

The New Relationship between the Ordinary/Everyday and the Extraordinary in Research on Music and Tourism: Focusing on the Soundscape in Fukushima

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In the recent tourism industry, new types of tourism such as “niche tourism” or “new tourism”¹ have emerged due to more individualized, diversified, and matured tourism. Additionally, studies and discussions of these have accelerated. In contrast to conventional mass tourism, that is, “conventional tourism involving a large number of tourists in staged settings” (NOVELLI 2005: 9), niche tourism is defined as “special interests, culture- and/or activity based- tourism involving a small number of tourists in authentic settings” (ibid: 9). In this context, the interest toward music as a touristic resource has emerged in the research since around 2000, leading to the new term “music tourism” (GIBSON; CONNELL: 2005). That is, owing to niche/new tourism, the interest toward cultural heritage and authentic cultural experiences has been increasing. Music, which is conventionally understood as the “accompaniment” or the “secondary role” in tourism (GIBSON; CONNELL 2005: 6,10; YAGI 2018: 37), has acquired greater importance².

However, focusing on music in the context of tourism has gained great importance in the discipline of ethnomusicology since the late 1980s. Significant research includes *Come Mek Me Hol' Yu Han: The Impact of Tourism on Traditional Music, Jamaica* (Jamaica Memory Bank 1988) and *Schladminger Gespräche zum Thema Musik und Tourismus* (SUPPAN ed. 1991)³. These studies include various topics, such as the impact of tourism on traditional music, acculturation, ethnic identity, relationship between host and guest, commoditization, authenticity, education, religion, and local development (NAGAHARA 2001). These topics are widely related to anthropology and tourism studies. These research themes not only comprise practical or applicable aspects connected to the development of tourism resources, but also theoretical and disciplinary aspects that include the qualitative research of tourism and local musical culture⁴.

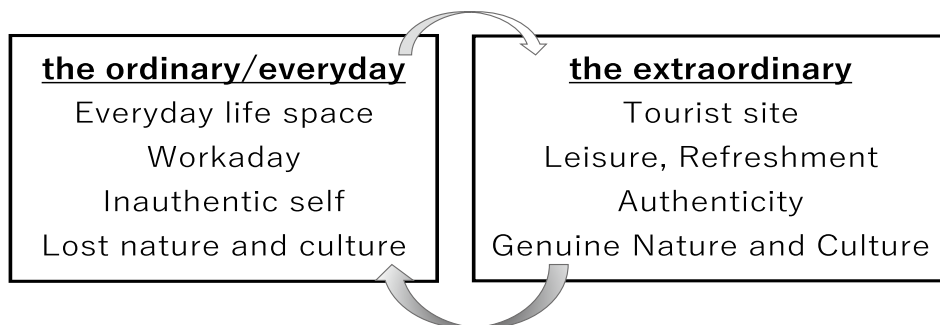
Against this background, the diversified music-related matter and objects have begun to receive increased research attention in Japan. For example, traditional local festivals including ritual performances (ISHIMORI 1991; NAGAHARA 2001), local traditional folksongs in Okinawa (SAWADA 2020), festivals of classical music (MIYAMOTO 2011), popular or rock music festivals (YAGI 2020), “pilgrimage” to the birthplaces of musicians (MIYAIRI 2019), museums of popular music (YAMADA 2013), musical events taking place in hot spring resorts (KASAI 2021). In addition, contents tourism (OKAMOTO 2013) or night tourism (IKEDA 2017) are closely related to this realm.

Based on these research contexts, this study discusses the relationship between the ordinary/ everyday⁵ and the extraordinary, the contrast between which has been the basic construction of tourism and has changed and diversified in line with the recent tourism state. This study proposes five models of the relationship between the ordinary and extraordinary in tourism. To do so, we review previous research and consider the example of Fukushima in Japan.

Tourists and the locals: model 1 & model 2

In tourism studies, some kinds of dichotomy, such as “host-guest⁶” (SMITH 1977), “tourees⁷ -tourists” (COHEN 1988: 374), “gaze-gazer” (URRY; LARSEN 2011: 17), “ordinary/everyday-extraordinary” (URRY; LARSEN 2011: 15) are often used to understand their structure.

First, two models of relationship between ordinary and extraordinary in tourism are confirmed. The most fundamental structure of tourism stems from the contrast between *tourists’* ordinary/ everyday lives and extraordinary (see Figure 1).



[Figure 1 : Model 1, The ordinary-extraordinary dichotomic model of tourist]

“Tourism results from a basic binary division between the ordinary/everyday and the extraordinary. Tourist experiences involve some aspect or element that induces pleasurable experiences which, by comparison with the everyday, are out of the ordinary.” (ibid: 15)

“The ordinary time (workaday) and extraordinary time (leisure) are contrasted. There is the time structure of tourism such that tourists are free from working, engage in leisure time, feel refreshed, and come back to the workaday again⁸” (YAMASHITA 2007: 4)

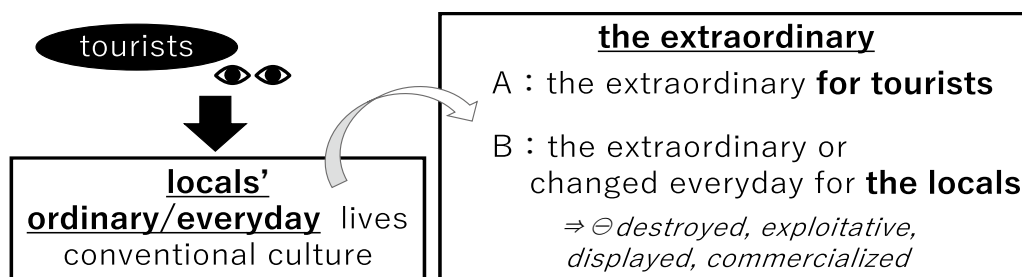
The feature of this ordinary-extraordinary model is that it adopts the perspectives of *tourists* only. It is also important that freeness or escape from tourists’ everyday lives is placed at the core of this structure.

On the other hand, the second model includes the perspectives of both tourists and *local people*.

“Modern Man is losing his attachments to the work bench, the neighborhood, the town, the family, which he once called ‘his own’ but, at the same time, he is developing an interest in the ‘real life’ of others.” (MACCANNELL 2013: 91)

“Tourists show particular fascination in the ‘real lives’ of others that somehow possess a reality that is hard to discover in their own experiences. …MacCannell particularly examines the character of the social relations which emerge from this fascination people have in the work lives of others. He notes that such ‘real lives’ can only be found backstage and are not immediately evident to us. Hence, the gaze of the tourist will involve an obvious intrusion into people’s lives, which would be generally unacceptable.” (URRY; LARSEN 2011: 10)

The term “real life” in these citations could also be described as ordinary/daily life of the *locals*. Here, there are three elements, the tourists, the locals, and their everyday life. In this condition, the local people’s ordinary-extraordinary relationship has two aspects. In one sense, their everyday life is recognized as extraordinary by the guest. The nature of extraordinary is for the tourists only, indicated as A in Figure 2, and the change or effect toward the locals’ reality is not considered. On the other hand, there is the case that guests recognize local’s everyday lives as extraordinary, and because of the guest’s gaze, the host’s everyday life *actually* would be changed. These relationships can be charted as B in Figure 2. Previous research has investigated the host side and the actual changes on the host’s culture. At the beginning of the emergence of the host-guest concept, locals’ traditional cultures that had been created and accumulated in their everyday lives are partly destroyed or extracted⁹ by guests.



[Figure 2 : Model 2, The ordinary-extraordinary dichotomic model of the locals]

From the aforementioned facts, both the *ordinary-extraordinary of the tourists* and of *the locals* have been included in previous tourism research, contrasting between the two. Next, we focus on the tourists side again, and new types of ordinary-extraordinary relationships are discussed, referring to Bolderman¹⁰ (BOLDERMAN 2020).

Continuous relationship focusing on tourists: Model 3

Bolderman indicates that in tourists’ ordinary-extraordinary relationship, there exists not only escape but also continuity.

Based on interviews and fieldwork including visiting the places connected to some musicians of various genres (the tour in Bayreuth (Wagner, opera), in Dublin (U2, rock), and in Stockholm

(ABBA, pop))¹¹, she presents the following two points.

First, she focuses on the motivation of tourism. For fans of certain musicians, it is significant to get close to musicians' existence during their trip due to the affection towards them and their musical works, which has been formed in their everyday lives. They want to contact with musicians in recording studio by chance¹² or to visit the grave of composers. Therefore, they seek unmediated reality (ibid: 66) during the tour and it is "an important motivation for music tourism" (ibid: 65).

Second, she focuses on the role of music in that it can form the process of emotional involvement throughout tourists' everyday life (ibid: 64). In other words, music can play a role as "the story of the self"¹³ (ibid: 64). She states that "there often was a prolonged emotional involvement with the music, which influenced the experience of place" during the tour (ibid: 64-5). Especially for tourists who regard themselves as fans, this emotional involvement becomes "an emotional climax of 'finally' being there" (ibid: 64)¹⁴. Bolderman summarizes these two points as follows:

"Music tourism ... contributes to a feeling of existential authenticity (WANG 1999), the tourist being in touch with a true self, rather than the constructed, inauthentic self of everyday postmodern life.

However, in the example of Gloria¹⁵ and in other instances like it throughout the interviews, tourists did *not*¹⁶ refer to such a *division* between their sense of self at home and holiday. Rather in their descriptions of visiting music tourism sites, they stressed the *continuity* between the role of music in their *everyday life* and during their holiday. This finding suggests that a desire to *escape* in search of an authentic self is not really a motivation for travel in the case of the music tourists in this study" (BOLDERMAN 2020: 66).

"...the interview data in this research suggest that music tourism can rather be seen as an *extension of that home*, not an *escape*" (ibid: 67).

Here, she distinguishes ordinary everyday life and the extraordinary during travel, but escape or obvious division do not exist; she emphasizes the continuity and extension.

Bolderman investigates the continuity based on the results of interviews in which she questioned users of musical streaming services about holiday playlists, to examine the processes of connecting music to certain locations.

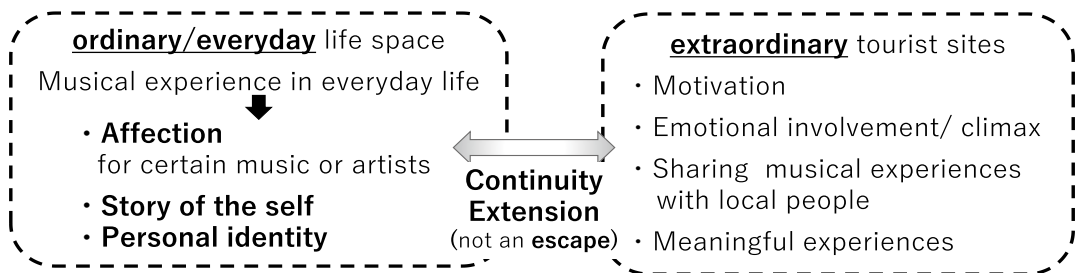
One interviewee, Pascal¹⁷, stated he listens to pieces of music on his holiday playlist raveled as "traveling", connecting to the experience of being in Hirakata Square in Japan. In the interview, he made the following remarks:

"What I go back to is not Japan the country. I go back to Hirakata, the little square in the park where I was talking with all those guys until dawn, drinking beers, talking about music. We were exchanging music. ..." (ibid: 48).

“Music is a way of sharing with people. Music defines who I am. What I listen to, is who I am. It’s the way in which I can present myself to others, by telling what music I like and what I listen to and what I can recommend. I do that *at home*, it contributes to my life, my well being, to my enjoyment. But it *also works like that in Japan*...the moment you recommend a band, and he recommends something to you, and you listen to it and you think it is awesome. That was there, there in Japan, in that square, in that moment.” (ibid: 53)

Based on these comments, the main points can be summarized as follows. In focusing on the relationship between his everyday life and the experiences in Hirakata, affection toward certain music that has been accumulated or has become part of his personal identity¹⁸ in his daily life were also retained during his trip. Second, by sharing this affection or identity with local people in Hirakata, his experience during the trip became more “meaningful¹⁹” (ibid: 48). Third, this created a deep experience such that he included a specific piece of music on his holiday playlist after he returned to the sphere of his everyday life²⁰.

Based on the above, there are continuities between the ordinary and extraordinary of *tourists* (see Figure 3).



[Figure 3 : Model 3, The continuous ordinary-extraordinary model of tourists]

As stated above, referring to Bolderman’s argument, the existence of the model of tourists’ ordinary and extraordinary is clarified, which is different from the conventional model (Figure 1). These continuities of ordinary and extraordinary could be understood as the phenomenon that “the dichotomic structures gradually become ambiguous” (INAGAKI 2011: 12-3). The conventional tourism structure, “from workaday world to leisure and entertainment” has been gradually changed, and motivation, purpose, and styles of tourism have become varied and individualized, creating new types of tourism such as eco- and long-stay tourism, which are related to ethics or learning. In addition, the site and the locals of the tour, touristic motivation, and traveling behavior have become more intertwined in everyday lives and the sense of ordinariness. This is because transit time has been shortened as a result of the development of public transportation networks, information of the tour site has become more accessible due to the internet, and tourism or travel have become increasingly popular not only in high class society but also among the middle class.

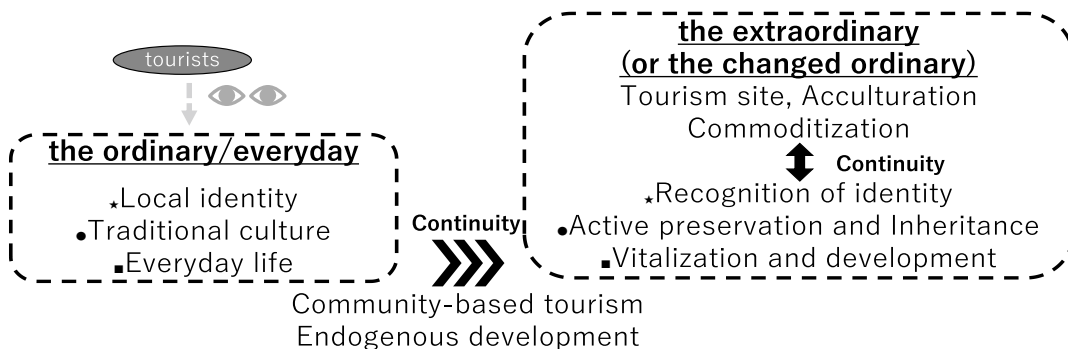
The proposed models of the relationship between the ordinary and the extraordinary are illustrated in Figures 1 to 3. However, because Bolderman’s argument is limited to the tourists/ guests side, that of the local people/host side remains to be discussed.

Continuous relationship focusing on locals: Model 4

Studies on the host side have been actively carried out in research on musical performance in the realm of musicology, anthropology, and ethnology. As partly indicated in Figure 2, some research has stressed the negative aspects as a result of tourism. From this perspective, there is obvious *division* or *discontinuation* between the host’s ordinary life and changed life due to tourism. However, as the research and arguments have deepened, various, more positive perspectives of acculturation have been posited since at the late 1980s. For instance, the activation of inheritance, preservation, and invention of traditional local cultures as a result of the effect of tourism, recognition of local’s ethnic identity (DANIEL 1991: 143-8; ISHIMORI 1991: 28-9), and authenticity of the commoditized touristic object or souvenir (COHEN 1988).

These arguments are still significant in recent studies. Case studies have examined endogenous development, community-based tourism, and sustainable development (ISHIMORI 2001) (YAMADA 2014) (YAGI 2020) (MOAYERIAN; et al 2022).

These arguments contain two overlapped aspects. One aspect is becoming a tourism site or sightseeing spot. The other aspect is inheritance and preservation of traditional local cultures, or vitalization and development of the local area. Thus, there is now considerable overlap between tourism as the action toward the outside and the cultural preservation or vitalization of the local area as the inside action. The former has been positioned on the side of *extraordinariness* or *non-ordinariness*, divided from ordinary things, and the latter is deeply related to local *ordinary everyday* lives. That is, here, extraordinary from the host perspective caused by tourism should be interpreted as some process of *changes* added to the local’s *everyday* or the event constructed in the local convention.



[Figure 4 : Model 4, The continuous ordinary-extraordinary model of the locals]

Therefore, both processes are positioned on the *ordinary* side of the locals. It is remarkable that rather than the obvious division, the continuity between ordinary and extraordinary of the *locals* exists here (Figure 4)²¹, which is different from Bolderman's argument of the continuity of the *tourist* side.

New relationship focusing on locals in Fukushima: Model 5

Next, to develop the new ordinary-extraordinary model, we take Fukushima in Japan as an example and examine the relationship between Fukushima and a composer, Yuji KOSEKI (1909-1989).

In Fukushima, some coordination of the renewal of the city center and tourism policy are characterized using the works of Koseki, who was born in Fukushima. He is popular not only in Fukushima but also across Japan. For example, he composed the formal song of the National High School Baseball Championship in 1924²² and the march for the 1964 Tokyo Olympic Games. Moreover, he wrote many local songs related to Fukushima, such as *Fukushima Serenade*, *March of Fukushima*²³.

In 1979, Koseki was elected as the first honorable citizen of Fukushima, commemorating that he had continued composing for 50 years. The ordinance of honorable citizen was legislated by Fukushima in 1957. "The one, who has the relationship to Fukushima, enhances the society and culture widely, and is deeply respected by citizens as a credit to the local area, is stipulated to be elected to create citizens' interest toward society and culture" (Fukushima City 1957). Because Koseki is the only person to be elected as an honorable citizen, he is clearly distinguished person in this city.

There are a lot of symbols related to Koseki in Fukushima. In 1980, Peace Street Clock Tower²⁴ near the city center was constructed, and it plays Koseki's *Fukushima serenade* five times a day, at 8, 12, 15, 17 and 21 o'clock. It was built to pray for accident prevention during building construction, traffic safety, and the development of Fukushima²⁵. In 1988, Yuji Koseki Memorial Hall, a museum dedicated to Koseki opened as the commemoration of the 80th municipal organization. The purpose of the foundation was described; "...To praise his achievements, to pass his achievements and melodies to the next generation, and to promote the music culture" (Website, Koseki Yuji Memorial Hall). Koseki's melodies are played from this building, at 9 and 17 o'clock everyday.

After Koseki died in 1989, the PSCT was temporarily moved in 1998 but was returned to its original location in 2007²⁶. In 2007, a Melody Box that plays three of Koseki's pieces was placed near the PSCT. In addition, three other Melody Boxes were also installed in 2021. In 1998, a memorial stone was laid at his birthplace, commemorating the completion of developing the new shopping street in the city center. This stone also plays his melodies at every 9, 12, 15 o'clock.

In 2009, commemorating the centenary of his birth, departure melodies²⁷ were installed at Fukushima Train Station. Moreover, a statue of Koseki was placed in front of the east entrance

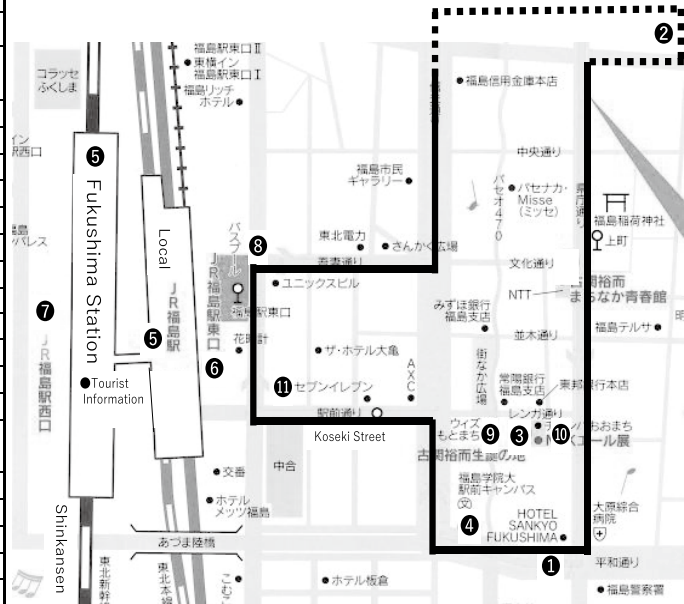
of the station. Monuments at both east and west entrances play 13 of his melodies for a total of 25 times a day, every 30 minutes from 8 to 20 o'clock.

Koseki's melodies continue to be treated as a symbol of this area. For example, after the Great East Japan Earthquake in 2011, which caused extensive damage around the Fukushima area, the popular TV drama "Yell" on the theme of Koseki was broadcast by NHK, the public TV broadcast association in Japan in 2020. In addition, one of Koseki's melodies was also used in the closing ceremony of the Olympic games held in Japan in 2021 (*Fukushima Miyu Shinbun*, Aug/9/2021), which was sometimes refers to as *Reconstruction* Olympics, in reference to the reconstruction after the damage caused by the Earthquake in 2011.

In 2018, Fukushima City made a short movie, "*Fukushima City: the city playing melodies of Koseki*"²⁸. Furthermore, the vitalization of the city center²⁹ in 2019 was planned utilizing his works. Since September 2020, a new type of city bus, called Melody Bus have been introduced. These buses play 10 of Koseki's melodies inside and outside the bus while stopping at a bus stop and moving within the city. There are 11 of these buses operating on weekdays, and eight on weekends.

The above confirm the history of the relationship between Fukushima and Koseki's melodies

Year	Object or Event
1909	Koseki was born.
1979	Koseki was selected as a honorable citizen.
1980	①Peace Street Clock Tower (PSCT)
1988	②Koseki Memorial Hall
1989	Koseki died.
1998	PSCT was temporarily removed.
1998	③Birthplace Memorial Stone
2007	Reconstruction of PSCT
2007	④Melody Box A
2009	⑤Departure Melody
	⑥the monument & statue at the east side
	⑦the monument at the west side
2011	the Great East Japan Earthquake
2015	Marching from Fukushima
2016	starting invitation of TV drama
2018	Short movie "Fukushima City: the city with playing melodies of Koseki"
2019	the vitalization plan of the city center
2020	⑧Melody Bus
	broadcasting TV drama "Yell"
2021	Olympic march played in Tokyo 2020
	⑨⑩⑪Melody Boxes B, C, D (3 kinds)



[Table 1 : The objects and events related to the relationship between Koseki's melodies and Fukushima]

[Map 1 : the location of objects playing the Koseki's melodies in Fukushima]

※ This map is based on "MAP: the location related to Koseki", made by Fukushima Chamber of Commerce and Industry. The numbers are rewritten here, corresponded to [Table 1]. The black line indicates the route Melody Bus runs.

(Table 1)³⁰. First, we should consider the change in the relationship between Koseki's melodies and this area.

The purpose of placing some symbols such as the PSCT and memorial hall in the 1980s was to admire Koseki as an honorable citizen, to inherit his melodies, and to enhance culture in Fukushima. This movement was not defined as tourism nor a movement focused on outside the area by local people, but as the symbols of the inner area in Fukushima.

However, the example of departure melodies in 2009 was different. They were installed partly due to the attraction toward tourists.

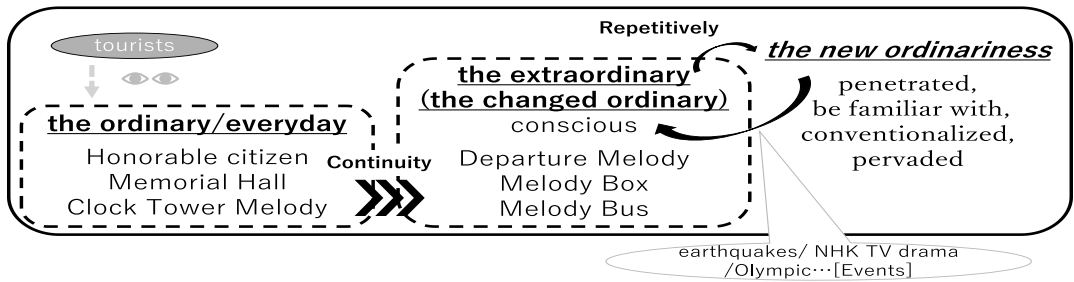
“The youth association of Fukushima Chamber of Commerce and Industry hopes that ‘people who generally passed through the Fukushima station would come back here with the purpose of tourism, if impressed by the newly installed departure melodies’” (*Asahi Shinbun* 2009)

Therefore, this installation is treated as one of the touristic tactics, adding the touristic meanings to Koseki's pieces. It could be argued that, due to tourism, they are treated as one kind of extraordinary event. Similarly, melody Boxes and Melody Bus were also ascribed touristic meaning. Adding touristic meaning and publicly announcing this have been occurred since around 2000.

Second, because these departure melodies are played at the station, the space frequently used by local people, they also exist as the ordinary for locals. This installation is understood as the change in their local everyday lives. These departure melodies can be heard 108 times per day on the Shinkansen platform, and 57 times on local railroad platforms. People can also hear them around the platforms such as the space in front of the tourist information on the west side of the station, and the entrance of the shopping mall on the east side. Consequently, since these melodies were installed in 2009, as time goes by, they have pervaded into the soundscape in this area and people have become familiar with these sounds.

It is also remarkable that Koseki's melodies are used prevalently in the city center area in Fukushima. People can hear them in at least 11 different locations in this area (Map 1). In particular, his melodies are heard frequently around the station, from the departure melodies, monuments in front of the station, and the Melody Bus. Most station users including local people hear them every day, and it is obvious that the melodies penetrate everyday lives in Fukushima.

Based on these two perspectives, this study clarifies the following points (see Figure 5). 1) Since around 1980, Koseki and his works have been recognized as the symbols and honor of Fukushima. His melodies could be considered an aspect of the local identity that has been constructed in the local everyday life in Fukushima. 2) After 2000, the new sound devices such as the departure melodies and the Melody Bus emerged in the context of tourism. In this aspect, Koseki's melodies could be connected to the new, touristic extraordinary sounds. 3) As the sounds have continuously been used in the everyday-used space in the city, they have penetrated in the everyday life of the local people and become ordinary sounds. This process of



[Figure 5 : Model 5, The new continuous ordinary-extraordinary model of the locals (the example of Koseki’s melodies in Fukushima)]

shifting from the extraordinary to the ordinary can be expressed in other terms, pervasion, or the conventionalization.

Moreover, the following examples demonstrate that the local situation is continuously changing across the abovementioned steps. In 2015, the event *Marching from Fukushima* was held around Fukushima station. It was organized by Fukushima Chamber of Commerce and Industry and the brass band of Fukushima Commercial High School, which was the alma mater of Koseki. The band performed his pieces such as *Eikan wa kimini kagayaku* and the newspaper reported the following quotes³¹.

“It would take a long time to reconstruct the Fukushima area. We try to build up the pride or sense of unity of citizens using Koseki’s melodies. … We want to show the world the state of Fukushima that has recovered from the accident at the nuclear power plant, rendering the melody of [Koseki’s] Olympic march again at the new National Athletic Stadium in 2020.” (*Asahi Shinbun* 2015)

“We would like for the younger generation who don’t know the former Olympic Games in Japan 1964 or Koseki Yuji to enjoy this music.” (ibid: 24)

“We are proud that we have great figures such as Koseki. By playing the melodies, we want to show that people in Fukushima are now making our efforts.” (ibid: 24)

These comments make it clear that Koseki’s melodies are taken to symbolize the honorable citizens of Fukushima, the unity of this area, reconstruction from the Earthquake, information and appeal toward the world, the pride for their school, and preserving heritage for the younger generation. That is, after experiencing the Great Earthquake and the subsequent reconstruction, Koseki’s melodies have become the objects that are consciously ascribed various meanings by the local people. Whenever natural, social, and touristic events occur inside the local area, such as the promotion and adoption of the TV drama, the Olympic games, and city design, people become conscious of Koseki’s melodies. Therefore, his melodies continuously shift between the

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ordinary/pervasion, and the extraordinary/change/conscious. As a result of this repetition, meanings and experiences related to identity, unity, appeal toward outside, affection and locality in the area are accumulated and built up among the local people.

Conclusion

Based on the previous research related to music and tourism, and the example of the use of melodies composed by Koseki in Fukushima, this study revealed the relationship between the ordinary/everyday and the extraordinary. First, based on previous research, it was confirmed that this relationship has two aspects, one for the locals, the other for the tourists (Figure 1 and 2). Second, although the dichotomic understanding of ordinary and extraordinary has had validity until now, these two aspects are not clearly divided but continuous in the consideration of both tourists and locals (Figure 3 and 4).

Third, based on the consideration of the relationship between Fukushima and Koseki's melodies, the process that the originally existing meaning of the melodies such as identity and honor of the city are continuously added to the touristic meaning is confirmed. Moreover, for locals, the melodies acquire new aspect of ordinariness because they can be heard continuously in the everyday-used space in the city (Figure 5).

In recent tourism, "the dichotomic structures such as everyday/ordinary-extraordinary have gradually become ambiguous and are hard to be established in the so-called postmodern era" (INAGAKI 2011: 13). Models 1 to 4 confirmed this. For locals in particular, continuities and reciprocal relationship between the locals' everyday life and tourism are verified. For instance, tourism intensifies the identity or activates the traditional cultural preservation (DANIEL 1991), or the endogenous activity of looking for the local attraction promotes the autonomous action toward tourism (YAMADA 2014) (YAGI 2020: 21). However, based on the example of Fukushima, for locals who actually experience their everyday lives there, Koseki's melodies sometimes intensify their identity, and sometimes the meaning of tourism. Sometimes they are both intensified and sometimes the locals pay no attention to the melodies, taking them for granted unconsciously. Caused by the trigger of natural, social events or those related to tourism, melodies repeatedly shift back and forth between ordinary/pervasion and extraordinary/change/conscious³² (Figure 5).

Therefore, there is "the ordinary/everyday" that is different from the ordinary/everyday that has constructed the locals' identity, pride and traditional culture. That is, "the ordinary/everyday" which means that certain music related to tourism and the locals *are actually existing together* at the same time and in the same place, the locals' everyday life. This encapsulates the meaning that "Fukushima City: the city playing melodies of Koseki"³³ indicates.

※ This work was supported by JSPS KAKENHI Grant Number JP22K13016.

【Notes】

- 1 “Compared to the conventional pleasurable sightseeing, New Tourism is more thematic tourism, such as eco-tourism, green-tourism, health-tourism and long-stay-tourism, and adopts more experiential and communicative elements” (Tourism Industry Division 2010: 2).
- 2 “Music tourism no longer filled only one significant niche, but encompassed many genres and forms.” (GIBSON & CONNELL 2005: 12)
- 3 The former is the report of International Council for Traditional Music (hereinafter ICTM) held in 1987 in Jamaica, and the latter is that of the 30th ICTM world conference in 1989 in Austria. The former is partly translated in Japanese in (ISHIMORI 1991). Both reports are also clearly summarized in Japanese in (NAGAHARA 2001).
- 4 The research survey and the task of music and tourism in 1990 are explicated in (ISHIMORI 1991: 18-36, 326-337).
- 5 It is cited from “Tourism results from a basic binary division between the ordinary/everyday and the extraordinary” (URRY; LARSEN 2011: 15). Hereinafter, the word “ordinary” means “ordinary/everyday”.
- 6 The symposium of tourism was held by American Anthropological Association in 1974 and *Hosts and Guests was published* in 1977. The structure of tourism was understood as the dichotomy of tourists as guests who shortly visited the site, and local societies as hosts who accepted the guests. Hosts were seen as the holders of traditional cultures by guests, and relationship between them begun to be discussed (INAGAKI 2011: 160-161; AZUMA 2018: 363-367).
- 7 People who are “observed by the tourist”(COHEN 1988: 374).
- 8 In translating, the term “workaday” is cited from (MACCANNELL 2013: 34-5). This citation presuppose, “...a tourist is a temporarily leisured person who voluntarily visits a place away from home for the purpose of experiencing a change” (SMITH 1989: 1).
- 9 Similar terms were used such as “culture by the pound” (GREENWOOD 1989), “destroy”, “from social event to commercial function”, “the display” (SUPPAN 1988: 167, 171), “endanger the ethics of the traditional music”, “exploitative” (ROBERTSON 1988: 31-2). In these research, they weren’t explicated using the term “extraordinary”. But this study discusses the extraordinary for host to focus on the contrast between hosts’ and guests’ ordinary/everyday-extraordinary.
- 10 Referring to <https://www.rug.nl/staff/s.l.bolderman/research>.
- 11 (Musicians or composers, Genres) are indicated here.
- 12 Gloria (44, communications consultant, Dutch) said, “When we go, we know from the Internet they are working on a new album...and are in the studio(...). So yes, you can take a chance on it” (BOLDERMAN 2020: 65). She finally met U2 member, Bono, talking with him and giving him a birthday present (ibid: 66).
- 13 In her interviews, Paul (37, tour guide, Irish) said, “Time and time, I have sort of associated certain album with certain parts of my life, says did exams, starting college.....I just associate it with that particular period of time of my life, so it’s like a wallpaper to my life” (ibid: 64).
- 14 Richard (50, professor, American’s comment) said, “It’s unbelievably exciting.....it’s something I dreamt of doing ever since I was small... I’ve been in love with Wagner’s music since I was 9 years old... and coming to Bayreuth was always kind of a dream” (ibid: 64).
- 15 See note 12.
- 16 In the citations of Bolderman, emphasis in *Italic* is made by Igarashi.
- 17 Pascal, 30, account manager, Dutch. More details are in (ibid: 48).

- 18 Bolderman says, “The memory is a moment in which place identity, music, and personal identity meet, imbuing both place and music with personal meaning” (ibid: 54).
- 19 “The lists contained music that was meaningful to the interviewees because of the connection the music created with other people” (ibid: 48).
- 20 She indicates, “The touristic experience of place becomes a resource that fuels the imagination when the listener returns home” (ibid: 25).
- 21 The gaze from gests is depicted as a gray line. The gaze inevitably still exists here, but weaker than the endogenous power.
- 22 *Eikan wa kimini kagayaku* [The Crown of Victory is Shining over You].
- 23 Koseki often composed cooperated with singers or poets born in Fukushima prefecture, such as Toshio OKA (1917-2009).
- 24 Hereinafter Peace Street Clock Tower [PSCT].
- 25 It is noted in the stone monument near PSCT. See also (Fukushima Office of River and National Highway [hereinafter FORNH] Website).
- 26 In the replacement ceremony, Takanori SETO, the mayor at that time, said “Making it the trigger of vitalization of Fukushima City” (FORNH Website) which is different from the aim in 1980.
- 27 *Eikan wa kimini kagayaku* and *Kogenressha wa iku* [The Highland Train is Going] are played on Shinkansen and local line platform for each.
- 28 <https://www.youtube.com/watch?v=5kw4l2OHSVw>
- 29 In this design, the plan about Melody Bus and Melody Box were included, enhancing the attractiveness to rambling around city center (Fukushima City 2015: 28, 109, 144).
- 30 The *objects* [in Italic] and events related to Koseki are listed in Table 1, based on maps in Fukushima City website, (Fukushima Tourist Information Center 2015), booklet and website of Koseki Memorial Hall (Fukushima City et al. 1989; Koseki Yuji Memorial Hall Website), and the fieldwork held on Jun/15/2022 in Fukushima by Igarashi.
- 31 The first and second citations were stated by one of the members of youth association, Hiromichi WATANABE, the third was stated by the leader of the brass band, Kana MIZOGUCHI (*Asabi Shinbun* 2015).
- 32 It is similar to the relationship between “keynote sound” and “soundmark” proposed by Schafer (Schafer 1976: 9-10, 151-3). More details are explicated in (IGARASHI 2021: 104-110).
- 33 See note 28.

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※References, Websites, and Newspapers which marked (*) are written in Japanese. Citations of these in this paper are translated in English by Igarashi.

