

Japanese Traditional Music:

Shamisen and songs • Kokusai Bunka Shinkokai 1941

1. Jiuta: Yashima 3:32
2. Ogie-bushi: Fukagawa hakkei 3:10
3. Utazawa-bushi: Aki no yo 3:22
4. Utazawa-bushi: Washi ga kuni sa 3:38
5. Kouta: Samidare, Kyara no kaori 3:15
6. Kouta: Yae hitoe, Aki no nanakusa 3:13
7. Hauta: Harusame 3:11
8. Hauta: Kyo no shiki 2:49
9. Hauta: Ozatsuki sansagari, Dodoitsu 3:41
10. Hauta: Yakkosan, Fukagawa 3:34

Folk performing arts:

11. Washinomiya jinja jûniza kagura: Urayasu yomo no kuni katame no dan 3:21
12. Haruna jinja kagura: Himi no kiyome, Kamuogi, Mikusa no harai 3:06
13. Shishi-odori: Oshidori odori, Kanoko odori 3:01
14. Sairei shishi-mai: Nuno-mai, Hei no mai, Suzu no mai, Naka-otoshi 3:30
15. Oyama-bayashi: Roppô, Nihondake, Ken-bayashi, Jinku 3:25

16. Sairei bayashi (Edo bayashi): Kamakura, Okazaki byôshi, Nageai 3:25

Komori-uta (cradle songs):

17. Komoriu-uta from Nanbu, Aizu, Sendai 3:12
18. Komori-uta from Kantô, Nagoya, Osaka 3:25
19. Komori-uta from Chûgoku, Shikoku, Kita-kyûshû 3:05
20. Komori-uta from Amami, Ryukyu, Yayeyama 3:02

Warabe-uta (children's songs):

21. Otsukisama ikutsu, Usagi usagi, Kagome, Hotaru koi, Ondoradora 3:21
22. Zuizui zukkorobashi, Tenjin-sama no hosomichi, Hiraita hiraita, Sannô no osaru-san, Yûyake koyake, Kaeru ga naku kara kaero 3:15

Riyô (folksongs):

23. Hatoma-bushi, Mami ga pana 3:22
 24. Washi nu turi-bushi (Song of an eagle); Asatoya-bushi (Song of Asatoya) 3:14
- total time: 79:52

A historical background of the period of this recording.

An extensive anthology of traditional Japanese music was created sometime around 1941-42 by the *Kokusai Bunka Shinkôkai* (KBS), International Organization for the Promotion of Culture. KBS was established under the Ministry of Education and the Ministry of Foreign Affairs in 1934 for cultural exchange between Japan and foreign countries. It later in 1972 developed into the Japan Foundation, an organization under the Ministry of Foreign Affairs. KBS activities ranged from holding lectures and concerts, artistic and academic exchange, publishing books and photos, to producing films and records, establishing libraries and related cultural facilities abroad, among them this record set of traditional Japanese music. According to a description in the KBS journal *Kokusai Bunka* (vol. 16, October 1941), two ethnomusicologists Tanabe Hisao (1883-1984) and Machida Kashô (1888-1981), a phonetician Satta Kotoji, a music critic Satô Kenzô, the director of the international section at *Tokyo Hôshô* (forerunner of the current NHK) Tanomogi Shinroku, and Kuroda Kisyoshi, a board member of KBS, were involved in this project. Tanabe and Machida probably had a strong role in selecting the music. In July 1939, the first step in outlining the repertoire was made and a sketch of the whole plan was completed in October 1941. Yet, the final version of the list was not fixed until early 1942, as mentioned in a KBS annual financial report (*Showa jûroku nendo jigyou houkoku*, 26 June 1942). Comparing a list from October 1941 with the final content of the records in 1942, the number of discs is similar but 20 percent of the music is replaced with different works.

This collection of 60 discs (120 sides) is in five volumes, representing genres such as *gagaku* (court music), *shômyô* (Buddhist chants), *nô* (Noh medieval theater play), *heikyoku* (biwa-lute narratives of battles), *shakuhachi* (bamboo flute music), *koto* (long zither music), *shamisen* (three-stringed lute music), *sairei bayashi* (instrumental music for folk festivals), *komori-uta* (cradle songs, lullabies), *warabe-uta* (children songs), and *riyô* (min'yô) (folk songs). Considering that 1941-42 was a most daunting time for Japan's economy and inter-

national relationships with Asian and western countries, it is remarkable that this excellent anthology of Japanese music was ever completed and published, as it contains judiciously selected pieces from various genres performed by top level artists at that time. The KBS' recording project is of unique historical importance and culturally valuable as a document of musical practices in traditional Japanese genres during the wartime.

Few copies of this collection exist in Japan. This CD restoration is taken from a set originally belonging to Donald Richie, a writer and scholar on Japanese culture (particularly on Japanese cinema), who had given it to Ms. Beate Sirota Gordon, known for her great contribution to the establishment of Japan's Constitution during the period of U.S. occupation after WWII. Gordon's father, Leo Sirota, a piano pupil of Busoni's, fostered many excellent Japanese pianists at the *Tokyo Ongaku Gakko* (Academy of Music, forerunner of present-day Music Department of Tokyo National University of The Arts) during 1928-1945. Ms. Sirota Gordon gave the set to Arbiter's director Allan Evans, who contacted this writer in the fall of 2006.

As KBS's original purpose to promote cultural exchange between Japan and foreign countries, the text is in both Japanese and English. It would truly be my pleasure if this revival of sounds heard 70 years ago once again brings to life the musical practices heard at that time.

Shamisen music as an entertainment in a chamber.

Shamisen, a three stringed lute, is said to have been imported from China through Okinawa into mainland Japan (Sakai, Osaka) in the latter half of the 16th century. After its arrival in Japan, the instrument's structure and accessories changed; from a round body to one square-like, from snakeskin to cat skin, from a small pick to a large plectrum. It began to accompany popular songs and contributed in bringing about a variety of genres of *shamisen* music in the early 17th century. The oldest *shamisen* repertoire is a series of *kumiuta* songs performed as a chamber music called *jiuta*, preserved until now by the

Nogawa-ryū school in Osaka and *Yanagawa-ryū* school in Kyoto. *Kumiuta* is composed from combined pre-existing tunes.

In addition, various *jōruri* narrative genres to accompany puppet and *kabuki* theaters appeared and vanished in Kansai throughout the 17th century, until finally *gidayū-bushi* was created by Takemoto Gidayū (1651-1714), acquiring an overwhelming popularity in the 1690s. Old *jōruri* genres were now categorized as *kojōruri* (literally 'old jōruri'), among which only *katō-bushi* established by Masumi Katō and *icchū-bushi* created by Miyakodayū Icchū survived. *Bungo-bushi*, founded by Miyakoji Bungonjō, a disciple of Miyakodayū Icchū, later developed into such various genres as *tokiwazu-bushi*, *tomimoto-bushi*, *kiyomoto-bushi*, *shinnai-bushi*, and *miyazono-bushi* in the 18th century. Apart from these narrative genres, *nagauta* was born and developed in Edo as *kabuki* dance accompaniments. *Gidayū-bushi* is heard with *ningyō jōruri* puppet and *kabuki*, while *tokiwazu-bushi*, *tomimoto-bushi*, *kiyomoto-bushi*, and *nagauta* are mostly used in *kabuki*. *Icchū-bushi*, *katō-bushi*, *shinnai-bushi*, and *miyazono-bushi* had been played in *kabuki* but is now mainly enjoyed as chamber music without theater, sometimes categorized as *kokyoku*.

In the late Edo period (early 19th century), small-scale *shamisen* vocal genres as *ogie-bushi*, *hauta*, *utazawa*, and *kouta* were performed by geisha in *ozashiki* chambers.

This disc includes the *shamisen* music enjoyed in *ozashiki*, while Volume 3 contains *shamisen* music for theater.

Jiuta

Jiuta music is mainly performed in houses or *ozashiki* chamber in Kansai area and said to be the oldest *shamisen* music genre, born soon after the instrument's arrival in Japan. It is well preserved today in *Nogawa-ryū* (Osaka) and *Yanagawa-ryū* (Kyoto). Its repertoire includes *kumiuta* (combined pre-existent songs), *nagauta* (songs with consistent long lyrics), *tegotomono* (songs with a technically developed instrumental interlude), *hauta* (varia), *jōrurimono* or *danmono* (adopted from *nō* or *jōruri* repertoire), and *sakumono* (comical

contents). *Kumiuta* is heard here.

About the performers:

Tomiyama Seikin I (Tomiyama Seiou) 1913-2008: a student of Tomiyama Keikin at Osaka, he performed as Tomiyama Seikin from 1926. After Keikin's death he moved to Tokyo to learn from Tomizaki Shunshô. In 2000, he gave the title of Seikin to his son and became 'Seiou'.

Tomizaki Shunshô 1880-1958: Born in Osaka, learned from Tomizaki Soujun and received the name Tomizaki Shunkin. When his teacher died in 1909, he headed the school and changed his name to Tomizaku Shunshô. He moved to Tokyo in 1918.

1. Yashima uta: Tomiyama Seikin, *shamisen:* Tomizaki Shunshô

The story of this piece is based on the famous Yashima Island battle scene recounted in the *Tale of Heike*. The text here is taken from the same piece in the preceding *nô* theater play. The ghost of a warrior Minamoto no Yoshitsune reminisces about the fierce battle at Yashima, complaining of torments and carnage. The last part is recorded here, when the ghost of Yoshitsune disappears in the dawn.

Ogie-bushi

Ogie-bushi derives from *nagauta*. Ogie Royû (?-1787) was a *nagauta* artist of the Ichimura-za *kabuki* theater at Edo who arranged *nagauta* into chamber music when he quit the theater. This chamber *nagauta* has been called *ogie-bushi*. In the middle of the 19th century, Oumiya Kizaemon (1836-1884), a timber trader who was a dilettante of this music, took the title of Ogie Royû IV and developed it further. *Ogie-bushi* is now categorized as *kokyoku* together with *icchû-bushi*, *katô-bushi*, and *miyazono-bushi*.

About the performers:

Ogie Suzuko 1876-1964 first learned *kiyomoto-bushi* and later *ogie-bushi* under the tutorage of Ogie Hisa. She also played *katô-bushi* as Yamabiko Suzuko and later changed her name

to Ogie Juyû.

Ogie Shôko 1879-1946 learned from Ogie Hisa. She played *katô-bushi* as Yamabiko Yaeko, and *miyazono-bushi* as Miyazono Sen'yae. She is heard on *shamisen* in *katô-bushi* "Sukeroku" and *miyazono-bushi* "Toribeyama" in our Vol. III (*World Arbiter 2011*). She performs *kouta* in Vol. IV as Sahashi Shô, her real name.

Ogie Fusako 1880-1946 learned from Ogie Hisa and also played *katô-bushi* as Yamabiko Fusako and *miyazono-bushi* as Miyazono Senshi III.

2. Fukagawa hakkei uta: Ogie Suzuko, *shamisen:* Ogie Shôko, Ogie Fusako

A representative of *ogie-bushi* repertoire depicting the landscape of Fukagawa, the eastern downtown section in Edo across the Sumidagawa river. Eight beautiful landscapes are sung. This excerpt is from the introductory part followed by the 5th section featuring an autumn moon over Shiohama beach, implying love affairs in this pleasure quarter.

Utazawa-bushi

This form was created by a retired samurai: Utazawa Sasamaru (?- 1856). Based on *hauta*, he and his comrades devised impressive and technically complicated phrases, eponymously called *utazawa-bushi*. After Sasamaru's death, his comrades were divided into two groups: Tora-ha school lead by a *tatami*-mat maker Utazawa Toraemon, and the Shiba-ha school established by a *samurai* Utazawa Shibakin. These two schools were designated by two different *kanji* characters, 歌澤 for the former and 吾澤 for the latter (both pronounced *utazawa*). The genre as a whole is usually written using *hiragana* and *kanji* 吾澤.

About the performers:

Utazawa Toraemon V 1901-1983, Utazawa Torakiyoko ?-?

A daughter of Utazawa Toraemo IV she took the title in 1928 and carefully preserved a traditional style of *utazawa* as chamber music. Utazawa Torakiyoko is a second daughter of

Utazawa Toraemo IV, the younger sister of Utazawa Toraemon V.

Utazawa Shibakin IV 1892-1981, Utazawa Shibasei II 1882-1971

Utazawa Shibakin IV and Utazawa Shibasei II were sisters who created the most flourishing period of Shiba-ha in the 1910-20s, yet broke up into different schools followed by a decline of Shiba-ha.

3. **Aki no yo uta:** Utazawa Toraemon, *shamisen*: Utazawa Torakiyoko

Song of a woman's mood as she awaits her lover's visit.

4. **Washi ga kuni sa uta:** Utazawa Shibakin, *shamisen*: Utazawa Shibasei

A song praising a local province and famous persons who originated from this area, local landscape or crafts. In this excerpt, an area in Sendai (Miyagi Pref.) is featured.

Kouta

Based on *hauta*, *kouta* was developed in the latter half of the 18th century. *Shamisen* strings are plucked by player's own nails, unlike other *shamisen* genres that employ plectrum. It became very popular among geisha singers from the Meiji to Taishō periods and they established many schools in the 1930s. A boom also arrived in 1960s. The *kouta* repertoire includes songs deriving from folksongs, popular songs of the Edo period, and those newly emerged during the Meiji period.

About the performers:

Kaneko Chieko (1907-2002) daughter of a famous *kouta* singer Kaneko Chiyokichi (1878-1962), she also performs *miyazono-bushi* and *icchū-bushi*.

Sahashi Shōko (1879-1946) was talented in various *shamisen* musics such as *kouta*, *ogie-bushi* and *katō-bushi*. She performed as Ogie Shōko for *ogie-bushi* and as Yamabiko Yaeko for *katō-bushi*.

Kasuga Toyo (1881-1962): a *geisha* in Asakusa (downtown Tokyo) who established the

Kasuga-ha school and inaugurated as an *iemoto* (head of the school) in 1928. The school later became an incorporated foundation, the *Kasuga-kai*, in 1961.

Kasuga Toyoki (1902-1981) Pupil of Kasuga Toyo.

Kasuga Toyoharu (1902-1986) A *shamisen* player, she accompanied Kasuga Toyo and became a president of Kasuga-kai after Toyo's death.

5. **Samidare, Kyara no kaori uta:** Kaneko Chieko, *shamisen*: Tamura Taiko, Sahashi Shōko

6. **Yae hitoe, Aki no nanakusa uta:** Kasuga Toyoki, *shamisen*: Kasuga Toyo, Kasuga Toyoharu

Hauta

In a broader sense, the term *hauta* indicates short and fragmentary songs for *shamisen* in contrast to long of *naqauta* or *jōruri* pieces, while it denotes in a narrower sense the specific repertoire played by a *geisha* in an *ozashiki* chamber. This genre developed in the early 19th century. *Hauta* sometimes includes *kouta* and *sokkyoku* repertoire and the difference between these genres is not quite clear. However, the *hauta shamisen* is played by a plectrum, unlike *kouta*, and its singing style is simpler than *utazawa*.

About the performers:

Mamechiyo (1912- 2004) was a *geisha* born in the Gifu Prefecture. She played traditional *shamisen* repertoire as a *geisha* until 1933 when she made a debut as a singer for Nippon Columbia Records. Such *geisha* artists who made recordings were often called *uguisu geisha* (a *geisha* singing like a bush warbler). Songs like 'Kōya wo iku' and 'Kan'ichi & Omiya' were her big successes. Toyokichi (?-?) and Kotomo (?-?) were also *geishas* who accompanied Mamechiyo.

Kyoto Gion Shinchi renchū A *geisha* group in the Gion-shinchi district, Kyoto. Fujimoto Fumikichi (1897-1976) was also a *geisha* at Yoshi-chō, Nihonbashi, in downtown Tokyo. As an *uguisu geisha*, she also made recordings of such various genres as *tokiwazu*, *kouta*, *hauta* or *zokkyoku*. Koshizu is her elder sister, Hideha's the younger sister.

7. **Harusame uta:** Mamechiyo, *shamisen:* Toyokichi, Kotomo

8. **Kyo no shiki uta:** Gion Shinchi renchû

A song of four seasons in Kyoto: Spring and summer scenes are heard here.

9. **Ozatsuki sansagari, Dodoitsu uta:** Fujimoto Fumikichi, *shamisen:* Koshizu, Hideha

Ozatsuki sansagari: The first half of this song is rather calm, praising the virtue of the ever-green pine tree, while the second part depicts a lively, merry atmosphere.

10. **Yakkosan, Fukagawa uta:** Fujimoto Fumikichi, *shamisen:* Koshizu, Hideha

Folk performing arts

A variety of folk performing arts strongly connected to regional festivals, religions, and customs have been preserved throughout Japan. They can be classified into several genres; *kagura*, which expresses mythological episodes by music and dance; *dengaku*, ritual and dance associated with rice making; *furyû*, a showy group dance or a gorgeously ornamented floats and the like. This disc (Volume 4) includes accompanying music of *kagura* at the Washinomiya jinja shrine (Saitama Prefecture), *kagura* of Haruna jinja (Gunma pref.), Edo *sato-kagura* (local *kagura* in Edo), music for lion dance widely spread from Kantô to Tôhoku regions, and music of *Oyama-bayashi* which is played on gorgeous floats (Akita Pref.).

11. **Washinomiya jinja jûniza kagura: Urayasu yomo no kuni katame no dan** music: parishioners of the Washinomiya jinja shrine.

The Washinomiya jinja shrine is located in the north part of Saitama Prefecture. Kagura preserved in this shrine, called *Haji ichiryû saibara kagura* or *Washinomiya saibara kagura* for short, is said to be the origin of various *sato kagura* found throughout the Kantô region. It is also said that *kagura* is connected to *Daidai kagura* of Ise country (Mie Prefecture). The

kagura consisted of 36 titles until the middle of the 18th century when they were reduced to twelve with an addition. The titles are fundamentally dance performance based on Japanese mythology. Each title is made of three sections; *deha* (entrance), *nakaodori* or *maigakari* (main dance), and *hikkomi* (exit). *Deha* and *hikkomi* are shared among all titles, while *nakaodori* is unique to each title. The songs *Kagura-uta* and *Saibara* are sung for the entrance. The music employs *shinobue* (seven-holed transverse flute), *ôdaiko* (large drum), *taiko* (drum), *daibyôshi* (drum), and *kane* (small cymbals).

This disc contains the 3rd title *Urayasu yomo no kuni katame no dan* (a section for 'securing the peace of the country') which is based on the concept of five elements (wood, fire, soil, metal, and water) creating the world. *Chû no mai* (main dance) in the middle tempo and the *hikkomi* (exit) in fast tempo are heard.

Though this *kagura* is currently performed by shrine parishioners who are mostly local farmers, office workers, or shopkeepers, it was relegated to *kagura dayû* professional hereditary artists who belonged to the shrine. *Washinomiya jinja jûniza kagura* was registered as a National Important Intangible Folk Cultural Heritage in 1976.

12. **Haruna jinja kagura: Himi no kiyome, Kamuogi, Mikusa no harai** music: parishioners of Haruna jinja shrine

The Haruna *jinja* is an old shrine located in the southwest side of Mt. Haruna in Gunma Prefecture which can be dated back to the beginning of the 10th century. The *kagura* of this shrine, also called as *Haruna jinja jindai mai* or *Daidai okagura* was designated as an important intangible folk cultural heritage of Gunma Prefecture in 2004. It is said that the tradition was revived in 1728. Currently, the *kagura* consists of 36 titles; 21 of which are *otoko-mai* (male dances) and 15 *miko-mai* (maiden dances). The dances are accompanied by *shinobue* (transverse flute of seven holes), *taiko* (drum), and *kane* (small cymbals). The music is performed by the shrine's parishioners. Three titles *Himi no kiyome*, *Kamuogi*, and *Mikusa no harai* are heard in this disc; the first two are *miko-mai*, the latter an *otoko-mai*.

13. Shishi-odori: Oshidori odori, Kanoko odori

One can find the *shishi-odori* or *shishimai* (lion or deer dance) folk dance widely spread around from Kantô to Tôhoku zones. It is performed by several dancers in headgear shaped like a lion or deer. Eight or twelve dancers type is often found in Tôhoku, while three dancers one is popular in Kantô. In both types, dancers dance together while drumming a small drum, sometimes called *kakko* that is attached on the belly of the dancers. This excerpt was recorded in Ariga village (currently Kurihara city) in Miyagi Prefecture, which has kept this legend:

One day, Kantarô, a hunter, went into mountains and found eight deer dancing, merrily crossing their horns. He joined in the dance and learned it and later transmitted it to the villagers. As the Lord Date Masamune was also fond of it, it was propagated into surrounding vicinities.

When this music was recorded, *Shishi-odori* was performed in the festival of Shirayama-hime jinja and Mika hachiman jinja shrines on August 14th. The accompanying music only includes *taiko* drum and singing, unlike the common *shishi-odori* which employs flute, drum and cymbals. Two songs are heard: *Oshidori odori* in a slow tempo and *Kanoko odori* in a faster tempo using acrobatic drumming.

14. Sairei shishi-mai: Nuno-mai, Hei no mai, Suzu no mai, Naka-otoshi

This sairei shishi-mai (festive lion dance) is performed every three years in the autumn festival (October) of Tachibana jinja shrine in Honnô town, Mobara city, Chiba Prefecture. It is currently called *kakko-mai* by the locals and performed by shrine parishioners. This dance was registered as an important cultural heritage of Mobara city in 1973. It can be categorized as a *sanbiki-shishimai* (three lions dance) widely found in the Kantô region. Here in Honnô town, each lion is compared to Princess Ototachibana (a primary god in the shrine), Prince Yamatotakeru (Ototachibana's husband), and Oshiyama no sukune (Ototachibana's father) who appear in the Japanese myth. In this recording, five instruments, *shinobue* flute of six

holes, *taiko* drum, *kane* cymbals, *ôtsuzumi* and *kotsuzumi* of *nô* are used, while in today's performance only the accompanies a dancer who beats a drum attached to the belly while dancing.

15. Oyama-bayashi: Roppô, Nihondake, Ken-bayashi, Jinku

Oyama-bayashi is an accompanying music for a procession of floats in the festival of the Kakunodate shinmeisha shrine, and the Jôjuin yakushidô temple in Kakunodate town, Akita Prefecture. Eighteen floats gorgeously ornamented make a procession around the town and reach the shrine and the temple to pay respect. The music includes *shinobue* flute, *ôdaiko* (big drum), *kodaiko* (small drum), *tsuzumi* (drum), *surigane* (gong), and *shamisen* (three stringed lute) that are played on the floats. The repertoire is divided into three categories; music during the procession, music for gods and Buddha, and music for entertainment. *Roppô*, *Nihondake*, and *Kenbayashi* in this disc are for gods and Buddha, while *Jinku* is meant for entertainment.

16. Sairei bayashi (Edo bayashi): Kamakura, Okazaki byôshi, Nageai

This music is played for festivals in Edo and its vicinities. It uses *ôdaiko* (big drum), *shimedaiko* (laced drum), *kane* (cymbals), and *fue* (flute). *Kamakura* is in a rather slow tempo while *Okazaki byôshi* and *Nageai* are in fast tempo.

Komori-uta (cradlesong), warabe-uta (children's song/play song)

Komoriuta, literally meaning 'a song to take care of a baby', is a Japanese cradlesong or lullaby usually sung by an elder child, nursemaid, or mother. This record collects various cradlesongs from all over Japan. However, some songs lack information on performer and place of recording. Some examples are sung not by local people, but by geisha singers in a relatively big town or city.

Warabe-uta indicates children's songs, including play songs. Some *warabe-uta* require gestures for certain plays or games.

17. Komoriu-uta from Nanbu, Aizu, Sendai *uta*: Ônishi Tamako Sendai no komori-uta (Miyagi Prefecture)

18. Komoriu-uta from Kantô, Nagoya, Osaka *uta*: Oka Michiko (accompanied by Edo bayashi)

19. Komori-uta from Chûgoku, Shikoku, Kita-kyûshû *uta*: Yamamoto Yoshie

20. Komori-uta from Amami, Ryukyu, Yayeyama

The southwest islands of Japan between mainland Japan and Taiwan can be divided into the Amami, Ryukyu (Okinawa main island), Miyako and Yayeyama regions, where we find unique musical cultures distinguished from those in mainland Japan. The local singers in this recording are mostly anonymous.

21. Warabe-uta (children's songs): Otsukisama ikutsu, Usagi usagi, Kagome, Hotaru koi, Ondoradora choir: Aitori children's choir.

A medley of several famous children's songs is heard here. Some songs were sung during games.

22. Warabe-uta: Zuizui zukkorobashi, Tenjin-sama no hosomichi, Hiraita hiraita, Sannô no osaru-san, Yûyake koyake, Kaeru ga naku kara kaero

Again a medley of children's songs, but with background music similar to Edo-bayashi (a kind of shrine's kagura music) is heard.

Ryô

The term *ryô*, replaced today by *min'yô*, is used to indicate folksongs sung by local people all over Japan. Most composers or writers are anonymous and the songs were usually transmit

ted and performed by non-professional ordinary people. The songs have been deeply associated with local daily life, festivals, labor and leisure. The term *min'yô* emerged as early as the middle of the Meiji period (late 19th century) and a new genre of folksong called *shin-min'yô* (new folksongs) was advocated by a writer Kitahara Hakushû in the Taishô period (1912-1926). *Shin-min'yô* is particularly distinguished from the past *ryô/min'yô* in that its composers and writers are identified. The name *ryô* remained popular until the 1940s as we find this KBS series also uses *ryô* to indicate folksongs. Four songs adopted from Okinawa province, southwest region of Japan, are heard here, while those of mainland Japan will be on volume 5.

23. Hatoma-bushi, Mami ga pana

“Hatoma-bushi” is a folksong from Okinawa's southwest Yayeyama region. ‘Hatoma Nakamui’ mentioned in the lyrics, indicates a small forest in the highest point on Hatoma island. The song is accompanied by *sanshin* and *taiko* drum. *Sanshin* is a three-stringed lute of snakeskin brought from China. *Mami ga pana* is a folksong in the Miyako region (between Yayeyama and Okinawa main island) celebrating a beautiful morning when pea flowers bloom with a morning dew. Male singer heard here is Yamauchi Reikô, the artist name of Yamanouchi Seihin (1890-1986), a scholar and performer of Okinawan traditional songs.

24. Washi nu turi-bushi (Song of an eagle), Asatoya-bushi (Song of Asatoya)

Both songs are from the Yayeyama region. The former is usually sung for an auspicious occasion. Though *Asatoya-bushi* is originally derived from a work song, the latter half of it spread over Okinawa's main island and became popular in mainland Japan as being representative of *Okinawan folksong*.

—Dr. Naoko Terauchi

