Glocal Points of View from an Asian Musicologist Studying Western Music: Think globally, act locally

伊 藤 綾

はじめに

2017年3月19日～23日の5日間にわたり、東京藝術大学を会場として、アジアで初めて国際音楽学会世界大会（The 20th Congress of the International Musicological Society, Tokyo 2017）が開催された。2017年は隔年で開催される国際音楽学会東アジア大会の開催年でもあったことから、3月23日、世界大会のセッションの中にラウンドテーブル「East Asian Musicologies in the Twenty-First Century: Developments, Trends, Visions」を設け、東アジア諸国の音楽学者によって、東アジアにおける音楽学の未来について議論が交わされた。本稿は、このラウンドテーブルの報告である。

本ラウンドテーブルではまず、2011年の東アジア支部発足から今日までの活動について、チェアマンである Suk Won YI (Seoul National University) 氏が紹介。その後、中国、日本、韓国、台湾で活動する若手研究者が、各国の音楽学分野の変遷、現状、問題点、将来への提言などを発表し、最終的にオーグスネスも含めた討論を行った。発表者と発表のタイトルは、以下のとおり：

1. Hong DING (Soochow University, China)
   “Musicology in Contemporary China: A Field Old and New”
2. Aya ITO (Kagoshima International University, Japan)
   “Glocal Points of View from an Asian Musicologist Studying Western Music: Think globally, act locally”
3. Meebae LEE (Chonbuk National University, South Korea)
   “Beyond Western Precepts: Toward a Post-Globalization Discussion in Historical Musicology in East Asia”
4. Fumitaka YAMAUCHI (National Taiwan University, Taiwan)
   “Exploring East Asia as a fissured musical field: Historical and Personal Reflections”

中国、韓国、台湾の研究者は、各国における音楽学研究の歩みを、日本による植民地時代や

キーワード: IMS 2017, Musicology, IMS-EA 2017
I would like to talk about the future development of East Asian musicology as an Asian musicologist studying western music.

Seven years have passed since the establishment of the East Asia Regional Association of the International Musicology Society in 2011. This is the fourth conference, and it is held with the conference of the International Musicology Society on a large scale. As for the first stage, it is certain that the trial of the society in East Asia has been successful. Now, we have to consider how we can develop this society going into the second stage. Thus, this conference will be a milestone for the future of IMS-EA.

At this meeting, I would like to propose the keyword “Glocalization” for the second stage of IMS-EA. As you can see, this word is constructed by combining “Globalization” and “Localization”. Let me elaborate on why I would like to combine these opposing concepts.

As a participant in the first IMS-EA in Seoul 2011, I greatly enjoyed discussing my studies in 19th century German songs with the other Asian musicologists. At that time, I was eager to find musicologists from other Asian countries – in addition to those from Japan and the West – with whom to discuss my studies. I was excited to continue these valuable connections at upcoming international conferences, but it was not easy due to my income as a part-time teacher then. Of course, there was financial support from the Musicological Society of Japan for speakers, or, if you had research funding or a scholarship, there was no issue at all. However, without financial support, it is difficult for many students and postdoctoral researchers to participate in the international meetings abroad. Perhaps, this problem is not only the case in Japan, but also throughout Asia.

I am not here to ask for the financial support of all participants, as that is not a realistic request. However,
Glocal Points of View from an Asian Musicologist Studying Western Music: Think globally, act locally perhaps we can create a place for communication and tools the East Asian musicologists. I would like to propose two things for that.

My first proposal is to: “Invite Foreign Lecturers to the Various Branches throughout East Asia”. As I said, without support from the society for speakers, it is very difficult for young musicologists to participate in global conferences. If it is not possible for young musicologists to travel abroad, I believe we should invite musicologists from other Asian countries to meet at local branch meetings more frequently. To do that, the researchers who can participate in the international conferences abroad have to make good connections with other researchers there.

Occasionally, Asian musicologists are invited to regular meetings at branches in Japan. However, as their specialty is ethnic music, I recommend that we discuss Western music with East Asian musicologists more frequently, as many musicologists are studying in this field.

Look at table 1. There are three branches in Japan: East, Middle and West branches. This table shows the foreign guest’s name, nationality and theme from 2012 to 2017 at Japanese branch meetings. The number of foreign speakers differs in each branch, but at the very least one person has been invited to one of the branch meetings in Japan every year. You can see here various themes and nationalities of guest speakers: United States, China, Poland, Hong Kong, Malaysia, Italy, Czech Republic and United Kingdom. However, there are only five guest lectures from three East Asian countries: China, Hong Kong and

<table>
<thead>
<tr>
<th>Branch</th>
<th>Date</th>
<th>Name (Nationality)</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2015/06/19</td>
<td>Yen Zhou (CHN)</td>
<td>History and present state of Chinese Continental Buddhism kin Dge-Musik Stilik since 7th century</td>
</tr>
<tr>
<td></td>
<td>09/15</td>
<td>Prof. Shovuing Mo (US)</td>
<td>Point/Correspondent: John Cage Studies with Arnold Schoenberg</td>
</tr>
<tr>
<td></td>
<td>04/14</td>
<td>Prof. Chizughe Shonnon (PL)</td>
<td>The new critical edition of Psychedelic Church's correspondence</td>
</tr>
<tr>
<td>Middle Japan</td>
<td>2013/05/29</td>
<td>Prof. Michael Schbor (US)</td>
<td>The Influence of Japanese Film and Film Music on American Cinema, and Vice Versa</td>
</tr>
<tr>
<td></td>
<td>2013/11/14</td>
<td>Prof. Carol J. Oja (US)</td>
<td>Martin Anderson and the Racial Desegregation of the American Concert Stage</td>
</tr>
<tr>
<td></td>
<td>2013/07/10</td>
<td>Prof. Sh. Yin Mok (KOR)</td>
<td>Shaping musical structure: methodological interactions between music theory and ethnomusicology in Korea</td>
</tr>
<tr>
<td></td>
<td>06/29</td>
<td>Prof. Margaret Harton (SH)</td>
<td>On the role of music and dance as missing masks as a musical phenomenon as expressions of identity and social change in Arab, Humanities</td>
</tr>
<tr>
<td></td>
<td>2015/06/23</td>
<td>Yangzi Chen (CHN)</td>
<td>Thanks to Prof. Kame Hayashi: guiding to Bukhurang Reen Storio Study</td>
</tr>
<tr>
<td>West Japan</td>
<td>2014/01/13</td>
<td>Dr. Luciana Gelston (US)</td>
<td>Jazz/Practis of Music</td>
</tr>
<tr>
<td></td>
<td>09/17</td>
<td>Prof. Robert Gardes (US)</td>
<td>Conveying the Music Tradition in the trend of time</td>
</tr>
<tr>
<td></td>
<td>2013/10/19</td>
<td>Prof. Zchughe Shonnon (PL)</td>
<td>Traditions and Modernity in the Music of Waktu Litostowski</td>
</tr>
</tbody>
</table>

Table 1:
Malaysia. Now let’s look at the theme of the lectures from Asian countries. Most topics, or more precisely, all topics except Prof. Mak, have so far been limited to only ethnic music. I’m not against the presentation of ethnic music, but we should create more opportunities for guest speakers from East Asia to discuss a broader range of themes.

I have shown the foreign lecturer being invited to Japan. At the same time, Japanese lecturers should also be lecturing in other Asian countries. Unfortunately, we are unable to know where and how many Japanese musicologists are invited to lectures around the world. Therefore, my second proposal is: “The Creation of Social Networking Tools for Musicologists in East Asia”.

Our wonderful homepage improves every IMS-EA conference. Please look at Fig. 1. The first IMS-EA conference in 2011 didn’t have an original homepage, but the organizer made these great homepages for second and third conferences in 2013 and 2015.

Unfortunately, on our social homepage, links leading to the other social networking services are not shown. In the first place, there is no conjugate homepage and social networking system as a member of IMS-EA. When making such a system, problems always emerge with regards to who will create, manage and moderate the content on the website and social networking services. Despite these difficulties, it’s necessary and important to create a shared place where students and researchers around the world –even
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those in rural areas like my city of Kagoshima – can share information.

Now, I would like to show you an example of how these internet tools make it easier to share information around the world. Currently, I am conducting research on German composer Max Reger and his songs, and I have received a great deal of support from the Reger research institute in Germany. Since last year was the 200th anniversary of the death of Reger, this institute has opened a special website. Fig. 2 depicts one of the systems used at the institute. I would like to show it to you.

There are a calendar and a world map. The system shows the location and time of events related to Reger held in cities all around the world. Fig. 3 is the calendar. You can see here the date, place and the theme of each event.
Fig. 3:

Fig. 4 is the world map. I think this world map system is especially useful, because you can recognize visually the place of events related to Reger around the world.

http://www.reger2016.de/map/

Fig. 4:
Let's look at the East Asian area on this map. If you click the red pins, the date and the title of events appear (Fig 5). And you can also view more detail of the event if you click on the blue words (Fig 6).
I found through this system a German organist Thomas Mayer-Fiebig and his wife Aya Yoshida who regularly promote works of Reger in Nagoya. Thanks to this map system, we were able to meet in their lecture-concert and exchange our ideas. Despite the fact that institutes concerning Reger are particularly few in Japan, we could easily find them and make contact individually through this system. It was a wonderful experience. Using these digital systems, it is possible for researchers and students to not only transit their own information but also retrieve the information that they need quickly.

We have successfully made IMS-EA into an international event. For the next stage, we need to create regular, local exchange opportunities for each branch. To share information and trends in Asian musicology, a digital home page and social networking platforms about IMS-EA are essential.

おわりに

ラウンドテーブルでは筆者の提案をもとに、2019年に蘇州で開催予定の国際音楽学会東アジア大会へ向けた今後の取り組みについて話し合われた。インターネットツールを用いたネットワークの強化については、誰もがその必要性を認識している一方で、中国ではインターネットシステムに対する国の制限が多いことも課題となった。この問題を我々自身で解決することは不可能であるが、少なくともアジア諸国で認識を同じくし、互いの情報を共有していくべきだとという点では意見の一致を見ることができた。

このラウンドテーブルでの討論を、東アジアにおける音楽学者コミュニティー設立の第一歩として、様々な障害を踏まえつつも、現在ホームページおよびSNSサイトの制作準備が、台湾大学のJen-yen Chen氏、蘇州大学のYen-Ling Liu氏、ソウル大学のSuk Won Yi氏によって進められている。2019年までに東アジアのすべての国が、情報を同じく共有できるシステムが構築されることを期待する。

また、2017年度より国際音楽学会の会長に、アジア人で初めて香港大学のDaniel Chua氏が任命された。国際的に活躍されるChua氏が任命されたことにより、東アジアの音楽学会のグローバル化が加速することを願ってやまない。