

## Introducing Professor KOMODA Haruko

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Professor KOMODA Haruko was born in Tokyo and later studied musicology, with a focus on Italian baroque and Japanese narrative musics, at the Tokyo University of Fine Arts and Music. Privately, she studied the performing praxis of Western music and such Japanese musics as *heike* (a narrative genre for the *biwa*, a four-stringed plucked lute) and *gidayū-busi* (a narrative genre with the *syamisen*, a three-stringed plucked lute). She spent several years around 1980 in Praha, Czech and Slovakia,. This experience shaped her inclination to think about Japanese musics in a global context. Since that time, she has kindly assisted both foreign and Japanese scholars in carrying out musicological research. It was natural that she made great efforts in establishing the *gagaku* teaching course at Columbia University in the 21st century. Her belief that the musics of Japan should be shared by people around the world led her to work actively as a member of NOKK (the Association for International Exchange in Japanese Music) and to successfully hold concerts of Japanese musics in Asia, Australia, and Europe.

I feel that this open-minded attitude of Prof. KOMODA draws from her father's way of thinking. It is still remembered that her father, Professor ŌKITA Saburō, as the Japanese representative to the 6th Summit of developed nations (the Venice Summit), emphasised the necessity of global collaboration, explaining "We are all aboard the same ship named the Earth", and led other representatives in working together to resolve international conflicts over energy and environmental problems.

Prof. KOMODA's own research could be characterised as a combination of analysis and synthesis. Based upon lucid and detailed analysis of historical documents concerning *heike*, she succeeded in extracting the principles of its construction. Using that data, she reconstructed forgotten works. In my opinion, the aim of such synthesis

was to examine the validity of her analytical procedures. Her analytical and synthetic methods are clearly illustrated in her book *Heike no ongaku* ('*Heike Music*'), published in 2003.

Observing the precarious situation of *heike* transmission, Prof. KOMODA organised a research and performance team consisting of promising musicians whose objective was to secure the music's transmission into the future. She has already provided to them opportunities for learning *heike* and performing it in public concerts inside and outside Japan.

Recently, Prof. KOMODA has established another team, assembling specialists in music education and researchers of Japanese musics, with a view towards linking these two fields. The team has already published teaching materials (a video and explanatory book) to be used in primary and secondary school class-rooms.

It is well-known that the late Professor KOIZUMI Fumio endeavoured to place Japanese musics in the global context and to improve music education in Japan. In the name of the Koizumi committee, I should like to express my congratulations and gratitude to Prof. Dr. KOMODA Haruko, who has been productively realising Fumio's endeavours.

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### **Biographical Notes**

Born in Tokyo, KOMODA Haruko graduated from Tokyo University of Fine Arts and Music and obtained a PhD in Musicology from Ochanomizu University in 2002. After teaching at Ochanomizu University, she took up her present position at Musashino Academia Musicae in 2002. She is the foremost researcher of *heike biwa* and *heike* narrative. She also researches

the history of *biwa* music, and that of blind musicians in Japan. Her publications include the monograph *Heike no ongaku: Tōdō no dentō* ('Music of *heike*: the *Tōdō* tradition') (2003), which was awarded the Yamazaki Prize. Her research output includes audiovisual documentation of blind performance traditions:

- Six CD and one DVD set with accompanying book, *Hyūga no biwa mōsō, Nagata Hōjun* (Ado Popolo, 2005)
- Six CD, one DVD and book of explanatory essays and texts with English notes, *Biwa hōshi no sekai: Heike monogatari* (Ebisu, 2009)  
Both were awarded the First Prize in the annual Arts Festival (Record Division)
- Six CD and two DVD set, with book, *Itako Nakamura Take* (Ado Popolo, 2013), awarded the 34th Pola Prize for Traditional Cultures (regional culture)

She is a member of the Agency of Culture's Cultural Council, and has served as President of Gakugeki Gakkai Association, and president of the Tōyō Ongaku Gakkai Association. She is the leader of Association to link Japanese Music Education and Research (Nihon ongaku no kyōiku to kenkyū o tsunagu kai), and the manager of the Association for International Exchange in Japanese Music or NOKK (Nihon ongaku kokusai kōryū kai). She instituted the Research Group for *Heike* Narrative (*Heike* gatari kenkyūkai), and is a Special Researcher of Columbia University Institute for Medieval Japanese Studies.

### **Main publications in Japanese, Chinese and English**

2017 「説唱音楽“平家”与仏教音楽“講式”」(17-22 頁) 中央音楽学院学報第 146 号、北京：中央音楽学院。

2014 「平家（平曲）伝承の課題—演奏者の養成と復元の取り組み」（6-16 頁）『「平家正節」盲人伝承八句 増訂版解説』（平成 25 年度次代の文化を創造する新進芸術家育成事業成果報告書）。

2013 'Modern forms of *biwa* music in Osaka and the Kansai region.' (pp.157-172), in *Music, modernity, and locality in prewar Japan: Osaka and beyond* (Soas Musicology Series), edited by H. de Ferranti

and A. Tokita, Farnham: Ashgate.

- 2012 「盲僧琵琶の誕生について」『藝能史研究』第196号1-19頁。
- 2011 「紀州徳川家伝来の琵琶について」『国立歴史民俗博物館研究報告』第166集158-187頁。
- 2009 「平家——中世語り物音楽の現場を再現する試み」(226-241頁) 近藤成一他編『中世 日本と西洋』東京：吉川弘文館。
- 2009 「兼常清佐の平家(平曲)研究」(147-159頁)。蒲生美津子他編『兼常清佐著作集 別巻』東京：大空社。
- 2008 ‘The musical narrative of *The Tale of the Heike*’( pp.77-103), *The Ashgate Research Companion to Japanese Music (Soas Musicology Series)* edited by Alison McQueen Tokita and David W, Hughes, Hampshire: Ashgate.
- 2003 『平家の音楽—当道の伝統—』東京：第一書房。
- 2002 “Theory and notation in Japan” (with NOGAWA Mihoko, pp.565-584) *The Garland encyclopedia of world music vol.7: East Asia*, edited by Robert C. Provine; Yosihiko Tokumaru, and J. Lawrence Witzleben, New York: Routledge.
- 2002 『日本の語り物』(トキタ・アリソンと共編) 京都：国際日本文化研究センター。
- 2003 「日本の琵琶—楽器の種類と変遷—」(61-70頁) 東京文化財研究所編『日本の楽器—新しい楽器学へむけて—』東京：東京文化財研究所。
- 1993 「平曲の曲節と音楽構造」(161-194頁)、上参郷裕康編『平家琵琶—語りと音楽』春日部：ひつじ書房。
- 1988 「非盲人社会における平曲の享受と楽譜の校合」(99-123頁) 蒲生郷昭・他編『岩波講座 日本の音楽・アジアの音楽 4巻』東京：岩波書店。