hina uta* (rural song) and the like, but for most of the people who sang such songs they were simply *uta* (song).

The term *min'yō* is now sometimes also used to refer to traditional songs of other countries, though a preceding adjective is needed: *Furansu min'yō* = French folk song; for this reason, many sources in Japanese also feel the need to preface the term with *Nihon*: *Nihon min'yō* = Japanese [traditional] folk song.

Many *min'yō* are connected to forms of work or to specific trades and were originally sung between work or for specific jobs. Other *min'yō* function simply as entertainment, as dance accompaniment, or as a components of religious rituals.

*Min'yō* are also distinct depending on the area of Japan, with each area boasting its own favorite songs and styles. The songs found in the far northern island of Hokkaidō and sung by the Ainu people are usually excluded from the category of *min'yō*. In the far south, (especially Okinawa) distinct genres of *min'yō*, differing in scale structure, language and textual forms, have developed as well.

[Source: [wikipedia.org](https://en.wikipedia.org/wiki/Min'yō)]





Hakone Mago Uta (shakuhachi notation by Yoneya Satoshi)

箱根馬子唄 (ハコネウマコウミ)

Hakone Mago Uta (lyrics)

1. 箱根八里は 馬でも越すが 越すに越されぬ 大井川	1. Hakone hachiri wa uma demo kosu ga kosu ni kosarenu Ōigawa	1. The Hakone-eight-ri Even though a horse can pass They can't cross Oi River
1. 雲か山かと 眺めた峰も 今じゃわしらの 眠り床	2. Kumo ka yama ka to nagameta mine mo ima ja wa shira no nemuri yuka	2. Whether clouds or mountains And the peaks we looked at Are now our Sleeping place

Where is this song from?

This work song was sung in the Hakone area of Kanagawa Prefecture by the Mago (pack horse drivers), who were responsible for pulling horses carrying people and goods.

Cultural background

The Hakone Pass was known as one of the most difficult sections of the Tokaido Highway (a highway established in the early 17th century connecting Nihonbashi in Edo and Sanjo-Ohashi in Kyoto), and was called “Hakone Hachi-Ri” (eight ri) because the route between Odawara, Hakone and Mishima was approximately eight ri (32 km) long.

On the other hand, the Oi River (Shizuoka Prefecture), also on the Tokaido, was not bridged, so people crossed the river on a palanquin carried by Kawagoshininsoku (workers who assisted in the river crossing) or simply on their shoulders. This meant that when it rained and the water level rose, it was impossible to cross.

The meaning of the lyrics

The Hakone Pass can be crossed somehow by hiring horses, but the Oigawa River cannot be crossed when it rains and the level rises too high.

When you're walking towards the peak, you can't distinguish the peak from the clouds, but once you've reached it becomes your sleeping place.

For the *Hakone Mago Uta* notation and a reference shakuhachi performance by Akihito Obama see the [members.shakuhachisociety.eu](http://members.shakuhachisociety.eu) website.

**Akihito Obama** is a shakuhachi performer and teacher. Obama studied Kinko style shakuhachi and classical honkyoku with Ischikawa Toshimitsu and min'yō shakuhachi with Yoneya Satoshi. He is based in Tokyo, Japan.



## SHAKUHACHI RESOURCES

# Irish Dance Music for Shakuhachi

Philip Sumei Horan just published his new collection *Irish Dance Music for Shakuhachi*. As a taster here he introduces one of the tunes of the PDF book.

I recently published my third book of Irish music, *Irish dance music for shakuhachi*. It includes jigs, reels and hornpipes as well as other dances such as slides, polkas and slip jigs. At the beginning is an introduction that explains stylistic elements as well as fingering tips and charts.

Alternative fingering can reduce the strain on the hands when playing faster. These fingerings are not always in tune or stable but are unnoticed in faster passages. Move as few fingers as possible and minimise *meri-kari* movements. A mixture of standard and alternative fingerings is best to balance intonation and to allow for ornamentation. Use standard fingering for important notes in the melody. In this tune, I suggest keeping the bottom finger in *kazashi* position as much as possible throughout.

This article contains the first tune from the collection, Kesh's Jig along with playing instructions. Irish traditional music is an oral tradition so try to memorise its basic form first (bars 1 -18). The second section after bar 18 is an example of how the tune can be varied. A tune is played 2-3 times with variations in melody, rhythm and ornamentation between each repetition. It is good to vary the breathing points and try to avoid always breathing at the changeover between sections.

Bar 21 The *casadh* ornament is like a mordant. Use finger 2.

Bar 23 The second note is omitted to add variation and rhythm (and also an easy breathing point). A dotted rhythm is also added for variation at the end of the bar.

Bar 24 Another common rhythm used for variation in jigs.

Bar 27-28 The crann or roll ornament is like a turn in western music and is used on *re* and then *chi* in the next bar.

Bar 30 The cut is like a crush note or acciaccatura. Start with the *tsu chu-meri* fingering with hole 2 slightly open and close quickly.

Bar 31 Note the change in direction in the opening notes compared to the original in bar 5.

Bar 32 An extra passing note is added for variation.

Bar 50 The ending is here extended. The standard ending is shown in bar 18.

The best guide to style is to listen to great players and groups. Recommended Irish flute players include Matt Molloy and Harry Bradley. Groups include The Chieftains, Planxty and Altan. The great *uilleann* pipers are a great source of inspiration and include Leo Rowsome, Willie Clancy and Seamus Ennis.

### Kesh's Jig

[illegible]

- 1 -

**Philip Suimei Horan** is a shakuhachi player and maker based in Dublin, Ireland. He studied the Tozan-ryū and completed a *jun shihan* in 2013 as part of Shin Tozan-ryū (France).



## SHAKUHACHI EVENTS – ANNOUNCEMENTS

# THE INTERNATIONAL SHAKUHACHI FESTIVAL PRAGUE 2021 – A HOPEFUL VISION OF A POST PANDEMIC FESTIVAL

The International Shakuhachi Festival Prague, is a biannual festival entering its 13th edition in 2021. It is our mission to create a platform for enthusiasts of Japanese and contemporary music. The festival earned its reputation for featuring the highest quality traditional Japanese music, commissioning and premiering new pieces by Czech and international composers, and exploring new possibilities of Japanese instruments in interdisciplinary projects. ISFP began in 2007 in a yoga studio and few micro-venues, gradually moving to the halls of the Academy of Performing Arts (HAMU). Through friendship and a shared passion for Japanese instruments, the festival continues to grow annually, connecting peoples around Europe and around the world. Today, we collaborate with the country's leading art institutions and agencies as well as some of the most sought after masters of Japanese instruments from all around the planet.

In January and February 2020, our Prague team visited Japan. We were excited to meet up with friends, foster new relationships, and to conspire over plans for ISFP 2021 :) Right at the beginning of our travel, news about a virus from China reached us, but we did not pay too much attention to it. We were too busy enjoying numerous live concerts in Tokyo featuring players of all levels and styles. Involved with so many people, players and composers, who live the traditional arts and simultaneously make them relevant in the 21st century, has inspired us and blown fresh winds into our sails. Who could have guessed that it would be our last live events for a long time.

Writing these lines, I have to smile at our naïveté, that led us to optimism all of last year. In the spring, we were shaken by the news from Italy and the United States. Hoping that Europe and its governments would be able to grapple with this challenge and that all could go "back to normal" soon, we continued our work on planning the next International Shakuhachi Festival Prague which is to take place in 2021. No one could have imagined that this virus would paralyze the world for over a year and the spectre of the pandemic will endanger live culture in the fall of 2021.

Whilst many events get cancelled, we don't want to give in to that pessimism as we firmly believe that the shakuhachi community now more than ever wants and needs to reconnect through music. Maybe it is not the most economical or rational decision, but we are still hopeful to make this year's festival happen, and trust in the support of the shakuhachi community.

A little less naïve, however, we have come up with several contingency plans on how we could meet and enjoy our love for the sound of the shakuhachi together. First of all, however, let me share our vision for the International Shakuhachi Festival Prague 2021, which should take place from September 9 – 13:

It is our pleasure to inform you about some of the spectacular guests who have agreed to be part of this year's festival. You can start looking forward to lessons with Dōzan Fujiwara, Akihito Obama, Ichiro Seki and our special guest Sakai Seian Genshin, 42nd head of the Myoanji Temple in Kyoto. Furthermore, John Kaizan Neptune, has agreed to come to Prague again and to not only teach and play but also to give two shakuhachi making workshops. Last but not least Naoko Kikuchi, will be here to enchant all koto lovers.

The festival continues to be a trendsetting event in that it will show several world premieres. The ISFP has co-commissioned a new piece by Dai Fujikura for five shakuhachi. Mr. Fujikura's compositions for Japanese and western instruments are sought after by some of the finest soloists and ensembles worldwide. We are delighted that the ISFP through its co-commission could extend the repertoire of the fantastic composer by one more piece for the shakuhachi. Circumstances permitting, the composer will be present at its European premiere in Prague. On top of that, we have commissioned three new pieces by Czech composers Anna Vtípilová, Jan Rösner and Martin Klusák, the latter in collaboration with BERG Orchestra. Furthermore, the festival will present world premieres by Ichiro Seki, Elisabeth Brown and Atsuki Sumi. And as a bonus and to celebrate our friend and festival veteran John Kaizan Neptune, we are planning a screening of David Neptune's film Words can't Go There.

We are humbled that the festival has been very successful in securing financial support from the Ministry of Culture of the Czech Republic, The City of Prague and that a number of our guests have been granted support from the Japan Foundation. However, whether or not we will be able to welcome our guests from Japan in Prague, depends on the epidemiological development. The demand of the Japan Foundation is, rightfully, for maximum safety and therefore we have come up with an openhearted plan B to ensure we still get to have a great festival together even if some of us will have to be online.

The safety of our guests, audiences, students, performers and team are of highest priority for us. We are in continuous contact with the local Ministry of Health, the Ministry of Culture, other festivals and music schools in the Czech Republic. We also consult best practices with our Japanese counterparts. It seems that travel within Europe will be allowed for all vaccinated people as of this summer. We are thus preparing to welcome our festival participants again in the beautiful setting of historical Prague. We will provide tests, hand and flute disinfectants, shields for practical lessons. The lessons themselves will take place outside or in large enough rooms to ensure a two meter distance between participants. All rooms will be regularly aired, doorknobs and surfaces will be disinfected and our team will of course be tested, too. We are closely watching regulations that are being put in place for live events and adding more safety measures to our list.

That being said, we are in touch with our community and anticipate that many of our guests might not feel comfortable traveling, maybe cannot get the vaccine or have been financially strained and thus cannot afford coming to Prague in person. We want to make sure not to exclude these members of the community and plan a rich online program on top of what will be happening live in Prague. We plan on putting concerts of this and past festivals online, are preparing an online version of our symposium and are discussing online workshops and lessons with our guests from Japan, should they not be able to come to the Czech Republic.

We are very attuned to the challenges of online teaching and are thus researching optimal solutions to ensure a responsive environment for both the teacher as well as the students. We are thankful to everyone involved for being so patient and helpful in planning the alternatives. Our festival will be a multifarious compilation of live, online and recorded events, ensuring everyone who wants to can participate in a way that feels comfortable and safe for them.

Mostly we are looking tremendously forward to reconnecting with the shakuhachi community and to be together, be it live or online, for ISFP 2021.



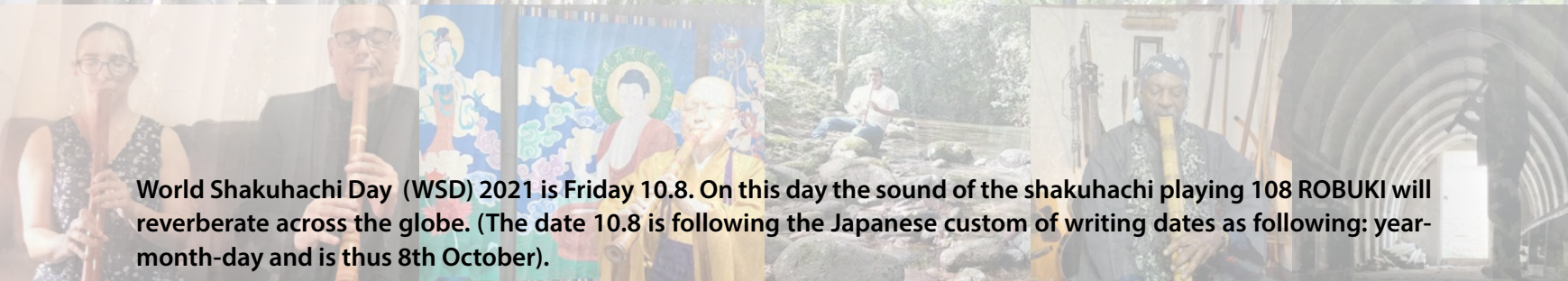
<https://www.isfp.cz>

<https://www.facebook.com/groups/128779217760992>

**Marek Kimei Matvija** is a shakuhachi performer and teacher. He is the artistic director of the International Shakuhachi Festival Prague and co-director of NEIRO Association for Expanding Arts. Matvija is based in Prague, Czech Republic.



# THE FASCINATION AND POSSIBILITY OF SHAKUHACHI, WORLD SHAKUHACHI DAY 2021



**World Shakuhachi Day (WSD) 2021 is Friday 10.8. On this day the sound of the shakuhachi playing 108 ROBUKI will reverberate across the globe. (The date 10.8 is following the Japanese custom of writing dates as following: year-month-day and is thus 8th October).**

Last year 114 “ambassadors” spread the word about WSD 2020, and many players performed 108 robuki on the theme of “Blowing away Covid-19”. This year we hope to be more than 200.

This year we are still experiencing misfortune caused by Covid-19. We therefore suggest we join forces again to blow Covid-19 away for good.

We are again looking for “World Shakuhachi Day Ambassadors”.

If you would like to help us to spread the word about WSD and get your name on the list of ambassadors, which will be published in Hogaku Journal and on our website ([www.worldshakuhachiday.com](http://www.worldshakuhachiday.com)), and other places on the net (see also our Facebook page ([www.facebook.com/worldshakuhachiday](https://www.facebook.com/worldshakuhachiday))), please write your name, country of residence, ryūha/style if applicable, and describe you as a shakuhachi player (for example: shakuhachi beginner, shakuhachi player, shakuhachi teacher, shakuhachi aficionado etc.).

If you were an ambassador last year, we will add you to this year’s list as well. Please let us know if you have any changes or you do no longer wish to be a WSD Ambassador.

If you want you can take a photo of the environment you played the 108 ROBUKI in and send it to us. They will be uploaded on the website and on social media.

## **Please send your information to:**

In Japan: Seian Genshin: [genshin1948@gmail.com](mailto:genshin1948@gmail.com)  
Outside Japan: [kikuday@gmail.com](mailto:kikuday@gmail.com)

The reason for this date 8th October has been chosen is that 10.8 is also the name of the shakuhachi. 10 sun = 1 shaku + 8 sun. It is thus a play on words or figures. 108 is at the same time an important figure in Buddhism. The idea is therefore to play 108 RO or robuki on that day.

<http://worldshakuhachiday.com/>  
<https://www.facebook.com/worldshakuhachiday>

# INTERNATIONAL SHAKUHACHI COMPETITION IN TANABE, NOVEMBER 6, 2021

**Organizers: Agency for Cultural Affairs, Ministry of Health, Labour and Welfare**

## Application Guidelines

We are seeking participants for the “2021 International Shakuhachi Competition” which will be held as a special event at the “National Hogaku Ensemble Festival in Tanabe”.

### 1 Application Period

May 1, 2021 (Sat.) - June 30, 2021 (Wed.)

### 2. Application Rules

#### 2.1 Eligibility

Amateur shakuhachi players (there are no age or nationality restrictions)

*\*An amateur is considered someone who does not play the shakuhachi for a living.*

#### 2.2 Application Fee (Preliminary Screening Fee)

3,000 yen

Please make the payment using the PayPal link below. (see blue box on page 78)

#### 2.3 For the qualifying songs

- Please send the recorded sound files of the assigned piece and the free piece as described in (4) below.
- The assigned piece plays a very important role in the evaluation of the preliminary round.
- The assigned piece will be “Kojo no Tsuki” by Rentaro Taki.
- The score is for 1 shaku 8 sun, but you may transpose it and perform it on any length of flute. However, please do not change the hand [fingering/key] of “ro tsu re chi...”
- Although “ro tsu re chi...” is written in the Tozan style, the octaves and note values are as shown in the staff notation.
- The speed is free.
- For this piece only, you are required to use a five-hole shakuhachi. The material of the instrument, such as plastic shakuhachi or metal shakuhachi, does not matter.
- For the free piece, please record the piece to be performed in the final round if it passes the preliminary round. There will be no performance of the assigned piece in the finals.

#### 2.4 How to Apply

Those who wish to participate in the competition should download the “2021 International Shakuhachi Competition Application Form” (※1), fill in the necessary information, and send it to the Hogaku Journal by e-mail or post. The sound files for the preliminary round should be sent using a large file transfer service. You may also send a recorded CD-R or USB flash drive by post. (※2)

※1 Personal information provided in the application form will not be used for any purpose other than this project. However, if you are selected to perform, your photo and name may be published in the event program and competition records. Additionally, photos and videos taken by organizations and businesses that have received permission from the event organizer may be made public.

※2 This must be either a WAV or MP3 file.



### 3 Determination of Contestants

The judges will conduct a preliminary screening and choose approximately 20 contestants. The contestants will be notified around early July.

### 4 Judges

Christopher Yohmei / David Kansuke Wheeler / Kiku Day / Riley Lee / Kaoru Kakizakai / Keisuke Zenyoji / Houzan Nomura / Takafumi Tanaka

### 5 About the Venue

Kinan Cultural Hall Small Hall (4th floor); Stage: 9 m width, 5.4 m depth

### 6 Finals Performance

The finals will be held on November 6 (Sat.), from 3:00 pm to 5:00 pm. (Results will be announced at 8:30 pm.)  
You must perform solo (without accompaniment). The shakuhachi you use may be of any length. The time limit is 5 minutes for classical pieces, modern pieces, jiuta koto pieces, folk songs, and self-composed pieces. Works longer than 5 minutes must be completed within the time limit. If the work is copyrighted, please contact the publisher or copyright holder and receive written permission to cut and arrange the work. Please also submit this to the Hogaku Journal. Further information will be provided along with the notification of preliminary results.

### 7 Prizes (Tentative)

Gold Prize = Minister of Education, Culture, Sports, Science and Technology Award  
Silver Prize = Governor of Wakayama Prefecture Award  
Bronze Prize = Mayor of Tanabe City Award

### 8 Where to Apply (& Inquiries)

Head of the Hogaku Journal International Shakuhachi Competition  
6-2-5 Chuo-cho, Higashikurume-shi, Tokyo, 203-0054, Japan  
Tel: 080-3174-6850 (Japanese only)  
E-mail: tanaka@hogaku.com

### 9 Organizers

Agency for Cultural Affairs, Ministry of Health, Labour and Welfare, Wakayama Prefecture, Wakayama Prefectural Board of Education, Tanabe City, Tanabe City Board of Education, NPO National Hogaku Ensemble Association

### 10 Other

In order to prevent the spread of COVID-19, there may be entrance restrictions, changes to the event's contents, performance cancellations, etc.

## Shakuhachi World Live!

The "Shakuhachi World Live" will be held by the judges and other performers after the Shakuhachi competition!  
November 6 (Sat.), 19:00 - 20:30 / Kinan Cultural Hall Small Hall; Advance tickets: 3,000 yen

International Shakuhachi Competition Application Forms: [members.shakuhachisociety.eu](https://members.shakuhachisociety.eu)  
Application Fee (Preliminary Screening Fee) ¥3,000 yen PAYPAY LINK below (copy/paste: in browser)  
[https://www.paypal.com/cgi-bin/webscr?cmd=\\_s-xclick&hosted\\_button\\_id=U7P7TTUMPX7TA](https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=U7P7TTUMPX7TA)

第36回国民文化祭・わかやま2021 第21回全国障害者芸術・文化祭わかやま大会

紀の国わかやま文化祭2021分野別交流事業

全国邦楽合奏フェスティバルin田辺

11/6(土)

世界中の尺八吹きが田辺市に集う!

2021国際尺八コンクール in 田辺

紀南文化会館 小ホール

開演15:00 終演17:30(表彰式 20:30)

入場無料

審査員

【海外から】Christopher Yohmei / David Kansuke Wheeler  
Kiku Day / Riley Lee

【国内から】柿堺香 / 善養寺恵介 / 野村峰山 / 田中隆文

募集詳細は紀の国わかやま文化祭2021 田辺市HPをご覧ください

コンクール出場者募集

受付期間  
令和3年5月1日(土)~6月30日(水)

応募資格  
アマチュアの尺八奏者(年齢、国籍の制限なし)  
※アマチュアとは尺八演奏を生業としていない人を指します

賞(予定)

金賞=文部科学大臣賞  
銀賞=和歌山県知事賞  
銅賞=田辺市長賞

問い合わせ  
邦楽ジャーナル国際尺八コンクール係(担当 田中)  
〒203-0054 東京都東久留米市中央町6-2-5  
TEL 080-3174-6850  
E-mail tanaka@hogaku.com

11/7(日)

全国邦楽合奏コンサート

地域・流派・アマチュア・プロを超えて全国から邦楽愛好家が集うビッグイベント  
邦楽界のスペシャルメンバーによる「新築道成寺」演奏他、盛りだくさんなコンサート

紀南文化会館 大ホール

開演11:00 終演16:00(予定)

入場無料(要整理券)

整理券配布については令和3年7月に田辺市国民文化祭推進室HPで発表(予定)

スペシャルプログラム

●「新築道成寺」演奏  
三絃:藤本昭子 箏:岡村慎太郎 尺八:善養寺恵介

●特別共演演奏(地元演奏団体との共演)  
箏:石垣清美 箏:西陽子 尺八:野村峰山

●尺八特別委嘱曲演奏  
作曲:高橋久美子 尺八:辻本好美

合同曲指導  
夕顔……三絃 藤本昭子  
夏の一日……指揮 松尾祐孝  
送り獅子の夜……指揮 水川寿也

合同曲指導  
夕顔……三絃 藤本昭子  
夏の一日……指揮 松尾祐孝  
送り獅子の夜……指揮 水川寿也

ワークショップ・和楽器展示も同時開催します

11/6(土)

世界のスーパープレイヤーたちによる一夜限りのスペシャルライブ!

尺八ワールドライブ

紀南文化会館 小ホール

開演19:00 終演20:30(予定)

入場:前売3000円 当日:3500円(自由席)

出演  
Christopher Yohmei / David Kansuke Wheeler / Kiku Day  
Riley Lee / 柿堺香 / 善養寺恵介 / 野村峰山 / 辻本好美 / 法燈会

募集詳細は紀の国わかやま文化祭2021 田辺市HPをご覧ください

出演団体募集

受付期間  
令和3年3月31日(水)まで

募集について  
合同曲は個人応募とし、  
「夕顔(岡崎純枝 作曲)」  
「送り獅子の夜(水川寿也 作曲)」  
「夏の1日(長沢勝俊 作曲)」  
の3曲からお選びください。  
※募集楽器は箏、十七絃、三絃、尺八、笛、琵琶となります  
(打楽器の募集はありません)

応募先(団体、合同曲とも)  
第36回国民文化祭田辺市実行委員会事務局  
〒646-0028 和歌山県田辺市高雄一丁目23番1号  
国民文化祭推進室内  
TEL 0739-33-7856  
E-mail kokubunsai@city.tanabe.lg.jp

問い合わせ  
全国邦楽合奏協会  
〒770-8056 徳島県徳島市問屋町43 ワークスビル2F  
TEL&FAX 088-655-7066  
E-mail info@zensokyo.org

合同曲参加者募集

受付期間  
令和3年3月31日(水)まで

募集について  
合同曲は個人応募とし、  
「夕顔(岡崎純枝 作曲)」  
「送り獅子の夜(水川寿也 作曲)」  
「夏の1日(長沢勝俊 作曲)」  
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TEL&FAX 088-655-7066  
E-mail info@zensokyo.org

和歌山県田辺市開催

ゲスト

石垣清美 岡村慎太郎

西陽子 藤本昭子

高橋久美子 松尾祐孝

善養寺恵介 辻本好美

野村峰山 クリストファー・遠望

ライリー・リー 法燈会

世界遺産 熊野古道(発心門王子)

紀の国わかやま文化祭2021田辺市HP  
<http://www.city.tanabe.lg.jp/kokubunsai>

紀の国わかやま文化祭2021HP  
<https://kinokuni-bunkasai2021.jp>

山青し 海青し 文化は輝く

紀の国わかやま文化祭2021

第36回国民文化祭・わかやま2021 第21回全国障害者芸術・文化祭わかやま大会  
令和3年10月30日(土)~11月21日(日)

QRコード



REVIEWS

CD REVIEWS

In this issue Clive Bell gives us his thoughts on two recent solo shakuhachi music releases – *Hankyo* by Araki Kodo VI and *Inori* by Marco Lienhard, as well as Riley Lee sampling the new electronic encounters with shakuhachi *Songs from the Lake* by Jim Franklin

Hankyo by Araki Kodo VI

Hanz Araki grew up in Seattle, now lives on a farm in rural New England, and plays flute on the US-Irish traditional circuit. His family link to Irish music is via his mother, who was Irish American from Seattle. However, Hanz’s father was a Japanese professional shakuhachi player – and not merely a player but the fifth in line of the Araki Kodo lineage. The ESS Newsletter of autumn 2020 featured James Long’s interview with Araki, in which he talks about his strange position, feet firmly planted in two separate traditional musics: “I am proud of the accomplishments of my forefathers and what they brought to the tradition. I’m comfortable with my interpretation of our family’s style, and I aspire to contribute to the tradition in whatever way I can.”



In 2009 Hanz found himself inheriting the title Araki Kodo VI. He has written eloquently about the awkwardness of this role: despite his fluent Japanese, people in Japan would avoid speaking directly to him, assuming he wouldn’t understand. Araki has played shakuhachi for over three decades, and *Hankyo* (reverberation) is his debut album. Lockdown closed off performing with others, but offered him plenty of time for reflection. So the album presents pieces from the *honkyoku* solo repertoire, all with strong family associations, including two items written by family members. Another stimulus was the sudden appearance on the market of a flute made in 1906 by his namesake, Hanzaburo Araki, aka Araki Kodo II. Alerted to the flute by one of his Irish music students, Hanz took the decision to buy, despite the eye-watering price. “It is an absolute joy to play,” he says. “It’s incredibly light, but very responsive with a deep resonance. I can’t deny it feels very much like I’m speaking to my ancestors through it.”

At the album’s core is *Tsuki No Kyoku* (Song of the moon), composed in 1907 by the same man who made the flute, Araki’s great-great-grandfather. Time stands still as we sense Araki’s powerful connection with this slow paced piece. *Dokyo* (Copper mirror) is by his father. There’s a more restless energy stirring here, a more modern feel. But it’s steeped in Japanese tradition rather than reaching out to the west, and it’s an impressively contemporary *honkyoku*.

Bookending the album are two entirely traditional numbers, handed down through the centuries. *Akita Sugagaki* is pensive. Araki keeps things delicate in the upper octave, and steadily propels the rhythm. *Kumoi Jishi* (Where there

are clouds) is chosen for its memories of a young Araki studying it with his father. Here he doubles up his playing with another flute an octave below, possibly to recreate a family duet.

In addition, Araki’s website is well worth a visit (<https://www.arakikodo.com/the-araki-legacy-2/>). Here he has a page dedicated to his family lineage. Don’t miss the 1920 recording of a chunk of *Shika No Tone* by Kodo III. In Araki’s words, “His almost superhuman performance of that piece gives me chills.”

<https://www.arakikodo.com>

Inori/Prayer by Marco Lienhard

When I started learning shakuhachi in Tokyo, to my surprise one of the first sheets of music I received was *Oh My Darling Clementine*. I scorned to even try to play it. I didn’t come all this way to play comedy folk ballads from America, was my feeling. I wanted my Japanese musical experience to be as non-European as possible.

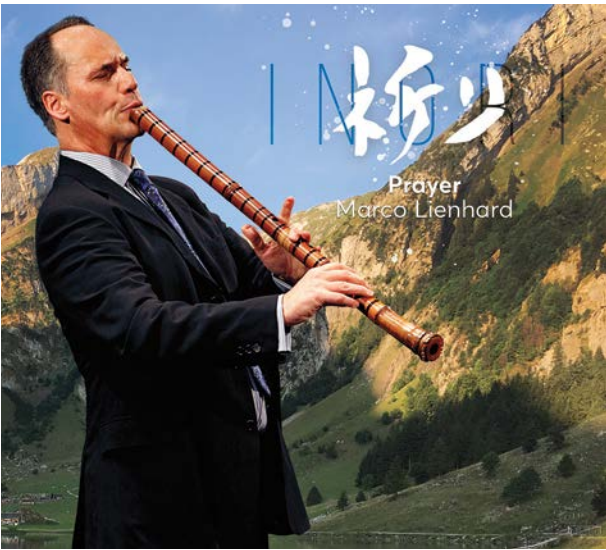
After hearing Marco Lienhard’s *Inori* album, I’m forced to reconsider. From a Japanese perspective, perhaps performing sweet melodies is just as desirable, if not more so, than grappling with the *honkyoku* solo repertoire. Lienhard is Swiss of course, not Japanese, but he performed for nearly two decades with Ondekoza, the pioneer taiko drumming group. He doesn’t make the claim, but it’s possible he has played more live shows than any living shakuhachi player. And maybe he understands what his audience want more than most.

*Inori* offers fifteen tracks in under fifty minutes. There are traditional *honkyoku* pieces alongside pop classical tunes (Bach and Dvorak). Also a trio of Lienhard’s own compositions: these are shakuhachi duets with a European, slightly Baroque quality. Plus an interesting solo – *Makiri* - written by Lienhard’s teacher, Katsuya Yokoyama.

These days Lienhard has relocated to New York, where he runs his own taiko group, Taikoza, and teaches taiko, shinobue flute and shakuhachi, both online and live. He also joins koto and shamisen in his East Winds Ensemble, who have recorded three albums of Studio Ghibli *anime* themes. Tackling head-on the awkward issue of how a non-Japanese shakuhachi player should dress, Lienhard appears on his album cover in a smart suit and tie combo, and his image is Photoshopped onto a sunlit Swiss landscape.

There are three *honkyoku*: *Azuma Jishi*, *TakiOchi* and *Hifumi*. *Azuma* in particular feels like an homage to Yokoyama, played with flair. *TakiOchi* is associated with a waterfall – it requires considerable stamina, but Lienhard has it just right, choosing his moment to attack or relax the pace. For this and *Hifumi* he uses a 2.5 flute, and the recorded sound is excellent.

Yokoyama’s *Makiri* is also well played. It’s a robust yet lyrical piece, by a shakuhachi master who worked intensively with composer Toru Takemitsu. There are light moments of chromaticism, and the writing is firmly on Yokoyama’s terms.





Your reaction to the album overall may depend on how you cope with the transitions from these Japanese soundworlds to the sweet harmonies of *Greensleeves*, *Ave Maria*, *Solveig's Song* (by Grieg), *Jupiter* (Holst) or *Sheep May Safely Graze* (Bach). Is this a screeching handbrake turn, a jarring leap into a world of classical party pieces? Or is it rather “ethereal music to help lift everyone’s spirits...a form of prayer to bring you some inner peace and hope,” as Lienhard writes on his sleeve? These European numbers are arranged for shakuhachi duet. For me the best of the bunch is a Handel sarabande, played on shakuhachi and piano.

Lienhard challenges my prejudice, and makes me wonder if my snootiness about *Clementine* was me missing a trick. But as *TakiOchi* finishes I’m reaching for the remote, before *Ave Maria* kicks in.

[www.marcolienhard.com](http://www.marcolienhard.com)

**Clive Bell** is a musician and composer specialising in Far Eastern music. He studied the shakuhachi in Tokyo with Kohachiro Miyata. Bell is based in London, UK.

Songs from the Lake by Jim Franklin

I first collaborated with Jim Franklin in the late 1980s, when I was using the Sydney Zen Centre’s ‘interview room’ as my Sydney teaching studio, and Jim was a resident Zen Buddhist practitioner at the Centre. We created a shakuhachi / electronic sounds CD. Not only did Jim create all of the electronics, he also recorded my playing and mixed and mastered the album.

Around this time, Jim also composed a piece for shakuhachi and live electronics, which we premiered at the Belvoir Street Theatre in Sydney. Before then, I did not know what ‘live electronics’ even meant.

Soon after the first of these collaborations, Jim began learning the shakuhachi. With Jim’s Zen Buddhist, musical, and compositional background (he has a PhD in composition from Sydney University), it soon became apparent to me that he was an ideal candidate to become a major shakuhachi exponent.

In many ways, I might be the ideal person to write a review of this CD, in spite of my obvious biases.

In the beautifully produced, well-written and extensive liner notes for the CD (translated into four languages, including Japanese), Jim states that the work has evolved over twelve years, with a few of the sound ideas and images dating from those early days in the 1980s.

I am not at all surprised to read this, knowing Jim’s patience, dedication and high musical standards.

But most importantly, all of this can be heard in the music.

Recordings are rare indeed, which perfectly balance the frequently competing characteristics of effortless virtuosity without any sense of showing off, unbelievably varied and interesting sounds, tone colours and melodies, and simple, though difficult-to-define listenability. Complexity that doesn’t tire, but rather entrances and transcends.

SONGS FROM THE LAKE is such a recording.

The very first note of track one, *Mists, Descending* is so confident. I could happily listen to a loop of just that. It tells us with one glorious sound, that this is no ordinary shakuhachi recording. We are in store for a treat.

Track two, *Ripples*, contains some understated phrases that are played smoothly, effortlessly and perfectly pitched, but which I know are extremely difficult/technical. Everyone knows the saying that masters in any art make everything seem so easy!

The first few seconds of track three, *Fluid Convex* immediately transports anyone who has attended shakuhachi festivals or workshops right back to the morning *ro-buki* (group, long-tone playing). But soon Jim takes us away from the familiar and leads us to an entirely different and enchanting place. And he keeps us there for the rest of the album.

With these and all of the remaining four tracks, the end result is extremely listenable, yet transcending music.

In contrast to the shakuhachi playing, I am unqualified to judge the electronics and other sounds other than from an instinctual musical sense. In any case, my sense here is one of wonderment, and enjoyment.

The liner notes explain all of these recordings are unique. They are one-offs. It would be almost impossible to reproduce the music note-for-note, even by Jim, and certainly not by anyone else.

That is a pity in one sense, as the more this music is heard, the better, especially in that big, wide world outside our little shakuhachi community.

All the more reason to get this CD. I recommend that you listen to it many times, and tell as many other people about it that you can.

[www.neos-music.com](http://www.neos-music.com)

**Riley Lee** is a shakuhachi performer and teacher. He holds a *dai shihan* (grand master) since 1980 and studied with Chikuho Sakai and Katsuya Yokoyama. Lee is based in Manly, Australia.





# BOOK REVIEWS

Irish Dance Music for Shakuhachi by Philip Suimei Horan

Review by Michael Soumei Coxall

My encounters with Irish music have been spasmodic but full of meaning. When I was six, I became a choirboy and for the following ten years sang in church 4 or 5 times a week. At the age of 16, I was invited to a St Patrick’s Day evening party held in the house of the father of an Irish friend of mine in North London. It was a new world to me; jovial, heavy-jowled, rheumy-eyed, whiskered old men singing *Danny Boy* (Londonderry Air) at full throttle until the crescendo started to bring the plaster down from the ceiling, and I then realised this was a totally different and very serious kind of singing.

Some six years later, I found myself as a penny whistle player in a folk band in London pubs and bars playing the same kind of music before Japan and the shakuhachi beckoned. Some four decades later, I found myself sitting in the basement of the NTT Building in Hibiya, Tokyo, where Yamaguchi Shiro was asked to teach the employees shakuhachi as part of the then governments’ instruction to the big companies in the 1930’s to engage the workforce in traditional Japanese arts, a role later occupied by his son and my teacher, Goro, and now by Matsuyama Ryumei. I often joined the NTT OB’s playing shakuhachi *honkyoku* and *sankyoku* together, redolent of bye-gone days, yet one evening someone produced a Kinko score of *Danny Boy* which we all then played together and the decades melted into nowhere, and I came back to understand what is so attractive about the grace and lyricism of Irish music.

No one has done more to promote the dissemination, appreciation and enjoyment of Irish music played on the shakuhachi than Philip Suimei Horan, a native of Ireland and a fine instrumentalist and polymath, who has recently completed his third collection of Irish music, this one on *Irish Dance Music for Shakuhachi*.

Philip has chosen a wide variety of jigs, reels and hornpipes clearly notated in both Tozan and Kinko tablature together with practical notes on how to play particular passages. This is a fine collection which provides insights into the charm and verve of Celtic music and is presented in a very accessible format, so for those of us who wish to explore this musical treasure trove, need look no further. Great joy awaits!

<http://www.shakuhachizen.com/>

**Michael Soumei Coxall** is a shakuhachi performer and teacher. He studied with Goro Yamaguchi and with Mizuno Kohmei from the Chikumeisha-ryū. He is based in Oxford, UK.

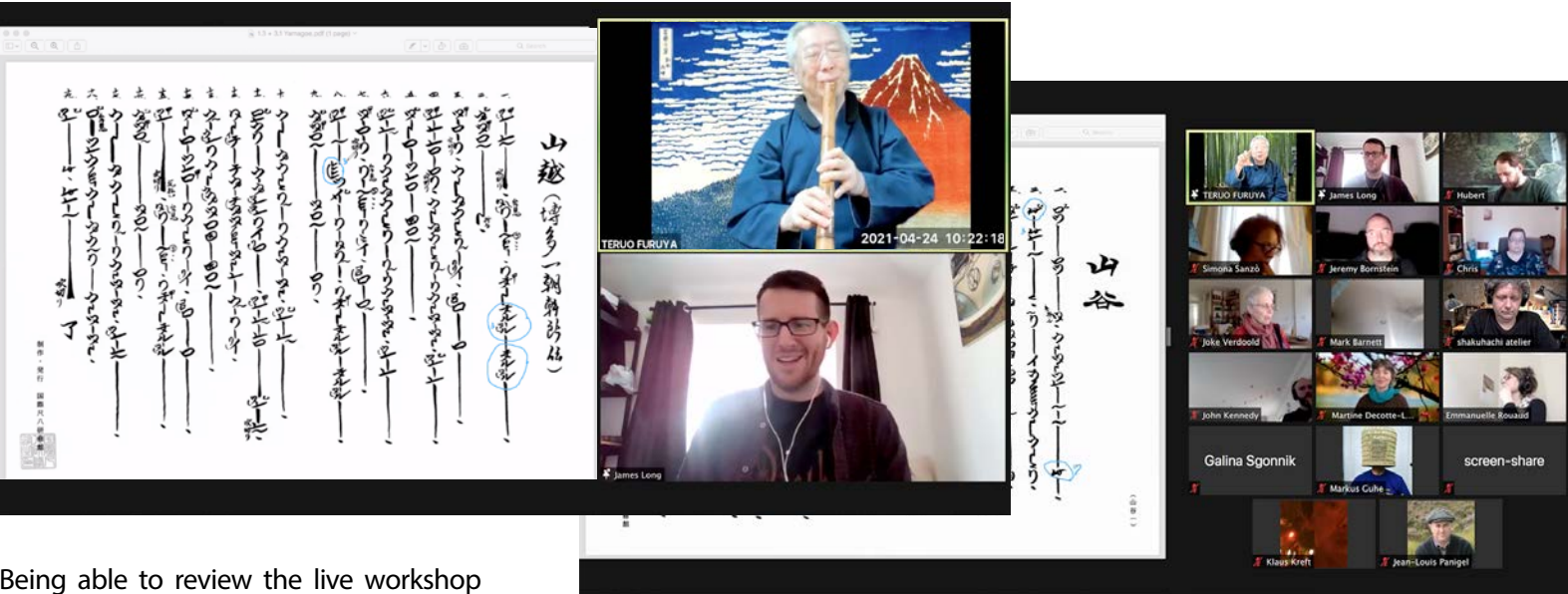
# EVENT REVIEWS

Teruo Furuya Online Workshop, 17+18 & 24+25 April 2021

Review by Mark Barnett

**Flashes of Serene Timeless Joy** – An online Zoom workshop with one of the world’s finest players? You bet! For a very reasonable price, joining this happening was a great privilege and delight. I’ve been a shakuhachi player for 22 years now, but I’ve had no lessons for 11 years and I was starved for a new challenge, a metaphoric ‘kick up the backside’ for my playing. I feel like I’ve had a shakuhachi rebirth.

Furuya sensei’s Zoom teaching style in which he believes that you’re already very competent at playing the piece was irresistible. His mastery from over 50 years of dedication to the art is impressive, sublime: the pitch and melodic control, timing, breathing and I must say his beautiful calligraphic scripting are second to none.



Being able to review the live workshop has been enormously useful - thank you! The workshop itself was surprisingly accessible with the translators (James Long, Phillip Meese) and organisers/facilitators (Thorsten Knaub, Emmanuelle Rouaud) working their magic,, once this technology klutz had worked out how to use the app.

I had an idea come to mind during the final concert, that if I held the images of a bulldozer and a waterfall jointly in my mind, then this will help my playing. Bulldozer because of the feeling of the powerful unstoppable force of the melody; and waterfall because of the smooth flowing nature of the playing.

I know there’s a great deal of work now to be done in order to make the tunes my own and be able to play them confidently.

Domo Arigato Gozaimashita

**Mark Barnett** is a shakuhachi player based in Adelaide, Australia.



NowHere II – European Shakuhachi Society Winter Online Event, 5+6 February 2021

Review by Philip Suimei Horan

The ESS held its second online event, NowHere II in early February 2021 which featured teachers from Europe and Japan. It followed on from the successful 4-day event held in August 2020 to replace the annual ESS summer school which had to be cancelled due to COVID-19 restrictions. Though we all look forward to meeting again in person (hopefully in Dublin!), these online events were a great opportunity to learn new pieces and see many shakuhachi friends.



Day 1 opened with two workshops by John Kaizan Neptune. John's enthusiasm and technical wizardry never fails to impress. In his opening tips presentation, he outlined his methodology in developing his flawless technique and dexterity. He demonstrated some of his daily warm ups and exercises to improve some of the tricky techniques of the shakuhachi. His second and longer workshop was on composing for shakuhachi. John is one of the most prolific composers for the shakuhachi that includes solo and ensemble pieces, many in the genre of contemporary jazz. This workshop was accessible for players of all levels. The first part of the workshop was a talk that illustrated the sources of his inspiration with samples of his compositions. The second part was an interactive workshop that challenged participants to compose a short piece within given parameters. John then provided feedback to the brave participants who presented their new works.

The afternoon of day 1 contained a workshop each from the KSK and Hijiri-kai schools. Emmanuelle Rouaud began with *Shingetsu* and then it was H  l  ne Seiyu Codjo with *Higo Sashi*. Both *honkyoku* were short enough for the teachers to include many interesting details of ornamentation and interpretation. Participants had the opportunity to play along with each phrase and then each section to consolidate learning.

Day 2 opened with a short tips and technique talk by Antonio Enzan Olias. This contained many useful insights and clearly demonstrated aspects of playing such as dynamics and playing *kan* notes.

The rest of the day was devoted to one *honkyoku*, *Tsuru no Sugomori*. This *honkyoku* was presented from three different schools. First was the Kinko-ry   Chikumeisha version taught by Mizuno Kohmei. He presented the version popularised by his teacher, Yamaguchi Goro which featured on the Voyager Golden Records which was launched into space on the Voyager I in 1977. This was a class for intermediate and advanced students familiar with Chikumeisha notation and ornamentation. Each of the unique techniques of this piece were clearly explained and demonstrated. With allowances for the sections that repeat, we were lucky to finish the *honkyoku* within the short timeframe.

The second version was Tozan-ry   presented by Christophe Kazan Gaston. The different ways in which this *honkyoku* can be performed as a solo or duet were explained. The different ornamentations as well as aspects of interpretation to add variation to the repeated sections were outlined. The final version was the Miyata-kai version of Kohachiro Miyata presented by Antonio Enzan Olias. He outlined many of the unique aspects of this version including some interesting fingerings to add extra tone colour.

This online festival was enjoyed by participants from all over the world. The festival was well curated by Horacio, Christophe, Markus, Michael, Nina and Jean-Fran  ois. The ESS got feedback from participants to improve future online events. From my perspective, all the classes were well paced with content of interest for players of most levels. It is, of course, very challenging to cater for the needs of beginners in an online format. It would be great to witness the full *honkyoku* performed in future events. Some aspect of social interaction in break out rooms or an open mic session would also be welcome.

<http://nowhere2021.shakuhachisociety.eu>

**Philip Suimei Horan** is a shakuhachi player and maker based in Dublin, Ireland. He studied the Tozan-ry   and completed a *jun shihan* in 2013 as part of Shin Tozan-ry   (France).





## SHAKUHACHI HUMOUR, POETRY & MORE

# HA-HA-RO

Welcome to the lighter side of the shakuhachi world. Here we collect contributions from our members to offer personal reflections, share artworks, poetry, writings, musings, etcetera, etceteru...



Cartoon by Thorsten Knaub

### The invisible Ki

Until the real Ki is felt in your body in the area just below the anvil, there will be something missing in all we do. For the Japanese the Tan Den and it's action, is probably more natural. But for a westerner to become sensitive to Ki and be in action with it, the life force, is not so easy.

When learning to play the Shakuhachi and discovering the Tan Den, its role in breathing and the body, one feels a whole new Octave has begun, with so many improvements. ie.

- + feeling Ki throughout the body.
- + being grounded, "earthed" "occupying the body."
- + sensitive to quality of sound and body.
- + less egotistical.
- + gratitude for being alive.

How to become more sensitise the body, to this Ki?  
Ki is the sacred life force, and playing the Shakuhachi can be a responsibility to us and those around, each time we manifest, giving our all or best.

So often we concentrate on what we are playing, and are unaware of How we are. "the moon has been eclipsed". The Ki needs to be "felt" at the same time as the sound; just as the space between the sound "Ma" is important. We are part of Ma.

To prepare oneself, feeling the Ki and being entered even while checking the mobile phone, so feeling the presence of Ki in the body in all we do is good preparation for playing the shakuhachi, with straight back, and feeling from the soles of the feet to the tips of the fingers, then to blow Ro one can be more present to the sound and so much more.

From Damon Rawnsley  
Sent from my iPad



# You know why you are here – 4 little stories about playing shakuhachi

by Dominique Houlet

You might find this title to introduce these simple stories, slightly mind blowing, but why not since it will be all about blowing into an empty bamboo.

Since a while I felt to share a few things I had the chance to came across, whether being an actor or feeling to be just a witness. I'll come later on the title, that might wrap all these little stories together, may be too simple for some, or interesting for others.

These stories are mainly about playing shakuhachi in public places, tunnels where the sound is rewarding and cinematic, in intimate places or along the river and else.

Shakuhachi came by accident in my life, I was invited to take part in a series of concerts to create a visual of abstract photos, projected on big screen or wall, moving and dancing along with the music. Once, the main musician heard me play a quena flute, they asked me if I wanted to be part as a musician too. I realized that the flutes I had then weren't right, so I started searching for a shakuhachi, no easy task to start with, and then had seven months to learn the three pieces of *honkyoku* I wanted to play, an interesting challenge.



Cathédrale de Maguelone

## On the river bank

On a lovely spring day, went for a walk with a friend in the French impressionist area, along the Seine river. Took a jinashi with me. After a while, we stopped to rest. My friend told me: “Why don’t you play something?” – “Oh well, why not”. Facing the river, started to play a few notes, then some more, for the fun of it. I could hear people walking behind me, then stop, then whisper and stay silent. After a while, I stopped, turned and saw a group, children and 4 adults, and was impressed how they where all still and present. You could sense their appreciation. We talked a bit and went on walking together a while. The father who was the most talkative and captivated, before we said good-by, looked straight in my eyes, and said: “Never stop playing like that next to the river, for the benefit of others.” That sentence is still alive, and comes to mind from time to time, when I feel a bit hesitant to play. We met a few times and invited them to a little concert where I was performing.

## Amazing grace

Visiting a friend near Montpellier, we had a lunch with one of his daughter, and she was impressed by the shakuhachi I played for them, then she got hold of it the whole day, until she could play almost all the notes of otsu register. Impressive what determination and passion can achieve. Later on, I found for her a *jinashi* made by Jon Kypros.

Next day, her father drove me to the cathedral of Maguelone, a unique and vibrant site, in the middle of vineyards, surrounded by old dark green trees and far from habitations or parking lot. Located between the Mediterranean-sea just near by and lakes, this rare place is renowned. It is an empty monument, only the structure is remaining, and open to all. There were just a few visitors that day. My friend took me to some hidden old stairs behind a door, with stones well carved by centuries of use and we reached a place under the dome where probably the choirs or organ played in the past. The sound was great there, a roman cathedral after all! After some Japanese tunes, I felt to play “Amazing grace”. Then, something started to be heard from the ground level, some people began to sing, in a very noble and focus way, well along with the tune. It was deep, impressive and somehow, felt natural, just right. Why should angels shut up, after all. I was impressed; when we went down, I stayed focused and didn’t wanted to look around too much or meet anyone. Strangely, it didn’t seem the singers were there; it was like meeting with the ever present invisible that’s behind everything and accompanies your little attempts, sometimes.

## How wonderful to buy from a friend!

There is a nice little corridor made for pedestrians, where I like to stop by when I have a shakuhachi with me, which is like a perfect box where reverberation is powerful. It runs under a 4 lanes road, quite busy most of the time, but the place is quiet enough to have fun playing. Since it is for pedestrian, some people walk through, and funnily, sometimes I feel they are embarrassed as they might think I’m waiting for money. So, they walk a bit faster, may be trying to escape their consciousness. One time, there was a homeless person staying there, asked them permission to play in “their” place, all went nicely and played for them.

Another day, when I was playing, I heard someone walking, then stop and coming back in front of me. It was an old man, very cheerful, he had a little trolley, one of those to carry your grocery home, and he inquired about the instrument. Then he told me, “You know why I stopped?” Then he bent down and took out from his trolley a torn black box, opened it: it was a classic metal transverse flute. Then he came back to the shakuhachi, how great it sounds, and finally asked me: “Where can you find them, where to buy one?” – “Oh, I’m also crafting some shakuhachi” I answered. He cracked the greatest smile and expressed: “How wonderful to be able to buy from a friend!” He came to my place later on, I identified a bamboo that could be right for him, and we concluded for a jinashi 2.0 with 2 lessons.



After the lessons, we met a few months later, the jinashi showed it had been played a lot, finger prints and darker areas do tell. Though I tried to correct every time his way to blow, he was kind of humming / whispering when blowing. I concluded there was no way to make him change, and he seemed to have such a good time playing his bamboo, why try force him other ways and discourage him? His goal wasn't to become a sensei after all, who cares... When a 75 years old person decides to play shakuhachi, what a wonder!

## Play your jinashi!

Not so long ago, I received a request from a young person from Macedonia, who found my mail on a blog. They wanted to know how much would cost a jinashi. Though I gave them a low price, to my standards, being a working student, they answered it represents a month salary! We continued to exchange, he was so passionate about the instrument, listening for years some shakuhachi pieces, he sent me a photo of a painting he made, inspired from that sound. I decided to offer him a jinashi from my limited production. It wasn't a bad aone, and I would have been delighted to get such a bamboo when I just started. The *otsu ro* wasn't that powerful, but nevertheless, a nice 2.1 *jinashi* made with Japanese *madake*.



The young fellow said it was the greatest day of his life when he received it. And somehow, he felt intimidated, after such a long time being mesmerized by the instrument, almost “worshiping” it. One week later, I asked him if he could get a sound out of it. He told me he was waiting the perfect day to start playing, and that the jinashi was on his altar. Hum... that didn't seem so practical. I told him, “Please, play it. And why not now, it is the best and only moment we have. May-be you can put your joy of playing on an altar, if you so wish, but please, play this dumb jinashi!” After all it is why he wanted one. He was genuinely grateful, but somehow shy. Please, don't make a religion out of it, the beauty of the instrument is mainly in how you can make it sing. Enjoy it!

Coming back to the top title, when I was around 19, I went to a healer for a small thing. At one point, he looked at me accurately, and said, “You know why you are here”. Rather surprised and impressed by such an unexpected statement, I didn't argue nor commented. As soon I left him, I reflected upon this, and I remembered a reasoning method I learned from mathematics, called “reasoning by the absurd”, i.e. let's imagine that X equals Y. So, let's imagine this guy was right, if I do know why I'm here, which I felt I didn't, I would need to trust me enough, to consider more carefully my little dreams that I didn't paid too much attention to, specially when measured with the scale of social values.

Two things came clearly in mind: Go towards my destiny, and travel the world until I find someone or something meaningful. Second thing was, to overcome my shyness and be able to play my flute everywhere, in the streets and when I felt like. At the time I had a nice madake transverse flute, and went traveling with it. Luckily, I fulfilled these two objectives. And because I found the meaningful, it probably helped me to go beyond my limits and self-judgment and play wherever I feel like.

That was and still is a very rich trip where I met all kind of people, and playing the bamboos is one of the coolest way to express. Without the limitation and shortcoming of the language, through which people don't seem to understand so well each other.

Specially to-day, music can be such a powerful and needed medium to help out people, bring joy and hope, sharing the best, instead of sharing fears and view point, where it would be difficult to all agree. The “trumpets of Jericho” made the walls fall, they said. Why not make sorrow, fear and prejudice fall, since they separate people and let them down, by letting flow a heartfelt feeling, through the deep and focus sound of shakuhachi? Let's create the world we would like to live in!

## Shakuhachi paintings & drawings

by Tamara Rogozina



*Shakuhachi* (2020, oil on canvas, 40x30cm)

“This art work was painted from a photo taken on my trip to Greece.  
I always like to bring my flutes with me to relax with the sound of the shakuhachi.”





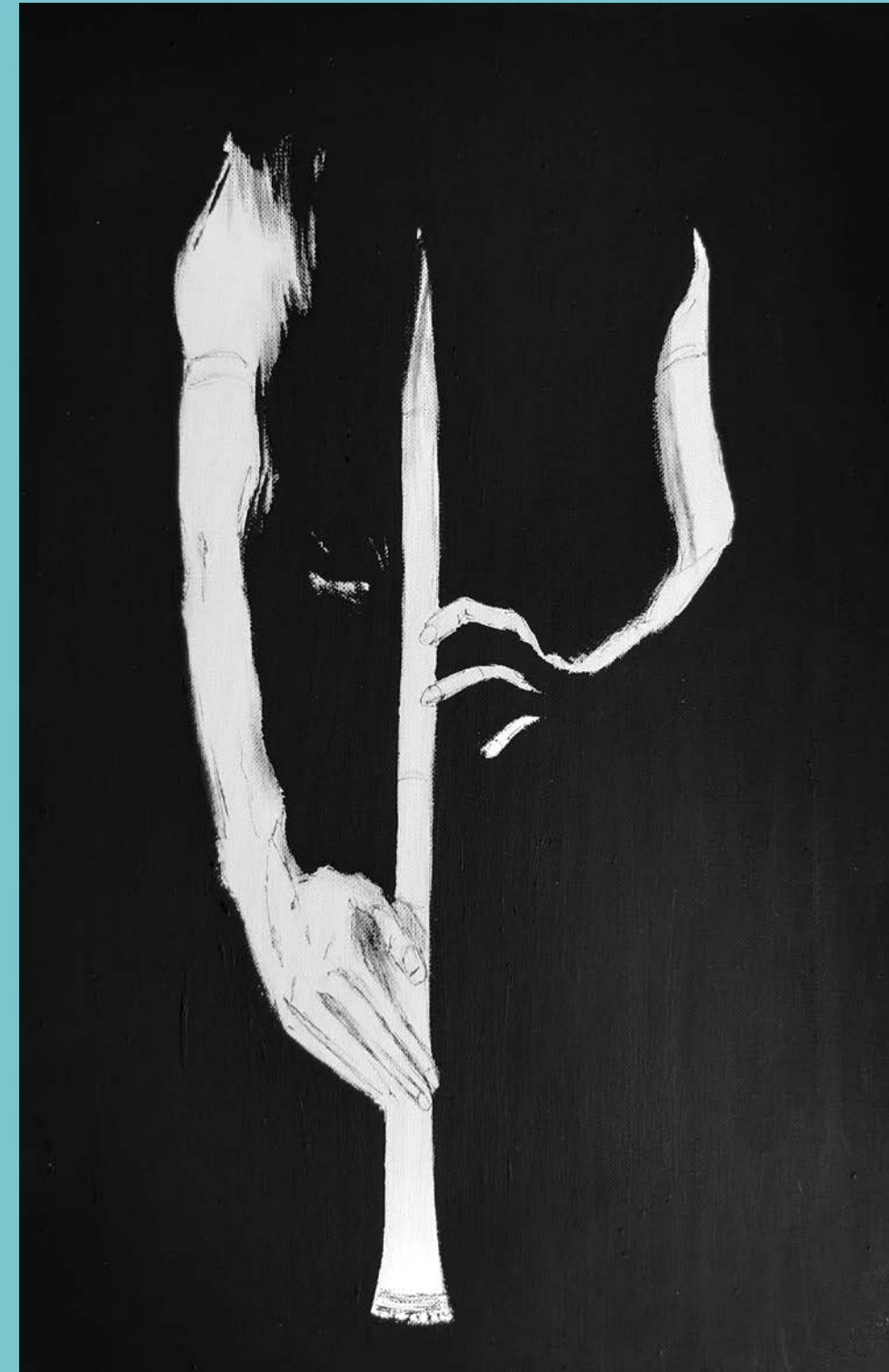
*Akuda Otsuya, Zensabo*  
(2019, pencil drawing on paper, 28x35.5cm)

"This my art work imbued with respect to the great master and teacher."



*Feelings*  
(2019, oil on paper, 20x30cm)

"I always inspired by talented shakuhachi playing. The hands are one part of it. Hands convey deep feelings inherent in divine nature, it's impressive !!!"



*Sound of shakuhachi*  
(2018, acrylic on paper, 26.5x40cm)

"Here I wanted to show the true nature of shakuhachi playing. These are also the hands of my teacher."

*Shakuhachi\_ art*  
(2016, watercolor on paper, 21x30cm)

This is watercolor painting, spontaneous drawing according to my impressions of listening to Japanese music."

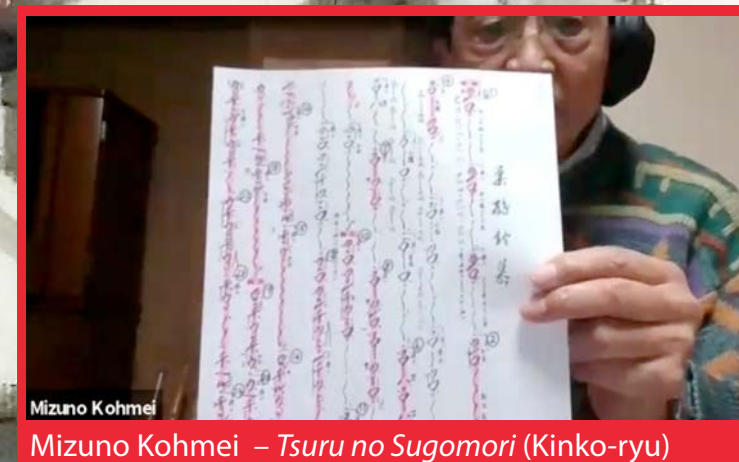
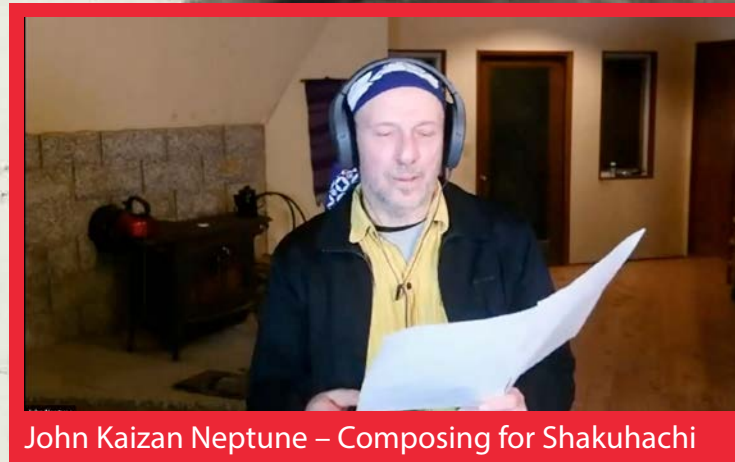




## ESS MEMBERS' AREA - WHAT'S NEW?

# NowHere2021 Videos

After another successful online festival the ESS presented in February this year, themed around the Tsuru no Sugomori, we are happy to announce that the video recordings are now available to view on the dedicated ESS members website. Enjoy!



Videos: [members.shakuhachisociety.eu/video-archive/nowhere-2021/](https://members.shakuhachisociety.eu/video-archive/nowhere-2021/)  
NowHere 2021 website: [nowhere2021.shakuhachisociety.eu](https://nowhere2021.shakuhachisociety.eu)



# Folk Music Japan: A Celebration for Tohoku

11 March, 2011 an earthquake and tsunami wave struck Japan's East, the Tohoku region. A natural disaster and human tragedy which still has repercussions today, 10 years later.

The charity concert "Folk Music Japan: A Celebration for Tohoku" took place on 1 August 2011 in the School of Asian and Oriental Studies (SOAS).

The performers were Yoshihiro Endo (shakuhachi), Yoshie Asano Campbell (voice, dance), Hibiki Ichikawa (shamisen), Sylvia Vale (vocals), David Hughes (vocals, shamisen and Chris Mau (shakuhachi)



[members.shakuhachisociety.eu/video-archive/london-2011/](https://members.shakuhachisociety.eu/video-archive/london-2011/)

# John Kaizan Neptune & Brian Tairaku Ritchie

John Kaizan Neptune and Brian Tairaku Ritchie gave an impromptu session one evening at the first ESS Summer School in 2006 in London... covering ground from *Take 5* to shakuhachi blues.



[members.shakuhachisociety.eu/video-archive/london-2006/](https://members.shakuhachisociety.eu/video-archive/london-2006/)

# Kodama Hiroyuki - Jinashi Making



Jinashi shakuhachi performer and maker Kodama Hiroyuki talks us through the making process step by step.



I will take away material from the interior of the hole with a knife or with a rasp

[members.shakuhachisociety.eu/resources/shakuhachi-making](https://members.shakuhachisociety.eu/resources/shakuhachi-making)



SHAKUHACHI TERMINOLOGY

GLOSSARY A-I

Shakuhachi terms and terminology can be confusing at the best of times. It is worth checking from time to time to know your *Hate* from your *Honte* or *Hoki*. The glossary is just one of the resources available on the ESS website. Here we introduce the section from letter A to letter I.

**Ai-no-te** (合の手) – Music performed between vocal sections  
**Atari** (当り) – To strike a finger hole  
**Ato-Uta** (後歌) – Ending vocal section

**Benkyōkai** (勉強会) – Study group meeting. In the context of traditional Japanese music, this refers to a day on which students gather to perform the pieces they have been working on for each other.  
**Biwa** (琵琶) – Japanese necked bowl lute with four or five strings played with a large plectrum.  
**Bokoboko** (ボコボコ) – Shakuhachi tremolo technique.  
**Boroboro** (ボロボロ) – Beggar-monks or ascetics preceding komusō monks of the Fuke sect. They are mentioned in the book *Tsurezuregusa* from circa 1300.

**Chikuzen inchinyō** (竹禅一如) – The bamboo and Zen are as one  
**Chirashi** – Climax of section

**Dai shihan** (大師範) – Often translated as grand master, but the meaning is rather grand teacher, instructor or model.  
**Danmono** (段物) – A piece scored in Dans (sections) without vocals  
**Dōjikyoku** (童子曲) – Children’s song. Most often called “dōkyoku”  
**Dōjō** (道場) – Hall used for martial arts training or a place of Buddhist practice or meditation. Used also in the sense of a place where shakuhachi is being taught.  
**Dōkyoku** (童曲) – Children’s song

**Fuke-shū** (普化宗) – The Fuke sect of Rinzai Zen. The sect in which the shakuhachi playing komusō monks belonged. The founder is considered as being Pūhuà (普化, Jap. Fuke) (c.800–66) from China, but no writings remains about the sect in China. It is written in *Kyotaku Denki Kokujikai* that the Japanese branch of the Fuke sect was founded by Shinchi Kakushin (心地覺心)(1207–98), who brought it from China. The use of shakuhachi as a tool for religious practice was implemented.  
**Fumen** (譜面) – Music score  
**Furi** (振り) – A rapid meri/kari head dip.  
**Furi otoshi** (振落) – Ending a phrase with a quick dip into meri

**Gagaku** (雅楽) – Court music played at the imperial court and Shinto temples. The music was introduced to Japan from China via Korea in the 7th century.  
**Gaikyoku** (外曲) – Lit: outside pieces. Pieces that are not honkyoku, thus therefore outside the repertoire of the komusō monks. This includes sankyoku, min’yō and shinkyoku. Today it refers mostly to sankyoku.  
**Gakki** (楽器) – Musical instrument.  
**Gakufu** (楽譜) – Musical notation  
**Gendai hōgaku** (現代邦楽) – Contemporary Japanese music. In 1947 NHK radio broadcasting began using the term gendai hōgaku for music influenced by avant-garde music in the Western classical tradition.  
**Gendai nihon ongaku** (現代日本音楽) – Contemporary Japanese music. See also gendai hōgaku

**Hachigaeshi** (鉢返し) Returning the bowl.  
**Ha** (派) – Faction. Used for example in Myōan Taizan-ha. Thus the Taizan Faction of the Myōan group of shakuhachi.  
**Hate** – A light kind of honkyoku. Played in the afternoon when free from strict discipline of religion.  
**Hitoyogiri** (一節切) – An one node shakuhachi considered the missing link between the gagaku shakuhachi and Fuke shakuhachi. It became popular between 14th and 18th century. The length varies but most often around 1 shaku 1 sun (circa 33.3 cm).  
**Hōgaku** (邦楽) – A term used today for all traditional Japanese musical. The term came to existence during the late Meiji era to differentiate between on one hand, Western music and on the other hand, Japanese music. The term was coined in 1907 by the creation of Hōgaku Inquiry Department (邦楽調査掛) at Tokyo Institute of Music (東京音楽学校).  
**Hōki** (法器) – Sacred tool. The shakuhachi was regarded a hōki and not gakki (musical instrument) before secularisation in 1871. It was considered a tool for spiritual training for the komusō monks.  
**Honkyoku** (本曲) – The traditional pieces in the repertoire of the komusō monks of the Fuke sect; lit  
**Honte** (本手) – The main body of a piece. A melodic development in higher register.  
**Hotchiku** (法竹) – A term used by Watazumi Dōso Rōshi (海童道祖老師) to describe his unlined shakuhachi. Watazumi was highly conscious about the difference in philosophy between these two types of shakuhachi and used therefore another term to describe his instruments.

**Ichigetsuji** (一月寺) – Ichigetsu temple temple was one of the main Fuke sect temples in the Kanto region together with Reihō temple.  
**Ichi Ji Ichi Ritsu** (一時一律) – One temple, one piece (tune?)  
**Ichion Jobutsu** (一音成仏) – One sound reaching enlightenment  
**Iemoto** (家元) – Family foundation. Term used to refer to the founder or current head master of a certain school of traditional Japanese art, including music. The iemoto system is characterized by a hierarchical structure and often the iemoto has supreme authority.  
**Iki-nayashi** (息ナヤシ) – Short glissandi as an ornament before or in the middle of a note produced by change the direction of the breath.

More shakuhachi terminology at [shakuhachisociety.eu/resources/glossary/](http://shakuhachisociety.eu/resources/glossary/)



# In memory of Makiko Goto

## 30 years of creating Sawai Koto Europe

Makiko Goto Sensei was not only a virtuoso musician of the koto music, but she also carried her mission and effortlessly promoted Sawai Koto in Europe for 30 years. Her way was characterized by three focuses: contemporary music, familial koto groups, and Sawai Universal.

### Contemporary Music

“I was astonished how famous Tadao Sensei was when I first came to Europe! I had the great honor to be invited to numerous festivals and joined various projects of composers, thanks to the international fame of Tadao Sensei. That is why I must be very well prepared before every performance - this is to honor Tadao Sensei, the composers, and the contemporary music.”

In 1992, Makiko Goto Sensei moved from Hawaii to the Netherlands. It was a golden age of contemporary music and she spared no effort to present the charm of this traditional Japanese instrument to the composers. She showed the tradition and potential of the koto instrument to the composers. She treated every contemporary piece meticulously, practiced hundreds of times so that she could precisely play them, especially for an orchestra or an ensemble. She invented new, unique sound effects and techniques with the composers, to create many special sound spaces and atmosphere. Composer Toshio Hosokawa regarded her as the best performer of his koto music.

Makoto Shinohara, Toshio Hosokawa, Bernhard Lang, Kunsu Shim, Gerhald Stäbler, Rupert Huber, Jimmy Lòpez, Annette Schlünz, Malika Kishino, and so many others have created new koto works in Europe. Gaudeamus, Maison de Radio France, Klangspuren in Austria, Royaumont, International Ferienkurse für Neue Musik, Darmstad... Countless places the sound of Makiko Sensei's koto resounded in so many places. And it is through Makiko Sensei's efforts that we have been able to listen her performance with wonderful musicians and artists. to them Makiko Sensei herself was also very proud of the charm and presence of the koto.

In her teaching, she inspired her students with the method of improvisation: feeling the music with their bodies and breathing with the koto. With such teaching approaches, she demonstrated the spirit of Tadao Sawai Sensei, the koto music for the future.

### Koto Groups

Although she was busy giving performances and demonstrations across Europe, she held three long-term koto groups in Germany, where she taught every month and organized annual student concerts.

The earliest groups were the Japanese group and the Düsseldorf Eko-Haus Temple group. Later she also created a group in Cologne, at the Tenri Kulturwerkstatt. She also taught at the Leo-Kestenberg Musikschule in Berlin since 2015.

Together there were more than 40 students, but Goto Sensei's care for each student meant she provided them with individualized training according to their personal needs and wishes as a koto player. She generously rented out instruments to her students or helped them to obtain instruments from Japan.

During her lessons, she prepared tea and snacks for a relaxing and friendly chat. She even celebrated each new year with her students. Such familial atmosphere made the students feel very close to her and each other. She



*Makiko Goto 29.01.1963 – 16.01.2021.*

encouraged and inspired young performers, like Akiharu Kitagawa in the UK, by inviting him to perform in Berlin and teaching him traditional and modern ways of playing the koto. Through such opportunities, Makiko Sensei encouraged fellow koto players to challenge themselves to take Sawai Koto Certificates of various levels. She was also involved in the koto group of Naoko Kikuchi Sensei in Frankfurt and went to Prague for various activities.

She allowed students to join performances shortly after beginning their studies and happily dressed them in beautiful kimonos. For big performances, like Gartenfest at the Eko-Haus, Kindertag at Tenri, or UNICEF Concert in Berlin, she arranged rehearsals, organized all the instruments and logistics, provided delicious food to members, and let the students enjoy playing in the ensemble and shine on the stage. Despite the hard work, she was patient and always willing to complete numerous tasks involved.

The repertoires of the koto ensemble were often pieces from Tadao Sensei and Hikaru Sensei. Of course, she kept no secret of her virtuoso Sawai style techniques to her students. When students visited Japan, she would introduce them to Kazue Sensei and Hikaru Sensei for special lessons. Through these experiences, the students in her koto groups shared the sense of belonging as Sawai members, and they are proud to be a part of Sawai Koto Institution. Makiko Sensei considered this to be the best present to her teachers, Tadao Sensei and Kazue Sensei.

### Sawai Universal

“Sawai Universal” is a concept created by Makiko Sensei, the idea to integrate children's activities and music from all over the world for multicultural exchange. Love and peace are without borders, and the seeds of them shall be planted into the small hearts of children: our future.

She gave small children and teenagers cultural workshops and introduction courses in Antwerp, Paris, Düsseldorf, Berlin, Siegen... All around Europe! Each time was different, for example at manga and cosplay conventions, she created anime songs on koto for the workshops. She also let children try on colorful silk kimonos, which was super fun for kids and motivated them to know more about the Japanese culture. By teaching her own students this outreach method, some of the students now run workshops themselves. For example, she has supported Sachiko san in Düsseldorf to organize a long-term koto group at the Bilingual Japanese School. Many people said Makiko Sensei had a crystal-clear heart and a sweet smile like a little girl. Maybe that is why she could influence the children and gave them such wonderful cultural and musical experiences.

In many concerts she kindly invited her musician friends, who play various instruments, like Shakuhachi, Shamisen, Sheng, or Double Bass, to improvise with her students, creating new music each time. At these concerts, she often collected donations for children's welfare, for charities such as UNICEF. She took over most of the cost by herself and considered this as her contribution to a better world. She was such a selfless person, like an angel.

Makiko Goto Sensei inspired so many musicians and composers, influencing uncountable audiences, especially children, for more cultural understanding. She showed us and her students how to play koto, how to take care of koto, how to love koto and how to live with koto. 30 years. 30 years of hard work in creating Sawai Koto Europe. Creating - not establishing - because she treated everyone as an equal friend, and she always had new ideas and visions for Sawai Koto Europe.

Her beautiful koto sounds and gentle voice will always be with us. The seeds of her spirit have reached all of us, and we will flourish to pass down her passion of music to the next generation. Thank you for what you have brought to this world. This world is more beautiful because of you.

We would like to show our deepest condolences to her family.

May you rest in peace, Makiko Sensei. We will miss you forever and you will live on, in our hearts.

*Lixue Lin-Siedler*



## HOW TO BECOME AN ESS MEMBER

The European Shakuhachi Society is a non-profit organisation 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 organising a range of events, such as the annual summer schools. This 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 discounted participation fees at events such as the European Shakuhachi Summer Schools. (discounts that are generally greater than the cost of the membership fee itself).

Furthermore there is the **ESS Members' Area** at [members.shakuhachisociety.eu](http://members.shakuhachisociety.eu), which consists of exclusive online resources like e.g. concert recordings of past Summer Schools and events, previous Summer School notations and the ESS Newsletter back-issues.

Once you have a valid membership subscription, our secretary will issue you with the relevant information on how you can access the online content.

The annual membership subscription fee is €20 or for a one-off payment of € 300 you can obtain Lifetime membership.

To join the ESS:

1) Visit the membership page on the ESS website and choose the membership subscription which suits you. <http://shakuhachisociety.eu/about-the-ess/ess-membership/>

2) Please send an email to [member@shakuhachisociety.eu](mailto:member@shakuhachisociety.eu) or [info@shakuhachisociety.eu](mailto: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.

3) If you cannot make payment using PayPal, please send an email to [member@shakuhachisociety.eu](mailto:member@shakuhachisociety.eu) and we will find a way to help you.

We are looking forward to welcome you!

## HOW TO GET IN TOUCH WITH THE ESS

### ESS WEBSITE

You can find our website at [www.shakuhachisociety.eu](http://www.shakuhachisociety.eu)

There you will find information about shakuhachi, the ESS structure as well as past events and the ESS calendar of upcoming shakuhachi events in Europe.

General enquiries: [info@shakuhachisociety.eu](mailto:info@shakuhachisociety.eu)

For questions about membership: [member@shakuhachisociety.eu](mailto:member@shakuhachisociety.eu)

ESS newsletter: [newsletter@shakuhachisociety.eu](mailto:newsletter@shakuhachisociety.eu)

The ESS will endeavour to respond quickly to any query.

### ESS MEMBERS' AREA (MEMBERS' WEBSITE)

Resources like video, audio and notation for registered ESS members : [members.shakuhachisociety.eu](http://members.shakuhachisociety.eu)

### ESS FORUM

The ESS operate a forum: "Practice, Culture and History of Japanese Bamboo Flute 尺八"

[www.shakuhachiforum.eu](http://www.shakuhachiforum.eu)

Please visit the forum and take part in discussions with shakuhachi players, teachers and makers from all over Europe and beyond.

### ESS FACEBOOKGROUP

[European Shakuhachi Society Facebook Group](https://www.facebook.com/EuropeanShakuhachiSociety)

Please visit the ESS Facebook page and join the discussions and benefit from the connections worldwide.

### ESS TWITTER

Follow us on twitter [@ESS\\_Events](https://twitter.com/ESS_Events)

To announce an event on the Twitter account of the ESS, please send your message (less than 140 characters please!) to this email address : [twitter@shakuhachiforum.eu](mailto:twitter@shakuhachiforum.eu)



## ESS NEWSLETTER CONTRIBUTOR’S GUIDELINES

The aim of the ESS Newsletter (NL) 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.

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](mailto:newsletter@shakuhachisociety.eu)

Before each new number, a ‘call for contributions’ will be issued and a deadline for submission will be 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:

**Article length:** The NL includes articles of different lengths up to approximately 2,000 words. In special cases, longer articles focusing on specific topics or issues, which require a more in-depth analysis may also be considered.

**Text format:** 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 NL format.

**Audiovisual materials/external links:** We encourage the authors to include links to audiovisual materials that can enhance the experience of the reader in terms of material specifically and directly relating to the analysis or review of the topic of the article and avoiding self promotion.

Please send the pictures or other multi-media materials separately and contact the editors beforehand. If the size of the files makes them difficult to be sent by e-mail please use services like e.g. wetransfer.com.

**Picture format:** Please send your pictures in jpg, png or tiff format with a minimum resolution of 150dpi.

**Reviews:** Should you wish for any shakuhachi material to be reviewed in the NL (recordings, books, etc.), please contact us with the particulars and the editors will get back to you.

Reviews of materials, such as books and CD’s, will appear in the first available issue of the NL after being received by the editors. Reviews of events, such as summer schools, workshops, master classes and concerts, need to be submitted by the deadline for the next edition of the NL, ie. within a maximum of 6 months after the event.

Please provide acknowledgement/credit for the use of any other author’s material.

Please avoid self-promotion.

The NL includes announcements on non-ESS events. Should you want your event’s information to be included, please note that these events should take place after the publication of the respective NL edition (please consult the editors for exact dates of issue) and you should send the following information:

- Date / Period
- Description of your event
- Venue
- Cost
- Contact information
- Picture (may be edited to fit the needs of the NL format)

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 publication language is English, any material received in other languages will be translated into English and presented alongside the original language version.

The ESS 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

**The next ESS Newsletter is published on December 1, 2021**  
**There will be a call for contributions nearer the publication date, but please do not hesitate to contact us in the meantime with any questions or suggestions.**







STAY TUNED !

# BAMBOO

THE NEXT EUROPEAN SHAKUHACHI SOCIETY NEWSLETTER IS PUBLISHED  
DECEMBER 1, 2021