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Interview with Robert Garfias

TERAUCHI Naoko



Robert Garfias is a prominent scholar who has led the academic fields of ethnomusicology and cultural anthropology in the United States since 1960s. He was born in San Francisco in 1932, took B.A. at San Francisco State University (1956), M.A. at University of California Los Angeles (UCLA) (1958), and PhD at UCLA (1965). He taught in University of Washington from 1962 to 1982, served as Dean of School of Arts in University of California Irvine from 1982 to 1987, and a professor of anthropology, University of California Irvine from 1987 to 2014. His doctoral dissertation has been highly evaluated as the first big work in the western academic world, which analyzes Japanese court music *gagaku* in a full scale and depth (published as *Music of a Thousand Autumns: Tōgaku Style of Japanese Court Music* in 1976). Garfias is talented in many languages such as English, Spanish, German, French, Portuguese, Japanese, Burmese, Turkish, and Romanian and conducted fieldworks in the areas where these languages are spoken.

The interview was conducted on March 22, 2013, at National Museum of Ethnology Japan (Osaka). It was just the time when the ethnomusicology course of the University of Washington, where he taught, celebrated the fiftieth anniversary of its establishment (February, 2013). Shortly before it, the ethnomusicology course of University of California Los Angeles (UCLA), where he studied as a graduate student, also celebrated the fiftieth anniversary in 2010.

The main focuses of the interview are put on the history of the ethnomusicology in the United States and his fieldwork experience in Japan (1958-1960) in relating to his research on *gagaku*. Garfias also provided the inter-

viewer old photographs including those given by the imperial musicians to him, some of which are put in this interview transcription.

1. ethnomusicology and *gagaku*

(RG=Robert Garfias, NT=Naoko Terauchi)

NT: Thank you very much for your time. I am very excited. Everybody knows that your research fields, topics are really wide and diverse. But today I would rather like to focus on your activities, achievements on *gagaku*.

RG: Well it's a long time ago.

NT: I would rather start with an ordinary or boring question. How did you get interested in *gagaku*?

RG: This is a long answer. But it's very interesting. I often talk about this when I talk to younger people who are starting academic studies. There, lots of chance is involved, lots of accidents. Anyhow I started out in San Francisco (SF) studying *koto* of Yamada-ryû. I did it for about five years. But I was planning to go to Northwestern (University) (NWU) to study with Richard Waterman¹ who was at NWU. That was the only graduate program at that time in US. And then, Jaap Kunst² came to SF on a visit and I had read his book *Music in Java* (1949). So I went to meet him. I followed him around to every lecture he gave. I went to visit him where he was living in Mill Valley. We talked. I had thousands of questions, because I had never met an ethnomusicologist before. He was the first one. So he said 'Don't go to Northwestern. Why don't you go to UCLA, because my student Mantle Hood³ is there'. They had a *gamelan*. Faculty and students all played in the *gamelan*. 'That's wonderful, perfect, that's just I wanted to do'. So, I went to UCLA and I was interested in everything. I wanted to work on African music. Ravi Shankar⁴, Ali Akhbar Khan⁵ was just making their first visits to the US. Everybody could talk to them. Nobody knew about Indian music. So as ethnomusicologist, we met them. We would hang out and I even made some records with Chatur Lal⁶. Nobody else could play *tanbura*. Nothing significant but it was so accessible. I was interested in everything. Hugh Tracey⁷'s first recording of really good, clear recordings of African music, a real eye-opener, came out. Alain Danielou⁸ had just released 3, or 4 LPs of music of India. We had not heard anything like that. Nowadays everything is

taken for granted, but at time it was all really still unknown. At that point, in graduate school, Mantle Hood says, 'What do you want to do for your doctoral thesis?' I said 'I don't know. I wanted to work on Chinese music. I wanted to work on Indian music. I would like to go to Indonesia. Anything.' He said 'Well you've done some work on Japan, why don't you continue that?' His interest was building something like an empire (of ensemble music). He wanted to have all these ensembles of music from different countries like Javanese, Balinese, an Indian ensemble..... He asked me if there was ensemble in Japan. 'Well the court music *gagaku* is an ensemble'. He said, 'Has anybody done it before?' 'Well actually no, except Eta Harich-Schneider⁹'s couple of articles only.' Her, *Music of Japan (History of Japanese Music, 1973)* had not yet come out. He said 'Do you think it's complete?' 'Well it's A and B, but not A, B, C. So something is still not complete.' 'So why don't you do it'. I said 'Great.' I loved the music. I had heard it once live.

Azuma-abuki came. What year was that? 1952? maybe 53¹⁰. They came on a tour to US. They did one piece of *gagaku*, but not real, not authentic, they had the *koto* (13 stringed zither), somebody played the *shô* (mouth organ), someone played the *hichiriki* (reed pipe). That was just amazing sound. They had something arranged like *gagaku* style. Of course not authentic but it was still amazing, amazingly different textures. I was quite fascinated by that. Then I finally heard some records by Kokusai Bunka Shinkôkai (Society for International Relations, the forerunner of the current Japan Foundation) that came out. So I heard the real music. I was astounded. Expressiveness was quite different from the (Yamada-ryu) *koto* music obviously. I was quite interested. That's how I went to Japan. But as I said that was a chance. I was ready to go anywhere. He suggested that I narrowly focus on *gagaku*. I said 'fine'.

NT: Was it in 1958?

RG: 1958. I came to Japan in 1958, I entered in graduate school, UCLA in 1956.

NT: Was it difficult to come to Japan, because you need to find some grant.

RG: That was easy. The grant was easy. Mantle Hood had established relationship with the Ford Foundation. Ford Foundation at that time wanted put its resources into improving American's knowledge of inter-

national things. Then as now, Americans knowledge of what's going on international is abysmal. It's really terrible. Even today it's absolutely terrible. They were trying to do something. They had put lots of money. They had a Russian and East European program, an Asian program, African program, Latin American program... And they all were to provide grants for PhD students to do research in the countries, to learn the languages, and then write a dissertation. Mantle Hood got one of these, he arranged three or four students to get them also, I think Bill Malm¹¹ had one, and I got one, Hormoz Farhat¹² got to go to Iran, I cannot remember, five or six (people received the grant). One each year they would give us. So I got it for five years. Three years in Japan and two years to support writing the dissertation. Wonderful!

NT: Wonderful!

RG: It was wonderful. I think they gave up. Because there after, I don't know how many years, all these people got into academia and they did not change the American scene. They created a number of knowledgeable people but still could not change the infrastructure. They tried to do same thing several years later trying to get underrepresented groups, Hispanic, African Americans, Native Americans, into academia. I was very interested because I was on a review committee. They gave grants to African-American, Native American, and Latinos, trying to become grad-students and to provide PhD support. I was in Latino review committee. I was very happy to do that and proud. They supported these people to get PhDs, but they often could not get tenure. They could not change the system. Academia is very hard. I think same thing happens to the other people. They could not radically change the American's attitude. Slowly I think its happening. But it was a brave experiment, I thank them personally for the vision that they had. That's how I got through, with that support.

2. experiences in *Kunaichô gakubu*

RG: Now the difficulty was, you had to belong to an institution. Because you could not just go on your own. I could not get into the *Kunaichô (gakubu)* [宮内庁楽部] (Music Department of Imperial Household Agency), even could not contact them. Fortunately, a very important thing that happened, I had established contact with Kishibe-sensei [Kishibe Shigeo¹³ 岸辺

成雄] some how or other. I don't know how it's started. Through mutual friends or somebody told me about him, we wrote to each other. Mantle Hood went to Indonesia on his Ford Foundation grant. He took a year's leave and went on to Indonesia. And I asked the Music Department, 'Why don't you bring Mr. Kishibe as Fulbright scholar?' He came (Photo 1) and his wife [Fujii Chiyoga II¹⁴. 二世 藤井千代賀] came also. He insisted that I study *koto* with his wife. I did learn more pieces of the Yamada-ryû school. So he came, I wrote to him. He wrote a letter of sponsorship for me to go to Japan. He said that I should go to the Ono-gagakukai¹⁵[小野雅楽会](Ono *gagaku* society). Because, they teach *gagaku* there and many of the teachers were the court musicians. That was a kind of way of doing it and meeting a term of the grant. So I got in there. My teacher was Tôgi Masatarô¹⁶[東儀和太郎]-sensei. From there, I started to go into the Palace informally. Then I got meet all other musicians.

NT: How often did you go to Kunaichô?

RG: At first, just once in a while. After I was admitted as a student, I would go once, twice, three times in a week, depending.

NT: Did you take lessons from other musicians?

RG: Well see, that was difficult, in term of the agreement. But, the person who was teaching me, Ue Chikamasa¹⁷ [上近正], felt a lot of pressure. Because all the other musicians felt, he was getting time off to do this, that he was making extra money. He has been paid extra money. The teacher was hesitant to teach me. 'Why don't you come to my house at night?' So I did. But then I had a pass to the Palace, then I could get into the Palace, a *menkai* [面会] (meeting) at any time I wanted to. Then they started 'using' me. Well, yes, really. Five days a week, during a week, on a weekend too sometimes. So gradually they had me helping out, when certain high visitors like Rockefeller or Stravinsky came. I sat in a box with Stravinsky and his wife and



Photo 1 Garfias and Kishibe (2nd and 3rd from left) perform *gagaku*

explained all performances. So lot of things I did as they asked me to do. One day, they got invited to perform in US, then they decided to invite me as a attaché. That was 1959, I started giving them all special English lessons. I taught them some English.

NT: You know almost all musicians. Particularly, Tôgi-sensei was your teacher.

RG: Ue Chikamasa was my flute teacher (Photo 2). Then, I took *shô* [笙] (mouth organ) lessons from Bunno Shôzô¹⁸ [豊昇三]. He must be there (Photo 3).



Photo 2 Ue Chikamasa in the costume of Prince Shôtoku of “Somakusha”

NT: Bunno Hideaki [豊英秋]-sensei’s....

RG: Grandfather. I know his (Hideaki’s) father very well. He had a very good voice, Bunno something ??aki. Here is a costume case (Photo 4), don’t you see his name?

NT: (maybe) Katsuaki [雄秋]?

RG: *Soso* (yes, yes). Katsuaki was his name. His (Katsuaki’s) father I wanted to study with. He was a very interesting man, because he had played at a shrine of Genghis Khan. He was in Manchuria. He was the one who played there. I got the pictures from him.

NT: One of my topics is a *gagaku* in Manchuria. You put in your website very interesting

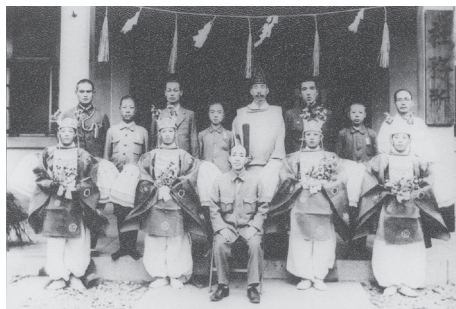


Photo 3 Bunno Shôzô at Manchuria (front center)

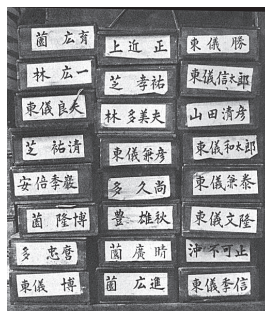


Photo 4 name tags on the costume boxes

pictures. Some of them are from Manchuria, some from Korea?

RG: (Looking at Photo 3) This is from Manchuria, both men. This is from Korea (Photo 5), Tôgi-sensei (Tôgi Masatarô) and his wife, very young.

NT: So, this is a newly created *bugaku* (dance) piece? (Photo 6)

RG: I think it's "*Kochô*" [胡蝶].

NT: Ah, I see, this is "*Kochô* (butterfly)", because they are carrying wings (on the back).

RG: He said it was very funny. Bunno-sensei told me that he went there and there was nothing. There just out in a desert, they couldn't see anything. And they had a ceremony out there in a desert and suddenly from somewhere, there is no building, all food appeared and they had a big banquet. But amazing, did not see anything at all.

NT: So totally newly created artificial world.

RG: Yes, I mean they were just.....certainly, Tôgi-sensei and Bunno-sensei, did not have any political agenda. That was the time they just...

NT: follow the government...

RG: Not even we don't ask question.

They just went. They were just assigned to go and did what they did. Ue-sensei was different. He had regrets for long time (for losing in the war). He liked to joke with me, 'This time Japan's going to win a war'. He was in the south Pacific, in the Halmahera (island in Indonesia), as they were all in army. They lost half of the court musicians in the war¹⁹. They just drafted everybody. He was in Halmahera. He said the P-38s came and strafed. It was raining bullets.



Photo 5 Tôgi-sensei (front, 2nd from right) and his wife in Korea



Photo 6 "*Kochô*" at Manchuria

He said he wanted to get even. He was just joking.

NT: So these pictures were taken in 1940s or something, Manchuria one and Korean one?

RG: I think in 1930s or early 40s..... maybe in the 40s, because Bunno-sensei had retired already. He could go. But, Tôgi-sensei was still active court musician and (government) sent them to Korea to teach.

NT: One of my recent topics was a creation of “*Urayasu-no-mai*”²⁰ [浦安の舞] in 1940 for the *Kigen nisen roppyakunen* [紀元二千六百年] (2600th anniversary of national foundation). And many of the court musicians were dispatched, somebody to Korea, to teach “*Urayasu-no-mai*”, also in Taiwan, so-called colonized places. I think Bunno-sensei was also sent outside Japan.

RG: I wonder if he went to Taiwan... Bunno-sensei was in Manchuria and Gai-môko [外蒙古](outer Mongolia). The other ones (pictures) are in Gai-môko. Tôgi-sensei went to Korea but I don't know the circumstances. Interesting, because I want to know who was in Taiwan.

NT: Several musicians were sent, and a daughter of a musician, Ôno Shizu [多静]-san.

RG: A daughter of who?

NT: Ôno Tadatomo²¹[多忠朝]. Tadatomo-san established Jinja ongaku kyôkai [神社音楽協会] (Society for shrine music) in 1932.

RG: He must have died before I came. Because I never met him and nobody talked about him.

NT: It may be so.

RG: But it is funny that some of the people were out of it, they didn't even talk about them any more. But there was a really good flute player, Oku Kigan (Oku Kôkan)²² [奥好寛]. Eta-Harich Schneider played harpsichord with him. Somebody played violin. She was a harpsichord coach that is why she got into the Palace and started to study *gagaku*. He was really a good flute player, but also good *fue* (flute in *gagaku*) player. Old recording of “*Saiôraku*” [西王楽], old 78 (rpm). He played flute in Ôshikichô (mode). ‘*Sha-riya-riya*’ (mnemonic sounds), this ornament, you know, (moving left index and middle fingers), he just does it beautifully. Nobody plays like this, I think Ue-sensei, and even Taka-chan, which is a Shiba Takasuke²³ [芝孝祐], none of them play with that delicacy. But he made more money

playing in an orchestra. So he joined in NHK Osaka.²⁴

NT: So, here Shintarô (Tôgi Shintarô²⁵ [東儀信太郎])-sensei (Photo 7).

RG: He was a lovely man, gentle.

NT: I learned *bugaku* from him at Ono gagaku-kai [小野雅楽会].

RG: Oh, really?

NT: He was already retired and I was an undergraduate student.

RG: He writes some articles.

NT: And dictionary of *gagaku*, *Gagaku-jiten*[雅楽事典] (1989).

RG: What happened? I wrote introduction for *Gagaku jiten* but it was never published? I don't know what happened.

NT: Hmm.... I don't know either.

RG: Ono-san (Ono Ryôya) [小野亮哉]²⁶ is there with Koizumi (Koizumi Fumio)²⁷ [小泉文夫] (Photo 8). He invited me to perform on TV. It was all court musicians except me and him (Ono-san). We were outsiders. I think Koizumi arranged that.

NT: Do you have any idea of this picture? (Photo 9)

RG: No, must be late 30s, 1937 or 1938. That's one of the recordings made. That was not original KBS²⁸. It was Nippon Columbia...? KBS took them over. There was a whole set “*Bairo*” [陪臚], “*Etenraku*” [越殿楽], “*Saiôraku*” [西王楽]. So here is Oku Kôkan, the second one next to Abe-sensei, here, and Tôgi-sensei is next to him (Oku). There is one player of *shôko*, Hayashi Tamio. I have a bigger picture. I don't know all the names, except one old guy. He was a former chief court musician, retired already. But those are the great recordings, those are the best. ‘*Ikkan-dôri* [一管通り]’ (one player in each wind instrument). Just one *ryûteki*, one *hichiriki*,



Photo 7 Tôgi Shintarô



Photo 8 from left: Ono, Garfias, Koizumi

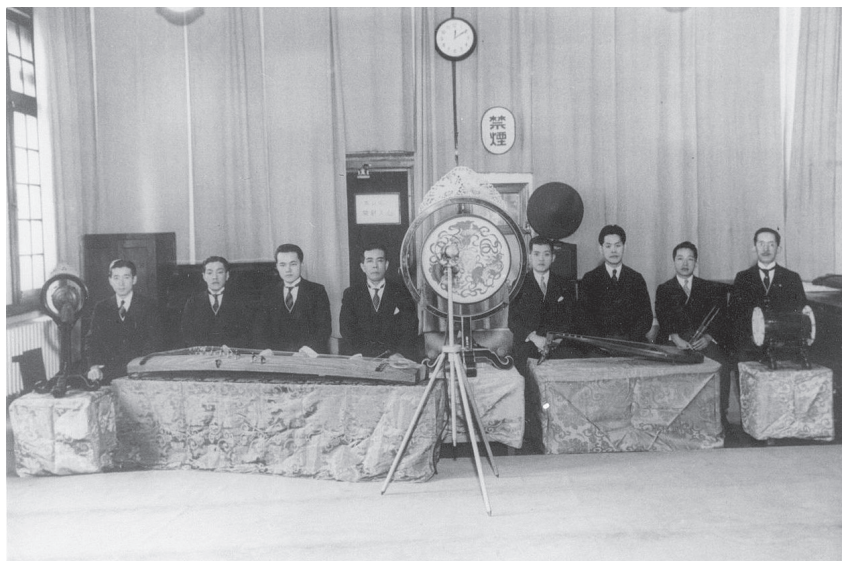


Photo 9 musicians at recording (from left: Hayashi Tamio [林多美夫], Tôgi Masatarô [東儀和太郎], Oku Kôkan [奥好寛], Abe Kigan (Sueyoshi) [安倍季厳], Sono Hiroyasu [薮廣育]?²⁹, Shiba Sukehiro [芝祐泰], Sono Hiroshige [薮廣茂], Ôno Tadatomo [多忠朝]?³⁰)

one *shô*, beautiful balance. “*Bairo*”, “*Batô*” [拔頭], “*Konju*” [胡飲酒], “*Hassen*” [八仙].... Must be late 30s.

NT: Do you have a list of this recording?

RG: I know what they are. I have them. This Sono Hiroshige [薮廣茂], a little one, and this one is Shiba, who wrote the book.

NT: Shiba Sukehiro³¹ [芝祐泰]?

RG: Next to him (Sono).

NT: (I see) This tall guy is Shiba Sukehiro. Who are these musicians? (Photo 10)

RG: This is Abe Sueyoshi [安倍季厳] in the middle. This is Tôgi Kentai [東儀兼泰], assistant chief musician. This one is *jimuchô* [事務長](chief secretary) (Mr. Gotô). He went to America on the tour.

RG: Here is Taka-chan (Shiba Takasuke) [芝孝祐]. (Photo 11, left in front)

NT: Wow, I cannot recognize him, because he is just a boy.

RG: Yes, little boys. Sono Takahiro [薮隆博]. This is Tôgi Bunryû [東儀文隆]. He is Shiba Takasuke. Is he still well?

NT: I think he is.

RG: Is Ue-sensei fine?

NT: Maybe, but I don't know well.

RG: You know, at my age, it's scary to ask whether friends are fine or not.

Four years ago, I went to see Ue-sensei. I am sure that he was glad to see me. I went to see him four times. And Suenobu (Tôgi Suenobu)³² [東儀季信] also. I feel really bad I haven't seen (his wife) Yôko.

NT: Suenobu-sensei died in 2009. I visited his grave in Tokyo. It was in family tomb of Tôgi-ke in Zôshigaya cemetery [東京都営雑司ヶ谷霊園].

RG: He had a really famous ancestor, Tôgi Tetteki³³ [東儀鉄笛].

NT: Suenobu-sensei's grave is just next to Tetteki's. The cemetery is close to Ochanomizu University.

RG: Yes, he was there in that hospital.

NT: Who is the dancer of “*Tagyûraku*” [打毬楽]? (Photo 12)

RG: Oh, that's Tsuji-san (Tsuji Toshio) [辻寿男]. I was learning *bugaku* from

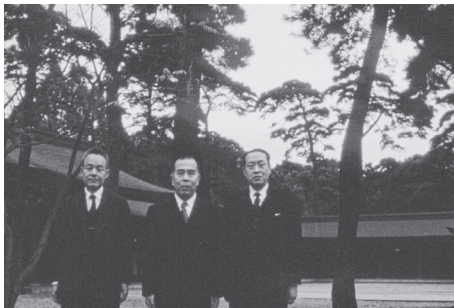


Photo 10 Abe, Tôgi, and Gotô



Photo 11 *gagaku* students



Photo 12 “*Tagyûraku*”

him for a while.

NT: So you've done everything in *gagaku* instruments. You learn *fue* from Ue-sensei, *shô* from Bunno-sensei, and *hichiriki* from Tôgi Masatarô-sensei. How about *bugaku* dance?

RG: I quit *bugaku* after I learned a little bit. I couldn't do it well. I learned the *koto* (13 stringed zither), the *biwa* (lute), and the *wagon* (6 stringed zither). The *koto* and the *wagon* from Tôgi-sensei, and the *biwa* from Ue-sensei. I learned *kagura* in secret. They don't teach *kagura* (to ordinary people). Tôgi-sensei said that the *kagura* was very precious to them but they didn't want to show it to people. Because they thought people didn't recognize its value and just found it boring. So, Tôgi-sensei did not teach me *kagura*, but young musicians did (in secret).

NT: There is a recording in the very beginning of 1960s. "*Gagaku taikai*" [雅楽大系].

RG: Oh, yes, the big one.

NT: Big series of recording. The first recording widely spread that ordinary people can listen to.

RG: There were recordings before that, but not very many. That was a nice formal recording. They did some *taikyoku* [大曲].

NT: Many repertoire from *Kagura-uta* and *Azuma-asobi* (in "*Gagaku taikai*").

RG: You know, Sukeyasu (Shiba Sukeyasu [芝祐靖])³⁴⁷'s group "Reigakusha [伶楽舎]" is really good. I liked the girl who plays *hichiriki*. How does she do it?

NT: Nakamura Hitomi [中村仁美].

RG: How does she make a sound without puffing out her cheeks?

NT: Her sound is very strong. She learned from Ôkubo-sensei [大窪永夫] (of Kunaichô).

RG: He (Ôkubo) is a younger one.

NT: Now Ôkubo-sensei's generation is *gakuchô* (a chief of the court musicians).

RG: Oh, Ôkubo was not even a student when I was there. The students were Iwanami Shigeru [岩波 滋], he is from outside. And Abe-san's son [Abe Suemasa 安倍 季昌], who is the other.... Oh, Bunno [Hideaki 豊 英秋], he was a little kid. There is one more....

NT: Anzai-sensei [Anzai Shôgo 安齊省吾]?

RG: Maybe. I didn't know because they were little kids. Now he is retired. That's really funny. Someone like Abe-san begins to look old, and yet Sono Takahiro [蘭 隆博], the youngest one, he looks same. I saw him after he retired. He looked same as he did when he was a child, still seems very young.

3. imperial musicians' American tour

NT: Now I would like to ask about when Kunaichô visited US for the first time. What was the reaction of the audience, American people? And also I'm interested in the reaction of Kunaichô people to the American audience (Photo 13, 14, 15).

RG: Japanese really have an inferiority complex about *gagaku*. It's like... 'most Japanese don't like it'.

NT: Japanese people?

RG: Japanese people don't like

it. So they assumed no body likes it. So when Reigakusha [伶楽舎] came to US, there was a crazy guy. Frank Gehry³⁵, the architect, he and I arranged it. He was my student studying *gagaku* when I taught *gagaku* in UCLA. I did not remember but he remembered. And he called me and said



Photo 13 Dumbarton Oaks (Washington D.C.)

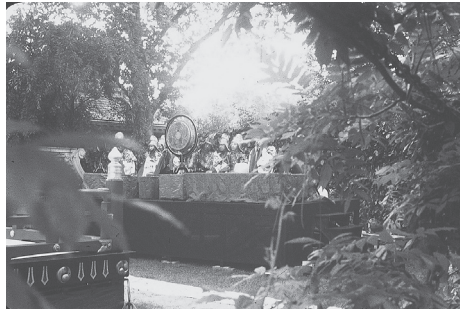


Photo 14 performance at Dumbarton Oaks



Photo 15 Boston (E. Reischauer giving remarks on stage)

‘when I designed Disney Hall, I always imagined *gagaku* sounding in it’. So we arranged and invited Reigakusha to come³⁶. But the Japanese Consulate insisted that I gave a lecture on stage and I said ‘nobody has a right to stand on a stage with the court musicians!’. It is not appropriate. They insist that Americans don’t understand it and they need somebody to explain it. Explaining is not going to help. I don’t think talking helps music sounds better. But I did it.

You know same thing happened with the American tour (of Kunaichô). That was one of the reasons they sent me. They wanted me to explain *gagaku* to the audience, to everybody. That would be perfect. I couldn’t tell them that Lincoln Kirstein³⁷ who was the producer, said absolutely ‘not’. We can have you getting up there and turning it into ‘*gagaku* 105; introduction to *gagaku*’ (like a university course). But at UCLA, Mantle Hood insisted that I gave a talk before. So I had to do that. Lincoln was mad about it. Now I know Lincoln’s character well, really radical, very powerful, hard to protest, wild personality. He gets things done. He did great things. He commissioned all of Stravinsky’s ballets with Balanchine. He was a man behind the scenes, the producer. So we got to be really good friends. But that was the reason they (the Kunaichô) wanted me to go. But Lincoln said ‘no’ (to the lectures).

Actually the Americans’ reaction was very positive. If we stop and think about it, really important western composers were all interested in *gagaku*, and no other kinds of Japanese music. *Gagaku* is the only one. Stravinsky, Messiaen, and Hovhaness, Boulez.... Frank Gehry told me, he and Boulez were supposed to do a conference together on architecture in music, and Boulez could only talk auditorium acoustics and everything. And they started talking about *gagaku*, because Frank Gehry played *gagaku*. Boulez was interested. And he got excited.

Do you know what was Messiaen’s connection to *gagaku*? It must have been Matsudaira (Matsudaira Yoritsune³⁸ [松平頼則]). Matsudaira was in France. He spoke French. I think Matsudaira arranged that.

NT: Japanese composers studying in France..., Matsudaira....and ..

RG: Mayuzumi (Mayuzumi Toshirô³⁹ [黛敏郎]). Takemitsu (Takemitsu Tôru [武満徹]) used to say ‘*Mayuzumi wa kiyôu* [黛は器用](Mayuzumi is dexterous)’.

NT: He can write in any style.

RG: He is very clever. But there is.... lack of depth...., although the “*Nehan Symphony*” is beautiful. Takemitsu is just an incredible composer. Still he is very powerful. His *gagaku* piece is beautiful, “*Shuteika* [秋庭歌]⁴⁰”.

NT: Mayuzumi composed several pieces for *gagaku* (instruments). “*Showa tenpyōraku* [昭和天平楽]” was a first commissioned piece by National Theater Japan (NTJ) (premiered in 1970). The Takemitsu’s was the second one (commissioned by NTJ).

RG: I wrote to both of them (after these recordings came out) because I was already in the States. To Mayuzumi I said, ‘How skillfully you incorporated the beautiful Tibetan morning song, played on the *gyeling* (double reed shawm) in the piece’. He says ‘nobody noticed but you are the musicologist. Nobody noticed that I stolen from Tibetan piece.’ But it’s very clearly exactly the same piece. It sounds very good on *hichiriki*. Sounds very good.

Those were the days when there were very few foreigners (in Japan) you could meet everybody. Donald Richie⁴¹ and I were very good friend. Nobody knows that he knows a lot about music. I used to say that he could pass the PhD exams easily at UCLA, because he had a vast knowledge, of only western music though.

NT: He is also a specialist of Japanese movie, film.

RG: He died in February and I was here (in Japan). Last time I saw him, he was getting old and we talked about everything.

4. UCLA *gagaku* program

NT: How did you start UCLA’s *gagaku* program. You were looking for somebody, a court musician to come to.

RG: No, it happened otherwise. First of all we started the *gagaku* group. They bought the instruments and we studied from Tenri musicians, LA Tenrikyō [天理教]⁴².

NT: Iku-san? (Yuge Ikuko) [弓削郁子]

RG: Yes, her father. Yoshida Susumu [吉田進] (a chief priest of the LA headquarter of Tenrikyō). He was alive and very helpful. They had all the musicians. They taught us *shō*, *hichiriki*, *fue*. But it was funny that all the UCLA group, they were all ethnomusicology students. They said something

was wrong. *Hichiriki* is one pitch lower than the flute⁴³. We listened to records. Anyway, we learned from them. So I was a teacher before I went to Japan. But we didn't have any example for '*embai*' [塩梅]⁴⁴. You could hear it but didn't know how to do it. So we were playing exactly almost like Chinese scale. Exactly F# and.... It must sound very funny. Then when I got to Japan, I realized all other stuff to do.

When I came back from Japan, I was supposed to be a leader. It's a whole long, complicated story why I did not stay in UCLA. It was not my choice. I have never expected to become a professor. I was going to get my PhD but wasn't thinking after this. But something's going to happen. Towards the end, the other professors at UCLA started to talk 'Surely he (Mantle Hood) is going to keep you as a junior professor at UCLA'. I was really out of it, really stupid when I was young. I didn't think anything about. I'm just going along. 'UCLA, that would be fine, because I got used to it'. I was already teaching as a lecturer, which in the US could mean a very high position or not, but it was a regular faculty position. I was doing that. 'Fine'.

He wanted to get rid of the responsibility of teaching music culture courses, so he had me teach those courses. When I was teaching assistant of Charles Seeger⁴⁵ in his class, he played an example a piece of Jazz because it was American music. Being a jazz musician before I got interested in ethnomusicology, and still I think myself as a jazz musician, though I don't play anymore, I asked him, if I could put some jazz in my classes. He said 'no'. Absolutely he didn't want to have jazz in classes. 'Oh, OK'. Then the library knew that I had knowledge of jazz. Now everybody knows about Jazz, but in those days it was very esoteric. People did not know the jazz world, unless you were in and nobody knew about it. So I marked bunch of records they wanted to buy for the library. And Mantle was on the Library committee. He might have thought that I was going to buy records to use for my class, even though he told me not to.

Anyhow, he got me the job at the University of Washington (UW). He did that. I mean they offered him the job, but instead of him going, he sent me. And of course, Kishibe-sensei helped a lot, because Kishibe-sensei (as a visiting professor) was already there, he was there a year before. I think he really pressured the department to hire me instead of, I don't know

who else. He was very helpful.

NT: So you started teaching in UW in 1962.

RG: Yes, 1962. After I had directed the UCLA *gagaku* group, when I was leaving for Washington, Mantle said what do we do about the *gagaku* group. So we worked out this plan in which UCLA would bring one



Photo 16 Tôgi Suenobu

of a court musicians, one of the younger one from the *gagabu* [楽部] (*gagaku* department in the imperial court) to teach for a year. They would rotate him every year. So on that basis, the Palace, the Kunaichô agreed. They sent Suenobu (Tôgi Suenobu [東儀季信])(Photo 16). Suenobu was the first one they sent. But then, Mantle did not want to bother bringing somebody every year. He liked Suenobu and asked him if he would stay. So none of the other musicians could come. Then they all blamed me, because Suenobu is my friend and Mantle Hood is my teacher. But I did not have the power to do that. So Suenobu stayed.

But it was terrible ... he had a J-visa. He could stay only two years. And after two years, he had to go back to Japan and live for two years, before Mantle could invite him back on different visa to come permanently. By then, I was UW.

NT: But Suenobu-sensei liked to stay in US.

RG: Yes, but his wife always wanted to go back to Japan. After finally he went back to Japan in 1990s, he had a part-time job in Meiji jingû shrine [明治神宮], playing a piece composed by Tôgi Bunryû. He had to play it every day, how many times a day... every time somebody pays for this piece. And he had to be there, five, or six days, or seven days a week sometimes, many hours. He said never worked so hard in UCLA, not so hard even in Kunaichô. And it is a part-time job. He was exhausted. But there wasn't other way.

NT: They have two daughters.

RG: The daughters are absolutely fluent (in English). The elder daughter lives in Germany. She speaks German, English, and Japanese. She plays

piano. The other one married a *nisei* (second generation of Japanese immigrant) and lives here in Japan.

NT: When I was in UCLA (in 1996), I met a guy who could dance (*bugaku*) very well. Arsenio (Apillanes), a Philippino. He belongs to Dance Department. His *bugaku* is really like Japanese. I am happy to know that this kind of person continuously takes lesson.

RG: It's very hard, if somebody keeps it on. It'll....(collapse).

NT: So the repertoire (of *bugaku*) is few. Ryoo and ?? Suenobu-sensei was a *komagaku* dancer.

RG: He did "*Kitoku*" [貴徳], "*Nasori*" [納蘇利]. Because another thing is costume. You cannot afford to buy costumes.

NT: Very expensive. And now UCLA does not have any *gagaku* class.

RG: No. In a way, that was my influence but not at UCLA but at UW. I didn't want to establish ethnomusicology program and having of professor of *gagaku* and professor of *gamelan* like that. The purpose of performance group was in my mind to enrich the academic program, the PhD program of ethnomusicology. So the best thing to do was to keep changing. The idea was to break down every stereotype. Everybody comes in any music with stereotypes based on previous experience. So this was preparing for field work to break it down. We rotated every two years, different musicians coming in every year. Trouble of that course was, now for example, those positions were vulnerable, since they are rotating and not permanent. A budget cut. They also cut them out in UCLA. They started to rotate them. Everybody is mad about it. It was criticized as the Washington model. I don't know how they can keep it. I think Kinnara⁴⁶ is doing very well. The Buddhist temple in LA.

NT: Different from Tenri. They (Tenri) use *gagaku* in their ceremony. They can in that way keep a certain level of performance. But the problem is the repertoire is limited to a few pieces. Just everyday "*Etenraku*", "*Goshoraku*", or five or six pieces.

RG: I have not heard them for a hundred of years. Konkô-kyô [金光教] is interesting. There was a big Konkô-kyô church in San Francisco, very big. The music is wonderful and the poetry... The poems, it turned out, were written by the court poets. Emperor Meiji came down there and liked this music so much. He had the poets write poetry. So they added it to music.

One of my students studied there, Larry Shumway, have you ever heard of him? He teaches at Brigham Young University. His dissertation is on *kibigaku* [吉備楽]. Beautiful music. Tenrikyô use *gagaku*, so we worked with them at first. I know Satô-san is in Tenri.

NT: Satô-sensei [Satô Kôji 佐藤浩司]⁴⁷ is wonderful.

RG: He is open. I didn't see him this time.

NT: Shiba-sensei is always talks that he is a nice guy.

RG: He is a reasonable person. He took me four or five years ago to a concert in Osaka. There were all women plays *gagaku*. One was a student of Bunno Shôzô also.

NT: Hara Shôko-san [原笙子]⁴⁸. Recently she died.

RG: Everybody dies. I keep saying this more and more. (Anyway) I was impressed by the performance.

NT: (Hara-san's group is) Only by women. Recently, in Osaka, Tokyo, many women are trying to get involved in *gagaku*. Sixty percent of Reigakusha is women. Girls are very eager to learn something.

RG: Why? I think they don't have a practical purpose. Looking at me. I am a good example. No planning. I just keep going. Fascinated by....

NT: By what sounds interesting...

RG: I just wanted to stay close to a library and so became a professor. But I wonder why women, more than men, get interested. When I was studying in Japan, back in 1950s, nobody was interested in *gagaku*, only shrine priests or few monks of temples.

NT: Many people understand that *gagaku* is music of shrine or temple.

RG: People just say to me it's not really music, just keep hidden.

NT: just as a part of rituals.

5. present-day Kunaichô's performance

RG: I wish that the Kunaichô could get court musicians to stop playing western music. It's a waste of time. Now Reigakusha is so much better than court musicians. It's sad. They really are. I went to see a performance in the Palace. It was a *hiramai* (a 'calm' dance), some piece that has *sandobyôshi* [三度拍子] (one of rhythmic patterns) in the middle of the piece, '*do- do zun do*' [百 - 百回拍] (a rhythmic pattern of many beats). But they played it so fast that the dancers could not meet the

beat. So the music slowed down for just one beat and then they go back in tempo. I told Yasu-chan (Shiba Sukeyasu), 'That's weird. I never saw that. So what happened in the Palace?'

Suenobu and I saw the *gakubu* musicians in Los Angeles when they came on tour⁴⁹. They came. He and I went there. Both of us were shocked that they were playing so fast. So I asked one of them, 'Why do you play so fast?' They cannot hold breath any more. So just it got faster and there is no leadership. They need a strong *gakuchô* (head of the musicians) [楽長]. You know Abe-sensei (Abe Sueyoshi), they all respected Abe-sensei. He was a very serious man. Once he told me that in the war they lost half of them and they had, at that time I was there, only 23. He says 'so I cannot just take the ones who practice, I have to use them all. I have no more power.' I know they all respected him.

They would invite me to the weekly rehearsal. They call it '*nikka*' [日課] ('daily task'). But it's not daily but once a week. They play two pieces only. That's all. We all sit around doing other things. And at 3:30 suddenly everybody was assembling in a room. We play two pieces. They let me play with them. I would say 'that is really good, let's play another one'. How eager I was! But there were some who were complaining. If they play three pieces, it wasn't a part of what they were paid to do. There were some, those that had been through the war, had been a veteran. Just, argumentative, and uncooperative, though they were openly polite. Very Japanese. They didn't want to do anything not absolutely written in the contract.

There were some wonderful people. Ôno Hisanao [多久尚]⁵⁰, beautiful man, very refined. He was almost like a Heian period courtier. He was very weak and they left him home and not to get sick in the States. It was just arbitrarily decided. (Tôgi) Shintarô-san too, they didn't let him go. I don't know why. Some sickness? He was very disappointed (to miss) the chance of the lifetime. Hisanao-sensei was also *umai* (the Right dance). He did "*Nasori*" or "*Kitoku*". After a performance he collapsed on stage, they had to take him to the hospital.

Donald Richie has his photograph in his book. I told Donald that it was wrong. It says 'Ôno Tadamaro' but it's Ôno Hisanao. Ôno Tadamaro [多忠磨]⁵¹ was just a kid. Maro-chan (Tadamaro)...You know it's funny. Yôko

(Tôgi) told me when she came back, she went to Maro-chan's funeral.

NT: But....not so many musicians?

RG: No, no. They all came, but none of the wives. The wives don't go. They don't socialize. It's funny that they all came to my house while I was in Japan. All of their wives, Sukeyasu, Tadamaro, Suenobu, Yocchan (Tôgi Yoshio) [東儀良夫]⁵², they all came. I don't know what happened. Something changed? Yôko says women don't go men's things any more.

NT: Customs changed?

RG: I guess customs changed. I know someone here too (in National Museum of Ethnology). You make friends with colleagues but that doesn't mean that you associate with the wife too. Sometimes, (but) not usually, that I really noticed. The socializing in Japan is very different it used to be. Maybe it costs too much money?

NT: I have no idea. But custom differs place to place, area to area. Sometimes it costs very much.

RG: When somebody dies, everybody gives money to the family?

NT: In money, yes. But custom changes to more... rational way, not to waste money.

RG: But wives were not interested, so they don't go (to the funeral). I found this shocking because I knew them all. The wives are all together.

6. radio programs of world music in US

NT: I have one more question. In the States, you had a radio program to disseminate music into public. In doing so, how do you choose music to be broadcasted? I mean do you focus on traditional repertoire of each ethnic group?

RG: I started doing radio programs at the same time I went to Seattle. As a matter of fact, the fiftieth anniversary of the ethnomusicology program in UW was in the beginning of February (2013), anyway, we just did it. We also had the fiftieth anniversary of the public radio station KRAB⁵³ at the same time. So I was the first music director of the radio station too. It was not paid position, but volunteered. I wanted to do something besides the formal teaching of courses and grades. I started weekly radio programs and continued for 13 or 15 years. First I did a radio program series on Japan, music of Japan at KPFA⁵⁴ in Berkeley. That started early in 1954

or so. It was about 20 programs that I did on Japanese music. They are stored somewhere in Pacifica Archive⁵⁵ in Los Angeles. Then I went to UCLA. I did some radio programs there. I got a job in UW and started radio programs. Since it was something separate from what I was doing as teaching, I was completely free. I would play things that I got interested. It was classical music as well as world music and jazz sometimes, whatever. It was just a very personal (interest), but educational, because I was sharing what I knew. Not didactic but I was sharing what I found interesting. So it was a very popular program for long time. Now it's all gone, nobody broadcasts them any more. But for a while, I could go into a place and start talking with people and they would recognize my voice. Because they heard the voice on a radio so much, (but) they had never seen the face.

NT: Well, the same thing happened when I went into Tokyo Geidai [東京藝大 = 東京藝術大学] (Tokyo University of the Arts). We used to listen to the radio program of Koizumi-sensei. So we recognize 'there he is!'

7. Japanese scholars

RG: I did one with him. I think one or two radio programs we did together.

We were really similar. He came in Japan from that same generation that I did, which was not a variant but a radical change from the previous sort of armchair ethnomusicology. Because there was no discipline (of ethnomusicology). So people who were interested in got in, approached in that way. But they all came from other disciplines. I think Tanabe-sensei (Tanabe Hisao [田邊尚雄])⁵⁶ is a physicist.

NT: Acoustics.

RG: Kishibe-sensei is oriental history. What about Kikkawa Eishi [吉川英史]⁵⁷? I've never got to him.

NT: More aesthetic things he deals with.

RG: But there are few crazy man. Did you know Yokomichi Mario [横道萬里雄]⁵⁸? What a genius!

NT: He died last year (June 2012). Because he didn't want any funeral money and thing, he kept his death secret. Only after 49 days, his family sent letters to Tōyō ongaku gakkai [東洋音楽学会] (Society for research in Asiatic music) and people knew. Everybody found that he had died three

months ago and the funeral was already done. He was that kind of person.

RG: Last time I saw him, he had a position in Okinawa. They assigned him Ryûdai (University of the Ryûkyûs)?

NT: Prefectural University of the Arts (Okinawa Kenritsu Geijutsu Daigaku) [沖縄県立芸術大学]. He was involved in the establishment of the university. He made some system for education.

RG: There were so hard-headed, *yamatu* (mainland Japanese). They all came and sat. OK, we will have a music department, will study world music, and they will have section of Japanese music, and within that section, Okinawan music. But Okinawans are only interested in Okinawan music, not anything else. Yokomichi-sensei reminds me of Tran Van Khe⁵⁹. He starts conversation, starts singing, with all the parts, *taiko* and... That's his conversation.

NT: He (Yokomichi) knew all the things in *nô* [能]. He mastered every school, Kanze-ryû [観世流], Hosho-ryû [宝生流]....etc.

Now, well thank you very much for your time.

RG: You think I said all? Probably there is more to say.

NT: You can save some for tomorrow⁶⁰.

RG: Certainly, different thing for tomorrow. Tokumaru Yoshihiko⁶¹ (another lecturer for the next day meeting) is preparing a big speech, I don't know.

NT: He is preparing 40 minutes talk.

RG: I will just say something about the historical context. Also I want to say something about Kishibe-sensei. Because it's clear now that he had a very important role. He went to several places in US in the days when nobody knew anything about Japanese music. And he certainly helped me because I think certainly he was the one, not that they hated me in UW, but he helped to persuade them that I should get the job in Washington. And I followed the course he controlled from Japan. At the end of the five years, I took over, starting doing my way. He always sort of kept score. He was very happy when I got to be Dean. I quit after six years. 'Why did you quit only after six years?' He was very proud of me on National Council (for the Arts, 1986-1996). So he told Yoshitaka (Terada) [寺田吉孝]⁶² that Garfias-sensei is '*Hood sensei yori motto erai* (greater than Mantle Hood)', because he was in a position to affect national policy⁶³. I don't know how it happened. Being a right place at right time...

NT: Time is important.

RG: I don't know whether it was right or not...

NT: Recently Japanese university is changing. Everybody has to be competing each other, has to write application..., lots of time to be dedicated to paper work, I mean a bureaucratic things, review...

RG: That's the thing I hate.

NT: Everybody digs into deep very disciplinary field. They do not contact each other.

RG: Anthropology is changed so much. I try to figure out what I did learn from, what this person did about this culture. Because it's always theoretical model they created. Then, what did I get out of it? Otherwise we cannot figure out. You have to write review on them.

NT: The other atmosphere is, outside of musicology, for example, anthropology, sociology, literature, that kind of different field person is interested in, actually not interested, but looking for something new. And they come across to music. But I do not so much trust their articles because they don't know music itself. The theory comes first and they listen to music.

RG: That's what happened in musicology. Ethnomusicologists who don't know music. They don't talk about music. Is that true in Japan? Oh, no. Are you the only person in Japanese music? Or non-western music at Kobe (University).

NT: There are some professors in music of western music. There is also music education (department), piano teacher, violin teacher, conductor..., but mainly western music.

RG: That's a little bit poor.

NT: We will have new person (in Kobe University), specialist of music of Iran.

RG: I met a person. She does on Iranian migration. She is coming here (National Museum of Ethnology).

NT: Tsuge-sensei (Tsuge Gen'ichi) [柘植元一]⁶⁴ is the first one (who studied Iranian music in Japan).

RG: You know all I do it by myself in UC Irvine too in the department of anthropology. I am the only musicologist. They don't really understand what I do, but they treat me very well. But it's very strange.

NT: Don't you have a music department, ethnomusicology department?

RG: No. That's why I was a Dean of school of the arts. But the school of the arts is completely western. So when I stopped being Dean, they wanted me to teach western music history although I could. Because my PhD in UCLA was complete western music and ethnomusicology besides, but I didn't want to. So I moved to anthropology. I mean thankfully they accepted me. Everybody was willing to accept me. It's been thirty years now in anthropology. My classes are very big. And every year, I turned out about twenty undergraduates with certificate of ethnomusicology. That's more than anybody else is doing in the field of anthropology. That's good. When I retire, the whole department of enrollment will go down. Because my classes are big. But if they say, 'yes do something', I don't want to do. I will just retire.

NT: Are you tired?

RG: Maybe or just I am selfish. Selfish old man might be retiring because it's annoying.

NT: It may be annoying.

RG: But I must do it before long. I think I have to do it.

(By the way) Are you going back all the way to Kobe now? I live up here now. I have just big my room, very nice. It's in Handai (Osaka University), in the Kokusai Kôryû Kaikan (International House). When I go to laundry machine, somebody's machine working but I've ever seen anybody. I take monorail up to Senri-chûô for restaurants. Sometimes to Umeda, but mostly Senri, I just stay up here.

NT: That is a property of Handai?

RG: Somehow Minpaku (National Museum of Ethnology) has a relationship. They rent a room. I asked for a family room to bring my family. They are all gone now. I am now becoming eighty years old. This may be the last visit to Japan. It's enough. But it's fun. I like Japan. I talk to anybody, even to a taxi driver.

NT: Japanese people are very happy if they are spoken to in Japanese. They become very shy if spoken to in English.

RG: Nowadays, when I look at a map in a train, somebody would come and say 'Can I help you?' That has never happened before. They want to help you but don't speak to, because they are ashamed of not being good at

English. But now they say, ‘Gee, you really speak Japanese!’ Children also like me if I speak in Japanese.

NT: Now, thank you very much for your really fascinating talk.

Notes

- 1 Richard Alan Waterman. 1914-1971. An American ethnomusicologist specializing in the study of African-American music.
- 2 Jaap Kunst 1981-1960. A Dutch ethnomusicologist specializing in Indonesian *gamelan* music. Known for starting to use the term ‘ethno-musicology’ instead of then preferred ‘comparative musicology’.
- 3 Mantle Hood 1918-2005. An American ethnomusicologist specializing in Indonesian *gamelan* music. Pioneered in the creation of ethnomusicology program in UCLA, which encourages students to learn to play music that they study.
- 4 Ravi Shankar 1920-2012. An Indian *sitar* player and composer. Contributed in popularizing Indian music and instruments and composed many collaborative works with western and Asian instruments.
- 5 Ali Akbar Kahn 1922-2009. A musician of Hindustani classical music. Invited to USA in 1955 and later settled in California. Established schools of Indian Music in Calcutta (India), California (USA), and Basel (Switzerland).
- 6 Chatur Lal 1925-1965. An Indian *tabla* player who introduced the music into the western society.
- 7 Hugh Tracey 1903-1977. An ethnomusicologist specializing in African music. Collected music examples of southern and central Africa and published many records. Established International Library of African Music in 1954.
- 8 Alain Danielou 1907-1994. A French historian and musicologist.
- 9 Eta Harich-Schneider 1897-1986. A German cembalist. Stayed in Tokyo from 1947 to 49 and taught western music in US-Army College and Imperial Household Agency.
- 10 Azuma-kabuki was lead by a female *nihon-buyô* [日本舞踊] dancer Azuma Tokuho [吾妻徳穂] (1909-1998). The tour was conducted during 1954 and 1956. The piece that Garfias saw and heard seems to be “Ôchô (the Court)” performed in the American tour in 1954. (Fujima Masaya ‘A diary of American tour of Azuma-kabuki’. *Geijutsu shincho* 5/8: 226-230, 1954).
- 11 William Malm 1928- . An American musicologist specializing in Japanese traditional music and taught in University of Michigan from 1960-1994.
- 12 Hormoz Farhat 1929- . Born in Tehran (Iran), performer, composer, and ethno-

- musicologist. Got PhD in UCLA. He taught in University of Tehran (1970-1979) but moved to Ireland and taught in University of Dublin (1981-95).
- 13 Kishibe Shigeo 1912-2005. A Japanese scholar of oriental history and ethnomusicology. Taught in Tokyo University from 1949 to 1973.
 - 14 Fujii Chiyoga II 1918-2005. A *koto* player of Yamada-ryû school.
 - 15 A *gagaku* group based in a Shinto shrine Ono-terusaki jinja located in downtown Tokyo. A chief priest Ono Ryôdô established a *gagaku* group in 1887. Court musicians have been invited as instructors.
 - 16 Tôgi Masatarô 1910-1993. Served as Court musician from 1933 to 1976. A player of *hichiriki* (reed pipe). He taught *gagaku* in Tokyo University of the Arts (1962-1978) and Wesleyan University in 1979.
 - 17 Ue Chikamasa 1921- . Served as court musician from 1940 to 1985. A *ryûteki* (flute) player.
 - 18 Bunno Shôzô 1890-1973. Served as court musician from 1908-1949. He was appointed as a temporary staff in the Center for ceremony in the government of Manchuria during 1942-1945.
 - 19 Eight court musicians died in the war (*Gakke ruiju*, pp.232-233, 2006)
 - 20 A dance for shrine maidens, a special creation for the 2600th anniversary of national foundation in 1940.
 - 21 Ôno Tadatomo 1883-1956. Served as court musician from 1909 to 1945.
 - 22 Oku Kôkan (Yoshihiro) 1915-2000. Served as court musician from 1933 to 1950. After quit court, he became a (western) flute player in Tôhō Orchestra in 1950.
 - 23 Shiba Takasuke 1925- . Served as court musician from 1945 to 1990.
 - 24 Correctly, Tôhō kôkyô gakudan (Tôhō Orchestra).
 - 25 Tôgi Shintarô 1921-1992. Served as court musician from 1939 to 1982.
 - 26 Ono Ryôya 1923-1991. A priest of Ono-terusaki shrine.
 - 27 Koizumi Fumio 1927-1983. An ethnomusicologist, who introduced American methodology of ethnomusicology into Tokyo University of the Arts in 1960s.
 - 28 Kokusai Bunka Shinkokai 国際文化振興会 (Society for International Relations) is a forerunner of the present-day Japan Foundation.
 - 29 According to the suggestion of Shiba Sukeyasu.
 - 30 According to the suggestion of Shiba Sukeyasu.
 - 31 Shiba Sukehiro 1898-1982. Served as court musician from 1921-1955. Known for publishing the transcription of *gagaku* pieces in western notation *Gosenfu ni yoru gagaku sôfu* (vol.1-4) (Kawai gakufu, 1968-72).
 - 32 Tôgi Suenobu 1932-2009. Served as court musician from 1951 until 1963. He taught *gagaku* at UCLA for more than 30 years (1963-1996).

- 33 Tôgi Tetteki. 1869-1925. Real name is Tôgi Sueharu. Served as court musician from 1890-1897. After quit court, he joined in a new theater movement and became an actor. Suenobu is a grandson of Sueharu (Tetteki).
- 34 Shiba Sukeyasu 1935- . A leading musician, composer of *gagaku*. Served as court musician from 1958 until 1984. He established professional *gagaku* group Reigakusha in 1985.
- 35 Frank Gehry 1929- . An leading architect of deconstructivism.
- 36 It could be Reigakusha's American tour in 2004.
- 37 Lincoln Kirstein 1907-1996. An American writer, impresario.
- 38 Matsudaira Yoritsune 1907-2001. Learned composition from Komatsu Kôsuken. He composed many pieces using Japanese traditional elements. As he won various prizes in overseas competitions, his works are rather famous abroad.
- 39 Mayuzumi Toshirô 1929-1997. Studied composition in Tokyo Academy of Music (Tokyo National University of the Arts) and Conservatoire national supérieur de musique (Paris).
- 40 Premiered in 1973 at National Theatre Japan (NTJ). Rearranged into a six-movement suite and premiered in 1979 at NTJ.
- 41 Donald Richie 1924-2013. An American film historian and writer on Japanese culture.
- 42 Shinto derived new religion. It utilizes *gagaku* in the ceremonies. A big headquarter is in Los Angeles. Rev. Yoshida Susumu was a chief priest of the headquarter at that time. His daughter Yuge Ikuko is a *koto* and *shamisen* player. Her husband Yuge Mitsuru was a *shakuhachi* player. Ikuko and Mitsuru Yuge both made a great contribution to *gagaku* and *sankyoku* programs of UCLA for long time.
- 43 The standard pitch of *gagaku* (A=430) is lower than that of western music.
- 44 A subtle pitch gliding technique in *hichiriki*.
- 45 Charles Seeger 1886-1979. An American ethnomusicologist. Taught in UCLA during 1957-1961, then stayed as a research professor at the Institute of Ethnomusicology at UCLA.
- 46 A *gagaku* group in Buddhist temple Senshin-ji [洗心寺] (Jodo-shinshu sect), lead by Rev. Kodani Masao. The temple has been very active to keep *gagaku*, *wadaiko* (drum ensemble), and *bon-odori* (dances for *ullambana* festival) traditions.
- 47 Satô Kôji 1946- . An instructor of Gagaku Music Society of Tenri University.
- 48 Hara Shôko 1933-2005. Learned *gagaku* from Bunno Shôzô. Established Kyoto bugaku-kai consisted mainly of women in 1957 and Ashiya bugaku-kai in 1979 in Hyogo.
- 49 Possibly a performance attached to the visit of then Crown Prince Akihito and

- Princess Michiko to US in 1987 (<http://www.kunaicho.go.jp/culture/gagaku/gagaku.html>).
- 50 Ôno Hisanao 1917-1968. Served as court musician during 1936-1968.
- 51 Ôno Tadamaro 1933-1994. Served as court musician during 1952-1993.
- 52 Tôgi Yoshio 1934-. Served as court musician during 1953-1999. Tôgi Tetteki's grandson and Tôgi Suenobu's cousin.
- 53 A non-commercial, educational FM radio station in Seattle active during 1962-1984. For more information, visit <http://www.krab.fm/index.html>.
- 54 <https://kpfa.org>
- 55 <http://www.pacificaradioarchives.org>
- 56 Tanabe Hisao 1898-2001. A pioneer of ethnomusicology in Japan. Originally studied acoustic physics.
- 57 Kikkawa Eishi 1909-2006. Studied aesthetics in Tokyo University and taught in Tokyo University of the Arts.
- 58 Yokomichi Mario 1916-2012. A scholar of *nô* music. After worked as a researcher in Tokyo National Research Institute for Cultural Properties, he taught in Tokyo University of the Arts.
- 59 Tran Van Khe 1921-. Vietnamese musician and ethnomusicologist living in Paris.
- 60 Garfias was supposed to give a lecture next day at a meeting of Tôyô ongaku gakkai.
- 61 Tokumaru Yoshihiko 1936-. A Japanese ethnomusicologist. He introduced theories of ethnomusicology into Japanese universities.
- 62 Terada Yoshitaka 1954-. A Japanese ethnomusicologist in National Museum of Ethnology in Osaka, Japan. One of the students of Garfias at UW.
- 63 For example, he was in National Council for the Arts 1986-1996, Smithsonian Council 1987-1993.
- 64 Tsuge Gen'ichi 1937-. A Japanese ethnomusicologist specializing in Iranian music. He taught in Wesleyan University, Kunitachi College of Music, Tokyo Geijutsu Daigaku.

Interview with Robert Garfias (abstract)

TERAUCHI Naoko

Robert Garfias is a prominent scholar who has led the academic fields of ethnomusicology and cultural anthropology in the United States since 1960s. His doctoral dissertation has been highly evaluated as the first big work in the western academic world, which analyzes Japanese court music *gagaku* in a full scale and depth (published in 1976, *Music of a Thousand Autumns: Tōgaku Style of Japanese Court Music*). He is talented in many languages such as English, Spanish, German, French, Portuguese, Japanese, Burmese, Turkish, and Romanian and conducted fieldworks in the areas where these languages are spoken.

The interview was conducted on March 22, 2013, at National Museum of Ethnology Japan (Osaka). It was just the time when the ethnomusicology course of the University of Washington, where he taught from 1962 to 1982, celebrated the fiftieth anniversary of its establishment (February, 2013). Shortly before it, the ethnomusicology course of University of California Los Angeles (UCLA), where he studied as a graduate student, also celebrated the fiftieth anniversary in 2010.

The interview includes several topics as follows; 1) ethnomusicology and *gagaku*, 2) experiences in Kunaichō gakubu (Music Department of Imperial Household Agency), 3) the first American tour of Kunaichō musicians, 4) UCLA *gagaku* program, 5) present-day Kunaichō's performance, 6) radio programs of world music in US, and 7) Japanese scholars. Garfias also provided the interviewer old photographs including those given by the imperial musicians to him, some of which are attached in this interview transcription.

Keywords: Robert Garfias, ethnomusicology, *gagaku*, Kunaichō gakubu
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