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*The Ashgate Research Companion to Japanese Music* (review)

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music was made in Hollywood. Likewise, Wierzbicki's discussion of Dolby Stereo's impact (pp. 206–07) emphasizes the important shifts in sound aesthetic ushered in by this technology, but leaves the reader wondering about the impact of subsequent sound technologies, such as THX, 5.1-channel Dolby Digital, and Digital Theater System (DTS). However, the bulk of this section is not about historical developments, as the previous sections were. Instead, it is an examination of the scholarly discourse on film music from the 1970s through the early 2000s. The book's summary seems to acknowledge this change in tone and approach, even if it doesn't justify or explain the decision to treat the final section so differently: "One of the main themes of *Film Music: A History* has been the idea that for its first six decades, from its murky origins ca. 1895 up to the mid 1950s, the music that accompanied motion pictures at any given time was somehow 'of a piece.' . . . Always, during these first sixty or so years, film music followed a linear path" (pp. 233–34).

Taken as a whole, *Film Music: A History* makes an important contribution to the textbook market for courses on film music. It will be of particular interest to those instructors whose courses are organized chronologically or that privilege Hollywood films over their European and Asian counterparts. The lack of case studies (except for *The Birth of a Nation* [pp. 58–61]) grants instructors a great deal of freedom in the selection of which films to include in their syllabi. As a textbook, it also demands supplementation (p. xiv). For instance, this book could be balanced with a number of classic articles on film music analysis and aesthetics, exposing students to a number of the most celebrated articles on film music and to widely varied approaches to studying a given film's score. This book will also be of interest to those instructors whose courses focus primarily on films from the silent and "classic" eras. By situating the musical practices of these eras within the contexts of the industry, exhibition practices, and criticism, Wierzbicki's book offers a rich historical narrative that complements the aesthetic and analytic focus of much of its competition on the market.

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**The Ashgate Research Companion to Japanese Music.** Edited by Alison McQueen Tokita and David W. Hughes. Burlington, VT: Ashgate, 2008. [xxv, 446 p. ISBN 9780754656999. \$124.95.] Music examples, illustrations, bibliography, audio/videography, indexes, compact disc.

Long, long in the waiting, this book has finally made its entrance on the musicological stage as a companion in research—thus neither as a handbook nor as a survey, but as something in between—for scholars and, especially, for current (and prospective?) graduate students of Japanese music. Conceived by editors Alison Tokita and David Hughes as a collaborative work by both Japanese and English speakers "to form a balanced approach" to taking stock of "the full range of Japanese musical culture" (dust jacket), it is the first book in English on Japanese music to attempt such coverage in detail. Fifteen chapters, all but the very last individually authored, address individual genres, with little directed crossover—a pattern that follows Japanese research culture itself—barring a merger of the histories of courtly and associated religious traditions. Authors cover the current state of research and key issues in their specialties, as appropriate for the aims set by the series of Ashgate Research Companions to which the volume belongs. The largely self-contained chapters follow the standard, and perhaps unavoidable, way of telling the story. They are ordered according to historical sequence of emergence, moving from court music and Buddhist chant—with their common origins on the Asian mainland, long interwoven lives, and continual influencing of other musics over nearly fifteen centuries—through warrior-supported *biwa*-accompanied narrative music rooted in the twelfth and thirteenth centuries; *nō*, the medieval theater that rose in the early fifteenth century from much older theatrical and dance traditions; solo and chamber ensemble music; urban theatre music associated with the rise of the merchant classes in the Edo period (1600–1868); historical and present-day popular musics and folk music; musics of the Ryukyu and Ainu; and finally contemporary and Western-influenced classical music.

The proclivity for Japanese musical traditions to be carried on as living traditions over centuries, coexisting and interacting on the way with others more recent, encourages some authors to try to contextualize their speciality on an historical continuum of appropriation and development. By and large, however, researchers interested in overarching musical concepts or broad-based workings of transmission that have worked together to facilitate such historical multi-layering, or even in more general aesthetic sharing across arts, and so on, must depend for guidance and integration on an opening chapter, "Context and Change in Japanese Music" (chap. 1), introductory to the set of fifteen, and co-authored by the editors themselves. Patterned almost as if a distillation of topics and approaches from the body of the book, this introduction is also where readers may arm themselves with a grasp of principles and theoretical approaches in Japanese musicological research for their study of the individual chapters. It is therefore well worth listing the chapter's contents here: following a "Historical Overview," situating music in culture and geopolitical context, a set of socio-cultural topics that reappear in several chapters are introduced, including "Patronage," "Audiences," "Class: Professional Entertainers from the Outcaste Class," "The Tradition of Blind Musicians," "Gender," and "Social Structures of Transmission," while preparatory technical sections outline such pervasive concerns as "Mechanisms of Transmission," "Concepts and Theories," "Scale and mode," "Meter," "Improvisation, Variation, Oral Composition," and "Aesthetics." An entry headed "Research and Research Culture" provides essential guidance to the book and beyond. The chapter itself is framed by two short pieces tendering two thought-provoking questions for a postwar, postcolonial Japan: "What is 'Japanese Music'?" and "Whither Japanese Music?" The accompanying compact disc, tucked into the back cover, comes last but is anything but least: its forty tracks are linked directly to the fifteen essays, largely to musical transcriptions, and in such way that most are provided with listening guides by the various experts.

Reassuringly, and probably especially enticingly for the new researcher, the longest single part of the book is a thirty-eight-

page-long bibliography of predominantly Japanese writings—emphasizing the target readership as the advanced student. Also provided are an audio/videography, with helpful pointers to the often invaluable annotation and even multi-volume booklets that accompany many releases, as well as mention of the rewards of self-help web-searching; an annotated contents of the accompanying compact disc; a subject index, with a guide to its use; and another, separate index of composers and titles of musical works. Surprisingly, there is no glossary of (Sino-)Japanese characters, which one would expect in a volume that aims to show the "current state of music research in and on Japan" (p. 27). This last, then, is an unfortunate but distinct drawback, given the evidently targeted readership as one with advanced Japanese literacy.

Steven Nelson's chapters on the history and music of *gagaku* and *shōmyō* (chap. 2 and 3) serve to set out the broad pattern followed by the volume's essays. While they cover much of the same ground as his many other fine overviews, the newness here, and potential influence on future research across genres in general, is to break with the scholarly custom in Japan of treating the two independently. The interleaved historical essay is the best to date in English and serves well as background to the volume as a whole. The musicological essay disappointingly relapses into separate treatments, despite the promise of integration in tables of scales and modes (pp. 21–23) provided for the Tokita-Hughes introduction. Perhaps this problem is symptomatic of as yet insurmountable boundaries in present-day scholarly thinking set by the sorts of traditional boundaries Nelson himself sees as problematic between Buddhist sects (p. 75), say, or by the sorts of boundaries to scholarly cross-genre thinking set historically by social class and performer guilds and now by traditions of teaching and transmission. Nevertheless, the student is well served in each account with data typical of most other chapters: with early documentation and modern performance practice; with classificatory and terminological explications (and some new tightening too); with overviews of mode, melody, timing (in theory and practice); and with an excellent selection of representative "history laden" items, accompanied by notations, transnotations and

transcriptions, translations, excellently keyed in (as throughout the book) to the relevant audio examples. In the delineation of certain research issues, however, preoccupation with very early stages in the “revolutionary” (p. 61) historical research of the Cambridge group, to the detriment of being able to embrace its new approaches and some of its most recent work, presents a picture now less than complete.

Genres of performed musical narrative (*katarimono*) accompanied by *biwa* and the medieval lyric *nō* drama are covered respectively in Komoda Haruko’s “The Musical Narrative of *The Tale of the Heike*” (chap. 4), Hugh de Ferranti’s “The Kyushu *Biwa* Traditions” (chap. 5), about a regional culture that both overlaps and differs from the canonical *heike*, and Fujita Takanori’s performance-orientated “*Nō* and *kyōgen*: Music from the Medieval Theatre” (chap. 6). The three accounts bring together issues of musical origins (that include *gagaku* and *shōmyō*) and many of the other general issues addressed in embryo in the editors’ introductory essay. But the musicologically-focused student will probably appreciate most the help the three chapters offer in grasping how, in narration, formulaic properties of melody and text work together in performative segments (de Ferranti, p. 113), moving through discrete sections of pitch-space associated with distinctive styles of vocal delivery; and how this is discussed by performers and written about analytically in the scholarly literature. Each, tied to examples on the compact disc, offers to the reader prepared to make an effort of synthesis a way back to Nelson’s outlining of formulaic melodic processes in Buddhist tradition (pp. 71–73) and a way forward to Yamada Chieko’s account of accompanied text-articulation in moving melody in “*Gidayū-bushi*: Music of the *Bunraku* Puppet Theatre” (chap. 9) and to yet another description in Alison Tokita’s “Music in *Kabuki*: More Than Meets the Eye” (chap. 10). It is these three that cast perhaps the sharpest light on the extent of apparent mutual exclusivity between genres and their respective scholarships; while many a student wishing to study an individual genre will be excellently informed, just as many wishing to gain a broader overview of Japanese melody by bridging several accounts may be bothered, even confused, by

many differing ways of dealing with related concepts—despite pre-warning about such multiple surfacing in the introductory chapter (p. 24). Again, this situation, reflecting the reality of research culture as it does, may be still insurmountable at present.

“The *Shakuhachi* and Its Music” (chap. 7) by Tsukitani Tsuneko, and Philip Flavin’s “*Sōkyoku-jiuta*: Edo-Period Chamber Music” (chap. 8) cover solo and ensemble genres for *shakuhachi*, *koto*, and *shamisen*, necessarily again with considerable doubling-up of other parts of the book (in outlines of origins and history, and in sociocultural sections on the *Tōdō* organization of blind performers, for instance). Issues in the history and organology of the *shakuhachi* are particularly fully treated, while Flavin’s excellent genre-by-genre layout comes close to the handbook style and will serve well for authoritative referencing. Gerald Groemer’s elegant “Popular Music before the Meiji Period” (chap. 11)—a wonderful historical essay on ephemeral popular song, one that in its coverage successfully traverses many of the periods and genres discussed earlier in the volume, and that in its mix of documentation and informed speculation ought to catch the research imagination—introduces a final clutch of essays. David Hughes’ “Folk Music: From Local to National to Global” (chap. 12) complements Groemer’s in its fine-grained distinctions among definitions and terminology, and in the author’s characteristic care for providing guidance to audio and visual documentation. It is followed by Robin Thompson’s “The Music of Ryūkyū” (chap. 13) and Chiba Nobuhiko’s “The Music of the Ainu” (chap. 14), two further fine essays on musical cultures at opposite ends of the Japanese archipelago, the former, as noted in the editors’ opening essay, with “a vigorous contemporary performance practice” and an impact on popular music such that it “functions as the exotic within the orders” (p. 7); the latter, as the editors state, with “little influence on contemporary Japanese musical culture” (p. 7) but an immensely rich and fragile tradition (p. 342). The volume closes with “Popular Music in Modern Japan” (chap. 15), co-authored by Christine Yano and Hosokawa Shūhei, an essay that works well towards helping with the speculative questions of “what” and “whither” for Japanese music

posed right at the outset in the Tokita-Hughes introductory chapter.

This is a research companion that works very well indeed, if one works hard with it; it is a book for poring over, both with regard to its texts and its music examples; and it rewards reading across its various chapters. It is an articulate, forward-looking companion demanding interaction, but assuming a certain amount of self-reliance in its partner. It goes without saying that it is clearly essential for graduates in the field, and accordingly for graduate library collec-

tions; but with the considerable lean towards the survey in many of its essays, it would be well placed too in undergraduate collections supporting performing-arts-orientated Asian Studies programs, and in collections supporting (ethno)musicology programs with a focus on East Asia. A most welcome new friend!

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### BIBLIOGRAPHY

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**The Victor Black Label Discography: 16000–17000 Series.** By John R. Bolig. Highlands Ranch, CO: Mainspring Press, 2007. [xxvi, 444 p. ISBN 9780977273577. \$79.] Indexes.

**The Victor Black Label Discography: 18000–19000 Series.** By John R. Bolig. Highlands Ranch, CO: Mainspring Press, 2008. [xxvi, 411 p. ISBN 9780977273591. \$79.] Indexes.

**The Victor Discography: Green, Blue and Purple Labels.** By John R. Bolig. Highlands Ranch, CO: Mainspring Press, 2006. [xv, 252 p. ISBN 0977272520. \$55.] Indexes.

**The Edison Discography (1926–1929).** By Raymond R. Wile. Highlands Ranch, CO: Mainspring Press, 2008. [xxvii, 442 p. ISBN 978-0-9772735-8-4. \$79.] Indexes.

Veteran discographer John R. Bolig continues his series covering the early years of the Victor Talking Machine Company with four additional volumes. *The Victor Red Seal Discography, Volume I* covered single-sided discs issued by Victor between 1903 and 1925 (reviewed in *Notes* 62, no. 2 [December 2005]: 407–10). 1923 was an important year for the Red Seal label. Although Victor had begun issuing double-sided records as early as 1908, such releases were confined to the lower-priced labels, beginning with the ubiquitous Black Label discs, which consisted almost entirely of various types of popular and ethnic music. Releases on the prestigious Red Seal label, which were reserved for Victor's premiere classical artists,

continued to be issued only in single-faced format until 1923. The single-sided record had no technical advantages—this was partly snob appeal on Victor's part though, as Bolig points out, royalty agreements with celebrity artists also played a role in adhering to single-faced records.

Bolig's introduction covers the transition to electrical recording, double-sided records and Eldridge Johnson's sale of The Victor Talking Machine Company to a group of investment bankers who, within two years, sold the company to RCA. In 1923 Victor finally succumbed and began issuing double-sided Red Seal records, including reissues of much of their existing single-faced catalog. For two years, Red Seal