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**"Documents Speak: In Witness of the Life and Work of KOIZUMI Fumio"**

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On June 3rd, 2021 in Tokyo

Hello, everyone. I'm Odaka at the Koizumi Fumio Memorial Archives.

Every staff member of the archive is honored to receive the Special Prize in the final year of this award.

Since the time of its foundation in 1985, after the widow of the late Professor Koizumi donated research materials to Tokyo University of the Arts, many people have made efforts to preserve the archives to fulfill its mission. Today, we will show you a compilation video that summarizes the progress of organizing the collection held at the Koizumi Fumio Memorial Archives and that explains our future prospects.

Thank you for your time and attention.

We would like to express our heartfelt gratitude for receiving the Special Prize of the Koizumi Fumio Prize for Ethnomusicology in this last year of the award. Many people have contributed to the Archives even before it opened and have done so all the time until today. We regret that we were not able to meet in person due to the unprecedented COVID-19 pandemic, but we would like to thank you for your support and to report to you in the following order.

§1. Breakdown content and history of organization and publication of the collections

§2. Musical instrument-focused planning and research

§3. What the collections tell us about Professor Koizumi

§4. Future prospects

**§1. Breakdown content and history of organization and publication of the collections**

§1.1. Breakdown content of the collections

The Archives was established in June 1985 with the materials donated to the university by the family of the late Professor Koizumi. Since then, it has been open to the public, both on and off campus. It was located on the first floor of the faculty of music building II when it was established and then moved to the second floor in 2006.

Initially, the collections consisted only of Professor Koizumi's belongings and a small number of materials from the Department of Music, Tokyo University of the Arts, but donations from others were also accepted later. The current content as of June 2021 is shown on the next page.

●Musical instruments of various ethnic groups: 746 (608 owned by Professor Koizumi, 35 owned by Tokyo University of the Arts, 96 donated by others, 7 reference materials purchased by the KFMA)

●Published materials: 5,200 books, journals of approx. 480 titles, 940 pieces of musical scores

●Audio-visual materials: 1,662 open reel tapes, 660 cassette tapes, 54 VHS and other video materials, 8 DVD, records [LP: 3,377; SP: 20], 238 CD]

●Photographs: positive films [taken by Professor Koizumi: 5,952, by KFMA: 10,500], negative films [taken by Professor Koizumi: 3,595 frames, by KFMA: 6,800 frames]; photographic prints [taken by Professor Koizumi: 15,000, by KFMA: 6,800]

●Miscellaneous materials: 3,081 files [field notes, handwritten drafts, performance brochures diaries, maps etc.]

●Ethnic costumes and related items: 58

## §1.2. Progress of organization and publication of the collections

The 38 years' progress since the donation of the materials is summarized into three periods. This progress can also be seen in the "History of the Archives" on the Archives website.

### §1.2.1 Phase 1: From the establishment of the Archives to the opening of the campus LAN (1985-1996)

The basis of the full-scale organization and publication of the Archives' collections was laid in a three-year period study starting in 1985. This study work was supported by the Ministry of Education under the project title "A Comprehensive Study concerning the Musical Instruments and their Musical styles in Asia with emphasis on Japan (conducted as a Grant-in-Aid for Specified Research Project). Professor Koizumi's successor, Professor TSUGE Gen'ichi, was the leader of the group, which proceeded to identify, to photograph, to measure, to repair, and to conduct acoustic experiments on the musical instruments.

The results of these efforts culminated in 1987 in the holding of a commemorative musical instruments exhibition to celebrate the centennial of the founding of Tokyo University of the Arts and the publication of the *Catalog of the Musical Instrument Collection of the Koizumi Fumio Memorial Archives, Faculty of Music, Tokyo Geijutsu Daigaku*. This catalog is a detailed description of 643 instruments with commentary both in Japanese and English, which became the first output of the Archives.

There are other results of the above study.

The first was the start of digitization of open reels. By the suggestion of Research Assistant SHIRASUNA Shoichi, the open reels were duplicated to DAT and Video8 PCM audio. The second was the construction of a database and test entry to computer. By the suggestion of Research Assistant TANABE Shiro, data entry was started first. It took 10 years to input the outline and finishing duplication of every recording.

In 1996, a catalogue of Japanese books, together with bibliographical introduction, was published. Around that time, the campus LAN was opened, and the Archives needed to start considering new ways of working.

### §1.2.2 Phase 2: Creation and release of databases of the collections (1997 to early 2010s)

The Archives was ahead of other departments on campus in undertaking this new work during this period.

The starting point was the opening of the website in 1997 with the cooperation of Ms. SATAKE, an alumna of the Ethnomusicology Seminar of the Tokyo University of the Arts. The release of the collections' DB gained momentum after this. First, the catalog of musical instruments was made open to the public. Secondly the acoustic database of open reels was released. For the latter, we re-examined the search system and decided the policy of multiple language inputting and copyright handling. At the same time, we started detailed check of the sound sources. In addition, the database of miscellaneous materials such as field notes, broadcast scripts, concert programs, and so on was released on the web, one by one.

Let me show you the search screen of open reels. You can listen to the sound sources that have been processed

through related rights by clicking the "Preview" button.

### §1.2.3 Phase 3: Disclosure policy review and current status (late 2010s on)

Thirty years passed since the establishment of the Archives. It is time to review.

It became necessary to convert the recording media. It took us three years to re-store all the DAT recordings onto hard disk. Prevention measures against deterioration of photographic films were also urgently needed. We reviewed the disclosure policy of the acoustic database. In the past, only those recordings of which detailed contents had been confirmed by interview survey were released. We decided to release the entire collection of recordings including those that had not undergone interview check process on condition that uncertainty of the information is included. Currently, a search system that covers all the media such as recordings and information of music instruments of the collections is under consideration.

A new website, which will be released soon, is expected to enable the search that reflects these policies.

## §2. Musical instrument-focused planning and research

KFMA has focused on research and planning concerning music instruments. We may have inherited the genes of Professor Koizumi, who loved music instruments.

The first exhibition of music instruments was the Sogakudo Special Exhibition 1989, "Music Instruments of Asia: The Collection of the Koizumi Fumio Memorial Archives, Tokyo University of the Arts, Music Instruments of India and the Surroundings. "

"A Study concerning Succession and Change in the Musical Traditions of Asian and Oriental Culture Areas (under a Grants-in-aid program for Scientific Research, hereinafter referred as Kaken)" has been carried out since Fiscal Year 2003. This study is to examine through field research the relationship between the changes of musical styles and the improvement of musical instruments in the Asian regions. Some of the results were presented in the special exhibition "An Exhibition of Musical Instruments: Improved instruments in East and West" planned by Professor Tsuge. Total 4,100 people visited the exhibition during the two-week period.

From 2006 on, we have been working on Kaken projects under Professor UEMURA Yukio, the second director of the Archives. The first project was "Development of educational resources using musical instruments preserved at arts universities". The two primary purposes are the usage as internal lectures and the knowledge return to the general public outside the university. For the latter, a prototype website for children "Asian Musical Instruments" was released.

The second project was "A supporting project for better inheritance of Edo performing arts through community-university cooperation: in pursuit of a new concept of "in-reach" activity. " The purpose is to examine the influence of modern and contemporary trends in the world of Japanese music on the production of Japanese music instruments and on the transmission of techniques. We conducted interviews with music instrument craftsmen in downtown areas, including Taito Ward where Tokyo University of the Arts is located. It was meaningful for us to gain insights into their valuable experiences as apprentices as well as the realities of manufacturing, which are linked to the ups and downs of the world of Japanese music. Some such research results were shown in the special exhibition "The Arts, Forms, Sounds between craftsmen and traditional Japanese musical instruments". This study of Kaken also required collaboration between the archives and the local community. We conducted workshops for local children under the collaboration between music instrument craftsmen and the Department of Traditional Japanese Music of Tokyo University of the Arts.

The creation and release of the website for children ("Asian Musical Instruments") has continued till now as a long-term project. The website introduces traditional music instruments and music covering 15 ethnic groups in 13 regions including Japan. It shows original videos, still photos, recordings and texts, and so designed to attract children's attention not only to the performances but also to the languages and lifestyles.

This is a sample page on the harp of Myanmar. It goes to Myanmar from the map of Asia as a whole, and to the page on the harp. You can see the performance videos and so on. In addition to shootings and interviews conducted both in Japan and overseas, performances by many professors of the Department of Traditional Japanese Music of Tokyo University of the Arts were also included in this site, taking advantage of the university's strength in having a Department of Traditional Japanese Music. In collaboration with the University Art Museum, the *noh* performances and gagaku recordings were also included.

Professor Koizumi hoped that Asians would interact with each other in a friendly way through music. "Asian Musical Instruments" is a project to follow in the professor's footsteps and received support from those who agreed through crowdfunding. The number of music instruments listed has increased to over 250. The English version of the Japanese music page that will be released soon is here.

### **§3. What the collections tell us about Professor Koizumi**

#### §3.1 "Coordinates" of the expanding comparative study

The collections reflect Professor Koizumi's view on music and the process of his research. He started with the study of Japanese music and widened this study to comparative subjects. Although he was familiar with Western music from childhood, Koizumi was not familiar with traditional Japanese music. When he was at the University of Tokyo, he was awakened to the wonders of Japanese music through a lecture by Professor KIKKAWA Eishi and to the study of it. Then, under the supervision of Mr. MACHIDA Kasho, who compiled *Nippon Min'yōtaikan* (Encyclopedia of Japanese Folksongs), Koizumi helped him to write out folksongs in staff notation, and developed a methodology for objective staff notation. Koizumi's masterpiece *Nippon Dentō Ongaku no Kenkyū* (Study on Japanese Traditional music) was published as a result.

The reason Professor Koizumi chose children songs and folksongs as his subject of study was because he believed they show the basic Japanese sense of sound that forms the basis of Japanese music as a whole.

As Professor FUKUOKA Shota points out in his paper "Fumio Koizumi's Study of Japanese Traditional Music as the Starting Point of His Ethnomusicological Research," the reason the methodology of comparative musicology was used in the study of folksongs was probably due to a psychological desire to show people that Japanese music is equal to Western music through comparison of sound organization.

Later, Professor Koizumi sought an axis of comparison other than Western music in Indian music in order to understand Japanese music more deeply. Beyond that, he intended to expand the coordinates of comparison to the fourth and fifth to explore the universal value and appeal that Asian traditional music must possess. In fact, after expanding his research sites to various parts of Asia, he naturally left Asia and continued his short-term intensive research around the world. This research style is certainly very different from the original method of ethnomusicology, which makes long-term field research, the results of which are compiled into musical ethnography.

Apart from methodology, there is no better source than his own handwritten research records to understand the footsteps of Professor Koizumi. In his late years, concerts he was asked to organize and interviews for TV programs increased more than on his own research, but his notes are clear, concise, and show his unparalleled level of concentration.

### 3. 2 World music dissemination activities that began before the fieldwork

Professor Koizumi was talked about the attraction of world music based on his rich experiences of field research. The title of his biography *Listening to the World: The Life of Fumio Koizumi* written by Ms. OKADA Maki also underwrites this image of Koizumi. However, the dissemination activities of world music had already started in the beginning of 1950s when the domestic survey had not yet been done.

In 1952, at the age of just 25, Professor Koizumi became a member of the editorial board of NHK's journal *Philharmony*. In the same year, he also began introducing world music on the radio. Then, he started appearing weekly on the radio program "The world folksongs" of Nippon Cultural Broadcasting at the beginning of 1954. We will show you one of the collections that shows his activities during this period.

This is the program of a concert "Sekai no Min'yō (World Folksongs) that Professor Koizumi planned, hosted, and lectured at in February 1956. Folksongs from Japan, China, India and Western countries were performed by foreign resident performers. Among the performers are Father Luigi Dal Fior of the Salesio Church in Meguro, who was known as a "singing missionary" before the war, and Ms. Hash Roy, a singer and wife of an Indian embassy official. The piano accompaniment was provided by Mr. KOBAYASHI Michio and Mr. NAGATOMI Masayuki, who were young hopefuls at the time. In the "Notes on the Study of Folksongs," which is included in the program, the significance and methods of studying folksongs are described in detail, and the unique sound senses of noise-loving Asians, such as the *sawari* of the *shamisen* and the *jawari* of Indian music, which is very similar to the *sawari*, were also introduced. "

The founder of the New Music Movement Association, which organized the concert, was Mr. OSHIMA, who was involved in a Japanese Choral-Singing Movement and the enlightenment and popularization of music in the 1950s. He included the following statement about the background of the founding of the association in the program. (quote) "Most music educators are confined to classrooms that are completely irrelevant to the public and merely teach music technology and its history to a small number of students" (unquote). This is exactly the same tone as that of Professor Koizumi, who criticized the Japanese music world and music education.

The popular music movement of the time was dominated by the educationalism with classical music supremacy, but Professor Koizumi, whose ideal was education and creation rooted in the music of the people, probably felt great sympathy for Mr. Oshima, who was aiming at a different course of the time.

Professor Koizumi continued his relationship with Mr. Oshima, and wrote a series of articles on "World Folksongs" for the magazine *Gasshokai* (Choral World), which Mr. Oshima first published at the end of 1956. It can be said that Professor Koizumi was involved in the popular music movement through folksongs.

### 3. 3 The role of pioneer

Professor Koizumi thus made himself known in his young age as a researcher and introducer of world music, and played a pioneering role in many other areas as well.

In 1964, he attended the 1st International Festival of Folkloric Arts in Cairo, Egypt. After this festival, together with Egyptian researchers he did research field work of folk music in the upper stream area of the Nile. Their research results including the discovery of the ancient liturgical music of a Coptic Church, were released two years later as a LP-Album, *Songs of the Nile*, which won an artistic award.

He led his seminar students on a group survey of children songs and their staff notation. It is one of his pioneering roles. As many people have pointed out, this activity had a great impact on music education and

folk music researchers.

In the 1970s, he introduced Asian musical practices into the curriculum of Tokyo University of the Arts, starting with the Javanese gamelan. At about the same time, he was also commissioned to supervise a film introducing Japanese music to overseas people. *The Invitation to Japanese Music* commissioned by the Ministry of Foreign Affairs of Japan and the *bugaku* film produced for National Geographic Society on behalf of the Shimonaka Memorial Foundation are good examples. The more we examine the collections of the Archives, the more Koizumi's presence as a pioneer emerges.

#### **4 Future prospects**

We have reviewed the collections of the Archives and its progress with references to Professor Koizumi's research history. We would like to conclude with a future prospect.

There are two issues that the Archives should address in the long term.

The first is to manage the research materials collected by Professor Koizumi and the materials related to the footsteps of his research life and make them available to the public in a well-balanced manner. In the field of archives, the former is distinguished as research materials. The latter as materials about the researcher. It is rare in the world for archives to operate satisfactorily with both, but the late Professor Alan Lomax's archives can be evaluated as an exceptional example of success. He had a bird's eye view of world music and vigorously disseminated his research results in the media, which is very similar to Professor Koizumi. Before his death, he started a charity organization called ACE (Association for Cultural Equity), hoping that traditional music and performing arts would be carried on properly. Since his death, ACE has continued to make his information comprehensively available to the public to use the sales of materials to carry on the traditions of the research sites. Even if we cannot directly apply ACE's management policy, it has a great deal of reference value.

The second issue is the return of materials to the research sites. This has long been pointed out as a moral principle in research, but if a researcher is unable to fulfill this responsibility during his or her lifetime, the archives that inherits the researcher's materials should take over the responsibility. With the cooperation of Hokkaido Ainu Culture Research Center, KFMA has already returned the recordings of Ainu traditional music that Professor Koizumi collected in the 1960s to the local community to help revive local traditions.

However, we have not yet started to return the materials of other regions, and we need to expand the targets in the future. As to returning materials to local community, there is now a need for a more community-oriented method of return. In particular, the desirability of returning audio and video recordings of children and young people has been discussed. For example, the late Professor John Blacking's materials on the Venda initiation collected in South Africa were pointed out by the community of the research site as they are less accessible. Professor Blacking is a renowned ethnomusicologist and winner of the first Koizumi Prize, but he would never have imagined that his research legacy would be the subject of such controversy.

Archives in the future will be strongly required to adopt methods and ethical stances that are appropriate to the times, both in publication of materials and in return of materials to research sites. The KFMA is no exception. In the face of enormous research legacy of Professor Koizumi, who traveled around the world, the Archives has not yet completed its work plan, but we intend to seek the cooperation of the research sites and other research institutions in the future in order to achieve new developments.

Finally, we would like to conclude our report by tracing on a map the footsteps of Professor Koizumi's flexible research life.

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