Folk and Songs in Japan and Beyond

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Ethnomusicological Essays in Honour of David W. Hughes

Edited by

Matt Gillan, Kiku Day and Patrick Huang

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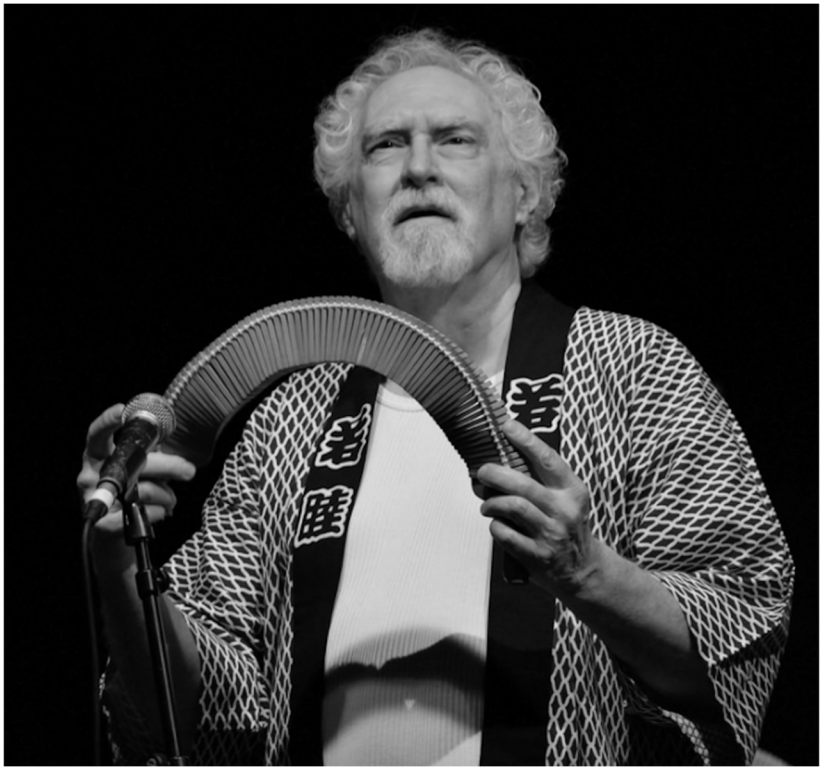

David playing the *binzasara* for the
SOAS Min'yō Group which he founded in 2012

AWARDS

2018 30th Annual Fumio Koizumi Prize for Ethnomusicology, Japan

2017 Decoration from Government of Japan: Order of the Rising Sun, Gold Rays with Rosette

2016 Honorary Life Member, British Forum for Ethnomusicology

2011 Japan Society Award for outstanding contributions to Anglo-Japanese relations and understanding (UK)

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STYLISTIC CONVENTIONS

- British spelling is used, including "z" as employed in the major British newspapers, except that double quotes are used throughout with single quotes only within quotations. Other stylistic conventions follow Cambridge Scholar rules and/or Chicago Manual of Style.
- In general, when peoples' names are given in full, the surname is in small capitals.
- Chinese characters for East Asian words have been omitted from the text and included in the Glossary, unless the character(s) are the subject of analysis.
- Words incorporating placenames have been capitalized, e.g., *Naniwa-bushi*, albeit to the despair of the chapter author.
- In the chapters on Japan, the term *fushi* is problematic; it can stand alone – as a word meaning melodic segment – or combined, in which case it becomes *-bushi*. *Fushi* can refer to a song (*Okesa-bushi*), a genre of vocal performance (*Naniwa-bushi*), a style within *Naniwa-bushi* (*Kantō-bushi*) or a sung narrative segment (*hayabushi*). It has been hyphenated throughout for the first three cases, while the last case retains the author's spellings (e.g., Table 2-4).
- Songs and other compositions are referred to with their original titles; translations are provided at the end of each chapter.
- In the chapter bibliographies, for foreign titles, translations are given in square brackets; if the translation appears in the original it is enclosed in parentheses. Translations are generally offered for the first title (article or chapter) but not the book or journal in which it occurs.
- Solfege notations appear in all capitals, e.g., DO-RE-MI, RO-TSU-RE; note that SI is used for TI in Japan, while UT is the original for DO.
- Scale notes are flagged with octave location, e.g., c and c' are notated as C3 and C4.
- Keyboard notes are capitalized (C-D-E, etc.), while pitch vowels are written in lower case italics, as in *o, u, a, e* and *i* – the rise in pitch of second formant vowel production.
- Quoted material, even from emails, retains its original punctuation and spelling – as does the Appendix, *Uncle Dave's Guide*.
- Japanese words that appear in English dictionaries are not italicized, but they are given in the Glossary with characters for reference.

- The modified Hepburn system of romanization is used for Japanese, with ‘n’ instead of ‘m’ before a consonant; pinyin is used for Chinese, though the characters in the Glossary are given in traditional rather than abbreviated form.
- Dates of publication are sometimes given as the standard “n.d.”, while works with no page numbers are cited as “unpg.” for unpaginated.

INTRODUCTION: A FESTSCHRIFT FOR DAVID W. HUGHES

BY MATT GILLAN & KIKU DAY

The Festschrift is often seen today as an anachronism. That the English language has still not developed a uniquely English term for this genre reflects the limited prominence given to these collections in English-speaking academic society. Nevertheless, the Festschrift continues to be an important part of academic communities in many parts of the world – not least in Japan, the country to which the dedicatee of this collection, David Hughes, has devoted much of his career. So what are Festschriften for, and why this one?

There is no such thing as a typical ethnomusicologist. Even if there were, it would be difficult to imagine how David would yield to any attempts to be categorized as one. Most ethnomusicologists manage to combine knowledge and facility in musical performance and analysis with linguistic ability, fieldwork technique, archival research, teaching, and, of course, admin. David has certainly excelled in all these fields over his career, as his list of publications at the back of this book testifies.[1] What the list perhaps does not reveal are the qualities which cannot be quantified or measured, but have nevertheless made him important to the authors collected here and to countless others who due to space restrictions were unable to contribute to this volume. Among the many qualities that spring to mind, we could mention comedian, songwriter, and, especially, "wordsmith". Many of his students will remember his endless puns and wordplays, as well as many written tracts such as the helpful but hilarious "Uncle Dave's Guide to grammer; punchewation: an spellin" (see Appendix). He was probably the most detailed proof-reader and commenter on academic essays that many of us have ever encountered. But the aspect that comes to mind for many who have known and interacted with David is his infectious enthusiasm and positivity, and an incredible ability to include, motivate, and get the best out

[1] David's up-to-date CV with more activities listed is available at [https://soas.academia.edu/DavidHughes].

of people. This Festschrift is written with thanks to David for both his undeniable academic contribution to the field, but equally to his very human contribution to all of our careers and the wider community of musicologists and music listeners around the world.

The chapters in this volume are written by former students and associates of David's, selected from papers given in his honour that were presented at the British Forum for Ethnomusicology (BFE) annual conference in Kent in April 2016. These papers have been augmented with contributions by other PhD students taught by David over the years as well as colleagues with whom he has worked closely. All of the respective authors and editors here have been greatly influenced by David over many years.

David is probably best known for his work on Japanese musical traditions, and in particular for his monograph and numerous articles on *min'yō* (Japanese folk song). Many who know David will attest to his tendency during conversation to break spontaneously into a rendition of one of the hundreds of *min'yō* in his repertoire,[2] prompted by some memory of a place or topic contained in the lyric that relates to the discussion. His PhD thesis, his book *Traditional Folk Song in Modern Japan: Sources, Sentiment and Society*, and many articles on *min'yō* are all essential reading for anyone wanting to approach the topic,[3] and they are by far the most detailed studies on Japanese folk song in English. Some aspects of David's *min'yō* research have also been groundbreaking research in any language, including Japanese. His various articles on Japanese folk song preservation societies (1981, 2008, 2018), for example, show David's very early interest in cultural heritage and sustainability, topics that have become a central part of ethnomusicology in recent years.

This Festschrift begins with a chapter from HOSOKAWA Shūhei, one of the most prolific musicologists in Japan today, who collaborated with David during the latter's period as visiting researcher at the International Research Center for Japanese Studies in Kyoto in 2008. Hosokawa describes the development of the *ondo* genre in twentieth-century Japan, of which the song *Tōkyō Ondo* is the best-known example. Expanding on David's 1990 article on Japanese "new folk songs", Hosokawa describes in detail the social contexts in which the *ondo* genre came of age.

Besides *min'yō*, David has long been one of the most important educators on traditional Japanese musical genres outside Japan. Many of the authors in this collection learned the rudiments of Japanese music

[2] Foreign words in italics in this volume are translated and explained in the Glossary.
[3] A list of his major publications is included at the end of this book.

history and theory from David through his lectures at SOAS and through the many public events that he has organized in the UK and around the world over the years. Among his many academic works, one of the most noteworthy was the publication of the edited volume (with Alison TOKITA) *The Ashgate Research Companion to Japanese Music* in 2008, which remains the most detailed academic introduction to traditional Japanese music in English.

In Chapter 2 Alison TOKITA provides an essay examining orality in the performance of the narrative genre *Naniwa-bushi*. Drawing on theories of orality from Parry and Lord, Tokita describes in detail how the texts and delivery of *Naniwa-bushi* stories are open to fluid interpretation in this traditional genre that continues to be re-invented in every performance.

The following chapter in this collection reflects another of David's enduring research topics and passions – the music of Okinawa prefecture in the south of the Japanese archipelago. David has spent several extended periods in Okinawa since the 1970s, as well as studying with Okinawan musicians in Hawaii in 1976 and learning the *sanshin* three-stringed lute. He was one of the founders of the London Okinawa Sanshinkai at SOAS and continues to sing and play with the group.

Chapter 3 is authored by KANESHIRO Atsumi, previously professor of music at Okinawa Prefectural University of Arts, with whom David has collaborated since 2000. In this chapter Kaneshiro gives one of the few analyses to date of the musical aspects of the *kumiudui* theatre tradition. *Kumiudui* is one of the best-known classical performance genres in modern Okinawa, and Kaneshiro's chapter is an important contribution to what remains an under-studied tradition.

One of the recurring themes in David's research has been the relationship between music and language. He began his academic career as a linguist, both in the PhD program at Yale and as a lecturer at the University of Michigan in 1972–1973, and his application of linguistic theories to the study of music has been one of his most important contributions to the field of ethnomusicology. In particular, David's innovative work on musical grammars, particularly his 1988 article in the journal *Ethnomusicology*, "Deep structure and surface structure in Javanese music", grew out of his deep understanding of both linguistics and musical structures. His various articles on oral mnemonics (1989, 1991, 2000) provide important concrete examples and analyses of relationships between spoken syllables and performed musical sounds that are found in many culturally unrelated parts of the world from Japan to Scotland. Several of the articles in this collection show the direct influence of the linguistic aspects of David's research career.

Chapter 4 by Chris MAU continues David's oral mnemonics research with a detailed analysis of the most common notation system used on the shakuhachi. The chapter develops David's theoretical system with data gained from Mau's extensive participant-observation research as a member of the Myōan Dōshūkai shakuhachi organization.

Chapter 5 by Matt GILLAN focusses on the interdependencies between voice, language, and song in the vocal techniques in Ryukyuan classical music. Gillan combines a sonic analysis of recordings from the 1930s with written musical pedagogies from the same period as a method of reconstructing cultural understandings of the singing voice that have been lost from modern practice. David's lectures on Okinawan music at SOAS were one of the stimuli that prompted Matt to focus on music in Okinawa for his PhD and subsequent career.

Chapter 6 by Amanda VILLEPASTOUR focusses on surrogate speech vestiges in the Cuban *batá* drumming repertoire and how these relate to the generative drum language of Nigerian bàtá from which the Cuban tradition partially derives. Although this topic is, of course, well outside David's own geographical and cultural area of specialization, as Villepastour writes in her chapter, David's linguistically informed, evidence-based methodology was a major influence on the research project.

Villepastour's chapter also reflects another theme in David's research concerning how musical traditions have crossed borders and been received and reinterpreted in new cultural contexts. His 1992 article on "Thai music in Java, Javanese music in Thailand" was an early example, while his Japan Society Award for outstanding contributions to Anglo-Japanese relations and understanding in 2011 also demonstrated his long commitment to introducing Japanese music to audiences in the UK and other parts of the world. David's interest in cross-cultural musical endeavours is explored in several of his articles on the role of academia and state-sponsored education systems in disseminating non-Western musical traditions, for example, in his 2004 article "When can we improvise?". Several of the articles in this Festschrift consider the many ways that musical traditions are re-interpreted and understood as they cross borders or are performed in diasporic communities.

Chapter 7 by Kiku DAY draws on her own long experience of leading and interacting with the world shakuhachi community in her chapter, outlining some of the issues that arise when the *min'yō* shakuhachi is appropriated by performers outside Japan. Day's extensive interviews and written communications with performers around the world reveal the marked changes in cultural meaning that take place when the music of Japanese folk songs is taken up by communities who often do not understand

the Japanese language and have little idea of the cultural history of the genre they perform.

Chapter 8 by Hwee-San TAN also explores some of the issues of music making in cultural diasporas in her discussion of the performance of *nanyin* by the Hokkien community in modern Vietnam. Tan discusses the way the Hokkien diaspora intersects musically both with the Vietnamese majority and with other Chinese ethnic groups.

Chapter 9 by ARISAWA Shino looks at the issue of border-crossing musical traditions from another perspective in her study of Chinese performing arts that are transmitted in Japan's Chinatowns. Drawing on fieldwork and interviews, Arisawa explores issues of insider-outsider communities, and she considers to what extent concepts such as cultural appropriation may be used when Japanese performers transmit Chinese performing arts over several generations.

Music curricula in almost all parts of the world have unfortunately been far too focussed on the Western classical canon for far too long. (David's lamenting of the lack of Japanese traditional music in the Japanese music curriculum is one aspect of his 2008 monograph, for example: see pages 292-297.) In addition, ethnomusicology programs in many universities in the UK and elsewhere have too often been seen as appendages to music departments that continue the status quo confirmation of the European tradition as the single universal tradition. The SOAS music department was (and is) one of a small number of examples where the music of European composers was consciously ignored in favour of the musics of other parts of the world – taught and studied for their own merits. It still became a top-ranked music department within the UK in the early 2000s and was the highest-ranking music department in the research assessment exercise of 2014. It goes without saying that much of the work in creating this unique environment for learning, research, and artistic activity was carried out at David's initiative. SOAS was not perfect (the ethnic makeup of the faculty members for many years is one example). But David's insistence that the musical output and activities of all societies should be studied on their own terms, and that all musics should be respected as ways of understanding the human condition, seems to be a view that needs continued restatement and reinforcement.

In the spirit of David's long contributions to inclusivity of all students on equal terms, Chapter 10 by Shzr Ee TAN looks at the state of the decolonization process in academia and music studies today. She recounts David's inclusivity, the way he opened doors and considered students and Black & Global Majority scholars as equals long before decolonization became an important part of the academic ethos.

Anyone who knows David knows that he loves to tell stories. They sometimes get him into trouble, and sometimes they seem to stretch logic beyond all limits to make a tenuous point. But they are always told from the heart and with the best intentions. A story that sticks in the mind involves a newly enrolled SOAS student from outside the UK entering David's office to ask where the piano practice rooms were in this music department of a top British university. (This must have been in the early days of David's tenure as the SOAS music department did have a piano from at least the time we were there in the late 1990s.) David relates that he answered that the department did not have any pianos – why did they need to have pianos? "Why should the music culture of dead white men be inflicted on the rest of the world when there were such rich and complex musical cultures around the world that were at least as worthy of serious study?" The idea of throwing out the baby grand with the colonialist bathwater is probably a bit extreme, but David's point seems sound enough and is not so far away from more recent decolonization movements.

Despite his reaction to this particular question about the provision of a piano, what made David such an important person for his students was not only his excellent supervision (if he was not too busy) and inclusiveness – but also the ability to embody being fragile and sensitive despite his large physical presence. David's big heart and empathy towards less fortunate people he has met on his way is something he could not hide from students, colleagues, friends or audiences at the many lectures or concerts he has given. One example was in August 2011 when he organized a charity concert, together with the main teachers at the European Shakuhachi Summer School, for the victims of the Tōhoku Earthquake and Tsunami in March that year. There he was, explaining to the full hall the destruction in the Eastern Tōhoku region, when his voice cracked and he had to walk off stage after uttering "There is nothing up there any longer". The music played on, and Yoshie CAMPBELL then elegantly finished the explanation about the hardship of the people in the affected areas. Another example is when David in his lectures taught his students about the music of the *burakumin* (former untouchables in the Japanese society, the attitude towards them only changing slowly). He told us a personal story about him meeting a young woman and her family on the train to Osaka. They had all gone to meet the family of a potential fiancé of the young woman. But his family had discovered she and her family belonged to the *burakumin* and so declined the engagement. Each time David told us this story, he became deeply moved, even though he tried his best to hold it in. The same happened when, in important talks, he showed a photo of a little girl aged three singing *min'yō* with her parents; he became so choked up that once

his wife, Gina BARNES, had to step in and explain what we were seeing in the photo.

Okinawa has been the site of many of David's research trips, and many stories are told concerning David – some of them decades old but whose tellers still hold him in fond memory. One of our favourites was told to Matt directly by the famous Okinawan broadcaster UEHARA Naohiko (the story also appears in Uehara's 2004 book *Uchiyu Mannaka*, 159-162). The story relates a chance meeting with David in Osaka in 2000 at an Okinawan concert in which Uehara was appearing together with the top Okinawan folk singer Genchan (MAEKAWA Shuken). On striking up a conversation with David after the concert, Uehara mentioned that he and Genchan were planning to visit the tourist sites of Kyoto the following day. David, being somewhat familiar with the area, immediately offered to guide them – and Uehara, tickled by the incongruity of being shown the most Japanese of Japanese cities by a tall and hairy foreigner, relates that he immediately accepted. The story continues to describe David teaching the Okinawans how to pray at a shrine – where David spontaneously recited a famous Ryukyuan poem beginning *Kiyu nu fukurasha-ya* [the happiness I feel today]. After they all prayed for world peace, he then introduced them to the delights of *yu-dōfu*, a Japanese tofu dish. This meeting led to a long association between Uehara and David, involving the participation of the London Okinawa Sanshinkai music group in Uehara's "Sanshin Day" event for many years. There are not many people who could combine this kind of human engagement with a genuine love and respect for cultural traditions to produce a lasting and meaningful cultural exchange that has lasted for several decades.

The three editors of this book have greatly enjoyed the process of preparing the various chapters and texts for publishing. It has taken a little longer than originally expected, beginning with the initial paper presentations at the BFE conference in 2016. But it has been a great chance to reconnect with old friends and colleagues, and of course, with David and his partner and soulmate of 50 years, Gina. We all look forward to many more years of interaction with each other and with David himself.

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JAPANESE TRADITIONS

CHAPTER 1

TŌKYŌ ONDO IN HISTORICAL PERSPECTIVE: NAKAYAMA SHIMPEI, GEISHA SINGERS, AND NEW FOLK SONG[1]

HOSOKAWA SHŪHEI

Introduction

Shin min'yō (new folk song) is a generic term for newly composed songs in *min'yō* (folk song) style in modern Japan. The term was coined around the 1920s by record labels and music journalists. Expectedly, it covers a wide repertoire because of the arbitrary and polysemic notion of *min'yō* and the different understanding of what the "new" means. Originally it was also applied to the *lied*-like pieces by Japanese composers, but today it commonly means popular songs written and recorded by professional artists in *min'yō* style. Generally it has the following four features: 1) celebratory lyrics; 2) country-flavored melody; 3) rhythmical onomatopoeia; and 4) simple choreography. Among a hundred New Folk Songs, *Tōkyō Ondo* (1933) is the best-known,[2] given the record sales, the number of public involved, and historic viability. It is the only prewar New Folk Song surviving in the twenty-first century on a national level – since it is not only a standard tune for a summer *bon-odori* festival but also the hymn of a Tokyo-based baseball team which plays it every game. It caused an unprecedented fever of excitement in the summer of 1933, a critical period of militarizing Japan towards totalitarian rule.

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[1] This paper is a summary of related chapters in Hosokawa 2020a (vols. 2 and 3).

[2] *Ondo* etymologically signifies a form of call and response in Buddhist chanting and *gagaku* (ancient court music). It was applied to a type of festive dance music in folk culture. After *Tōkyō Ondo* was popularized, the word *ondo* became nearly a synonym for *bon-odori* music. *Obon* is the folk religious event for welcoming the souls of the ancestry held country-wide in mid-August; dances (*odori*) became part of the celebrations, thus *bon-odori*.

This paper aims at pre-war historiography of the New Folk Songs, focusing upon its key tune, *Tōkyō Ondo*, in two perspectives: the career of its composer NAKAYAMA Shimpei (also romanized Shinpei; 1887–1952), one of the most influential advocates of New Folk Song, and a history of Tokyo's new *ondo* ("song"). By concentrating on the procedure of production, the musical and lyrical characteristics, and the commercial consequence of his songs in question, I intend to follow up and update David Hughes' pioneering work on the subject (1990). Nakayama's catalogue (1980) classifies 261 pieces as "Local New Folk Songs", among which approximately twenty are still known (there are many more pieces not mentioned in this catalogue). Nakayama differed from his fellow composers of the same generation because he started his career not with school songs (*shōka*), children's song-plays (*otogi kageki*), or short instrumental pieces, but with a song written for a specific actress. Throughout his career, he exclusively composed songs for commercial or functional uses. In this sense I call him "songwriter" rather than "composer".[3] He founded not only the format and style of modern folk-popular songs but also the production line of these songs in the music industry. He was among the first songwriters who established the link with sheet music publication and with record companies. In this sense he was much more than a songwriter: a forerunner of popular song-writing and song-selling. Nakayama was the first to be commissioned to compose songs for promoting local culture in its broad sense. This genre became audible with his song *Suzaka Kouta* in 1925, and its success was followed by similar songs classified later as New Folk Songs in the following decades.

Along with Nakayama's musical career, I will emphasize the important role of geisha singers in the New Folk Songs and in *ondo* in particular. *Min'yō* study, renewed by the Western impact of ethnomusicology since

[3] Patrick PATTERSON published Nakayama's first biography in English (2019). Unfortunately this book commits many errors. For example, there are no testimonies to show that Nakayama could compose "classical music" or perform in "classical piano recitals" (p. xvii). *Sendō Kouta* was not his first piece based on the *yonanuki* (pentatonic) scale (p. xviii). It is an exaggeration to say that Nakayama "wrote with an ear for exactly what the song would sound like on a record" (p. 19) because he did not arrange his songs except for his own piano accompaniment. It is also unthinkable that KUROIWA Ruikō was "one of the most important popularizers of *dōyō* (children's songs) and *min'yō*" (p. 87) and that Nakayama "was willing to oppose government censorship rules" (p. 170). Nakayama's tours to rural Japan were not aimed at "uncover[ing] old village songs" (p. 63), because he showed scarce interest in authentic folkloric music. There are also many mistakes in names and years, and, worse, redundant arguments and far-fetched presumptions.

the 1960s, has dealt with, on the one hand, folk songs performed and inherited by the anonymous people in the rural area, and those preserved by the specific societies for stage performance, on the other. However, there was another group of singers: geisha. Geisha were trained as professional singers and players of the shamisen (three-stringed lute) for entertaining predominantly male customers (Hughes 2008: 18-19). Different from the former two groups of singers (and concert singers), geisha (or *geigi*, *geiko*) were not constrained by country life or authenticity but by *clientelism* in its strict sense. They performed not for the "audience" in public concert, theater, or classroom but for the varied and capricious "clientele". Lucky geisha could find wealthy patrons who supported them financially and took care of (interfered in) their private life like a father-in-law. Geisha casually presented songs in semi-private settings (*ozashiki*); these were short pieces of heterogeneous (rural and urban) origins (rather than long pieces good for stage performance). Their repertoire would span from the traditional to the popular-folk songs, in order to satisfy on-the-spot requests. Although most of them spent a rural child- and/or girlhood, their vocal base was solidly formed by urban *shamisen* music canonized in the seventeenth to nineteenth centuries.

Geisha used to be trendsetters in fashion, dance, music, and so on. When they (or their customers) invented brilliant melodies and words, these pieces were orally diffused in the society (or published in a booklet or reported in the press). Since the 1890s, the street singers called *enkashi* (*enka* balladeers), developing their repertoire and vocal technique from Westernized school education, selected geisha songs, putting new lyrics to them, while geisha also sang the repertoire of *enkashi* with different words. Naturally, geisha also recorded ditties on cylinders as early as the 1890s. Geisha recordings are rarely mentioned in the chronicle of popular music because their repertoire was not always "new songs" and most geisha were known only locally. They were sensitive to and influential for the latest fashion in popular music until the 1920s, when the expanding record industry was gradually taking the initiative of fabricating trends.

Geisha were treated at best as entertainers, but they could also be courtesans. They were not "artists" in its strict sense. They performed in the permissive zones for entertainment called *hanamachi* (or *kagai*, flower towns or streets), which were legally separated from other living spaces from the seventeenth century (Aketa 1990; Kato 2005). Urbanites used to go to *hanamachi* to listen to the latest and/or favorite music performed by their favorite geisha. Going to (or hanging around) *hanamachi* meant going to an alternative place for pleasure and extravagance, and prostitution was part of the licensed business. This zoning policy assured

the security of daily space ruled by work, morals, family, and other regulations. If the common space belonged to the "day" world, *hanamachi* belonged to the "night" (in fact, the opening of "business hours" of *hanamachi* was punctually announced by drum). Beneath the carefree atmosphere, a *hanamachi* was strictly administered by the union (*Sangyō Kumiai*, or Union of Three Businesses, that is, restaurant, parlour, and geisha management) because any criminal or haphazard affair could be an excuse for punishment. The zone was run by a delicate power balance between pleasure and economy, the authorities, and the union. Zoning policy resulted in the segregation of the workers (including the "artists") inside the zone. Because *hanamachi* was regarded as a dark side of non-civilized Japan, geisha music was rejected by the modern-minded.

In modern Japan, how to express Japaneseness or the difference from Western music was a basic concern for the composers since the first school textbooks of singing were edited in 1881–1884. A pentatonic scale (DO-RE-MI-SO-LA), named *yonanuki* major scale, i.e., a scale missing the fourth [FA] and the seventh [SI/TI]) became the paradigm for Meiji (1868–1912) songs. It was a reconciliation between the vernacular pentatonic scale and the Irish-Scottish one (e.g., *Auld Lang Syne* and *The Last Rose of Summer*) introduced by Luther Whiting Mason, an American educator. They share five tones, but the nuclear tones are different: *yonanuki* pieces prefer the ending note of DO = tonic to that of SO = dominant like Irish-Scottish songs, while the traditional Japanese folk tunes usually end on RE. It was applied to educational and military songs, student songs, and others written by the first generation of local composers. Around 1910, however, the younger generation of composers started creating dramas with songs, piano and/or violin pieces, and concert *lieder*. Some of them collaborated with the poets-lyricists of similar mind who wrote, under the influence of Western romanticism, about seasonal beauty, romance, philosophy of life, and other topics. The adoption of the vernacular scales in Western fashion became common for the new songs, such as those written by NAKAYAMA Shimpei.

NAKAYAMA Shimpei's Early Works

Drama songs

NAKAYAMA Shimpei started his career in 1914 with "*Kachūsha no Uta*" when he was still a primary school music teacher. Unlike his fellow composers who wrote songs for either students or concert singers, this song was written for the actress MATSUI Sumako (1886–1919), playing the role of Katyusha, on the request of dramatist SHIMAMURA Hōgetsu (1871–

1918), who was adapting Tolstoy's *Resurrection* for the theatre. This director of the Geijutsu-za troupe suggested a piece somewhere between a Japanese song and a Western one. Nakayama, in his very first composition, accomplished this difficult task well by creating a vernacular version (nuancing shamisen song) on the *yonanuki* major base. It was essential for the tremendous popularity that Nakayama added the meaningless word *rara* ("lala") to Shimamura's words in order to smoothly bridge the two melodic units. This device sounds merely accidental, but the impact was so enormous that the song was nicknamed the *rara* song, and no parodies of this song lacked the *rara*. *Rara* evoked to the mind of contemporary audiences something Western (in probable association with singing classes in primary schools) and expressed Katyusha's affection beyond the verbal.

It is important to remark that *Kachūsha no Uta* penetrated into society by three media: 1) postcard-like sheet music designed with the coloured woodblock print of an exotic Russian woman on its cover by TAKEHISA Yumeji (1884–1934), one of the most successful commercial artists of the coming decades (it was the first in his work for sheet music which was serialized throughout the 1910s–1920s); 2) the vinyl record by Matsui herself, which was the first best-selling one in a Westernized genre; and 3) film versions and re-adapted stage versions in which the original and the parodies of *Kachūsha no Uta* were sung by the film narrator and the actors. It was therefore a milestone in modern Japanese music in terms of style, mass mediation, and commodification (Nagamine 2010). Some of Nakayama's songs for Matsui were performed and recorded with violin accompaniment by the street singers (*enkashi*), who not only changed the words but also vernacularized the melodic configurations by shifting the pitch and metre as well as adding the glissando and other vocal techniques. Their recording successes show the popular appeal of Nakayama's music.

Children's songs

Following the collaboration with Geijutsu-za, Nakayama joined in the *dōyō* (children's song) movement. Idealizing the innocence of a child's heart, the leaders of the movement, under the influence of liberal education, hailed the poets to write not infantile but imaginative poems awakening children's sensibilities. Monthly magazines were their headquarters and outlet, and they organized readers' meetings with music, recitation, and drama. The authors of *dōyō* were struggling for alternatives to the school song format, rebelling against the moralistic education under the Meiji government. Many composers and lyricists of the movement were active in the creation of New Folk Song, too. With his children's