

A Historical Survey of the Musicological Researches on Korean and Japanese Cultures: Perspectives for a Future Cooperation of Musicologists in Asia

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INTRODUCTION: Motivation for This Topic

Since the researches on school songs or *Changa*, collaborated by YASUDA, Hiroshi, and MING, Kyung Chan, in the late 1990s, the relationship between Korean and Japanese music cultures has been given more scholarly attention. In the past twenty years or so, the result of the musical scholarship has been shown, for example, about Korean music in general by UEMURA, Yukio (1998), about school songs in Korea by GO, Insuk (2004), about Korean music in Japan by SONG, An-Jong (2009), and most recently about music education by FUJII, Koki (2017). In this process, the standpoint of the modernization realized under the European or American influences has been a central issue to review the common history between the two countries. These studies, however, are more or less limited to the two countries, but not related to the other Asian countries which underwent a similar course, but not identical. What is urgently needed now is to put the issue of acculturation in a wider perspective of Asian cultures, and to understand the characteristics of the Asian modernization. Unfortunately, in the field of musicology, such cooperation of scholarship has not yet been fully realized. To compare the Korean-Japanese relationship with other similar cases can give us a better understanding of the Asian view of Western influence, and especially under the rapid globalization of the different cultures, boosted by new technologies such as SNS, the task of musicology is to be given more importance and new dimensions. My aim in this article is to stimulate more meaningful dialogues among Asian musicologists and realize a sound future of the collaboration.

K-pop is still cool in the 21st century Japan. NHK (Japan Broadcasting Corporation) has been so active in promoting the so-called *Hanryu*, Korean

style, that from suspicion some people try to detect certain intention of the Japanese government to camouflage other more serious historical and political conflicts between the two countries. In fact, for the past decades in particular, the *Hanryu* has been a boom in Japanese TVs, and popular music scenes so that Korean movie stars and singers are quite familiar to everyday life in Japan. Perhaps there are more Japanese tourists in Korea than 20 years ago despite recent regrettable development of political conflict between the two countries during 2019, and Korean culture is much better known in Japan now as part of Japanese market. Certainly, on the surface level, cultural exchange between the two countries has seen a gradual improvement, for sure. But if it is just on the surface, the result would be not so substantial or productive as we expect, and we have to regret if that applies also to our musicological relationship.

An honorable occasion in 2009 to be invited for a conference in Seoul ignited me to look into more source concerning the scholarly exchange between Korea and Japan, and also, into such exchanges among other Asian countries, for example, to know more about Korean experiences of introducing Western music, and similar cases in other Asian countries. It is, however, beyond the scope of this article to cover all details of the exchange in history so far, and I would like to confine myself to several significant points in the history of the exchange, according to the periodization proposed by UEMURA, Yukio (2007). Several musicological issues that interest me will be pointed out, but they are by no means intended to be exhaustive.

1. After the Beginning of the Japanese Colonization in 1910 and before the End of WW II in 1945, the Japanese Surrender

Concerning this period, what interests me most is the field research and its report by KANETSUNE, Kiyosuke (1885-1957), a pioneer of Japanese musicology. TANABE, Hisao, (1883-1984) may be better known for his study of Korean court music, but KANETSUNE's research is more stimulating for his insightful observation of the matters, including secular music in Korea.

Presumably, in 1911 (Meiji 44), KANETSUNE made researches into traditional Korean music, court music and secular music as well, and

published the result in 1913 (Taisho 2), as “Music in Korea,” a chapter of a later book, *Music in Japan*. It seems that KANETSUNE was in some way or another helped by NAITO, Konan (Torajiro), a Japanese ethnologist, who had visited Korea in 1906, but their relationship is not clear now.

KANETSUNE listened to more Korean vocal music, including *Pansori*, many kinds of popular songs, even candy seller’s song, for example, which he notated. As a result, he presented a better integrated view of Korean music than TANABE, and there was no precedent in this area since the beginning of the Meiji. The reason why TANABE’s study of Korean court music, published in 1921, is better recognized in later Japanese musicology is perhaps that TANABE was most likely to be supported by the then governmental intention to pay homage to the court of Korea in order to integrate Korean people in the Japanese society.

In his report on Korean music, KANETSUNE expresses his nostalgia to the traditional music culture in Japan, and responsibility to preserve the tradition in Korea. KANETSUNE writes, in comparison of the Korean and Japanese music traditions:

In terms of performance technique of Chinese court music, the Koreans surpass the Japanese, who gradually degenerated the Chinese tradition while the Koreans well preserved it. [KANETSUNE (1913/2008), p. 388.]

About the folk songs in Korea, KANETSUNE comments:

In folk songs (*Min’yo*), the scales, tunes, ways of singing are identical with the Japanese, because, no wonder, they originated from the same race, same etymology.” [Ibid., pp. 406-407.]

KANETSUNE’s such impartial view of Korean and Japanese music is a good model for us to continue comparative researches in this field.

Another point of interest in KANETSUNE’s observation is that he expects Korean music should develop a formal, what he calls “interesting,” aspect of music more than emotional, “content” aspect of music. He points out that

formal-oriented aspect in music is healthier than the content-oriented aspect, in which Japanese excels, but under the Japanese influence, the content-oriented, emotional character of Japanese music, which is less structural, may affect the Korean future. [summarized from *Ibid.*, pp. 419-421.]

Just one hundred years have passed since this prediction by KANETSUNE, I wonder how the musical relationship between the two countries has developed, and how we proceed with the present situation of the musicological researches of two countries. To me, KANETSUNE's scholarly attitude indicates a good model in the way of collaboration, although his view was certainly affected and limited by the then political situation surrounding the two countries.

In his field research, KANETSUNE seems to have had Korean collaborators: HA, Gyuiru (1867-1937), a legendary singer, YI, Bongi (1853/1856-?), a respected senior musician, and YI, Jegung (?-?), about whom no further information is available. They all helped KANETSUNE to examine tuning pitches of Korean music, and I think it very unlikely that they did not exchange their ideas of music and developed personal relationships, a beautiful scene of collaboration among musicians, if so. We also know that KISHIBE, Shigeo, and TAKI, Ryoichi, but probably not KUROSAWA, Takatomo, visited Korea before 1945, whereas no record of their research is left to us. About the situation of this period, FUJII, Koki, of Shimane University, Japan, has made a substantial research.

2. School Songs, *Shoka* or *Changa*

As GO, Insuk, points out, *Changa* is not necessarily same as the Japanese *Shoka*, or school songs, introduced under the Western influence after the Meiji period. *Changa* was already popular in 1880s to 1920s, before the beginning of the Japanese colonization in 1906, and it developed as Korean popular song, expressing patriotic enlightenment and educational thoughts, under the Western musical thought, though it eventually included the Japanese *Shoka* that was institutionalized by the Japanese government.

In 1990s, a collaboration by MING and YASUDA, the investigation into the history of *Shoka* and its repertoire became productive especially about

the issue of *Shoka* as school songs instituted by the Japanese government. Their collaboration was an ideal case of scholarly exchanges, extending over not only Korean-Japanese cases but also Chinese and Taiwanese cases. And YASUDA has stepped further into Polynesian cases, where the Japanese colonization has left certain influence on the school songs.

As GO, Insuk, indicates, however, already in 1906, before 1910, missionary schools in Korea had a practice of singing in classroom, before *Shoka* was formally introduced by the Japanese government. This may complicate the historical situation in Korea, because in Korea, the direct Western influence and the Japanized Western influence were mixed with their original Korean traditions. I assume that such double influence may be found in China, Indonesia, Taiwan, or the Philippines as well, but all in a different degree of hybridization, which may become a good case of comparative study.

3. The KOIZUMI Shock and Aftermath, 1965-80

Between 1945 and 1965, there was a certain restraint in Japan that Korean issues were hindered because of the post-war situation, but in 1965-80, KOIZUMI, Fumio, became the focal person or central figure, who had shown interest in Korean music already in 1950s. However, only after 1972 when he actually conducted field research in Korea with assistance of JANG, Sa-hun and HAN, Man-yeong, did his ideas materialize in the study of folk, religious, and court music in Korea with recordings on 2 LPs, issued in 1973.

What I would call KOIZUMI shock is his fame as well as insistence on the issue of triple-meter and his reference of its origin to a nomadic tradition of Korean people as he had presupposed. This assumption was widely discussed in not only scholarly arena but also in ordinary conversation, I remember, and without further examination, his theory was more or less accepted in Japan. But what is strange is that since then, his theory has not been openly discussed in Japanese scholarly inquiries, and gradually faded out from our interest now.

Later in 1997-99, YASUDA also touches the issue of triple-meter dispute from the aspect of *Shoka*, with examples in Japan and Korea examined. He

suggests a difference between the Korean and Japanese cases, and proposes a different origin for each. But in my understanding, this issue of triple-meter needs more precise investigation into the sources in surrounding Asian countries or areas in general with collaboration of the countries of this region, Japan, Korea, China, Russia, and so on. For that purpose, more close collaboration is necessary among the musicologists of the concerned countries.

What is more important about the KOIZUMI shock in this period is its aftermath among Japanese and Korean scholars, who energetically worked on the Korean-Japanese relationship, and the firm establishment of the studies on Korean music after 1980s. The representative names of scholars from this period are: KUSANO, Taeko, from the Japanese side, and SEONG, Gyeong-rin, JANG, Sa-hun, YI, Du-hyeon, IM, Dong-gwon, SHIM, U-seong, GIM, Yang-gi, and HAN, Man-yeong from the Korean side and Japanese-Korean (Zainichi) side.

4. After 1980s and Most Recent Development, New Waves?

In this period of Japan, especially, Korean performing arts and music of various traditions were exhibited in Japan, and aroused popular interest among Japanese people and intellectuals, including NAKAGAMI, Kenji, OE, Kenzaburo, critics, YAMAGUCHI, Masao, anthropologist, and SAKAMOTO, Ryuichi, musician. I suppose this experience is important in later extensive promotion of Korean culture in Japan after 1990s, the *Hanryu*, for instance.

Also in the field of scholarly researches, the diversity of topics and the explosion of research output are supported by such widening interest and experience of Korean music: HAYASHI, Fumiki, about Korean circus performers (1998), YAMAUCHI, Tamihiro, about shaman-musicians of 19th-century Gyeongsang Province (2005); YAMAMOTO, Hanako, about Music Conservatory in the Yi Household (2005); ISHIDA, Kazushi, about the reception and transformation of Western music (2005); BAK, Seong-tae, about the establishing process of music education in Korea (2001), GIM, Ji-seon, about Korean Music Students in the colonial Japan (2005); ONISHI, Koji, about Korean and Japanese popular music (2003), TAKAHARA, Motoaki,

about rock music (2003), YAMAUCHI, Fumitaka, about Korean cultural policies against Japanese popular music (2001), just to mention representative ones.

As these studies show, their topics vary extensively from the traditional music to contemporary music scenes. Most recently, in addition, there are recent studies by SHIN, Hyunjun, about the phenomenon of the K-pop as cultural exchange between Korea and Japan. A book (2009) by SONG, An-jong deals with hundred years of Zainichi musicians' activities, and the author expresses a special sentiment as a Japanese-Korean about the past history of the two countries by discussing their musical exchanges.

5. CONCLUSION

Musicians can easily, or without less difficulty, cross the border of hostility, if any, as Daniel Barenboim's West-Eastern-Divian Orchestra has proved in overcoming ethnic hostility; he says: "Impossible is a lot easier than Difficult." I would like to emphasize the same idea and future in the field of musicology. If there is hostility inside of musicologists, there will be no future in this discipline. We must take initiative to work for peace in the world, especially in the Asian region. By realizing our goal of musicological interest, we can serve for peace in the world of academics and in the Asian alliances. If not, we have to express our displeasure in the reality of the world. Thus, my conclusion is that simply we need more collaboration among ourselves, and more courage to work together for the future and to realize peace in the world, all the more under the present political and economic conflict between the two countries.

During the period of the Yi Dynasty, Korea and Japan shared the Chinese influence: the Chinese theory and thought prevailed in both countries at that time. But at the same time, Korea and Japan had a close relationship, as exemplified by the travel journals of the Special Missions (12 times in all during the *Yedo*-period) sent from the Korean court to the Tokugawa shogunate, so-called 朝鮮通信使, and there are more of this kind (22 documents by Korean authors about Japan) since the Ashikaga-period in the 14th century, which GANG, Jeon, mentions in his commentary to the

Korean mission carried out in 1719. These documents can be studied by collaboration of both Korean and Japanese researchers. Once upon a time, Japanese people were eager to see Korean people and know things Korean, including music, and Korean officials were also interested in things Japanese. This is just as same as today we are.

A List of Works Mentioned (in chronological order)

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Conclusion

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要旨

1990年代から続くいわゆる「韓流」ブームは、今も衰えを見せていない。音楽学の分野においても、安田、関による日韓の学校唱歌の共同研究を一例として、その後も、植村、高、宗、藤井らの充実した研究が続いている。今後は、日韓の関係だけでなく、欧米の影響を受けつつ近代化を実現してきた他のアジア諸国の状況とも比較検討しながら、より広い視野でのアジアにおける文化変容の問題を論じることが必要であろう。今日の急速なグローバル化の中で、音楽学には、さらに重要な役割と新たな展開が期待されており、その意味でも、アジアの音楽学者が、対話を通して協力しながら、健全な未来を築いて行くことが望まれる。かつて1913（大正2）年に発表された、兼常による朝鮮半島の伝統音楽の研究は、現地の音楽家の協力を得て行われ、当時の政治社会的状況による限界はあるものの、一つの理想的な学問的交流の態度を示す前例と言えるだろう。安田、関、高の研究による日韓の学校唱歌の詳細な継続的研究は、欧米、日本、韓国の関係性の中で、1880年代から1920年代にかけて、どのように東アジアの音楽文化が形成されたかを知る上で重要な業績である。1970年代に発表された、小泉による韓国音楽の研究において、韓国の遊牧民族に起源を持つとされた「三拍子」の問題は大きな話題となった。日本では、一時はその学説が受容されたかに見えたが、本来、アジアの学者によって広く議論されるべきであった課題であろう。1980年代以降は、韓国の多くの演奏芸能が日本で紹介されて特に関心を集め、これは2000年代に入ってから、韓国の伝統音楽、ポップスに関する学問的関心の拡大に繋がった。ウェスト＝イースタン・ディヴァン・オーケストラを通してのパレンボイムの活動にも象徴されるように、音楽、そして音楽家は、敵意という壁を容易に乗り越えることが出来る。音楽学的関心を通して平和を実現するために、音楽学者がさらに協力して未来に向けて活動する必要がある、そのために、日韓だけでなく、アジアの音楽学者が協働しなければならない時

が来ているのである。李王朝時代、朝鮮通信使を通して日本と交流していた詳しい記録が残されており、今日と同じように、国の違いを越えて、音楽を含む、お互いの文物に人々は強い関心を持っていた。日韓の関係改善が膠着している今だからこそ、相互の学問と文化の交流が重要なのである。

