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Prize Lecture (full text, English translation)

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Celebrating the 40th Anniversary of the Min-On Concert Series

“Musical Voyage along the Silk Road”

Promoting artistic exchanges around Asia and the world

On June 3rd, 2021 in Tokyo

■ With Heartfelt Gratitude

Honorable Chair Bin Ebisawa and honored guests, we deeply appreciate the honor of receiving the Koizumi Fumio Prize for Ethnomusicology. Thank you very much.

As a concert association, Min-On has introduced folk music and performing arts from across the globe for many years, in order to promote international cultural exchange. It is a great honor to be recognized by the international academic community.

We respectfully accept this prize, with gratitude for the Min-On Promotion Committee and the One Million Sustaining Members across Japan who have supported Min-On's work for so many years.

■ Founding of Min-On

The Min-On Concert Association, which is known as "Min-On" for short, is a private foundation and music and cultural organization in Japan, which was founded on October 18th, 1963 by Daisaku Ikeda. Our work and activities consist mainly of sponsoring concerts and performances, spreading music through various programs, and running a music museum.

This year marks a meaningful turning point for us, as we celebrate the 60th anniversary of Ikeda's initiative to establish Min-On. It was in February of 1961, after the founder's first visit to India and on his way to Thailand and Cambodia by way of Burma (now Myanmar), that he launched the idea of establishing Min-On.

Burma was where Ikeda's eldest brother died during World War II. Speaking of the year 1961, it was a time of great upheaval, when constant and continuous conflict and disputes between nations and ethnic groups affected many parts of the world, such as the escalation of the strained relation between the US and the Soviet Union during the Cold War, the intensification of Indo-Pakistani wars, the Vietnam War, and conflicts in the Middle East.

Ikeda deeply contemplated what was required for humanity to break away from the tragedy of war and build lasting peace. He came to the realization that some means of promoting mutual understanding among the peoples of the world was crucial, and that cultural exchange through music and the performing arts would be an essential part of this process. Thus, he decided to establish an organization that aims to develop cultural exchange through music and performing arts.

Our mission is to give rise to a movement that connects people's hearts, through sharing the experience of music and the arts of all genres, times and places. We started our work with the aim of contributing to lasting peace and culture through international cultural exchanges of the folk musics and performing arts of the world.

■ Achievements of Min-On's Cultural Exchanges

During the first twenty-five years of the development of Min-On, we successfully initiated a number of concerts and performances of global ballet companies, orchestras, operas and foreign artists, who realized their first visits to and performances in Japan. For instance, in our series of premier ballet presentations, Min-On welcomed the Soviet National Academy Novosibirsk Ballet, the Paris Opera Ballet, the Stuttgart Ballet, the Royal Ballet, the 20th Century Ballet of the Monnaie Royal Theater (the national theater of Belgium), the American Ballet Theatre and more.

Regarding foreign orchestras and choral groups, Min-On has hosted concerts of the Los Angeles Philharmonic Orchestra conducted by Zubin Mehta, the Israel Philharmonic Orchestra conducted by Leonard Bernstein, and choral groups from Czechoslovakia (now Czech Republic) and Bulgaria, among others.

From the world of opera, we had the idea of bringing entire productions to tour Japan, and realized this dream. Min-On organized tours of the Munich Opera from Germany, the Vienna State Opera from Austria, the La Scala Theatre from Italy and the Royal Opera from England.

We have also staged various shows with international artists in many different genres from chanson to canzone and from tango to jazz.

■ Meeting Professor Fumio Koizumi

In its pioneering years, Min-On invited artists and performers mainly from the West. However, Min-On aimed to introduce music from all around the world including Asia and other regions, and meeting Professor Fumio Koizumi became one of our turning points.

In 1976, Min-On proposed the organization of a concert series on the flow of cultural exchange between East and West along the Silk Road. This was one year after Min-On's founder Ikeda was awarded an honorary doctorate from Moscow State University. On this occasion, he delivered a commemorative speech entitled "A New Path to East-West Cultural Exchange" (1975), which proposed the idea of "a Spiritual Silk Road" that connects East and West. However, producing a themed concert that would represent the Silk Road was a great challenge for Min-On and seemed almost impossible.

In order to realize this project, it became clear to us that we should ask for the support of Prof. Fumio Koizumi of Tokyo University of the Arts, who had made incomparable achievements in the understanding of traditional musics through his fieldwork in numerous parts of the world. Since many of the inland areas of Asia that had prospered along the Silk Road were part of the Soviet Union at that time, travel in the area and access to information about traditional cultures were very restricted.

We received a reply from Prof. Koizumi that he would be happy to join us, on the condition that we do preliminary investigations in Pakistan, Nepal, and India, in addition to Mongolia, the Soviet Union, and the Republic of Uzbekistan, resources and time permitting. Thus, it is because Prof. Koizumi accepted our proposal, that we were able to take the very first step towards the realization of this project.

In 1977, with Prof. Koizumi as our team leader, the dispatch of the first Min-On Silk Road Music and Folklore Research Team was decided. This research term was later renamed "Study Group," and Min-On was able to send this group to the relevant regions three times between 1980 and 1982.

At that time, conducting preliminary investigations before organizing concerts was something Min-On had never done before. The whole process of making a hypothesis before each dispatch, doing an on-site study and visually representing what was experienced on the trip has become the touchstone of Min-On's production method since then.

Regarding the importance of the Silk Road, Prof. Koizumi has said: “In addition to Western and Japanese music, an interest in the Silk Road allows us to go into the spring of folk music that bridges these two regions. And I believe that this is the most important point regarding why we should focus on the Silk Road.”

On the meaning and ways of knowing traditional cultures of the world, Prof. Koizumi has said “To know how traditional cultures all over the world have emerged and why they have been developed and inherited is crucially important to the improvement of our understanding of Japanese culture as well. Therefore, through making the music and dance of each traditional performing group easy to understand, staging interesting performances, and actually having as many people as possible from these areas on stage, we can let people view even the customs, history and other elements of others as the background of the way their cultures developed.”

We believe that Prof. Koizumi’s insights led Min-On’s “Musical Voyage along the Silk Road” project to create an unprecedented stage of historical and cultural exchange.

A moment ago, I mentioned that the Min-On Silk Road Music and Folklore Research Team was renamed the Min-On Silk Road Music and Folklore Study Group. You can actually find Prof. Koizumi’s view of humanity here. He often said, “Don’t say we came here to research but say we came here to learn from you.” This approach and belief are what led Prof. Koizumi to gain a great deal of trust from local people.

■ Achievements of the Min-On Silk Road Music and Folklore Study Group

Here, I would like to share some of the observations examined by the study group during their visits along the Silk Road.

The first study group made three hypotheses on the relationships between musics from the Silk Road and Japanese music:

1. The relation between *Urtyn duu* (Mongolian folk music called “long song”) in Mongolia and *mago-uta* songs (Japanese folk music sung among horse riders) in Japan.
2. The relation between the instruments *dranyen* in Tibet and *shamisen* in Japan.
3. The relation between a drum (*wach*) of Kalash in Pakistan and the waist drum found in the Shoso-in (treasure house of Todai-ji temple) in Japan.

In particular, during the field research in Mongolia, the *Urtyn duu* (long song) sung with the accompaniment of a *Morin khuur* (horse head fiddle) was found to be quite similar to *mago-uta* songs in Japan, in that both of them are sung with an undetermined time signature and free rhythm. We also encountered rhythmical songs called Mongolian *Bogino duu* (short song), and found that a similar way of distinguishing singing styles were found in Iran, Turkey and Hungary as well. Based on these findings, Prof. Koizumi stated that “This music could presumably be related to their horse culture. This investigation could be important in that it would support the hypothesis that *Urtyn duu* in Mongolia might be the root of *Oiwake-mago-uta* in Japan.”

The second study group focused on the eastern region of the Silk Road, which had not been investigated much before then. In particular, its intent was to explore the routes and roots of the spread of instruments. Therefore, they examined:

1. The relationships between the instruments in the murals of the Mogao Caves of Dunhuang in China, and the existing instruments stored in the Shoso-in repository (the treasure house of Todai-ji Temple in Nara, Japan).
2. The relationships between the instruments that spread from India and Persia to the imperial court music of Japan.
3. Mukam music in Xinjiang Uygur Autonomous Region (XUAR).
4. The relationship between the instruments shamisen and *biwa*, based on the investigation of the performance method and tuning method of *rabab*, a stringed instrument from XUAR.

The study group also investigated the *Chokukei Gogenbiwa* (a straight-necked five-stringed biwa), based on the investigation of the rabab from Gilgit, Pakistan. This investigation concluded that the archaeological exploration conducted at the Dunhuang Mogao Caves in China and in XUAR clearly showed that the existing instruments at the Shoso-in were brought to Japan from those regions. According to Jiang Yiming, director of the Dunhuang Research Academy (formerly Dunhuang Institute of Cultural Relics), this was the world's first investigation of music and dance of the murals done by specialists.

Although the relationship between the imperial treasures stored at Shoso-in and these murals was already pointed out in previous research, it was still very meaningful that they were able to collect information about a number of instruments. These include the *Hiten* ("Buddhist Angel"), *Paekche* harp, *Genkan* (Chinese lute), *Kyokukei Biwa*, *Chokukei Biwa*, *Haisho* flute, the *Yokobue*, *Hichiriki*, *Yoko* (waist drums), and *Hora*, which relate to instruments painted on the murals there.

The murals feature figures of white- and black-painted musicians. According to the interpretation by Mr. Jiang, the black-painted musicians represent Indians, and the instruments held by them were brought from India. On the other hand, the white-painted musicians represented Persians, and their instruments were brought from the western part of the Oasis Road. Among these instruments, many of them are related to today's imperial court music in Japan.

Prof. Koizumi actively interviewed musicians and performers in XUAR and visited the actual place where people were manufacturing instruments. He also interviewed Prof. Wan Tongshu, a leading scholar of musicology in XUAR, and suggested to him a specific idea regarding Mukam. At that time, it seemed that Mukam (which is a musical structure or melodic system) was not considered to be an important musical style there. The discussion between Prof. Koizumi and Prof. Wan instigated a full-scale research project on Mukam. Later, the Mukam Art Ensemble was formed. Sixteen years later, the ensemble was invited to Japan by Min-On. These were only some of the results of the Study Group.

At this point in time, the close resemblance between the rabab (a string instrument) in XUAR, and the shamisen had been emphasized. However, it was discovered that different performance and tuning methods were employed in playing the same rabab in different areas, such as along the Tianshan North Road and Tianshan South Road. While the tuning of the rabab of the Tianshan North Road was more like that of the shamisen, the rabab of the Tianshan South Road

was tuned in fourths like the biwa.

The Chokukei Gogen Biwa (a straight-necked five-stringed biwa) that remains in Japan is also called “Kucha Biwa.” It was presumed that its origin lay in India, based on information from the murals of Dunhuang and a relief in Amaravati. Still, the connection between Shoso-in and India had not been clarified yet.

After the visit to Dunhuang, Prof. Koizumi confirmed that the rabab on the murals of the Kizilgaha Caves in XUAR and in Kashgar on the Tianshan South Road were tuned with the same method as the biwa. Based on this finding, he made the hypothesis that the rabab played by Burusho communities living in Gilgit, Pakistan could be a transitional instrument between the rabab in Kashgar and the five-stringed biwa painted on the relief in Amaravati.

After Professor Harumi Koshihara – a researcher of Turkish music – joined the third study group, they focused on the features of dance forms from the Silk Road. Their work covered folk dances from the western region of Turkey and the Sufi ceremonial performance, *sema*.

In addition, they examined *Kathak*, one of the four major classical dances of India, known for its intensity and circular style. They also covered Tibetan Traditional Opera (a longstanding folk performing arts form), *Feitian* (a dance performance form in Beijing), and circular dancing by Korean-Chinese communities in Yanji City, Jilin.

Through this research, it was concluded that one of the features found among the dance forms from along the Silk Road is circular dancing.

With Professor Koizumi as its leader, the Min-On Silk Road Music and Folklore Study Group traveled to eleven countries over three trips. Min-On produced several hypotheses and findings regarding songs, instruments, and dance forms from these visits, which were documented in recorded video footage.

■ Achievements of Min-On’s “Musical Voyage along the Silk Road” Concert Series

Based on the results of field research, Min-On produced “Musical Voyage along the Silk Road,” a series of performances inspired by the songs, instruments, and dances we encountered.

Song Series: “Singing Voices from Afar” (1979). Seventeen artists, mainly from Iraq, India and China were invited. We produced exchanges on stage amongst prominent musicians of various ethnic backgrounds, including Han, Mongolian, Uyghur, Bangladeshi and Arab.

Instrument Series: “Happy Encounters of Instrumentalists” (1981). Min-On invited fifteen musicians from Iraq, China, Pakistan and Romania. These musicians shared the stage, playing instruments that are used in the countries of the Silk Road, and which have deep relations with the koto, shakuhachi and shamisen.

Dance Series: “Migration Path of Circular Dancing” (1983). Twenty-eight performers, mainly from India, China and Turkey, were invited to perform. Focusing on circular dancing as one of the features of dance from along the Silk Road, dances of unrivaled beauty were introduced by brilliant performers.

Now, given that this is the last year of the Koizumi Fumio Prize for Ethnomusicology, I would like to talk about Prof. Koizumi's final days.

In 1983, when preparations for the third concert tour were taking place, we heard the news that Prof. Koizumi was hospitalized and could not have any visitors. We were completely at a loss regarding what to do and worried about his situation for many days.

As if he knew about our worries, he called us and confirmed, "I would like to continue working on our project." He gave us detailed instructions of what to bring to him, such as the pictures from the on-site visits, and we immediately prepared and headed to Jikei University Hospital to visit him.

From his hospital bed, he told us, "I don't think I can make it to the first day of the tour. Since Professor Koshiha accompanied us to the Silk Road, I would like her to take over my role." Of course, there were no objections to his request.

With Professor Koshiha, we immediately started discussing the structure of the concert, the content of the commentary and other topics. Throughout that whole period, even though Prof. Koizumi was in critical condition, it was as if he was always there working with us.

Around halfway through the tour at Nagoya Hall, we received a postcard his wife wrote for him. On the postcard, Prof. Koizumi sent his apologies to the performers, who had come to Japan from afar, for not being able to meet them in person. He expressed thoughtful concern that they maintain their health during their long stay in an unfamiliar environment, along with his absolute determination to attend the show on its last day.

However, his condition worsened and he couldn't make this wish come true. On the last day of the tour, his older brother came to the show on his behalf. He told us that Prof. Koizumi had told him that he wished to come to the show even if by ambulance. We understood the depth of his vast heart at this moment.

Prof. Koizumi passed away peacefully the next day, as if he was waiting to make sure all of the performers safely left Japan to travel home. Until the very end, he remained truly warm and compassionate.

2019 marked the 40th Anniversary of the series "Musical Voyage along with the Silk Road," which was realized thanks to our collaboration with Prof. Koizumi. We are beyond grateful that Min-On, which was nurtured by him, was selected to be the final recipient of the prize bearing his name in such a meaningful year.

This series was held eleven times between 1979 and 2009. We received musicians, performers and dancers from twenty different countries, and a total of 276 shows were performed all over Japan.

The purpose of this series was to promote mutual understanding among the performers, and between the audience and the performers, through connecting music and dance from different ethnic groups.

The first installment of the Song Series, which showcased encounters between different ethnic groups and exchanges with the audience, was more successful than we could have imagined.

The fourth iteration of the series in 1985 was to be a tour compiling all of the previous series. When we were planning this, we recalled Prof. Koizumi's earlier vision of having performers from China and the Soviet Union on the same stage. Our Silk Road research demonstrated that these two countries share deep relations in their music and dance traditions, even though they were on different sides of the Cold War at that time.

Prof. Koizumi's idea resonated with Min-On founder Ikeda's proposal that the Cold War period was a time to establish a "spiritual Silk Road" in the world, a theme which we were trying to implement at Min-On as well.

Whenever we had the chance, we tried to approach both China and the Soviet Union to invite them to participate in a joint performance. However, as their answer was always "That's impossible! It will never happen!" we gradually started to feel that this idea might never come to fruition.

However, our discussions with China finally changed the feasibility of this idea. The joint performance that Prof. Koizumi had long envisioned was finally actualized in 1985, during the fourth installment of this series, with a concert entitled "Road Towards Peace from Afar."

The realization of this event gave us the deep understanding that musical exchanges which connect people's hearts can become a key to opening even the heavy doors which have been shut by division and differences.

The shows that Prof. Koizumi directed for the "Musical Voyage along the Silk Road" series significantly advanced the cultural exchanges Min-On had been striving for, and became the production model for our later work.

Today, the performances we have organized total 8500, and have featured music and dance from West, Central and Southeast Asian countries, as well as Africa, the Middle East, Eastern Europe and Latin America. Min-On's cultural exchanges of invited foreign performers have now spread to 110 countries and regions.

In many of the shows with invited foreign performers, we have showcased their talent by creating approachable productions of these musics and dances that are easy for the audience to understand.

We have been able to produce such shows due to the cooperation and support of Dr. Yoshihiko Tokumaru (Professor Emeritus, Ochanomizu University), Dr. Genichi Tsuge (Professor Emeritus, Tokyo University of the Arts), Dr. Osamu Yamaguchi (Professor Emeritus, Osaka University), Professor Harumi Koshiba (Professor Emeritus, Tokai University) and other academics specialized in different fields.

We would like to take this opportunity to express our gratitude to them. Thank you very much for always giving us your great help and support.

Now, I would like to present a vision for our future activities, inspired by the methods grounded in ethnomusicology that Min-On has learned from our practice of presenting world music and dance.

■ Learning from Ethnomusicology

In his book *Theory of Ethnomusicology*, Dr. Yoshihiko Tokumaru states: “To have the awareness that there are musical cultures different from those of your own ethnic group, and to promote an approach which attempts to understand them, is what is required in ethnomusicology” (Tokumaru, 1996, p. 12. Unofficial translation).

Since our founding, Min-On has accumulated practices and learning experiences by striving to become aware of and understand the existence of different music cultures, as required by ethnomusicology. We have participated in ethnomusicology from the concert planning and production field in order to create a space where people can experience music from East to West, from ancient times to today.

For these accomplishments, Dr. Genichi Tsuge kindly gave us a high evaluation, recognizing that Min-On has expanded the foundation of world music. He emphasized the great significance of the musical exchanges Min-On has promoted for over half a century.

While our impact might be small, we believe that we can contribute to the development of ethnomusicology through our activities that aim to have a constructive influence on society through music. In other words, we hope to further the understanding of and respect towards different musics and dances from around the world through concerts that can be enjoyed by anyone.

Seven years ago, Min-On established a research institute that explores the application of music in peacebuilding activities – in short, music in peacebuilding. Dr. Tokumaru sent a message to us regarding the work of this institute, in which he made an important point: “Because I have music, other people have music too. To think in this way is what is most required in order to build world peace.”

Drawing from the perspective provided by ethnomusicology and aligning with the definition of music as “humanly organized sound” (from *How Musical Is Man?* by John Blacking), we believe that if we take a new look at the relationship between humans and music, it might be possible to find a new approach towards different music and dances of the world. In other words, understanding and respecting different cultures as if they are knotted together would lead to an approach of respecting all human beings. Would you agree?

With this understanding, we have deepened our conviction that cultural exchanges which respect the music and dance carefully cultivated in each country can overcome difference and become a driving force for peace by connecting people’s hearts. Through being inclusive of music of all humanity, we would like to continue promoting multifaceted cultural exchanges that bridge hearts and encourage respect for all human beings.

■ Learning from *Applied Musicology*

In 2016, we visited Dr. Osamu Yamaguchi and asked him some questions regarding his book *Applied Musicology*. In it, he proposes inheriting ethnomusicology’s directive to “include music of all humankind,” and to “learn from a community and give back to that community.” Dr. Yamaguchi argues that this is the future of ethnomusicological study, which would encompass familiar issues of research but also be shared more by the people in the community.

We were delightfully surprised that Dr. Yamaguchi recognized Min-On's work as an example in order to propose his main idea of an 'applied musicology.' Dr. Yamaguchi even expressed his hope that this concept of applied musicology can support the work that Min-On has carried out.

Having studied *Applied Musicology* again after our meeting with Dr. Yamaguchi, we realized that there are indeed elements that support the efforts that Min-On has pursued. In particular, our work has demonstrated his emphasis that "musicology, as a discipline of the humanities, should adopt as part of its basic method applications meant to achieve reciprocal relationships with society" (Yamaguchi, 2000, p. 3. Unofficial translation).

I would like to share three points in Dr. Yamaguchi's book that particularly resonate with our work:

1. The practice of arts management should obtain a balance between planning ability and economic efficiency based on firm concepts of purpose, expected impact, etc.
2. The practice of field reporting and field research should pursue an emic perspective and bear in mind value differences when learning from different cultures.
3. The practice of concert production should reflect an academic approach by not only relying on the music itself but also utilizing language through providing program brochures and verbal explanations.

Connecting these elements together and taking on the perspective of the main ideas of *Applied Musicology*, we developed the understanding that society and music research should maintain a reciprocal relationship.

In *Applied Musicology*, Dr. Yamaguchi shared the words of John Blacking, the British ethnomusicologist who won the inaugural Koizumi Fumio Prize for Ethnomusicology. This quote is from a book written by Blacking in his final years, which offers the following proposal:

If we knew more about "music" as a human capability and its potential as an intellectual and affective force in human communication, society, and culture, we could use it more generally to enhance general education and to build peaceful, egalitarian, and prosperous societies in the twenty-first century, just as our prehistoric ancestors once used it to invent the cultures from which all civilizations evolved (Blacking, 1995, p. 242).

Dr. Yamaguchi told us that *Applied Musicology* was his way to respond to Prof. Blacking's proposal. Blacking's words seem to demonstrate his foresight regarding contemporary society, and they deeply resonate with the philosophy which Min-On has aspired to uphold. We cannot help but feel that Blacking's words contain an important guiding principle that can help us navigate the future of music.

Once again, we would like to state the purpose of Min-On's establishment: "It is to create a humanistic culture, join the hearts of people around the world through music, and contribute to world peace" (Ikeda, 2002, p. 221). We consider this to be an applied practice of music in peacebuilding that utilizes music to bring about a better future. In pursuing this, we aim to build reciprocal relationships with society and share our achievements through collaborative projects, research, and work that explores "music in peacebuilding."

■ Prof. Fumio Koizumi's Expectations for Min-On

While looking through items that Prof. Koizumi left with us, we found a tape recording. It was of a lecture Prof. Koizumi gave at Min-On in 1978, forty-three years ago. In this two-hour lecture, he discussed freely about “What is Music for the People?” (Note from the translators: the name “Min-On” in Japanese can be translated as “Music for the People.”)

Prof. Koizumi talked in a very friendly manner that made it easy for all the attendees to understand, and the discussions from that day are incredibly fresh and fascinating even today. In particular, we were so moved when he said that “those who engage with music must have a philosophy.”

Towards the end of the lecture, there was a part where he spoke specifically about Min-On:

【※Play the tape】

“I am truly glad that I was able to get to know everyone and Min-On on this occasion... I have a small request for all of you. Today's modern society is driven by the music industry. In Japanese society, where the music industry holds too much control, yes, some great songs have been produced. However, what makes a song “great” depends on whether it became a hit or on the number of records that were sold. That alone determines everything... Fortunately, Min-On is now playing a role as an antidote to such a society. Because it is an institution that offers and provides the music that the people originally wanted, it can work against a music industry-driven society that has gone too far. Your ideas can render visible the “distortions” and “gaps” of a society increasingly driven by the music industry and their business goals. I would like you to help counterbalance this and devote yourself to introducing broad, colorful and rich music to people in Japan. In order to do so, you must have foresight for the future. You should develop a clear vision and determination for the future, and then work towards fulfilling this. And I would like Min-On to take the lead and advance in this way from now on too” (Unofficial translation).

Since last year, the Covid-19 pandemic has been affecting the whole world. The environment surrounding music is no exception to this crisis that all humanity is confronted with. The pandemic has had a significant impact on the Japanese music industry, there is still no sign of the situation improving, and a feeling of helplessness is settling in for many people.

Furthermore, the universal call of the UN Sustainable Development Goals (SDGs) to build sustainable societies by 2030 seeks to tackle various challenges threatening humankind; this requires independent and active actions by individuals, organizations and countries.

As the consciousness of society changes, we believe that music is also facing a turning point in newly creating value.

In response to Prof. Koizumi's expectations for Min-On, we will continue to expand the possibilities offered by music in order to overcome the suffering caused by this pandemic. We will continue to contribute to a global society that practices “peace” and “coexistence in harmony” through challenging the issues confronting all humankind.

■ Providing a Platform for Newly Creating Value through Music

Thus, considering what music means to humans, looking at the relationships between humans and music, aiming to establish an archive that examines music for building a better society, and using the resources we have obtained, we will start working on the development of a platform. This platform seeks to create value through music and actualize our next stage of *exchange* and *collaboration* with society.

Through researching and scoping out music research institutes and music organizations around the world, understanding how music is appreciated in various contexts, and organizing our available resources, we want to build a space where people can easily access reliable information.

In order to build a hub for music in peacebuilding, we are resolved to engage in collaborative work by conducting research on music of all humankind, practicing interdisciplinary research on music in peacebuilding, pursuing exchanges with individuals and organizations that practice applied research and education in this field, and occasionally supporting their activities.

Starting these projects as our first step toward the future, we will dedicate ourselves to the development and flourishing of the music and dance of the world's peoples.

In closing, we would like to again thank all of the distinguished scholars and honored guests in attendance. We greatly appreciate your further guidance and encouragement in the years to come.

Thank you very much for your time and attention.

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