

WORLD ARBITER WA2019

Japanese Traditional Music: Songs of People at Work and Play Kokusai Bunka Shinkokai, completed in 1941

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Taue-uta (Gunma pref.); *Momisuri-uta* (Akita pref.)

A song concerning rice making, a principal food in Japan, is not merely a work song but also contains religious meaning yearning for good crop. There are several types of annual events for rice making such as mimicry of rice making, actual rice planning accompanied by songs and drumming, and more artistically developed dances or plays. These performances rapidly began to decline in the so-called ‘economically developing period’ in 1960s. However, in 1930s when this recording was made, it is reported that collective rice planting work had already been decreasing in number. *Taue-uta* is a rice planting song. This excerpt was recorded in Kaigaya village in Gunma prefecture in Kanto region. The village was famous for preserving old traditions, which had been lost in other villages. *Momisuri-uta* is a threshing song. This excerpt was collected in Konoura town in Akita prefecture in northern Japan.

1. *Taue-uta*

*Kyo no hi no [e] toki utsu kane wa [a soutomo soutomo] [iyahano] ikutsu utsu [iyahano],
nanatsu mo [e] yattsu mo [e] [a soutomo soutomo] [iyahano] kokonotsu mo.*
The bell telling time rings how many times?
Seven, eight, nine.

Momisuri-uta

*[Ha] usuhiki tanomu nya banbatoko tanoba [e],
banba mo [hoi] wakitoki nanbo yokaro [e].
[Ha], kotoshi josaku dayo ta no ine mitaka [e],
take wa [hoi] goshaku de ho wa sanjaku [e].
[Ha], kome wa takusan hakari tsukusarenu [e],
tawara [sore] tatete mi de jakaru [e]*
When asking for threshing, better go to grandma’s place
She must be beautiful when she was young.
This year, we have good crop, did you see rice in a field?
Rice is of five feet height and ear is of three feet.
Rice is too much to weigh,
Then we measure it by straw rice begs.

1. *Taue-uta* (Hiroshima pref.); *Mochitsuki-uta* (Shimane pref.)

Around Hiroshima prefecture, one can find an event called ‘*hayashida* (literally meaning ‘accompanying field’)', which gorgeously accompanies rice planting with songs, drums, flutes, and gongs. This excerpt was recorded in Hiwa town in eastern part of Hiroshima prefecture. The songs are sung in a call-and-response style; a male leader

called ‘sage’ and plating girls ‘saotome’ alternately sing. Both parts sometimes overlap and whole singing show a very complicated feature.

Mochitsuki-uta is sung when making rice cake. This excerpt was recorded in Gônotsu town in Shimane prefecture.

Taue-uta (illegible)

Mochitsuki-uta

Niwa nya mocha tsuku omote nya goutsu,

Samano [yare] tokonoma de kanyo hakaru [yansayo hoi yansayo].

People make rice cake in backyard, a master plays ‘go’ in a main house,
Somebody weighs gold in *tokonoma* alcove.

2. *Hohai-bushi* (Aomori- pref.); *Tsugaru-yamauta* (Aomori- pref.)

Hohai-bushi is a folksong of Tsugaru region of Aomori prefecture in northern Japan. The ‘hohai’ is a meaningless refrain sung in high range falset. This song is performed in such occasion as wedding. *Tsugaru-yamauta* is also a song of Tsugaru region. Originally, women used to sing this tune when they went to fields to pick up vegetables or firewood. But later, the song was introduced into festivals or banquets and became elaborated. This excerpt employs local lyrics relating Namioka town, which is slightly different from the well-known ordinary one.

Hohai-bushi

Baba no kosha [hohai hohai hohai] maga [ho]tta [nai], magatta kosha noranu.

Atagoyama [hohai hohai hohai] toukerya, Yoshidamacha nage yo

Old woman’s back is bent, the bent back cannot be recovered.

Atago-yama mountain is so high, Yoshida-machi town is so wide.

Tsugaru-yamauta

[Yaideya] Namioka Namioka ga [yai],

ginnyo hayashino ichô no icho no ki ha [yai]

In Namioka, there are Ginko trees

3. *Mugiuchi-uta* (Chiba pref.); *Mugitsuki-uta* (Fukushima pref.)

‘Mugi-uchi’ and ‘Mugi-tsuki’ both mean threshing of wheat. The first excerpt was recorded in Toyohata village of Chiba prefecture. Two women sing alternately, accompanied by a male yell. “*Nippon min’yo taikan*” includes a notation of same song of same lyrics performed by two female singers, identified as Ms. Shiina Toyo and Ms. Kuwata Kiyo. The second excerpt was recorded in Mano village in Fukushima prefecture (singer anonymous).

Mugiuchi-uta

[Oya] Tôgane Moemon no [nan a yo] yome wa dokokara?

[Oya] Okahama tazunete [nan a yo] nakute Edokara.

[Oya] Edo Edo Honjo no [nan a yo] chaya no komusume.

Tôgane Moemon’s bride, where she comes from?

Looking for bride in Okahama, he could not get and found one in Edo.

She is a girl of a teahouse in Honjo of Edo.

Mugitsuki-uta

*Mugi mo tsuketashi [na na yari] negoro mo kitashi,
uchi no oyatacha [na na yari anosa] nero nero to.*

*Mugi wo tsukunara [na na yari anosa] nanakara yakara,
mikara yokara wa [na na yari anosa] dare mo tsuku.*

As we finished threshing wheat, napping time comes,
parents urge us to take a nap.

Good worker thresh seven or eight mortars a day,
ordinary worker just three or four.

4. *Sakaya-uta (Motosuri-uta)* (Hiroshima pref.);

Cha-tsukuri-uta (Chatsumi-uta & Chamomi-uta) (Shizuoka pref.)

‘*Sakaya*’ means a winery. There are several processes to make *sake*-wine. ‘*Motosuri*’ is a process to mix steamed rice, water, and malt and stir. *Motosuri-uta* song accompanies this process. The excerpt was recorded in Saijo town east to Hiroshima city, well known for *sake* making. The song is of call-and-response style.

‘*Chatsukuri*’ means to ‘make tea’. Shizuoka prefecture, 200 kilometers east from Tokyo, is a place famous for Mt. Fuji and producing green tea. *Chatsumi-uta* is sung when picking tealeaves in a field, while *Chamomi-uta* is sung when leaves are rubbed and made into thin rolls by hand.

Sakaya-uta (Motosuri-uta)

[E] aoi [yo] matsuba mo [no yo yoiyana yoiyana],

[a] shintei wo [yare] miyanare [yohoe].

[Ha] karete [eyoe] ochitemo [noyoe] ochitemo [noyoe yare]

futarizure [yaresnoe shongae].

[A] uguisu ga ume no [yo] koeda nya noru yo [yoiyana yoiyana],

[a] choito hiruneshite [yohoe],

[ha] hanano [yohoe] chiru tokoro [yoe] chiru tokoro [yoeyare],

yume nya mita [yaresnoe shongae].

Green pine leaves, we have to look it in its axil.

If it withers and falls down, it’s still a couple.

A bush warbler flies to a small plum branch.

While taking a nap, I saw in my dream blossoms falling.

Chatsumi-uta

[A] hiroi chahara ni ochatsumi [ara] soroi [yo] [yare soito soudane]

Akane [e] dasuki ni yo [akanedasuki ni doushitane]

[A] dasuki ni [yoina] suge no kasa

Girls are together picking tealeaves in a vast field.

Each wears a red band for holding sleeves and a sedge hat.

Chamomi-uta

[A] Suruga de [a] jiman no mono wa yo [a sora sora yo]

[A] Fuji no oyama ni cha no kaori

What people are proud of in Suruga province are Mt. Fuji and flavor of tea.

5. *Kamisuki-uta* (Fukui pref.); *Urushi-kaki-uta* (Fukui pref.);

Benibana-tsumi-uta (Yamagata pref.)

Fukui prefecture is famous for producing *washi* Japanese traditional paper and *urushi* lacquer. *Kamisuki-uta* is sung when an artisan spreads paper fibers in water on a wooden frame. This example was recorded in Okamoto village in Imadate county, which seems to be the same performance collected in “*Nihon min’yô rekôdo*” and “*Nippon min’yô taikan*.” According to the data of “*Nihon min’yô rekôdo*”, the song was sung by Ms. Taki Fui and Ms. Ishikawa Tome and recorded in 1939. *Urushikaki-uta* is sung during a work of lacquer tapping. This example was recorded in Kawada village in Imadate county.

Yamagata prefecture is famous for cultivating safflower called *benibana*, which is used for dying red color. *Benibana-tsumi-uta* is sung when they pick up safflowers.

Kamisuki-uta

Goka de dajokan de gokinre goyou ja, kasa wo noganse kido no uchi.

Goka de umarete kamisuki narote, yokoza benkei de hito mawasu.

Kami wo narai ni goshujin-san ni, oson kaketaga itsuwasuryo.

Nanatsu yatsukara kamisuki narote, neri no aikagen mada shirenu.

This is a purveyor to the government, please take a hat off inside my office.

Born in Goka village, learned how to making paper, I let many people work.

In learning how to make paper, I never forget I debt a lot to my master.

I started making paper when I was seven or eight years old, I don't still fully understand right balance of mixing though.

Urushi-kaki-uta

Urushi-kaki-san ni agetai mono wa, take no hashigo ni hinokigasa.

Kawaii ko mo oki nyôbo mo oite, iku wa Kawada no urushi-kaki.

Ame ga furya neru, terya ki no kageni, urushi tamaranya mizu mazeru.

Urushi-kaki-san tabiji no negoto, matsuko kawaiiya kuni no tsuma.

What I want to give to an *urushi* lacquer tapper is a bamboo ladder and a straw hat.

I leave my lovely children and wife and go Kawada to tap *urushi*.

If it's rain, I sleep. If it's fine, I go under tree shade.

When lacquer is not enough, I put water in it.

Urushi tapper talks in sleep about lovely children and wife waiting for him.

Benibana-tsumi-uta

Chitose-yama kara kouka no tane maitayo [ha, shan shan],

sorede Yamagata hanadarake [saasa] tsumashare tsumashare.

Yoake mae dani benibana tsumino yo [ha, shan shan],

uta ni ukarete tobu hibari [saasa] tsumashare tsumashare.

People sow safflower seeds from Mt. Chitose,

thus Yamagata is full of flowers, let's pick up, pick up.

Even before the dawn, along with a song of picking safflowers up, skylarks trill, let's pick up, pick up.

6. *Wata-hokashi-uta* (Yamanashi pref.); *Ito-tsumugi-uta* (Yamanashi pref.);
Zakuri-uta (Yamanashi pref.); *Hataori-uta* (Saitama pref.)

‘*Wata-hokashi*’ is also mentioned as ‘*wata-uchi*,’ which means a process to remove husk or dust from cotton by beating it with a bow. *Ito-tsumugi-uta* is a spinning song sung while making a cotton thread. Both songs were recorded in Mitsue village in Yamanashi prefecture. The performer is supposedly Mr. Naitô Shôtârô who performed for “*Nihon min ’you rekôdo*” and “*Nippon min ’you taikan*” (recorded in May 1939). *Zakuri-uta* is sung when one reels silk off cocoons. Singers are possibly Ms. Nishimura Shige and others from Kawaguchi village of Yamanashi prefecture. They performed for “*Nihon min ’you rekôdo*” and “*Nippon min ’you taikan*” (recorded in March 1939).

Hataori-uta is a weaving song. This excerpt was recorded in Toyooka town in Saitama prefecture.

Wata-hokashi-uta

[Zokuyo riya korana zokuyo] *hokashi-ya shinjô shireta mono.*
Yumi ichibu, kago nishu, tsuchi ga sanbyaku, tsuchi ga sanbyaku.
[Zokuyo riya korana zokuyo] *mainichi hinichi utsu wata wo,*
(illegible) *kiri no yamaura, kiri no yamaura e.*
Cotton beaters property is simple.
a bow, two cages and three hundred of mallets.
Cotton which I beat everyday, all day long,
(illegible) go beyond foggy mountains.

Ito-tsumugi-uta

[A nanda nanda nanda yo] *tokoro wa [a] Sayo no nakayama no [e]*
ame no mocha uruyona, tono ni sointai, tono to sointai.
[Choi nanda nanda nanda yo] *andon kese ya kagi kakero ya [e],*
Nichimura no yasuo no utano koe suru uta no koe suru.
At a mountain pass Sayo no nakayama, someone sells sweet cake.
I want to marry him, marry him.
Snuff the lamp and lock the door.
We hear Yasuo of Nishimura is singing.

Zakuri-uta

[Hoi dokkoi] *washi to anata, kaiko no youni ne [dokkoi dokkoi],*
mushiro zumai de kuwa yoi desuyo [dokkoi dokkoi].
You and I, like silk worms,
live on straw mat and love mulberry leaves.

Hataori-uta

Hata ga orenai hatagami-sama yo [hai yoi],
douka konote ga agaru yoni [haiyo].
I cannot weave a good cloth, the god of cloth,
please give me a skill.

7. *Kakuma-kari-uta* (Yamagata pref.); *Ikada-nori-uta* (Nara pref.)

'*Kakuma-kari*' is a work in a mountain to cut and collect firewood. The song is sung in a mountain or field. The singer of this excerpt is supposed to be Mr. Katô Momogiku who sung for "*Nippon min 'you taikan*."

'*Ikada*' means rafts. *Ikada-nori-uta* is sung while sending logs downstream. The singer seems to be Mr. Kurimoto Otohachi and others, who recorded for "*Nihon min 'you rekôdo*" in April 1937. The song is in call-and response style.

Kakuma-kari-uta

[Ha] yama de gasagasa kitsune ka tanuki,
nanno kitsune dabe [ha] kakuma-kari, kakuma-kari.
[Ha] yama wa fukaishi kakuma wa nobita,
oyama hanjo to naku karasu.

Something rustles in mountain, fox or raccoon?
Why fox? It's a human collecting firewood.
Deep in a mountain, trees well grow.
Crows caw as 'mountain is thick!'

Ikada-nori-uta

Kiyoki nagara no Katayama [yo] kawa deyo [korashoi]
ikada nori surya kibarerya [yo]
[ha] Katayama [yo] kawa de [yo]
Ikada nori surya kibarerya [yo]

In a limpid stream of Kitayama, we send rafts down, let's hustle.

8. *Jizuki-uta* (Tochigi pref.); *Nagamochi-uta* (Akita pref.)

Jizuki-uta is sung when leveling the ground. This excerpt is recorded in Shinoi town in Tochigi prefecture. '*Nagamochi*' means a long large chest which carries bride's outfit. *Nagamochi-uta* is sung in a bride's procession to husband's house. Usually, auspicious lyrics are selected. This excerpt was recorded in Akita city.

Jizuki-uta

Ise wa Tsu de motsu, Tsu wa Ise de motsu, Owari Nagoya wa [yanre] shiro de motsu.
[hara yoitokose yoiyana harase koryase sasa nandemose]
Ise is supported by Tsu port, and Tsu is supported by Ise.
What sustains Nagoya of Owari is its castle.

Nagamochi-uta

Medeta [na] medetano [ha yareyare] wakamatsu samayo, eda mo sakaeru ha mo shigeru.
Auspicious young pine tree carries prosperous branches and luxuriant foliage.

10. *Nanbu-ushikata-uta* (Iwate pref.); *Nanbu-umakata-uta* (Iwate pref.)

Nanbu indicate a region in Iwate prefecture, northern Japan. *Ushikata-uta* is sung when a caravan of cows traveling. This excerpt was recorded in Shimohei county. *Umakata-uta* is sung when one urges horses forward. The example was recorded in

Morioka city. The performer could be Mr. Oshikawa Manzô of Morioka city who sang ‘*Nanbu-ushikata-uta*’ for “*Nihon min ’you rekôdo*” in September 1937.

Nanbu-ushikata-uta

*Aruke kobuchiyayo [sahae] ugaberi osoi [saa hoi haihai papaa]
Muke no nagane de [sahae] higakureru [kora sanhae]
Kogawa detta tokkya [sa] kode beeri botten ga [na hoi haihai papaa]
Go! brindled ox. If you go so slowly,
we will get only there, the next long mountain ridge by sunset.
When we left Kogawa, only an ox, but.....*

Nanbu-umakata-uta

*Nanbu-katafuji susono no hara wa,
Nishi mo higashsi mo uma bakari.
On a vast plain below Nanbu-katafuji (Mt. Iwate),
if we look at west and east, are only horses found.*

11. *Settô-bushi* (Akita pref.); *Nanbu-kobiki-uta* (Iwate pref.)

‘*Settô*’ literally means ‘Stone knife’. *Settô-bushi* is sung when workers dig for mine. The song can be found any place in Japan where there is a mine. This excerpt is a version for Osarizawa mine in Akita prefecture. *Kobiki-uta* is sung when a wood is sawn up into lumber. This example was recorded in Morioka city, Iwate prefecture.

Settô-bushi

*[Ha] mukou touru wa koufu-san ja naika, kane ga koboreru tamoto kara.
[Ha] kogane hanasaku Osarizawa no yama, horeba horuhodo koganya deru.
Over there miners are walking, gold fall out from their sleeves.
Golden flowers bloom in Osarizawa mountain, gold come out as much as we dig.*

Nanbu-kobiki-uta

*[Ha] Yama wa arayama, ki wa taiboku yo [e a], oyakata hanjo to narihibiku.
The mountain is new and trees are big, axe sounds strongly as if wishing master’s prosperity.*

12. *Matsumae-oiwake* (Hokkaido)

Matsumae is an old town located in a southern part of Hokkaido, which flourished as a key port of trading between Japan and Ezo (Ainu). ‘*Oiwake*’ originally means a point whence two routes diverge. Original ‘*Oiwake-bushi*’ song is believed to be born in Oiwake station in Nagano prefecture, which is a parting of Nakasendô and Hokkoku-kaidô highways. The song has traveled through Echigo (Niigata) region and reached southern Hokkaido. There is a variety of ‘*Oiwake-bushi*’ such as *Echigo-oiwake* and *Esashi-oiwake*. *Matsumae-oiwake* is a local version of Matsumae town.

Matsumae-oiwake

*Matsumae no oka no Tateshido no saka de, horo to naitari, nakasetari.
At a hill road of Tateshi-dô of Matsumae, I cry or sometimes I make her cry.*

13. *Nishinryô no uta* (Hokkaido)

Work songs related to fishing herrings, recorded in a port town Otaru in Hokkaido. Three songs *Amiokoshi-kiyari*, *Okiage-ondo*, and *Kazunoko-tataki-uta* are heard here. The first one, which starts with nonsense refrain, is sung to get everybody's movement together when a fish net is pulled up onto a boat. Then, *Okiage ondo* is sung when herrings are got off from the net. This song is currently well known as *Sôran-bushi* all over Japan. The net is still heavy with herring roe, which is carried on a beach. *Kazunoko tataki-uta* is sung when retired men, women, and children all come out and take roe.

Amiokoshi-kiyari []=sung by chorus

Toto tottokoshido [e] yoiyasa [e yoiyasa]
Yoisora [sora eiya harahara dokkoi yoitoko yoitoko na]
Korae Matumae-sama wa funa no kamija [yoitona]
[sora eiya harahara dokkoi yoitoko yoitoko na]
Korae kono ami okoseba yae [yoitona]
Sora kono ami okoseba senryô manryô da [yoitona]
[sora eiya harahara dokkoi yoitoko yoitoko na]
Lord Matsumae is the god of ships.
When we tug this net in, it'll bring thousands of gold.

Okiage-ondo

[Dokkoisho ha dokkoisho]Iyare sôran sôran sôran sôran sôran,
omae ikunara washa dokomademo, Ezo ga Chishima no hate mademo [choi]
[yasa enya sa dokkoisho ha dokkoisho dokkoisho]Iyare sôran sôran sôran sôran
sôran,
Tooku hanarete aitai toki wa tsuki ga kagami ni narebayoi.
[yasa enya sa dokkoisho ha dokkoisho dokkoisho]
Wherever you go, I will follow you, be it farthest end of Ezo and Chishima.
When we are far apart and long to see, would that the moon turn into a mirror for us.

Kazunoko-tataki-uta

Ha yoi yoi [yoi yoi yoi aryaryan koryaryan yoitona]
Oki no kamome ga monoiu naraba [ha iyasaka sassa]
Tayori kiitari no kikasetari
[sorya kikasetari kiitari no kikasetari]
[yoi yoi yoi yoi aryaryan koryaryan yoitona]
The gulls off the coast should they speak,
I'd exchange message with her through them, send words to her, and have her send.

14. *Tairyô-utaikomi* (Miyagi pref.)

There is a custom in Miyagi and Iwate prefectures to sing a song when fishing boats come back to a port with big catch. The singing indicates a rich haul to people awaiting on land. The song consists of *Oiwai*, *Saitara-bushi*, and *Toshima-jinku*. *Oiwai* is a song for celebrative occasions such as a new year, new boat's launch, or big catch of fish. The song used to be a common auspicious song not especially related to fishing. *Saitara-bushi*

holds a background story as follows; an ironsmith man Saitarô of Date province got banished to an island. Since he was a good singer, he remade a song of bellows into fisherman's rowing song and disseminated it. Leading singer's melody is accompanied by rhythmical refrains of other singers. This excerpt is possibly identical with the performance in "Nihon min'you rekôdo", which was sung by Mr. Yagi Jusui and Mr. Matsumoto Mokuchô of Miyagi minyou-dan group and recorded in July 1937. *Toshima-jinku* was originally an indoor entertaining song of Kesennuma region but was taken into rowing songs.

Oiwai

Go [o hoi] iwa [ha] i shigekereba

[hatoyo yohohoe] otsubo no matsu wa [yo hoi yo] soyomeku [toyo]

With the sound of loud merry-making, rustle gently, the pine tree in the inner yard.

Saitara-bushi

Matsushima no [sayo] Zuiganji hodo no tera wa nai [toe],

[arewa eeto sorya] tairyô da [e].

Mae wa umi ushiro wa yama de Komatsubara da [e]

[arewa eeto sorya] tairyô da [e].

Zuiganji temple at Matsushima is of beauty unsurpassed.

The sea in the front and hills in back with shrubs of pine all around.

Toshima-jinku

[Ha] oseyo ose ose [a] nichoro de oseyo,

oseba minato ga [aryasa] chikaku naru.

Minami fukasete [hora] fune kudarashite,

moto no sengoku [aryasa] tsumasetai.

Pull oars, pull double oars, then the port will come near.

If south winds blow, we sail down and load a thousand of rice bags.

15. *Bon-odori-uta "Dai-no-saka"* (Niigata pref.)

'Bon-odori' is a dance performed in *bon (ullambana)* festival in summer when people welcome their ancestors' spirits. This excerpt called "*Dai-no-saka*" was recorded in Horinouchi town in Uonuma county. The song is accompanied by flute and drum.

Dai-no-saka

Dai-no-saka [yare] nanamagari,

koma wo [ha yare soray] yoku mese danna-sama,

yoku mese koma wo [namu saihou], yoku mese danna-sama.

Sansai [yare] kage no koma,

Edo de [ha yare soray] ne ga suru hachiryo suru,

ne ga suru Edo de [namu saihou] ne ga suru hachiryo suru.

Dai-no-saka slope is a corkscrew turns,

Please take care of riding a horse, my lord.

Three-year-old fawn-colored horse sells

at high price in Edo, for eight ryô.

16. *Bon-odori-uta “Yagi-bushi”* (Tochigi pref.)

“Yagi-bushi” is a *bon-odori* song spread in Gunma and Tochigi prefectures. This example was recorded in Yamabe village in Ashikaga county. The song is accompanied by flute and drum. The lyrics mentions to a famous local chivalrous man Kunisada Chûji (1810-1851).

Yagi-bushi

[Ha] koro wa Kouka no sannen kugatsu, aki no nakaba ni ookoya kakete,
yoru mo hiruma mo wakachi wa nakute, shoubu shoubu de sonohi wo okuru,
hitomo urayamu ookashimoto yo.

Tsuki ni murakumo hana ni wa arashi, tokaku ukiyo wa sawari ga atte.

[Ha] aruhi oyabun Chûji wo hajime, futari bakari no kobun wo tsurete,
Kazawa mura e to kikakaru tochû, nodo ga kawaku to tachiyoru chamise,
chanomi banashi ni hakarazu kiita, itomo awarena hanashi ga gozaru.

In September 1846,

in the middle of autumn, made a grand hall for gambling,

spent day and night in gambling, a great sponsor everybody envies.

Like clouds cover a moon and gusty winds blow flowers,

are there many obstacles in this world.

One day, a boss Chûji and his two underlings passed by Kazawa village,
where they dropped at teahouse for drinks.

They happed to hear a miserable story.

17. *Shônai-obako* (Yamagata pref.); *Akita-obako* (Akita pref.)

‘Obako’ means ‘young girl’ in the dialect of northern Japan. Here, ‘obako’ songs from Shônai province of Yamagata prefecture and Akita prefecture are heard. The former is accompanied by *shakuhachi* and *shamisen*, while the latter by *shamisen*, *fue* (flute), and *tsuzumi* (drum).

Shônai-obako

Obako kurukaya to [ha koryakrya],

tanbo no hanzure made demitaba [ha bobaete kobaete],

obako kimosede [ha koryakrya],

yô no nai tabakouri nado furete kuru [ha bobaete kobaete].

Obako kokoromochi [ha koryakrya],

ike no hata no hasu no ha no tamarimizu [ha bobaete kobaete],

sukoshi sawarutedo [ha koryakrya],

korokoro koronde soba ochiru [ha bobaete kobaete].

Expecting her coming, I went out to the end of rice field.

She didn’t come though, an annoying tobacco seller came instead.

Her heart is like a dew on a lotus leaf at the end of a pond.

If somebody touches, it will roll and fall.

Akita obako

Obako nanbo ni naru, konotoshi kuraseba to to nanatsu.

Jushichi obako nado, nashite hanako nado sakanedo na.
'How old are you?' 'I am seventeen this year'
'If you are seventeen, why don't you bloom now'.

18. *Sôma-nagareyama* (Fukushima pref.), *Tsugaru-yosare-bushi* (Aomori pref.)

Sôma-nagareyama is sung in a festival of chasing horses in a field in Sôma province of Fukushima prefecture. *Tsugaru-yosare-bushi* is a folksong of Tsugaru region of Aomori prefecture. It is merrily accompanied by *shamisen* and *taiko*. This excerpt includes *shamisen* accompaniment. "*Yosare-bushi*" can actually found in Iwate, Akita, Niigata, and Hokkaidô as well as Aomori. Each region carries own style of "*Yosare-bushi*".

Sôma-nagareyama

Tazuna sabaki mo [na nae] hitokiwa medatsu [nae].
Nushi no jingasa [na nae samosa] jin-baori [nae].
The handling of the reins is splendid, my lord.
His helmet and surcoat are also standing out.

Tsugaru-yosare-bushi (illegible)

Disc 58 A

19. *Sado-okesa* (Niigata pref.); *Sangai-bushi* (Niigata pref.)

'Okesa' is assumed to be a young woman's name or generally 'young woman'. The song used to start with a refrain 'okesa', from which the title of the song possibly derives. However, it starts now with 'ha' now. This excerpt is recorded in Sado island (Niigata pref.) that shows *in-scale* (a minor like taste). 'Okesa' in other regions shows *yô-scale* (a major like taste). *Sangai-bushi* is said to be born in Kashiwazaki town in Niigata prefecture. It used to be sung in *bon-odori* with an accompaniment of *shamisen* (3-stringed lute), but was taken into the repertoire of indoor entertaining song and become elaborated. This excerpt is sung by *geisha* girls in Kashiwazaki. The lyrics include onomatopoeic refrain, which describes thunder sounds. This line is repeated three times, whence comes its name, the original meaning of 'sangai' being 'three times'.

Sado-okesa

[Ha] Sado e [aryasa] Sado eto kusaki mo nabiku yo [ha arya arya arya sa]
Sado wa iyoï ka sumiyoi ka [ha arya sa sassa]
[Ha] Sado no [aryasa] Aikawa yuui ni kurete yo [ha arya arya arya sa]
Nami no ayaoru Kasugazaki [ha arya sa sassa]
[Ha] Mano no [aryasa] misasagi matsukaze saete yo [ha arya arya arya sa]
sode ni namida no murashigure [ha arya sa sassa]
Towards Sao Island, trees and grasses incline their heads.
Is Sado such a good place to live in?
Twilight is falling over Aikawa of Sado,
waves make lace-patterns round the Cape Kasuga.
Over the Imperial tomb of Mano, the wind blows serenely among the pines,
and my tears shower on my sleeves.

Sangai-bushi

Yoneyama-san kara kumo ga deta,

Ima ni yuudachi ga kuru yara.

Pikkara chakkara dongararin to oto ga suru.

Clouds are collecting on Mt. Yoneyama,
soon a shower will come and it'll be thundering:
it sounds '*Pikkara chakkara dongararin*'.

Disc 58 B

20. *Iso-bushi* (Ibaraki pref.); *Tairyô-bushi* (Chiba pref.)

Iso-bushi was enjoyed and developed in pleasure quarters of port towns at a mouth of Nakagawa river, Ibaraki prefecture. It used to be a boat song but was developed into an elaborated style by a owner of *geisha* house, Yabuki Mansuke in 1890s. A blind singer Sekine Anchû made this song famous by recording it. *Tairyô-bushi*, literally meaning 'large catch song', can be found various seaside villages all over Japan. This *Tairyô-bushi* was created at Chôshi port in Chiba in the late Edo period, with a lyric written by three fishermen's bosses in a style of 'counting song' and music composed by *Tokiwazu* (a narrative genre with *shamisen* accompaniment) musician Yûchô.

Lyrics

21. *Kiso-bushi* (Nagano pref.); *Ina-bushi* (Nagano pref.)

There are two big valleys, Kiso valley and Ina valley, in southern province of Nagano prefecture. *Kiso-bushi* used to be called 'Kiso no Nakanori-san' or simply 'Nakanori-san', while *Ina-bushi* was called as 'Ontake-san' or 'Ontake-bushi'. Both songs were introduced to Tokyo in early Meiji period and became popular all over Japan. *Ina-bushi* is much older than *Kiso-bushi*. This example of *Kiso-bushi* is sung by Ushijima Nirô, who was a representative singer in Kiso-Fukushima town. Except for refrain part, lyrics are not common but his original. This excerpt is accompanied by *shamisen* and *taiko* drum. *Ina-bushi* was originally a song for celebrative occasion or summer festival and performed both in Kiso and Ina valleys. It gradually turned into entertaining dance song. The beginning part of the song '*yosakoi abayo, ha*' was taken from a salute word of horsemen's song who reciprocate between Ina and Kiso valleys during Edo period. This excerpt is performed by *geisha* girls of Ina town, accompanied by *shamisen* and *taiko*.

Kiso-bushi

Kiso no na Nakanori san, Kiso no meisho wa [nanjara hoi] Kakehashi, Nezame [yoi yoi yoi].

Yama de na Nakanori san, yama de takai no wa [nanjara hoi] Ontake-san [yoi yoi yoi].

Kokoro na Nakanori san, kokoro bosoizo [nanjara hoi] Kisoji no tabi wa [yoi yoi yoi].

Kasa ni na Nakanori san, kasa ni kinoha ga [nanjara hoi] maikakaru [yoi yoi yoi].

The noted places in Kiso province are the suspension bridge and the Nezame gorge.
Of mountains the highest in Kiso is Mt. Ontake.
It's lonely traveling along the Kiso road.

With the leaves of the trees falling on your hat.

Ina-bushi

[*Yosakoi abayo ha*]

higasha Tenkyô, nisha Komagatake,

ai wo nagaruru Tenryûgawa, ai wo nagaruru Tenryûgawa.

[*Yosakoi abayo ha*]

kuwa no naka kara kouta ga moreru, kouta kikitaya kouta kikitaya kao mitaya.

Tenkyô to the east and Mt. Komagatake to the west,

flows Tenryûgawa river in the middle.

Kouta song is coming from mulberry woods,

I want to listen to it and see her face.

22. *Ecchû-owara-bushi* (Toyama pref.); *Yamanaka-bushi* (Ishikawa pref.)

Ecchû-owara-bushi is sung in summer *bon* dance festival called ‘Owara kaze no bon.’

The song is accompanied by *shanisen*, *kokyû* (fiddle), and *taiko*. *Yamanaka-bushi* is a song in Yamanaka village where one can enjoy hot springs in mountainous valley.

Originally it was a song for *bon* dance but taken into a repertoire of chamber entertainment music. This excerpt is accompanied by *shanisen*, *kokyû*, and *taiko*.

Ecchû-owara-bushi

[*Sore yo kitasayasu*]

[*Aiya*] *kawaiya itsu kite mitemo [e dokkoi samosa shongae sanosa],*

tasuki nageyaru [owara] hima mo nai.

Every time I come and see her, she looks so lovely.

But I have no time to throw her a sash.

Yamanaka-bushi

[*Ha*] *Yama ga takoute Yamanaka mienu, Yamanaka koishi ya yama nikusha.*

[*Ha*] *tonde ikitai Koorogi-jaya e, koi no kakehashi futarizure.*

As mountains are high, I cannot see Yamanaka village beyond.

I miss Yamanaka and hate the blocking high mountains.

I wish I could fly to Koorogi teahouse, which is bridging us two in love.

23. *Yasugi-bushi* (Shimane pref.), *Dossari-bushi* (Shimane pref.)

Yasugi-bushi is deriving from a boatmen’s song *Izumo-bushi* of Izumo region (Shimane pref.), which spread into such places as Echigo province and Sado island in Niigata prefecture. The song changed musical styles and got a various names as *Wadami-bushi*, *Hamasada-bushi*, or *Ishibashi-bushi* as it traveled. *Yasugi-bushi* is one example among the variations. A port Yasugi prospered as an export center of iron sand and the song developed in a pleasure quarter of the town. In 1916, a girl, named ‘Oito’, a daughter of a noted singer of the song went to Tokyo and sang for Gramophone records and vaudeville theaters, made this song nationwide famous. This excerpt was performed by *geisha* Hamada Umekichi who was from Nima town in Shimane prefecture and actively performed in the entertainment spot Asakusa in Tokyo in 1930s. The song is accompanied by *shamisen* and *tsuzumi*.

Dossari-bushi is well known in Oki islands, which are 60 km away from the mainland. The song is often sung by woodcutters or fishermen for fun and also performed banquets accompanied by *shamisen* and drums. There is a story concerning the origin of this song; One day, a girl Omatsu, who lived in Chiburi island of Oki fell in love with a man Shinzaburô from Echigo (Niigata). They lived happily for a while but her relative came and took her back to her native town. They could not see each other never again. When she parted from him at the port, she learned *Oiwake-bushi* song from him. But she could not completely master it. Every time she tried to sing her grief in the song, she barely managed to sing it to the end. ‘Dossari’ means ‘barely’ or ‘managed to’ in the local dialect, which is an origin of the song title. The song is, however, not so much similar to *Oiwake-bushi*, but rather to “*Kôdaiji*” in Echigo (Niigata) that has been transmitted by *goze*, blind female singers.

Yasugi-bushi

Otsuki-sama sae dorota de ukitsu shizumitsu yo wo wataru.

Even the moon herself lives, now floating, now sinking, in muddy pools.

Dossari-bushi

[A] *Shinobi [nae] deyo to surya karasume ga tsukeru [e],*

mada yo [e] mo akenu ni [e] ‘kao [e] kao’ to [e sanoe]

Niku ya [korewai dojaina] Yawata no [a choito] morigarasu [sanoe].

When I try to steal out (to see you), crows follow me,

crying ‘kao-kao’ though it’s not yet dawn.

To hell with the wild crows of Yawata shrine wood.

24. *Hakata-bushi* (Fukuoka pref.), *Kagoshima-ohara-bushi* (Kagoshima pref.)

Hakata-bushi was born in Iwami province of Shimane prefecture, where the song is widely sung by *geisha* and ordinary people. The song was brought to Hakata city of Kyûshû and got a name of ‘orthodox Hakata-bushi’. *Hakata-bushi* lost its original simple taste and developed into an elaborated style in Hakata where it is enjoyed in pleasure quarters. This excerpt is performed by a *geisha* singer Akasaka Koume (native of Fukuoka pref.), who recorded many songs in Gramophone records. Likewise, *Kagoshima-ohara-bushi* is not a native song of Kagoshima but was introduced from Yassa village in neighboring Miyazaki prefecture. It is said that Yassa villagers sang this song when they went to Ryûkyû on an expedition ordered by Lord Shimazu in 1609. But it is doubtful. The song is now sung in any occasion outdoor or indoor. In case accompanied by *shamisen*, the instrument is tuned in *si-mi-la* (*san-sagari* tuning). The song became country-wide known when a *geisha* girl Shinbashi Kiyozô (native of Kagoshima) recorded it in 1934. This excerpt is sung by Akasaka Koume, accompanied by *shamisen* and *taiko*.

Hakata-bushi

Hakata obi shime Chikuzen shibori, Chikuzen Hakata no obi wo shime,

Ayumu sugata wa yanagigoshi. Otsuki-san wa choito dete matsu no kage.

Worn Hakata-*obi* sash and tie-dyed *kimono* of Chikuzen,

a woman of a slender waist walks. A moon comes out but hides behind a pine tree.

Kagoshima-ohara-bushi

Hana wa Kirishima, tabako wa Kokubu,

moete agaru wa [ohara ha] Sakurajima [ha yoi yoi yoiyasatto].

Mieta mieta yo matsubaragoshi ni,

Maru ni juuji no [ohara ha] ho ga mieta [ha yoi yoi yoiyasatto].

Azaleas are best in Kirishima and Tobacco are in Kokubu.

Emitting flames high is the Volcano Sakurajima.

Over beyond the woods of pine,

now we see espy the sails bearing the crest of a cross in the circle.