

## Koizumi Fumio Memorial Archives: Striving for New Horizons in Musicology

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It gives me great pleasure to announce that the Koizumi Fumio Memorial Archives (hereafter 'KFMA') has become the recipient of the "Special Prize". KFMA is a unique archive which organizes and preserves materials that resulted from the lifetime work of the musicologist Fumio KOIZUMI.

In August 1983, Koizumi unexpectedly passed away at the age of 56. Many people who were familiar with his work were concerned about the future the materials he left behind, as they embodied his philosophy of music. In response, KOIZUMI Mieko (widow) decided to donate all of the materials to the Department of Music at the Tokyo University of the Arts. After approximately 40 years, the collection has been housed at the university and made available to both university-related people and the public in general. I'm certainly not the only one who thinks that KOIZUMI Mieko made the right choice. I gather that there have been a number of setbacks and challenges over the decades, but the untiring efforts of directors TSUGE Gen'ichi and UEMURA Yukio (both university professors) and other persons involved with KFMA have made immense contributions to progress.

Koizumi's research began in the 1950's with the study of traditional Japanese music (particularly the study of musical scales and of rhythm). Originally, he had planned to expand this to include musical instruments and temperament. After returning from study abroad in India in 1957-8, he rapidly expanded his research to include not only Asian music, but music of ethnic groups of various parts of the world, with the aim of gaining wider perspective that could be applied to Japanese music as well. He began taking intensive research trips to parts of Asia, the Middle East, East Europe, South and North America, and Africa, making recordings and interviewing as he went along. His fieldwork put him in the position to contribute to the planning and supervising of the Japan Foundation Project 'Asian Traditional Performing Arts', and Min-On Concert Association's 'Silk Road Concert'. The information and insights that he gained from his trips around the world were made known to the public through radio programs, records and publications, and his clear-cut way of speaking and

writing opened the eyes of music lovers to the world of ethnic music.

When the materials were donated in 1983, they were put in sealed cardboard boxes pending organization at a later date. I recall that it took more than three years just to get them in somewhat usable order. Mostly they represent materials related to a large variety of projects that KOIZUMI carried out over a 30 year time-span starting in the 1950's.

Currently (2020), KFMA houses the following materials:

- ◉Musical instruments from various ethnic groups (approx. 750)
- ◉Tape recordings (2,322)
- ◉Photographs, mostly from field work (approx. 16,000 slides, over 21,000 photos)
- ◉Written materials (total of over 3,000 files, including fieldnotes, handwritten drafts, performance brochures etc.)
- ◉Filmed materials (54, including tv programs with Koizumi)
- ◉Published materials  
(5,200 books, journals representing approx. 480 titles, 940 pieces of music)
- ◉Records (approx. 3,400)
- ◉Ethnic costumes and related items (58)

A look at 'The history of the Koizumi Fumio Memorial Archives' (edited by KFMA) is all it takes to show how much the institution has done to preserve the materials and promote public awareness of them. It has always put emphasis on raising funds and using them for various projects including exhibitions of musical instruments, publications and making information available online.

Because Koizumi believed that the true essence of music can only be grasped in light of the experiences of the participants, he always saw direct exposure to music as an essential part of his work. The recordings are irreplaceable attestations to worlds created by music and witnessed by Koizumi, and as such are of special importance, serving as a key role in making the written and other materials understandable.

It goes without saying that organizing the massive amounts of tape recordings has been

one of the biggest challenges that the institution faced. With limited facilities and financial resources, initial digitalization of the materials took ten years to reach completion. An additional challenge to be faced is that interpreting the recordings requires the expertise of people familiar with the languages and music traditions that were recorded. The institution has still managed to make some of the most important recordings available to the public, largely through the efforts of Koizumi's successors who specialize in the music of various regions and of graduate students in the Master's and Doctor of Philosophy programs at the Tokyo University of the Arts. Some students who worked on the recordings went on to become researchers specializing in the regions they worked on. There are so many things other things that should be said about the institution's work so far, but for lack of time and space I will limit myself these few remarks and conclude.

Koizumi always attached great importance on working directly with people and always believed in music as a means of interaction. He was always careful and thoughtful about everything music and everything to do with the making of music. Surely the keys to unlocking a greater understanding of his philosophy of music lie dormant somewhere in the materials that he left behind. As a new generation gains access to these keys, new insights may be gained and new lines of thought blossom. To make this possible, I sincerely hope that information about Fumio KOIZUMI's life and the institute dedicated to preserving his legacy will continue to become more available in media appropriate for dissemination in our age.

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