［招待論文：実践報告］

India-Japan Collaboration in Music & All It Touches

When a Sound is Worth a Thousand Pictures

音文化とその周辺における日印共同開発へ

「百見は一音に如かず」と思えば . . .

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Abstract: Successful innovation requires compatibility between components and processes involved. In aural characteristics of language and music, Japan resembles India more than either China or the West. Although orthography in language and instruments in music may to the eye suggest otherwise, in-depth analysis and cooperative development in Japanese music and language arts are supported through theory and practical training systems developed in India. Japanese instruments shakuhachi (1992~) and koto (2006~), and Japanese poetry including tanka and haiku (2003~), have been authenticated for Indian classical music by Bhatkhande Music College, Sangeet Natak Akademi, and American Institute of Indian Studies, and performed throughout India, Japan and beyond.

物事の情報交換は主に五感の中の視覚と聴覚に頼る。目で把握・空間に存在する*物*と、耳で把握・時間に活きる*事*、その区別は（広義）hardware 具象と software 抽象との相違による。前者が日本、後者がインド、それぞれの世界観に優先的だと言えよう。*物*である文章・楽譜・楽器に注目する日本に対して*事*である口語・発音・即興、つまり音による多様性を認めるインド文明。代えて「百見は一聞に如かず」、見（目）より聞（耳）で「*mandala* 型より *mantra* 音」。「日本の物にインドの事」で、和楽器でインド音楽の音階類を活用すると「1 石 32,848 鳥」に至る。特定作品よりも、体系的な過程（process）に重点を置くインドの創作・即興法は、日本のあらゆる業界に有意義な原理を提供する。

Keywords: musico-linguistics, cross-professional, diachronic, analog, efficiency
音楽言語学、交分野の、通時的、継続的、効率性

1 Musico-linguistic constructs connecting India & Japan

1.1 Balancing inspiration and expectation at the gateway to innovation

Success in innovation is also dependent upon *a priori* attitudes vis-a-vis proponents and components in the innovation process. Two widely used expressions, one each in Japanese and Indian languages, reflect upon initiation of any endeavor. In Japan, the word *muzukashii* (difficult, doubtful) is often leveraged in precluding an investment of time, resources and hopes wherein any possible problem may be perceived - basically, a conservative vote of caution (*keikaishin*). Antithetical is the Hindi expression *ho jāyega* 'It can/will happen' - a 'Yes we can' vote for exercising curiosity (*koukishin*) proactively in anticipation of eventual outcomes.

Predictably, then, projects of Indo-Japanese Music Exchange Association with no direct precedents have attracted many enthusiastic long-term participants in India, while many could-be participating beneficiaries in Japan have been hesitant, awaiting declaration of definitive success from familiar authorities. Such reticence also affects enterprising specialists in diverse fields of business, diplomacy, education, etc.

An 'edutaining' illustration of this *muzukashii / ho jaega* contrast is found in *The Jungle Book* story of boy Mowgli in India, written in USA by British author Rudyard Kipling, who himself was born in India. Portrayed throughout are two gurus of Mowgli - Bagheera (panther, in Hindi) teaching caution, and Balu (bear) encouraging curiosity. A concise elucidation of this contrast is in the 'Bare Necessities' segment of Walt Disney's feature-length 1967 animated rendition of *The Jungle Book* (Disney video). Animals as human archetypes teach obedience and respect for "the law of the jungle", and lead to discovery through freedom to improvise. The worldwide Boy Scout/Cub Scout movement, founded by Kipling's friend Robert Baden-Powell, borrowed from *Jungle Book* [Law of the Pack, Akela, Wolf Cub, grand howl, den, pack] as official Scout terms.

While entrepreneurship in Japan may be delayed by reticence, operations undertaken in India frequently are hampered by scrambled schedules. The manifestations of *guna* – composite qualities of *sattva* (harmony, light), sajās (energy, transformation) and *tamas* (inertia, finishing) – and *dosha* (subtle influences that

stimulate us to thought and action) differ between each society and individual. Perception of these operating within Japanese and Indian cultures can suggest and guide focus and subsequent activity.

1.2　Expanding the field of aural vision through cross-professional sharing

Four decades of protracted activity in USA, Japan/E Asia and India/S Asia has necessitated simultaneous concentrations in performance and research, and finally activism. In the context of living arts undergoing change, beyond efforts to analyze issues and document things before they disappear, 'to act or not to act, that is the question'. This entails 'risk management' but, as Aristotle said, "There is only one way to avoid criticism: do nothing, say nothing and be nothing".

It has been a privilege to study, teach and conduct research in renowned universities and music academies of USA, Japan and India, as well as scores of presentations there and in Sri Lanka, Bangladesh, Pakistan, Korea, Singapore, Thailand, Canada and England; in local, national, and international colleges and schools; with special needs children, adults and the aged; in broadcast and print media; formal committees and casual settings. Some ideas and strategies emerging along the way are introduced below.

Concerning "Music and all it touches", various issues in other fields covered in this journal are also key herein. A few examples are given below.

'Economy, efficiency & ecology' (as principles related to all arts and sciences) in EWC/EWCA International Conference 2002 in Kuala Lumpur; 'Risk management in processes of music composition and improvisation' at JIS College of Engineering (Kalyani, West Bengal) and related presentations at Singapore Management University, Euro-Asia Management Studies Association (EAMSA) Annual Conference 2012 at NUS, and GARP in Tokyo; 'Self-administered music therapy for the aged' in Gerontology Synthesis International Conference (Visakhapatnam, Andhra Pradesh) was also demonstrated there in practical sessions for Lebenshilfe Institute for Mentally Challenged, and in Japan and USA in homes for the aged.

'Analog and digital relationships in music' at IIT Bombay leveraged the

understanding of analog in context of a continuous signal vs digital signals being time separated, to examine the human voice and wind or bowed stringed instruments in their capacity to extend tones and introduce varying amplitude/pitch as curvature; contrasted with 'digital' instruments like piano and keyed wind instruments, which cannot do justice to horizontal, diachronic analog melody.

'Vertical and horizontal principles evident in both city planning and music composition', a workshop presented at Architectural Institute of Japan (in Kenchiku Kaikan, located nearby Mita campus of Keio University), compared angular man-made high-rise structures to the contour of rolling hills to illustrate how vertically aligned tones of harmony complement or compete with horizontally configured rhythm and melody.

1.3 Sound of divine origin meets instruments of human hands

Traditional instruments in India and Japan display similar capacities and limitations, and their classical music styles are not defined by harmony and chord progressions as in Western music, but rather related to melodic modes based on particular scales. There is, however, a vast difference between India and Japan in the extent to which the concept of melodic mode (*raga* in India, *sempo* in Japan) has been developed, and in the number of melodic modes at present available to musicians in the two cultures.

Within Japan, four pentatonic (5-tone) scales form the skeleton of a small number of loosely defined melodic modes in traditional music. On the other hand, Indian classical music makes use of hundreds of scales and modes *raga*, each *raga* with its own distinctive melodic features and mood achieved through unique arrangement and treatment of individual tones.

In Figure 1, we can identify the two most prevalent pentatonic scales of Japanese music as fitting within the most popular 7-tone scale of S Asia, widely known as Bhairavi. Other than the two *acchal swar* (immovable tones) known as Sa and Pa (1st and 5th positions in the scale), the arrangement of whole steps and half steps in Bhairavi is opposite to that of the Major scale predominating in music of the

West and (even more so) the Chinese predominant scale. Greek philosopher Plato - positioned between East and West 2500 years ago - had prescribed this (Bhairavi) scale, known then/there as the *Doria* mode, to maintain harmonious community. In the *Republic* (399 BC), Plato (through Socrates) names the musical modes and correlates them with the different possible conditions of society and the individual, saying "The best constitution of state and soul…has the voluntary mode, or the Dorian mode, as its anthem." (Fitzpatrick, 2018, p. VIII).

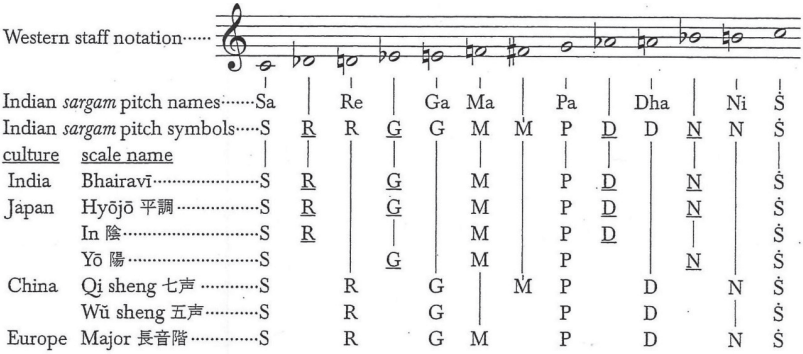


Figure 1　Representative musical scales in India, Japan, China, and Europe

This simple comparison is achieved through application of a basic subtractive process which is instrumental in generating up to 32,848 recognized scales in Indian classical music. A detailed thesis by this author (in Japanese) elucidating efficacious operation of this subtractive function in both languages and music of India, including models of cross-application for Japanese language and music, was published in 2001 (list in References).

The vast body and system of Indian melodic material has emerged from a tradition centered around the human voice, and Indian musical instruments likewise aspire to the flexible capabilities of the voice in intonation and treatment of melody. Microtonal intervals are widely employed, as well as tone quality modulation, glides, shakes and more, which are naturally available in human vocalization. Japanese

music has also been inspired by and developed primarily in relation to the voice, and its instruments are likewise capable of graces and techniques like the crucial *gamaka* in Indian music, rather than chord progressions and harmonic changes. Nonetheless, the course of nature has been diverted by history to favor imported Western influence across the arts and sciences from the Meiji period onward, and throughout the world.

Rhythm, accentuation, and syntax in music of India and Japan are likewise similar. Rhythmic forms are derived from poetry and the voice-centered, phrasing-related addition of beats to form cycles of measures; in stark contrast to the Western dance-derived, body-centered, pulse-related division of measures into beats. Contrasting also are the primarily dynamic accentuation (of strong vs weak beats) leveraged in Western music, and the agogic accentuation (of long vs short intonation) in the classical musics of India and Japan. This corresponds to critical long/short vowel differentiation in the syllabaries of Indian and Japanese languages, i.e., *badā/ chhotā swar* in Sanskrit etc in India, and *chō/tan bo-in* in Japan), while Germanic languages are replete with consonant clusters, e.g., two consecutive consonants /sk/ in 'desk', and three /spr/ in 'spring', which both produces stress and precludes elongation of an ending vowel.

Correlations in the languages of these two Asian cultures separated by great distances of both land and sea were recognized and clarified by the Buddhist Shingon priest Kobo Daishi (popularly known as Kukai); arguably, the 'Leonardo da Vinci of Japan'. He is credited with developing (on the model of Sanskrit) the *hiragana* syllabary which represents the oral/aural components of the Japanese language. In the Chinese capital Chang-an in the early 9th century, Kukai was schooled in *Siddham* script (known as *bonji* in Japan), precursor of Devanagari script used to write Sanskrit, Hindi, Marathi and Nepali languages today, and in the chanting of *mantra* and *sūtra*. He founded the sect Shingon ('True Word' or 'Mantra'), most sound-centered of Japanese sects which boasts Japan's most sophisticated Buddhist chant/ song *shōmyō*, and emphasizes the power of oral prayer.

Kukai gained fame as a sculptor, calligrapher, poet, and contributed many other innovations in linguistics, education, aesthetics, and engineering that evince his

acumen in connecting abstract knowledge to concrete strategies.

1.4　Japanese eye & hardware ⇔ Indian ear & software

To a great degree, traditional music in Japan relies on the sense of sight, as does the utilization of up to fifty thousand ideograms of *kanji*. Myriad instrument-specific notation symbols and styles in Japan are each based on the physical characteristics of that particular instrument (e.g., string numbers for koto notation, hole names for flute shakuhachi notation). Indian music, on the other hand, utilizes a universally applicable notation style based on scale degrees and intervals in melody, regardless of instrument (or voice, the original!), and this has facilitated systematic derivation and classification of vast arrays of melodic and rhythmic material which can be performed with eyes closed – sans notation – and with coherent improvisation.

Austrian-British philosopher/linguist Ludwig Wittgenstein (1889~1951) says, “The limits of one’s language are the limit of one’s life”. The East Asian languages are particularly rich in variety of visual phenomena and aesthetics. To handle those ideograms, each with a visually indicated meaning, sight looms paramount among the five senses. Yet, in Mandarin only 1,644 vocable syllables are recognized, and in Japanese only 112! “Chinese language is abundant in words expressing bodies and forms, with few verbs expressing change”, and “Japanese prefer aesthetics (focus on object) to philosophy (focus on abstract relationships). There was no system of model grammar [or music theory] before Meiji”. (Nakamura, 1960, p. 49). The same author in 1962 published *Nihon ni okeru bunka no hakken* (Discovery of Indian Culture in Japan).

Conversely, “India is where logic originally appeared in the East. The tendency to esteem universality generally pays more attention to the nature of things than to things themselves. In India and Greece, grammar was regularly taught from classical times”. (Nakamura, 1960, p. 50).

The process of applying the fully compatible Indian “software” (melodic modes) to Japanese “hardware” (instruments) - with the “Japanese eye” and “Indian ear” collaborating in music - has several benefits for both contributing cultures. These include: 1) introduction of previously unimagined melodic material in Japan; 2)

appreciation of raga in relation to existing music and instruments in the two cultures; 3) introducing to India the remarkably compatible Japanese instruments and poetry ; and 4) providing to Asia and the world a contemporary example of one regional music productively interacting with another without compromise in principle, technique, or instrument configuration. This represents coherent intra-Asian classical crossover, not anything-goes fusion.

1.5 Intra-Asian encounters

Musicologist Alain Danielou had written, "The present promiscuity in culture tends to create hybrid, low-standard by-products. Whenever we believe that some form of renewal is necessary, we have to see that the new innovations are coherent and in accordance with the genetics of our particular system" (Danielou, 1976, p. 12). In Japan since the Meiji Restoration of the late 19th century, arbitrary adoption of theory and notation from Western music – seemingly the only option available – introduced contradictions in definition and evolution of Japanese form, style, and technique. By way of analogy, both the indigenous sport *sumō* and the imported baseball coexist and thrive in Japan today; but if the terms, rules, and training techniques of baseball were to be imposed upon *sumō*, the result would be chaos in the *dohyō* (ring).

In India a century later, the use of fixed-pitch Western instruments and chord progressions in modal melody of indigenous folk, sacred, classical, and popular music produces a disjointed effect. East-East and North-South intra-Asian innovations are viable alternatives to random East-West experimentation. Indian concepts in language and music succinctly address features prematurely tagged as uniquely Japanese.

"What is not given is lost" (an Indian proverb), and cross-cultural sharing between these musico-linguistic traditions can counteract what Mahatma Gandhi, envisioning a post-colonial independent India, cautioned against, "English rule without the English". Similarly, during a 1924 lecture tour in China, Rabindranath Tagore stated, "In Asia we must seek our strength in union, and never in the egotistic

spirit of separateness and self-assertion".

The well-travelled Rabindranath Tagore visited Japan in 1916, 1924 and 1929. Along with his high regard for calligraphy and other visual and literary arts, he expressed disappointment in Japanese music. This likely stemmed from a quantitative gap, of much less variety in melodic and rhythmic forms than those found in India music.

We can note a different problem with Tagore's music as performed at present. His niece and devoted disciple Sarala Devi would collect tunes heard in her travels, and give them to her uncle Rabindranath for use in composing new songs. Then, although with good intent, Sarala Devi harmonized and notated many of them in Western style, thereby compromising affinity to ragas from which the master's original songs had found birth or inspiration.

1.6　1 2 3 → world of imagination, innovation & integration

One is the number of 'this', or absolutism; two, the number of 'this-or-that' dualism; three, the doorway to infinite possibility. Black, black & white, and then the spectrum of colors. Meditation, conversation, then conference. A straight line, two lines with one angle, and finally three connected lines in a stable triangular configuration with a clarified area inside, and surrounded by infinity. Dimensions of length, breadth, and depth in relation to any object, discipline, or experience. All of these relationships and the objects existing within them are made known to us through language.

The Sanskrit language has long been of great historical and literary significance throughout South and Southeast Asia, and in recent decades is often discussed in relation to computer programming, the processes of which operate within linguistics and mathematics, through specialized languages and formulae of coding.

The path to the mathematical developments and the many manifestations of Yoga began in the primordial knowledge system *Shruti*, apprehending language as sound existing in time. This includes study of phonetics *shikshā*, grammar *vyākarana*, and poetic meters *chhanda* which are based on the relative lengths of pronounced syllables. Studies and research were pursued through the medium of sound, and have

generated mathematical strategies like combinatorics. Insights were gained in both temporal and spatial dimensions, opening connectivity among the various branches of arts and science,

In this, we acknowledge from the cultural history of India three colossal P's: Pānini Maharshi, known as Father of Sanskrit, author of the epochal work *Ashtadhyāyī* with 3,950 sutras of grammatical rules; Pingala Acharya, author of *Chhandah Sutra* for systematically constructing Sanskrit poems, and originator of binary number system; Patanjali, who *in Mahā Bhāshyam* elaborated on Panini's *Ashtadhyāyī*, and (most famously) originated the yoga and ayurvedic systems known today. A recently released 39-minute documentary *The Untold Story of Sanskrit* (Project Shivoham) systematically traces the development of knowledge and practice systems in mathematics, language and music.

Albert Einstein famously stated in Princeton University, "Pure mathematics is, in its way, the poetry of logical ideas", and posited creativity at the heart of his teaching. In 2005, the author was privileged to work for a few days in Princeton with the humble genius Dr Manjul Bhargava, celebrated Canadian-American mathematician of Indian descent, and 2014 Fields Medalist. Being also an accomplished tabla player (trained under renowned maestro Ustad Zakir Hussain), Dr Bhargava kindly and skillfully accompanied the author's concert of Indian music on Japanese instruments in Princeton.

Dr Bhargava's mathematics courses utilize music and poetry above all else, as do also his special presentations for various audiences throughout USA, India and the world.

In a 2015 math workshop 'Poetry, Daisies and Cobras' for school children in Bengaluru (Bhargava, 2015), Dr Bhargava explains the 'mathemagical' link between math and poetry, as illustrated in plants and animals. Panini and the 11th century linguist Hemachandra are mentioned, and Bhargava's profound playful romp through numbers ends with a tabla demonstration. In early 2020, in India the author twice discussed with Dr Bhargava his six-month India visit requested by the Prime Minister for restructuring mathematics education throughout India. This was unfortunately cut short by the worldwide onslaught of COVID-19.

2　Examples of India-Japan integral music & language projects

2.1　Activities of Indo-Japanese Music Exchange Association (www.ijmea.net)

In three decades since founding in 1989, there have been too many diverse projects, events, publications, broadcasts to allow a proper account in this brief journal chapter. The IJMEA website carries varied information and many examples of wide-ranging musico-linguistic collaborations in India and Japan and beyond, made possible through invaluable involvement and support of many distinguished individuals and institutions. Included are photos, essays, media samples, etc, and links to schedules, videos and more, in both Japanese and English. A brief overview can be heard in the "Japan-India Music Crossover" interview + music samples in NHK World (Hoffman, 2017).

2.2　Samples from related activity in Keio University

Below are introduced two forms of 'edutaining' activity demonstrating cultural relativity between the sound cultures of India and Japan, carried out on two Keio University campuses during the 12-year period of the author's employment there as lecturer.

2.2.1　Indo-Japanese music concerts in India-Japan Friendship Year 2007

Keio University hosted an afternoon concert of Hindustani classical and Indo-Japanese music on 19 June 2007 to welcome newly matriculated students to the campus. Featured were four members of a renowned family of musicians from Banaras, famed city of Indian music and spiritual culture. Also included were the author (as music director and co-performer) and Dr Rabinder Malik (Keio University lecturer, senior pillar of the Tokyo Indian community, and decorated master of Japanese folk and popular song). This same unit also performed on 22 June at Foreign Correspondents Club of Japan. These were two of total ten concerts by the visiting artists in Kanto and Kansai regions, organized by IJMEA with support of Agency for Cultural Affairs, Government of Japan.

Figure 2　Top artists of Banaras perform at Keio University Hiyoshi campus

Keio University Event Terrace (Hiyoshi)

FCCJ India Night (Yurakucho)

Figure 3　Two India-Japan Friendship Year Events (Tokyo, 19 & 22 June 2007)

2.2.2　Interdisciplinary correlations in India & Japan and beyond

Below are two sample exercises leveraging musico-linguistic elements of Indian, Japanese and other cultures, selected from the author's Keio University International Center courses 'Sound Culture of Japan, Asia & the World' and 'Systematics', offered 2007~2018 on Mita campus. Arts and sciences, qualities and quantities, past and future found common ground in various topics and workshops.

2.2.2.1　Japanese history & language + Indian rhythm & mnemonics

The Systematics classroom, blessed with students from up to 12 different nationalities and as many specializations, was an ideal setting for seeking creativity & coherence within diversity.

In this TALA TALK workshop, students from diverse backgrounds practice basic Japanese skills while intoning Japan historical periods, in order from Nara to Reiwa, set to the 7-beat Indian rhythm cycle Rupak *tāla*. Participants first recite the *tablā* drum stroke names (*ti ti na* | *Dhi na* | *Dhi na*) while hand clapping on the first beat of each of the 3 subdivisions of the cycle. Instructor then joins on tablā while they read/recite the *hiragana* text.

TALA TALK Japanese history in Indian rhythmic cycle Rupak (3 + 2 + 2 = 7)

1 2 3 4 5 6 7 = beat # | = Measure bar *tabla* drum stroke name

1	2	3	|4	5	| 6	7	|1	2	3	|4	5	|6	7	
ti	*ti*	*na*	|*Dhi*	*na*	|*Dhi*	*na*	|*ti*	*ti*	*na*	|*Dhi*	*na*	|*Dhi*	*na*	
0			2		3		|0			2		3		

< ①〜④ Greetings & Warm up / ⑤〜⑨ Main text / ⑩〜⑪ Summary >

①	ど	う	ぞ	| い	らっ	| しゃ	い	| きょ	う	は	| ワ	イ	| ワ	イ
	0			2		3		0			2		3		
②	あ	そ	ぶ	| み	な	| さ	ま	| ま	ず	は	| れ	き	| し	を
	0			2		3		0			2		3		
③	な	な	で	| か	ぞ	| え	る	| み	な	で	| か	ぞ	| え	る
	0			2		3		0			2		3		
④	一	二	三	| 四	五	| 六	七	| こ	れ	で	| は	じ	| ま	る
	0			2		3		0			2		3		
⑤	な	ら	じ	| だ	い	| か	ら	| な	ら	の	| あ	と	| に	は
	0			2		3		0			2		3		
⑥	きょ	う	と	| へ	い	| あ	ん	| そ	し	て	| か	ま	| く	ら
	0			2		3		0			2		3		
⑦	そ	の	ご	| む	ろ	| ま	ち	| あ	ず	ち	| も	も	| や	ま
	0			2		3		0			2		3		
⑧	そ	し	て	| と	く	| が	わ	| め	い	じ	| た	い	| しょう	
	0			2		3		0			2		3		
⑨	しょ	う	わ	| へ	い	| せ	い	| れ	い	わ	| さ	—	| —	—
	0			2		3		0			2		3		
⑩	こ	れ	で	| に	ほ	| ん	し	| な	な	で	| か	ぞ	| え	た
	0			2		3		0			2		3		
⑪	お	も	な	| み	や	| こ	は	| きょう		と	| と	う	| きょう	
	0			2		3		0			2		3		

< Translation & text in Chinese characters *kanji* >

①〜④：Welcome! Today we play with 11 eras of history in 7-beat rhythm.

⑤〜⑥：奈良時代から，奈良の後には，京都・平安，そして鎌倉

⑦〜⑨：その後室町，安土，桃山，そして徳川，明治、大正，昭和，平成，令和

⑩〜⑪：これで日本史，七で数えた；主な京は，京都，東京

Figure 4 TALA TALK : Japanese text + Indian rhythm multi-challenge

Then, changing the tempo, rearranging portions, practicing techniques of *layakāri* (adjusting 7 syllables within cycles of other talas, e.g., 10-beat Jhaptāl, 12-beat Ektāl, 16-beat Tritāl). In this complex process, one experiences that prospects for success are supported by strong familiarity with at least one factor in the formula - for Japanese participants, their language and history; for South Asians, linguistic acumen and tala experience; for all else, some other integrated mind/body/ voice experience recalled.

2.2.2.2 Japanese and other poetry + Hindustani composition forms

In one project assigned in the Systematics course, each student chose a short poem in Japanese, a language of their own culture, or any other except English. That then would be wedded to any one of 12 North Indian ragas and of six talas introduced in class. Few students had prior exposure to Indian music, most had limited experience in Japanese language, seldom were music majors in the mix, and the instructor was unfamiliar with many of the languages being used. It was a bold leap for all - and reasonably (or amazingly) successful – aided by the logic inherent in the raga system, the universal mathematical principles in tala, and inspiring language, structure, and content of poetry.

< Original compositions handwritten by students reproduced below with permission >

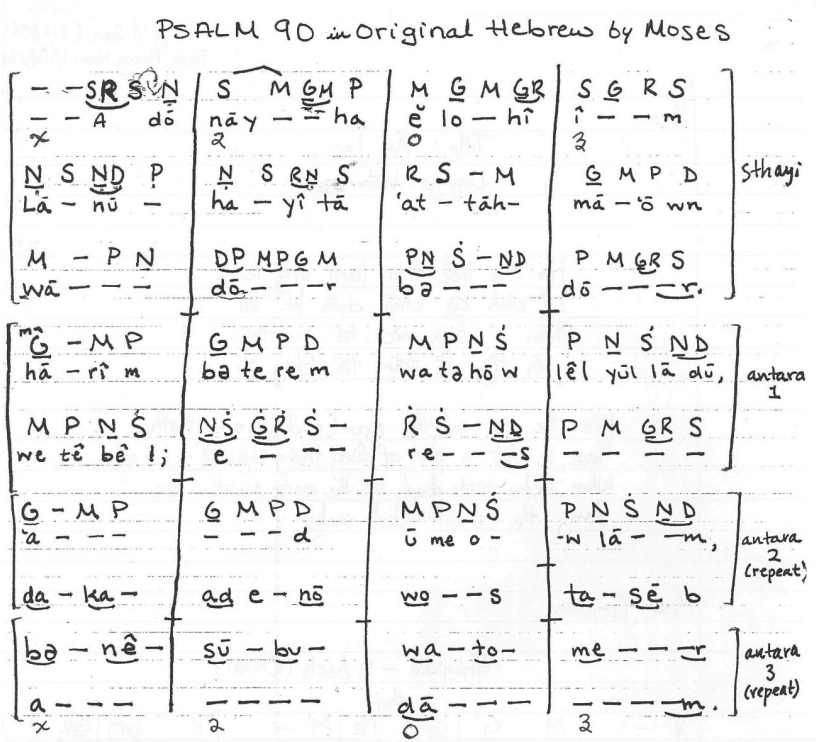


Figure 5　Raga Bhimpalasi / Tala Trital & Psalm 90 text (in Hebrew language)

Text : Lord God, You have been our dwelling place in all generations
Before the mountains were brought You formed the Earth
From everlasting to everlasting, You are God
You turn man to dust, (and say) “Return to Dust, o Man”

By Hannah Bunting, student from New York City. This afternoon raga uses 5 of its 7 tones in ascending melody, and all seven in descending form; within Trital cycle of 16 beats in 4 measures, the most common tala in North India. The Book of Psalms is mainly a collection of poems and prayers by King David, many of those directed to his court musicians. Jewish tradition is to Christianity what Hindu tradition is to Buddhism. Highest development of song is found in both Hindu and Christian traditions; differing are the modal melody of Hindu *bhajan* and harmonic structure of Christian hymn.

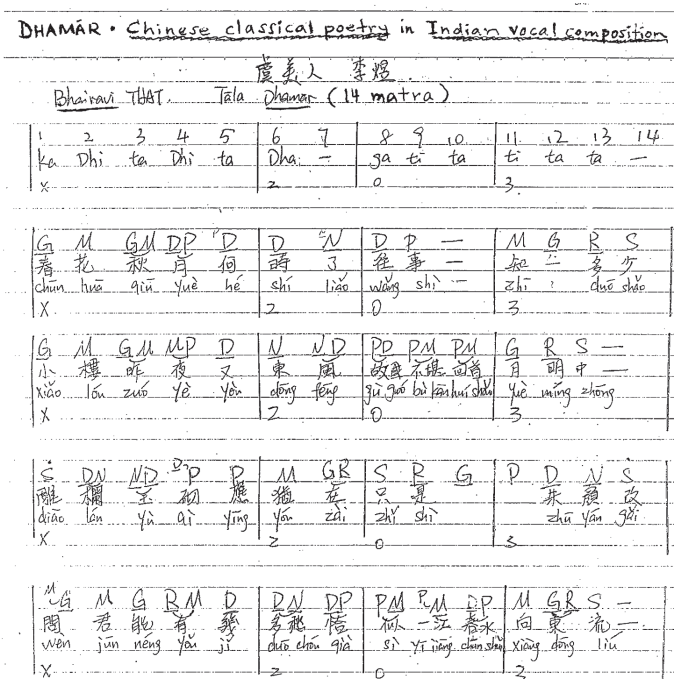


Figure 6 Chinese poem in Bhairavi & Tala Dhamar (4+5+2+3 = 14 beats)

By Ruan Wen, student from China. The scale of Bhairavi (of deep significance to both India and Japan, as introduced with Figure 1, above) with a complex *tala* used primarily in classical vocal music. This famous poem was written by Li Yu, the last ruler of the Southern Tang state in Five Dynasties period (907-960), being deposed and forced by his captors to read aloud his poem, then to commit suicide.

Matching Chinese text to Indian raga is nearly impossible. In Mandarin, each ideogram has one of four tonal designations for intonation (even --, rising /, falling \, or falling+rising \/). In Indian melody of any particular raga, there is characteristic phrasing of tones (e.g., movement which is frequently used, sometimes used, largely avoided, or clearly forbidden). This issue seldom affects [Japanese language + raga melody] efforts.

2.2.3 An earlier collaboration among advisors, artists, educators, children and broadcast media of Japan, India, Sri Lanka and USA

At the request of late pianist-composer KAWAMURA Junko, this author translated the popular Japanese folk song *Hina Matsuri* (Doll Festival) into Hindi as *Guriyā Utsav*, to be sung by a children's chorus on national All India Radio in 1988. Through radio broadcasts (in an era when radio was the primary mass communication media), thousands or millions of children could understand in their own language the text, and experience rhythmic and melodic features which variously resemble those of songs in their own culture.

The song sheet was prepared in both Indian *sargam* (solfege) and Western notation, with texts given in Devanagari and Roman alphabet, along with some Japanese script. Recordings of Japanese children singing were also prepared.

< Sample below from sheet distributed to the young singers in Delhi in 1988 >

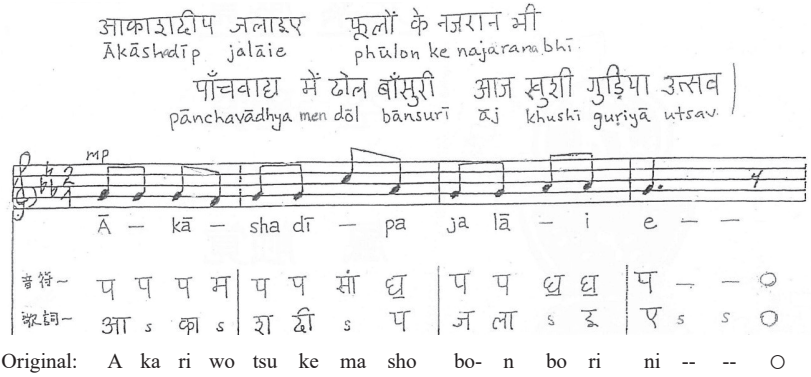


Figure 7 (top) Hina Matsuri (Guriya Utsav) song text in Hindi & Roman scripts (bottom) song melody + text of Line# 1 in Western staff & Indian *sargam*

Time/rhythm given in the Western notation given above corresponds to the original Japanese text. In Japanese, for this Line#1 of the song, there is a syllable occurring on each beat subunit (12) in the first three measures; while the Hindi translation requires only eight, among which four are long vowels occupying two beats each. This parallels a peculiar tendency in haiku and other Japanese poetry and song compositions; i.e., scarcity of long vowels, even though Japanese has as large a presence of syllables and vocabulary with long vowels as is found in Indian languages, including Hindi. This contrast deserves detailed attention not possible within this short survey.

Also, the Indian sargam notation used with the Hindi text is most befitting in representing this song, and for utility in singing by any individual, in either language. These and other musico-linguistic factors are easily understood through practical application in interactive settings.

In later workshops in India and Japan, similarities in these two polysyllabic language cultures were demonstrated, e.g., the crucial short/long distinction in vowels.

Strategies were identified for adjusting either Japanese or Hindi text to melody and rhythm, and vice-versa, which differ significantly from strategies for music with

texts in monosyllabic languages, such as English and Chinese. This awareness opens up more expansive discoveries, including principles of economy and efficiency operating in any given sound/time and script/space format.

In 2009 in central Sri Lanka *Hina Matsuri* was sung in Japanese, Hindi and Sinhala languages with the students in Sputnik Girls Home on 3 March (exact date of the Japanese Doll Festival), two days after IJMEA orphanage charity concert in Kurunegala Civic Auditorium with renowned artists of central Sri Lanka, and including the girls.

2.3　Acknowledging partners in India-Japan innovation in music

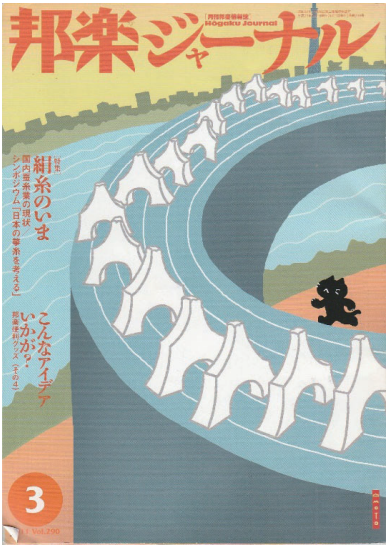
Finally, to introduce just a few of many distinguished individuals who have done great service to Japan-India cultural exchange; here, three each from Japan and India.

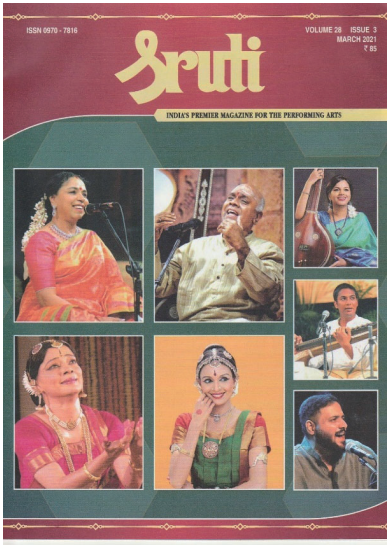
JAPAN

◎ TAJIMA Shinji : Founder/Director of International Center for Literacy and Culture ICLC; author of many works now in up to 30 native-language editions throughout Asia and beyond, including two books published in national Sahitya Akademi in five Indian languages, from English translations by this author.

◎ ISHIDA Kazushi : distinguished author and music critic; alumnus and lecturer in contemporary music in both Musashino Music College and Keio University, and others; President of Music Pen Club Japan; MEXT Agency for Cultural Affairs Publishing Prize; leader of Japan's 11-artist delegation to 1993 India International Music Festival.

◎ TANAKA Takafumi : Founder/Chief Editor of *Hōgaku Journal*, Japan's most respected traditional music monthly; supports India-Japan initiatives, features related artists and projects. Similarly, Founder N. Pattabhi Raman and subsequent Editors of India's excellent premier music monthly *Sruti* (see sample covers, below).





Hōgaku Journal (March 2011) *Sruti* (March 2021)

Figure 8 Major traditonal music monthly magazines in Japan and India

INDIA

◎ Probir MITTRA : career tabla artist in National Kathak Kendra, New Delhi; producer of events, recordings, personnel exchanges; hosted in Japan twice by IJMEA & Air India; appears on CD *INTEGRAL ASIA* with artists of Japan and India.

◎ Varsha DAS : former Director of National Book Trust, and National Gandhi Museum; founding advisor of IJMEA & ICLC (see TAJIMA, above); key member of peace movements for children in Kashmir and beyond; music & drama scholar.

◎ M R RANGANATHAN : Founder-Director of ABK-AOTS, top India-Japan education and business center in South India; awarded variously by Consulates, Embassy, and Prime Minister of Japan; host of major events in Chennai since 2006.

INDIA, JAPAN and beyond

◎ Society for Promotion of Indian Music and Culture Amongst Youth

SPIC MACAY (https://spicmacay.org/about) has inspired generations across India, and in many centers abroad, and kindly hosted IJMEA programs in Delhi University,

IITs Delhi and Bombay, Modern School, and others. SPIC MACAY in November 2020 established **Japan Chapter** of volunteers promoting and participating in music and cultural exchange in Japan. Youth of school and university, and other interested persons or organizations could contact IJMEA for further information.

3 Conclusion

Freedom begets opportunity which begs responsibility. Expansion transcends borders which must yet be honored for their roles in maintaining reasonable order. Objectivity of quantified hard data is enjoined to knowledge from in-the-moment practical experience and reflection. Ideally, there will be a vista constructed of such opposite yet complementary platforms from which to contemplate and interact with any two unique phenomena. Fortunately, the aural cultures of music and language as the breath and blood of human communication, and India and Japan as likewise contrasting complementary partners in Asia, epitomize the potential of traditions finding their higher ground through collaborative innovation.

Music will continue to evolve in India, Japan and elsewhere. At issue is whether we will choose to affirm and build upon mutual relativity and, in doing so, nurture the vitality to perpetually contribute to the unity in diversity of a healthy cultural ecology.

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