

David W. Hughes:
CAREER PATH & PUBLICATIONS & RECORDINGS grouped by topic

CAREER PATH

I've lived in Japan for 11 years since 1969. How did I get interested in Japan and its music?

I always enjoyed learning languages. As a teenage folksinger, I liked to sing songs in French and Spanish. As an undergraduate at Yale University in 1965, I chose to specialize in linguistics. My teacher Professor Samuel Martin told me that, if I wanted to get a government scholarship for an MA and PhD, I would have to study a language that was considered politically important. He was a specialist on Japanese, so I chose that language even though I knew nothing about Japan except samurai and geisha (from movies)! At that time, I'd never heard any Japanese music.

I) In the USA, 1972-1977:

1972: As a PhD student in Japanese linguistics at Yale University, I was sent to University of Michigan to teach Japanese language and linguistics for a year. Discovered William Malm, leading scholar of Japanese music, and Judith Becker, leading scholar of Indonesian music. Joined Malm's nagauta group and Becker's Javanese gamelan group; learned shamisen, shinobue, nōkan, Japanese drums, various gamelan instruments. Discovered library full of recordings of Japanese traditional music, including field recordings of folk songs.

From recordings, using a nagauta *hosozao* shamisen, I taught myself to play "Tsugaru Jongara Kyokubiki" and the Okinawan song "Tanchamē", even though I'd never seen Tsugaru-jamisen or an Okinawan *sanshin*!

Decided to stay at Michigan to do PhD on Japanese folk song. Sometimes directed the nagauta ensemble, and also taught its members various Japanese and Okinawan *min'yō*.

1973: Spent one wonderful term at Wesleyan University: Japanese music lectures by Tsuge Gen'ichi; jiuta shamisen lessons from Torii Namino; shakuhachi lessons from Yamato Shūdō; general ethnomusicology classes from Mark Slobin and others. Played more gamelan. Then returned to Michigan to study and teach.

1976: 1) Toured North America as interpreter and lecturer with young Kabuki performers from the Kokuritsu Gekijō training school, and then with members of the Nihon Ongaku Shūdan. 2) Okinawan summer school in Hawaii: studied court and folk songs and dance with four visiting masters from Okinawa.

II) In Japan, 1977-1981:

1977: To Japan for PhD fieldwork. Learned *min'yō* in Osaka from Tanaka Yoshio (from Aomori) while my wife Gina Barnes, an East Asian archaeologist, did her PhD fieldwork in Nara. Learned many Kansai folk songs and dances. Then:

1978-81: Visiting researcher at Tōkyō Geijutsu Daigaku. My *shidō kyōkan* was the wonderful Koizumi Fumio, who gave me useful advice and connections for fieldwork on folk song. He also asked me to do 13 English-language broadcasts on Japanese music for NHK International Radio. I was amazed by the breadth of his musical interests, which reached far beyond Japan. My other lecturers at Geidai: Yokomichi Mario, Kamisangō Yūkō, Tsuge Gen'ichi, Kojima Tomiko. Also took lessons in nōkan, Noh utai, kabuki drumming and flute, gagaku, and nagauta.

Lessons in Tsugaru-jamisen with Takahashi Yūjirō; learned many folk songs at various *min'yō sakaba* and in local communities. Learned *matsuribayashi* from Matsumoto Gennosuke.

From 1977-81, **I performed more than 50 times on Japanese TV, radio and stage (Japanese and Okinawan folk songs and Tsugaru-jamisen)**. I was invited because I was almost the only *gaijin* doing these folk musics at that time – not because I was a great musician! My performances got frequent feedback (by mail or even by telephone) from Japanese saying that they were embarrassed that they couldn't sing or play *min'yō* as well as this *gaijin-san*, and promising that they would try to learn more about traditional Japanese music in the future. (I hope they actually did this.)

I was also asked to be a judge (*shinsa'in*) at several folk song contests. I had to accept two of these requests, but I really don't like judging amateur singers who are trying so hard to learn the songs. I'm just happy that they enjoy singing!

All of these experiences helped me understand the *min'yō* world from the inside.

I did **fieldwork** on *min'yō* and *minzoku geinō* in many parts of Japan: Iwate, Sado, Okinawa and many other places. I also attended many contests – often national single-song contests (“Esashi Oiwake”, “Iso Bushi”, etc).

During these years, I went to Hong Kong's Festival of Asian Arts as interpreter/lecturer with Matsumoto Gennosuke's *sato-kagura / matsuribayashi* troupe and with the Miyagi Minoru Okinawan music and dance troupe. Both troupes later visited the UK, where again I was their interpreter and lecturer. And I travelled with the Nihon Ongaku Shūdan to Thailand, Indonesia and the Philippines, as interpreter, lecturer and shamisen player; they also later came to perform in England.

I also toured Iwate and Akita as a guest performer with a troupe of renowned folk musicians.

I'd like to mention **two particular events**:

1) In Morioka, I starred in the “*min'yō* musical” “Ushioi no Sato”. It was the story of a *hen na gaijin* who went to a small village in Iwate to learn “Nanbu Ushioi Uta”.

2) I also sang and played shamisen, shakuhachi and shinobue on Nippon Columbia LP 民謡 & MINYO: *Yoshio Tanaka/David Hughes* (1980).

I **continue to do fieldwork in Japan**. I've made several trips to Okinawa and Iwate, among other places. (In 2012, I was a volunteer in Iwate in areas damaged by the 3/11 disaster; often I would sing songs for and with local people.)

In 2015-16, I taught for four months at Tokyo University of Foreign Studies. This gave me a chance to do further research on Japan's national music education policy, ICH policy, the activities of Preservation Societies, etc. All of these topics were mentioned in my recent book chapter on folk song and ICH policy. In 2018 I continued my research on Japan's unique tradition of single-song folk song contests; I visited the “Esashi Oiwake” contest for the third time in 30 years, and the “Nambu Ushioi Uta” contest for the second time in 10 years (and was asked to be a guest singer at the latter contest).

I have also done **fieldwork in Indonesia, Thailand, Korea, and among Taiwanese aborigines**.

III) Based in England, 1981-present:

In 1981, we moved to England (my wife was hired by Cambridge University). I taught ethnomusicology at SOAS (School of Oriental and African Studies), University of London, from 1987 to 2008, focussing on Japan and other parts of East and Southeast Asia, plus ethnomusicology theory.

I also arranged several SOAS summer schools for people to learn to perform *min'yō*, Noh, *shōmyō*, shakuhachi etc, as well as gamelan and Thai music.

I have hosted over a hundred traditional music and theatre performers from Japan, in the UK and some other countries. Genres include: folk song/Tsugaru-jamisen; folk performing arts (*minzoku*

geinō); Buddhist & other religious music; *gagaku*; Kabuki dance & music / classical dance; Noh and *kyōgen*; *gidayū*; *shinnai*; Okinawa & Amami music and dance; *biwa* (Heike, Satsuma, Chikuzen); *taiko*; contemporary music including traditional instruments; classical shakuhachi, koto, sankyoku; traditional street performances; contemporary sound.

I also created and taught three performance ensembles: the SOAS Min'yō Group, the London Okinawa Sanshinkai, and the SOAS Noh Group.

My conferment of the Order of the Rising Sun, Gold Rays with Rosette by the Japanese government (November 2017) was due not only to my academic activities, but also to the outreach activities of these performance groups, which help increase musical and cultural understanding between Japan and the UK. (This is also why I received the annual award from the UK's Japan Society in 2011.)

I have **lectured on Japanese music (and often other musics) in 16 countries**, including Nepal, Greece, Mexico, Thailand, Spain, Denmark, Italy, Indonesia and others.

Brief summary of other academic and professional activities:

- Served as an officer and/or journal co-editor for International Council for Traditional Music; Society for Ethnomusicology; British Forum for Ethnomusicology; and European Foundation for Chinese Music Research (CHIME).

- Supervised 24 PhD dissertations.
- Examined 33 PhD dissertations from 16 universities in 4 countries.
- Numerous concert performances in the UK, Japan, US and elsewhere (performing Japanese folk song, *nagauta*, *Noh*, *gagaku*, Okinawan music, Javanese gamelan, Thai classical music, Laotian *khaen*, Greek & Balkan music, British/Irish/US folk music and others).

- My publications uploaded to Academia.edu are among the top 5% accessed by users.

PRINCIPAL PUBLICATIONS & RECORDINGS grouped by topic

1) Japanese folk song:

- 2018 “Safeguarding the heart’s home town: Japanese folk song as Intangible Cultural Heritage”. In B. Norton & N. Matsumoto (eds) *Music as Heritage: Historical and Ethnographic Perspectives*, pp. 144-167 (Chapter 7). Ashgate/Routledge.
- 2008 *Traditional folk song in modern Japan: sources, sentiment and society*. Folkestone, UK: Global Oriental. (with CD)
- 2008 “Folk music: from local to national to global”. In Tokita and Hughes 2008 (see below), chapter 12 (pp. 281-302).
- 2001 “‘Sōran Bushi’: the many lives of a Japanese folk song”. *CHIME* 14/15 (1999/2000): 31-47.
- 1999 *Min'yō: folk song from Japan: Takahashi Yūjirō and friends*. CD, Nimbus NI 5618. Co-producer, performer, annotator (24pp.).
- 1992 “‘Esashi Oiwake’ and the beginnings of modern Japanese folk song”. *The world of music* 34.1: 35-56.
- 1991 “Japanese ‘new folk songs’, old and new”. *Asian Music* 22.1: 1-49.
- 1981 “Japanese folk song preservation societies: their history and nature”. In *Procdgs. of the 4th Intntl. Symposium on the Conservation and Restoration of Cultural Property*, pp. 29-45. Tokyo: National Research Institute of Cultural Properties.
- 1980 *民謡&MINYO: Yoshio Tanaka/David Hughes*. LP, Nippon Columbia FZ-7128. Singer/instrumentalist of Japanese folk songs.

2) Japanese music (without a focus on folk song):

- 2015 “Japan”. In M. Church (ed.) *The other classical musics: fifteen Great Traditions*, chapter 3

- (pp. 74-103, 363-4). Woodbridge, UK: Boydell & Brewer.
- 2010 “The Picken School and East Asia: China, Japan and Korea”. *Ethnomusicology Forum* 19.2: 231-9.
- 2008 (co-editor with Alison McQueen Tokita) *The Ashgate research companion to Japanese music*. Aldershot, UK: Ashgate. (with CD)
- 2008 (with Alison McQueen Tokita) “Context and change in Japanese music”. In Tokita and Hughes 2008 (see above), chapter 1 (pp. 1-33).
- 2001 ca. 29,500 words on Japanese music, notation, East Asia etc (some sections co-authored). In S. Sadie & J. Tyrrell (ed.) *New Grove dictionary of music and musicians*, 2nd ed. Macmillan.
- 1993 “East Asia: Japan”. In Helen Myers (ed.) *The New Grove handbooks in musicology: Ethnomusicology, vol. 2: Historical and regional studies*, pp. 345-63. London: Macmillan.
- 1984 ca. 20,000 words on musical instruments of Japan. In S. Sadie (ed.) *New Grove dictionary of musical instruments*. Macmillan.

3) Southeast Asian music:

- 1997 “The siter on the streets of Java”. *Seleh Notes* 4.2: 6-7 (part 1), 4.3: 14-5 (part 2).
- 1992 “Thai music in Java, Javanese music in Thailand: two case studies”. *British Journal of Ethnomusicology* 1: 17-30.

4) oral mnemonics worldwide:

- 2000 “No nonsense: the logic and power of acoustic-iconic mnemonic systems”. *British Journal of Ethnomusicology* 9.2: 93-120.
- 1991 “Oral mnemonics in Korean music: data, interpretation, and a musicological application”. *Bull. School of Oriental and African Studies* 54.2: 307-35.
- 1989 “The historical uses of nonsense: vowel-pitch solfège from Scotland to Japan”. In M. Philipp (ed.) *Ethnomusicology and the historical dimension*, pp. 3-18. Ludwigsburg, Germany: Philipp Verlag.

5) musical grammars:

- 1991 “Grammars of non-Western musics: a selective survey”. Chapter 10 in P. Howell, R. West and I. Cross (eds) *Representing musical structure*, pp. 327-62. Academic Press.
- 1988 “Deep structure and surface structure in Javanese music: a grammar of gendhing lampah”. *Ethnomusicology* 32.1: 23-74.

6) other topics:

- 2004 “‘When can we improvise?’ The place of creativity in academic world music”. In T. Solis (ed.) *Performing ethnomusicology: teaching and representation in world music ensembles*, chapter 15 (pp. 261-82). University of California Press.
- 1993 “Other musics: The debate about multi-cultural music education in modern society”. In *Papers of the Fifth International Conference of Ethnomusicology*, pp. 62-73 (with Chinese abstract). Taipei: National Taiwan Normal University.
- 1988 “Music archaeology of Japan: data and interpretation”. In Ellen Hickmann and David W. Hughes (eds) *The archaeology of early music cultures*, pp. 55-87. Bonn: Verlag für systematische Musikwissenschaft.

7) radio broadcasts as narrator/lecturer/interviewer (not including actual musical performances): Total 40+ about Japan (and one on Taiwanese indigenous music), on BBC [UK], NHK [Japan], Ryukyu Broadcasting Co. etc.

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