

26th Annual(2014) Koizumi Fumio Prize

PRIZE LECTURE (English translation)

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**The realization of academic exchanges between China and Japan promoted
by Mr. Fumio Koizumi.**

CHEN Yingshi

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Good evening, ladies and gentlemen!

I am a retired professor of Musicology from Shanghai Conservatory of Music. Today, I feel so honored to receive this year's award of Koizumi Fumio Music Prize. This award comes to me unexpected, especially at my age of 80s.

The award that I receive, the 26th Fumio Koizumi Music Award, is named after the eminent Japanese ethnomusicologist Mr. Fumio Koizumi. This makes me think of him, as well as the story of how we met.

After the normalization of Sino-Japanese diplomatic relations in 1975, a cultural delegation was sent by the Japanese government to visit China to promote cultural exchanges. At that time, I was one of the staff members at China's Ministry of Culture. I was arranged host the delegation. But I could not communicate with any delegate since I did not speak Japanese. All I could do was to accompany them together with our Minister of Culture. We went to the "Quanjudu Roast Duck Restaurant" to enjoy the dinner. This restaurant was founded in the third year (1864) of Tongzhi period of Qing Dynasty. During the dinner, I learnt that there was an ethnomusicologist in the delegation, Mr. Fumio Koizumi who taught at Tokyo National University of the Arts. But I did not expect any of the following stories after this event.

In 1979, I started teaching myself Japanese following the Japanese language teaching program broadcasted by the Beijing People's Radio Station. After more than two years of learning, I tried to read some music books in Japanese. In Beijing library, I found a Japanese Journal, *Art of Music*. There were papers published in its November and December issues in 1981 by two Japanese scholars, Kanae Seki and Seiichi Tōkawa, which were discussing ancient *gongdiao* theory in China and Japan. I could not believe that I understood the writings in original Japanese by these two scholars. I was so excited, and wrote an article entitled "About Key and Mode: Review of Kanae Seki and Seiichi Tōkawa's Articles." I stated in my article that "In the ancient times, there were so many scholarly exchanges between Chinese and Japanese musicologists. I hope we could continue this tradition to strength the close ties between musicians of our two countries in the future. We should work together to discuss some commonly concerned issues in music of our two countries to make contributions to the development of musical cultures of the world."

At that time, I did not know Mr. Kanae Seki and Mr. Seiichi Tōkawa personally, so I left the article aside. Later on, all of a sudden, I remembered that I had met with Mr. Fumio Koizumi a few years ago. I mailed the article directly to him. Mr. Koizumi forwarded the article to Mr. Tōkawa who was a professor at Tokyo Gakugei University during that time. Mr. Seiichi Tōkawa immediately responded to my article by writing another paper entitled "YingShi's article- About Key and Mode: Review of Kanae Seki and Seiichi Tōkawa's Articles." In the endnote of the paper he mentioned that there were some teachers who knew Chinese helped him reading my paper, those were Tsunenobu Takahata, Takako Kawakami and Shūko Sometani. After finishing the first draft, Mr. Seiichi Tōkawa presented the paper in the joint conference of Japanese Music Society and The Society for Oriental Music Research held at the Music Department of Tokyo National University of the Arts. Subsequently, the article was published in 1983 in volume three of "Art of Music". He mailed a copy of the journal to me and encouraged me to continue the dialog. Then I wrote another article entitled "Review of Seiichi Tōkawa's article: Modulation of Mode, Modulation of Key, and Modulation of Mode and Key". My follow up articles includes "Modulation of Both Mode and Key, Modulation in Tang Dynasty, Japanese Scale" and so on. All these articles were translated into Japanese by Mr. Eiji Matsuoka and others, and published in the journal "Art of Music."

During this period, Mr. Seiichi Tōkawa also published numerous good papers in academic journals in China, such as: "Review of Kanae Seki article: Regarding the Key"; "Chen Yingshi's article- Key and Mode: Review of Kanae Seki and Seiichi Tōkawa's Articles"; "Debate about 'Key'- Tuning Methods of Chinese Guqin and Zither; "Terminology of *Gong, Shang, Jue, Zhi, Yu*"; "Three Issues in Japanese music"; "Concerning the Issue of *Gong=Fa*: Listening to the Talk by Chen Yingshi on 'Basic Theory of Traditional Chinese Music'"; "The Key in China and Scale in Japan" and so on.

The discussion between Mr. Seiichi Tōkawa and I was supported by my old classmate Fan Zuyin, Dean of China Conservatory of Music, who was also a specialist in Chinese *gongdiao* theory. He joined our academic discussion and published "Discussion about Key and Mode – Review of Kanae Seki, Seiichi Tōkawa and Chen Yingshi's Articles". In his article, he mentioned that "Since Mr. Kanae Seki's paper "The Original Mode of Japanese Gagaku Music in Chinese Literature" published in Japanese Journal *Art of Music* in November Issue of 1981, there have been a lot of discussions among Chinese and Japanese music scholars regarding terminologies of the key and mode in traditional music of the two countries, especially the issue of how to use modern musical terms to address ancient music key or mode in China. Journal of Guangzhou Conservatory of Music compiled and published all papers of these three scholars, Mr. Kanae Seki, Seiichi Tōkawa and Chen Yingshi in 1983. This is very meaningful as the discussion will strengthen the exchanges of musical cultures between China and Japan.

In September 1994, under the arrangement by Mr. Seiichi Tōkawa, I was invited to visit Japan for the first time. I had delivered lectures at Tokyo University of Arts, National University of Music, Kunitachi College of Music, Osaka University, Keio University, Musashino Academia of Music, and the joint meeting by Japan Music Society and The Society for Research in Asiatic Music (Tōyō Ongaku Gakkai, TOG). During this visit, I met with many Japanese experts and scholars of older generation, including Shigeo Kishibe and others.

In 1996, the book co-authored by Mr. Seiichi Tōkawa and I "*Origin of Music - Chinese Traditional Music Research*" was translated into Japanese by Mr. Eiji Matsuoka's student, Kiyomi Murakoshi and published by Shunjusha Publishing Company.

After this academic exchange, I paid much more attention to the *Gongdiao* research. Since then, I have published more than 40 papers, and based on these published papers, I am now completing a national key research project sponsored China National Social Science Foundation "*Gongdiao* Theory in Traditional Chinese Music Research" (ID number "11AD003") I hope to complete early.

All of these happened after Mr. Fumio Koizumi introduced me to Mr. Seiichi Tōkawa. I feel grateful to Mr. Fumio Koizumi. My appreciation also goes to Mr. Seiichi Tōkawa, Mr. Eiji Matsuoka and his students for all the assistances rendered to me.

Thank you very much!

(Translated by Ms. LI Shufen, supervised by Professor YU Hui)