

## Recipients and the reasons of awarding: Twenty-eighth Annual (2016) Koizumi Fumio Prize for Ethnomusicology

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The 28<sup>th</sup> Koizumi Fumio Prize for ethnomusicology is to be awarded to Professor Patricia Shehan Campbell and Professor Alison Tokita. Before introducing them respectively, I would like to mention that both of the research on interface between ethnomusicology and music education by Prof. Campbell and performed narrative carried out by Prof. Tokita were those on which the late Professor Koizumi Fumio had shown a strong interest.

Prof. Koizumi made much of learning-teaching process in his ethnomusicology. He not only collected children's songs of Japan but also co-edited music textbooks for junior high school with the late Professor SHIBATA Minao and others. Their intention of editing this new textbook was to modernise music education of Japan by adopting the latest research in ethnomusicology and historical musicology. Although this textbook was not extensively circulated, its essential ideas have been reflected in editing principles of the contemporary textbooks. It is Professor Campbell who has given the theoretical framework to the interrelationship between ethnomusicology and music education.

Realising the significance of performed narrative, Prof. Koizumi carried out field research on it in various countries. I remember vividly that he introduced the book *The singer of tales* by Albert Lord (1960) and emphasized its importance for Homer studies in 1960's. This book achieved an important role in Prof. Tokita's research.

In the name of the Koizumi Fumio committee, I would like to express my sincere thanks and acknowledgement for Prof. Campbell and Prof. Tokita for having marvellously realised Fumio's dreams respectively.

(Professor, Seitoku University, visiting Professor, Kyoto City University of Arts, Professor Emeritus, Ochanomizu University)

## **Introducing Professor Patricia Shehan Campbell**

Professor Patricia Shehan Campbell studied ethnomusicology in the USA. It should be mentioned that she also studied professionally eurhythmics of Jaques-Dalcroze which has been popular in Japan. She is now active as professor of interfacing fields of ethnomusicology and music education at the University of Washington, Seattle. Since 2000 she has been named Donald E. Petersen Professor of Music of which title is offered to accomplished faculty member of the University of Washington.

Learning-teaching process of music has been considered an indispensable part of ethnomusicology. As ethnomusicology, however, tended to describe artistic activity of adults, it did not deal with learning-teaching process properly. Prof. Campbell focused her research upon children's activity and carried out field research on their learning-teaching processes in various areas in Africa, Asia, Europe, Oceania, etc. Basing upon such extensive researches, she succeeded in building the first strong bridge between ethnomusicology and music education. As seen in her well-known book *Teaching music globally*, she proposed the necessity of teaching music globally and offered to music teachers of the world its appropriate didactic method in terms of structures, social contexts, and meanings of music. Prof. Campbell's research should be understood more deeply in Japan, as it is expected to contribute to reconsidering music education in Japan.

At the present, Professor Campbell is making efforts for preserving American traditional music as one of the representatives of the Smithsonian Institute, in addition to her creative teaching activity in the university.

### **Main works**

*Redefining Music Studies in an Age of Change* (Routledge 2017; co-authored with Ed Sarath and David Myers)

*The Oxford Handbook of Children's Musical Cultures* (Oxford University Press 2013; co-edited with Trevor Wiggins)

*Global Music Series* (Oxford University Press 2, 2004-present, co-edited with Bonnie C. Wade [28 book- CD sets on music in Bali, Bulgaria, China, Egypt, North India, South India, Japan, Ireland, Native America, Trinidad, others])

*Music in Childhood* (Cengage 2013, fourth edition, co-edited with

Carol Scott-Kassner)

*Songs in Their Heads: Music and Its Meaning in Children's Lives* (Oxford University Press 1998, 2010)

*Free to Be Musical: Group Improvisation in Music* (Rowman and Littlefield, 2010; co-authored with Lee Higgins)

*Musician and Teacher: Orientation to Music Education* (W. W. Norton 2008)

*Born to Groove* (with Charlie Keil and friends 2006; online)

*Teaching Music Globally* (Oxford University Press 2004)

*Canciones de America Latina: De Su Origen en La Escuela* (Warner 2001)

*Music in Cultural Context* (Music Educators National Conference 1996)

*Roots and Branches: A Legacy of Multicultural Music for Children* (World Music Press; co-authored with Ellen McCullough-Brabson and Judith Cook Tucker)

*Lessons from the World* (Schirmer, 1991)