

29th Annual(2018) Koizumi Fumio Prize  
 PRIZE LECTURE (FULL TEXT)  
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## “For This Purpose I Wish To Collect Data about the History of Every Historical Moment”: Global Musicology beyond Globalization

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### The Musical Encounter and the Historical Moment

In May 1769 – precisely 249 years ago – the twenty-five-year-old theologian, anthropologist, philosopher, and music scholar, Johann Gottfried Herder (1744–1803) embarked on a sea journey that would take him far from his Baltic home in Riga, Latvia, and across the great seas of human experience before he would find his way to Germany, where he would produce a lifetime of thought that, among other influences, would transform the understanding of what music in the world was and could be. Herder kept a journal, actually elaborate field notes, on his sea journey, in which he intimately traced the transformation of personal encounter to the global experience of a common humanity (see Herder 1997). In his notes, which he himself never published, he made the challenge he was embracing as a scholar indebted to a global human community explicit:

For this purpose I wish to collect data about the history of every historical moment, each evoking a picture of its own use, function, custom, burdens, and pleasures. Accordingly, I shall assemble everything I can, leading up to the present day, in order to put it to good use. (cited in Herder and Bohlman 2017, 266)

Herder’s moment of global encounter quickly and sweepingly left its impact on music, for among the data he collected were the songs of peoples throughout the world. Within four years, in 1773, he created a new word to describe these songs: *Volkslieder*, or “folk songs.” As he gathered the songs, he began publishing them in collections in 1774, leading finally to an anthology of 194 songs, published in two volumes in 1778 and 1779, called simply *Volkslieder* (Herder 1778/1779). The influence of Herder’s “folk songs” was enormous, indeed, a paradigm shift in musical thought with global proportions. That influence changed the course of the global history of music forever.

Herder’s writings on folk songs and other forms and genres of music represent what I shall call throughout my Koizumi Prize talk today a “global musicological moment.” I invite us today to think about the temporality of such moments as having two dimensions. First, there is the moment itself, when a change of revolutionary proportions takes place because of the transformation of musical object (a song, for example) to subjectivity (the ways in which songs shape human society

throughout the world). Second, global musicological moments change history, both as it is understood in the past and as it unfolds in the future.

Herder's global musicological moment was especially significant because it represents a moment in which a concept of world music was invented. His volumes begin with songs from Estonia and conclude with songs from Madagascar and Peru. He wrote major works on biblical song (The "Song of Songs") and medieval Iberian epics (*El Cid*). Herder's global musicological moment, nonetheless, was not isolated in the history of ethnomusicology. There were those who came before and those who would come after, and it is this intellectual history of ethnomusicology that is my larger concern today in Tokyo.

Among the works in which concepts of world music emerge during shorter or longer moments prior to Herder's Enlightenment world, I might briefly mention three here, though there are many other candidates. Of these three moments, the earliest is the one that forms around the Indian treatise on music, theater, and dance from roughly the third century of the Common Era, the *Nāṭyaśāstra* (see Bharata-Muni 1961). The search for music's universality became an historical leitmotif in medieval Islamic works on the global reach of history, for example, Ibn Khaldūn's fourteenth-century *Muqaddimah*, an "Introduction" to the history of the universe, with abundant references to music in culture (see Ibn Khaldūn 1967). During the sixteenth and seventeenth centuries, the European Age of Encounter would also produce the potential for global musicological moments, the best known of which is probably Athanasius Kircher's 1650 compendium of musics from the world, *Musurgia universalis* (Kircher 1650; for the view of this musical universe, see the frontispiece in appendix 1).

In the centuries since Herder, there has been a proliferation of global musicological moments, and it is upon these that the modern fields of musical scholarship have been built. A century after Herder, it would be Alexander Ellis and Guido Adler who would integrate various social and physical sciences into modern musical scholarship, notably expanding the field to encompass growing musical and human diversity. Adler's 1885 essay on the "Scope, Methods, and Goal of Musicology" was notable for the ways in which it was globally and disciplinarily inclusive, specifying exactly what music history, music theory, and ethnomusicology could achieve (see Adler 1885; Adler's famous table appears as Appendix 2).

In my recent research of the past few years, I have been concerned with a global musicological moment that has been critical for ethnomusicology, the relation of recording technologies to the establishment of *Vergleichende Musikwissenschaft*, or comparative musicology, in the studies of Berlin Jewish scholars, especially Robert Lachmann (1892–1939). Lachmann wrote widely about the ways melody was true to a natural world that all humans shared, and therefore ethnomusicology should turn its lens on measuring recorded sound – authentically natural sound – in search of a global musicological moment. He describes that moment at the beginning of one of his most influential books, *Musik des Orients* (1929), thus:

The precise-scientific study of non-Western music is only a few decades old. It begins with the measurement of instrumental voices using the methods of physics (in 1885, with Alexander Ellis's research) and with the recording of vocal and instrumental music by the phonograph, capturing their natural sound as truthfully as possible. (Lachmann 1929, 1)

It was Lachmann's search for the truth of melody in nature that would have a profound impact on another ethnomusicology, a generation later, and at the far eastern Asian extreme from the Jerusalem in western Asia where Lachmann would die after fleeing Berlin after the rise of Nazism. It was this search for a universal truth of melody that would provide the core of the global musicological moment that Koizumi Fumio set in motion.

### **Koizumi Fumio and the Global Musicological Moment in Japan**

It is both humbling and a great honor to speak to this august audience in Tokyo about Koizumi Fumio. And yet, in remarks about global musicology, my path to Koizumi Fumio via the intellectual history of song and melody that I have traced from Johann Gottfried Herder to Robert Lachmann could not be more natural. Indeed, one of my earliest essays on Jewish folk song in Germany (Bohlman 1986–87) stands side-by-side with James Siddons's insightful essay on Koizumi's indebtedness to Jewish musical thought in early Berlin comparative musicology (Siddons 1986–87).

There were surely many reasons that the musicological moments of Koizumi and Lachmann converged. Lachmann was an ethnomusicologist with an amazingly wide perspective on world music. He was active ethnographer, especially in North Africa and in the British Mandate of Palestine. He inherited and built upon Herder's ideas of song, and he sought to apply them scientifically to the music in as many world cultures as possible. Japan especially, however, was foundational for his research on melody and song (see, e.g., Lachmann 1929, 36–44).

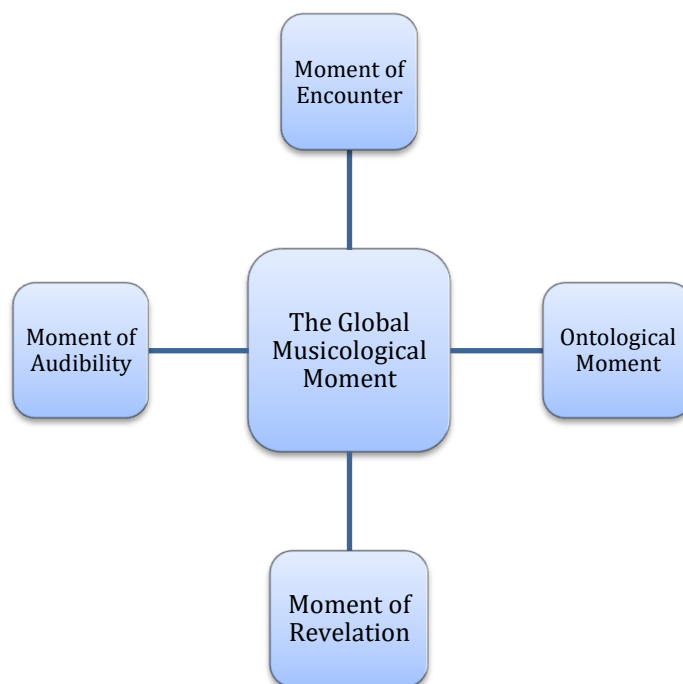
Koizumi knew Lachmann's work particularly well, together with that of the early Berlin comparative musicologists, such as Erich M. von Hornbostel and Curt Sachs (see especially Koizumi 1960). When he developed his own theories in the 1950s, Koizumi cited Lachmann's writings and applied them both to Japanese traditional music and to the other world musics that appear in his early writings. What Koizumi found in Lachmann were concepts of the global and the universal that were consonant with his own. Both ethnomusicologists asserted that there were some aspects of melody that were shared by all cultures, in other words, that were universal at some level. Such similarities did not mean that the melodies were the same, but rather that they were generated by certain common structural principles, specific intervals such as the fourth, and the forward movement of tension and relaxation. It is this intellectual exchange across a generation and a continent that is so very remarkable. It is an exchange, moreover, that connects two musicological moments and transforms them into global music history.

### **The Global Musicological Moment: A Model**

Inspired by the confluence of these historical moments through Koizumi Fumio's life and contributions to ethnomusicology in Japan, I should like to take a bit of time to give a bit more theoretical shape to the idea of a global musicological moment that I propose today. In the model I propose the global musicological moment occupies a central position among four other moments, which proceed chronologically in the following way:

- 1) The Moment of Encounter
- 2) The Moment of Audibility
- 3) The Ontological Moment
- 4) The Moment of Revelation

None of these moments is static, but rather each is transformative as it expands our capacity of musical thought to perceive and understand musical experience. The movement afforded by the four processes is one of expansion, a dynamic process of globalization. I'd like to think, moreover, that there is something in this model that captures the musicological moments common to Johann Gottfried Herder, Robert Lachmann, and Koizumi Fumio. The universal qualities we witness in music are, for example, both internally implicit and expansively explicit. Song and melody, moving across these moments, might be globally comparable, even similar, not because of their sameness, but rather because of their differences. Music history, by its very nature, moves from the local to the global.



### **The Global Musicological Moment – “Every Historical Moment”**

#### **The Global Musicological Moment beyond Globalization**

The challenge posed by the engagement of Herder, Lachmann, and Koizumi with global music – and many of the music in Japan and throughout the world influenced by their heritage – is recognizing that music becomes more than itself, music scholarship reaches far beyond music. In the second decade of the twenty-first century, the challenge of globalization – both from it and against it – is surely greater than ever, and we as ethnomusicologists feel that challenge powerfully. As I am honored to stand here today, I recognize that the Koizumi Fumio Prize also carries with it the challenge to engage music with the issues of the global musicological moment that we together share. In my capacity as co-editor with Federico Celestini of the journal of the International Musicological Society, *Acta Musicologica*, I have watched the journal increasingly bear witness to the issues challenging a global musicology, among them the cultural flow and exchange music

notation between China and Japan, the displacement of immigrants and refugees, and in the forthcoming issue the ways in which nationalism and racism too often undermine globalization.

In conclusion, please let me recognize that the themes of globalization pave the historical path of Japanese music scholarship, particularly its embrace of globalization in the international meetings it sponsored and hosted in 2002 and 2017. These were critically important global musicological moments, resonating with Herder's call for writing the "history of every historical moment" and Koizumi's belief in the potential for universal characteristics of melody. It is through engagement with such global musical terrain that we come to enter them together as music scholars, together, that is, with those who explored the musicological moments charted in the past and who will open space for the lived-in worlds of those who follow us into the future.

*Tokyo, May 24, 2018*

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## Appendix 1



Athanasius Kircher: *Musurgia universalis* (1650), frontispiece

In tabellarischer Übersicht ergie

**Musi**

**I. Historisch.**

(Geschichte der Musik nach Epochen, Völkern, Reichen, Ländern, Gauen, Städten, Kunstschulen, Künstlern).

A. musikalische Paläographie (Notationen).	B. Historische Grundclassen (Gruppierung der musikalischen Formen).	C. Historische Aufeinanderfolge der Gesetze. 1. wie sie in den Kunstwerken je einer Epoche vorliegen, 2. wie sie von den Theoretikern der betreffenden Zeit gelehrt werden. 3. Arten der Kunstausübung.	D. Geschichte der musikalischen Instrumente.
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Hilfswissenschaften: Allgemeine Geschichte mit Paläographie, Chronologie, Diplomatie, Bibliographie, Bibliotheks- und Archivkunde. Litteraturgeschichte und Sprachkunde. Geschichte der Liturgien. Geschichte der mimischen Künste und des Tanzes. Biographistik der Tonkünstler, Statistik der musikalischen Associationen, Institute und Aufführungen.

<sup>1</sup> Zum Vergleiche diene die synoptische Tafel nach Aristides Quintilianus, welche die Übersetzung giebt die griechischen termini möglichst getreu, manchmal umschrieben

**System**

**I. ΘΕΩΡΗΤΙΚΟΝ**

(Theoretischer oder spekulativer Theil).

A. φυσικόν (Physikalisch-wissenschaftlich)		B. τεχνικόν (Spezial-technisch)		
a. ἀριθμητική (Arithmetik)	b. φυσική (Physik)	c. ἁρμονική (Harmonik)	d. ῥυθμική (Rhythmik)	e. μετρική (Metrik)

ch das Gesamtgebäude<sup>1</sup> also:

issenschaft.

## II. Systematisch.

afstellung der in den einzelnen Zweigen der Tonkunst zuhöchst stehenden Gesetze.

A. Erforschung und Begründung derselben in der			B. Aesthetik der Tonkunst.	C. Musikalische Pädagogik und Didaktik	D. Musikologie
<i>Harmo- nik</i>	2. <i>Rhyth- mik</i>	3. <i>Melik</i> (Cohärenz von tonal und temporär).	1. Vergleichung und Werthschätzung der Gesetze und deren Relation mit den apperzipirenden Subjecten behufs Feststellung der <i>Kriterien des musikalisch Schönen</i> .	(Zusammenstellung der Gesetze mit Rücksicht auf den Lehrzweck)	(Unter- suchung und Ver- gleichung zu ethno- graphi- schen Zwecken).
onal od. onlich).	(temporär oder zeitlich).		2. Complex unmittelbar und mittelbar damit zusammenhängender Fragen.	1. Tonlehre, 2. Harmonielehre, 3. Kontrapunkt, 4. Compositionslehre, 5. Instrumentationslehre, 6. Methoden des Unterrichtes im Gesang und Instrumentalspiel.	

Hilfswissenschaften: Akustik und Mathematik.  
 Physiologie (Tonempfindungen).  
 Psychologie (Tonvorstellungen, Tonurtheile und Tongefühle).  
 Logik (das musikalische Denken).  
 Grammatik, Metrik und Poetik.  
 Pädagogik  
 Ästhetik etc.

ständigste Übersicht über das musikalische Unterrichtssystem der Griechen enthält;  
 in der vollkommen deckende Ausdruck in Deutschen fehlt.

· Musik.

## II. ΠΡΑΚΤΙΚΟΝ - ΠΑΙΔΕΥΤΙΚΟΝ (Unterricht oder praktischer Theil).

C. χρηστικόν (Compositionslehre)			D. εξαγγελτικόν (Ausübung oder Execution)		
λοποιία (Composi- tion)	g. ρυθμοποιία (rhythmische Composition oder angewandte Rhythmik)	h. ποίησις (Poetik)	i. οργανική (Instrumental- Spiel)	k. φδική (Gesang)	l. δραματική (dramatische Aktion).