WESTERN MUSIC IN JAPAN: THE EVOLUTION OF STYLES IN CHILDREN'S SONGS, HIP-HOP, AND OTHER GENRES

by

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Abstract

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Adviser: Professor Peter Manuel (Ethnomusicology), Mark Spicer (Music Theory)

This dissertation outlines the issues involved in adapting a foreign genre in Japan, with examples drawn from children's songs, rock, hip-hop, and reggae/dancehall, followed by detailed case studies of children's songs and hip-hop DJs. The popularization of genres reveals much of the Japanese self-image *vis-à-vis* other cultures, as many aspects of a foreign culture are absorbed in addition to music. Typically, the musical style of an imported genre evolves over time from translated songs, to songs that stick closely to the foreign style, to a more original style that may reflect traditional Japanese aesthetics, incorporate Japanese scales or instruments, or display an eclectic mix of influences. The Japanese language also presents challenges and opportunities for creativity, as its lack of stress accents, existence of pitch accents, multi-moraic vocabulary, and gender/class differentials render it distinct from some Western European languages.

The evolution of children's songs (*shōka* and *dōyō*) from 1877 to 1947 is discussed, showing their transformation from *gagaku*-based *hoiku shōka,* to awkward translations of Scottish folk songs, to syncretic art songs with sophisticated text-setting techniques and the incorporation of Japanese melodies within a Western form. The

impact of the political atmosphere and educational policy on musical style and textual content is addressed. Treatises on songwriting by composers Yamada Kōsaku, Motoori Nagayo, Komatsu Kōsuke, and Kawamura Naonori, are analyzed, particularly as they relate to pitch accents, phrase structure, and harmonization. The final chapter discusses hip-hop DJs and producers, explaining their creative process, integration of traditional Japanese music and aesthetics, and experiences in the DMC World Championships, through interviews with DJs and producers Krush, Kentaro, Evis Beats, Shing02, Ono, Co-ma, and Izoh.

The dissertation contributes to the discourse on Japanese popular music by providing comparisons across different genres of the process of musical globalization and the evolution of distinct styles. Most studies on Japanese popular music to date have focused on one genre. Through musical analyses, the dissertation shows the development of Japanese songwriting technique in Western idioms and its continuities with traditional text setting. Finally, it examines the musicality of Japanese DJs and their contribution to the global music scene.

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I extend thanks to the over 100 artists whom I interviewed for this project, who are named in the Appendix. Due to time constraints, I was not able to do justice to all the many interesting viewpoints that they have taught me. I plan to incorporate these findings more fully in future articles and monographs. I also thank the artists' managers, record company executives, and club owners, particularly Terry at Jittoku, Zak at Metro in Kyoto, and Mizushima-san at Taku Taku, for their help.

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Preface

Names

Japanese, Chinese, and Korean names are stated last name first, as per East Asian custom, unless either the first or last name is not of East Asian heritage.

Transliteration

Japanese transliteration is given according to the revised Hepburn system.

Vowels

The pronunciation is similar to Spanish or Italian, except for **u**.

a—as in f**a**ther

e—as in **e**gg

i—like **y** in meat**y**

o—as in **O**hio; pronounced with the tongue lowered

u—like **oo** in z**oo**, but with the lips compressed rather than rounded

Long vowels and double vowels

When a vowel is doubled, it is pronounced the same as a single vowel but with the duration twice as long. These long vowels are indicated with a macron, e.g.:

ō—like **o**de, but spoken for longer duration

The exception is the double vowel **i**, which is written **ii** for words of Japanese or Chinese duration. For words of foreign origin, **all** long vowels are written with macrons, e.g.:

kur**ī**mu—ku-ri-i-mu, Japanese pronunciation of cr**ea**m

For two consecutive vowels (a vowel plus [i] or [u]), both vowels are pronounced separately.

ai—**a** as in f**a**ther, followed by **i** as in s**ee**; e.g., **ai**su, Japanese pronunciation of ice

Consonants

Consonants are generally pronounced as in English.

b—as in **b**etter

ch—as in **ch**ime

d—as in **d**oe

f—pronounced with lips apart, as if to whistle, rather than with the teeth on the lower lip

g – as in **g**o; **gi** is pronounced like **gui**tar

h—voiced, as in **h**ill

j—as in **j**ock

k—c as in **c**one

m—as in **m**erry

n—at the beginning of a mora,[1] as in **n**ame; at the end of a word or compound, moraic nasal **n** as in do**n**, but with a one-mora duration

p—as in **p**ing-**p**ong

r—a consonant phoneme between an r and an l, not rolled

s— hissed, as in English **s**o

sh—as in **sh**ine

t—as in **t**ame

[1] A mora is the shortest prosodic unit in Japanese, as explained in Chapter One.

ts—as in ca**ts**

w—as in **w**ander

y—as in **y**ahoo

z—as in **z**oo

Medial y combinations

Like single consonants, medial y combinations are put together with a vowel and pronounced as a single mora. They are *not* pronounced as two morae; i.e., Tōkyō is not pronounced To-ki-yo, but To-o-kyo-o.

by—as in **b**ucolic

gy—imagine English hard **g** as pronounced with a French **u**

hy—as in **h**ue

ky—**c** as in **c**at

my—as in **m**use

ny—as in **n**ew

py—as in **p**ew

ry—imagine Japanese **r** as pronounced with a French **u**

Double consonants

Double consonants, which are written in Japanese *hiragana* as "っ," create a slight pause (of one mora) between the preceding mora and the following mora.

ta**tt**a—ta-t-ta, pronounced similarly to "It's ho**t t**oday."

Guide to figures and tables

Unless otherwise noted for the figure, all tables and figures are written according to this pattern:

- In Japanese, pitch accents are in CAPITAL letters.
- In European languages, stress accents are in CAPITAL letters.
- Repeating texts are underlined.
- Rhymes are *italicized*.
- Morae are separated by a hyphen "-".
- Syllables are separated by a period "."

Divisions of lyrics are noted as follows:

- Morphological units (e.g., noun + particle, verb + auxiliary verb) are set off by "/".
- Successively larger semantic units are set off with increasing numbers of "/".
    - Semantic units (e.g., adjective + noun, verb + object) and dependent clauses may be set off by "//."
    - Sentences and clauses may be set off with "///."

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Introduction

Fig. I-1: *Sukuranburu kōsaten,* Shibuya, Tokyo

You've arrived at Shibuya station, the mecca of youth culture in central Tokyo, on a sunny Sunday. Walking out of the train station toward Hachikō, you will immediately see youths in the latest subcultural garb, with appropriately tinted hair, along with singer-songwriters waiting for their busking partners. Cross the *sukuranburu kōsaten* (diagonal pedestrian crossing, Fig. I-1), catching a glimpse of the latest J-Pop videos projected from the giant screen on the Q-Front Building. Mosey through the Tsutaya store, which sells and rents CDs and DVDs, checking out its admirable selection of metal, hip-hop, reggae, R&B, *kayōkyoku*,[2] *enka,*[3] French chanson, neo-Okinawan, jazz, bossa nova, and salsa, as

[2] *Kayōkyoku* is Japanese popular music recorded in Western style. It usually refers to music up to the 1980s and does not include hard rock styles or J-Pop, the commercial popular music style dominant in the Japanese music market from the 1990s onward. See Glossary for further details.
[3] *Enka* is a sentimental popular song style, blending Japanese vocal techniques with Western harmonies, meters, and instruments. It appeals primarily to an older demographic.

played by Japanese artists. Walk out of the store and head toward the teen fashion mecca Harajuku—an inspiration for Gwen Stefani and Lady Gaga—on the way checking out the DJs and the latest vinyl hip-hop records at Manhattan Records, a salsa performance at Crocodile, or a recent film on Jamaican dancehall at Uplink Cafe and Gallery. Catch a *noh* performance at Kanze Nōgakudō or a concert of Takemitsu's works at NHK Hall, then stroll around Yoyogi Park, admiring an African drum and dance ensemble in one corner and a fifties-style rockabilly group in another. In the evening, attend a reunion concert of a Japanese progressive rock group from the 1970s at Shibuya Ax; after congratulating the artists and mingling at the after-party, take a swing through Shibuya's clubs, choosing among Japanese DJs spinning techno, dubstep, or hip-hop. In the radius of a fifteen-minute walk, you've experienced the vast range of musics that Japan and its citizens have to offer.

Indeed, Japan is one of the most cosmopolitan and eclectic musical environments, its citizens capable of performing traditional musics as well as a wide variety of foreign-originated ones. Yet despite this diverse musical environment and the enormity of its music industry, Japanese music in Western idioms has generally not been assessed artistically. As discussed below, it is often dismissed as imitation; when it is studied more respectfully, it tends to be examined as a social phenomenon rather than an artistic one. I believe the disparaging tone of some Western writing on Japanese music in foreign styles is a product of two pervasive—and related—views: the expectation that Japan is "unique," and that it is a master assimilator (or perpetual imitator).

In this introduction, I will recount recent criticisms of Japanese musicians, describe the historical background behind Japanese "uniqueness" and "imitation," and

explain my approach and philosophy to the work. In the ensuing overview, I will discuss common issues and questions that occur in examining the two case studies I address in detail—children's songs and hip-hop—along with additional comments on rock and reggae/dancehall. These issues include the aesthetics of Japanese music, the structure of the Japanese language, and typical factors in the popularization of genres. I conclude with a summary of chapters.

Western assessments of Japanese artists

In the process of cultivating Western-originated global genres, Japanese artists have won recognition from their global peers. Some artists are considered pioneers, as is the Yellow Magic Orchestra for electronic music; in addition, DJ Krush has been dubbed the father of trip-hop (a moniker he finds limiting). Others have won worldwide contests: DJ Kentaro has won the DMC World DJ Championships;[4] dancehall sound system[5] Mighty Crown has won the World Clash in both Kingston and New York;[6] and Kudō Junko[7] won the Dancehall Queen Competition in Jamaica in 2002. The pianist Tsujii Nobuyuki, who is blind, won the Gold Medal at the Van Cliburn Competition in 2009, sharing it with Chinese pianist Haochen Zhang. Japanese salsa band Orquesta de la Luz has played to acclaim in New York and Latin America.[8]

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[4] The DMC Championship, started by radio personality and entrepreneur Tony Prince in 1985, is the most broadly recognized international tournament of electronic dance turntablists. It is discussed in detail in Chapter Four.

[5] A sound system (in Jamaican popular music) is a group of DJs (MCs), selectors (disc jockeys), and engineers playing reggae and dancehall. Music is typically played on turntables over large speakers, while the DJ speaks on a microphone over the records.

[6] A sound system clash is a competition between two dancehall reggae sound systems. The World Clash in New York was a clash of sound systems from different countries organized by promoters Irish and Chin. Mighty Crown won the contest in New York in 1999 and 2007; they also competed in 2000, 2001, 2003, and 2005. Mighty Crown also won the World Clash in Jamaica in 2008.

[7] For Japanese names, I am following the Japanese convention of writing the family name first, followed by the given name.

[8] See Hosokawa Shūhei, "'Salsa no tiene frontera': Orquesta de la Luz and the Globalization of Popular Music," *Cultural Studies* 13/3 (1999): 509-34.

Nonetheless, much of Western writing on music by Japanese in Western idioms is dismissive, with the *Rough Guide to World Music* calling it "watered-down Western pop set to Japanese lyrics."[9] This company, which has assembled compilations of Bollywood and African hip-hop, has put together its *Rough Guide to the Music of Japan* largely out of Japanese and Okinawan folk songs in a Western beat to electrified Western instruments, with practically nothing representative of commercially popular music or the various underground scenes.[10] Some comments by Western writers betray potentially racist expectations on the part of the author. In a recent publication on global heavy metal, the English writer Garry Sharpe-Young describes Japanese heavy metal thus:

> Critics pointed towards a lack of feeling in the music, perhaps betraying a lack of blues foundation. While Japanese guitar gurus could match and outstrip their Western counterparts, it often seemed that their technicality masked a dearth of true passion. Somehow, it seemed that the Japanese had been able to emulate and expand the heavy metal formula, but somehow failed to get the gut instinct and individuality that was the very heart and soul of it. . . the East remains an enigma.[11]

However, the same author views this "lack of blues foundation" as a positive for German metal:

> . . . what set German metal apart was a strict non-reliance on the blues. . . [The Germans'] natural aptitude and fondness for heavy industry meant that Teutonic metal was as cold and unforgiving as it could get.[12]

Sharpe-Young applies this double standard not only to notions of "passion" but also to technical aspects. The Japanese band Loudness is described as encumbered by "intricate

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[9] John Clewey, "Japan: The Culture Blender," in *World Music, Vol. 2: Latin and North America, Caribbean, India, Asia and Pacific*, ed. Simon Broughton and Mark Ellingham (London: Rough Guides, 2000), 143.
[10] The one commercial hit song on the CD is "Tokyo Boogie Woogie" (1947). There is also little representation of traditional Japanese music, outside of one track of *gagaku* (Imperial court music); there is one *enka* track, "Yūhizaka" by Miyako Harumi.
[11] Gary Sharpe-Young, *Metal: The Definitive Guide* (London: Jawbone, 2007), 408. The heavy metal aesthetic leans heavily on virtuosity, particularly on the part of the lead guitarist; see Robert Walser, "Eruptions: Heavy Metal Appropriations of Classical Virtuosity," *Popular Music* 11/3 (1992): 263–308.
[12] Ibid., 332.

and distinctly Japanese rhythms, . . . [making] it a bewildering listen for most Western ears," while the Swedish band Meshuggah, known for its 23/16 meters, is hailed as "complex but innovative."[13]

Such swiping of Japanese performers occurs outside the popular realm as well, as seen in some writing regarding Japanese classical musicians. Regardless of one's opinion of Ozawa Seiji's performance in his long tenure as music director of the Boston Symphony Orchestra, it is difficult to overlook the racist undertone of Greg Sandow's controversial 1998 article attacking the conductor, whose quotes—some by the journalist, others by his anonymous informers—included: "He . . . dances on the podium with his trademark *pixie* charm" (emphasis mine); "Why is Mr. Ozawa still there? Many people in the business say he raises Japanese money the BSO can't do without";[14] and "Mr. Ozawa is . . a 'Samurai,' tenacious and implacable." Sandow criticized one of Ozawa's performances as "blank," "limp and empty," in comparison with the "fiercely passionate" Zdenek Macal, who had led the New Jersey Symphony in the same work to "play with a deep humanity the BSO couldn't touch."[15] Although reviews of the Boston Symphony at the time from the *New York Times* and the *Boston Globe* were generally positive—e.g., the same concert was reviewed by James Oestreich as a "joy," the work of a "mature Ozawa" who had "obviously rethought Bach's masterpiece considerably"[16]—Sandow's article led to considerable negative publicity for Ozawa and the Boston Symphony,

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[13] Ibid., 411.
[14] According to Stephen Wigler of the Baltimore Sun, Japanese support of the Boston Symphony Orchestra comprised only 1–2% of the budget at the time. See Richard Dyer, "Beleaguered BSO Answers Wall Street Journal Attack," *Boston Globe,* December 25, 1998, p. C20.
[15] Greg Sandow, "Conduct(or) Unbecoming the Boston Symphony," *Wall Street Journal*, December 15, 1998, available at <http://www.gregsandow.com/ozawa.htm>. Accessed June 24, 2009.
[16] James R. Oestreich, "Music Review: The 'St. Matthew Passion' Reveals a Matured Ozawa," *New York Times,* April 20, 1998, p. E5.

casting a shadow on his long tenure. In 1999, Ozawa announced his departure to become music director of the Vienna State Opera, which he took up in 2002.[17]

Contemporary interviewers of Takemitsu Tōru in the West were kinder to their subject but nonetheless described him along potential Japanese stereotypes. As John Rockwell noted, "his quiet, reserved and delicate manner [seemed] to epitomize a Westerner's notion of the Japanese."[18] Several journalists—Maria Prerauer of the *Sun* of Canberra, Paul Hertelendy of the *Oakland Tribune*, Richard Morrison of the *Times* of London, to name a few—called attention to his small, thin frame, while Heuwell Tircuit of the *San Francisco Examiner and Chronicle* likened him to "a reef unmoved by turbulence." Some commentators even compared him to a Zen monk; mixing Asian references, Jacques Doucelin's headline in a 1990 article in *Le Figaro* declared, "Toru Takemitsu, le gourou."[19] A criticism leveled of Takemitsu's work was his supposed appropriation from other works; as Paul Driver of the *Times* of London described it, his scores were produced "by strolling in the great garden of twentieth-century orchestral composition, picking and choosing, a flower of Messiaen harmony here, a Debussyan melodic tendril there."[20] While the influence of these composers on Takemitsu has been

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[17] Benjamin Ivry, Sandow's colleague at the *Wall Street Journal*, berated Tsujii, the winner of the 2009 Van Cliburn competition, as playing at "student level, out of his depth"; he even added that "Soloists who cannot see a conductor's cues should not be playing concertos in public, out of simple respect for the composers involved," evidently unaware that conductors usually follow soloists. However, Tsujii is not the only target of his pejorative remarks; he blasts the entire Van Cliburn competition, including most of its associated musicians, judges, and contestants. This year's competition was the first time that Asians had occupied the top spot at the Van Cliburn Competition. See Benjamin Ivry, "What Was the Jury Thinking?," *Wall Street Journal,* June 10, 2009,
< http://online.wsj.com/article/SB124458728669699751.html>. Accessed June 24, 2009.

[18] John Rockwell, "2 Worlds of Takemitsu, Japan's Leading Composer," *New York Times*, February 13, 1981, p. 48.

[19] Peter Burt, "Music in the Bathtub: Reading Takemitsu's Music Through Western Criticism," in *Music of Japan Today,* ed. E. Michael Richards and Kazuko Tanosaki (Cambridge: Cambridge Scholars Publishing, 2008), 100–1.

[20] Ibid., 102.

much discussed, the commentary alludes to stereotypes of the Japanese: imitators, not innovators—the great assimilators of the Western world.

Persistent views of Japan

In a world where Japan has been the second largest economy since the 1970s (originally achieved through demand for its exports to the rest of the world) and where the Japanese have long been recognized artists in many forms of Western-originated arts, why do such stereotypes persist, with negative effects on the assessment of Japanese artists? Why do Western audiences continue to impose expectations of "Japaneseness" on Japanese artists (and commentators) who work in the Western styles in which they have been steeped and trained? Two persistent views, held in various ways by both Japan and the West, have colluded in maintaining these conditions: 1) the belief in Japan's impenetrable uniqueness; and 2) Japan's reputation as the great assimilator of foreign cultures—or the imitator, depending on one's perspective. Both views have deep historical roots, the most profound of which have been the twin traumas of the arrival of Commodore Perry (1853) and the Allied Occupation (1945-52).

Japanese uniqueness

Ulf Hannerz has commented that the Japanese "find it a strange notion that anyone can 'become Japanese,' and they put Japanese culture on exhibit . . . as a way of displaying irreducible distinctiveness rather than in order to make it spread."[21] Indeed, several Western writers, such as Philip Schlesinger, have described Japan as "a culture vigorously determined to orientalise itself."[22]

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[21] Ulf Hannerz, "Notes on the Global Ecumene," *Public Culture* 1/2 (Spring, 1989): 67.
[22] Philip Schlesinger, "On National Identity: Some Conceptions and Misconceptions Criticised," *Social Science Information* 26:2 (1987): 219–64.

Since reopening to the outside world at the Convention of Kanagawa in 1854, Japan has forged its national identity in reference to the West. During the Meiji Era (1868-1912), which saw the restoration of the Emperor to power following centuries of shogunate rule, Japanese leaders encouraged the assimilation of the customs and technologies of the West under the threat of colonization. They adopted the slogan, "*Datsua-Nyūō*"—escape from Asia, enter the West—which showed their assumption of the Western view of the hierarchy of civilizations, as Iwabuchi Kōichi has noted.[23]

As this concept played out in imperialist aggression in Asia in the 1930s, Japan became isolated by the West and was increasingly depicted in racist terms in American media; American cartoonists like Dr. Seuss lampooned the Japanese (and Japanese-Americans) as buck-toothed files of automatons, apes taking instruction from Germany, or subhuman monsters, often half-snake, sometimes half-lobster.[24] Disenchanted with the low regard for Japan in the West, Japanese intellectuals looked for a distinctive Japanese essence in its culture and natural setting. The common assumption developed in the literature of *nihonjinron* - the theory of Japanese uniqueness - that Japanese society was harmonious and integrated, and that all the Japanese possessed the same national character.[25] Japanese writers contrasted their sense of collectivism against the selfish individualism, materialism, and arrogance they attributed to Westerners, especially Americans. Yet, as Iwabuchi points out, this binary—Japanese collectivism, American

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[23] Iwabuchi Kōichi, "Who Imagines 'Japaneseness'? Orientalism, Occidentalism and Self-Orientalism," *Continuum: The Australian Journal of Media & Culture* 8/2 (1994), <http://wwwmcc.murdoch.edu.au/ReadingRoom/8.2/Iwabuchi.html>, accessed June 24, 2009.
[24] Richard H. Minear, "Dr. Seuss Went to War: A Catalog of Political Cartoons by Dr. Seuss." Dr. Seuss Collection, Mandeville Special Collections Library, University of California, San Diego, 2000, <http://orpheus.ucsd.edu/speccoll/dspolitic/Frame.htm>, accessed June 25, 2009.
[25] Ibid.

individualism—was believed by both sides; it was simply their interpretation that differed.[26]

Japan's devastating loss in World War II forced it into an inferior position to the West, and Japanese qualities touted during wartime came to be regarded negatively. An important book for shaping perceptions about Japan from the Occupation onwards was Ruth Benedict's *The Chrysanthemum and the Sword* (1946). Written while Benedict was working for the United States government during the war, the book has been roundly criticized for its methodologies and many errors: according to C. Douglas Lummis, Benedict never went to Japan herself, nor did she ever learn the language; she relied too heavily on interviews with one Robert Hashima, a Japanese-American native of the United States, who had had a traumatic stay in military-period Japan during his teenage years; and she conflated the ideology of a class during militaristic times with Japanese culture (in contrast, Benedict did not confuse Nazi Germany with German culture).[27] As Lummis notes, her book carried a political agenda—perhaps unconsciously, but certainly not surprisingly—that justified Japan's defeat as a necessary step toward "freedom," for which the Japanese had no sense: "Their reliance on order and hierarchy and our faith in freedom and equality are poles apart."[28] The Japanese were painted as being grateful for this defeat: "Almost immediately it was clear that the Japanese people accepted defeat and all its consequences with extreme good will. Americans were welcomed with bows and smiles . . ."[29] Most importantly, the book presented Japan and the United States in a

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[26] Iwabuchi, op. cit.
[27] C. Douglas Lummis, "Ruth Benedict's Obituary for Japanese Culture," *Japan Focus*, <http://japanfocus.org/-C.%20Douglas-Lummis/2474>, July 19, 2007, accessed June 26, 2009.
[28] Ruth Benedict, *The Chrysanthemum and the Sword: Patterns of Japanese Culture* (Boston: Houghton Mifflin), 43.
[29] Ibid., 170.

series of binaries: the United States was modern, democratic, and rational, while Japan was feudal, undemocratic, and irrational. The book sold millions of copies on both sides of the Pacific and formed the basis for postwar *nihonjinron*.

Starting with this critical view of Japan's "feudal" nature, *nihonjinron* took an increasingly affirmative stance in correlation with its economic success; *nihonjinron* literature boomed in the 1970s, eagerly consumed by its population. Key assumptions of *nihonjinron* that have persisted include the lack of a strong sense of the individual, the subordination of the individual to the group, and the importance of maintaining consensus and harmony in the society. More insidiously, the belief in Japanese homogeneity has occasionally led to the ignoring of societal differences within Japan and the imposition of assumed or idealized characteristics on Japanese individuals. Nonetheless, both Western views of Japan, and Japan's view of itself, were generally in alignment—Japan was unique.

Japan, the master assimilator

Arjun Appadurai has remarked, "The Japanese are notoriously hospitable to ideas and are stereotyped as inclined to export (all) and import (some) goods."[30] Indeed, as a nation that constructed its modern identity under threat of Western domination, Japan is noted for its appropriation and domestication of foreign cultures in a way that reinforces an exclusivist Japanese identity, dubbed "strategic hybridism" by Iwabuchi.[31] This need to "Japanize" in the face of Westernization was expressed by another slogan: "*wakon yōsai*," or "Japanese spirit, Western knowledge." The capacity for assimilation of the

[30] Arjun Appadurai, "Disjuncture and Difference in the Global Cultural Economy," *Theory, Culture and Society* 7 (1990): 301.
[31] Iwabuchi Kōichi, *Recentering Globalization: Popular Culture and Japanese Transnationalism* (Durham, NC: Duke University Press, 2002), 53.

foreign, while retaining the Japanese, was itself considered a unique aspect of Japan. It was taught in Japanese schools as a justification for Japanese imperialism in the 1930s and is a belief still held by many Japanese citizens today. This stereotype of master assimilator tends to reinforce the sense of Japanese separateness. On the other hand, foreign critics tend to pay less attention to Japanese music that is strictly in a North American or Western European idiom, preferring instead to look for "the Japanese" in those works —a type of scrutiny less likely to be applied to, say, Germans or Italians playing British-style progressive rock. Iwabuchi contends that Western analyses of Japanese culture tend to emphasize a demarcated boundary between "Japan" and "the West" rather than attending to the dynamic and transformative aspects of cultural hybridization or the cultural politics of racial or class differences.[32]

This interpretation of assimilation of Western culture by Japanese as "appropriation" was more palatable to postwar Japanese than the less generous one of "imitation"—a word that has been used to describe many aspects of modern Japan, from the strategies and technologies of its corporations to popular music. And it is this stereotype of the imitator that one hears echoed in comments such as Sharpe-Young's on Japanese metal: no matter how virtuosic or creative, the Japanese are simply not looked upon as "authentic." With critiques like these, it is no wonder that Japanese artists can be self-conscious about establishing credibility in the genre and have sought to gain recognition overseas.

[32] Ibid., 59–60.

Prejudices toward globalized genres

Coupled with this prejudice toward Japanese "imitation" are negative attitudes in the West toward globalized musics in the non-West. As Martin Stokes has pointed out, non-Western musics have been validated in the Western musical marketplace as long as they are "authentic," with a preference for the politically oppositional; in a globalized world, hybridity has become the "new authenticity."[33] But what of the many popular musics in Japan that are not so sonically marked as "hybrids"? Certainly a song that adheres to a Western idiom, but is composed and performed in a heartfelt way, is in its own way authentic. Yet music that is thus unmarked has been left out of the latest *Rough Guide to Japan* CD. Electrified *minyō*[34] and Okinawan music make up the bulk of this CD; the bands it includes that are currently active are those that consciously blend Ainu, Okinawan, or world music influences, such as the Oki Ainu Dub Band, Ryūkyū Disco, and Soul Flower Mononoke Summit. Unlike most Japanese exports, only music with a strong cultural "odor,"[35] with its exoticist implications, seems to be acceptable in the musical realm. Such a stance, with its essentializing notions of tying a genre to its originating social group, assumes that Western cultural forms in the non-Western world are by definition inauthentic, thereby underestimating the agency of the locals involved. Much of the world's music market today consists of indigenized forms of rock, hip-hop, and pop, and it seems an act of arrogance to label it all inauthentic.

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[33] Martin Stokes, "Music and the Global Order," *Annual Review of Anthropology* 33 (2004): 47–72.
[34] *Minyō* is traditional Japanese folk song, often associated with particular regions and towns, often accompanied by *shamisen* (Japanese three-stringed, banjo-like instrument). The term "folk song" should not be confused with *foruku*, which refers to Western-style folk music, in the style of early Bob Dylan.
[35] Iwabuchi refers to "cultural odor" as "the way in which cultural features of a country of origin and images or ideas of its national, in most cases stereotyped, way of life are associated positively with a particular product in the consumption process." It is often accompanied by images related to exoticism, such as *samurai* or *geisha*. See Iwabuchi 2002, 27.

Rather than focus on the authenticity (or lack thereof) of globalized popular genres, a more useful model for Japan would be the role of music in the formation of individual identities. As outlined by Timothy Rice, social identity can be defined under "essentialist" or "constructivist" terms. Instead of taking the essentialist position of identity as durable qualities such as nationality, one adopts the constructivist position, where identities are "constructed from the cultural resources available at any given moment," rendering them "contingent, fragile, unstable, and changeable."[36] Such an orientation makes sense particularly in Japan, given the plethora of musical genres its citizens enjoy; in supposedly homogeneous modern Japan, musical taste is not so much a matter of race or nationality as it is an expression of one's feelings of affiliation toward a particular music, the culture associated with it, and the local scene that develops around it. Many Japanese have eclectic tastes, and by participating in the music scenes of various genres, they have the opportunity to take on multiple social identities that may conform to, or contrast with, the listeners' primary social position.

The need for a comparative approach

The issues I have discussed—the changing concepts of "Japaneseness" over the course of history, the stigma of imitation, the proliferation of globalized genres in Japan, the potential for the formation of multiple identities—would seem to call out for a study that captures several musical genres over the course of modern Japanese history. By drawing case studies from a range of historical periods, one can examine how Japan's shifting self-image, as influenced by geopolitical and economic circumstances, has affected the process of adopting a foreign musical genre. By recounting the evolution of

[36] Timothy Rice, "Reflection on Music and Identity in *Ethnomusicology,*" *Музикологија* (Muzikologiya) 2007/7: 24.

the genre over several decades, one can also assess the process by which a genre is indigenized, how conceptions of authenticity change over time, and how these processes reflect both global trends in the genre and Japan's position in the world. Furthermore, by studying a variety of genres that originated in different time periods, one can assess the attributes of that genre with which Japanese participants are identifying, how identity is constructed through different genres, and what participants' choices may say about Japanese society beneath the surface of its homogeneity.

Such a study is not currently in existence. Recent English-language monographs by E. Taylor Atkins (2001), Aoyagi Hiroshi (2005), Ian Condry (2006), Jennifer Milioto Matsue (2008), Carolyn Stevens (2007), and Christine Yano (2002), fine studies that they are, have each concentrated on one genre.[37] In addition, these books, with the exception of Atkins and Yano, primarily describe music scenes during a particular period rather than over a greater historic span.

Books on popular music by Japanese authors have historically comprised those largely written for the popular press by journalists; over the past few years, however, the production of books by Japanese academics has been increasing. Examples of recent books include Tōya Mamoru's monograph on nightclubs during the Allied Occupation and Jibiki Yūichi's book on the indie rock scene in Tokyo in the 1980s. Generally speaking, however, these books also tend to concentrate on specific historical moments and genres. In addition, while there are books from the Japanese popular press on Japanese rock, J-Pop artists, and rappers, few (if any) books exist regarding the many other genres in Japan, such as reggae and dancehall. Hence, there remain several voids in

[37] The monographs address the history of Japanese jazz, J-Pop idols, the culture of Japanese rappers, Tokyo underground hardcore punk, J-Pop management practices, and *enka*, respectively. Please refer to the bibliography for full citations.

writing on Japanese popular music, such as a comprehensive historical survey,[38] a comparative study across genres, and coverage of some less-studied genres.

The need for an analytical approach

Another lacuna is the paucity of musical analysis in Japanese popular music scholarship. The books above have largely been written from a historical point of view (Atkins) or an anthropological one (Aoyagi, Condry, Milioto, Yano) and do not contain musical analysis, except for a few analyses of song form in hardcore by Milioto and analyses of vocal style in *enka* by Yano. Japanese writers have done more intensive analyses of popular music, as in the Japan Association for the Study of Popular Music (JASPM)'s special issue on Utada Hikaru's hit single "Automatic," and a few scholarly articles by the late Murata Kōichi. However, these studies remain few in number; moreover, none of the Japanese studies tries to integrate analysis with social context or ethnographic data.

As Kofi Agawu has pointed out, "Analysis matters because, through it, we observe at close range the workings of African musical minds."[39] Similarly, I believe an analytical approach to Japanese popular music that is mindful of social context would enhance our understanding of the processes involved in the globalization of music. Such an approach would not simply enhance close listening of individual songs: it would also provide insight into the evolution of musical styles in a new environment. An analytical approach would seem particularly important in discussing hybridism in Japanese music,

[38] There are book chapters on Japanese popular music in edited collections, such as Tōru Mitsui, "Interactions of Imported and Indigenous Musics in Japan: A Historical Overview of the Music Industry," in *Whose Master's Voice?: The Development of Popular Music in Thirteen Cultures*, ed. Alison J. Ewbank and Fouli T. Papageorgiou (Westport, CT: Greenwood Press, 1997), 152–74, and Linda Fujie, "Popular Music," in *Handbook of Japanese Popular Culture*, ed. Richard Gid Powers, Hidetoshi Katō, and Bruce Stronach (Westport, CT: Greenwood Press, 1989), 197–220.

[39] Kofi Agawu, *Representing African Music: Postcolonial Notes, Queries, Positions* (New York: Routledge, 2003), 196.

because the aesthetics and structure of Japanese traditional music have been said to be incompatible with Western music, as explained later in Chapter One. This factor would make Japanese attempts at hybridism potentially subtler than, say, the inclusion of African-derived rhythms in Caribbean popular music. Analyses would give credence to—or disprove—claims by Japanese musicians that they follow a Japanese aesthetic that pays more attention to melody, the density of textures, and differences in timbres than their Western counterparts. Analyses that go beyond facile comparisons to Western artists would help to underscore the originality of some Japanese music in Western idioms, dispelling the stigma of imitation.

A particular type of analysis that has been lacking is that of text-music relations in Japanese popular music. As discussed in Chapter One, the Japanese language has completely different syntax, phonemes, vocabulary, rhythms, and accent patterns from European languages. These linguistic characteristics place constraints on rhythm and melody that are different from those of European languages; these differences necessitate the development of new techniques, which have evolved over decades for individual genres. Hence, singing rock or rapping in Japanese is not a simple translation exercise but involves thinking through aspects of text, phrase length, melody, rhythm, and semantics; the language thereby influences the aesthetics, message, and character of Japanese popular songs.

While there is much commentary on Japanese song lyrics, it has tended to focus on the meaning of the words or their poeticism without integrating the music into the analysis. Western writing on the topic of language and music often focuses on the interspersing of English words within Japanese lyrics and usually does not address the

music. Among Japanese writers, Bekku Sadanori (1977), Koizumi Fumio (1958),[40] and others have studied the impact of linguistics on traditional Japanese music, but there are far fewer studies of this impact on music in Western forms. The few works available include Koizumi's collection of essays on *kayōkyoku* and *enka* (1996) and Okada Maki's study of scales, melismatic singing style, and rhythm in *enka* (1991). There are a few short books for popular audiences that mention this topic, among others: Satō Yoshiaki (1999) mentions the impact of the language on rhythms in Japanese popular music, and Aikawa Yumi (1998) discusses the text setting of children's songs from a singer's point of view. Nonetheless, there remains the task of a systematic exploration of the interaction of music and the Japanese language, as manifested in a variety of genres. Such a study of the commonalities in text-setting techniques across genres may not only inform us of musical aesthetics but also provide information on the characteristics of language and delivery (e.g., intonation, timing) deemed crucial for comprehension.

Outline of the dissertation

In writing this dissertation, I aim to address these four issues—changing identities through history, comparisons across genres, evolution of musical style, and analysis of text setting—to arrive at a fuller understanding of how foreign genres develop in Japan. In Chapter One, I discuss common issues and questions that arise in adopting a foreign music, considering four genres in particular—children's songs, rock, hip-hop, and reggae/dancehall. I then examine the structure of traditional Japanese music and its differences from Western music that make syncretism between the two potentially difficult. I explain the characteristics of the Japanese language and the aspects that make text setting in Western musical style a potential challenge. Finally, I consider the process

[40] Please refer to the bibliography for full citations.

by which Western genres have taken root in Japan and evolved stylistically over time, summarizing the attraction that these genres have held for the Japanese and the different ways in which Japanese artists have defined authenticity.

The next two chapters examine the process by which Western music first took hold and developed in Japan, using children's songs as an example. Chapter Two describes the evolution of children songs, examining the impact of the socio-political environment and educational policies on the texts and musical style of *shōka*, or school songs, from 1877 to 1947. The chapter is subdivided by time frame and subgenre, beginning with *gagaku*-based *hoiku shōka* of 1877–83, the initial Westernized songbooks of the Ministry of Education of 1881–87, songs of the *genbun itchi* (simple language) movement of the early 1900s, and Ministry of Education songbooks of 1910–15, 1932–33, 1941–43, and 1947. In addition, I discuss *dōyō*, or children's songs composed for aesthetic purposes, of the 1920s.

Starting in the 1880s, the Meiji government adopted Western music over Japanese music in the Japanese educational system primarily as a tool for moral training. Many of the first *shōka* were translations of European folk songs brought in by Luther Whiting Mason and others; although the translated lyrics were often drawn from literary sources, they sometimes fit awkwardly with the music. *Shōka* became increasingly simple in language (and thereby more suitable for children) after the *genbun itchi* movement to unify written language with colloquial language. By the time the Ministry of Education issued its songbook series of the 1910s, songwriting by Japanese had advanced to more natural text setting, combined with topics drawn from Japanese folk tales and traditional children's songs as well as nationalistic and moralistic texts. In the 1920s, the foremost

poets and composers of the day, including Yamada Kōsaku (1886-1965) and Motoori Nagayo (1886-1965), were engaged in writing *dōyō*. In addition to showing sophistication in setting the pitch accents and rhythms of the Japanese language, many *dōyō* successfully blended traditional Japanese melodies and scales with Western forms and harmonies. Nationalism in the music and text of children's songs reached its peak in the 1941 songbooks issued by the military government; not only did texts glorify Japan and the war effort, but the music was significantly more Japanese in content than previous collections, through the use of Japanese scales and traditional melodies. This trend was fully reversed during the Allied Occupation, when school songbooks eliminated not only ultra-nationalistic texts, but also Japanese-sounding music; these books reverted to being largely composed of translated Western songs, as had been the case in the 1880s. Nonetheless, *shōka* and *dōyō* have had a lasting impact on the musical makeup of Japan, where the songs continue to be popular, as well as in other parts of Asia, to which they were carried by the Imperial service.

Chapter Three takes a closer look at the theories of songwriting espoused by composers of *dōyō* and art song in the 1920s and 30s, as presented in composition manuals and analytical articles written by Yamada Kōsaku, Motoori Nagayo, Komatsu Kōsuke (1884-1966), and Kawamura Naonori (1897-1946). Not only was *dōyō* a popular song form of the day, mass marketed through magazines catering to the new bourgeois class such as *Akai tori*, but many of the composers of the genre also wrote *kayōkyoku,* or Japanese songs in Western popular styles for the recording and cinema industries, as well as *shinminyō*, or new folk songs commissioned by towns and companies.[41] Hence the

[41] See David W. Hughes, "Japanese 'New Folk Songs,' Old and New," *Asian Music* 22/1 (Autumn, 1990 – Winter, 1991): 1–49, regarding *shinminyō.*

theories and techniques they applied to *dōyō* also spilled over into other types of popular songwriting and are reflected in those genres. Moreover, many *dōyō* have become classics of the Japanese song repertoire and remain among the most familiar songs in Japan, sung frequently in schools, in private, and in concert; their sheer familiarity still renders them highly influential as norms in songwriting technique. The writings I discuss describe the songwriting practice that crystallized during this period and is reflected in much popular songwriting of the postwar era, particularly in *kayōkyoku*. Issues discussed include the structure of melodies, the setting of pitch accents, the division of text into measures, and the incorporation of Japanese scales in Western-style music.

Chapter Four examines a more recent case study and its parallels with that of children's songs. Japanese hip-hop has grown from a novelty in the 1980s to a vibrant music scene in the 1990s in the shadow of the country's financial crisis. In contrast to my earlier work on rap,[42] the chapter looks at the scene from the point of view of the DJ—a relatively neglected topic in Japanese hip-hop studies. Just as children's songs evolved from strictly following the Western model to incorporating Japanese melodies and scales, Japanese DJs' conceptions of what is authentic in a hip-hop track have also changed to include samples of music outside of jazz and funk, which have typically been the basis of many hip-hop tracks. In particular, hip-hop artists have become increasingly open to incorporating Japanese traditional instruments, aesthetics, and genres, led by DJ Krush. Despite language difficulties, several Japanese DJs, such as Krush and Kentaro, have developed high profiles overseas, due to their eclecticism as well as virtuosity. The chapter discusses the creative process of DJs, the incorporation of Japanese aesthetics by

[42] Noriko Manabe, "Globalization and Japanese Creativity: Adaptation of the Japanese Language to Rap," *Ethnomusicology* 50/1 (Winter 2006): 1–36.

some Japanese DJs, and the experiences of Japanese DJs at the DMC World Championships.

A personal note

My project was initially born out of a comment another student had made in a graduate-level class—that Japanese rap was all imitation.[43] I decided not to ignore this stereotyped comment, and I disproved her assertion by presenting a close analysis of rhymes in Japanese rap—a newly invented technique, as end rhymes do not exist in Japanese poetry.[44] Unfortunately, these types of comments are quite common: awareness of racism toward Asians in the United States is low, relative to the sensitivity toward discrimination against other ethnic groups. In Obama's United States, one continues to see stereotypes of Asians promulgated through popular culture, the packaging and marketing of consumer products, news stories, performance reviews, and even some more erudite sources; they are hardly met with any fuss. I attribute this condition partly to a smaller US-based population, and partly to the aspirations of many Asians to assimilate into American society at large, causing them to refrain from underlining their differences. Only recently has popular culture that addresses these stereotypes, such as *Better Luck Tomorrow* (2002) or *Harold and Kumar Go to White Castle* (2004), been marketed to a broader audience.

In conducting this research, I had initially aimed to increase appreciation for Japanese popular music as a sonic object, through analysis, thereby engaging readers in close, directed listening. However, in the course of my research, I have had the good fortune to be able to interview and socialize with 100 artists, allowing me to develop a

[43] The individual had not opined that rap from Europe and Africa, which were under discussion, was also an imitation but had singled out Japanese rap as such.
[44] These techniques of rhyme and rhythm in Japanese rap are explained in my 2006 article, op. cit.

deeper appreciation for the social value that the music has for the artists and their communities. In the classes I taught at John Jay College of the City University of New York, I found that students often liked music with which they had an ethnic or racial affiliation—i.e., the African-American students were more likely than others to prefer hip-hop; the Hispanic students, reggaetón; and the Caucasian students, alternative rock. When asked why they liked these genres, they often responded that it was part of their culture.

On the other hand, the Japanese artists I have met have no ethnic affiliation with the musics they play. Typically, they were originally attracted by the sheer sound of the music and had actively sought it out, analyzing it and learning what they could. Their dedication and passion are truly admirable. Some have gone to Kingston or New York or Havana or California or London in pursuit of the music, in the process coming to understand and identify with the culture of those genres. Some fans may simply don the colors of the Jamaican flag for weekend clubbing, but many artists feel a deep connection with that culture, which has become integrated with their sense of self. These constructed identities give the Japanese social landscape a diversity that defies Western notions of homogeneity and Japanese notions of cultural singularity.

In our current era of Youtubed, fragmented, instant global multiple-choice entertainment, Japanese artists are becoming more known worldwide than ever. In New York, a dedicated core group of J-Rock fans attends concerts by Japanese underground groups, both visiting from Japan and local; while many members of the group are Japanophiles, some claim that they find the Japanese groups to be more musically interesting, as they are "not afraid" to mix influences from various genres and "take

risks." Japanese heavy rock music of the early 1970s has become the obsession of college radio disc jockeys and East Village record stores such as Other Music, while Japanese DJs such as Krush, Muro, and Kentaro have won admiration overseas for their vast record collections and musicality. In the interest of this global eclecticism—in which the Japanese themselves believe they excel—I write this work.

Chapter 1 : Common factors in the consideration of genres

Despite clichés to the contrary, music is not a universal language. When a genre is imported into another culture, it takes on significance in line with its new surroundings, which may differ from that of the original culture. Furthermore, when artists in the changed location choose to write their own works in the genre and perform them, they often find ways to connect the new idiom to pre-existing ones that would be familiar to the local audience.

This chapter discusses some of the common issues that exist in adapting foreign genres in the Japanese case. The first part of the chapter discusses the impact of musical aesthetics and linguistics on adaptation. First, I briefly discuss the characteristics of Japanese musical aesthetics. Second, I explain aspects of the Japanese language that differ from Western European languages, particularly English, focusing on the differing concepts of accents and vocabulary that have an impact on musical composition. I also discuss how differing levels of politeness and gendered language have an impact on translating lyrics. I follow with some brief examples of text setting in traditional Japanese music.

The second part of the chapter considers the cultural issues behind the popularization of genres. These issues include the conditions by which genres become popularized, such as the development of infrastructure by which the music is disseminated, changing socioeconomic conditions, and the existence of cultural aspirations or empathy for another culture. I then address the factors by which the authenticity of music by Japanese in a foreign genre is assessed. Finally, I discuss the

process by which an indigenous musical style emerges in Japan, beginning with translations of pre-existing Western songs to a more "Japanese" style, often characterized by a refinement of text-setting techniques and the incorporation of Japanese musical material.

Differences between traditional Japanese music and Western music

Early Western visitors to Japan were generally not flattering in their remarks about Japanese music. Describing "this archaic singing and music" in 1899, Charlotte Salwey[45] said in a speech on Japanese leisure activities to the Japan Society of London that "the Japanese are not a musical race, and their harmonies do not arouse our enthusiasm."[46] Paul Bevan, a British national who studied Japanese music, was particularly derisive about Japanese vocal music, saying, "a forced falsetto without emphasis or expression has been a deplorable fashion of centuries of a conservative Conservatoire. . . [No] Japanese lover of music [has] ever been heard to wax enthusiastic over the vocal music of Dai Nippon."[47] Despite his evident fascination with Japanese music, his remarks betray his condescension:

> . . . with our fuller knowledge of the Western idea of music, we are better able to analyze and reduce Japanese music to its elements than are the native musicians themselves. . . The way to approach Japanese music is entirely from the European point of view, to see how best this music may be appreciated by us, and this can only be done by applying European principles. . . Japanese music, in short, is a skeleton of construction, which the Western musician must clothe with his ideas of harmonies, and as regards this it is no worse than Gaelic, Welsh, Hungarian, or any other kind of music foreign to his ken.[48]

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[45] Charlotte Salwey wrote several books on Japan in the late 19th and early 20th centuries. Her topics included Japanese fans, enamelware, and ceremonies.
[46] Charlotte M. Salwey, "On Pastimes and Amusements of the Japanese," *Transactions and proceedings of the Japan Society, London* 5 (London: Kegan Paul, Trench, Trübner and Co., 1902), 88.
[47] Paul Bevan, "Japanese Music." *Transactions and proceedings of the Japan Society, London* 5 (London: Kegan Paul, Trench, Trübner and Co., 1902), 313.
[48] Ibid., 314–5. The presentation was accompanied by a number of Japanese musicians, which may illustrate how unquestioned such attitudes might have been.

Even the sympathetic Heinrich Werkmeister (1883-1936), who taught in Japan, acknowledged in *The Musical Quarterly* in 1927, "Nearly all foreigners when they first hear Japanese music find it terrible, horrible, wearisome and primitive."[49]

The stark differences in aesthetics between traditional Japanese music and Western music would certainly invite mutual incomprehension. Western European music of the nineteenth century is characterized by rhythms organized, for the most part, around stable meters. In contrast, Japanese music is often free-rhythmic, as in much of the *shakuhachi* flute repertoire. When a meter is present, it is duple. Unlike Western music, triple meters are rare; a few regional festival dances are in the compound meter of 6/8 but are played as a quarter note followed by an eighth note, thereby emphasizing the duple aspect of the meter. In addition, metric music can be highly flexible in timing; for example, dance sections of *kowaka*, a still-performed medieval theatrical form that preceded *noh*,[50] are in a duple framework, but contain odd-beat measures and frequent *rubato.*

Furthermore, harmony in the Western sense does not exist in Japanese traditional music. As with many Asian musics, the basic style of ensemble playing in Japanese traditional music is heterophonic. In some genres, instruments are not necessarily played in synchronization with each other, with players sometimes preferring to be at a delay from one another. In *noh*, the flute and the chorus may be singing different melodies, while the drums play in rhythmic patterns of different lengths. Instruments are not

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[49] Heinrich Werkmeister and Frederick H. Martens, *The Musical Quarterly* 13/ 1 (Jan., 1927), 103.
[50] *Noh* is a Japanese theatrical form that began to flourish around the 14th century. Unlike *kabuki*, its staging is austere, with a bare stage (save a painting of a pine tree) and a walkway. Characters often wear masks, particularly for female characters, and a chorus often provides the narration. Musical accompaniment consists of a *nōkan* (or *fue*) flute and drums (*tsuzumi*, or hourglass drums, and *taiko,* a barrel drum).

necessarily in tune with each other. Traditional scales do not correspond exactly to Western scales; the so-called *yonanuki* pentatonic scale, or C-D-E-G-A, is an invention of the period of Westernization[51] and was used in *shōka*.[52] Microtones are an important part of the music, as in the portamentos, ornaments, and melismatic passages of the voice or pitch inflections of the *shakuhachi*.

Conceptions of form also differ: while some folk songs have repeating stanzas, much of the Japanese music repertory sounds through-composed, without a repeating primary or secondary theme. The movement of the music is governed by changes in texture and tempo, as demonstrated by the *jō-ha-kyū* principles applied to *gagaku*, *noh,* and *nagauta*.[53]

Japanese music also tends to be quite sensitive to timbre. A *shamisen* can be plucked in several different ways—an upstroke or a downstroke on a plectrum, or with the left hand from the fingerboard, producing different types of sounds. The *kotsuzumi* drum of *noh* is also struck from different angles and fingers to create sounds varying from open to sharp to muted. *Shakuhachi* players employ a plethora of techniques, including moving the head, changing embouchure, flutter-tonguing, partially covering finger holes, or over-blowing to invoke different timbres, such as lowering or raising pitch (*meri, kari*), emitting a pitchless burst of air (*muraiki*), or changing the brightness of a sound. Similarly, a good *enka* singer will use several types of voice—head, chest, nasal—to color the words of a song. Unpitched sounds are also important; for example,

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[51] Shigeo Kishibe, et al. "Japan." In *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/43335pg1 (accessed June 21, 2009).
[52] *Shōka* are school songs, usually in Western style, introduced into the national school system in the 1880s.
[53] *Jō-ha-kyū* refers to the basic tripartite aesthetic theory in Japanese music, where *jo* is the introduction, *ha* is a breaking apart, and *kyū* is a rush to the finish. See William P. Malm, *Traditional Japanese Music and Musical Instrument*s (Tokyo: Kōdansha International, 2000), 115 for an explanation.

one string of the *shamisen* does not touch the ridge at the pegbox, so that it creates a buzzing sound (*sawari*).

Generally speaking, the aesthetics of the Japanese arts tend to favor austerity over abundance. A central concept is *ma*, or space, written with the *kanji* character for "between." This *ma* is the white space in an ink drawing, the space between the rocks in the famous dry garden of Ryōan-ji (Fig. 1-1), or the pause between the notes. In Japanese music in Western styles, this concept manifests itself in nationalist composer Dan Ikuma's desire to "think in silences,"[54] Kikuchi Masabumi's restrained piano playing in Charlie Mariano's jazz piece, "Stone Garden of Ryōan Temple" (1963), or DJ Krush's desire to leave breathing space in the texture of a hip-hop track.[55] Other aesthetic concepts favoring restraint and subtlety include *shibui*, refined, understated, and unpretentious; *wabi,* the cultivation of simplicity and restraint; and *sabi*, the beauty of the old and faded.

Fig. 1-1: Rock Garden at Ryōan-ji, Kyoto

[54] E. Taylor Atkins, *Blue Nippon: Authenticating Jazz in Japan* (Durham, NC: Duke University Press, 2001), 246.
[55] DJ Krush, personal communication, June 2008.

Aspects of the Japanese language

In addition to these differences in the local music, the differences between the Japanese language and the Western European languages in which the adopted genres were originally written—primarily English, German, and some Romance languages, such as Italian—present several challenges in text setting for music in Western styles.[56] As the Japanese language is unrelated to European languages, it differs in such fundamental aspects as phonemes, syntax, vocabulary, and rhythm. These linguistic characteristics place constraints on rhythm and melody in a manner entirely different from that which occurs in European languages. Given the factors I shall explain, neither singing Lied or rock in Japanese, nor versifying over hip-hop and dancehall beats in Japanese, is a simple translation exercise; rather, these activities involve analysis and experimentation on aspects of text, phrase length, melody, rhythm, and semantics. The language hence influences the character of Japanese popular song.

Rhythms structured around morae

The basic rhythmic unit of the Japanese language is not the syllable, as in European languages, but the mora, which is represented by a single letter, or *moji*, in Japanese *hiragana* or *katakana* characters.[57] A single mora consists of a lone vowel, an initial consonant and a vowel, a nasal N, or a double consonant. Each mora is pronounced with the same duration. A mora often, but not always, corresponds to one syllable: long vowels and double vowels (such as "a-i" and "o-u") count as two morae but are heard as

[56] For purposes of this discussion, by "Western European languages," I am referring principally to these languages—English, German, and some Romance languages.

[57] Written Japanese uses three sets of characters: *hiragana* and *katakana*, which are phonetic, and *kanji*, which are Chinese idiographs. *Katakana* is used for words derived from foreign languages—e.g., *arubaito* (part-time work, from the German word *Arbeit*), *resutoran* (restaurant), *terebi* (a contraction of television), and *pan* (bread, from the Portuguese word *pão*). Many Chinese and some Korean words, such as names of people or places, are left in *kanji*.

one syllable. For example, Tōkyō is pronounced with the duration of four morae but is heard as two syllables; the *katakana* transliteration of "ice cream," "aisu kurīmu," has the duration of seven morae, heard as five syllables. Furthermore, a vowel and the nasal N constitute two morae but are heard as a single syllable, as in the *katakana* transliteration of "dance," "dansu."[58]

Word	Morae (duration)	Syllables
Tokyo	To-o-kyo-o	Too.kyoo
ice cream	a-i-su-ku-ri-i-mu	ai.su.ku.rī.mu
dance	da-n-su	dan.su

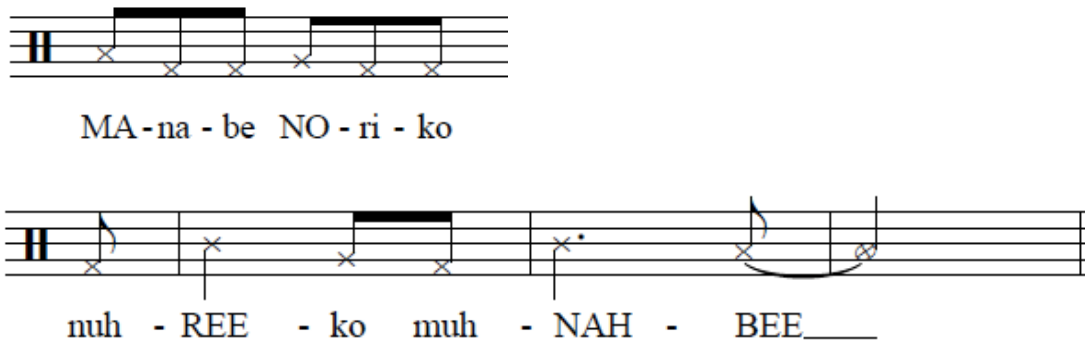
In syllabic text setting, one mora is typically given one note; when two morae form one syllable, one note may be used, preferably with longer duration.

Lack of stress accents

As each mora is spoken in equal duration and volume, the Japanese language has no stress accents. In contrast, some Western European languages, such as English, have stress accents, which are spoken more loudly and with longer duration. This difference in accent patterns was driven home to me when my family first moved to the United States, transforming my name from its evenly spaced Japanese pronunciation to the sing-song, Southeastern American rendition, as shown in Fig. 1-2; the pitch accents in Japanese and the stress accents in English are in capital letters.

[58] For an explanation of mora and syllable, see Haruo Kubozono, "Mora and Syllable," in *The Handbook of Japanese Linguistics,* ed. Natsuko Tsujimura (Malden, MA: Blackwell Publishers, 2002), 31–61.

Fig. 1-2: My name in Japan and the United States



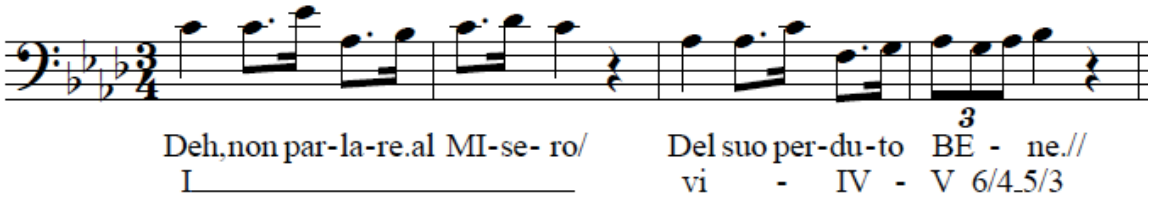
Poetry in some Western European languages often features a consistent number of syllables with stresses in fixed positions. In stressed-timed languages such as English, accents are arranged in poetic feet of alternating stress patterns.[59] In syllable-timed languages such as Spanish or Italian, each line of verse contains a fixed number of syllables with primary and secondary stresses often in fixed positions; i.e., in the *settenario* of Italian, each line of verse contains seven syllables, with the penultimate syllable receiving the greatest stress and one of the first four syllables receiving a secondary stress. This repeating pattern fits well with Western music, which tends to have constant meters marked by a regular pattern of strong beats; the repeating number of syllables is normally coordinated with musical meter, while the relatively stressed accents mark downbeats. In the *cantabile* "Deh, non parlare al misero" from Verdi's *Rigoletto* (Fig. 1-3), the penultimate syllable of the *settenario* receives the most stress, in capital letters:

[59] Linguists have classified languages with "Morse-code" rhythms as stress-timed [Germanic languages, Arabic] and those with "machine-gun" rhythms as syllable-timed [Romance languages], with a third category for mora-timed languages [Japanese, Fijian, and Tamil]. See Kenneth L. Pike, *The Intonation of American English* (Westport, CT: Greenwood Press, 1979, first published 1945), among many other works.

Deh, non parlare al MIsero[60]	Don't talk to the wretched one
Del suo perduto BEne	About his lost love.

Verdi's setting places these penultimate syllables on downbeats, with that of the second line of verse further emphasized by its placement on the harmonic goal, the dominant.

Fig. 1-3: Verdi, "Deh, non parlare al misero," *Rigoletto*



In a language without stress accents such as Japanese, the selection of a meter in the Western sense, with its strong beats, is not necessarily obvious. In reflection of this lack of stress accent, text is often delivered in equal rhythm, as it would be in normal speech, in recited poetry and narrative genres such as *chikuzen biwa*;[61] pauses and melismas generally occur at the ends of morphological units, or word units, which are explained below. The most natural setting of Japanese in Western music would be a series of notes of equal duration; unless it is masterfully handled, such a setting could quickly become rhythmically monotonous.[62] Japanese rappers initially claimed that it

[60] Two conjunct vowels, as in "re" of "parlare" and "al," count as one syllable. "Misero" is *sdrucciolo* (ending on two unstressed syllables), hence counting as two syllables rather than three.

[61] *Biwa* is a lute instrument used to accompany historical narratives. There are several types of biwa, including *chikuzen biwa* and *satsuma biwa,* which originate from northern and southern Kyushu respectively, and *heike biwa*, with its narration of episodes from the *Tale of Heike*, which concerns the Genpei Wars of the 12th century.

[62] In Somali, another moraic language, musical settings appear to follow vowel lengths, and poetry appears sung over a meter or imposed musical rhythm with variable and invariable positions—both characteristics also found in traditional Japanese music. In some Somali genres (e.g., *masafo*), a long vowel may be set as two units in certain metrical positions, while in others (e.g., *geeraar*), long vowels may be shortened to one unit in these positions. (See Giorgio Banti and Francesco Giannattasio, "Music and Metre in Somali Poetry," *African Languages and Cultures*, Supplement, No. 3, *Voice and Power: The Culture of Language in North-East Africa, Essays in Honour of B. W. Andrzejewski* (1996): 83–127.)

was difficult to flow, or rap in a way that fit well with the rhythm of hip-hop beats, because the language lacked the rhythmic variety embedded in the poetic feet of English.

Pitch accents

Instead of stress accents, the Japanese language contains pitch accents. These accents are distinct from the characteristics of tonal languages such as Mandarin, where each syllable in a word may be assigned its own pitch, or the pitch can change within the syllable; they also differ from the characteristics of some Bantu languages, which mark past tense and other information solely by tone. In Japanese, each word contains one section that is pronounced at a higher pitch than others, marking those morae as pitch accents. By marking one part of the word over others, pitch accents may seem similar to stress accents; however, they lack the stress accent's use of volume and/or duration to mark the accent.

Each Japanese word is pitch-accented either on the first mora only, followed by a string of lower-pitched mora, or on the second mora, with the word either ending on a high pitch or falling to a lower pitch. Some typical patterns are as follows, with "H" representing a high pitch and "L" representing a low pitch:

HLLLL
LHHHH
LHLLL
LHHLL

Note that there is only one section in each word spoken at a higher pitch, in contrast to the secondary accents common in European languages. This characteristic makes it

difficult for Japanese poetry to replicate with pitch accents the constant iterations of accented and non-accented syllables common in English-language poetic feet.[63]

Given the large number of homonyms in Japanese, words can be misunderstood if the pitch accents are not spoken correctly: asking for "KA-ki" (oysters) rather than "ka-KI" (persimmon) at the market can have unintended results. This issue is compounded by the fact that there are considerable regional differences in accent patterns, particularly between the two largest population centers of Kantō (around Tokyo and Yokohama) and Kansai (including Kyoto, Osaka, and Kobe).[64] In Tokyo, "HA-shi" means "chopstick," and "ha-SHI" means "bridge"; in Kyoto, the accent patterns are reversed.

From a musician's point of view, pitch accents can present a problem. If a melody veers too far from them, the words are not only awkward to sing but also unintelligible to listeners, given the large number of homonyms. When the linguist Kindaichi first heard the *gunka* (military song), "Hisshō no uta" (Song of Determination for Victory, lyrics by Fukao Sumako, music by Fukui Fumihiko, 1943), he mistook it for "Singing a song as I walked along the mountain path," and was surprised to hear such a peaceful lyric during wartime.[65] He discovered that the text was completely different:

肉を切らせて骨を断ち	Niku o kirasete hone o tachi	Cut away the meat to the bone.
骨を切らせて髄を断つ	Hone o kirasete zui o tatsu.	Cut the bone, extract the marrow.
貴といニュース聴くたびに	Tōtoi nyūsu kikutabini	Whenever I hear great news,

[63] See Kawamoto Kōji, *The Poetics of Japanese Verse: Imagery, Structure, Meter* (Tokyo: University of Tokyo Press, 2000), 187–192, for a description of experiments with "pitch-dactylic" feet in Japanese poetry and an explanation as to why they failed.

[64] The Kantō is the eastern region of Japan, including the prefectures of Kanagawa, Chiba, Saitama, and, further out, Gunma, Ibaraki, and Tochigi. It includes the cities of Tokyo and Yokohama. The Kansai is the central-west region of Japan comprising the prefectures of Kyoto, Osaka, Nara, Wakayama, Hyōgo, and Shiga, which include the cities of Kyoto, Osaka, Nara, and Kobe.

[65] Kindaichi Haruhiko, *The Japanese Language*, translated by Hirano Umeyo (Rutland, VT: Charles E. Tuttle Co., 1978, originally published as *Nippongo*, Tokyo: Iwanami Shoten, 1957), 118.

大和心の血がをどる　　Yamato gokoro no chi ga odoru
撃たでやまじの血がをどる　Utade yamaji no chi ga odoru.

My blood of Japanese spirit boils.
We will not stop fighting until we win; it's in our blood.

The final line and refrain, "Utade yamaji no," is a quote from Emperor Jimmu, the mythical founder of Japan and the first Emperor, who was said to have made his troops sing "Uchiteshi yaman," an archaic form of the same text. The intended message of "Hisshō no uta" was to stir pride in Japan's history and to fight the Americans to the finish; it was played frequently on the radio in early 1943, which coincided with Japan's defeat at Guadalcanal in February of that year. Yet Kindaichi had mistaken this crucial refrain:

撃たで止まじの　Utade yaMAJI no　We will not stop fighting until we win

for:

歌で山路の　uTA de yaMAJI NO　Singing as I walked along a mountain path

as the pitch accents had been set improperly in the melody, placing them on lower notes. In a worse example, a blogger reported that his father had heard the line as:

うたで 病痔の血がおどる　uTADE yaMAJI no　My horrible hemorrhoids are bleeding[66]

As I elaborate in Chapter Three, composers usually take care to place pitch accents on higher pitches; others sometimes place pitch accents on metrical stresses or longer notes.[67]

[66] "Tacchan," "Jiyū no tame no futeikibin," July 23, 2007, http://adat.blog3.fc2.com/blog-entry-847.html. "Utade" means "terrible" in Tsugaru dialect. The father had heard 病 (yama, disease) and 痔（ji, hemmorhoids). The anonymous author of the blog appears to have been a schoolboy during World War II. Many comments on the blog address issues of nationalism, identity, and education.

[67] The few studies of other pitch-accented languages and melody do not seem to have found much evidence of correlation between pitch accent and melody. Warren Anderson found no "organic relationship"

Multi-moraic vocabulary

Another issue in relation to text setting is the sheer wordiness of the language. Most Japanese words are multi-moraic; there are very few one-syllable words. Furthermore, nouns and pronouns require particles to denote them as subjects, objects, or possessives, while verbs require auxiliary verbs; it is these combinations of noun or pronoun with particle, or verb with auxiliary verb, that form complete morphological units. Polite speech requires further multi-moraic auxiliary verb endings and honorific attachments to names and objects. As a result, the commonly sung "I love you" can be as many as fifteen morae in Japanese, where the morphological units have been separated by a "/," while particles and auxiliary verbs have been underlined:

Wa-ta-shi <u>wa</u> / a-na-ta <u>o</u> / a-i / shi-<u>te-i-ma-su</u>.

I – <u>subject</u> / you-<u>object</u> / love / do – <u>progressive</u>.

---

between pitch accents and melody in Ancient Greece (Warren D. Anderson, "Word-Accent and Melody in Ancient Greek Musical Texts," *Journal of Music Theory* 17/2 [Autumn 1973]: 186–202). In their studies of Somali genres, Banti and Giannattasio found correlation between the scansion pattern and melodic contour; e.g., in one song, the melody fell an interval of a fifth at position 2 in the scansion pattern and rose a fourth in position 7 (op. cit., 109–11). However, they did not find a correlation between pitch accent and melody (Georgio Banti and Francesco Giannattasio, "Poetry," in *A Companion to Linguistic Anthropology*, ed. Alessandro Duranti, Blackwell companions to anthropology, 1 (Malden, MA : Blackwell Pub., 2004), 300.

In contrast, studies of tonal languages have tended to find higher correlations between high tone and melodic pitch. Bell Yung has shown that the melodic contour of Cantonese opera tends to follow the linguistic contour of the text; as there is no notated musical score, the singer "composes" the melody from a well-known set of tunes, occasionally varying the melody from linguistic tones to preserve cadential formulae or other structural aspects of the melody (Bell Yung, "The Relationship of Text and Tune in Chinese Opera," in *Music, Language, Speech, and Brain: Proceedings of an International Symposium at the Wenner-Gren Center, Stockholm, 5–8 September 1990*, ed. Johan Sundberg, Lennart Nord, and Rolf Carlson, Wenner-Gren Center international symposium series, v. 59, (Houndmills: Macmillan Press, 1991): 408–18). Similarly, Yoko Tanese-Ito has shown that in Thai court singing, the five tones of the Thai language are reflected in vocal renditions of the basic melody of the long rhythmic cycle, whereby a series of melodic formulae are applied to the primary melodic tones (Yoko Tanese-Ito, *Musica Asiatica* 5 [1988]: 109–139). In the case of Beijing opera, however, Jonathan Stock has found that actors in Zhou Xinfang's troupe adjusted musical patterns to demarcate larger musical forms. (Jonathan P. J. Stock, "A Reassessment of the Relationship between Text, Speech Tone, Melody, and Aria Structure in Beijing Opera," *Journal of Musicological Research* 18 [1999]: 183–206). It should be emphasized, however, that pitch-accented languages such as Japanese are fundamentally different from tonal languages, as explained in the text.

As composers in Western idioms typically try to match textual units with musical ones, such long texts become difficult to set musically: the number of morae in a semantically complete block of text can far exceed the number of notes that can be sung in a four-measure phrase. Veteran rappers such as Mummy-D of Rhymester and Zeebra also point out how difficult it can be to fit a meaningful message into the sixteen pulses that complement the beat structure of hip-hop.[68]

Levels of politeness, gender differences

A final point is the highly referential aspect of the Japanese language. It features several levels of politeness, and the status of the speaker *vis-à-vis* the listener is embedded into the words and forms used. Failing to use proper *keigo*, or polite speech, in business would not be acceptable; using overly polite *keigo* with family members or within close social circles is perceived as distancing or insulting.

Personal pronouns are a particularly tricky arena for non-native speakers of Japanese. In European languages, there exists only one (e.g., "I") or two (e.g., "tu" or "vous" in French, "du" or "Sie" in German) choices for each pronoun;[69] this condition encourages lyricists to use personal pronouns to lend them universal appeal. In Japanese, personal pronouns are usually omitted; the usual method of addressing or referring to someone is to use his or her last name, followed by the appropriate suffix (e.g., *-san* or *-sensei*). When a pronoun is to be used, the speaker must choose from an array of pronouns that properly reflects the status differentials and relationship between the speaker and the addressee; pronouns also differ by gender. For example, "you" can be

[68] Personal communication, Mummy-D, August, 2005, and Zeebra, August, 2005. See also Manabe, op. cit., 15.

[69] By "each pronoun," I am referring to pronouns of the same person (i.e., first, second, or third), number (i.e., singular or plural), or type (e.g., subjective, objective). A possible exception is Rioplatense Spanish of Argentina and Uruguay, where "vos" is used as a second-person singular pronoun.

translated as "kimi," an informal word used more frequently by men, among intimates or by a superior addressing a subordinate. In a similar situation, women are more likely to use "anata," to address intimates or people of equal or lower status, such as female friends; however, when a woman is addressing a man, she is unlikely to use "anata" unless he is her husband or long-term lover. On the other hand, a man could use "anata" as a more formal version of "kimi" to address people of equal or lower status. For both men and women, using "anata" to address a superior would be highly inappropriate and could provoke an angry reaction. In addition, men can use "omae" to address people of lower status or sometimes wives and daughters, or "temee," a very crude way of addressing someone that is heard in rap. For women, there are no such deprecatory versions of "you," although "anta" is a more informal version of "anata."[70]

Similarly, there are several pronouns for "I." The most formal version is "watakushi," but "watashi" is usually sufficient in most formal or polite situations.[71] In more neutral or informal situations, women typically continue to use "watashi," while men usually shift to "boku." In more familiar settings, women, particularly younger ones, may use the contraction "atashi" with family members or friends. For men, the word "ore" can be used to address those of lower status; given its self-aggrandizing sound, it is a favorite of rappers. There are no deprecatory forms of "I" for women. Because of the situation-specific nature of pronouns, a Japanese lyricist is communicating

[70] See Agnes Niyekawa, *Minimum Essential Politeness: A Guide to the Japanese Honorific Language* (New York: Kōdansha International, 1991), and Ide Sachiko and Megumi Yoshida, "Sociolinguistics: Honorifics and Gender Differences," in *The Handbook of Japanese Linguistics*, ed. Natsuko Tsujimura (Malden, MA: Blackwell Publishing, 2002), 444–80.

[71] As an example, in the movie *Up* (2009), the dog Dug wears a collar that translates his thoughts to human languages. On one of the dials of his collar, his thoughts are vocalized as "Watashi wa." This choice of pronoun makes sense, as Dug, who is male, has just met two strangers, one of whom is an elderly male.

details about the relationship between the protagonists of a song by employing certain pronouns.

In addition to choices of personal pronouns, women's language differs markedly from men's. Women will typically use more polite language than men at the same level of politeness; they also use softer-sounding sentence finals. For some Japanese, this use of feminine language is a show of class and refinement, just like one's choice of clothing. With these societal expectations, it is perhaps no surprise that Japanese women have had limited success in rapping or dancehall DJ-ing, which stereotypically calls for aggression and bluntness. In addition, a woman's pitch matters: according to experiments by Ohara, a woman with a high-pitched voice is regarded as "cute," "kind," and "polite," whereas one with a low voice is seen as "stubborn," "selfish," and "strong";[72] this expectation can be heard reflected in the high-pitched, breathy voices of some female J-Pop idols and the low voices of many female *enka* singers, who are often singing in the role of mistresses and jilted lovers from the lower classes.[73] Hence, the gendered nature of the language has been a limiting factor for some popular forms but has provided opportunities for creative expression and reinterpretation in others.

Three tales of last dances

An example of how this distinction affects lyric writing is the cover version of the Drifters' "Save the Last Dance for Me" (1960), "Rasuto dansu wa watashi ni." The Japanese lyrics were written by Iwatani Tokiko and recorded by the Japanese *chanson*

[72] Ide and Yoshida, op. cit., 462–3.
[73] Christine Yano, *Tears of Longing: Nostalgia and the Nation in Japanese Popular Song* (Cambridge, MA: Harvard University Asia Center, 2003), 106.

singer and Takarazuka[74] veteran Koshiji Fubuki (1961), whom Iwatani managed. As Iwatani wrote Japanese versions of several French *chansons*, including Edith Piaf's "Hymne à l'amour," it is possible that her primary point of reference may have been the French version recorded by the Italian-Egyptian diva Dalida, "Garde-moi la dernière danse" (1961); therefore, I have included this version in the comparison.

Table 1-1: "Save the Last Dance for Me" in English, French, and Japanese (on following page)

SAVE THE LAST DANCE FOR ME
Words by DOC POMUS Music by MORT SHUMAN
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[74] The Takarazuka theater is an all-female musical theater troupe that was founded by Kobayashi Ichizō, then president of Hankyu Railways, in 1913. Women play both male and female roles. The style is that of an extravagant Broadway musical. Currently, there are theaters in Takarazuka, Hyōgo Prefecture, and Hibiya, Tokyo. See Jennifer Robertson, *Takarazuka: Sexual Politics and Popular Culture in Modern Japan* (Berkeley: University of California Press, 1998) for a description in English.

Drifters (1960)	Dalida (1961)	Translation from French	Japanese versions (1961)	Translation from Japanese
You can dance	Va danser	Go dance	*Anata* no	You can go ahead and dance
Ev'ry dance with the guy	Toutes les danses que tu veux	all the dances you want	suki na hito to	with the person that you like.
Who gives you the eye	Dans les bras de celles	in the arms of those women	odotte *rashite*	
Let him hold you tight	que tu entraînes au loin	whom you carry away.	ii-wa.	
You can smile	Va sourire	Go smile	Yasahii	You can give her
Ev'ry smile for the man who held your hand	Des sourires merveilleux	marvellous smiles	hohoemi mo	your sweet smile.
Neath the pale moonlight	Pour les danseuses dont tu tiens la main	for the dancers whose hands you hold.	sono *kata* ni *o-agenasai.*	
But don't forget who's taking you home	Mais n'oublie pas que ce sera toi	But don't forget that it will be you	Keredomo *watashi* ga	But please don't forget that
And in whose arms you're gonna be	Qui m' conduiras ce soir chez moi	who will take me home tonight.	koko ni iru koto *dake*	
So darlin', save the last dance for me.	Garde bien la dernière danse pour moi	Be sure to save the last dance for me.	*dōzo* wasurenaide.	I am here, waiting.
Oh, I know (oh, I know)	Il y a	Sometimes	Dansu wa	Dancing is
That the music's fine	Quelquefois des refrains	musical refrains	*o-sake* mitai.	like liquor.
Like sparkling wine	Plus forts qu'un vin	are stronger than wine;	Kokoro o	It makes you indiscreet.
Go and have your fun	Ils vous tournent la tête	they intoxicate you.	yowaseru *wa.*	[literally, it intoxicates the heart.]
Laugh and sing	Chante et ris	Sing and laugh	Dakedo	But
But while we're apart	Mais, je t'en supplie,	but, I beg of you,	*onegai-ne*,	I request of you, please
Don't give your heart to anyone	Qu'aucune danseuse ne vole ton cœur	let no dancer steal your heart.	hāto *dake* wa torarenaide.	just don't let your heart be taken.
But don't forget who's taking you home	Et n'oublie pas que ce sera toi	And don't forget that it will be you	Soshite watashi no tame	And for me,
And in whose arms you're gonna be	Qui m' conduiras ce soir chez moi	who will take me home tonight.	nokoshite oite-*ne,*	please save
So darlin', save the last dance for me.	Garde bien la dernière danse pour moi	Be sure to save the last dance for me.	saigo no odori *dake* wa.	Just the last dance for me.
Baby, don't you know, I love you so	Comprends-moi, chéri, je t'aime trop	Understand, dear, that I love you too much,	*Anata* ni muchū na *no.*	You know, I am crazy about you.
Can't you feel it when we touch	Et je n'ai plus qu'un désir	and I only have one desire:	Itsuka futari de	One day, the two of us
I will never, never let you go	C'est t'empêcher un jour de partir	To prevent you from leaving one day.	daremo konai toko e	will go on a trip
I love you oh, so much	Notre amour est trop beau	Our love is too beautiful.	tabi ni deru *no yo.*	where no one else goes.
You can dance (you can dance)	Va danser	Go dance.	*Dōzo*	Please
Go and carry on	Tu vas t'amuser	You go have fun	odotte *rasshai.*	go ahead and dance.
Til the night is gone	J'attendrai le jour	I will wait for the day	Watashi kokode	I will
And it's time to go	De notre retour	of our return.	matteru-*wa.*	wait for you here.
If he asks if you're all alone	Si quelqu'un/ Veut que tu l'accompagnes	If someone wants you to accompany her	Dakedo okutte hoshii to	But if she asks,
Can he take you home	jusqu'à la maison,	home,	tanomaretara,	"I want you to take me home,"
You must tell him no	Dis-lui bien que non	definitely tell her no.	*kotowatte-ne.*	do decline.
'Cause don't forget who's taking you home	Car n'oublie pas que ce sera toi	For don't forget it will be you	Itsudemo watashi-ga	I'll always
And in whose arm's you're gonna be	Qui m' conduiras ce soir chez moi	who will take me home tonight.	koko-ni iru koto *dake*	be waiting for you here,
So, darlin', save the last dance for me	Garde bien la dernière danse pour moi	Be sure to save the last dance for me.	*dōzo* wasurenaide.	please don't forget.
	Oui, n'oublie pas	Yes, don't forget,	Kitto watashi no tame nokoshite oite-*ne,*	Surely you will save it for me,
	Que c'est dans tes bras	that in your arms	saigo no odori *dake* wa.	just the last dance.
	Que ce soir tu me serreras	you'll embrace me tonight.	Mune ni *dakarete* odoru.	We'll dance, while you hold me
	Garde bien la dernière danse pour moi,	Be sure to save the last dance for me.		to your chest.
	Garde bien la dernière danse pour moi,	Be sure to save the last dance for me.	Rasuto dansu wasurenaide.	Don't forget the last dance.
	Garde cette danse pour moi	Save that dance for me.		

As shown in Table 1-1, the French version is quite faithful to the original in both meaning and poetic scheme. Each stanza in the English, as well as line of verse in most cases, is matched by a close French translation. In addition, the French version preserves the rhyme and repetition schemes of the English: as shown underlined in the table, the first stanza in the English begins with repetitions of the words "dance" and "smile," while the French version repeats the words "danse" and "sourire"; the end rhymes, "tight" and "light" in the English are matched with "loin" (far) and "main" (hand) in the French; and in the refrain, the end rhymes "be"/"me" are matched with "toi"/"moi" (you/me).

The Japanese version appears modeled more closely on the French version than the original version; for example, in the second stanza, the Japanese version (translated), "Dancing is like liquor; it intoxicates and makes you indiscreet," is a closer paraphrase of the French version, "Il y a/ Quelquefois des refrains/Plus forts qu'un vin; /Ils vous tournent la tête," than Doc Pomus' "Oh, I know, /That the music's fine/Like sparkling wine/ Go and have your fun." This correspondence seems appropriate enough: both the French and Japanese versions were written for a woman to sing to a man, whereas in the original, a man sings to a woman. While each stanza of Iwatani's version effectively paraphrases the Western texts, it does not preserve the rhyme scheme and text repetition of those versions. Furthermore, the refrain does not repeat the same text: evidently constricted by an overabundance of morae, the Japanese version splits up two of the messages of the refrain, "don't forget who's taking you home" and "save the last dance for me," from the original to form two versions of the refrain that alternate—"watashi ga koko ni iru koto dake/ dōzo wasurenaide" (please just don't forget I'm here [waiting for

you]) and "watashi no tame nokoshite oite-ne / saigo no odori dake wa" (please save just the last dance for me). Note that in the former line, references to the man's taking the heroine home have been omitted and replaced with an expansion of Dalida's line, "J'attendrai" (I'll wait), transforming the one-time reference to waiting in the French version to a recurring theme in the Japanese version. Similarly, the text about the man holding the woman is avoided until the coda.

Indeed, it is the distinctive takes on sexual politics of the early 1960s, and the way they are expressed in language, that form the most interesting differences in these three versions. To my female ears, the American version shows the singer, a man, to harbor an attitude of possession toward the woman: he may be granting her permission to dance with other guys in the stanzas, but he reminds her in the refrain, quite unambiguously, that he will take her home, embrace her in his arms, and never let her go. If these lyrics were to be sung by Robert Plant, Sid Vicious, or Eminem in a setting less gentle than the Drifters, they could easily curdle from romantic possessiveness to a potential threat. The woman, for her part, seems to be presumed naïve ("Don't give your heart to anyone"), passive ("the guy /Who gives you the eye"), and at the mercy of men who tell her what to do ("If he asks if you're all alone /Can he take you home /You must tell him no").

Like the original, the French version also conveys possessiveness. However, the stronger emotion seems to be the woman's fear of losing the man, in contrast with the man's assertion of his position. While Ben E. King sings in the bridge that he'll never let the woman go, Dalida declares that she wants to prevent her lover from leaving. Unlike the woman in the Drifters' version, the man is assumed to be an attractive sophisticate who has been enchanting other women from a distance ("celles que tu entraînes au loin"),

making the woman afraid that the music would prove seductive ("[Les refrains] vous tournent la tête"). She literally begs him ("je t'en supplie") not to let another woman "steal your heart," reminding him of his duty to take her home that evening, while she patiently waits for him to return. Her only moment of true assertiveness seems to be in commanding him to refuse another woman's request to take her home. As a Francophone male friend commented, "I think the man is already flirting with other women, and she's hanging on to the illusion that he'll come back to her in the end. Her only argument is that their love is so beautiful that he can't possibly fail to return. I think she's lost him already."

This intimation of the woman's inferior position has been transmitted to the Japanese translation, where power differentials are explicitly vocalized in the gender differences in the language. As mentioned previously, women typically use more polite language than men, using more honorifics, respectful language, and humble language; such words, along with feminine language and passive constructions, are italicized in the Japanese version in Table 1-1. First, the singer uses "anata" to address him; as a woman would not use this word with just any man, she establishes that he is her husband, or more likely, her long-term lover.[75] Meanwhile, she refers to herself as "watashi," rather than the contracted form "atashi," which is more likely to be spoken by a younger woman; she hence identifies herself as a mature woman. She also refers to her potential rival with a respectful "kata," in contrast to the somewhat pejorative phrase in the original English, "guy who gives you the eye"; her use of a polite referent, rather than a

[75] The lyrics suggest she is a mistress rather than a wife or young girlfriend, as the bridge refers to going on a trip together. The original version by Koshiji Fubuki was in a contralto range of Eb3 to Bb4, in line with much of *enka* (e.g., the range of "Kanashii sake," as sung by Misora Hibari, is D3 to Bb4).

disparaging remark, projects confidence in her position. Thus, the combination of pronouns implies a long-term relationship between two adults.

The woman's generous use of respectful language in the song suggest her position as subordinate to the man, as well as her desire to project class—the honorific "-rasshai/rashite" form to refer to his behavior, the "o-" prefix of beautification to "o-agenasai" ([you] give]), and frequent use of "dōzo" (please go ahead). These words have the linguistic effect of raising the man and flattering him, regardless of what the underlying dynamics between the two may actually be.

Her speech, however, is not simply polite: it is also very feminine, as shown by her use of the sentence particle endings "-wa" and "-no," which sound softer than the standard verb endings "-desu" or "-masu" used in neutral and formal situations; "-wa" and "-no" are generally not used by men. According to McGloin and Ide, "-wa" is used to establish empathy between the speaker and the listener, while at the same time expressing deference to the listener's feelings; by showing respect and a hesitance to impose on the other person, "-wa" creates an aura of emotional common ground.[76] In the song, the woman uses "-wa" strategically in describing her own actions, marking them as not imposing on his pleasure; this use of "-wa" creates emotional rapport with the man, inciting his sympathy.

Feminine	Standard	English translation
Odotte rashite ii-*wa*	ii-*desu*	It's okay if you dance.
Kokode matteru-*wa.*	matte-*masu*	I'll be waiting for you right here.

[76] Quoted in Sachiko Ide and Megumi Yoshida, "Sociolinguistics: Honorifics and Gender Differences," in *The Handbook of Japanese Linguistics*, ed. Natsuko Tsujimura (Malden, MA: Blackwell Publishing, 2002), 464.

In using "-wa" in the phrase below, the meaning is softened to a word of advice. The English equivalent would be to precede a phrase with "You know."

Kokoro o yowaseru-*wa*	[You know, dancing] could lead to indiscretions.
Kokoro o yowase-*masu*	[Dancing] leads to indiscretions.

The softening ending "-no" gives the sentence some emphasis, somewhat similar to "It is that. . . ," while engendering a feeling of shared knowledge. In the line below, the singer reveals her feelings in a way that should confirm an unspoken understanding.

Anata ni muchū na *no.*	You know that I'm crazy about you.
Muchū *desu.*	I'm crazy [about you].

Similarly, her requests are made with the feminine ending "-ne," which has the softening effect of asking the addressee for agreement. There is no suitable English equivalent; it is an emphatic particle with the meaning of, "It's okay with you, right?" but the actual effect is subtler.

onegai-*ne*	I ask you, please.
nokoshite oite-*ne*	Please save [for me].
kotowatte-*ne*	Please decline.

These requests are made to feel even less of an imposition by her frequent use of "dake," meaning "only"; she asks that the man save <u>just</u> the last dance, and that he remember only <u>one</u> thing—that she is waiting for him.

With this use of feminine language that subtly builds rapport and flatters the man's ego, the woman actually asserts her wishes on the man in a manner that sounds polite, perhaps at times subservient, without seeming pushy or overly possessive. Unlike the desperate tone of the French version, the Japanese version gives the impression that the woman is confident of her relationship with the man, whom she expects to come back to her; the song is an expression of the ties that bind, of an interchange in a long-term

relationship. The song has been very popular and continues to be interpreted by singers and instrumental groups, with recordings by Peggy Hayama, Oginome Yōko, Mariko Hamada, and others.

Summary of linguistic aspects

The differences between Japanese and some Western European languages pose several challenges in the setting of Japanese text to Western idioms. These linguistic differences include a rhythm structured around morae, rather than syllables or poetic feet; accents based on pitch rather than stress, as in volume and duration; a multi-moraic vocabulary; and cultural conventions, such as the omission of pronouns, levels of politeness, and gender marking in speech. As I explain in this dissertation, artists and composers in each genre have recognized these differences and adopted techniques to deal with them effectively while enriching the meaning of the text through music.

Text setting in traditional Japanese music

In settings of traditional Japanese music, the evenly spaced morae do not become a source of rhythmic monotony because the music has flexible rhythms—i.e., it is either free rhythmic, or metric with much leeway for *rubato*. Even within metered genres such as *minyō*, the music can be highly melismatic, again adding variety to rhythms. An example is the *minyō* "Kawasaki" from the town of Gujō Hachiman, home to a traditional dance festival. The pitch accents are in capital letters, while the morphological units have been separated by a "/."

Fig. 1-3: "Kawasaki," Gujō Hachiman, Gifu Prefecture[77]

This melody consists of two phrases, sung by a soloist, of six measures each (mm. 1–7, 8–13); the chorus adds another measure with the interjection (*hayashi kotoba*), "a son de se" (mm. 7–8). In the repeat, the chorus sings the melody, with the soloist singing the *hayashi kotoba*.

Even in this relatively simple song, there are long notes and little flourishes at the ends of some morphological units (e.g., "na" in m. 2, "mo" in m. 9). Such pauses and melismas at the end of morphological units appear to be a common factor observed through most traditional Japanese genres. In 2002, Nakayama Ichirō assembled an 18-CD, 900-track set of recordings, in which artists improvise settings to a single lyric:[78]

楓色づく	ka-E-DE/ i-RO zu-ku/	The maple takes on color
山の朝は	ya-MA no/ A-sa wa/	in the morning, on the mountains

These artists represent a large variety of genres, including *shōmyō*, *kyōgen*, *noh*, *biwa, nagauta, kouta, minyō, enka*, and Western popular styles.[79] In an analysis of timing in these recordings, Oku Shinobu determines that while there are significant differences in the timing of each morphological unit and mora, all artists clearly delineate the four

[77] Transcription from William Malm, *Traditional Japanese Music and Musical Instruments* (Tokyo: Kōdansha, 2000), 263. First published, 1959, by Charles E. Tuttle Co. under *Japanese Music and Musical Instruments.* The analysis of pitch accents is mine.
[78] Nakayama Ichirō and Kojima Yoshiko, *Nihongo o uta, uta, utau,* Tokyo: Ado Poporo, 2002.
[79] *Shōmyō* is Buddhist chant, historically centered around schools of different doctrines (e.g., Shingon, Tendai), usually performed in a free-rhythmic manner. *Kyōgen* is a dialogue-based comic form that developed alongside *noh,* usually performed between presentations of *noh* in the same performance. *Kouta* are songs, accompanied by *shamisen*, which were played by *geisha* and in the *kabuki*, often with subtly sensual lyrics.

morphological units with a pause of varying lengths. In addition, practically all the artists give the last mora of each morphological unit the longest note, by a wide margin, often on a melisma.[80] I would also note that where there is instrumental accompaniment, the vocal line often does not lie on the same timeline as the instruments, in accordance with the heterophonic nature of Japanese music. While the *shamisen* keeps the meter clear, the vocal line articulates on the off-beat.

Hence, the flexibility in timing, lengthening of some notes, melismatic phrasing, and heterophonic accompaniment provide plenty of rhythmic variety, making the evenly spaced morae of the language a non-issue in traditional music. However, these techniques are generally incompatible with Western meters and vertical harmonies. Thus, Japanese composers in Western idioms seek other ways of integrating music and language, as I will explain in subsequent chapters.

As for pitch accents, I note that the performers of the Nakamura sample generally sing pitch accents at higher pitches than unaccented morae. This pattern is particularly true for the initial morphological unit of each couplet, i.e. "ka-E-DE" and "ya-MA." When they deviate, it is most likely for "i-RO zu-ku," which *biwa* and *noh* artists tend to recite in flat pitch, and the word "A-sa," which the performers tend to ornament more elaborately with melismas, as it is the final word in the couplet. Similarly, Kindaichi Haruhiko has argued that melodies typically follow pitch accents in his study of many traditional genres, including *nagauta, kouta,* and *warabeuta*.[81] One example he provides is the *nagauta* shown in Fig. 1-4:[82]

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[80] Oku Shinobu, *Minzoku ongaku kenkyū* 33 (2008): 1–12.

[81] Kindaichi Haruhiko, "Hōgaku no senritsu to kashi no akusento," *Tōa ongaku ronsō, Tanabe sensei kanreki kinen*, 1943, 245–85. *Warabeuta* are traditional Japanese children's songs that have been passed on from child to child, sung to accompany playing (e.g., counting songs, ball bouncing songs, etc.). They are

Fig. 1-4: "Echigo shishi," *Nagauta*

In the article, Kindaichi explains discrepancies between melodic contour and pitch accents through differences in regional or historical accents. However, one sees plenty of examples of *minyō, warabeuta,* and other songs whose melodies do not always follow the pitch accent; for example, the melody of "Kawasaki" above follows the pitch accents in some parts (e.g., "shi-BO-ru") but not others (e.g.. "A-me"). In addition, lengthened notes, such as those in "Kawasaki" (Fig. 1-3) or the Nakamura samples, occur on morae that do not receive pitch accents. This feature suggests that durational accent (certainly in terms of length) can be independent of the pitch accent, but that the division of morphological units is considered important. I believe that there are other factors that affect melody in addition to pitch accent, such as the shape of the overall phrase and the metric position of the note, as I will discuss for Japanese music in Western idioms.

Issues in the popularization and development of genres

In addition to the sonic aspects of language and music, a study of Japanese popular music begs for consideration of the many social factors at work. Searching for commonalities in the vast array of popular musics—even if limited to one nationality—is, of course, extremely problematic and open to criticism on many fronts. Nevertheless, I believe there are a few fundamental questions that surround the study of any imported

based on traditional pentatonic scales in *yō* or *in*. Many well-known *warabeuta* appeared in collections before Westernization, such as "Usagi" and "Kagome."

[82] Kindaichi Haruhiko, op. cit., 281.

genre in Japan:

1. Why do Japanese performers and audiences choose this music? What attracts them to it? What conditions allow the genre to take root?
2. What do they consider to be authentic in the genre?
3. How does the music change over time? How do these changes converge or diverge from changes in the genre elsewhere in the world?

I will now present my hypotheses regarding these questions, drawing examples from several genres, some of which will be discussed in more detail in the ensuing chapters.

Conditions behind the popularization of genres

Several factors combine in the acceptance of foreign genres in Japan. First, it is often not only the foreign music that the Japanese have admired, but also the culture originating that music; several aspects of a culture, in addition to music are being absorbed simultaneously. During the seventh and eighth centuries, when there was an influx of Chinese and Korean court musics that formed *gagaku*, the Japanese were also adopting many features of Chinese culture, including the writing system, architecture, city planning, Buddhism, and Confucian philosophy. Second, this openness to another culture is often symptomatic of a change—even an upheaval—in the social, political, or economic systems; during the seventh and eighth centuries, the government was engaged in a series of reforms to consolidate power in the imperial courts. Third, there is an infrastructure to disseminate the musical genre; the courts provided patronage for *gagaku,* which was played in ceremonies and festivals. I will now demonstrate how these factors have come into play in modern times.

In the 1880s, the Ministry of Education consciously chose to introduce Western music into the national school system as part of a wider policy of Westernization during the Meiji Era. Having become acquainted with the music educator Luther Whiting Mason (1818–96) while in Boston, the bureaucrat Isawa Shūji (1851–1917) recommended that music be added to the curriculum, in line with "all educators in Europe and America," as music "forms a good character" and promotes the "advancement of society in civil manners"—effects he claimed "can be observed in the civil conduct of all the various European and American countries."[83] Although Western music had been present earlier in the form of military band music and church music, the adoption of Isawa's proposal proved the most powerful impetus behind the widespread dissemination of Western music in Japan, as it traversed a conduit that reached all citizens—the school system.

In introducing Western music, the government showed a conscious desire to draw from the West in constructing a modern society (and preempt potential European or American colonization of Japan). In 1871, Iwakura Tomomi led a large delegation of government leaders on an extended journey to the United Sates and Europe, ostensibly to make goodwill visits but also to study the political, economic, and educational systems of the West; intellectuals and educators such as Fukuzawa Yukichi sought out Western culture and taught it.[84] Music was only part of this larger program to take in Western technology, fashions, methods, architecture, and other aspects of Western culture.

Within this framework, Western music was preferred over traditional Japanese music for educational purposes; Isawa even argued that Japanese music was not

[83] Eppstein, Ury. *The Beginnings of Western Music in Meiji Era Japan* (Lewiston, ME: Edwin Mellen Press), 30–1.
[84] See James L. McClain, *Japan: A Modern History* (New York: W. W. Norton, 2002), 155–82.

appropriate for schools, labeling Japanese music outside of *gagaku* as "shameful Music," which was "in the hands of the lowest and most ignorant classes of society," "altogether immoral in tone," and "damaging [to] the prestige of the country [to foreign eyes]."[85] Far from being only a government-mandated movement, school songs actually proved popular among Japanese citizens; by the early 1900s, commercial publishers were flooding the market with their own books of *shōka,* prompting the Ministry of Education to release its own series of books of newly composed *shōka*.

In contrast to the didactic *shōka, dōyō* were children's songs whose primary *raison d'être* was aesthetic. Professional musicians, many of whom had studied overseas, composed them to texts by the leading poets of the day. These songs were marketed to the new urban bourgeoisie of the Taishō (1912–26) and Early Showa Periods (1926–89) in magazines of children's stories, such as *Akai tori* (Red Bird, 1918-36) and *Kin no fune* (Golden Ship, 1919–29),[86] whose covers pictured beautiful children in primarily Western clothing. Unlike many *shōka* books, the *dōyō* in these magazines had written accompaniments to be played on pianos—a prized possession and a symbol of sophistication of the 1920s and 30s. Hence, *dōyō* symbolized a modern, sophisticated orientation, which was familiar with Western culture, yet comfortable with reflecting Japanese heritage by incorporating Japanese scales and traditional melodies. While never matching the populist appeal of the children's magazine *Shōnen Kurabu* (Boys' Club), these magazines enjoyed patronage from the growing ranks of educated bourgeoisie and helped to spawn a repertoire that has enjoyed enduring popularity.[87]

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[85] Eppstein, op. cit., 69.
[86] The name was changed to *Kin no hoshi* in 1922. Under this name, the magazine continued until 1929.
[87] *Akai tori* struggled financially throughout its 16 years of publication.

Following a period of censorship by the military government preceding and during World War II, musical tastes in postwar Japan were once again heavily influenced by foreign sources. This renewed interest in foreign musics seemed natural on the heels of Japan's military defeat: the casualties included not only over two million Japanese soldiers,[88] but also 500,000 Japanese civilians dead and millions more severely malnourished due to intense bombing in 70 cities.[89] Such hardships likely soured many young Japanese on the "traditional values" that had been inculcated by the military government, while increasing receptiveness to Western culture. This receptivity, in turn, was fed by American attempts to shape Japanese opinion through revisions to educational materials, the MacArthur Plan, and an influx of popular culture, such as American movies[90] and American music played by the Far East Network.[91] In addition, nightclubs near the bases of Allied Occupation forces played host to American popular genres such as jazz and rockabilly.[92] This renewed variety of musics was soon reflected in the eclectic offerings of domestic media, including the state broadcaster NHK; Nakamura Tōyō, founder of the influential *Nyū myūjikku magajīn* (New Music Magazine), recounted hearing French chanson, calypso, Latin music, and jazz on its programs.[93] These conditions set the stage for the popularization (and re-popularization) of many musics in the 1950s, including jazz, Hawaiian, Latin (especially mambo and

[88] Ministry of Health, Labor, and Welfare, "Kaigai senbotsusha no ikotsushūshū jigyōtō ni tsuite" (On the Collection of Ashes of the Overseas War Dead), January 6, 2009, http://www.mhlw.go.jp/seisaku/2009/01/06.html, accessed June 30, 2009.
[89] McClain, op. cit., 505–10, 513–14, 530–33.
[90] Kitamura Hiroshi, "'American Movies are Fountains of Culture': Hollywood's Publicity Campaign in Defeated Japan." Washington Southeast Region Seminar, April 22, 2006.
[91] Network of radio stations run by the American military for American troops in Japan, Okinawa, the Philippines, and Guam. Shortly after World War II, the network had 18 stations in Japan.
[92] Tōya, op. cit.
[93] Nakamura Tōyō, personal communication, January 2009.

bolero), boogie-woogie, barbershop, and rockabilly; these musics, in turn, prepared the way for the influx of rock.

By the 1960s, the Japanese economy had recovered from wartime devastation and was on a strong growth trend—a point the nation showed off when it hosted the 1964 Olympics. This economic success was being led by large corporations, on the backs of their *salarymen*—salaried employees who stereotypically commuted long hours on crowded trains, worked overtime without additional pay, and socialized with colleagues or clients (as it was obligatory) until very late most evenings in exchange for lifetime employment; this self-sacrificing lifestyle had become accepted as the norm in Japanese middle-class life. Renewed confidence in the country, owing to economic success, came in tandem with resentment regarding Japan's submissive role to the United States in world politics; in a nation of increasing wealth, youths born in the postwar era saw no need to kowtow to the United States.

Caught up in the spirit of global youth protests of the 1960s, a student protest movement coalesced, centered on Japan's complicity with the United States in the Vietnam War, for which the United States was using military bases in Japan and Okinawa as launching and supply stations.[94] The movement also gave youth a last chance to rebel before being subsumed into *salaryman*-hood. One soundtrack to this movement was a folk music scene inspired by early Bob Dylan. In addition, American visitors, including Vietnam veterans, introduced Japanese youths to psychedelic rock.[95] Its spirit of rebelliousness and freedom, as well as its stark contrast with the commercial, early Beatles-inspired Group Sounds, attracted university students and other youths, and

[94] Thomas R. H. Havens, *Fire Across the Sea: The Vietnam War and Japan, 1965–1975*, Princeton, N.J.: Princeton University Press, 1987.
[95] Terry, founder of Kyoto rock club Jittoku, personal communication, January 2009.

the genre was spread through import record shops and record *kissaten*.[96] Japanese bands adopting this genre, some of which were fronted by Afro-Asian, illegitimate sons of Allied Occupation forces, played for rallies and student-organized events at universities; one famous venue was the cavernous Kyōdai Seibu Kōdō, run at the time by students at Kyoto University.[97] Hence, as in other parts of the world, Japanese musicians reveled in the free spirit of rock, using it as a means to protest against American imperialism, ironically in a musical style adopted from the United States.

Although awareness of hip-hop in Japan dates from the introduction of the film *Wild Style* in 1983, the genre began to gain traction in the 1990s during Japan's thirteen-year credit crisis. This crisis eventually led to the consolidation of the banking system from ten nationwide "city" banks to three; this consolidation, in turn, precipitated a breakdown of the *keiretsu*[98] system that had propped up troubled companies. As the economy continued to struggle, layoffs ensued, and the lifetime employment system increasingly became a vestige of the past. The financial crisis led to the creation of a lost generation of university graduates who could not find suitable work to match their

[96] The *kissaten* is a particular type of music café. The owner usually is a connoisseur of a particular music genre, in which the *kissaten* specializes, and has an impressive collection of records. Music is played at high volume on a high-grade stereo system. Customers are expected to listen to the music—not talk to each other. They are typically small places, seating only a few people. Such *kissaten* were very popular in the 1950s–70s, as records, which carry a manufacturer's fixed price in Japan, are expensive (current CD prices run around Y3,000, or $30.) They played an important role in educating people about many genres. Jazz *kissaten* are probably the most famous in this role, but in university cities like Kyoto, there are *kissaten* and bars specializing in rock, *kayōkyoku*, and reggae still in existence.

[97] Personal communication, Terry, Jittoku, and Panta, singer in 1960s–70s band Zunō Keisatsu, January 2009; Joe Yamanaka, Flower Travelin' Band, September 2008. Kyoto, which was the imperial capital for over a thousand years, is home to several universities, including prestigious Kyoto University, Ritsumeikan University, and Doshisha University.

[98] *Keiretsu* are industrial groups into which Japanese corporations have historically been organized. They represented a network of primary manufacturers, parts and raw material suppliers, distributors, and retailers, with the largest spanning several industries. Typically a *keiretsu* had a financial company at its center –either a bank or trading company—that saved troubled corporations in the *keiretsu* by providing liquidity or forcing them into a merger with a more stable company in the *keiretsu.* The breakdown of the banking system proved the death knell for this system.

skills; it led to a labor market full of temporary workers, dubbed "freeters." With youths either without jobs or increasingly skeptical of the merits of working long hours as company *salarymen*, many opted to pursue creative interests or simply led a hedonistic lifestyle. The hip-hop scene, with its ethos of "represent yourself" and its all-night clubs, presented a ready outlet for these youths. In the 2000s, as the hollowing out of Japanese manufacturing in favor of Southeast Asia and China has continued, the oppositional aspect of harder-edged hip-hop has increasingly served as the voice of the displaced Japanese working class, distributing their recordings through independent labels.

The Jamaican genres of reggae and dancehall arrived in Japan earlier than hip-hop, but the success of homegrown reggae artists has been contemporaneous with, or later than, that of hip-hop. Import record shops began to stock reggae records on the back of the global popularity of Jimmy Cliff's *The Harder They Come* (1972) and reggae-inspired hits, such as "Mother and Child Reunion" (1972) by Paul Simon and "I Shot the Sheriff" (1974) by Eric Clapton. Reggae gained ground in Japan in the 1980s, due not only to the worldwide appeal of Bob Marley, but also the popularity of reggae-inspired new wave artists such as the Clash and the Police. The increasing popularity of reggae also coincided with the boom in world "roots" music, sparking interest in exotic, *esunikku* (ethnic) cultures. The annual Japansplash extravaganza, which brought together dozens of Jamaican artists in a series of outdoor summer festival concerts, played a large role in increasing the fan base for reggae in Japan. Unlike the other genres mentioned above, Jamaican music represents Japan's interpretation of a Third

World Other, which some observers view as reinforcing Japan's position as a privileged nation.[99]

As with the other musics discussed above, artists and fans of reggae and dancehall adopt the dance moves, dress, and a few of the superficial cultural aspects (e.g., marijuana smoking) associated with the cultures. However, more than with any of the other musics discussed, Japanese reggae and dancehall artists (and some fans) acknowledge the music as belonging to another culture. In order to gain credibility, they tend to study it through total immersion, like an anthropologist or an ethnomusicologist.[100] Most Japanese reggae and dancehall artists have lived in Kingston for periods ranging from several months to several years, during which they have lived among other performers in the ghetto, engaged in sound clashes and other performances, and learned to speak patois; some have married Jamaican women. As previously mentioned, artists such as Mighty Crown and Kudō Junko have competed successfully in contests in Jamaica. They maintain a network of collaborators there, where they pick up dub plates, record, and mix down their recordings. To some extent, the Japanese help keep the Jamaican music industry going, as they are among the few artists with enough clout and money to bring together top Jamaican artists, whom they also invite to Japan for relatively lucrative engagements. Enough Japanese reggae/dancehall fans are in Jamaica at any one time that some businesses in Jamaica cater specifically to them. Initially attracted by the quality of the sound, Japanese artists typically develop a strong

[99] Marvin Sterling, "In the Shadow of the Universal Other: Performative Identifications with Jamaican Culture in Japan," Ph.D. Dissertation, University of California at Los Angeles, 2002.
[100] Several reggae artists, such as Papa U-Gee and Nahki, were sociology majors in college. Personal communication, Papa U-Gee, August 2008, and Nahki, March 2009.

love for aspects of Jamaican culture, which they perceive as more casual, open, friendly, and outwardly expressive than their own.

As I have illustrated, a genre takes root in Japan not simply because its sounds are interesting or it is marketed by the organizations of hegemonic countries, but because some aspect of the originating culture engages and fascinates Japanese fans at that point in time, partly due to its perceived differences from Japanese culture. For these fans, music helps to shape emergent identities by providing opportunities for communities to share these identities through performance. Changes in the Japanese environment, such as domestic economic conditions or Japan's geopolitical position, also encourage youth to redefine their identity, which they seek to do by affiliating with a new musical genre; the communities that form around performance venues, *kissaten*, and related shops help artists and fans to reinforce this new identity. Finally, a commercial infrastructure of publishers, record labels, music retailers, and media plays a key role in the popularization and financial sustenance of these genres.

Table 1-2: Factors in the Popularization of Genres

	Gagaku	School songs/ Children's songs	Psychedelic rock	Hip-Hop	Reggae/ Dancehall
Original entry	Before 7th c.	ca. 1870	mid-1960s	1983	early 1970s
Original culture	China, Korea, India	Germany, Britain, USA	Psychedelic youth subcultures of California and London	Mixed-race Bronx neighborhoods	Downtown Kingston, Jamaica
Changes to social, political, economic environment	Consolidation of imperial government	Meiji Restoration, Westernization, urbanization	Prosperity following WWII	Credit crisis of the 1990s, diminished economic opportunities	World music boom of 1980s, increased attention to leisure time, credit crisis of the 1990s
Supporting infrastructure	Courts	School system, publishers, record industry, piano industry	US Army bases and radio, college festivals, music cafés, import record stores	Street scene, clubs, indie labels, record stores	Music cafés, skateboarding/ clothing stores, festivals, import record stores
Aspects of culture adopted	Writing, architecture, city planning, religion, philosophy, etc.	Technology, architecture, fashions, political systems, etc.	Fashions, youth protests, critical music journalism, interest in Indian/ Asian references	Fashions, graffiti, DJ, dance, sense of community, representing	Rastafarianism, fashions, dance, sound clashes, macho culture
Beginning of incorporation of indigenous styles	mid-9th c.	late 1910s	ca. 1970	ca. 1986, mid-1990s	1990s

Assessing authenticity

The second question I propose is how the perception of what constitutes authenticity in the genre changes over time, and how that perception affects the sonic aspects of the music. Clearly authenticity is a large enough topic to fill a dissertation on its own, even for one genre. Nonetheless, I believe it is one that needs to be addressed: because the genres I am discussing have been imported from another culture, some Japanese participants harbor a sense that they are somehow inferior, less authentic, or merely mimetic of a hip-hopper from the Bronx, a dancehall DJ from Kingston, or a punk rocker from London, making the issue important. For the purposes of this dissertation, I will refer to authenticity as the parameters of musical style (e.g., harmonies, form, timbres) and performance (e.g., dress, behavior on stage) by which Japanese artists and fans judge performers to be within the bounds of that genre—i.e., the sonic, visual, and attitudinal markers by which the Japanese musical community defines the genre.

Most popular musicians and fans easily take on the sartorial style associated with the genre. The rockabilly artist Hirao Masaaki took American album jackets to a tailor to have his clothes made;[101] some reggae and dub musicians grow their hair in long dreadlocks; most male hip-hop artists and fans dress in the baggy pants, T-shirts, and caps associated with hip-hop culture; and country and western fans still don cowboy hats and boots to events.

Beyond this surface, however, the question of what constitutes the ethos of a genre is hotly contested. As a hard rock scene began to grow in Japan in the late 1960s and early 70s, artists and critics debated whether English or Japanese is the more

[101] Furmanovsky, Michael. 2008. "Showa 33: The Year Japan Got All Shook Up." *Japan Times*, Feb. 21, 2008, < http://search.japantimes.co.jp/cgi-bin/fm20080221r2.html>. Accessed June 15, 2009.

appropriate language for rock played by Japanese. Intertwined in this debate were not only issues of linguistics but also those of Japanese identity. In the pro-English camp were Uchida Yūya and the Flower Travelin' Band, who favored blues references and improvisation over lyrics; they reveled in the rock lifestyle, and they dreamed of commercial success in the West. They complained that the Japanese language did not flow well with the rhythms of rock; singing "I love you" was punchier and more suitable for rock than "Sukida-yo." They noted that to gain recognition overseas, one had to sing in English.[102]

On the other hand, rockers such as Happy End believed that as Japanese artists singing to a Japanese audience, musicians should write songs in Japanese and find ways to fit the language onto the rhythm. As Matsumoto Takashi, lyricist and drummer for Happy End, explained:

> Our daily lives are stuck in the valley between the "counterfeit West" and "fake Japan." We lost sight of the West we imagined in our dreams; we turned back to find that Japan had disappeared too, leaving us as insecure as a blind man lost on a dead-end street. We can't rest assured [of our Japaneseness] just because Japanese blood is running in our veins. . . Our remaining task is to find our own Japan. In joining Happy End, I gambled that I'd find something that will become Japanese. Japanese rock doesn't have a dusty, mold-covered tradition from which to begin. What is necessary is that we ourselves, from here on, establish a new tradition. . . As strange as it is, both you [the readership of *Nyū myūjikku magajīn*] and I are regarded as Japanese, but our own country does not act like our country. We must venture out, to find Japan. [103]

The debate was played over in Nakamura Tōyō's influential *Nyū myūjikku magajīn* (New Music Magazine), the first Japanese popular music journal written by music critics, with the goal of educating the public. Year-end votes in the magazine for Best Japanese Rock Album resulted in the ranking of Japanese-language Happy End's

[102] Joe Yamanaka, Flower Travelin' Band, personal communication, September 2008.
[103] Matsumoto Takashi, "Bokura no 'Nihon' o mitsukeyō," *Nyū myūjikku magajīn* (December, 1971): 33.

album over Flower Travelin' Band's *Anywhere* or any English-language bands. The subsequent success of Japanese-language rock would seem to have proved Uchida and his cohorts wrong; nonetheless, the debate is still not dead—a surprising number of rock veterans, including those who have written and produced rock in both languages (e.g., Sakuma Masahide of Yoninbayashi and the Plastics, Shonen Knife), continue to believe that rock sounds better in English.[104]

Among Japanese hip-hop artists, there has been an ongoing debate as to what constitutes "real" hip-hop—a concept that depends on the position of the person asking the question. Major record labels classify as hip-hop many groups that rap through verses, thereby including poppy groups such as Ketsumeishi and Rip Slyme in the category. While these groups have drawn inspiration from the same hip-hop pioneers and performed in the same venues as other hip-hoppers, their former crewmates do not consider these groups to be from the same genre, due to their record-company-honed commercial image (with accompanying fan base of teenage girls) and lack of a hard-edged message.

In addition, the conception of "real" changes over time. From late 2005 to this writing in mid-2009, the trend has moved away from poppy hip-hop, with its nod to a larger commercial fan base, to emphasizing the "real" hardcore of hip-hop. By early 2009, the groups getting press attention were "street" rappers such as Anarchy, who had spent time in reform school; Shingo Nishinari, who raps about the trials of day-laborer life in the working-class Osaka neighborhood of Nishinari; and Seeda, who raps about

[104] Personal communication, Sakuma Masahide, January 2009, and Yamano Naoko, Shonen Knife, January 2009.

street life. Such differences of opinion are but one factor in the fragmentation and diversity of the Japanese hip-hop community.

Among Japanese dancehall artists, disagreement centers on the extent to which Jamaican social beliefs should be represented in Japanese performances, particularly when these beliefs are not aligned with Japanese ones. The most contentious of these is homophobia. "Buggery" is illegal in Jamaica and is punishable by up to ten years in prison with hard labor.[105] Many Jamaicans are devout Christians and cite the vocal anti-gay stance of many Christian churches to justify their own homophobic actions. In such an environment, the macho space of dancehall provides an audience for songs that are aggressively homophobic, the most notorious of which is "Boom Bye Bye" (1988) by Buju Banton:

(Its like) Boom bye bye
Inna batty bwoy[106] head
Rude bwoy[107] no promote no nasty man
Dem haffi dead

(Two man) hitch up on an rub up on
An lay down inna bed
Hug up on another
Anna feel up leg
Send fi di matic an
Di Uzi instead
Shoot dem no come if we shot dem—[gunshot sound]

While Japan has not legalized gay marriage as of this writing, one tends not to see open hostility to homosexuals or condemnation of sexual behavior in general. Unlike Judeo-Christian religions, neither Shinto nor Buddhism places any taboos on sexuality,

[105] Jamaica Forum for Lesbians, All-Sexuals, and Gays, "Know Your Rights," http://www.jflag.org/bodyspirit/rights.htm, accessed June 30, 2009.
[106] "Batty bwoy" means "gay man" in patois. "Batty" refers to buttocks.
[107] "Rude boys" originally referred to juvenile delinquents and criminals of the Jamaican urban ghettos in the 1960s. It is now used to refer to youths involved in street culture (and associated gang violence) in Jamaica.

which has historically been considered in terms of pleasure rather than morality. Prostitution was legal until 1956, when pressure from Christian and women's groups helped to bring about the passage of the Anti-Prostitution Law.[108] Male homosexuality in Japan has a long history, associated with monks, *kabuki* actors, and *samurai*, and has been depicted in literature and the arts. It has also always been legal, except from 1873 to 1880, when Japanese leaders made it illegal during a time of great concern as to how the West regarded Japan; a new law in 1880 made anal sex legal, as long as it did not involve coercing minors less than twelve years of age.[109] Today's *modus operandi* is to respect the privacy of others, while not flaunting private behavior in public.

Some Japanese dancehall artists, many of whom have lived in Jamaica and been immersed in the culture, have absorbed the homophobic attitudes that are common in Jamaica. Artists such as sound system Mighty Crown and the duo Ackee and Saltfish have made homophobic comments in the course of their performances.[110] Others, such as Megaryū and Raw Technicaz, condemn such behavior, as they believe that such prejudices do not fit with Japanese society and are out of line with the "One Love" message of reggae.[111]

The contrast in attitudes came to a head as a result of a television commercial for Bizen lipgloss, featuring the male entertainer Ikko impersonating a woman; he blows a kiss at the end of the commercial.[112] Some Japanese dancehall artists were outraged that

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[108] Yokoyama M., "Emergence of Anti-Prostitution Law in Japan—Analysis from Sociology of Criminal Law," paper presented at the 30th International Congress of the International Institute of Sociology, 1991, Kobe City, Japan.
[109] Gregory M. Pflugfelder, *Cartographies of Desire: Male-Male Sexuality in Japanese Discourse 1600–1950* (Berkeley, CA: University of California Press, 2000), 168–9.
[110] Personal communication, Kato Manabu and Kobayashi Hisashi, reggae production company managers, January 2009.
[111] Personal communication, Kato Manabu, January 2009, and Raw Technicaz, June 2008.
[112] The commercial can be seen on Youtube at http://www.youtube.com/watch?v=OlW_pNbaCYw.

Japanese reggae singer Minmi had used a reggae track in a commercial featuring a gay transvestite. They fretted that Jamaican artists could see the video on Youtube and be offended, concluding that the Japanese really did not understand Jamaican culture or dancehall reggae. Others pointed out that the Jamaican artist who had made the background track to Minmi's song was known to be homophobic and would be angry at the way his track had been used. Minmi's unconvincing excuse was that she had not known what the commercial would look like.[113] The loudest objections came from Ryo the Skywalker, who had been a childhood friend of Minmi's brother and had helped her early on in her career. During an outdoor festival, he told the audience that Minmi had violated the trust of the dancehall community and was not producing "authentic" dancehall. For these artists, adherence to dancehall cultural values was seen as important to the authenticity of the genre.

Hence, the authenticity debate has addressed several issues in the sound and ideology of a genre—the use of Japanese *vs.* English in rock, hardcore *vs.* popular in hip-hop, and tolerance *vs.* intolerance for homosexuals in dancehall. In each of these cases, the questions have boiled down to the following: What is the meaning of this genre? What does it mean to be Japanese? What is more authentic—for the Japanese artists to express themselves as Japanese or along the conventions of the genre? How should artists and fans reconcile the differences between the originating culture and Japanese culture?

Evolution of style

Given the changing assessment of authenticity, Japanese popular music genres tend to progress through several stages of evolution in musical style, as follows:

[113] Ryo the Skywalker, personal communication, August 2008.

- In the beginning, translated cover versions of foreign songs form an important part of the repertoire. There may also be a novelty stage, where Japanese artists perform the genre in the spirit of novelty rather than as full-fledged participants of the genre.
- In a second stage, the Japanese compose original songs, with the musical style sticking closely to the Western models of the genre. Localization is seen primarily in the fact that the Japanese language is used for the lyrics, which address Japanese concerns. Methods of fitting the Japanese language to the genre are worked out so that they fit along the sonic guidelines of the Western model.
- A third stage, often instigated by succeeding generations of artists in the genre, gives rise to an original musical style that blends the global trends of the genre with sonic features from other genres, including Japanese traditional music. Such sonic features, in the case of Japanese music, can include Japanese scales, instruments, forms, or vocal style. The inclusion of these features may make the music syncretic with pre-existing practices in Japan, pay symbolic homage to Japanese heritage, or represent an exotic sonic addition, sometimes with a non-Japanese audience in mind. Whether Japanese or not, the blending of non-standard influences with the Western genre may mark the product with an eclecticism that, by itself, is considered unique and Japanese.

  In addition, different ways of setting the Japanese language are explored, resulting in a more naturalistic use of the language.

As an example, when missionaries re-entered Japan in the nineteenth century, Christian hymns were translated into Japanese, often in an awkward manner that paid

little attention to word divisions, let alone pitch accents, making them difficult to understand. Such awkward settings were also the case in the earliest books of *shōka*, which were primarily filled with translations of European and American folk songs. One example was the translation of "Auld Lang Syne," "Hotaru no hikari" (Light of the Fireflies, 1881), which set word accents on upbeats, rendering them awkward.[114] These early hymns and translated *shōka* represented the first stage. The second stage was exemplified by the Ministry of Education (*Monbushō*) songbooks of the 1910s; in these songs, songwriting technique in the Japanese language had settled on fitting morphological units within a measure, rendering them easier to understand. Following Yamada's essay on the importance of setting pitch accents on higher melodic pitches, composers paid greater attention to this linguistic phenomenon. In the *dōyō* of the 1920s and 30s, composers experimented with a more expressive text setting, bringing out the texts of poets such as Kitahara Hakushū and Noguchi Ujō with the harmonies and textures made possible with piano accompaniment. In addition to a greater sensitivity to the language, composers such as Motoori Nagayo and Nakamura Shinpei blended Japanese scales and melodies with Western harmony, while Yamada Kōsaku's songs featured changing meters, a feature often found in traditional Japanese song. These *dōyō* were an example of the third stage of evolution.

The story of rock is complicated by the plethora of subcategories, but a similar narrative from covers of foreign songs to songs of increasing originality can be extracted. Cover songs formed an important part of the postwar scene and the emergence of country and rock-and-roll in the 1950s. Among the earliest and most famous examples included Eri Chimie's version of Redd Stewart and Pee Wee King's "Tennessee Waltz" (1952) and

[114] These songs are analyzed in Chapter Two.

Kosaka Kazuya and the Wagon Masters' cover of Elvis Presley's "Heartbreak Hotel" (1956).

Kosaka's "Heartbreak Hotel" serves as a good example of Japanese translation in cover songs of the 1950s. The original version is as follows, with the words taken up by four beats separated with a "/":

"Heartbreak Hotel" (Thomas Durden, Mae Boren Axton, 1956)
Reprinted with permission, Sony/ATV Music Publishing LLC

Well, /since my baby left me,/
I found a new place to dwell./
It's down at the end of Lonely Street
at /Heartbreak Hotel.

/You make me so lonely baby,/
I get so lonely,/
I get so lonely I could /die.

And /although it's always crowded,/
you still can find some room./
Where broken hearted lovers
do /cry away their gloom.

Well, the /bell hop's tears keep flowin',/
and the desk clerk's dressed in black./
Well, they been so long on Lonely Street
They ain't /ever gonna look back./

Hey now, /if your baby leaves you,/
and you got a tale to tell,/
Just take a walk down Lonely Street
to /Heartbreak Hotel.

In Kosaka's version, the first verse is sung in English, after which the song continues:

Tōtō boku o/ sutete icchimatta./	In the end, she discarded me and left.
Omoikitte nakitai,/ Heartbreak Hotel./	I want to cry out from the bottom of my heart, Heartbreak Hotel.
Mukashi no yume o/ sabishiku daite/	Holding on, lonely, to my old dreams,
Hitori de toma-/rō.	I'll stay alone.
Koi ni yabureta/ wakamonotachi de/	With the young broken-hearted,

Itsudemo konderu/ Heartbreak Hotel./	Heartbreak Hotel is always full.
Sore de mo heya wa/ toreru to omousa./	Even then, there will surely be a room.
Hitori de nakun-/da.	I'm going to cry alone.
Sabishii machi ja/ daredemo sabishii./	Anyone can be lonely in a lonely city.
Urabureta sabishii,/ Heartbreak Hotel./	Betrayed and lonely, Heartbreak Hotel.
Hoteru no hitomo /kuroi sebiro de/	Even the hotel clerks, dressed in black suits,
Namida ukabete-/ru./	Have tears in their eyes.
Moshimo anata ga/ wakareta hito no/	If the memory of a former lover
Omoide ni naru toki wa /Heartbreak Hotel./	Comes to your mind, head for Heartbreak Hotel.
Uchimi to nayami ni /ikiyō to shinō to/	To live or to die from bruises and suffering—
Anata no katte-/sa./	That's up to you.

As with "Save the Last Dance for Me," the cover version does not attempt to translate the original line-by-line, due to the multi-moraic nature of the Japanese language. Nor is there a repeating text at the refrain ("You make me so lonely" . . .); instead, the lyrics above are sung continually. There is also no attempt made to preserve the rhyme scheme of the original, where the final word of the second and fourth lines of each verse rhyme. To compensate for the relative lack of textual hooks, the English words "Heartbreak Hotel" are repeated at the end of each verse.

Nonetheless, the translation captures the imagery of the original lyric: both start with a reference to a former lover; both describe Heartbreak Hotel as a place packed with the broken-hearted, but where there is a room available; and both have hotel staff, dressed in black, who also suffer from a broken heart. In addition, both songs allude to the possibility of suicide, which was the inspiration of the original, although the Japanese

version does so more explicitly.[115] The provenance of the song is made clear by Kosaka's singing the original first verse in English.

Following the success of this song, Kosaka released several more Elvis covers in Japanese, including "Tsumetaku shinaide" (Don't Be Cruel), "Teddy Bear," "All Shook Up," "Kangoku Rock" (Jailhouse Rock), and "Yasashiku aishite" (Love Me Tender), earning him the title "Wasei Presley" (Japanese Presley) and the admiration of teenage girls. Covers of "Bee-Bop-A-Lula" were performed by Hirao Masaaki; "Long Tall Sally," by Mickey Curtis; "Wake Up Little Suzie," by Takami Jun; "Blueberry Hill," by Jerry Fujio; and "Twist USA," by Kiyohara Takeshi, among many others.

In 1958, the Japanese-composed rockabilly hit "Hoshi wa nandemo shitteiru" (The Stars Know Everything), recorded by Hirao, proved a bigger hit than the cover song "Kangoku Rock," helping to spark interest in Japanese originals.[116] In the beginning, band members wrote these songs, but as time progressed, they were increasingly the product of professional lyricists and composers on staff at record companies, giving Japanese rockabilly a sound heavily influenced by commercial *kayōkyoku.*[117] Nonetheless, some songs incorporated aspects of Japanese culture, such as Hirao's rockabilly arrangement of the *dōyō* "Yūyake Koyake" and Jerry Fujio's *detarame* (word play) take on the twist, "Indian Twist."

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[115] One of the songwriters, Thomas Durden, had come across a newspaper article referring to a man who had killed himself in a hotel, leaving the note, "I walk a lonely street." See Elaine Woo, "Thomas Durden; Co-Wrote 'Heartbreak Hotel,'" *Los Angeles Times*, October 22, 1999.
< http://articles.latimes.com/1999/oct/22/news/mn-25073>. Accessed June 14, 2009. The black suits worn by the hotel clerks may be another suicide reference, as it is standard wear in Japan for funerals. Suicide does not have the same stigma in Japanese culture as in Judeo-Christian culture; it has historically been considered a way to preserve honor.
[116] Gekkan Onstage, *Nihon rokku taikei*, *vol. 1: 1957–1979* (Tokyo: Gekkan Onstage, 1990), 15.
[117] Ibid., 17.

In the late 1960s, another rock boom called Group Sounds, inspired by the Beatles' concerts in Japan in 1966, became popular. These groups, whose names were almost invariably plural nouns in English (the Tigers, the Tempters, the Wild Ones, the Dynamites, etc.), sported the Beatles' pre-1967 haircuts and matching uniforms, while their songs featured the electric guitar riffs and vocal harmonies of Mersey Beat. As with rockabilly, covers took up chunks of the live shows and recorded output (e.g., the Spiders recorded "Wipeout," the Outkasts, "Long Tall Sally," and the Burns, "I Saw Her Standing There"); many bands covered the songs of the Rolling Stones, while the Mops leaned toward the Animals. Nonetheless, the focus was clearly on newly composed songs: the first big hit, "Aoi me" (Blue Eyes, 1966) by the Blue Comets, was praised for its sentimental lyrics that referred to a foreign city—a trend perpetuated in subsequent songs. Some groups, such as the Spiders, the Blue Comets, the Tempters, and the Happening Four, wrote their own songs, while others, such as the Tigers, the Mops, and the Golden Cups, relied on outside composers. However, the contracted composers tended to be freelancers rather than record company employees, unlike the rockabilly phase, allowing a more youthful sound to develop.[118]

By the time rock had moved on to psychedelic, blues-inspired rock, it was a given that the repertoire would be primarily originals. Groups such as Flower Travelin' Band and Happy End found different ways to blend Japanese elements with blues-inflected rock. Flower Travelin' Band incorporated *taiko* drumming patterns and occasionally used pentatonic scales with *koto*-like sounds; Happy End, which also used *taiko* references in "Haikara hakuchi," wrote lyrics that referred to typical Japanese scenes (e.g., playing *karuta* card games during the New Year holidays) and recalled the texts of well-known

[118] Ibid., 56.

Japanese *dōyō*. Hence, rock trends have also been characterized by a stage of cover songs, then originals sticking to the original genre, followed by creative fusion.

In hip-hop, some of the earliest examples by Itō Seikō appeared to be treating rap as a novelty. Itō's "Tokyo Bronx" was included in the album *Kensetsuteki* (1986), alongside parodies of *dōyō* ("Mizuno ko no Cherī") and the Sex Pistols ("Anarchy in the Jap"). Japanese rappers who became recording artists in the 1990s, such as K Dub Shine and MC Gaku of East End, first honed their skills by rapping in English; it was only later that they started to experiment with rapping in Japanese. The techniques they initially developed were designed to make rapping in Japanese sound like American rapping: to make end rhymes possible, they inverted syntax; they also used Sino-Japanese compounds, as their two-syllable construction made rhymes that sounded vaguely like two-syllable English words. As successive generations of rappers found their own style, more emphasis was placed on communicating the message in a style closer to daily Japanese speech. Hence, Japanese rap also proceeded along several stages: novelty, English, Japanese in an English-like style, and more naturalistic Japanese.

Therefore, a common trajectory in the evolution of Western genres in Japan is as follows: 1) cover songs; 2) Japanese songs close to the foreign style; and 3) a new style, with more natural text setting and an integration of aspects of Japanese aesthetics and music to form a local style.

Conclusion

In the introduction and this chapter, I have laid out some of the issues that are negotiated when Japanese musicians cultivate a foreign music. These issues include the conception of Japanese identity, which can determine the form by which the genre is

popularized and the manner by which its musical style evolves. A second set of issues is aesthetic: the initial stages of incorporating Western music were made difficult by differences in scales and ensemble playing, and Japanese performers have maintained that they incorporate some traditional aesthetics, such as a preference for *ma* (space). Furthermore, the intricacies of the language have affected how popular songs are translated, how poetic verses are fit into a musical phrase, how melodies are fitted to words, and how rhymes are (or are not) made. In the ensuing chapters, I discuss in greater detail these processes of adaptation.

Chapter 2 : Policy, Social Movements, and the Evolution of Songwriting Style in *Shōka* and *Dōyō*, 1877–1947

Introduction

> Item 1. We shall determine all matters of state by public discussion, after assemblies have been convoked far and wide.
> Item 2. We shall unite the hearts and minds of people high and low, the better to pursue with vigor the rule of the realm.
> Item 3. We are duty bound to ensure that all people, nobility, military, and commoners too, may fulfill their aspirations and not yield to despair.
> Item 4. We shall break through the shackles of former evil practice and base our actions on the principles of international law.
> Item 5. We shall seek knowledge throughout the world and thus invigorate the foundations of this imperial nation.
>
> My intention is to implement reform the likes of which have never before been seen. I have, therefore, seized the initiative; I have sworn an oath before the gods of heaven and earth; I have set forth our national goals, and I hope, thus, to establish a path of safety for all my subjects. May you be inspired by this initiative.[119]
>
> —Emperor Meiji (1852-1912), April 6, 1868

So began the reign of then fifteen-year-old Emperor Meiji with a reading of this Charter Oath of Five Articles. They announced the goals of modernization, learning from the West in order to catch up to more industrialized countries (Item 5), and a new social structure, with potential advancement for commoners (Items 2, 3). Soon after his supporters had wrested control from the Tokugawa *shogunate*, the Emperor traveled to different regions in Japan, during which he showed a keen interest in education, often visiting elementary schools. He had apparently already decided that the future of Japan

[119] John Breen, " The Imperial Oath of April 1868: Ritual, Politics, and Power in the Restoration," *Monumenta Nipponica* 51/4 (Winter, 1996), 410, 412. The statement was actually read by Sanjō Sanetomi, with the Emperor present.

was dependent not only on industry and the military, but also education, so that Japan may catch up to advanced countries and be considered a modern nation.[120]

During the Tokugawa period, education had been the purview of local governments and private schools, for male children primarily from the *samurai* class; the decentralized system created disparities in educational policy and standards among the regions, and commoners were left out of the system in many regions. In 1871, the new Meiji government began the process of forming the Ministry of Education, with the aim of creating a national school system, modeled on the French system, available to all children. The following year, the Ministry started to issue a series of *Gakusei* (School Regulations) on education for the country. A system of government schools from the elementary to university levels was to be established, and education to be made compulsory for all children between six and fourteen years of age.

The *Gakusei* required *shōka* (school songs) as part of the national curriculum in order to promote "moral character and the cultivation of sentiment."[121] Hence, since the initial establishment of an educational system, the Ministry of Education viewed music as a way to inculcate morals and patriotism in the emerging nation. But in introducing music, the government created a "national" music that was based on Western conventions, leading to a Japanese soundscape that continues to this day to be dominated by Western genres.

This chapter examines the reasoning behind the introduction of music in schools and the evolution of musical style, songwriting technique, and textual topics in children's

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[120] Donald Keene, *Emperor of Japan: Meiji and His World, 1852–1912* (New York: Columbia University Press, 2002), 215–6.
[121] Richard C. Miller, " Music and Musicology in the Engineering of National Identity in Meiji Japan: Modernization Strategies of the Music Investigation Committee, 1870–1900," Ph.D. Dissertation, University of Wisconsin-Madison, 2004, 63, citing Komodo Nobuo.

songs from 1877, at the beginning of the Meiji Era, to 1947, during the Allied Occupation following World War II. My analysis will cover songs of eight different periods and collections: the *hoiku shōka* (nursery songs) of *gagaku* musicians of 1877–83; the *Shōgaku shōkashū* (Elementary School Song Collection) by Isawa Shūji and the Music Investigation Committee of the Ministry of Education of 1881–87; *genbun itchi shōka* (school songs in everyday language) of Tamura Torazō and Nōsho Benjirō of 1900–05; *Monbushō shōka* (School Songs by the Ministry of Education) collections of 1910–15, 1932–33, 1941–43, and 1947; and the *dōyō* movement of 1919–1930. For each period, I will provide a brief overview of the socio-historical context, followed by a description of the content of the texts. I will then follow with analysis of several songs to illustrate the development of songwriting technique, as well as an assessment of the musical styles considered acceptable at different times in history.

Existing literature on Japanese children's songs

Most publications on Japanese children's songs have tended to focus on a single period rather than discuss their history and development over a range of periods. Two exceptions are CD compilations that come with explanatory books. *Monbushō shōka shūsei: sono hensen o otte* (Collection of Songs from the Ministry of Education: Regarding Their Changes, 2000) provides facsimiles of all songbooks published by the Ministry between 1881 and 1947, along with a short historical summary by Yamato Junji, which provides excerpts of governmental ordinances.[122] It is an important resource, particularly for the facsimiles, but as it focuses on Ministry-issued songbooks, it does not cover *hoiku shōka, genbun itchi shōka,* or *dōyō*. The compilation *NHK Nihon no uta,*

[122] For this section of literature review, please consult the bibliography for detailed references.

furusato no uta 100 kyoku (NHK's 100 Most Beloved Japanese, Hometown Songs, 1991) is a collection of *warabeuta*, *shōka,* and above all, *dōyō*, with a picture book containing short explanations of the background for each period and each song. In addition, the prolific linguist Kindaichi Haruhiko (1913–2004), best known for his work on Japanese pitch accents, has written the books *Nihon no shōka* (1977, 1979) and *Dōyō, shōka no sekai* (1995). The former is a three-volume set, containing selections of *shōka* from the 1870s to the 1960s, with melodies (without accompaniment) and brief descriptions of songs, composers, and lyricists. The latter is available as volume 10 in the compilation of his works, which also includes an extensive discussion of the life and works of Motoori Nagayo, who was his music teacher.[123]

There have been few publications on the first set of children's songs of the Meiji Period, the *hoiku shōka* (nursery songs, 1877–83). A handful of brief articles in Japanese have appeared, including a historical article by Soga (2008); the only analytical articles are by Ibukiyama (1979), who summarizes the scales and meters of the repertoire; and Honda (1977), who compares the musical techniques of these songs to those of *gagaku*.[124] Gottschewski (2003) appears to have written the sole article on the topic in English.

On the first stage of *Monbushō* (Ministry of Education)-sponsored school songs with Isawa Shūji (*shōgaku shōka*, 1881–92), Elizabeth May's articles (1959, 1965) give a brief history and description of Isawa and Mason's three *shōka* books of 1881–83 and Isawa's six books of 1892–93; however, she provides no musical analysis, aside from

[123] Kindaichi Haruhiko and Anzai Aiko, eds., *Nihon no shōka*, vol. 1/Meiji Period (Tokyo: Kōdansha, 1977), vol. 2 (Taishō and Shōwa Periods, 1979), and vol. 3 (War Songs, Hymns, College Songs, 1982); Kindaichi Haruhiko, *Dōyō, shōka no sekai* (Tōkyō: Kyōiku Shuppan, 1995); Kindaichi Haruhiko, *Kindaichi Haruhiko chosakushū*, vol. 10 (Machida: Tamagawa Daigaku Shuppanbu, 2004).
[124] This article is a summary of Ibukiyama Makoto's MA thesis, "*Hoiku shōka* ni tsuite" (On *hoiku shōka*), Ochanomizu University, 1977.

characterizing the songs by Japanese as "foursquare, dull, and repetitive, both melodically and rhythmically,"[125] and "a weak imitation of German folk songs brought by Mason."[126] Ury Eppstein's book (1994) provides translations of original documents from Isawa and numerical classifications of the scales used in the three songbooks he edited for the Ministry of Education. Sondra Weiland Howe (1992) has written a biography of Mason, and Kaminuma Hachirō (1962) has written a biography of Isawa Shūji. Richard Miller's dissertation (2004) discusses the background behind Meiji-Era educational reforms, the philosophies behind the Isawa-Mason project, and the first Isawa-Mason *shōka* book in detail, addressing the provenance of songs, their ranges, time signature, note values, and scales used.

There have been very few publications on the *genbun itchi shōka* (songs in everyday language) of the early 1900s. Eppstein's book, which is primarily about Isawa, quotes Tamura's documents in translation and briefly discusses the music. Ogawa Masafumi's dissertation (2000), which compares music education in the United States and Japan, contains tables with the key and meter of each song in songbooks from Isawa's *Shōgaku shōkashū* to Tamura's *Yōnen shōka* (1900–02), but it does not describe the songs in great detail.

Studies of the *Monbushō shōka* of 1910–15 have tended to concentrate on pedagogy. More musical commentary is provided in Donald Berger's dissertation (1991), which provides translations of texts and contains tables summarizing the range, scale, tetrachord usage, and approach to the final note for the six volumes of *Monbushō shōka*

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[125] Elizabeth May, "Japanese Children's Folk Songs Before and After Contact with the West," *Journal of the International Folk Music Council* 11 (1959): 63.
[126] Elizabeth May, "The Influence of the Meiji Period on Japanese Children's Music." *Journal of Research in Music Education* 13/2 (Summer, 1965): 116.

of the early 1910s and some selected *dōyō.* On *dōyō,* Kojima Tomiko's book *Nihon dōyō ongaku shi* (2004) discusses the origins of the *dōyō* movement and the primary composers, with some commentary on text setting; unfortunately, she provides no musical examples. On *Monbushō shōka* collections of 1932–33, 1941–43, and 1947, there appears to be surprisingly little published, aside from a few articles by education specialists on methods of teaching.[127]

Hence, there has been a dearth of publications that analyze how text setting in the Japanese language in this Western idiom has evolved over time. There have also been few, if any, studies showing the continuities and changes in textual themes, musical style, and songwriting technique at each stage, connecting the *gagaku*-based *hoiku shōka* to Isawa's *shōgaku shōka*, and these songs, in turn, to *genbun itchi shōka* and *Monbushō shōka*. Furthermore, there has not been much analysis of the impact of the profound changes in the political environment between 1932 and 1947 on the textual and musical content of school songs. Aside from Berger and Miller, works have generally not included close analysis of any particular song.

Thus, my aim is to analyze this evolution of songwriting, considering text-setting technique, musical style, and textual themes, from the beginning of Westernization in the Meiji Period to the immediate post-World War II period, pointing out the continuities and changes in these aspects through close musical analysis. I will also be examining in detail the relatively neglected subgenres of this vast repertory—the *hoiku shōka, genbun itchi shōka,* and *Monbushō shōka* collections after 1932. As no accompaniment was

[127] One article on *shōka* of 1941 is Honda Sahomi et al., "Seishi kokumin gakkō ni okeru ongaku jugyō no shosō: Gakkō shozō bunsho to ankēto chōsa ni motozuku jissenshi no kokoromi" (Classroom Music Instruction in *Seishi Kokumin Gakkō* in the 1940s: A History of Practice Based on the Documents Preserved at the School and Questionnaires), *Ongaku kyōikugaku* 33/2 (2003) 1–8, which describes how students were taught to play instruments, read scores, and transcribe.

provided for *shōka* until 1932, discussions of harmony for songs before that date are based either on current versions in use or on the most simple, conventional harmonization.

***Hoiku shōka*: the first collection of school songs**

The earliest large collection of songs assembled to teach music in schools, as per the *Gakusei*, was composed by *gagaku* musicians of the Imperial court. The songs were taught in the nurseries attached to the Tokyo Women's Normal School[128] and Kagoshima Nursery School between 1877 and 1883; in addition, songs with more literary texts were sung by the students of the Tokyo Normal School.[129] These songs, which numbered 100, featured melodies in *gagaku* modes in mostly duple meters. Twenty-four court musicians were involved, including members of the Tōgi, Oku, Hayashi, Ue, Ōno, Shiba, Tsuji, Bunno, and Yamanoru families; in addition, Kondō Hama, a woman working in the nursery affiliated with the women's school, composed four songs. She and Toyoda Fuyu (1845–1941),[130] the female reading instructor at the school, wrote many of the lyrics, drawing from Japanese classical poetry in *Manyōshu* (8th c. CE), *Kokinshū* (905 CE), and other collections. The two women also wrote several texts for didactic or recreational purposes and translated five Western song texts. The court musicians taught the songs first to the teachers, then to the children, accompanied by *koto* and clappers, for thirty minutes each session. The songs were also taught in normal schools in Kyoto and in some regional schools.[131]

[128] Predecessor to Ochanomizu University.
[129] Ibukiyama Mahoko, "Hoiku shōka ni tsuite," *Tōyō ongaku kenkyū* 44 (August, 1979): 2, 23.
[130] Toyoda studied in Europe as an exchange student for three years (1887–90), sponsored by the Ministry of Education, to study women's education. She is considered an important figure in the development of high school education for women.
[131] Ibukiyama, op. cit., 2.

Texts of *hoiku shōka*

As shown in Table 2-1, the texts of *hoiku shōka* are derived from the *waka* collections of *Manyōshu* (seven songs) and *Kokinshū* (eight songs), as well as poems from other collections (e.g., *Senzai wakashū* [1188], *Meirinkashū* [1862]) and those by well-known poets from various periods of Japanese history (e.g., Tachibana no Chikage [1735–1808]). As such, the topics addressed in the *hoiku shōka* are reflective of those frequently found in these collections: nature, particularly as it relates to the seasons; places encountered in travel; the teachings of Confucius; and reverence for the Emperor. A handful of texts are written by women (Hirao Utako, Saisho Atsuko, Empress Shōken) or are about admirable women ("Yamato nadeshiko," "Ōshōkun"). Many of the texts are highly metaphorical, using references to natural phenomena or objects to make observations on humanity; songs with these more difficult texts were likely sung by older students.

Table 2-1: Topics of *hoiku shōka*

Subject	Title	Translation (No.)	Author/Source
Nature	Takenoko	Bamboo Shoot, 7	Murata Harukado (ca. 1764–1836)
	Taki no shiraito	Streams of the Waterfall, 11	*Senzai wakashū* (1188)
	Kozue no fuji	Treetop Wysteria, 14	Tachibana no Chikage (1735–1808)
	Waka murasaki	Pale Purple, 18	Hirao Utako (1854–1936)
	Mina soko no tsuki	Moon of the Sea Bottom, 59	*Kokinshū* (905)
	Yamashita mizu	Water Flowing on the Mountain, 71	*Shūi wakashū* (1006)
	Yama buki	Japanese Rose, 84	
	Shinado no Kaze	Wind, 85	
	Yama ga	Mountain Home, 98	
Seasons	Natsuyama	Summer Mountain, 12	*Kinyōwakashū* (1126)
	Kozo no yuki	Last Year's Snow, 15	*Shokugosen wakashū* (ca. 1251)
	Umi yukaba	When Going to the Sea, 21	*Manyōshū* (ca. 759)
	Tsuyu jimo	Dew and Frost, 22	

	Ne no hiasobi	Playing on Day of the Rat,[132] 29	*Kotojirishū* (1813–14)
	Yuki furite	Snowing, 39	*Kokinshū*
	Sakura	Cherry Blossoms, 57	Tachibana no Chikage (1735–1808)
	Hana tachibana	Flowering Orange Tree, 64	
	Yosamu	Cold Night, 74	
	Haru	Spring, 94	Kondō Hama
	Natsu	Summer, 95	Kondō Hama
	Aki	Autumn, 96	Kondō Hama
	Fuyu	Winter, 97	Kondō Hama
Places	Kasuga yama	Mt. Kasuga, 4	*Meirinkashū* (1862)
	Akashi no ura	The Akashi Bay, 13	Kakinomoto no Hitomaro (660–720)
	Michinoku yama	Mt. Michinoku, 32	*Manyōshū*
	Kigoto no hana	Flowers of Kigoto, 36	*Kokinshū*
	Sumidagawa	Sumida River, 53	*Kotojirishū* (ca. 1814)
	Haru no Yamabe	Mountain Foothill in Springtime, 56	*Kokinshū*
	Karakoto no ura	Karakoto Bay, 58	*Kokinshū*
	Futami no ura	Futami Bay, 61	
	Hama no masago	Sands on the Beach, 78	
	Fuji no yama	Mt. Fuji, 79	*Manyōshū*
	Tsutsumi no kumo	The Cloud of the Bank, 82	Haruno
	Fuji no ne	The Peak of Mt. Fuji, 83	Murata Harumi (1746–1811)
	Uji gawa	Uji River, 99	*Manyōshū*
Didactic	Aka iro	Red, 41	Toyoda Fuyu (1845–1941)
	Ki iro	Yellow, 42	Toyoda Fuyu
	Ao iro	Blue, 43	Toyoda Fuyu
	Daidai iro	Orange, 44	Toyoda Fuyu
	Midori iro	Green, 45	Toyoda Fuyu
	Murasaki iro	Purple, 46	Toyoda Fuyu
	Moto iro	Basic Colors,[133] 47	Toyoda Fuyu
	Kan shoku	Compound Color, 48	Toyoda Fuyu
Emperor, national symbols, historical topics			
	Kimi ga yo	The Emperor's Reign, 19	*Kokinshū*
	Kiku no kazashi	Coronet of Chrysanthemum, 26	

[132] Historically, days of the month were labeled as per the Earthly Branches (of Chinese astronomy and astrology), which were rat, ox, tiger, rabbit, dragon, snake, horse, sheep, monkey, rooster, dog, and pig.
[133] Red, blue, and yellow.

	Yamato gokoro	Yamato Spirit, 50	
	Sazareishi	Gravel, 55	*Kokinshū*
	Kashima kami	The God of Kashima, 65	*Manyōshū*
	Ōshōkun	Wang Zhaojun,[134] 80	Murata Harumi
Shinto/ religion			
	Kami no hikari	The Light of God, 6	*Meirinkashū*
	Kami megumi	Blessing from God, 27	Motoori Norinaga (1730–1801)
	Yasuki tameshi	Example of Peacefulness, 30	
	Zōka no myō	The Miracle of the Creator, 35	Kondō Hama
	Kai aru chiyo	Long Reign of Glory, 33	*Meirinkashū*
	Oshie no michi	The Way of Religion, 31	Toyoda Fuyu, trans.
	Yoyo no oya	Ancestors, 62	Motoori Norinaga
	Nawashiro mizu	Water for Rice Seedlings, 68	*Meirinkashū*
	Kimi ga megumi	Our Emperor's Blessings, 72	
Virtues	Hito no makoto	Sincerity of People, 10	
	Yamato nadeshiko	Japanese Women, 17	Saisho Atsuko (1825–1900)
	Unai no michibiki	Guided by Children, 8	Toyoda Fuyu, trans.
	Azusa yumi	Bow of Cherry Birch, 54	*Meirinkashū*
	Irowa	Color, 60	
	Somukanu michi	The Way of Loyalty, 77	
Family, friendship, nostalgia			
	Chichi koso	My Father, 2	
	Suminawa	Ink Brush Threads, 24	
	Haha sobo	Dear Mother, 25	
	Kyōdai no yūai	Fraternity of Siblings, 28	Toyoda Fuyu
	Yuki meguri	Wandering Around 38	*Kokinshū*
	Furinuru fumi	Old Letters, 49	
	Waga yuku sue	My Future, 52	
	Shirogane	Platinum, 67	
	Fuyu no madoi	Circle of Friends in Winter, 73	
	Omou dochi	People I Think Of, 76	*Shūi wakashū*
Learning	Manabu michi	The Way of Learning, 1	Empress Shōken (1849–1914)

[134] Ōshōkun, or Wang Zhaojun in Chinese, was one of the Four Beauties of ancient China and a woman in the court of Emperor Yuan in the Western Han Empire around 33 BCE. She was sent away to be the consort of Xiongnu ruler Huhanye. When he died, she asked to return to China, but was instead forced to marry her husband's son by his first wife, as per Xiongnu levirate custom. Peace was maintained between China and the Xiongnu for 60 years. She is touted as a tragic heroine.

	Manabi no yukikai	Learning with Others, 9	
	Tsuyu no hikari	The Light of Dew, 34	
	Yorozu no koto	Thousands of Things, 66	
	Kawamizu	River Water, 75	
Work	Tamikusa	The People, 3	Toyoda Fuyu
(e.g. harvest)	Moto wa sanae	From Rice Sprouts, 23	*Mikusashū* (1827)
	Take no ne	The Root of the Bamboo, 37	Tachibana no Chikage
	Kogai	Culturing Silkworms, 81	*Shūi wakashū*
Animals	Koorogi	Grasshopper, 16	*Manyōshū*
	Momotori	Many Birds, 51	
	Yūgyo	Swimming Fish, 63	
	Yama hototogisu	Mountain Cuckoo, 70	Kondō Hama
	Usagi	Rabbit, 88	
	Ie no hato	Homing Pigeon, 90	Toyoda Fuyu
	Konezumi	Little Mouse, 93	Toyoda Fuyu
	Hanami no koma	Horse for Cherry Blossom Viewing, 100	Kondō Hama
Toys/play	Kazaguruma	Windmill, 86	Toyoda Fuyu
	Sono no asobi	Play in the Park, 87	
	Taguruma	Handcart, 89	
	Noyama no asobi	Play in the Mountain Field, 91	Toyoda Fuyu
	Meshii no asobi	Blindfold Game, 92	Toyoda Fuyu
	Mutsu no tama	Six Balls, 40	Toyoda Fuyu
	Mōsō yūgi	Game of Wild Imaginings, 69	Toyoda Fuyu

In addition, Toyoda and Kondō wrote more easily understood lyrics of a didactic nature, teaching Confucian values such as honesty, loyalty, filial piety, friendship, learnedness, and hard work; practical songs for teaching, such as those reciting the colors and seasons or to accompany a game; and songs for recreation, centering on toys or animals. Five songs were translated from Western texts, including "The Windmill," which became "Kaza guruma" (same); "The Wheelbarrow," "Taguruma" (same); "Winter," "Fuyu no madoi" (Circle of Friends in Winter); "Brotherly Love"/"The Pleasant Sight," "Kyōdai no yūai" (Love Between Brothers); and "The Happy

Home"/"The Lord's Prayer," "Yoyo no oya" (Ancestors).[135] The general approach in translation appears to have been to keep to the spirit of the original, as in "Kaza guruma":

"The Windmill"

See the windmill, how she goes,
While the wind so briskly blows;
Always turning freely round,
Never idle is she found.

"Kaza guruma" (Toyoda Fuyu)

風車　風の随に　輪旋なり	The windmill keeps rotating at the mercy of the wind
止まず旋るも　止まず旋るも.	It keeps turning without stopping.

However, the music is completely different, with the Western version in G major and the Japanese version in the *gagaku* mode of *ichikotsu ritsu* (i.e., *ritsu* mode with ^1 on D).

The music and text setting of hoiku shōka

I have analyzed these songs, based on the 1959 transcriptions by Shiba Sukehiro (1898–1982), a son of one of the original composers (Shiba Sukenatsu) and himself a *gagaku* court musician, from the original *hakase* (notation by ink and brush) in *gagaku* notation into Western notation.[136] Of the 100 songs, 89 are in *ritsu* mode (e.g., D, E, G,

[135] Honda Sahomi, "Meiji-ki shinsaku gagaku shōka (hoiku shōka) no ongakuteki seikaku" (The Musical Features of Gagaku-Shoka in Meiji Era), *Bulletin of the Faculty of Education, Chiba University. II, Humanities and Social Sciences* 45 (1997): 95.

[136] Shiba Sukehiro served as Director of the Music Department of the Imperial Household (1950–54) and music professor at Tokyo College of Music and Kunitachi College of Music; members of the Shiba family have been *gagaku* court musicians since the Heian Period. His handwritten notebooks were published in facsimile in Shiba Sukehiro and Ezaki Kimiko, eds., *Hoikunarabini yūgi shōka no senpu*, Ongaku kiso kenkyū bunkenshū, vol. 15 (Tokyo: Ōzorasha, 1991). A second source is a database of transcriptions for 85 of the songs by Kiyomizu Tadu (married name Shimoda) at Ochanomizu University (See Ochanomizu University website at http://teapot.lib.ocha.ac.jp/ocha/bitstream/10083/31220/8/hoikushouka_ichiran.pdf). These transcriptions, dated 1883, label pitches by the Chinese-originated system (宮, 商, 角, 徴. 羽) and note rhythmic cycle and mode, but these latter indications do not always match Shiba's transcriptions. Kiyomizu notes both the number of pulses comprising a rhythmic cycle, marked at the end by a clapper (e.g., *haya-yon-hyōshi,* quick three pulses with the fourth marked by a clapper, or *shizu-yon-hyōshi*, a slower, more free-rhythmic group of four pulses, where one note is stretched out) and the number of times the clapper is struck (*hyōshi jūroku,* 16 clapper beats), but Shiba only notes the latter. To give one example of imperfect correspondence between the two sources, Kiyomizu notes "Manabi no yukikai" as *shizu-go-*

A, B, C) and 11 are in *ryo* mode (D, E, F#, G, A, B).[137] Of the *ritsu* modes, the most often used is *hyōjō* (^1 at E, 33 songs), followed by *ichikotsu* (^1 at D, 21), *banshiki* (B, 18), *ōshiki* (A, 11), and *sōjō* (G, 6). As is traditional in *gagaku*, songs referring to spring, summer, fall, and winter are in *sōjō, ōshiki, hyōjō,* and *banshiki,* respectively.[138]

Table 2-2: Modes and their seasonal associations

Season	Mode	Songs
Spring	*sōjō*	"Momotori" (Many Birds)
		"Sumidagawa" (Sumida River)
		"Haru no yamabe" (Yamabe in Spring)
		"Sakura" (Cherry Blossoms)
		"Haru" (Spring)
		"Hana mi no koma" (Horse for Cherry Blossom Viewing)
Summer	*ōshiki*	"Hana tachibana" (Flowering Orange Tree)
		"Nawashiro mizu" (Water for Rice Seedlings)
		"Yama hototogisu" (Mountin Cuckoo)
		"Yamashita mizu" (Water Flowing on the Mountain)
		"Uji gawa" (Uji River).
		"Natsu" (Summer0
Autumn	*hyōjō*	"Tsuyu jimo" (Dew and Frost)
		"Moto wa sanae" (From Rice Sprouts)
		"Kiku no kazashi" (Chyrsanthemum)
		"Aki" (Autumn)
Winter	*banshiki*	"Fuyu no mayoi" (Circle of Friends in Winter)
		"Yosamu" (Cold Night)
		"Fuji no yama" (Mt. Fuji)
		"Oshōkun" (Wang Zhaojun)
		"Fuyu" (Winter)

byōshi (5 slow/free pulses) with six clapper beats; Shiba transcribes it as 50 measures with 10 clapper beats (which would imply divisions into five pulses), but with the textual phrases corresponding to 15, 15, and 20 musical measures. Note that the rhythmic terminology does not correspond perfectly to its normal usage in *gagaku*; see Honda, op. cit., 93–103. It should be noted that Shiba's transcriptions of *gagaku* have been criticized for some normalizing to Western conceptions, e.g., not specifying *rubatos* and irregularities in rhythm, *glissandi* and other pitch variances, and melodic alterations. See Shiba Sukehiro, *Score of Gagaku: Japanese Classical Court Music,* Tokyo: Ryugin-sha, 1955, and its review by Rose Brandel, *Journal of the American Musicological Society* 10/1 (Spring, 1957): 39–44.

[137] In the *hoiku shōka*, the *ryo* modes change slightly with the starting note. *Ichikotsu* is [D, E, F#, G, A, B, D], with G# and C# theoretically included but not occurring; *hyōjō* is [E, F#, G#, A, B, C#, D, E]; *sōjō* is [G, A, B, D, E, G]; and *ōshiki* is [A, B, C#, E, F#]. See Honda, op. cit., for an explanation of the differences between *hoiku shōka* and *gagaku.*

[138] Ibid., 96.

"Yama ga" (Mountain Home)

Shiba's transcriptions show all songs in 4/4 meter. Indeed, most of the songs would fit into a duple meter: by Ibukiyama's count, 12 songs are in a rhythmic pattern called "walking pulse" (歩拍子), 57 are in *haya-yon-byōshi* (早4拍子), 22 are in *shizu-yon-byōshi* (閑4拍子), and 1 is in *shizu-hachi-byōshi* (閑8拍子). In addition, there are nine songs marked *shizu-go-byōshi* (閑5拍子), two *shizu-roku-byōshi* (閑6拍子), and one *shizu-san-byōshi* (閑3拍子).[139] The *haya-hyōshi* is fast tempo, while a *shizu-hyōshi* is a slow tempo with more flexible rhythm. Denoting pulses with "O," *yin* (shadow) time with "." and clappers with "#," the rhythms are as follows:

Walking pulse	O O O O O O O O (Left/Right)
Haya-yon-byōshi	O O O # O O O #
Shizu-yon-byōshi	O . O . O . # . O . O . O . #
Shizu-go-byōshi	O . O . O . O . # . O . O . O . O . #

All musical phrases start on the downbeat; I sensed no pickup-like fragments. This orientation toward starting on a strong beat is in keeping with practice in poetic recitation as noted by Kawamoto Kōji.[140] In addition, the final note of each song is on a downbeat. In Shiba's transcriptions, slurs delimit the song, usually into units of two measures, but occasionally there are groupings of three or more measures, typically to mark off a longer phrase associated with a single word.

Text setting tends to be either primarily moraic (i.e., one note per mora) or melismatic. The moraic settings tend to set each note to a quarter note (or half note), in keeping with the even duration of Japanese morae when spoken. As many of the texts are based on *waka*, the texts are often grouped into alternating verse lines of five and

[139] See earlier footnote regarding potential conflicts between the transcriptions and practice at the time.
[140] Kawamoto Kōji, "The Metrics of Sevens and Fives," in *The Poetics of Japanese Verse: Imagery, Structure, and Meter* (Tokyo: University of Tokyo Press, 2000), 223–267.

seven morae, so that one or more morae need to be set to longer notes or rests added to fit the text into a duple meter. These longer notes tend to fall on the final mora of each verse line, typically a terminal particle. This characteristic is in keeping with practices in traditional Japanese music, as explained in Chapter One; it also allows for clearer separation between textual phrases, which would aid in the comprehension of the text. Sometimes, longer notes fall on the first note of a measure, in keeping with the preference for a strong initial beat.

Table 2-3: Text setting in a sample of *hoiku shōka*

No		Title	Date	Text	Music	Text-setting	Positions of melismas/long notes	Total ms.	Phrasing	Scale	Initial note
1	学道	Gakudō	3/1878	Empress Shōken	Tōgi Suenaga	moraic, melismas	ending particle	30	2 ms, 3 ms.	ritsu (ichikotsu)	downbeat
2	父こそ	Chichi koso	2/1878		Tōgi Yoriharu	moraic	ending particle	20	2 ms, 2 ms.	ritsu (ichikotsu)	downbeat
3	民草	Tami kusa	6/1878	Toyoda Fuyu	Tōgi Sueyoshi	mostly moraic	ending particle	30	2 ms.	ritsu (ichikotsu)	downbeat
4	春日山	Kasuga yama	8/1878		Uc Sanetake	mostly melismatic		28	usu. 4ms	ritsu (ichikotsu)	downbeat
6	神之光	Kami no hikari	11/1878	*Meirinshū*, Tamemori Ason	Uc Sanemichi	mostly melismatic	ending particles	36	2 ms., 4 ms.	ritsu (ichikotsu)	downbeat
10	人の誠	Hito no makoto	5/1879		Tōgi Takekata	melismatic	accented mora (hito, makoto)	32	usu. 2 ms.	ritsu (ichikotsu)	downbeat
17	大和撫子	Yamato Nadeshiko	Unknown	Saisho Atsuko, Lady-in-Waiting		melismatic		32	2 ms, 3 ms	ritsu (ichikotsu)	downbeat
19	君が代	Kimi ga yo	10/1878	*Kokinshū*, anonymous	Oku Yoshiisa	moraic	ending particle	22	2 ms.	ritsu (ichikotsu)	downbeat
22	露霜	Tsuyujimo	11/1877		Shiba Fujitsune	moraic	ending particle	24	2 ms, 3 ms	ritsu (hyōjō)	downbeat
29	子の日遊	Ne no hiasobi	10/1878	Murata Harumi(Koto collection)	Shiba Fujitsune	melismatic	ending particle; some melismas on unaccented syllable (nobe)	70	2 ms, 3 ms	ritsu (hyōjō)	downbeat
32	陸奥山	Michinoku yama	11/1878	*Manyōshu*, vol. 18	Hayashi Hiromaru	melismatic	ending particle	36	2 ms, 3 ms	ryo (taishiki)	downbeat
33	かひある千代	Kaiaru chiyo	11/1878	*Meirinshū*, Tachibana Enao	Tsuji Noritsugu	melismatic	ending particle	24	2 ms., 4 ms.	ritsu (hyōjō)	downbeat
36	木毎之花	Kigoto no hana	11/1879	*Kokinshū*, Kino Tomonori			ending particle	32	2 ms.	ritsu (hyōjō)	downbeat
38	行巡	Yuki meguri	5/1880	*Kokinshū*, Ono, Minister of the Right	Tōgi Takekata	moraic; last phrases melismatic	ending particle	18	2 ms.	ritsu (hyōjō)	downbeat
39	雪降りて	Yuki furite	5/1880	*Kokinshū*	Uc Sanemichi	mostly moraic	ending particle	18	2 ms.	ritsu (hyōjō)	downbeat
41	赤色	Aka iro	Unknown	Toyoda Fuyu	Oku Yoshiisa	mostly moraic	ending particle	20	2 ms.	ritsu (hyōjō)	downbeat
44	柑色	Kanshoku	Unknown	Toyoda Fuyu	Oku Yoshiisa	mostly moraic	ending particle	20	2 ms.	ritsu (hyōjō)	downbeat
47	元色	Motoiro	Unknown	Toyoda Fuyu	Tsuji Noritsugu	moraic	ending particle	20	2 ms.	ritsu (hyōjō)	downbeat
49	ふりぬる文	Furinuru fumi	6/1880		Shiba Fujitsune	moraic		16	2 ms.	ritsu (hyōjō)	downbeat
55	さざれいし	Sazare ishi	1/1879	*Kokinshū*	Tōgi Yoriharu	moraic, mesîsmatic	ending particle, accented syllable	30	2 ms, 3 ms	ryo (sōjō)	downbeat
56	春の山辺	Haru no yamabe	1/1879	*Kokinshū*, Sosei Hōshi	Tōgi Toshiyasu	melismatic	some on accented syllables	40	2 ms, 3 ms	ritsu (sōjō)	downbeat
57	唐琴の浦	Karakoto no ura	11/1879	*Kokinshū, Sosei Hōshi*	Unknown	moraic	ending particle	14	2 ms	ritsu (banshiki)	downbeat
64	花橘	Hana tachibana	2/1878		Yamai Motokazu	moraic	ending particle	16	2 ms.	ritsu (ōshiki)	downbeat
65	鹿島神	Kashima kami	8/1878	*Manyōshu* vol. 20, Daitoneri Chifumi	Shiba Fujitsune	moraic, melismas	ending particle	24	2 ms.	ritsu (ōshiki)	downbeat
67	白金	Shiroganе	4/1878	*Manyōshū* vol. 5, Yamanoueno Okura	Shiba Fujitsune	moraic, melismatic	ending particle	24	2 ms.	ritsu (ōshiki)	downbeat
70	山畔鳥	Yama hototogisu	9/1879	Kondō Hama	Tōgi Sueyoshi	moraic, then melismat	ending particle	24	2 ms.	ritsu (ōshiki)	downbeat
72	君が恵	Kimi ga megumi	Unknown		Shiba Fujitsune	mainly moraic	ending particle	16	2 ms.	ritsu (ōshiki)	downbeat
74	夜さむ	Yoru samu	12/1877		Uc Sanemichi	moraic	ending particle	20	2 ms.	ritsu (banshiki)	downbeat
77	浜の真砂	Hama no masago	6/1878		Oku Yoshiisa	melismatic	ending particle	32	2 ms.	ritsu (banshiki)	downbeat
79	不二の山	Fuji no yama	1/1879	*Manyōshū*, vol. 13, Yamabeno Akahito	Tōgi Sueyoshi	moraic	ending particle	40	2 ms.	ritsu (banshiki)	downbeat
80	王昭君	Ōshōkun	5/1879	Murata Harumi	Oku Yoshiisa	melismatic	ending particle	120	2, 3, 4 ms.	ritsu (banshiki)	downbeat
86	風車	Kaza guruma	11/1877	Toyoda Fuyu	Tōgi Suenaga	moraic	ending particle	16	2 ms.	ritsu (ichikotsu)	downbeat
99	宇治川	Ujigawa	5/1880	*Manyōshū*, Kakinomotono Hitomaro	Oku Yoshinaga	moraic	ending particle	15	2 ms.	ritsu (sōjō)	downbeat

"Kimi ga yo" (The Reign of His Majesty, the Emperor)

An example of a moraic setting is "Kimi ga yo" (No. 19), the version of the national anthem that is currently sung. The text is based on an anonymous poem, believed written by a commoner, from the Heian Period collection *Kokinshū*.

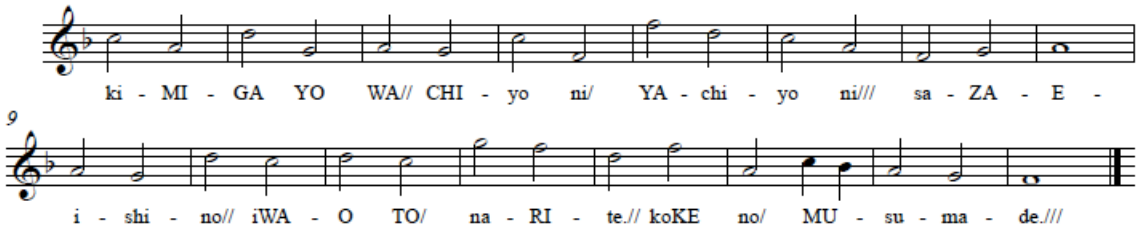
Morphological units are marked off with "/"; dependent clauses, with "//"; and complete clauses, with "///." Pitch accents are capitalized.

"Kimi ga yo," Anonymous text from *Kokinshū*

Japanese	Transliteration	Morae	Translation
君が代は	ki-MI-GA-YO WA/	5	May the Emperor's reign[141]
千代に八千代に	CHi-yo ni /YA-chi-yo ni ///	7	last for an eternity,[142]
小砂石の	sa-ZA-RE-i-shi no/	6	until the gravel
巌いはほと成りて	i-WA-O TO/ na-RI-te//	7	grows into a boulder
苔の 生すまで.	ko-KE no /MU-su /ma-de.///	7	and grows moss.

The first musical setting of this poem had been composed in 1869 by the British bandmaster John William Fenton, who taught the Japanese naval band from 1868 to 1877. Having noticed that Japan lacked a national anthem, Fenton composed the song as a setting to a poem chosen by officer Ōyama Iwao for its similarity to "God Save the Queen."

Fig. 2-1: "Kimi ga yo" (1870), John William Fenton



Fenton's setting showed little sensitivity to the language: there is no correspondence between semantic units of text and musical units, as shown by the conflicts between the boundaries of morphological units and those of measures (e.g., mm. 3, 10, 13, 14). The line of verse "Chiyoni, yachiyoni" (mm. 3–6) belongs to two different four-measure musical phrases (mm. 1–4, 5–8), and the end of the first eight-measure musical phrase (m.

[141] The official explanation of the meaning of "Kimi ga yo," as per current Japanese textbooks, is that "Kimi ga yo" stands for the nation of Japan and the Japanese people, as symbolized by the Emperor.
[142] "Chiyo" literally means 1,000 years; "Yachiyo," 8,000 years.

8) splits the compound noun "sazaeishi" into two different musical phrases (mm. 7–8, 9–10). The two-morae words "iwa" (boulder, m. 10) and "koke" (moss, m. 13)—both of which begin lines of verse and are important to the meaning of the text—are crammed into one note on a weak beat, which not only is awkward rhythmically but also deemphasizes these key words.

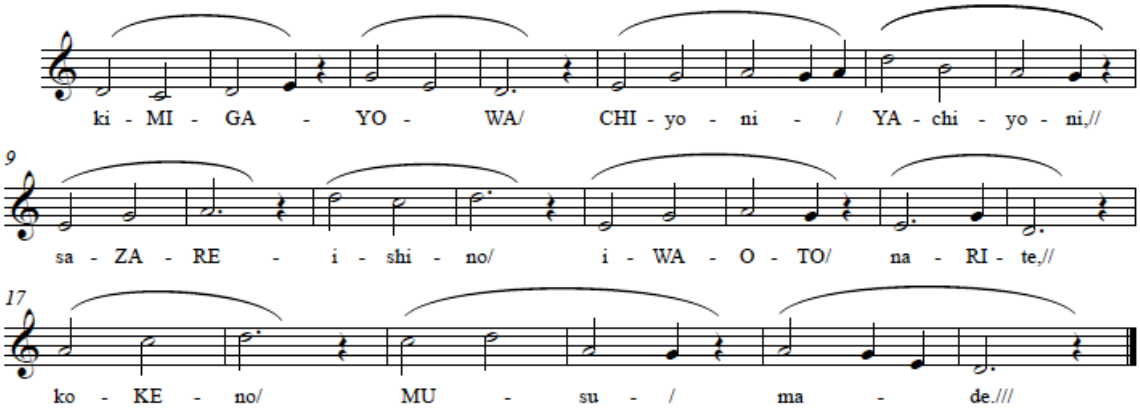
Given this awkward text setting, it should be no surprise that the song did not catch on, prompting the naval bandmaster Nakamura Suketsune to write to naval military officers in 1876 that the music should be revised because the song felt too unfamiliar to the Japanese. As a first-ranked senior court musician, Hayashi Hiromori negotiated with superiors for the presentation of a version written by his then 22-year-old colleague Oku Yoshiisa; [143] Franz Eckert (1852-1916), a German musician who was then serving as the director of the Japanese naval band, was asked to orchestrate it in Western style.[144] Oku's version was performed successfully, replacing Fenton's version in 1880.[145]

[143] Court musicians who participated in writing the *hoiku shōka* were ranked first through fifth, depending on seniority. Oku Yoshiisa was a fourth-ranked musician at the time.

[144] This scoring harmonizes the melody from mm. 5–20 in C major but leaves the beginning and ending in unison, allowing the music to retain its *ritsu* feel. The harmonization is provided later, in the discussion of *Monbushō shōka* of 1941–43.

[145] Shiba-ka bunko shozō, ed., Satō Hideo, *Nippon no kyōiku kadai 1: "Hin no maru," "Kimi ga yo" to gakkō,* (Tokyo: Tōkyō Hōrei Shuppan, 1995), 489–90. Gottschewski believes that Fenton's version influenced the *gagaku* version, claiming that the four-note melodic motives between the two are similar, but I do not believe this similarity is shown in the music. He also claims that "Kimi ga yo" is the only song in the *hoiku shōka* collection to be written in syllabically set long notes, but "Usagi" (1877, No. 88) appears largely set in this pattern. (Hermann Gottschewski, "*Hoiku Shōka* and the Melody of the Japanese Anthem 'Kimi ga yo,'" *Tōyō ongaku kenkyū* 68 [2003]: 1–24.)

Fig. 2-2: "Kimi ga yo" (1878), *Hoiku shōka* No. 19, Oku Yoshiisa



Oku's version is in the mode *ichikotsu ritsu*, or *ritsu* with ^1 on D; this mode ascends as D–E–G–A–C–D (e.g., C ascending, mm. 1, 11, 17) but descends as D–B–A–G–E–D (e.g., B descending, m. 7). Most of the morae in this setting receive one note; where there are melismas (mm. 3, 19–22), each mora gets one measure, preserving the steadiness of the pulse. Furthermore, the words are set so that each of the first four lines of verse (of 5 to 7 morae) is set to a single phrase of four measures (subdivided into two 2-measure units), while the last line is stretched into six measures. When a single word stretches over two measures, it is divided into its components, which are then fitted into two-measure units. For example, in mm. 9–12, the word "sazareishi" (gravel) is divided into "sazare" (small sand, m. 9) and "ishi no" (rock, plus the particle "no", m. 10). Long notes occur most often on terminal particles ("wa," m. 4; "no," mm. 12, 18; "te," m. 16), as also do melismas ("ni," m. 6; "made," mm. 21–22).

The melody of "Kimi ga yo" follows the contour of the pitch accents, albeit not precisely, and not always. The melody rises to "yo" (reign, m. 3) and falls; it peaks again at the "YA" of "YA-chi-yo" (eternity, m. 7); it rises in "sa-ZA-RE" (gravel, mm. 9–10) and "i-WA-O" (boulder, mm. 13–14); it has a relatively high note on "RI" in "na-RI-te"

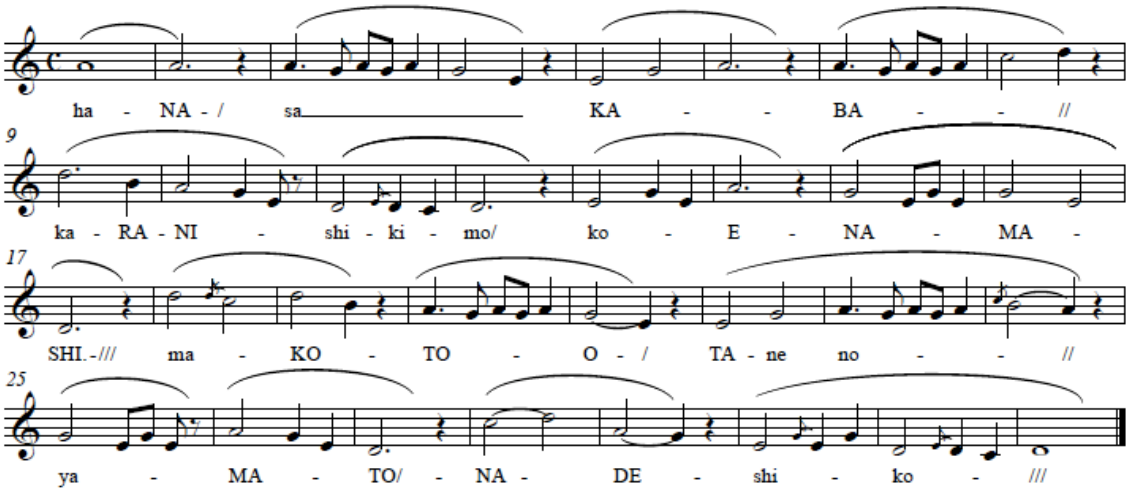
(become, mm. 15–16); and it falls from "MU" onwards (mm. 19–22). While many *hoiku shōka* are not so observant of pitch accents, this correspondence perhaps furnishes the aesthetic reason why this setting of the poem—out of the many that were composed in the latter 19th century—has lasted.[146] The song was published in the Ministry of Education's collection for junior high school students, *Chūtō shōkashū* (1889), and the collection of songs to be sung on holidays and festivals, *Shukujitsu taisaibi shōka* (1893). The de facto national anthem since 1880, it was officially made the national anthem in 1999.[147]

"Yamato nadeshiko"

An example of a song with a highly melismatic setting is "Yamato nadeshiko," whose text was previously discussed. Like "Kimi ga yo," the song is set in *ichikotsu ritsu*. In most cases, the melismas are timed so that each mora in a single morphological unit has the same length; this length is usually one measure (e.g., "koenamashi," mm. 13–17; "makoto o," mm. 18–21; "yamato nadeshiko," mm. 25–32), but is two measures at "sakaba" (mm. 3–8). Again, this even spacing is in keeping with natural speech rhythm. The long melismas tend to be on terminal particles (e.g, "ba," mm. 7–8; "no," mm. 23–24).

[146] Aside from the Fenton version, other musical settings of the poem include a song using the melody of Samuel Webber's "Glorious Apollo," included in the *Shōgaku shōkashū* (1881) and a second, melismatic *hoiku shōka* by Tōgi Yoriharu (1879), which was performed as an art song.
[147] The slight revisions between the *hoiku shōka* and *shōgaku shōka* versions are the replacement of half notes with quarter notes and an elimination of the mid-phrase rests.

Fig. 2-3: "Yamato nadeshiko," Hayashi Hirozuku (between 1877-83)



Summary: *hoiku shōka*

While the *hoiku shōka* do not use Western scales or meters, they exhibit several characteristics that would be found in later *shōka.* Textually, they draw inspiration from classical poetry and embraced its topics of the season, nature, historical topics, and values; to this, Toyoda and Kondō added texts that were didactic or referenced everyday objects. The musical setting often features duple meters in two-measure groupings; beginnings and endings of phrases, including the song itself, on strong beats; single words set to temporal units of equal duration; and long notes and melismas often centering on particles at the end of morphological units and textual phrases. Some of these preferences, such as the lengthened, melismatic settings of final particles, reflect continuity with practice in traditional Japanese music, as discussed in Chapter One.

The publication of these *hoiku shōka* was repeatedly delayed. The authors applied for the publication of its 1877 songbooks in 1880, but permission appears not to have been granted. In 1881, they applied again, even volunteering to bear the burden of publication costs. In 1883, the Ministry of Education applied for permission to use six songs from the *hoiku shōka* songbooks for publication in the third volume of *Shōgaku*

shōka shū, but these documents did not mention the potential publication of the original collection itself.[148] Although some *hoiku shōka,* including "Kaza guruma" and "Ie hato," appeared in the 60-song collection *Shōka no tehi e* in Kyoto around 1883, a proper book of the original *hoiku shōka* appears not to have been published until 1886, as *Yōchien shōka*.[149] The delays left an ample opening for the more Western-oriented songbooks assembled by Isawa Shūji and the Music Investigation Committee of the Ministry of Education, published in 1881, 1883, 1884, and 1887.[150] By the 1890s, the *hoiku shōka* were generally in disuse in schools, except for a few songs that had been included in Isawa's collections. The best known of these songs is the aforementioned "Kimi ga yo," the national anthem.

[148] Kunitachi Ongaku Daigaku, *Sōritsu gojisshūnen kinen ronbunshū: 1978* (Tachikawa, Japan: Kunitachi Ongaku Daigaku.) 348.
[149] The book is Ichikawa Yasokichi, *Yōchien shōka,* Tokyo: Ōtorimeisha, 1886.
[150] Soga Yoshie, "Shōka yūgi no seiritsu katei ni kansuru kenkyū: 'Gagakuroku' ni mirareru 'hoiku shōka' no sakutei katei kara," *Taiikugaku kenkyū* 53 (2008), 299–305. Soga suggests that Isawa's aims were likely connected to the delays (305), citing Yamazumi Masami, *Shōka kyōiku seiritsu katei no kenkyū* (Tokyo: Tokyo University Press, 1967).

Isawa Shūji and the beginning of songbooks by the Ministry of Education

Isawa Shūji (1851–1917)—the man generally credited for bringing Western music into Japanese schools—was the second son of a poor *samurai* family in Nagano Prefecture.[151] After having shown academic promise in the local school, he moved to Tokyo in 1869 to study English with Nakahama Manjirō, who had lived for ten years in the United States. In 1870, he was admitted to the educational training school Daigaku Nankō (predecessor of Tokyo University), where he studied with the American educator Marion Scott (1843–1922). Graduating in 1871, he immediately joined the Ministry of Education, where he became the principal of the first middle school in Tokyo. In 1874, he was sent to Nagoya[152] as the first principal of the Aichi Teacher Training School, one of seven such regional institutions established by the Ministry of Education. There, he introduced singing into the curriculum, which was quite unusual in its day. Dr. David Murray, then a senior adviser to the Ministry of Education, visited Isawa's music class during a tour of the regional schools; impressed, he is said to have recommended Isawa for study in the United States.[153]

In July, 1875, Isawa departed Yokohama as one of sixteen students on Japanese government scholarships to study educational principles in the United States. He was assigned to the Bridgewater Teacher Training School, near Boston, where, in an intended act of mercy, the principal advised him not to take the course in music as it was foreign to Japanese culture. Ever more determined to study the subject and bothered by his shortcomings in music, Isawa looked for a private tutor and was introduced through

[151] Nagano lies in a mountainous area about 140 miles northwest of Tokyo.
[152] Nagoya is a major city 160 miles to the west of Tokyo. The area is currently best known as the headquarters of Toyota and associated suppliers.
[153] Benjamin C. Duke, *The History of Modern Japanese Education: Constructing the National School System,1872–1890* (New Brunswick, N.J.: Rutgers University Press, 2009), 184–86.

another Japanese student to Luther Whiting Mason, a music educator in the Boston school system at the time.[154]

Mason's methods were to teach children songs by rote before introducing notation or musical concepts; his comprehensive materials included graded songbooks, charts of intervals, teaching guides, and method workshops.[155] His *National Music Course* was used extensively throughout the United States,[156] and his wide acclaim was exemplified by his being awarded the Medal of Merit from the Vienna World Exposition in 1873 for his teaching methods.[157] From his experience working with German immigrant children, Mason also understood the merit of including songs that adults would also sing; [158] as most of the songs in *The First Reader* of his *National Music Course* were originally in German, Mason was experienced in translating and resetting song texts.[159] Isawa himself was impressed by the results of Mason's teaching in Boston elementary schools, where "all the pupils in a class of about twenty 5–6 year-olds stood up, stamped their feet, and simulated washing their faces, combing their hair, and putting on their clothes, and while singing in response, stamped around in dance motion."[160]

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[154] Ibid., 192. Duke claims that Luther Whiting Mason was the son of Lowell Mason, another Boston educator; in contrast, Sondra Wieland Howe, *Grove Music Online, Encylopaedia Britannica*, and others sources claim that Luther Whiting Mason was not a relation of Lowell Mason, although the younger Mason had been a pupil of the older Mason. See Sondra Wieland Howe, "Music Teaching in the Boston Public Schools, 1864–1879," *Journal of Research in Music Education* 40/4 (Winter, 1992), 317.
[155] Howe, op. cit., 317.
[156] Ibid., 322.
[157] Massachusetts Teachers' Association, *The Massachusetts Teacher and Journal of Home and School Education* 27 (1874), 40.
[158] Miller, op. cit., 62.
[159] Howe, op. cit., 322. Prior to coming to Boston from 1856–64, Mason taught in Cincinnati, where Germans made up 30 percent of the population at the time. Through German immigrants, Mason became acquainted with the pedagogical volumes of Chiristian Heinrich Hohmann (1811–61) and adopted his *Practical Course of Instruction in Singing.* See Sondra Wieland Howe, *Luther Whiting Mason: International Music Educator* (Warren, MI: Harmonie Park Press, 1997), 13, 17–21.
[160] Paraphrased from a quote of a letter from Isawa to his father in Ury Eppstein, *The Beginnings of Western Music in Meiji Era Japan,* Studies in the history and interpretation of music, v. 44, (Lewiston, N.Y.: E. Mellen Press, 1994), 28.

Isawa's initial proposal for the establishment of a music curriculum

On April 20, 1878, before departing from Boston, Isawa sent his first proposal for adopting music in the school system to then Vice Minister of Education, Tanaka Fujimaro (1845–1909). Co-signed with Megata Tanetarō (1853–1926), then supervisor of Japanese students in the United States, it proposed the formal establishment of a music curriculum, on the argument that it provided recreation that promoted good health and character:

> At present all educators in Europe and America consider music one of the subjects of education since music refreshes the mind of schoolchildren, provides relaxation from the efforts of hard study, strengthens the lungs, promotes the health, clears the voice, corrects the pronunciation, improves the hearing, sharpens the thinking, pleases the heart well also and forms a good character . . . its corresponding indirect effects functioning with regard to society are: its capacity for providing recreation profitable for society, for turning it naturally toward the good and removing it from evil, for the advancement of society in civil manners, . . . for praising royal virtue and for the enjoyment of peace.
>
> The general substance of those effects mentioned above is such that their presence can be observed in the civil conduct of all the various European and American countries.[161]

The document reminds the Ministry that it had "already determined singing as a subject of public school instruction" but that its implementation had not been easy. It then continues with the reasons why Japanese music is less suitable for adoption by the school system:

> Since in the music of our country there is . . . a distinction between the Refined [*ga,* e.g., *gagaku* court music] and the Popular [*zoku,* e.g., *shamisen*[162] music of *geisha*], causing those melodies that are called Refined to be of an extremely high level, removed far away from the ears of the many, while causing those melodies that are called Popular to be extremely vulgar and their harmfulness, on the other

[161] Eppstein, Ury. *The Beginnings of Western Music in Meiji Era Japan (*Lewiston, ME: Edwin Mellen Press), 30–1.

[162] Japanese three-string plucked instrument, used in many repertories that flourished in the Edo Period (1603–1868), such as *bunraku* (puppet theater), *kabuk*i (theater), *kouta* (short *shamisen* songs), and *minyō* (regional folk songs).

> hand, to be great, one should, consequently, not use them as they are for putting this into practice as a school subject.[163]

Isawa then argued that Western music would be just as suitable for educational purposes as Japanese music because music is "universal": "if we consider music and lyrics in general to be basically matters that emerge naturally from human feeling, and therefore to be something that is similar for mankind in its entirety, then music like the Western is also suitable for us." He suggested that a *syncretic* form could be created, easing its adoption: "If . . . a kind of music that blends theirs with ours is created, . . . school singing can in all likelihood be established and developed . . . as a subject of instruction in our public schools." He enhanced the credibility of his proposal with a reference to a well-regarded Western authority on the topic—Luther Mason—and enclosed samples of his Music Charts. This show of Western methodology and discipline would likely have made this proposal—on which the more senior Megata's name appears first—appear more rigorous than the *hoiku shōka* or other local efforts that may have existed at the time.

Megata's attached commentary (which Endō Hiroshi has attributed to Isawa himself) reinforces the arguments of Mason's reputation and achievements as a music educator ("the system prevailing in Boston is the best of all and this I am personally informed of by seeing the different systems in other places . . . [His] charts are widely used and his methods of instruction are also followed . . . ").[164] Megata then proposed that a program to teach music be started at the Tokyo Normal School and Tokyo Women's Normal School. The plan was to establish a "national music" that was classless—unlike traditional Japanese music—to be "sung and played by us all, the Japanese people,

[163] Ibid, 31.
[164] Ibid., 32–6.

whether high or low, . . . without such a distinction of 'refined' or 'common,' by an assimilation of the best of our music . . . of old and modern times[s], with those of the Western countries, in case of our deficiency." To make his point clear, he repeated: "At present there is . . . no national music, for . . . what we call refined music is too high for the people, and what is called common is too low."

Megata then argued that the Ministry needed to hire a teacher who was familiar with the "science of Western music" and thereby able to "assimilate our music with theirs," and that no one would be better for this purpose than Mason. In addition, as Mason had no knowledge of the Japanese language or its music, he recommended Isawa to work with Mason.[165]

Returning to Japan in May, 1878 after graduating from Bridgewater and studying science at Harvard, Isawa was assigned to be the principal of the Tokyo Normal School. Vice Minister Tanaka approved the plan in November 1878. Mason was hired in June 1879, and arrived in April 1880. In November 1879, Isawa became the Director of the newly formed Music Investigation Committee, with the purpose of creating a music program in public schools.

An emphasis on morality

The advent of the Music Investigation Committee coincided with a period of debate regarding priorities in education. After an era of liberalism in the 1870s, the country had begun to swing toward nationalism in the 1880s. Several Meiji officials expressed concern that educational standards had been slipping during the Reformation, and with it, morality. These bureaucrats saw a need for greater emphasis in the schools

[165] Ibid., 36.

on moral education, centered on the Confucian values of loyalty (to the Emperor) and filial piety. In 1878, Sasaki Takayuki (1830–1910), a close adviser to the Emperor, and Iwakura Tomomi (1825–1883), who had led the eponymous mission of diplomats and fact-finders around the world from 1871 to 1873, advised the Emperor on the importance of moral education. Home Minister Itō Hirobumi (1841–1909) also expressed concern that morality was declining, adding that some members of the *samurai* class, deprived of their former means of support, were engaging in politics that were influenced by radical ideas from Europe. The Emperor, who himself had become annoyed by what he regarded as indiscriminate adoption of Western influence in schools, issued his own statement, prepared by Motoda Nagazane (1818–1891), which advocated the teaching of morality based on the Confucian values of benevolence, righteousness, loyalty, and filial piety. When Vice Minister of Education Tanaka—the same official who had accepted Isawa's proposal—introduced rules that decentralized authority and loosened requirements (modeled on his own experience in the United States), he was criticized and blamed for the decline in educational standards; he was replaced in 1880. In December 1880, a new educational law was approved, placing morality as top priority among subjects to be taught.[166]

Given the changing atmosphere, it is not surprising that in Isawa's first document as Director of the Music Investigation Committee, he stated its goals as combining the best of the East and West—a compromise between his presumption that Western music was superior to East Asian music and his recognition that every country had its own customs, language, and music. He argued that Japanese *warabeuta*, or traditional children's songs, had similar characteristics to Western children's songs because the two

[166] Keene, op. cit., 323–30.

musics "consist [entirely] of similar elements, differing only in the manner of their combinations." Given this similarity, he argued that children's songs were an effective way to start education in music. He recommended that three Japanese musicians, in addition to the Western Mason, be assigned to the Committee to study each other's music and agree on a compromise between the two. He also advocated testing the songs in the Training Department of the Tokyo Normal School, as well as the Training and Kindergarten Departments at the Tokyo Women's Normal School, where the *hoiku shōka* were being used.[167]

The orientation toward moral education in the project of introducing music into schools was made clear in Isawa's preface to the first volume of *Shōgaku shōkashū*:

> The aims of education are three: moral education, intellectual education, and physical education, of which the most important in elementary school is the cultivation of moral character. Music, as something that originates in human nature, has a wonderful effect conducive to the proper moral education of men's minds.[168]

Japanese musicians on the committee

A number of the *gagaku* court musicians who had composed the *hoiku shōka* were recruited as members of the Music Investigation Committee. Shiba Fujitsune (1849–1918), who wrote the preface to the collection of *hoiku shōka*, was hired by the Committee in September 1880, on the philosophy that some of the *shogaku shōka* should be composed by Japanese. He was joined in February 1881 by fellow court musicians and *hoiku shōka* composers Ue Sanemichi (1851–1937), Oku Yoshiisa (1858−1933), and Tsuji Noritsugu;[169] also believed to be involved were Tōgi Suenaga (1832–1914), the long-time chief of the *gagaku* department, as well as Tōgi Takekata (1853?–unknown),

[167] Eppstein, op. cit., 50–55.
[168] Ibid., 64.
[169] Kaminuma Hachirō, *Isawa Shūji*, Jinbutsu sōsho, 98 (Tōkyō: Yoshikawa Kōbunkan,1962), 101.

who appears in the photograph of Fig. 2-4, with Luther Mason and other Committee members.

Most of these musicians represented the younger generation among the *gagaku* court musicians. Several were also proficient on Western instruments: Ue was a cellist; Oku, a flutist; and Tsuji, a violist.[170] Other traditional musicians, such as the *sōkyoku* (*koto*) specialist Yamase Shōin and *nagauta* (*shamisen*) specialist Uchida Yaichi, also joined the Committee. On the other hand, neither of the two women who had written the texts for the *hoiku shōka* appeared to have been involved. Also in the photograph is Nakamura Sen, who was taken on as a student in October 1880 and became Luther Whiting Mason's favorite pupil. Her status was changed to assistant in September 1881, whereupon she acted as his translator and secretary.

Fig. 2-4: Court Musicians in the Music Committee, with Luther Whiting Mason

Front Row, from left: Shiba Fujitsune, Luther Whiting Mason, Nakamura Sen, Tsuji Noritsugu. *Back row:* Togi Takekata, Ue Sanemichi, Oku Yoshiisa. Photo taken between 1881 and 1882.

[170] Miller, op. cit., 70.

The committee published the first volume of *Shōgaku shōkashū* of 33 songs in November 1881. In July 1882, Mason left to return to the United States to update his publications; while he was away, his contract with the Ministry of Education was canceled; he was replaced on the Music Investigation Committee by Franz Eckert. The committee published the second volume, of 17 songs, in March 1883; the third volume, of 42 songs, in March 1884; and *Yōchien shōkashū* (Songs for Nursery School), 29 songs, in 1887.

Texts of the *Shōgaku shōka*

As the music was adopted from pre-existing Western songs, the primary challenge facing the committee was to fit this music with Japanese lyrics. On the point of text setting or music, however, documents passed by Isawa and the Ministry of Education are generally devoid of commentary; the Ministry was primarily concerned with the messages in the lyrics, in keeping with the interest in teaching morality. Aside from the message, the Ministry also appears to have asked for revisions into more formal language, while the Committee tended to favor easier language that students would more readily understand.

Indigenization in translation

The process of fitting Japanese words to Western songs was to translate the original text, then edit the translation so that the number of morae in the text fit the notes. In the process, local traditions entered into the text. Of the 33 songs of the first book, 14 contain alternating lines of seven and five morae (or five and seven morae), which are the most common metrics in Japanese poetry. Sixteen additional songs contain verse lines of

seven morae in combination with verse lines of other counts, while three more songs have verse lines of five morae in combination with other types of lines.

The process of translation also introduced local inferences into the text. The *shōgaku shōka* "Waka murasaki" (Light Purple/Young Violet) used the music of the song "Das Veilchen" (Young Violet, music by Hans Georg Nägeli [1773–1836])/"Sowing Flowers,"[171] suggesting that the original text may have sparked the lyricist's interest in pursuing a similar theme. However, the Japanese text appears to refer to the practice of eating *nana-kusa-gayu*, or rice porridge with seven kinds of wild herbs on January 7th, when people gathered the plants *suzushiro, suzuna, hotoke-no-za, hakobera, seri, nazuna,* and *gogyo* among the snow; here, the word "murasaki," which can mean the color purple or the violet plant, alludes more to the color of the haze.

"Waka murasaki," *shōgaku shōka*, unattributed

わかむらさきの。めもはるかなる。	Wakamurasaki no/ memo haruka naru./
武蔵野の。	Musashino no/
かすみのおく。わけつゝつむ。初若菜。	Kasumi no oku/ waketsutsutsumu / hatsu wakana.

In Musashi Meadow, veiled in the pale purple of mist as far as you can see,
Making my way in the dense mist, I gather young herbs.

Attempts to rhyme

Isawa also noted the existence of rhymes in English-language lyrics and their role in maintaining rhythm in Western music. He advocated the matching of Japanese vowels

[171] Endō Hiroshi, *Meiji ongaku shikō* (Tokyo: Yūhōdō, 1948), 118, 188. Endō claims the text is by text by Hoffmann von Fallersleben, but I was not able to locate a version of the song with his text. However, a version of "Das Veilchen im Tale," with music by Nägeli and text by Friedrich Kind, has a completely different melody to the *shōka* "Waka murasaki." See score at <http://icking-music-archive.org>. The Kind text refers to a small violet blooming in the morning sunshine.

to form rhymes, although he did not specify their placement.[172] In practice, however, these ideas were not consistently applied in the *Shōgaku shōkashū*. Aural poetic devices, as thought of in the West, are present only in a minority of songs, and when present, they tend to be repeated morae rather than end rhymes. In addition, these end rhymes usually consist of one or two morae that belong to ending particles. Furthermore, the musical setting of rhyming words is often not in metrically consistent places, so that the sense of rhyme as a rhythmic element is lost.

One of the few examples where the musical setting complements the rhymes by placing them in a metrically consistent pattern is "Matsu no kokage" (Shadow of Pine Trees, No. 14, set to "Trust in God"), where the end of the first line of verse, "tachiyoreba," rhymes with the end of the third line of verse, "sashitsureba." The music for both words lands on measures 3 and 4 of a four-measure phrase, and the melody is identical. Such matching is made possible because the melody follows an ABAB structure. However, this rhyme scheme is not consistent; verse lines 2 and 4 do not rhyme. Despite this apparent failure to duplicate a European end-rhyme scheme, the text does evoke Japanese aesthetics: the verse expresses that were there to be white snow, on top of a green pine tree and a branch of pink plum flowers, it would complete the idealized picture of early spring.

"Matsu no kokage" (The Shadow of the Pine, 1881)

松のこかげに。たちよれば	Matsu no kokage ni, *tachi*yo*reba*,
ちとせのみどりぞ。身にはしむ	Chitose no midori zo, mi niwa shimu,
梅がえかざしに。さしつれば。	Umegae kazashini, *sashi*tsu*reba*,
はるの雪こそ。ふりかゝれ	Haru no yuki koso, furikakare.

[172] Ibid., 43

When I stand in the shadow of a pine,
My body absorbs the green of a thousand years.
Now that I put a little branch of plum into my headpiece,
I hope the spring snow will sprinkle its soft flakes on me.

Textual themes in shōgaku shōka and comparison with hoiku shōka

The topics addressed in the *shōgaku shōka* include nature, the seasons, famous places, reverence for the Emperor, historic topics, study, filial piety, and animals—i.e., they are remarkably similar in topics to the *hoiku shōka*. Both collections have a version of "Kimi ga yo," with the same text set to different melodies; in Isawa's collection, the text is set to the music of "Glorious Apollo" by Samuel Webber (1759–1810).[173] Both collections also contain songs entitled "Waka murasaki" (Light Purple), "Sumidagawa" (Sumida River), "Fuji (no) yama" (Mt. Fuji), and "Yamato nadeshiko" (Japanese Woman); references to the *sakura* (cherry blossoms) of Yoshino and other tropes of Japanese scenery recur. In addition, there are songs with similar names praising the same virtues, such as the *hoiku shōka* "Hito no makoto" (Sincerity of People) and the *shōgaku shōka* "Makoto wa hito no michi" (Sincerity is the Way of the People).

While they may take the same subjects, however, the *shōgaku shōka* tend to have more didactic texts, while the *hoiku shōka* generally retain more of the literary, aesthetic aspects of their original sources. They also reflect different interpretations of the title. For example, both the *hoiku shōka* "Waka murasaki" and the abovementioned *shōgaku shōka* of the same title refer to the violets of Musashino. However, "murasaki" (violet/purple) carries several points of cultural significance in Japan: it is the color of high priests, the color of connection,[174] and traditional medicine. While the *shōgaku*

[173] Endō, op. cit., 119, 188.
[174] This meaning originates from the *Kokinshū* poem, 「紫の 一本ゆゑに 武蔵野の 草は皆がら あわれてると見る」(From the plant of one Musashino violet, everyone is connected).

shōka glorified participation in an annual tradition, the poetic *hoiku shōka* version recalls this second meaning:

"Waka murasaki," *hoiku shōka,* Hirao Utako

民草の　繁る根差も	Tamikusa no/ shigeru nezashimo/
武蔵野の	Musashino no/
若紫の 色に見えつつ	waka murasaki no/ iro ni mietsutsu.

The spreading root of the people's progress
seems to be as purple as the young violets in the Musashino.

Similarly, the *hoiku shōka* version of "Yamato nadeshiko," by poetess and lady-in-waiting Saisho Atsuko (1825–1900), extols the beauty and strength of Japanese women, while the more didactic *shōgaku shōka* reminds a young girl to obey her parents, in keeping with the goals of the Ministry of Education.

"Yamato nadeshiko," ***Hoiku shōka*** **No. 17, Text by Saisho Atsuko**

Japanese	Transliteration	Translation
花咲かば	ha-NA/ sa-KA-BA//	When the flowers bloom,
唐錦にも	ka-RA-NI-shi-ki mo/	even the Chinese brocade
越えなまし	ko-E-NA-MA-SHI.///	cannot exceed their beauty,
誠を種子の	ma-KO-TO O / TA-ne no //	as Japanese women have
大和撫子	ya-MA-TO-NA-DE-shi-ko.///	sincerity as their core.

"Yamato nadeshiko" (1881), ***Shōgaku shōka*** **No. 31, Text by Inagaki Chikai**

やまとなでしこ。	ya-MA-TO-NA-DE-shi-ko	Japanese girls!
さまざまに。	sa-MA-za-ma ni//	You can grow
おのがむきむき。	O-no ga /MU-ki-mu-ki/	in various ways,
さきぬとも。	SA-ki-nu to mo.///	as you like.
おほしたてゝし。	o-HO-shi-ta-te-te-shi/	But don't go against
ちゝはゝの。	chi-CHI-ha-ha no./	the lessons you learned
庭のをしへに。	ni-WA NO/o-SHI-E NI/	from your parents,
たがふなよ。	ta-GA-u-na yo.///	who raised you.

Hence, it appears that the authors of the *shōgaku shōka* were either inspired by similar texts as the authors of the *hoiku shōka* or perhaps even took cues from the *hoiku shōka* themselves. However, they formulated texts based on different guidelines, which tended to be more didactic, and less purely aesthetic, in content. It should be reiterated, however, that the female educators who provided the texts of the *hoiku shōka* did also include more simply worded songs for younger children, some of which also taught values such as learning and filial piety.

Music of *Shōgaku shōkashū*: Primarily translated songs

Despite Isawa's claims that his committee would integrate Western and Japanese music, the *Shōgaku shōka* books consist overwhelmingly of translations of Western songs, largely drawn from Mason's songbooks; these, in turn, are sourced from folk songs and hymns from Germany, Scotland, England, and the United States, as well as didactic songs composed by Mason. As shown in Table 2-4,[175] the first book of 33 songs featured only three songs written by Japanese, and only one of these is in a Japanese mode, as discussed later. Although the last of the three *Shōgaku shōka* books, published in 1884, did not have Mason's direct input, his absence did not change the heavily Western orientation of these songbooks.

This failure to assimilate may have been due to Isawa's level of understanding of Japanese music. In one letter to the Ministry, he notes, "Since the songs of our country, whether refined or popular, new or old, have a *definite meter that does not change* (emphasis mine), Western music notation appears to be something that cannot be utilized

[175] Sources for the original songs are Endō (1948), Ogawa (2000), and Miller (2004), except for "Omoiizureba."

for our songs."[176] Not only is the remark nonsensical but it also reveals Isawa's possible ignorance of the flexible nature of Japanese rhythms. Mason, for his part, received some instruction in Japanese instruments, but he appears to have been too busy to acquire much beyond a surface familiarity.

[176] Ibid., 42.

Table 2-4: Songs of the *Shōgaku shōkashū*, vol. 1

		Title	Translation	Lyrics	Music	Original song	Pickup	Meter	Beginning	Final	Key
1	かをれ	Kaore	Be Fragrant	Inagaki Chikai	Unknown	*National Music Charts II* and *Second Music Reader*	no	2/4	C	C	
2	春山	Haruyama	Spring Mountain	Inagaki Chikai	Unknown	*National Music Charts II* and *Second Music Reader*	no	2/4	C	C	
3	あがれ	Agare	Rise!	Inagaki Chikai	Unknown	*National Music Charts II* and *Second Music Reader*	no	2/4	C	C	
4	いはへ	Iwae	Vow to the Emperor	Inagaki Chikai	Unknown	*National Music Charts II* and *Second Music Reader*	no	2/4	C	C	
5	千代に	Chiyoni	For an Eternity	Inagaki Chikai	Unknown	*National Music Charts II* and *Second Music Reader*	no	2/4	C	C	
6	和歌の浦	Waka no Ura	The Shore of Waka	Unknown	Unknown	*National Music Charts II* and *Second Music Reader*	yes	2/4	C	C	
7	春は花見	Haru wa hanami	Spring is for Viewing Cherry Blossoms	Unknown	American hymn	*National Music Charts II* and *Second Music Reader*	no	2/4	C	C	
8	鶯	Uguisu	Nightingale	Unknown	Unknown	*National Music Charts II* and *Second Music Reader*	no	2/4	C	C	
9	野辺に	Nobe ni	To the Fields	Unknown	Unknown	*National Music Charts II* and *Second Music Reader*	no	3/4	C	C	
10	春風	Harukaze	Spring Breeze	Unknown	Unknown	*National Music Charts II* and *Second Music Reader*	no	2/4	C	C	
11	桜紅葉	Sakura kōyō	Cherry Blossoms and Autumn Leaves	Unknown	Unknown	*National Music Charts II* and *Second Music Reader*	no	4/4	C	C	
12	花さく春	Hana saku haru	Spring, When Flowers Bloom	Unknown	Unknown	*National Music Charts II* and *Second Music Reader*	no	4/4	C	C	C major
13	見わたせば	Miwataseba	When I Look Around	Shibata Kiyoteru (v. 1), Inagaki Chikai (v. 2); *Kokinshū*	Jean-Jacques Rousseau (1752)	Greenville; Go Tell Aunt Rhody	no	4/4	E	C	C major
14	松の木蔭	Matsu no kokage	The Shade of the Pine	Unknown	Unknown	Trust in God	no	4/4	C	C	C major
15	春のやよひ	Haru no yayoi	Early Spring	Jichin Oshō		Happy Land	no	4/4	E	C	C major (5)
16	わが日の本	Waga hi no moto	Our Land of the Rising Sun	Unknown		Hindoo Melody	no	4/4	E	C	C major (5)
17	蝶々	Chōchō	Butterfly	Nomura Akitari (v. 1), Inagaki Chikai (v. 2)		Hänschen klein; Alles neu macht der Mai	no	4/8	G	E	C major
18	うつくしき	Utsukushiki	Lovely	Inagaki Chikai		The Blue Bells of Scotland	yes	4/4	G	C	C major
19	閨の板戸	Neya no itado	The Wooden Door to the Bedroom	Unknown		Morning Song	no	4/4	G	C	C major
20	蛍	Hotaru	Fireflies	Inagaki Chikai		Auld Lang Syne	yes	4/4	C	F	F major (5)
21	若紫	Waka murasaki	Light Purple	Unknown		Das Veilchen (Hans Georg Nägeli); Sowing Flowers	no	4/4	C	F	F major
22	ねむれよ子	Nemureyoko	Go to Sleep, Child	Unknown		Schlaf, Kindchen, schlaf!	no	4/4	A	F	F major
23	君が代	Kimi ga yō	The Reign of His Imperial Majesty	*Kokinhū*		Glorious Apollo (Samuel Webber)	no	4/4	F#	D	D major
24	思ひいづれば	Omoiizureba	When I Remember	Inagaki Chikai		The Banks of Doon; Lost Is My Quiet Forever	yes	3/4	D	G	G major (5)
25	薫りに志らるゝ	Kasumi ni shiraruru	Known for its Fragrance	Unknown	Unknown	(Ernst Julius Otto)	no	4/4	F	F	F major
26	隅田川	Sumidagawa	Sumida River	Unknown		Hamburg	no	4/4	G	G	G major
27	富士山	Fujiyama	Mt. Fuji	Unknown		Brightly Gleams Our Banner (John Bacchus Dykes); originally Joseph Haydn, Symphony No. 53 in D major, Andante (Mvmt 2)	no	4/4	B	G	G major
28	おぼろ	Oboro	Misty Moon	Unknown	Unknown	Murmur, Gentle Lyre (Friedrich Silcher)	no	4/4	G	C	C major
29	雨露	Ame tsuyu	Rain and Dew	Unknown	Unknown	O du fröliche, O du selige	no	4/4	G	C	C major
30	玉の宮居	Tama no Miyai	The Luxurious Imperial Palace	Unknown	Unknown	Original	no	4/4	D	D	Gagaku ritsu
31	大和撫子	Yamato nadeshiko	Japanese Woman	Inagaki Chikai	Shiba Fujitsune	Original	no	4/4	G	G	G major
32	五常の歌	Gojō no uta	Song of Five Confucian Cardinal Virtues	Inagaki Chikai	Shiba Fujitsune	Original	no	4/4	D	D	D major (5)
33	五倫の歌	Gorin no uta	Song of Five Confucian Cardinal Principles of Morality	Unknown	Luther Mason	Original	no	4/4	F	F	F major

Let us now examine some examples of translated songs, discussing the changes in the meaning of the text and aspects of text setting. In particular, I will be discussing

"Chōchō" (Butterfly), "Hotaru no hikari" (Light of the Fireflies), and "Omoiizureba" (When I Remember).

"Chō-chō" (Butterfly)

One of the most successfully translated songs in the first *Shōgaku shōkashū*, this song has been noted as a Spanish folk melody, which has not been identified. It is far more famous as the 19th-century German song "Hänschen klein" (Little Hans), shown below.[177] The poetic scheme defines the musical meter and phrase structure: stress accents, which are capitalized, coincide with the downbeats and strong beats, defining the musical meter, while the rhymes, which are italicized, fall on long notes and the end of four-measure phrases. Indeed, the musical divisions correspond to the textual ones. Each sentence is set in four measures, as marked with a "|||"; a single measure, as marked with a "|," either represents a syntactical unit (e.g., the subject in "Hänschen klein") or is grouped with one other measure to form a clause (e.g., "Doch die Mutter | weinet sehr ||") or a prepositional phrase (e.g., "in die weite| Welt hinein||"), as marked with a "||."

[177] The melody was also sung to "Alles neu, macht der Mai" (1818) by H. Adam v. Kamp. This text has the same stress pattern and a very similar rhyme pattern to "Hänschen klein."
Alles neu, macht der *Mai*,
Macht die Seele frisch und *frei*
Laßt das *Haus*, kommt hin*aus*,
Windet einen *Strauß*!
Rings erglänzet Sonnen*schein*,
Duftend pranget Flur und *Hain*;
Vogel*sang*, Hörner*klang*
Tönt den Wald ent*lang*.

"Hänschen klein"

German	Rhyme	Translation
HÄNSchen *KLEIN*|	a	Little Hans went
GING al*LEIN* ||	a	all alone
In die WEIte |WELT hin*EIN*.|||	a	into the wide world.
STOCK und *HUT* |	b	Looking good
STEHT ihm *GUT*, ||	b	with his stick and hat,
IST gar WOHLge-|*MUT*.|||	b	he is in good spirits.
DOCH die MUTter| WEINet *SEHR*,||	c	But his mother cried a lot,
HAT ja NUN kein | HÄNSchen *MEHR*! |||	c	as she no longer has little Hans.
„WÜNSCH dir *GLÜCK*!“ ||	d	"I wish you luck!"
SAGT ihr BLICK, ||	d'	but her gaze says,
„KEHR’ nur BALD zu-|*RÜCK*!“ |||	d	"Come back soon!"

The English version of the song, "Lightly Row," matches the German version closely in its stress and rhyme patterns. Again, a sentence is set in as well as its measure-to-text relationships.

"Lightly Row"

English	Rhyme
LIGHTly *ROW*! |	a
LIGHTly *ROW*! ||	a
O'er the GLASSy | WAVES we *GO;* |||	a
SMOOTHly *GLIDE*! |	b
SMOOTHly *GLIDE*! ||	b
ON the SIlent /*TIDE*, |||	b
LET the WINDS and | WAters *BE* |	c
MINgled WITH our | MELo*DY*, ||	c
SING and *FLOAT*! ||	d
SING and *FLOAT*! ||	d
IN our LITtle | *BOAT*. |||	d

The Japanese version predated many songs in the 1881 collection; it was part of a set of songs for kindergarteners that Isawa Shūji put together in 1874, when the then 24-year-old principal of the prefectural Normal School in Nagoya wanted to have children sing songs as part of the curriculum. He commissioned the Japanese literature scholar

(and then teacher) Nomura Akitari (1819–1902) to find suitable texts for these songs. Nomura based "Chōchō" on a *warabeuta* of the region, which had the lyrics:

Chōchō, na no ha ni tomare.	Butterfly, settle on the kale leaves.
Na no ha ni aitara,	When you are tired of the kale leaves,
te ni tomare.	Settle on my hand.

Isawa then fitted Nomura's poem to an English-language score of the song that an English teacher had given him. The song is credited as the first song of European origin to be fitted with Japanese lyrics; while there may have been translated hymnals that also existed around the same time, this song is certainly the best known among the earliest songs in translation.[178]

In adapting this text for the Japanese version, Nomura and Isawa formed morphological units (e.g., "tomare," stop, shown with a "/") that fit one measure; phrases or dependent clauses that fit two measures (e.g., "sakura no hana no," cherry blossoms, "//"); and sentences ("///") that fit four measures. In this way, they preserved the correspondence between textual and musical units observed in the German and English versions.

While Nomura did not attempt to replicate the rhyme structure of the German or English verse, his version makes ample use of repeated phrases, which have been underlined; the repeating schematic is outlined in small letters. The repetition of "chōchō" (butterfly) is reminiscent of the repetitions, "lightly row," "smoothly glide," and "sing and float," in the English version. However, after "chōchō," the Japanese text

[178] Songs with similar texts also appeared in the song collections *Sanka chōchūka* from the Kanbun Era (1661–73, "Chō yo, koroyō yo,/ Na no ha ni tomare./ Tomari-ya na ga tatsu/Uki na tatsu") and *Odoke niwakashiya bon no tama tori* from the Tenpō Era (1830–44, "Chōchō, tomare-ya,/ Na no ha ni tomare.// Na no ha iyanara/ Yoshi no saki e tomare.// Sora tomatta /Yoshi ga iyanara/ Ki ni tomare.//"). "Nihon no uta, furusato no uta" zenkoku jikkō iinkai, *NHK Nihon no uta, furusato no uta 100 kyoku* (Tokyo: Kōdansha, 1991), 18–9.

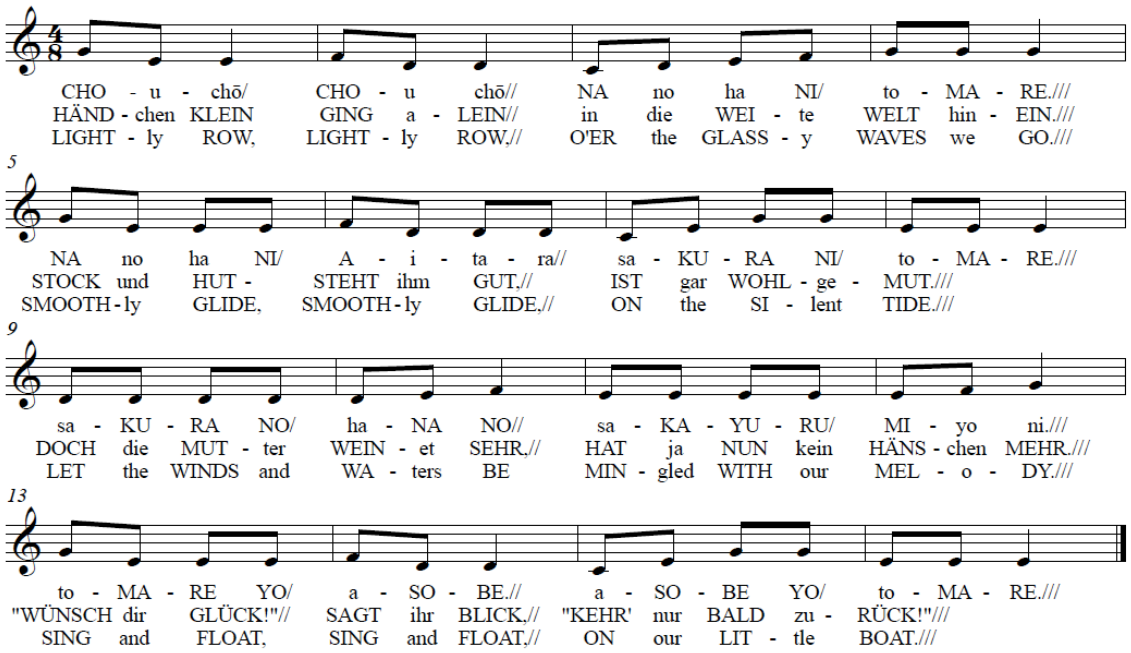
follows a pattern more common in Japanese nursery poems, which often recount a series of events by repeating a word referring to the immediately preceding event. Hence, the butterfly first pauses on the kale leaves ("na no ha"); as it proceeds from the leaves to the cherry blossom ("sakura"), the words "na no ha" are repeated. When the song pauses to reflect on the glories of the current Imperial Age, the word "sakura" is repeated. In the ensuing line, the word "*sak*a*yur*u" (flourishing) has multiple assonances and consonances with "*sakur*a" and is reflective of the tradition of *tō-in*, or the alliteration of initial morae. The stop and go nature of the butterfly is evoked by the repetition of the word "tomare" (stop) and "asobe" (play) in the final two lines of verse.

"Chōchō" (1874), Nomura Akitari

Japanese	Repeating scheme	Transliteration
てふてふ、	a	CHO-u-chō, /
てふてふ、	a	CHO-u-chō // ,
菜の葉に とまれ。	b c	NA no ha NI/ to-MA-RE.///
菜の葉に飽いたら、	b d	NA no ha NI/ A-i-ta-ra,//
桜にとまれ。	e c	*sa-KU*-RA NI/ to-MA-RE.///
さくらの花の、	e d	*sa-KU*-RA NO/ ha-NA no,//
さかゆる御代に?、	e' f	*sa-KA*-YU-RU/ MI-yo NI///
とまれよ、遊べ、	c g	to-MA-RE YO/ a-SO-BE,//
遊べよ、とまれ。	g c	a-SO-BE YO/ to-MA-RE.///

Translation
Butterfly, butterfly,
Settle on the kale leaves.
When you are
tired of the kale leaves,
Settle on the cherry blossoms.
Cherry blossoms,
in the flourishing bloom of the glorious era of our Emperor.
Settle a while, then go and play.
Play a while, then settle again.

Fig. 2-5: "Chōchō," "Hänschen klein," "Lightly Row"



As shown in Fig. 2-5, the text also fits the pitch accents quite well: "CHŌ-cho" in mm. 1-2, "NA no ha" in m. 5, and "A-i-ta" in m. 6 are set to descending melodies, while "sa-KU-RA" in m. 7 and "ha-NA NO" in m. 10 are set to rising melodies. When there is a conflict between pitch accent and melody, as in "NA no ha" in m. 3 or "MI-yo ni" in m. 12, the placement of the accent on the downbeat seems to ameliorate it. The conflicting accent and melody patterns of mm. 13-4 are mitigated by the fact that the melody has already been heard in the first and second phrases and that the pitch accents of "a-SO-BE" correspond to the rising melody of the final measures.

"Chōchō" continued to be sung well into the Taishō Era but was excluded from the *Monbushō* collection in 1911 and deleted from textbooks in 1941.[179] During the Allied Occupation, "Chōchō" was re-included in *Monbushō* songbooks, with the line, "sakayuru miyo ni," with its references to the Emperor, replaced with "hana kara hana e"

[179] Ibid., 19.

(from flower to flower). It remains one of the most popular children's songs today, sung in kindergartens and included as the second piece to be learned in the Suzuki violin method. I believe that its popularity likely rests not only on the subject matter (an object of fascination for children) and its repeating lyrics (which aid in its memorization), but also the way the text fits the music. Text and music match in terms of temporal units, with morphological units fitting single measures, textual phrases (forming syntactical units)[180] fitting two-measure phrases, and sentences fitting four-measure phrases. In addition, text and music show correspondence in pitch, as the melody generally reflects the pitch accents. These aspects make the song easy to sing and to understand, no doubt contributing to its enduring popularity. However, not all translations came so naturally.

"Hotaru no hikari" (Light of the Fireflies)

Another song that has become a favorite of the Isawa collections is "Hotaru no hikari" (Light of the Fireflies, 1881, text by Inagaki Chikai), a translation of "Auld Lang Syne." The old Scottish melody is pentatonic, as with many other old Scottish and English melodies. Mason had recommended the use of such songs, as he believed their pentatonic scales sounded similar to scales in Japanese traditional music—evidently paying less heed to the differences in rhythms between these two musics. The music of "Auld Lang Syne" appears to have given the poets great difficulty: apparently dozens of potential texts and revisions were tried before the committee settled on the current version.[181]

[180] By textual phrase or semantic unit, I generally mean a combination of words that does not form a subject-verb clause, such as an adjective + noun/pronoun, a verb + adverb, or a group of words forming a part of speech, such as dependent clauses.
[181] Kaminuma, op. cit., 99.

Meaning of the Japanese text

The text retains the feeling of nostalgia of Robert Burns's original poem, in that it is a graduation song, where students recount the days they have studied, express hope for a new beginning, and wish each other good luck.

"Hotaru no hikari" (1881), Text by Inagaki Chikai

蛍の光、窓の雪。	HO-ta-ru no /hi-KA-RI,// MA-do no/ yu-KI//
書よむ月日、重ねつつ。	fu-MI-YO-MU/ tsu-KI-hi// ka-SA-NE-TSU-TSU.//
いつしか年も、すぎの戸を、	I-tsu-shi-ka/to-SHI-mo//su-GI-NO/to O//
明けてぞ　今朝は　別れゆく。	a-KE-TE ZO/KE-sa wa/wa-KA-RE-YU-KU.//

Light of the fireflies, snow on the window,
We have studied, day after day, month after month.
Without our noticing, the years have passed.
Open the door, this morning we depart.

The first line of verse is derived from a *koji,* or a lesson derived from Chinese classics; it teaches the virtues of diligence and scholarship. As described in "Keisetsu no kō" (Studying under Adversity, literally Success from Fireflies and Snow), two poor Chinese of the Eastern Jin Dynasty (317-420), Che Yin (d. 400?) and Sun Kang, are too impoverished to buy oil for lamps to study at night. Instead, Che uses the light from a bag of collected fireflies, while Sun uses the reflection of the moon on snow on the window in order to study. As adults, both win high positions in government; in real life, Che became the Minister of Personnel.[182]

In the third line, the word "sugi" is employed with two meanings:

[toshi ga] sugita	a year has passed, and
sugi no to	door made of cedar

in a common poetic device.

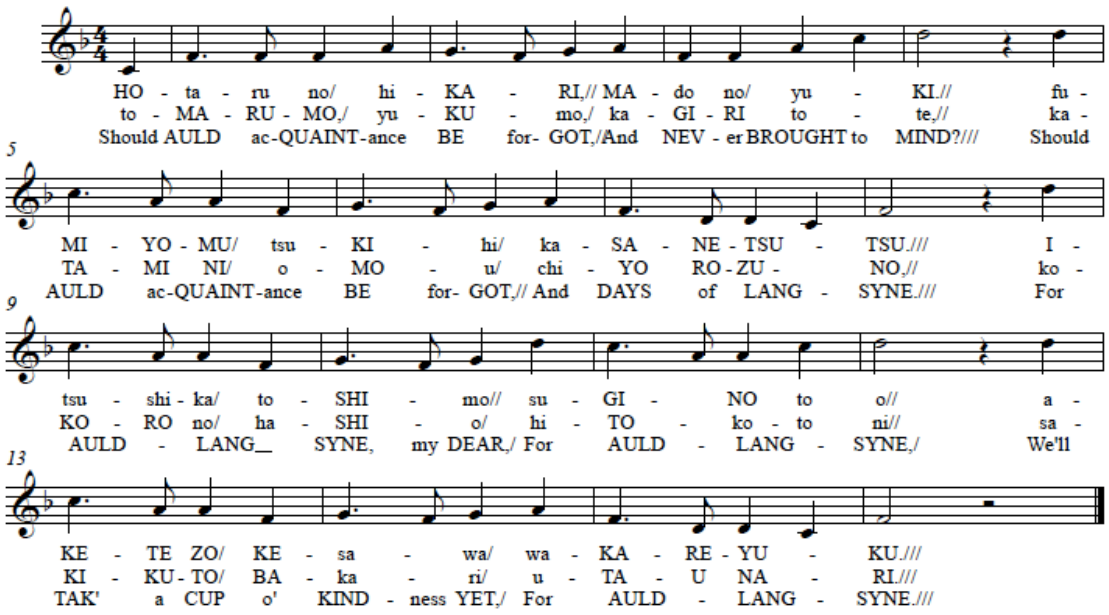
[182] See Uetani Kōichi, "Sha In no kenkyū: Chūgoku kodai ni okeru gakugei to seiji" (A Study of Che Yin: Scholarship and Politics in Ancient China), *Ōsaka taiiku daigaku kiyō* 38 (March 2007): 24–35.

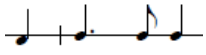
In the original Japanese version, the third and fourth stanzas pledged loyalty to the country; the fourth stanza was reworded to fit the changing geographic span of its territories, from Chishima in the north to Okinawa in the south in 1881, to Taiwan in the south after the Sino-Japanese War, to Sakhalin in the north after the Russo-Japanese War. During the Allied Occupation, when there was a blanket directive to eliminate nationalistic texts in schools, these stanzas were deleted.

Issues with the setting of accents

The music is characterized by a repeating pattern of upbeat and longer downbeat. As shown in Fig. 2-6, Robert Burns's poem follows this pattern; it mirrors the music through its regular iambic stresses, which fall on downbeats. Each line of verse, representing a clause of subject and verb, is set to two measures (with an upbeat); two lines of verse make up a four-measure phrase, which terminates with a rhyme on a cadence.

Fig. 2-6: "Hotaru no hikari" (1881), Text by Inagaki Chikai, Scottish folk melody



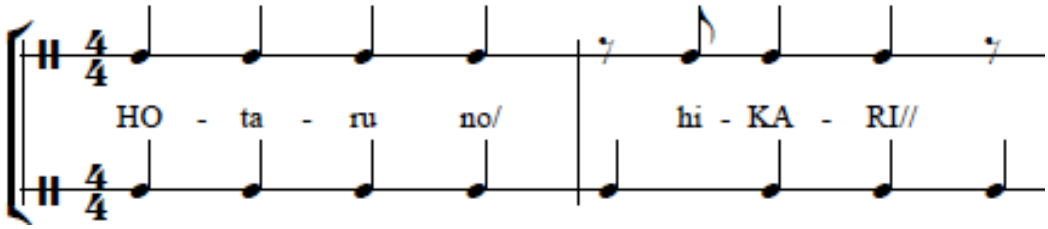
The Japanese text, of course, does not have stress accents. In addition, it does not follow a consistent, recurring pattern of pitch accents. Hence, the recurring rhythmic motive  is set with several different pitch-accent patterns:

Initial-mora accented	Second-mora accented, falling pattern	Second-mora accented, flat pattern
HO-ta-ru (m. 1)	tsu-KI-hi (mm. 5–6)	hi-KA-RI (mm. 1–2)
I-tsu-shi-ka (mm. 8–9)	to-SHI-mo (mm. 9–10)	fu-MI-YO-MU (mm. 4–5)
KE-sa wa (mm. 13–4)	su-GI-NO to o (mm. 10–2)	ka-SA-NE-TSU-TSU (mm. 6–8)
		a-KE-TE-ZO (mm. 12–3)
		wa-KA-RE-YU-KU (mm. 14–6)

It seems particularly awkward to have the song begin on an upbeat in the melody but on an initially accented word such as "HO-ta-ru" (firefly). As previously mentioned, according to Kawamoto Kōji, morphological units are usually spoken starting on the strong beat of a perceived duple meter. When I asked Tamoi Hiromichi of the Kanze School in Kyoto how he might recite this text as *noh*, he started "HO-ta-ru" on the pulse (which he beat with his fan) and paused at the particle "no."

Fig. 2-7: "Hotaru no hikari," theoretical *noh* recitation[183]

Voice



Fan

A similar unnaturalness would occur with "I-tsu-shi-ka" (mm. 8–9), which begins the second couplet. Hence, the upbeat beginnings of each morphological unit are contrary to natural rhythm.

[183] Tamoi Hiromichi, personal communication, August 2008. This transcription is taken from memory.

For the second-mora-accented words, the weight of the downbeat on the second mora seems to help establish a sense of accent. However, as Japanese accents are not stress accents but pitch accents, the melodic pattern becomes an issue for some of these words, as it is counter to the pitch accents. For example, the melody on "hi-KA-RI" (mm. 1–2) declines rather than rises, as with the pitch accents—a pattern also seen with "fu-MI-YO-MU" (mm. 4–5), "ka-SA-NE-TSU-TSU" (mm. 6–8), "su-GI NO to" (mm. 10–12), "a-KE-TE-ZO" mm. 14–15, and "wa-KA-RE-YU-KU" (mm. 14–16). This lack of alignment with the pitch accent adds another element of awkwardness into the opening word of the song, "HO-ta-ru," as the melody climbs while the pitch accent falls.

In the Scottish original, the iambic scheme is generally retained for the next few stanzas. In the Japanese, however, there are many differences in the accent patterns between the four stanzas. In the beginning of the song, the first stanza is set as "HO-ta-ru" but the second is set as "to-MA-RU-MO"; the third measure is "MA-do no" in the first stanza and "ka-GI-RI" in the second.

Issues on the timing of notes

Inagaki's text follows a traditional pattern of verse lines of seven and five morae. However, the music is composed of four-measure phrases, with two-measure subdivisions of eight and six notes each. Hence, one mora in each verse line needs to be lengthened, which can be potentially awkward in a language where all morae are spoken with equal duration. The pattern followed was to lengthen a mora in the latter measure of each two-measure unit, which is somewhat akin to the traditional practice of making the latter parts of a phrase more melismatic. Nonetheless, the lengthening of these morae in

the music sounds as if a stress accent had been artificially imposed on them, in mm. 2, 6, 10, and 14, where the morae are not only lengthened but also placed on a downbeat.

Despite the awkward aspects of its text setting, "Hotaru no hikari" continues to be well-known. It has been sung as a graduation song since its inception; it was sung at the closing ceremony of the 1964 Tokyo Olympics; and it is sung in the New Year's Eve television program, NHK *Kōhaku uta gassen* (Japan Broadcasting Corporation Song Contest Between Men and Women). It is so accepted as a song of farewell that it is commonly played over the loudspeakers of commercial establishments at closing time.

"Omoiizureba" (When I Remember)

Not all translations of European songs were as successful as "Chōchō" or became as accepted as "Hotaru no hikari." One such example is "Omoiizureba," which Eppstein notes to have originated from "The Banks of Doon." This Scottish song was first published in 1793, with lyrics from Robert Burns's poem. The melody is credited to James Miller, a writer in Edinburgh, who claimed to have fashioned a Scottish-like tune by using only the black keys on the piano; he said that Stephen Clarke, an arranger at Johnson's Museum, completed the song. However, as noted by William Chappell, the melody was found earlier in the English air "Lost is My Quiet Forever," published in 1780 in Dale's first *Collection of English Songs*.[184]

[184] William Chappell, "The Caledonian Hunt's Delight: 'Ye Banks and Braes o' Bonnie Doon,' and Robert Burns," *Notes and Queries* 3rd S. XI (April 20, 1867), 321–22.

This original English text is dactylic, which fits well with a ternary meter. The song is scored in 3/4 in George F. Graham's 1887 collection, *The Popular Songs of Scotland with Their Appropriate Melodies.*[185]

"Lost is My Quiet Forever," English air, published 1780

LOST, lost, LOST is my QUIet for*EVer*,
Since HENry has LEFT me to *MOURN*.
To forGET him, how VAIN my en*DEAVor*,
aLAS! He will NEVer re*TURN*.
AH! WELL-a-DAY!
WELL-a-DAY!
AH! WELL-a-DAY!
LOST, lost, LOST is my QUIet for*EVer*,
Since HENry has LEFT me to *MOURN*.

In contrast, the better-known text by Robert Burns is in iambic meter.

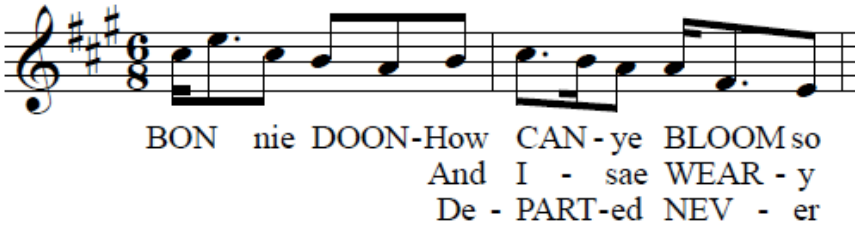
"Ye Banks and Braes o' Bonnie Doon," text by Robert Burns (1783)

Ye BANKS and BRAES o' BONnie DOON,
How CAN ye BLOOM sae FRESH and *FAIR*?
How CAN ye CHANT, ye LITtle BIRDS,
And I sae WEARy, FU' o' *CARE*?
Ye'll BREAK my HEART, ye WARbling BIRDS,
That WANton THROUGH the FLOW'ry *THORN*,
Ye 'MIND me o' dePARTed JOYS,
DePARTed NEVer to re*TURN*.

In both Graham's collection and John McCaskey's *Franklin Square Song Collection* (1881),[186] the music is written in 6/8, whose crotchet-quaver sequences match the strong-weak pattern of the poetry. In a few spots, the music incorporates the dotted short-long motive common in Scottish folk music:

[185] George Farquhar Graham, *The Popular Songs of Scotland with Their Appropriate Melodies* (Glasgow: J.M. Wood, 1887), 393. The text and tune are not related to the Henry Purcell aria of the same title.
[186] Ibid., 300–1, and John P. McCaskey, *Franklin Square Song Collection: Two Hundred Favorite Songs and Hymns for Schools and Homes, Nursery and Fireside*, vol. 1 (New York: Harper and Brothers, 1881), 86.

Fig. 2-8: "Banks o' Doon," rhythms



The Japanese text, by Inagaki Chikai, sheds the references to lost lovers and is instead about a son who leaves home and the family that is constantly thinking about him.

Verse 1:	Transliteration
思い出ずれば、三年のむかし、	o-MO-I-I -ZU-RE-BA,/ MI-to-se no/ mu-KA-SHI,/
わかれしその日、わが父母の、	wa-KA-RE-SHI-SO no HI,/ WA-ga/chi-CHI-ha-ha no,/
頭なでつつ、まさきくあれと、	ka-SHI-RA/ na-DE tsu-tsu,// ma-sa-ki-ku/ A-re to,//
言いしおもわの、慕わしきかな。	i-I-SHI/ o-MO-WA-no/ shi-TA-WA-SHI-ki ka-NA.///

Verse 2:	
あしたになれえば、門おし開き、	a-SHI-TA ni /NA-re-e ba,// KA-do/ o-SHI-HI-RA-ki,//
日数よみつつ、父待ちまさん、	hi-KA-ZU/ YO-mi-tsu-tsu,// CHI-chi/ ma-CHI-ma-sa-mu.///
わが思い子は、ことなしはてて	WA-ga/ o-MO-I-KO wa,/ ko-TO/ NA-shi ha-te-te,//
はやいつしかも、帰り来なんと。	HA-ya/ I-tsu-shi-ka mo,/ ka-E-RI KO-na-mu-to.///

Translation
I remember, it was three years ago.
On the day we parted, my parents,
while stroking my head, wished me well.
I remember dearly their loving faces.

When the morning breaks, my father will open the front gate,
count the number of days I have been away, and wait for me.
"I hope my beloved child will accomplish what he wants
and come home someday soon."

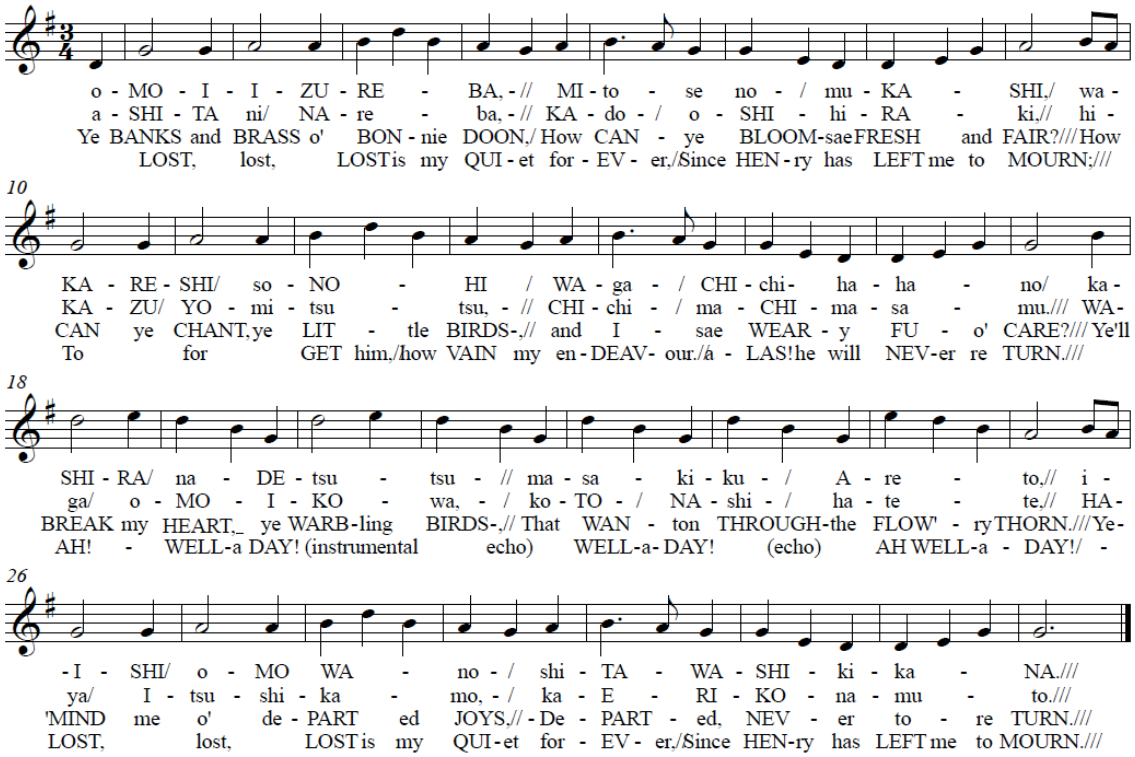
Musically, the Japanese version dispenses with the dotted rhythms of the Scottish version and is set in 3/4 meter. However, as explained in Chapter One, ternary meters are rare in

traditional Japanese music, and the setting struggles to fit the text into this format. Specifically, each verse line is composed of seven-morae units; for example, the first line is:

o-mo-i-i-zu-re-ba, | mi-to-se no mu-ka-shi I remember, | three years ago

Each seven-morae unit is fitted to four measures of music, counting the pickup, or twelve pulses of ten or eleven notes. As a result, about half of the morae in each grouping must be lengthened, resulting in a recurring long-short, strong-weak pattern that is at odds with the natural, even rhythm of the language. Unlike the melismas that occur frequently in traditional Japanese music, these long notes and melismas do not come at the end of a morphological unit, nor are they in flexible rhythm.

Fig. 2-9: "Omoiizureba" (1881)



Furthermore, the need to fill out the eight-measure phrases with extra morae leads to a disconnection between the timing of the musical unit (of a measure) and the textual

one (of the morphological unit). For example, the phrase "kashira nade-tsutsu" (while stroking my head, mm. 17–21) is set so that the noun "kashira" is given one measure against three for the verb (and particle) "nade-tsutsu." Furthermore, it is the conjunctive particle "-tsutsu" (while) that has been stretched out for two measures—not the primary noun or verb. This lopsided setting is in contrast to the Scottish version, where two syntactic units ("Ye'll break my heart," "ye warbling birds") are each set to two measures of music, which repeats the two measures. The Japanese text loses this sense of parallelism with the melody.

The upbeats in the music also lead to some awkwardness. As previously mentioned, Japanese speakers tend to accent the initial mora of a poetic recitation, according to Kawamoto; an upbeat would be counter to this tendency. In this setting, the upbeats seem suited for the initial measure of each eight-measure phrase, because these phrases begin with words with accents on the second mora (e.g., o-MO-I-I-ZU-RE-ba, a-SHI-TA, mm. 1–2; wa-KA-RE, mm. 9–10; ka-SHI-RA, mm. 17–18); hence, landing the pitch accent on the downbeat sounds relatively natural. However, the upbeat setting is awkward for words that begin with an accented initial mora (MI-to-se, KA-do, mm. 5–6; WA-ga, CHI-chi, mm. 13–14), particularly since the melody is moving in the opposite direction of the pitch accents. Hence, the choice of meters, particularly the setting of downbeats, and the matching of textual units to musical ones were among the issues that lyricists faced in early translated *shōka*.

Songs by Japanese: continuity with *hoiku shōka*

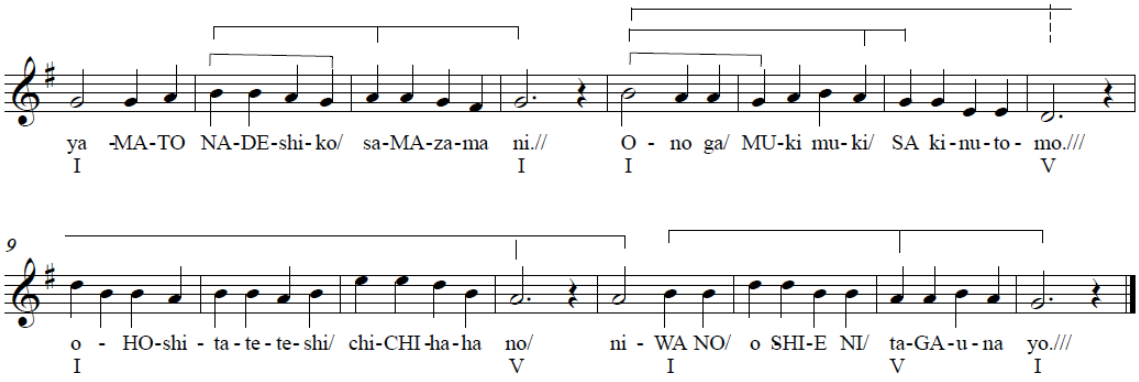
As mentioned previously, several *gagaku* court musicians who had composed *hoiku shōka* were also members of the Music Investigation Committee. In writing

shōgaku shōka, these court composers retained some of the techniques they had used in *hoiku shōka*—namely, the placement of beginnings and endings of phrases on strong beats, the preference for setting of morae on notes of equal duration, and the tendency to have long notes at the end of textual phrases or clauses.

Songs in a Western scale: "Yamato nadeshiko" and "Gojō no uta"

The two songs composed by Shiba Fujitsune for the first book of *Shōgaku shōkashū,* "Yamato nadeshiko" (No. 31) and "Gojō no uta" (Song of Five Confucian Cardinal Virtues, No. 32), have settings that are rhythmically similar to the syllabically set *hoiku shōka*. Using the former as an example (Fig. 2-10), there is a predominance of quarter notes, allowing morae to be set with equal durations. Each four-measure musical phrase, corresponding to a 12-mora textual unit, begins on a downbeat (mm. 1, 5, 9, 13) and ends on a long note, also on a downbeat (mm. 4, 8, 12, 16). In addition, all long notes other than the terminal note are at the beginning of the measure (mm. 1, 5, 13).

Fig. 2-10: "Yamato nadeshiko" (1881), *Shōgaku shōka* No. 31, Shiba Fujitsune[187]



The scales, however, have changed from those employed in the *hoiku shōka*. Isawa claimed that both "Gojō no uta" and "Yamato nadeshiko" were written in the same

[187] I am hearing measure 8 to the beginning of measure 13 as a prolongation of V; one would thereby theoretically hear a A in m. 8, which accounts for the dotted line.

tuning as the *gagaku* mode of *ryo* in *sōjō*,[188] and Eppstein claims that the latter song is written in this mode.[189] Indeed, this mode would most commonly contain the notes [G–A–B–D–E]. However, an examination of the handful of *hoiku shōka* in *ryo* suggests that the melodic patterns of these *shōgaku shōka* resemble a gapped G major scale rather than *ryo* in *sōjō*. Of the ten *ryo* songs in the *hoiku shōka* with scores, only four end with a ^3–^2–^1 (B–A–G in *sōjō*) descent in the melody; five songs end with ^6–^1 (E–G) or ^5–^6–1 (D–E–G), which are more common melodic patterns, while one ends with several iterations of ^2–^1.[190] Therefore, while the songs in *ryo* are not completely devoid of ^3–^2–^1 descents, this motion tends not to have the same primal role in them as in Western music. In addition, there is an absence of a leading tone; the one *ryo* song that contains ^7 is "Sakura" (No. 57, in *sōjō*), where a flat-^7 (F) occurs in a repeated neighbor-note motion to ^1. (As *ritsu* is typically D–E–G–A–B, there would be no songs with ^3–^2–^1 in the Western sense.)

In contrast, Shiba's "Yamato nadeshiko" contains the leading tone F# in its first phrase (m. 3), confirming the note G as a tonic similar to a Western major scale. Furthermore, as shown with brackets in Fig. 2-10, the entire song outlines several ^3–^2–^1 descents at both the local and larger-scale levels; in addition, the terminal notes in each phrase can be heard to represent either I or V. The song hence fits easily into a Schenkerian scheme, showing a series of embedded ^3–^2–^1 descents. Such a melodic structure is common in Western music, but not in *gagaku*. Therefore, I find the mode to

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[188] Isawa Shūji, "Shōka ryakusetsu," lecture for Tokyo Jōshi Shihan Gakkō, May 24, 1881, quoted in Miller, op. cit., 269.
[189] Eppstein, op. cit., 104.
[190] The four songs ending on ^3–^2–^1 are "Natsuyama" (No. 12), "Azusa yumi" (54), and "Sakura "(57). (61). For "Natsuyama," the ^3–^2–^1 approach only occurs at the end of the song; all other approaches to ^1 are via ^6. Five songs have phrases that end in ^3–^2–^1, but not the final cadence ("Michinoku yama," No. 32; " Momotori," 51, "Sazareishi ," 55, "Futami no ura,"61, "Yūgyo ," 63).

be indistinguishable from G major but far from the melodic patterns of the *hoiku shōka* in *ryo*.

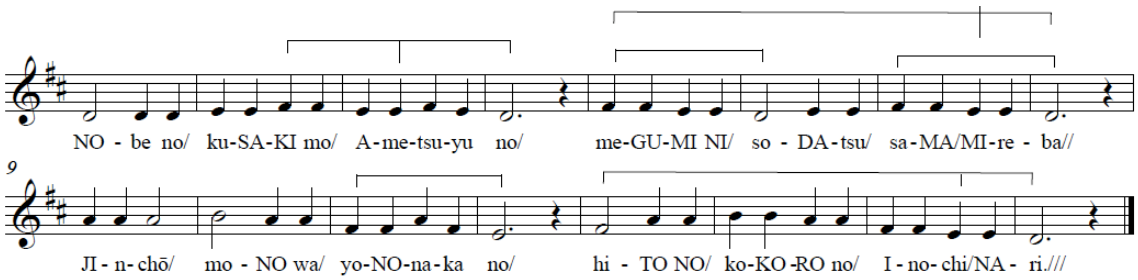
Shiba's "Gojō no uta" follows a similar pattern: even though this song lacks the leading tone, the sense of a Western-sounding tonic is never lost, due to the frequent repetition of the ^3–^2–^1 descent. As with "Yamato nadeshiko," the penultimate phrase ends on ^2, implying an interruption on V, which leads to the final cadence. In addition, the secondary focus on ^5 (mm. 9–14) helps to lend the melody a Western flavor.

"Gojō no uta" (*Shōgaku shōkashū*, No. 32, 1881), Text by Inagaki Chikai

野辺のくさ木も。雨露の。	NO-be no/ ku-SA-KI mo,/ A-me tsu-yu no, /
めぐみにそだつ。さまみれば。	me-GU-MI NI/so-DA-tsu,/ sa-MA/ MI-re-ba,//
仁てふものは。よのなかの。	JI-n-chō/ mo-NO wa,/ yo-NO-na-ka no,/
ひとのこゝろの。命なり。	hi-TO NO/ ko-KO-RO no/ I-no-chi /NA-ri.///

Just as the grass and trees in the field grow thanks to the rain and dew,
Benevolence in the world is the lifeblood of the human heart.

Fig. 2-11: "Gojō no uta" (1881), Music by Shiba Fujitsune



Hence, it appears that at this early stage, Shiba had recognized the similarity between the Japanese *ryo* mode and the major scale but had composed his songs according to Western patterns. While not called *yonanuki*[191] at the time, Shiba's songs, especially "Gojō no uta," are in keeping with the melodic and harmonic conventions of

[191] *Yonanuki* literally means "without ^4 and ^7" and is the Western anhemitonic pentatonic scale, e.g. C–D–E–G–A.

the Western anhemitonic pentatonic scale; they conceivably served as models for the *shōka* composed by Japanese in the 1890s.

"Tama no miyai" (The Luxurious Imperial Palace)

One originally composed song that does appear to be truly built on a Japanese scale is "Tama no miyai" (1881), by an unattributed Japanese author. The text is based on *Waka* No. 707 of the *Shin-kokinshū* collection of poetry (1205) and is attributed to Emperor Nintoku (ca. 4th c. CE).[192] As described in the *Nihongi* histories, the Emperor climbed onto a roof and found that the people's stoves were not emitting smoke. He took this as a sign that the people were poor and did not have the means to cook rice. He abolished taxes and forced labor for three years; this arrangement was extended for another three years. As the Emperor had forgone income, the palace fell to such ruin that rain and wind were filtering into the building. However, the people had plenty, and they sang praises to the Emperor. When the Emperor climbed the tower to look over the land again, he saw that the air was thick with the smoke of cooking and told his Empress that they were prosperous. When she questioned their prosperity, given their dilapidated surroundings, he replied that Heaven establishes a Prince for the sake of the people. If the people were poor, the Emperor was poor; if the people were prosperous, then the Emperor, too, was prosperous.[193]

The *waka* contains the phrase:

高き屋に登りて見れば	takakiya ni noborite mireba
煙立つ民のかまどはにぎはひにけり	kefuri tatsu tami no kamado wa nigiwai ni keri

[192] This legend has been disputed by Tani Tomoko. See *Waka bungaku no kiso chishiki* (Tokyo: Kadokawa Gakugei Shuppan, 2006) 142–43.
[193] W. G. Aston, *Nihongi: Chronicles of Japan from the Earliest Times to A.D. 697 : Translated from the Original Chinese and Japanese* (London: K. Paul, Trench, Trübner & Col., Ltd., 1896), 278–79.

Climbing the tower, the Emperor saw smoke rising from the people's stoves; the land is prosperous.

The text of the song is as follows:

"Tama no miyai" (1881)

玉のみやゐは あれはてて。	The luxurious palace has fallen to ruin.
雨さへ露さへ　いとしげけれど。	Even rain and dew enter its desolate scene.
民のかまどの。にぎはひは。	But the people are prosperous,
たつ烟にぞ。あらはれにける。	As shown by all the smoke rising from their stoves.

Fig. 2-12: "Tama no miyai" (1881)

I believe "Tamai no miyai" is the only song in the first collection of 33 *shōka* to be truly based on a Japanese mode. The primary notes are

D E G A B D

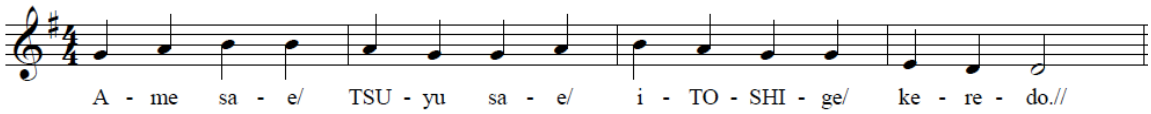
with F# occurring once as a passing note (m. 2) and C once in a rising gesture (m. 12). This would correspond most closely to a *ritsu* mode, where C can be substituted for B in a rising melody.[194] That it is not a Western diatonic scale is pointed out by the fact that its

[194] Only at mm. 1 and 10 does a B lead to a higher note, but both occur as part of neighbor-note movements. Eppstein claims the song begins in D major and ends in the *gagaku* mode *Sōjō*.

final is on D; if we were to believe that the song is in G major, as the key signature would suggest, it would have the problematic condition of ending on the dominant.[195]

While the setting of the text initially follows the convention of setting one morphological unit to a measure, it deviates in the second phrase, where the first two syllables of "A-me-sa-e" (m. 4) are made into a pickup to the next four measures. This displacement makes the text somewhat difficult to understand, as the metric accent is thus placed on the particle "sae" (even) rather than the noun "ame" (rain). Indeed, the following setting, which would synchronize metric units with morphological ones, would sound easier to grasp:

Fig. 2-13: "Tama no miyai," theoretical setting, mm. 5–8



A potential reason why the song was not set this way can be seen in the last phrase, where the final three measures are the same as those in the second phrase. However, in the case of this last phrase, the actual version would be superior to shifting the two-note pickup to the downbeat: this version sets the word "kefuri" (smoke) on the first downbeat of the last phrase, giving it a musical emphasis in keeping with the significance of the word in Emperor Nintoku's story. Hence, by accepting a suboptimal setting for some words, the setting of the more important word is optimized while preserving the melodic parallels between the second and fourth phrases.

Besides the three songs named above, scholars have identified only one other nely composed song in the three volumes of *Shōgaku shōkashū* to Shiba ("Kagami nasu," No.

[195] A number of Scottish melodies (e.g., "I gave my love a cherry that had no stone") end on ^5 and thus do not adhere to common practice; however, the Scottish melodies used in the *Shōgaku shōka* ended on ^1.

39)[196] and have not identified songs by any of the other court musicians; "Sumera mikumi" (No. 44) has been attributed to Isawa.[197] Practically all other songs in the *Shōgaku shōkashū*, with the exception of those discussed below, have been attributed to pre-existing Western songs.

Hoiku shōka included in Isawa's collections

While the *Shōgaku shōkashū* did not contain many songs that were newly composed by Japanese, it did include a few pre-existing Japanese songs. The Ministry of Education had formally applied for the use of six *hoiku shōka.* "Kaza guruma" (*Hoiku shōka,* No. 86) was included in the Ministry of Education's *Yōchien shōkashū* (1887, "Kaza guruma," No. 26) with a second stanza added. The music of "Yama hototogisu" (*Hoiku shōka,* No. 70) was set to different words in "Shiki no tsuki" (*Shōgaku shōkashū,* No. 66), while the music of "Hana tachibana" (*Hoiku shōka* No. 64) was set to different words as "Tachibana" (*Shōgaku shōkashū,* No. 65). In addition, "Shira hasu shira kiku" (*Shōgaku shōkashū,* No. 67), which Endō has claimed to be based on a *gagaku shōka*,[198] quotes four measures out of "Noyama no asobi" (*Hoiku shōka*, No. 91). As previously mentioned, "Kimi ga yo" is included in the *Chutō shōgaku shōka* (No. 1). The Ministry had also applied to use the *hoiku shōka* "Furinuru fumi" and "Kagamiyama," but I could not identify them among the *shōgaku shōka.* The only other pre-existing Japanese pieces that were included in the *Shōgaku shōkashū* were "Fuji Tsukuba" (Mt. Fuji and Mt. Tsukuba, No. 63), which originated from the *zokkyoku* "Kurokami" (Black Hair), and "Sonou no ume" (Plum Trees in the Garden, No. 64), from the repertory of *koto kumiuta,*

[196] Endō Hiroshi, *Meiji ongaku shikō* (Tokyo: Yūhōdō, 1948), 215.
[197] Ibid., 215.
[198] Ibid., 215.

a type of song where the voice is accompanied by a *koto* (thirteen-stringed zither);[199] in addition, a *warabeuta* with changed texts, "Kazoe uta" (Counting Song, 1887), was included in the *Yōchien shōka*, to be discussed later. Hence, the *hoiku shōka* form the bulk of what few references to Japanese music are contained in the *Shōgaku shōkashū.*

Summary: *Shōgaku shōkashū*

Despite Isawa's stated aims of creating a syncretic music, the songbooks assembled by Isawa and the Music Investigation Committee between 1881 and 1887 consisted overwhelmingly of Western songs translated into Japanese. While Isawa claimed that some songs newly composed by Japanese were in *gagaku* modes, their melodic movements perhaps fit better within a Western paradigm. As a result, only a few isolated songs in Isawa's collections are truly in Japanese modes.

These songs set a precedent for future collections. Isawa's six-volume collection of *Shōgaku shōka* (1892–93), published privately by Dainippon Tosho, essentially followed a similar formula, including many Western songs (by Mendelssohn, Weber, and other composers) alongside a larger portion of songs by Japanese composers on mostly Western scales. One of the *gagaku* musicians on the committee, Oku Yoshiisa, served as editor of another collection, *Meiji shōka* (Meiji Era School Songs), issued in six volumes between 1888 and 1892. Oku himself, along with Shiba Fujitsune, Ue Sanemichi, and Tsuji Noritsugu, contributed songs to these volumes, but these collections also had large proportions of translated Western songs; the most famous of these songs today is "Kokyō no sora" (The Skies of My Hometown, 1888), the translated version of the Scottish folk song "Coming Through the Rye." In addition, Oku became known as a composer of yet

[199] Ibid., 215.

another Western-influenced idiom: the *gunka*, or military songs heavily influenced by Western marches. Among his popular *gunka* and other nationalistic songs are "Tenchō setsu" (Emperor's Birthday, 1894), "Fujin jū gunka" (Women's War Service, 1894), "Yūkannaru suihei" (A Brave Sailor, also known as "Norakura no uta", 1895), "Fuji no takane no yuki yori mo" (The Snow at the Peak of Mt. Fuji), and "Yukari no iro" (Color of Violet). Hence, the Westernization of the Japanese soundscape was in full force, with the participation of members of centuries-old *gagaku* families.

***Shōka* of the *genbun itchi* movement: a move toward simpler language**

During the Meiji Period, scholars and bureaucrats debated over national language and script reform, culminating in the *genbun itchi* movement—literally, "the unification of speech and writing."[200] At the beginning of the Meiji Period, the division between written and spoken language was wide, with different vocabulary, idioms, and conventions. In fact, there were four literary styles, of which the most prestigious was *kanbun*, a pseudo-Chinese style of erudite tone and stereotyped literary devices. It was the language of official writing, scholarship, and literature, which was only comprehensible after many years of education and was only taught in schools for the *samurai* class. *Sōrōbun* was the language of official notices and correspondence, which some commoners were taught; it was written in a combination of *kana* and *kanji* and had some stylistic qualities of *kanbun,* such as the inverted constructions of Chinese. *Wabun*, a flowery, more Japanese style that was descended from the Heian period *kana* classics, was used by women as an epistolary style and by *gikobun* writers (revivalists of the classical style). *Wakankonkōbun,* which mixed Chinese-derived *kanbun* expressions with Japanese endings, was used in popular literature.

With greater social movement in the Meiji Period, among social classes as well as across regions, there was an increasing need for a simpler, unified writing style. In 1866, Maejima Hisoka, the first Postmaster General, petitioned the *shogunate* for the use of Chinese characters in textbooks to be abandoned but was met with stiff resistance by the *kanbun*-educated. In the 1870s, the Meiji government's Ministry of Education formed a

[200] For a discussion of the movement, see Nanette Twine, "The *Genbunitchi* Movement: Its Origin, Development, and Conclusion," *Monumenta Nipponica* 33/ 3 (Autumn, 1978): 333–56, from which this summary of the literary movement is largely drawn. [author's reputation?]

committee to incorporate *genbun itchi* into textbooks; however, as Nishimura Shigeki, the head of the committee, was himself against the idea, no consensus was reached, and the project was shelved.

In the late 1880s, newspapers written in colloquial style, such as the *Tokyo Nichinichi Shimbun*, published essays arguing for the promotion of *genbun itchi*. The debate became a full-blown controversy following a lecture in 1887 by the English philologist Basil Hall Chamberlain, then a lecturer in literature at Tokyo University, who argued that Japanese writing should be in the colloquial. He added that other civilizations wrote literature in the colloquial, likening the Japanese situation, where scholars felt that the colloquial was too simple and base for them to use, to Europe in the Middle Ages, when scholars wrote in ancient Latin, which was incomprehensible to commoners. The talk sparked a series of debates, culminating in a series of increasingly acrimonious articles between the pro- and anti-*genbun itchi* camps in 1889 in the magazine *Bun.*

Although the debates in *Bun* ended inconclusively, the success of modernist literature written in *genbun itchi* style swung the movement in its favor. In 1887, Futabatei Shimei (1864–1909) published the first modern Japanese novel, *Ukigumo*, about the pressures of Meiji society on a young man, in the Tokyo speech of its characters; the book was successful, as were his translations of Ivan Turgenev in colloquial Japanese, *Aibiki* (*The Rendezvous*) and *Meguriai* (*Three Meetings*). Following a period of reactionary revival of old literary forms in the 1890s, *genbun itchi* took hold with the success of a new generation of writers with no memory of the pre-Meiji period, such as Natsume Sōseki (1867–1916), who received acclaim for *Wagahai wa neko de aru*

(I Am a Cat, 1905); in this satiric novel, a self-important house cat, using pompous language more suitable for a noble, comments on the travails of a middle-class household. By 1908, all novels were being written in *genbun itchi* style.

A parallel movement occurred in government circles, whereupon in 1900, the Diet had moved to form a committee—headed up by Maejima, the petitioner from 1866—to bring the colloquial style into use in writing. The Diet accepted the committee's petition to adopt *genbun itchi* in 1901, citing its importance in promoting national unity; as a result, the Ministry of Education commissioned a committee to examine ways to make *genbun itchi* the national style in 1902. Textbooks began to use colloquial language, and *kanbun* and *sōrōbun* began to disappear from composition classes from 1909 onwards.

***Genbun itchi shōka*: songs with simpler language**

A parallel development to the literary and educational movements in *genbun itchi* was the trend toward *shōka* in language that was more suitable for children. Spearheading this movement was Tamura Torazō (1873–1943), a graduate of Tokyo Music School and an assistant professor at both the Higher Normal School and his alma mater. In teaching music to children of the elementary school attached to the Normal School, he saw first-hand how discouraged and unenthused children were from the *shōgaku shōka* in music class. As he would explain in the introduction to his first compilation, the *Kyōka tekiyō yōnen shōka* (Childhood Songs for School Use, hereby called *Yōnen shōka*), the texts were overly literary for students to understand; furthermore, they had nothing to do with the rest of the curriculum.[201] As he further

[201] Eppstein, op. cit., 79–80.

explained in a *Festschrift* in his honor over 30 years later, Isawa's songbooks had many archaic phrases and obsolete endings (e.g., "kere"), making the texts suitable for adult literature but not children. Tamura found that even the titles of these songs were problematic, as they were often simply the first words of the first verse and did not encapsulate the meaning of the songs; for example, he found that the title "Omoiizureba" (When Remembering, about the family back home) seemed to confuse the children in his classroom, who would ask, "Remembering what?" Furthermore, he believed the music was too slow in tempo to hold a child's attention.[202]

Determined to set about composing more effective songs for children, Tamura collected elementary school songbooks from England, Germany, France, and the United States. In doing so, he noticed that in these other countries, there existed children's poetry for children and melodies simplified for children. He decided that at least for small children, songs should be written in simple everyday language, on topics more likely to be on children's minds. Musically, he believed that songs should be built of intervals that were easy to sing, within a reasonable range, and feature bouncy rhythms and joyful melodies. For the texts, he enlisted the help of Ishihara Wasaburō (1865–1922) and Tanabe Tomosaburō (d. 1933), with the goal of putting together lyrics that were simple, easy to comprehend, and appropriate to the children's level. In musical composition, Tamura was joined by Nōsho Benjirō[203] (1865–1936), a fellow music educator and a graduate of the Music Institute run by Isawa's Music Investigation

[202] Ibid., 82–83.
[203] Eppstein and Ogawa transliterate the Nōsho as "Nassho"; Japanese sources transliterate it in *hiragana* as as のうしょ・べんじろう.

Committee; they aimed to appeal to the children's feelings, with cheerful, lively melodies that fit in well with recreational activities.[204]

In 1900, Tamura and his team published the first of ten volumes of the *Yōnen shōka* songbooks. These volumes were followed by the collections of *Shōnen shōka* (Songs for Youth, 8 volumes, from 1903), aimed at middle-school students, *Jinjō shōgaku shōka* (Songs for Ordinary Elementary Schools, 12 volumes, 1905), and a teacher's guide to the *Jinjō shōgaku shōka* (1906). Initially meeting with objections about the use of informal language, the songbooks became successful and were widely used. As Tamura noted himself in 1933, "they laid a foundation for the present-day style of songs for small children."[205]

Texts of *genbun itchi shōka*

The texts of these *genbun itchi shōka* addressed some of the same tropes as the other collections of school songs—namely, nature, school, morals, historical figures, and patriotism. In addition, many songs addressed themes of delight to children, such as animals or insects (e.g., "Hotaru" [Fireflies], composed by Nōsho), games ("Yuki daruma" [Snowman], Nōsho), and modes of transportation ("Kisha" [Train], Tamura, and "Kisen" [Steamship], Nōsho). The favorites among these songs—some of which are still familiar today—were the songs based on Japanese folk tales. These songs include "Kintarō" (Golden Boy, by Tamura), a legendary person of enormous strength; "Momotarō," (Peach Boy, Nōsho), about a boy who battles ogres with the help of animals; "Urashima Tarō" (Taro of Urashima, Nōsho), about a fisherman who saves a young turtle and is then invited to visit the bottom of the sea; "Issun Bōshi" (One-Inch

[204] Ibid., 82–7.
[205] Ibid., 87.

Boy), discussed in detail later; and "Hanasaka Jijii" (The Old Man Who Made Withered Trees to Blossom), a story about a kind old man, whose beloved dog leads him to treasures, and his evil next-door neighbor, who finds misfortune using the same methods. In addition, they set "Usagi to kame" (The Tortoise and the Hare, Nōsho), based on Aesop's fable.

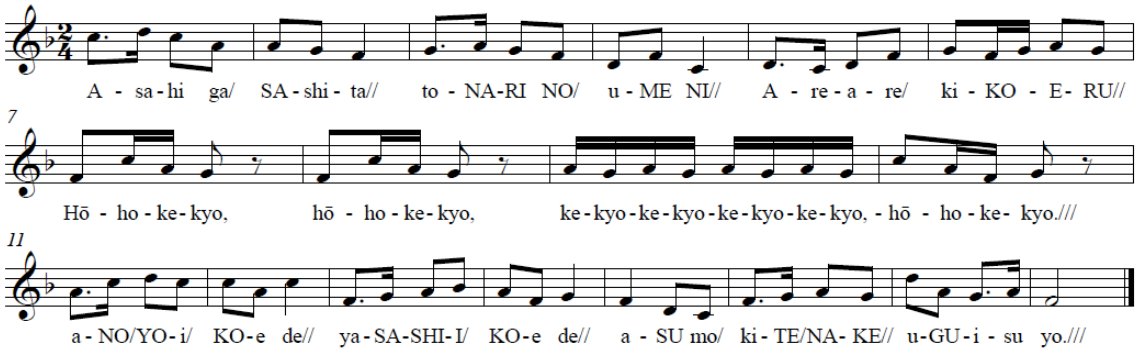
These songs were written in simple children's language. In "Uguisu" (Nightingale, 1902, Fig. 2-14), the child points gleefully at the bird ("areare," whoa!), whose cooing is heard in the onomatopoeic text (verse lines 3 and 4), evocatively painted with music (mm. 7–10):

"Uguisu," Unattributed text (Ashida Einosuke?)

朝日がさした　隣の梅に	A-sa-hi ga/ SA-shi-ta // to-NA-RI NO/ u-ME NI,//
あれあれ　聞える	A-re-a-re/ ki-KO-E-RU.//
ホーホケキョ　ホーホケキョ	Hō-ho-ke-kyo, hō-ho-ke-kyo,
ケキョケキョ　ケキョケキョ	Ke-kyo, ke-kyo, ke-kyo, ke-kyo
ホーホケキョ	Hō-ho-ke-kyo.///
あのよい声で　やさしい声で	a-NO/YO-i/KO-e de,// ya-SA-SHI-I/KO-e de,//
明日も来て鳴け　鶯よ.	a-SU mo/ ki-TE-NA-KE,// u-GU-i-su yo.///

Whoa! I can hear the call of the nightingale.
It's on the next-door neighbor's plum tree, which the morning sun has lit up.
"Hō-hokekyo, hō-hokekyo, kekyo, kekyo, kekyo, kekyo, hō-hokekyo."
Nightingale, come back tomorrow and sing in that strong, sweet voice.

Fig. 2-14: "Uguisu," Unattributed[206]



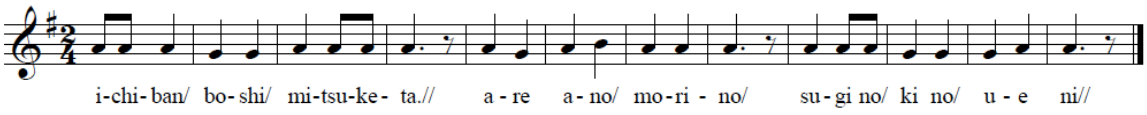
The music of *genbun itchi shōka*

Almost all of the songs in the *Yōnen shōka* collections were composed by Tamura and Nōshō.[207] In the *Shōnen shōka*, some songs by Brahms, Mozart, and other composers were included. The music is written in what has become known as the *yonanuki* scale, e.g., C–D–E–G–A, with ^1 defined as C, harmonized as would be a Western anhemitonic pentatonic scale. Occasionally there is a ^4 as a neighbor note (e.g., Fig. 2-14, m. 13), but they are not frequent.

Eppstein has claimed that the music shows an "unmistakable tendency to emphasize the [Japanese] traditional character" in a Western musical format, referring to the theory of Japanese scales advanced by Koizumi Fumio in 1958. Koizumi writes that many Japanese genres, such as the music for *noh* and *kabuki*, *shamisen* music, and much of folk music, are based not on a single tonic but on *kakuon*, or "nuclear tones" (his term), of which there may be more than one. For example, in the three-note *warabeuta* "Ichiban boshi mitsuketa," the middle note (A) is the *kakuon*.

[206] The volume does not attribute either music or text, although some websites have attributed the text to Ashida Einosuke and the music to Tamura. Ogawa cites the music to be of a Western source (Ogawa, op. cit., 419).
[207] See Ogawa, op. cit., 417–23, for tables showing the key, meter, number of measures, range, intervals, and origins of each song in the *Yōnen shōka*.

Fig. 2-15: "Ichiban boshi mitsuketa," *warabeuta*



According to Koizumi, two *kakuon* a fourth apart form a skeletal frame called a "tetrachord" (his term), which has one variable tone in the middle, similar to the tetrachord of ancient Greek music theory. He postulates that this tetrachord is the basic modal structure of traditional Japanese music, and that the two *kakuon* can compete as tonal centers. Koizumi identifies four species of tetrachords: the *in* or *miyako-bushi* [C, Db, F], *ritsu* [C, D, F], *minyō* [C, Eb, F], and *ryūkyū* [C, E, F], which combine to form scales of an octave.[208] Hence, Koizumi's conception of a tetrachord is different from the convention in Western music theory of referring to tetrachords as a group of four notes. From here on, I will use the term "tetrachord" in Koizumi's sense—a perfect fourth interval with one intervening note—and refer to melodies as "tetrachordal" when the prevalent melodic pattern is this "tetrachord," favored over the triadic arpeggios and ^3–^2–^1 descents common in melodies of Western scales.

Eppstein notes that more than 70% of the songs in the *Yōnen shōka* include the "tetrachords" [035] (e.g., C, Eb, F) or [025] (C, D, F). He writes that these tetrachords "imparted to the songs an immediate and distinctively familiar flavour because of their similarity to the tonal characteristics of . . . well-beloved folksongs."[209]

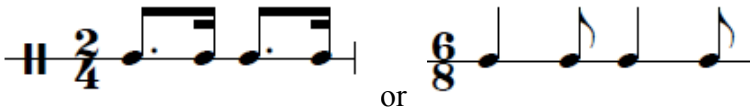
I would object to Eppstein's use of the word "tonal elements" to describe these tetrachords; the tonality in the songs in question is clearly Western, ending in ^1 corresponding to a Western scale in a V–I cadence. Nonetheless, I would agree with

[208] Koizumi Fumio, *Nihon dentō ongaku no kenkyū 1: min'yō kenkyū no hōhō to onkai no kihon kōzō* (Tōkyo: Ongaku no Tomosha, 1958).
[209] Eppstein, op. cit., 124–25.

Eppstein that tetrachords occur as frequent *melodic motives* in these songs. As previously mentioned, the *hoiku shōka* in *gagaku* modes often approached ^1 through a ^5-^6-^1 sequence (i.e., a spelling out of the [025] tetrachord), and that this motive occurred frequently in these songs. Hence, the frequency of these motives in Tamura and Nōsho's songs would make them sound more reminiscent of traditional Japanese songs than the previously discussed "Yamato nadeshiko" and "Gojō no uta," supposedly in *ryo*, from Isawa's first collection.

In addition, many of the songs are in rapid-tempo duple meter, with the dotted rhythms of *pyonko* rhythm common in traditional Japanese *matsuri* music and *warabeuta*.[210]

Fig. 2-16: *Pyonko* rhythm



This rhythmic feature is a departure from the hymn-like, quarter-note regularity of the Isawa's collections of the 1880s.[211] Combined with the (Westernized) pentatonic scale with tetrachords in the melody, it is easy to argue that these songs would have sounded more familiar to Japanese children than the largely diatonic scales of Isawa's collections.

Music and text setting in *genbun itchi shōka*

A typical example of Tamura's songs is "Issun bōshi" (1905), which was included as a first-grader's song in the 1905 edition of *Jinjō shōgaku shōka* (Songs for Ordinary Elementary School). The text was written by Iwaya Sazanami (1870–1933), a writer of

[210] An example of a *warabeuta* with this rhythm is "Zui zui zukkorobashi." In addition, Aikawa Yumi notes that *warabeuta* to accompany Japanese badminton have this rhythm. See AikawaYumi, *Korede iinoka nippon no uta*, Bunshun shinsho, 14 (Tokyo: Bungei shunjū, 1998), 48.
[211] For the sake of simplicity, I will refer to the *Shōgaku shōkashū* and *Yōchien shōkashū* of 1881–87 assembled by Isawa and the Music Investigation Committee as "Isawa's collections."

children's stories who, as editor-in-chief of several children's magazines, published a series of Japanese folk tales in the late 1890s. These stories included "Momotarō" and "Hanasaka jijii," which later formed the subjects of Tamura and Nōsho's songs.

The song is based on a traditional tale that originally appeared in the *Otogizōshi* collection of prose narratives, dating from the Muromachi Period (1392–1573). A boy who grows no larger than a fingertip is born to an old couple. One day, the boy decides to seek his place in the world and leaves on a boat that is a soup bowl, with chopsticks for oars and a sewing needle for a sword. Arriving in Kyoto, he is given a job with a *daimyō* (lord) to accompany his attractive daughter, a princess. Traveling together, they are attacked by an *oni* (demon), who swallows Issun bōshi. Inside the *oni*'s stomach, the boy pricks him with his needle. The *oni* spits him out and runs away, dropping his magical mallet. The princess uses the mallet to grow Issun bōshi to a man's height; they wed.

The text divides into two couplets, with each line in the first couplet having two units of seven (or eight) morae, and the lines in the second couplet consisting of a seven-mora unit and a five-mora unit.

"Issun bōshi" (One-Inch Boy), Text by Iwaya Sazanami

指に足りない　一寸法師	yu-BI ni/ ta-RI-NA-I/ i-S-SU-N BO-o-shi//
小さい体に　大きな望み	chi-I-SA-i/ ka-RA-DA NI/ o-O-KI-na / no-ZO-MI//
お椀の舟に　箸の櫂	o-WA-N NO/FU-ne ni// HA-shi no /KA-i//
京へはるばる　上り行く	KYO-o-e / ha-RU-BA-ru//no-BO-RI-YU-ku.//

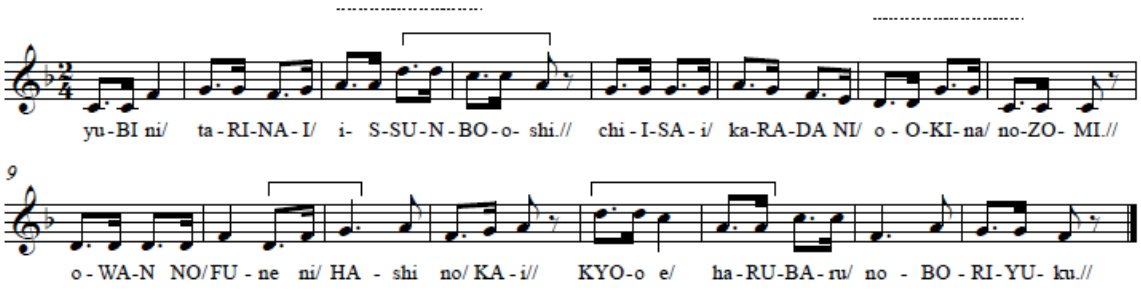
One-Inch Boy, smaller than a finger,
has a small body but big dreams.
In a soup bowl for a boat, with chopsticks for oars,
He travels a long distance to Kyoto, the capital. (continues)

As with the syllabically set *hoiku shōka* and the Japanese-composed songs in Isawa's collection, the text setting matches units of text with musical ones. Each line of

verse corresponds to a four-measure phrase. Within each phrase, either each measure accounts for one morphological unit, or two measures correspond to one compound word or a word and its modifier.[212] Each phrase, including the beginning of the song, starts on a downbeat and ends on a long note (counting the rest).

As with the text, the melodies of the first two phrases contain parallels (i.e., they share the motive of a leap of a fourth in mm. 3 and 6, as outlined by the dotted line in Fig. 2-17), as do the last two phrases (i.e., the similar rhythms of mm. 11–12 and mm. 15–16). Such parallels in the melody likely helped the children to remember the songs and were reminiscent of similar structures in *warabeuta.*

Fig. 2-17: "Issun bōshi" (1905), Music by Tamura Torazō



The song is clearly in F major, as spelled out by the ^5–^1 interval in m. 1 and the triadic intervals in mm. 14–15; the song is typically harmonized with a ii–V–I in C major in mm. 7–8 and I–V–I in F major in mm. 15-16.[213] In addition, the tetrachords common to Japanese melodies occur in mm. 3–4, 10–11, and 13–14, as shown in brackets, and there is a ^6–^1 approach to the tonic in mm. 9–10.

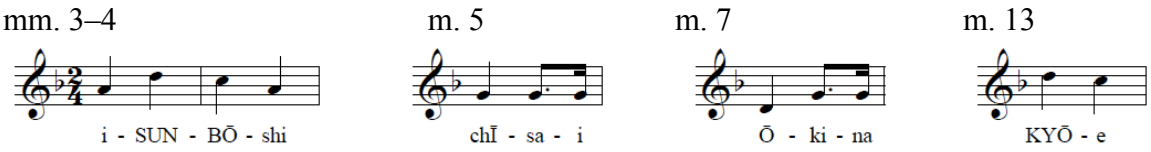
[212] In mm. 3–4, each component of the name "Issun bōshi," which is divisible into "Issun" and "bōshi," is given one measure. In mm. 11–12, "hashi no" (of chopsticks) is a modifier of "kai" (oars) and belong in the same two-measure unit.
[213] Curiously, the most common version does not have a V 6/4–5/3–I progression in the last two measures, although it would be entirely possible to harmonize them in this manner.

One curious aspect of the text setting is the insistence of setting each mora as one note, including special morae such as the nasal N, double consonant, and long vowels. As explained in Chapter One, these morae are spoken with the duration of one mora but are heard as subsumed into the previous syllable:

Morae	Count	Syllables	Count	
i-s-su-n-bo-o-shi	7	is.sun.bō.shi	4	
chi-i-sa-i	4	chii.sa.i		3
o-o-ki-na	4	ō.ki.na	3	
o-wa-n	3	o.wan	2	
kyo-o	2	kyō	1	

These words are more naturally set as syllables, as follows:

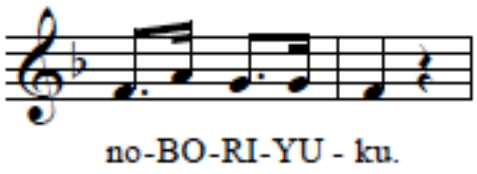
Fig. 2-18: "Issun bōshi," set syllabically



These syllables have all been set to two notes at the same pitch, which reduces the awkwardness. The word "owan" is best set as it is, as a resetting to two quarter notes would place the honorific prefix "o" on a strong beat and the main word, "wan," on a relatively weak beat; retaining the dotted rhythm allows "N" to sound accented and thereby reflect its pitch accent.

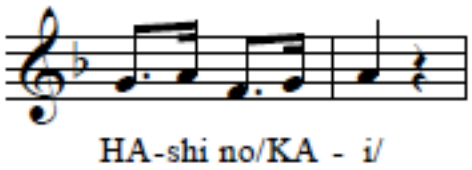
A second point of awkwardness is the ending. As "nobori yuku" is a compound verb (to go to the capital), it would seem more natural to set it as follows:

Fig. 2-19: "Issun bōshi," hypothetical setting, mm. 15–16



However, to preserve the parallelism in the rhythms of the melodies between the last two four-measure musical phrases, mm. 11–12 would need to be reset as follows:

Fig. 2-20: "Issun bōshi," hypothetical setting, mm. 11–12



This setting would be awkward, as it would rhythmically accent relatively weak morae (i.e., the particle "no" and the mora "i"). In addition, the quarter rest in m. 12 would insert a long pause, changing the continuous rhythmic character of the song. In my opinion, the example illustrates that Tamura saw parallel structures in melodies as a desirable goal and made some compromises in text setting to preserve it.

Summary: *genbun itchi shōka*

The songs by Tamura and his compatriots show advancements in songwriting technique in the Japanese language with some blend of Western and Japanese musical elements. There is no longer an attempt to set songs in Japanese modes; instead, the *yonanuki* pentatonic scale is used, with standard Western harmonization, with tetrachordal melodic motives reminiscent of Japanese traditional song. There is an aesthetic of parallel structure in melodic phrases, in keeping with German music instruction, and sensitivity to the rhythmic placement of words. Rhythms are more varied, with the dotted *pyonko* rhythm recalling the rhythms of Japanese folk music.

***Jinjō shōgaku tokuhon shōka* (1910): the first fully Japanese-composed *Monbushō shōka* collection**

Between the publication of Isawa's *Shōgaku shōkashū* in the 1880s and 1911, the publication of school songbooks became a large enterprise. At least 239 book titles are known, many of which contain multiple volumes;[214] the best-known of these volumes include Isawa's *Shōgaku shōka* (a separate set, published in the 1890s), Oku's *Meiji shōkashū*, and Tamura's *Yōnen shōka.* While these books were required to be approved by the Ministry of Education in order to be used, the competitive textbook market across the curriculum led to widespread bribery. In December 1902, a scandal erupted whereby 116 school principals and bureaucrats were arrested. The following April, the Ministry issued a statement that it would henceforth publish all textbooks in Japanese language and history and would own all the rights to them. While the Ministry of Education officially left songbooks on a system of inspection and approval, it aspired to produce songbooks that would match carefully the level of vocabulary in the songbook to that of national Japanese language readers.

The organization of this Ministry-issued textbook, however, did not begin until 1910, with the editing of the *Jinjō shōgaku tokuhon shōka* (Song Reader for Ordinary Primary Schools, herein called "the 1910 collection"). Unlike previous *shōka* collections, these songs were composed anew by Japanese, presumably for copyright reasons, with the exception of one *warabeuta*. Songs from other *shōka* collections that had become favorites, like "Chōchō," were excluded. No identification of composer or lyricist was given, as the Ministry owned the rights to the songs, which, at any rate, were "being composed for the country." The texts for some of the songs were taken from the

[214] Eppstein, op. cit., 79.

Japanese-language textbook *Jinjō shogaku tokuhon*, which accounts for the name of the collection (i.e., "tokuhon" means "reading book").[215]

The anonymous authors of these songs were members of a committee.[216] Among the composers on this committee were those who had contributed to previous *shōka* collections, such as Ue Sanemichi, the *gagaku* musician who had authored songs for the *hoiku shōka,* Isawa's initial *Shogaku shōkashū*, and the *Meiji shōka* collections; Koyama Sakunosuke (1864–1927), a graduate of the Music Institute run by the Music Investigation Committee and a contributor to Isawa's 1890s collection *Shōgaku shōka*; and Tamura Torazō, one of the composers of the *genbun itchi shōka* collections. Other composers on the committee were professors at Tokyo Music School, including Yuhara Motoichi (1863–1931), then the principal of the school; Shimazaki Akatarō (1874–1933), an organist who had studied in Germany; Okano Teiichi (1878–1941), who also served as an organist and choral conductor in the Methodist church Hongō Chuō Kaidō; Minami Yoshie (1881–1944), also an organist; and Kusumi Onsaburō (1868–1927), known as a composer of *gakkō shōka* (songs for a specific school).

The lyricists on the committee were poets and professors of literature and linguistics. Several members taught at Tokyo Music School, including Takano Takatsuki (1876–1947), a professor of Japanese traditional music; Yoshimaru Kazusama (1873–1916), a professor of poetry; and Takeshima Hagoromo (*né* Takeshima Matajirō, 1872–1967), a poet who was also a professor at Japan Women's University. Two of the lyricists

[215] A *shōka* book using texts from official Japanese-language textbooks, called *Kokutei shōgaku tokuhon shōka shū*, was published by a private enterprise in 1904, with Okano Teiichi and Kusumi Onsaburō among the editors. However, as primary schools consisted of four years at the time, *vs.* six years at the time of the publication of the *Jinjō shōgaku tokuhon shōka*, the two collections are believed to be very different. See Yamato Junji, ed., *Monbusho shoka shūsei: sono hensen o otte* (Tokyo: Nippon Columbia, 2000), 16.
[216] Names of committee members are taken from Yamato, op. cit.,19.

had studied in Germany—Haga Yaichi (1867–1927), a literature professor at Tokyo University, and Ueda Kazutoshi (1867–1937), a linguist at Tokyo University. Other members were Sasaki Nobutsuna (1872–1963), a poet and Japanese literature scholar; Yatsunami Norikichi (1875–1953), a Japanese literature scholar and teacher at the Fifth Senior High School; and Onoue Saishū (*né* Onoue Hachirō, 1876–1957), a poet, Japanese literature scholar, and professor at Gakūshuin Women's College.

Not included in the committee were Tamura's co-editor on the *Yōnen shōka*, Nōsho Benjiro, and his primary lyricists, Tanabe Motosaburō and Ishihara Wasaburō, although as explained later, the latter's influence was seen in the lyrics of the *Monbushō shōka*. Also not on the committee were the primary editors behind the *Meiji shōka*, the *gagaku* court musician Oku Yoshiisa and lyricist Ōwada Takeki (1857–1910).

Texts of the *Jinjō shōgaku tokuhon shōka*

The 27 songs of this initial volume address a variety of topics from celebrating nature (e.g., "Mushi no koe," Sound of Insects), the seasons ("Haru ga kita", Spring Is Here), and Japanese landmarks ("Fuji no yama," Mt. Fuji), to didactic songs on filial piety ("Haha no kokoro," Mother's Heart), Japanese history ("Kamakura," shogunate capital of Japan, 1192–1333), and nationalism ("Kokusan no uta," Song of Japanese Industry). In this sense, the textual content is similar to the earlier collections of *hoiku shōka*, Isawa's *shōgaku shōka*, and *genbun itchi shōka*.

Militarism and nationalism

One change from the Isawa collections is the addition of texts that glorify militarism, continuing a trend also seen in some *genbun itchi shōka.*[217] Such a trend should not be surprising in light of Japan's changed political situation. After having signed unequal treaties with Western countries following the reopening of Japan in the 1850s, the country had emerged as a world power by defeating imperial China in the first Sino-Japanese War (1894–95) and tsarist Russia in the Russo-Japanese War (1904–5); Korea was annexed in 1910.

One example of a military-related song is "Suishiei no kaiken" (Meeting at Shuishiying), an account of Russian Major-General Anatoly Stoessel's surrender to General Nogi Maresuke during the Russo-Japanese War, concluding the five-month Siege of Port Arthur (1904–05). The actual battle resulted in nearly 60,000 Japanese casualties, for which Nogi felt great personal responsibility; he and his wife committed ritual suicide following the death of the Meiji Emperor in 1912. Given the high casualty rate of the war, many Japanese were dissatisfied with the terms of the Treaty of Portsmouth, and riots erupted in Tokyo following its announcement. Nonetheless, the song text commemorates this costly victory in an idealized account of the meeting of the enemy generals, who have a friendly lunch, trading compliments on each other's strengths and offering each other gifts, as "yesterday's enemy is today's friend."[218]

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[217] The Ministry of Education had also issued a set of *gunka* (military songs) during the Russo-Japanese War.

[218] Nogi appears to have gone out of his way to avoid any actions that would humiliate Stoessel in defeat; his chivalrous behavior was commended by the Western press. During the Russo-Japanese War, the Japanese government had issued a directive for humane and compassionate treatment of Russian POWs and wounded. See Rotem Kowner, "Becoming an Honorary Civilized Nation: Remaking Japan's Military Image During the Russo-Japanese War, 1904–1905," *The Historian* 64 (2001): 19–38.

Meanwhile, death in war is glorified; in the song, Stoessel expresses his condolences for the death in battle of Nogi's two sons, prompting Nogi to reply:

二人の我が子をそれぞれに	I'm happy that my two sons each
死所を得たるを喜べり	earned good places to die.
これぞ武門の面目	It is an honor for the warrior class.

Similarly, in "Shussei heishi" (Soldier Going to the Front), a family sees a son go off to war, the father telling him to fight as a duty to his country and honor for the family, and the mother saying that if he is to die, he should die by a bullet rather than by sickness.

The evolution of a counting song

The change in the tone of the texts is shown more subtly through the permutations of "Kazoe uta" (Counting Song), the one song in this collection that was not newly composed. It was originally a *warabeuta*, and as such, it is also the only song in the collection that is not in a Western scale; it is in the Iwato scale [F#–G–B–C–E].[219] The *warabeuta* has several different traditional texts, depending on the region, but they are generally joyful descriptions of family, seasonal events, and gratitude to the gods in ten to twelve verses. This first verse appears to have been common in several regions:

一つとや　ひと夜 あければ	Hitosuto ya, hitoyo akereba
にぎやかで　にぎやかで	nigiyakade, nigiyakade.
おかざり立てたる	Okazari tatetaru,
松かざり　松かざり	matsukazari, matsukazari.

Number One: After New Year's Eve, it's very lively.
We decorate the New Year's pine.

[219] When accompanied, it is harmonized as if it were in E minor, but the song ends on F# and should be considered to be in a Japanese mode. The standard piano accompaniment, as released in the 1932–33 collections, ends with B in the bass. The original folk song is in the *in* scale, with an A substituting for the G in mm. 1 and 4 (see Kindaichi [1977], 64).

A version was included in Isawa and the Music Investigation Committee's *Yōchien shōka* of 1887, with ten verses, some describing the seasons, and others addressing filial piety and learning:

一つとや。人々一日も。	Hitotsuto ya, hitobito hitohi mo
忘るなよ。忘るなよ。	wasurunayo, wasurunayo.
はぐくみそだてし。	Hagukumi sodateshi
おやのおん。おやのおん。	oyano on, oyano on.

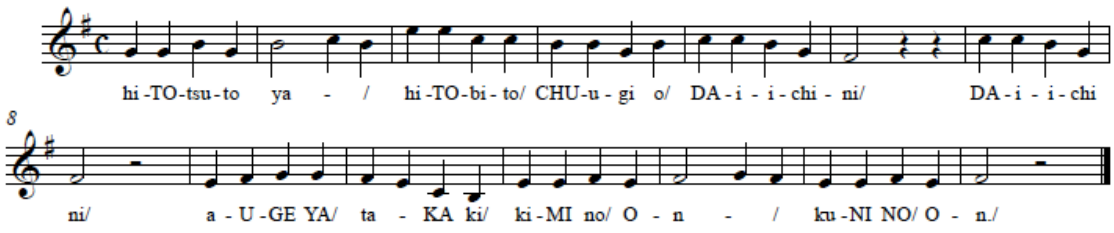
Number One. Don't forget for one day
your gratitude to your parents who brought you up.

For the 1910 volume, the committee wrote a new text with ten verses teaching Confucian values such as filial piety, honesty, and pursuit of study. However, the first verse now emphasized duty to the Emperor and the nation:

一つとや、人々忠義を	Hitotsuto ya, hitobito chūgi o
第一に、 第一に、	daiichi ni, daiichi ni.
あうげや高き、	Augeya takaki,
君の恩、国の恩。	Kimi no on, kuni no on.

Number One. All of you, put loyalty as your first priority.
Respect and be grateful
for the grace of the Emperor and goodness of the country.

Fig. 2-21: "Kazoe uta," Monbushō, *Jinjō shōgaku tokuhon shōka* No. 12



The music of the *Jinjō shōgaku tokuhon shōka*

Smaller children's songs: continuity and development

On the lighter side, the *Jinjō shōgaku tokuhon shōka* also includes songs purely for the entertainment of young children (e.g., "Kouma" [Pony]), written in a first-grader's language, with simple music to match. Like Tamura and Nōsho's *genbun itchi* songs, they make good use of onomatopoeia:

Onomatopoeia in *Monbushō shōka,* 1910

Kaa, kaa	Crowing, "Karasu" (Crow)
Paka, paka	Horse walking, "Kouma" (Pony)
Kac-chin, kac-chin	Clock ticking, "Tokei no uta" (Song of the Clock)
Chin-chiro, chin-chiro	Crickets, "Mushi no koe" (Sound of Insects)
Rin, rin	Bellring insect, "Mushi no koe"
Kiri, kiri	Katydid, "Mushi no koe"
Gacha, gacha	Giant katydid, "Mushi no koe"

Not only are these songs similar in their simple language and musical style, but also in subject matter, where many *Monbushō* songs duplicate the titles of the *genbun itchi* songs. For example, the title of the *Monbushō* song "Tako no uta" (Kite Song) is similar to the *Yōnen shōka* song "Tako" (Kite). In addition, the *Jinjō shōgaku shōka* collections that immediately followed (1911–1914) contained new versions on the legends of "Momotarō" and "Urashima Tarō," among others topics previously addressed by the *genbun itchi shōka*.

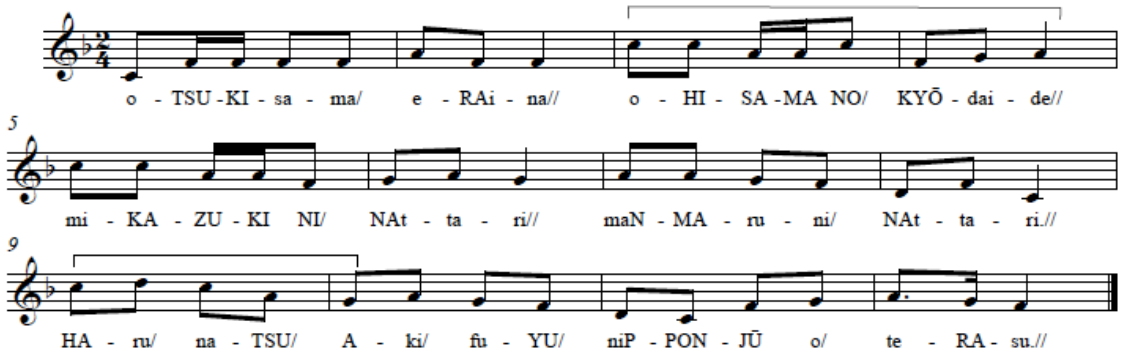
Beyond the titles, there are similarities in textual and musical motives. Compare, for example, Ishihara and Nōsho's *genbun itchi* song "Otsuki-sama" (Great Moon, 1900) with the *Monbushō*'s "Tsuki" (1910). The text of the *genbun itchi* song comments on the different shapes of the moon, making use of the word "manmaru" (perfectly round). The last two lines of the stanza are a refrain that recurs in the second stanza.

"Otsukisama" (1900), Text by Ishihara Wasaburō

おつきさま、えらいな、	o-TSU-KI-sa-ma/ e-RA-i na,//
おひさまの、きょうだいで、	o-HI SA-MA NO/ KYŌ-da-i de//
みかづきに、なったり、	mi-KA-ZU-KI NI/ NA-t-ta-ri,//
まんまるに、なったり、	**ma-N-MA-ru** ni/ NA-t-ta-ri,//
はる、なつ、あき、ふゆ、	HA-ru / na-TSU /A-ki / fu-YU,/
にっぽんじゅうを、てらす。	ni-P-PO-N-JU-u o / te-RA-su.//

Dear Moon, you are great,
You are the sibling of the Great Sun,
You turn into a crescent.
You become perfectly round.
Spring, summer, autumn, winter,
you light up all of Japan.

Fig. 2-22: "Otsukisama" (1900), Music by Nōsho Benjiro



The *Monbushō* song "Tsuki" takes the word "manmaru" and combines it with its root ("marui," round), expanding it into the entire second phrase. Similarly, the opening word, "deta" (came out) is repeated. The stock phrase, "bon no yō na tsuki" (a moon as round as a tray), is used as the final phrase of the song. The formula is repeated in the second verse, with "kuroi, makkuroi" (black, completely black) and the stock phrase, "sumi no yō na kuro" (black as ink). These frequent repetitions of words, stock phrases, and parallel verse structures make the song easy for a young child to remember the lyrics.

"Tsuki" (1910), *Monbushō*

出た、出た、月が。	DE-ta/ DE-ta/tsu-KI ga.//
圓い、圓い、まんまるい	**ma-RU-i/ ma-RU-i/ ma-N-MA-RU-i**//
盆のやうな月が。	bo-N NO/YO-o-na/tsu-KI-ga.//
隠れた、雲に。	ka-KU-RE-ta/ KU-mo ni.//
黒い、黒い、まっくろい	**ku-RO-i/ ku-RO-i/ ma-K-KU-RO-i//**
墨のやうな雲に。	su-MI-NO/YŌ-na/KU-mo ni.//
また出た、月が。	ma-TA/DE-ta/tsu-KI ga.//
圓い、圓い、まんまるい	**ma-RU-i/ ma-RU-i/ ma-N-MA-RU-i**//
盆のやうな月が。	bo-N NO/YO-o-na/tsu-KI-ga.//

The moon has come out.
It's round, round, perfectly round, just like a tray.

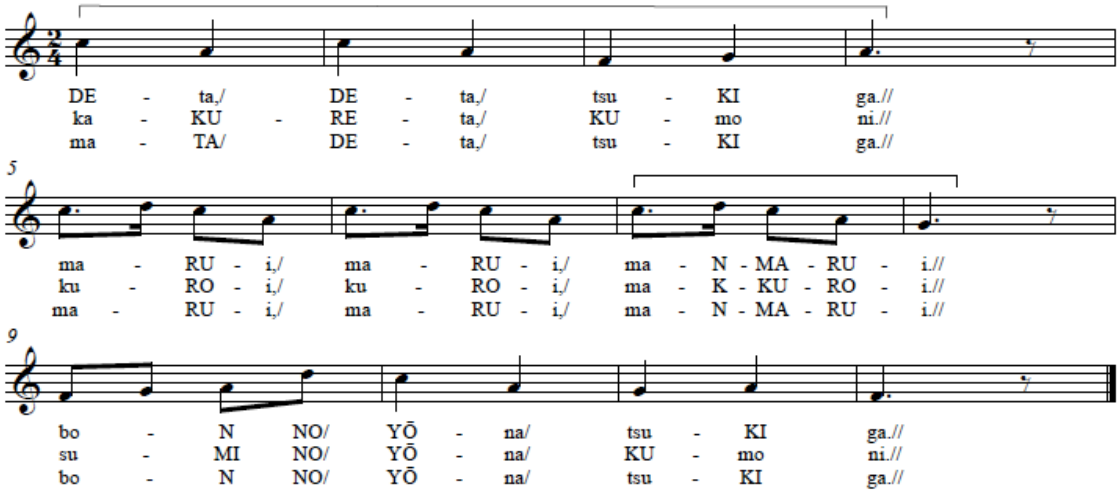
The moon has hid behind a cloud.
It's a black, black, completely black cloud, just like ink.

The moon has come out again.
It's round, round, perfectly round, just like a tray.

Similarly, the music of the *Monbushō* song, as shown in Fig. 2-23, uses repetition to make the song more memorable to young children. This repetition reflects those in the text, where reiterations of the words "deta" (mm. 1–2) and "marui/manmarui" (mm. 5–8) are set with the same melodic motive. In addition, these musical phrases expand on motives that occur in the *genbun itchi* "Otsukisama," whose mm. 3–4, shown in brackets, are similar to the first phrase of "Tsuki" (mm. 1–4); in addition, the beginning of the refrain of "Otsukisama" (m. 9) is similar to the expanded motive of the second phrase of "Tsuki" (mm. 5–9). These expansions allow for a longer musical structure: whereas "Otsukisama" is heard in six units of two measures—none of which repeat—"Tsuki" is heard as three phrases of four measures. These factors—repeating melodic motives and

longer phrases—make the *Monbushō* song more memorable than the previous *genbun itchi* version, expanding on textual and melodic kernels that existed in the earlier song.

Fig. 2-23: "Tsuki" (1910), *Monbushō*



In addition, the melody of "Tsuki" shows greater sensitivity to pitch accents than "Otsukisan." Whereas the melody of "Otsukisan" bore little relation to the pitch accents of the text, the melody of "Tsuki" fits the pitch accents of the first stanza quite well, with the melody of "DE-ta" (m. 1) in a falling pattern, "ma-RU-i" (m. 5) descending from "RU," and "bo-N-NO-YŌ-na" (mm. 9–10) in an appropriately rising and falling pattern. Such a setting would not only be more natural for children to sing but also teach them the correct (Tokyo) pronunciation of words; this point would have been important for the national agenda of creating an unified language, as different regional dialects place accents on different morae. (However, the pitch accents of the second stanza are not so well aligned [e.g., "ka-KU" is on a falling melody, "KU-mo" is on a rising melody]; the priority evidently was to make the text of the first stanza fit the melody.) With a more careful setting of words according to pitch accent, *Monbushō* songs such as "Tsuki" show advancement in songwriting technique in the Japanese language over previous song

collections, while their use of longer phrases with recurring melodic motives exhibits a closer adherence to the form of 19th-century German songs.

A Western sound

The four-measure phrases of songs such as "Tsuki" also contribute to a sound in the *Monbushō* songs that is closer to Western common practice than in the *genbun itchi* songs. This regularity in phrase form and use of motives may have resulted from the increasing influence of German music teachers. After Mason, the musicians invited to teach harmony or composition for the Music Investigation Committee and Tokyo Music School were primarily German: Franz Eckert (teaching 1883–86), Rudolf Dittrich (Austrian, 1888–94), Noël Peri (French, 1899–1904), Hermann Heydrich (1902–09), and Heinrich Werkmeister (1907–21, 1931–36).[220] Regularity of melodic and phrase structure was advocated in writings of 18th- and 19th-century theorists working in Germany and France, such as Heinrich Christoph Koch (1749–1816), Jérôme-Joseph de Momigny (1762–1842), Antoine Reicha (1770–1836), and Adolf Bernhard Marx (1795–1866), and this philosophy likely affected the texts and pedagogical methods used by these European teachers in Japan.

Another factor contributing to this Western-common-practice sound is that all but one of the 27 songs are in a Western scale. Most of these songs are in the major scale, with five songs, which are mostly aimed at young children, in the Western pentatonic scale. However, these pentatonic songs, such as "Tsuki," also sound more Western than the *genbun itchi* songs, because the *Monbushō* melodies tend to have fewer tetrachords

[220] Kobayashi Hikari, "The Reception of Grieg's Music in Japan," Paper presented at Conference of the International Grieg Society, Bergen, Norway, 2007, <www.griegsociety.org/filer/1097.doc>, accessed July 20, 2009. Data sourced from Geijutsu Kenkyū Shinkō Zaidan, Tōkyō Geijutsu Daigaku hyakunenshi. (Tokyo: Ongaku no Tomo, 1987, 2004.

and ^6–^1 approaches to the tonic than the *genbun itchi* songs. They are the manifestation of a mastery of Western musical techniques that was not in full evidence in Isawa's collections, which had consisted primarily of translated Western songs.

Conquering upbeats, applying modulations

While the overwhelming majority of songs in the *Jinjō shōgaku tokuhon shōka* collections begin on the downbeat, there are four songs that begin on an upbeat. Compared with the Scottish song translations of the Isawa volume, "Hotaru no hikari" and "Omoiizureba," these later songs show a more skillful treatment of this rhythm that is not in accordance with practice in Japanese poetic recitation.

As an example, let us examine "San saijō" (Three Talented Women). The song concerns three female poets of the tenth century—the daughter of Ki no Tsurayuki, Koshikibu no Naishi (999–1025), and Ise no Taifu (989–1060). The story behind the first stanza is that a plum tree in Kyoto Goshō Palace had withered, and Emperor Murakami (926–967) ordered his servant to find a replacement for it. The servant located a beautiful plum tree in the garden of the poet Ki no Tsurayuki (872–945). His daughter said that while it was a great honor to have their tree transferred to the palace, there was a nightingale that settled on it every year; she worried that the bird would be sad when he returned to see that the tree was no longer there. She composed the following *waka* and pinned it to the tree:

> 勅なればいとも賢し鶯の、宿はと問はばいかが答へん
>
> Choku nareba itomo kashi uguisu no, yado wa to to wa baika ga kotaehen
>
> It is a great honor to fulfill your order, but I will have no answer for the nightingale when he asks where he can stay.

Touched by the girl's heart, the Emperor returned the plum tree, which he renamed Ōshukubai (Plum Tree of the Nightingale's Home), and gave her the title of Kōbai Naishi (Lady-in-Waiting of the Red Plum). It is this story and *waka* that is paraphrased in the first stanza.

According to official documents (*kanpō*), the song lyric appears to have been composed originally by Ishihara Watasaburo, a *genbun itchi* lyricist who was not on the *Monbushō* committee. The song has been more widely known as the work of Haga Yaichi, who may have revised Ishihara's work.[221] The composer is thought to be Okano Teiichi.

"San saijo" (1910), Text by Ishihara Watasaburo/Haga Yaichi

色香も深き紅梅の	i-RO-ka mo/fu-KA-i/ko-O-BA-I NO/
枝にむすびて、	e-DA NI/ mu-SU-BI-TE//
勅なればいともかしこし、	CHO-ku /NA-re-ba// I-to-mo / ka-SHI-KO-SHI/
鶯の問はば如何にと、	u-GU-i-su no/to-WA BA/ i-KA ni to/
雲ゐまで	ku-MO-I/ MA-de//
聞え上げたる言の葉は、	ki-KO-E-A-GE-TA-ru/ ko-TO-NO-HA WA/
幾代の春かかをるらん。	I-ku-yo no/ HA-ru ka/ ka-O-RU RA-N.

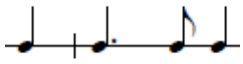
Translation	Song section
She tied the poem to the branch of the fragrant	A
red-blossomed plum and sent it to the palace.	A
"To be given this imperial order is a great honor.	B
But what can I tell the nightingale when he asks	B
where he can stay?"	B
The goodness of these words to the Emperor	A
and the sweet fragrance of the tree will remain	A
for many springs to come.	

[221] Ueda Nobumichi, "Monbushō no shintaishi boshū ni tsuite," *Jidō bungaku shiryō kenkyū* 98 (November 15, 2004), < http://www.d1.dion.ne.jp/~ueda_nob/shiryo/shir_98.html#ueda>, accessed July 20, 2009.

Fig. 2-24: "San saijō" (1910), Music by Okano Seiichi

The song (Fig. 2-24) is in ABA' form, where the A sections are in G major and the B section is in the parallel G minor (with the change in mode occurring in the middle of the second phrase of the A section, at m. 7). As shown in the translation above, the sections in the major scale correspond to the girl's pinning of the poem on the tree and the Emperor's returning the plum tree, while the section recounting the contents of the girl's *waka* and the plight of the nightingale is in the minor scale—a gesture Okano may have been taught from German Lieder.

In addition to its overall structure, the form is quite symmetric. Each section corresponds to two phrases of four measures each, where the melody of the first phrase rises, and that of the second phrase descends. More specifically, the first phrase is a larger-scale arpeggiation up to D (as shown in brackets and lines), confirming the

Western tonality; the melody of the second phrase descends to ^5/V in the A section and ^1/I in the B and A' sections, also confirming the tonality. The rhythmic motive  serves as the building block of the first phrase and repeats throughout the song—similar to "Auld Lang Syne."

The song is more successful in dealing with the potential awkwardness of upbeats than "Hotaru no hikari" ("Auld Lang Syne") or "Omoiizureba" ("Banks of Bonnie Doon"), due to the characteristics of the text. As shown in the transliteration of the lyrics, nineteen of the morphological units in the text are pitch-accented on the second mora. Therefore, a musical setting which puts the initial mora on an upbeat and the second mora on a downbeat, on a higher pitch, fits the text. This pattern is followed through most of the song; for example, the first phrase sets "i-RO" on a rising D | G, "fu-KA-ki" as A | B. Furthermore, the accented mora is placed on the long note of the repeating rhythmic motive. Hence, the pitch accent in the second mora gets three types of emphasis: metrical (on a downbeat), pitch, and duration. A similar approach, where upbeats were set with words whose pitch accents were on second morae, was taken in "Sotsugyō no uta" (Graduation Song).

Where the pitch accents deviate from this pattern, the melody is changed. For example, the front-accented "CHO-ku/ NA-re-ba" (mm. 6–8) is set with a descending melody serving as the transition to G minor; the melody for "HA-ru" (mm. 21–22) is descending, in contrast with the rising melody of "i-KA ni" (mm. 13–14), which is in the corresponding position of its phrase.

Therefore, "San saijo" shows the successful absorption of Western composition in the thirty years between Isawa's collection and the *Monbushō* collection of 1910, with its

use of different scales, use of recurring rhythmic motives, symmetric form, and setting of pitch accents.

Summary: *Jinjō shōgaku tokuhon shōka*

The *Monbushō* collection of 1910 shows significant developments in songwriting technique as well as continuity with previous practices. Texts continue to reflect familiar topics of classical Japanese poetry collections, such as nature and the seasons; in addition, there are songs that taught moral values and duty to the Emperor, as Isawa's collections had. They also inherit the use of colloquial language from the *genbun itchi* songs, adapting subjects, textual and musical phrases, and actual texts by *genbun itchi* lyricists. A notable change in the texts is the inclusion of songs that glorified the military and its associated self-sacrifice.

Newly composed with one exception, the songs of the 1910 collection exhibit an approach to songwriting that is closer to Western common practice than *genbun itchi* songs. Song forms are symmetrical, with four-measure phrases built on motivic repetition; standard Western harmonies are strongly implied through melodic structures featuring arpeggios and clear descents to the tonic. Songs such as "San saijo" feature changes in mode that highlight changes in the text. The songs also generally demonstrate a conscious effort to set pitch accents on higher pitches or on stronger beats.

***Jinjō shōgaku shōka: Monbushō* collections of 1911–15**

The 1910 collection of songs was successful, with songs such as "Haru ga kita" (Spring is Here), "Mushi no koe" (Sound of Insects), "Fuji no yama" (Mt. Fuji), and "Ware wa umino ko" (I Am a Child of the Sea) continuing to be national favorites today. The same committee then set about assembling the *Jinjō shōgaku shōka* (1911–15, herein called the 1911-15 collections), a complete set of songbooks for first through sixth grades, progressing carefully in musical and textual difficulty. Their publication was reasonably timely, as the primary school system had just changed from four to six years as of 1907. There are approximately 20 songs per grade, for a total of 120 songs, with the twenty-seven songs of the original *Jinjō shōgaku tokuhon shōka* absorbed into the new series. As with the earlier collection, the songs were newly composed (except for a few *warabeuta*), and authorship was kept anonymous.

The songs of this expanded set exhibit the same trends as the 1910 collection. Texts progress from the songs about animals ("Hato," pigeons; "Katatsumuri," snails; "Hiyoko," chicks), to more didactic songs regarding values ("Yoku manabe yoku asobe," Study Hard, Play Hard) and respect for the Emperor ("Tennō heika") in the second grade, to an increasing number of songs regarding duty, work, and nationalism in later grades. Militarism and self-sacrifice for the nation becomes a theme in songs starting in the fourth grade, with "Sakurai no wakare," where a father tells his son he expects to die in the Emperor's service, "Yasukuni Jinja," the Tokyo shrine dedicated to the war dead; "Hirose Chūsa," about Commander Hirose, who died at the Battle of Port Arthur in the Russo-Japanese War; and "Tachibana Chūsa," a grim narrative about the death in battle of Commander Tachibana in the Russo-Japanese War. As with the 1910 collection, the

collections of 1911–15 address several themes previously addressed by the *genbun itchi* songs, including the fairy tales "Hanasaka Jijii" (Old Man of the Flowering Cherry Tree), "Momotarō" (Peach Boy), and "Urashima Tarō" (Taro of Urashima) and the historical figure "Ushiwakamaru" (childhood name of the general Minamoto no Yoshitsune, 1159–89).

Musically, the songs are almost entirely in Western scales, predominantly the major scale. Generally speaking, the songs progress from being predominantly in Western pentatonic scales for first graders to a greater use of the major and minor diatonic scales for the upper grades.[222] Almost all songs are in duple meter, with some triple-meter songs appearing in the fifth and sixth grades. Most songs begin on downbeats, with songs beginning on a pickup appearing more frequently after the fourth grade.

An illustration of the tendency to Westernize is the adaptation of the *warabeuta* "Yuki ya konkon" (Come Down, Snow). There are several regional versions of the song, of which the one sung in Kyoto is presented in Fig. 2-25. This song has been sung with varying lyrics since the Heian Period; the lyrics shown below are close to those that were sung in the Edo Period (1618–1868).[223] The scale is *in* (G, Ab, C, D, F, G). In the analysis, I have adjusted the pitch accents for Kyoto accent.

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[222] See Donald Berger "Shōka and Dōyō: Songs of an Educational Policy and a Children's Song Movement in Japan, 1910–1926," Ph. D. dissertation, Kent State University, 1991, for tables giving the percentage of songs in various scales and meters.

[223] The Edo Period was the period under the rule of the Tokugawa shogunate, preceding the Meiji Restoration and Westernization. It is named after the shogunate capital at the time, which is present-day Tokyo. Following restoration, the Imperial capital was moved from Kyoto to Tokyo. During this period, the last line of verse was "Furiya tsumore konkon" (Snow and accumulate). See Takahashi Michiko, *Kyō no warabeuta*, CD Jacket (Kyoto: Kyoto Records), 8.

"Yuki ya konkon," *warabeuta*

雪やこんこん、	YU-KI ya/ KO-n-ko-n,
あられやこんこん、	A-RA-RE ya/KO-n-ko-n
お寺の柿の木に	o-TE-RA NO/KA-KI NO ki NI/
いっぱい積もれ、こんこん。	i-P-PAI /TSU-MO-RE/KO-n-kon

Come down,[224] snow. Come down, hail.
Pile up on the persimmon tree at the temple.

Fig. 2-25: "Yuki ya konkon," *warabeuta*

There were two potential problems with adopting the *warabeuta* for the *Monbushō* songbook. The first was that the authors would have needed to choose a particular regional version over others. A stickier point would have been dialect. The Kyoto dialect differs substantially in accent patterns from the Tokyo dialect, which had been adopted as the official national language. Accent patterns for most of the words in the song—"yuki" (snow), "arare" (hail), "kaki" (persimmon), "ki" (tree), and "tsumoru" (accumulate) differ between the two regions. The *warabeuta* approximates the pitch patterns of Kyoto dialect but would be in opposition to those of Tokyo dialect (e.g., at tsu-MO-re, m. 7).

Rather than adopt the *warabeuta*, the *Monbushō* committee wrote a new song with the same initial lyrics, the first eight measures of which are shown in Fig. 2-26. In writing a new song, the authors fashioned one that fit the pitch accents of Tokyo dialect.

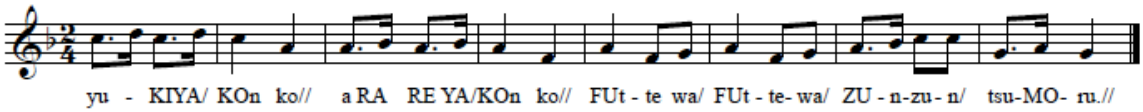
[224] According to Japanese language scholar Ikeda Yasaburō, "konkon" is a form of "kou, kou" (来う),an antiquated form of the imperative of "come." See *NHK Nihon no uta*, op. cit., 67.

The song is in a Western F major scale, with four-measure phrases fitting into an ABAC form, like many German folk songs.

"Yuki" (1911), *Monbushō*

雪やこんこん、	yu-KI ya/ KO-n-ko-n/	Snow is falling.
あられやこんこん、	a-RA-RE YA/KO-n-ko-n/	Hail is falling.
降っては降っては	FU-t-te wa/FU-t-te wa/	It snows and snows
ずんずん積もる。	ZU-n-zu-n/tsu-MO-ru.//	and piles up higher and higher.

Fig. 2-26: "Yuki," *Monbushō,* mm. 1–8

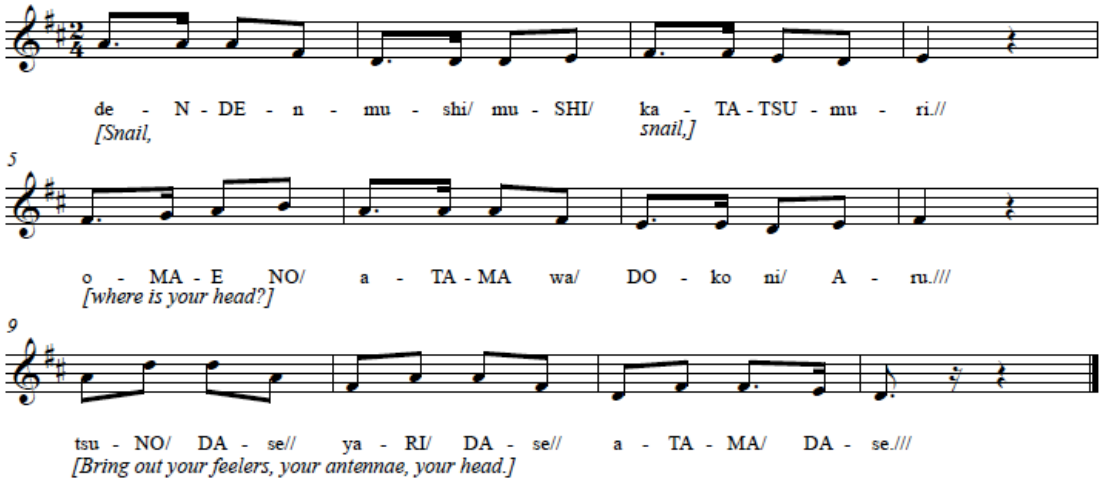


A second example of a song that took inspiration from a *warabeuta* and made it into a Western-style song is "Katatsumuri" (Snail). A *warabeuta* plays on the word "dendenmushi," or snail, encouraging it to come out:

Fig. 2-27: "Dendenmushi," *warabeuta*, Kyoto

The *Monbushō* version expands on "den," which sounds like "deru" (to come out), and the idea of getting the snail to come out of its shell. The music is of Western tonality, with the pitch accents aligned with the melody:

Fig. 2-28: "Katatsumuri," *Monbushō*



The *Monbushō* songbooks of 1910–15[225] had a much bigger impact on Japanese musical life than in previous generations. *Monbushō* ordinances had been issued in 1886, 1890, and 1900 requiring all schools to teach music, a requirement that may have been overlooked in the 1870s and 80s but not in later years as music education progressed. In addition, while the 1910–15 songbooks were not officially mandatory, they became the standard textbooks because their contents were coordinated with textbooks in Japanese language and history; in addition, they were deemed more trustworthy than other textbooks, as they were issued by the Ministry of Education. Hence, most schoolchildren from first to six grades between 1911 and 1944 sang these songs, thus imparting a profound impact on the musical knowledge and preferences of Japanese. These songs also had a life outside the classroom, as they began to be sung in homes, concerts, playgrounds, and on radio broadcasts. Their reach did not end with Japan; the imperial government placed these songs in schools in Korea and, to a more limited extent, in

[225] I will refer to the *Jinjō shōgaku shōka* series as the 1911–15 collection; this collection, together with its predecessor, the *Jinjō shōgaku tokuhon shōka* (1910), as the 1910–15 collection; and specific volumes of this collection by its publication date (e.g., 1911 songbooks).

Taiwan, where Isawa held his last official posting. They hence formed the foundation of musical knowledge of most Japanese and many East Asians, molded in a Western idiom.

***Dōyō*: the flowering of Japanese children's songs**

Japan's international position in the Taishō Era (1912–26) was significantly different from that at the beginning of the Meiji Period. Japanese industry had grown to become a net exporter during World War I, thanks to the vacuum created by the temporary lack of European competition. Following its military victories and growing industrial clout, Japan's international status had grown to being one of the five major victors seated at the Versailles peace conference ending World War I in 1919. Contemporaneous with increased worldwide interest in the plight of the proletariat, and symptomatic of Japan's own increased industrialization and urbanization, the period was marked with social movements such as universal male suffrage, workers' rights, and feminism.

In such an environment, there was a general interest in taking the child's point of view in dealings with children. Private schools were established that promoted a freer approach to children's development; parents began to dress children in Western clothing rather than *kimonos* because it was easier for children to move in them.[226] In music, Japanese poets and composers began to call for children's songs that were more in line with children's thoughts than schoolbook *shōka*, which, despite the advancements of the *Monbushō shōka* of 1910–15, were still regarded as stiff. As the poet Kitahara Hakushū (1885–1942) stated, "*Shōka* contain words and lessons that children cannot understand. What can you really teach with them? . . . Children are just opening their mouths like parrots and blankly repeating what the adults are singing."[227]

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[226] *NHK Nihon no uta*, op. cit., 122. A number of Western movements in education had a following in Japan during this period, including the New Education Movement of the British school Abbotsholme and Montessori.
[227] Ibid., 152.

Akai tori and the establishment of the *dōyō* movement

In 1918, Suzuki Miekichi (1882– 1936), a novelist and protégé of Natsume Sōseki, published the first issue of the children's magazine *Akai tori* (Red Bird), with the stated aim of establishing a creative movement of stories and songs for children that had "true artistic value."[228] He had been inspired to do so by his daughter, for whom he felt there were no appropriate stories or songs. On music in particular, Suzuki felt that *shōka* sounded too "similar to translated songs"[229]; his publication also served to revive public interest in *warabeuta*, which had largely been shunned in the *Monbushō* collections.

To begin this effort, Suzuki recruited over a dozen of the foremost writers of the day, including the novelist Akutagawa Ryūnosuke (1892–1927) and the poet Kitahara Hakushū (1885–1942); over the course of the first year, poets Saijō Yaso (1892–1970) and Miki Rōfu (1889–1964) and composers Yamada Kōsaku (1886–1965), Narita Tamezō (1893–1945), and Konoe Hidemaro (1898–1973) had joined. *Akai tori* used the word *dōyō* to refer to those children's songs with artistic merit to which it aspired. The magazine published its first *dōyō,* "Kanariya" (Canary, text by Saijō Yaso, music by Narita Tamezō), in May, 1919;[230] unlike many *shōka* books, the vocal score included an accompaniment by piano, which had become a more common possession among the well-to-do.[231]

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[228] Ibid., 108.
[229] Ibid., 108.
[230] The poem, without music, was published in the magazine in November, 1918.
[231] Women were encouraged to learn to play the piano to show refinement and to entertain their families. In addition, playing the piano was a respectable (and relatively high-paying) way for women to earn an income (Aratake Tomoko, "Piano to nihon shakai" [The Piano and Japanese Society], presentation of thesis at Hitotsubashi University Sociology Department, January 2009, <http://members.jcom.home.ne.jp/katote/09aratake.htm>). The piano-manufacturing business of Nihon Gakki Manufacturing Company (Yamaha), which had been manufacturing organs since 1888, had benefitted from the collapse of German piano exports during World War I.

Similar magazines soon followed on the market, such as *Kin no fune* (Golden Ship, later renamed *Kin no hoshi*, 1919), best known for the participation of the poet Noguchi Ujō (1882–1945) and the composers Motoori Nagayo (1885–1945) and Nakayama Shinpei (1887–1952); *Dōwa* (Children's Stories, 1920), *Otogi no sekai* (World of Fairy Tales), *Kodomo zasshi* (Children's Magazine), and *Kodomo no kuni* (Country of Children). By 1922, the number of children's periodical publications had climbed to thirteen. In addition, *dōyō* were published in newspapers, women's magazines (e.g., *Fujin no tomo* [Woman's Friend],) and weekly magazines. The songs themselves were promoted through concerts (most famously by Motoori's three daughters, Midori, Kimiko, and Wakaba), and lectures aimed at schoolteachers.

Fig. 2-29: Cover to *Akai tori*

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New outlets in mass media also helped to popularize the *dōyō.* Radio broadcasting in Tokyo, Osaka, and Nagoya began in 1925; in the same year, Tokyo station JOAK began airing *Kodomo no jikan* (Children's Time), a thirty-minute, late-afternoon program of *dōyō, shōka,* and other music, performed by Motoori's daughters, the chorus of the radio station, and local schoolchildren.[232] Shortly after, the record industry began to take shape: in 1927, Nipponophone, originally established in 1910, affiliated itself with Columbia Records to become Nippon Columbia; Japan Victor was formed as the Japanese corporation of The Victor Talking Machine Company; and Nippon Polydor was formally established for the purposes of selling Polydor and Deutsche Grammophon recordings in Japan. The records they produced were played on the radio, while songs that had become popular on the radio were recorded. The first *dōyō* to be recorded was "Kanariya" in 1920; they came to be mass-marketed from the 1930s.

The *dōyō* of the Taishō Era are widely considered to be the pinnacle of Japanese songwriting for children.[233] Composers developed theories regarding text setting in the Japanese language, as discussed in depth in a Chapter Three. Furthermore, they skillfully blended aspects of Japanese song, including quotes from traditional *warabeuta*, into their songs.

Attention to pitch accents

In 1922, Yamada Kōsaku published an influential article, noting the importance of setting melodies according to pitch accents to ensure the comprehension of the text.[234] While the committee of the *Monbushō shōka* of 1910–15 appeared to advocate a similar

[232] Ibid., 179.
[233] Some *dōyō* are easy enough for children to sing, and some teachers at the time brought them into the classroom. Others were written for adults to sing to children and comprise the Japanese art song repertoire.
[234] This article is discussed in detail in Chapter Three.

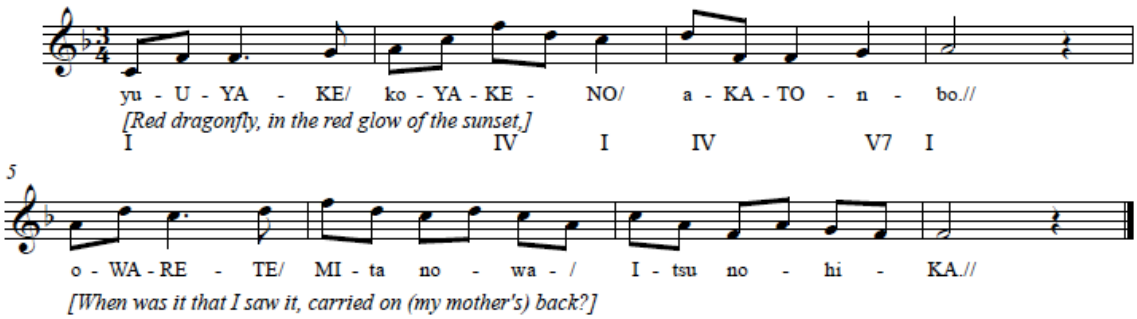
practice for the purposes of teaching correct pronunciation, the point had not heretofore been voiced explicitly for Japanese songs in general. Yamada's interest in pitch accents is evident in his setting of Miki Rōfu's poem "Akatonbo" (1927). The opening phrase shows a close resemblance to Robert Schumann's *Introduction and Allegro for Piano and Orchestra*, Op.134, which contains the recurring melody in Fig. 2-30:

Fig. 2-30: *Introduction and Allegro for Piano and Orchestra,* Op. 134 (1853), Robert Schumann, mm. 52–59

Yamada's melody quotes the beginning of this passage and elaborates upon it (Fig. 2-31).[235] However, instead of initially falling from D to F as Schumann's melody does, Yamada's melody rises from C to F, in keeping with the pitch accents of the initial word, "yu-U-YA-KE." Although the melody appears to go against the pitch accent at "a-KA-TO-n-bo" (m. 3), it is in line with the older pronunciation of the word since the Edo Period, which placed the accent on the first mora. While clearly within the framework of a Western tonal paradigm, the melody is in a (Western) pentatonic scale; its simple, fluid line matches the sense of nostalgia in Miki's text, which refers to memories of his hometown in Hyōgo Prefecture.

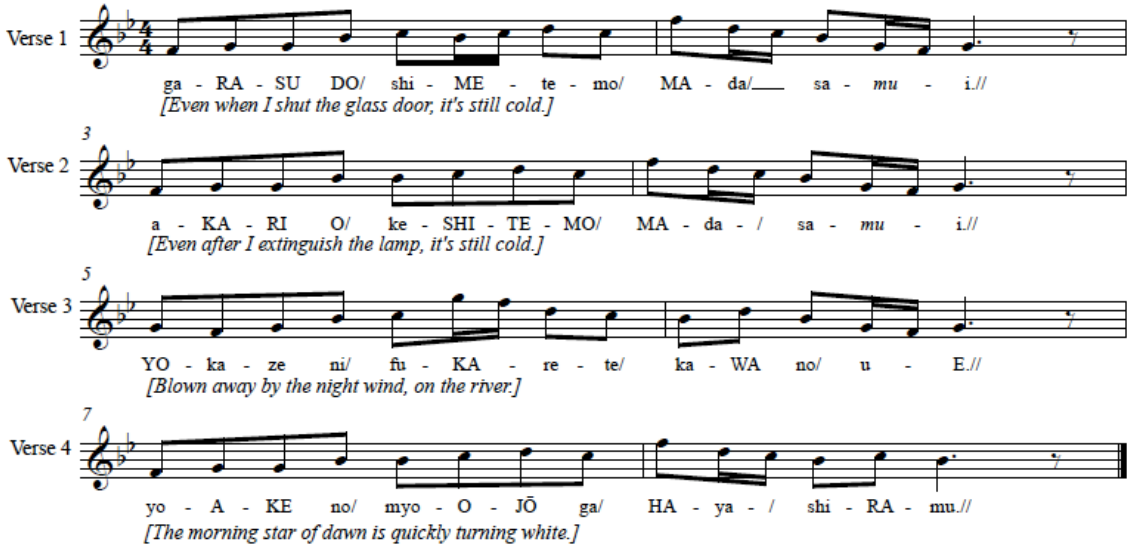
[235] The resemblance is mentioned in Yoshiyuki Junnosuke, *Akatonbo sōdō: waga bungaku seikatsu 1980-81* (Tokyo: Ushio Shuppan, 1981), 219, and Yoshiyuki Junnosuke, *Yoshiyuki Junnosuke zenshū,* vol. 14 (Tokyo: Shinchōsa, 1998), 89. Yamada never seems to have acknowledged the borrowing.

Fig. 2-31: "Akatonbo" (1927), Text by Miki Rōfu, Music by Yamada Kōsaku



Other composers also began to pay closer attention to pitch accents. One recurring issue with Japanese songwriting had been that different stanzas of the same song have different accent patterns—a problem unlikely to occur in Western songs but quite common in Japanese songs. For example, Kitahara Hakushū's lyric "Chin chin chidori" (The Plover) is composed of four couplets. The pitch accents of the second line of the third couplet differ significantly from the other three couplets; as shown in Fig. 2-32, the first word has a pitch accent on the initial mora, the second word falls off in pitch after the second mora, and the third word is pitch-accented on the second mora rather than the first. In Konoe Hidemaro's version of this song, the melody of this couplet is set with a different melodic contour from the other couplets.

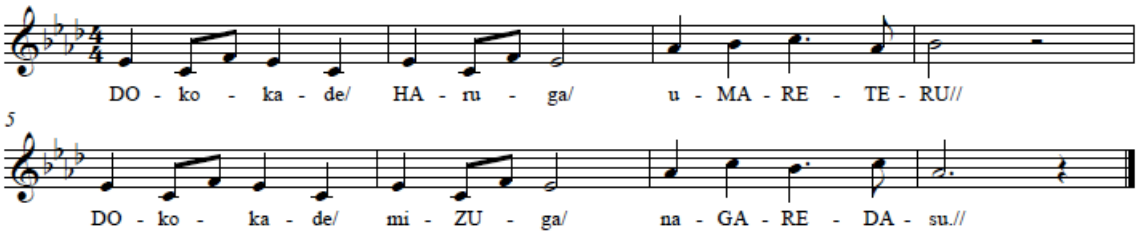
Fig. 2-32: "Chin chin chidori" (1929), Text by Kitahara Hakushū, Music by Konoe Hidemaro



Changing meters

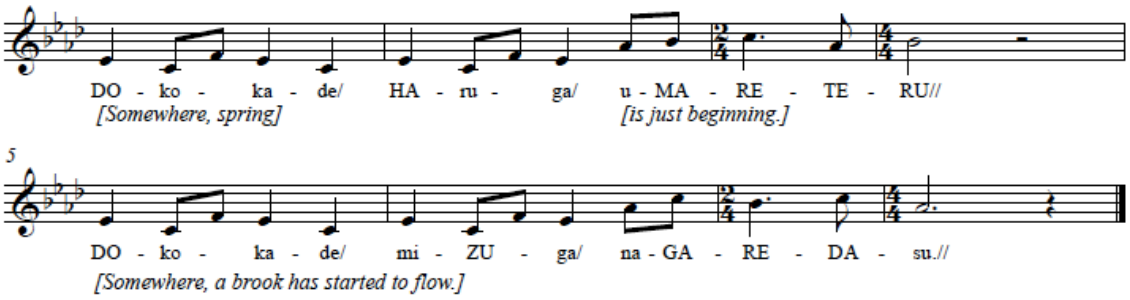
In addition to pitch accents, composers also began to experiment with shifting time signatures that allowed for better representation of the continuous, even flow of Japanese speech. Such apparent shifts in meter are common in Japanese traditional music, due to the flexible concept of rhythm, as explained in the Overview. In standard *shōka* of the 1910s, the general practice was to fit the poetic scheme of seven or five morae into a four-measure phrase. This convention obligated composers to stretch out one note of a seven-mora line of verse and three morae out of a five-mora line; this schematic placed long rests at the end of every four-measure phrase, breaking the sense of continuity in the text. Hence, a conventional setting of "Dokoka de haruga" (Somewhere, Spring, 1923) would have looked like the stolid setting shown in Fig. 2-33:

Fig. 2-33: "Dokoka de haruga," hypothetical setting



Because of the half-note at m. 2, the textual phrase "dokoka de haru ga" (Somewhere, spring) is separated from its verb, "umareteru" (is just beginning). Instead, Kusakawa Shin (1893–1948) dispenses with these additional rests, letting the words and melody flow continuously. The result, shown in Fig. 2-34, is more effective in capturing the sense of the text, which expresses excitement at the arrival of spring.

Fig. 2-34: "Dokoka de haruga" (1923), Text by Momota Sōji, Music by Kusakawa Shin



A similar dilemma occurs with "Kono Michi" (This Road, 1927, text by Kitahara Hakushū, music by Yamada Kōsaku). The text is in a pattern of five and seven morae:

"Kono michi," Kitahara Hakushū, first verse

この道は　いつか來た道、	5// 7	ko-NO/ MI-CHI-WA// I-tsu-ka/ ki-TA/ mi-CHI. ///
ああ、さうだよ、	7	A-a, /SO-o-da-yo(-o).///
あかしやの　花が咲いてる	5// 7	a-KA-SHI-YA NO //ha-NA ga/ sa-I-TE-RU.///

This road is a road on which I have traveled sometime before.
Ah, yes it is.
The acacias are blooming.

If one were to follow the aforementioned convention of text setting, one would start on a strong beat with the first five-mora phrase, then pause at "wa," thus breaking the phrase before it has had an opportunity to gather momentum (Fig. 2-35). As in our hypothetical setting of "Dokoka de haru ga," this pause creates a separation between a subject (this road) and its predicate (a road on which I have traveled sometime before), which makes it more difficult for the listener to understand the text.

Fig. 2-35: "Kono michi," hypothetical text setting under conventional practice

Kawamoto Kōji has noted this problem of discontinuity occurring in the recitation of poetry of five morae followed by seven morae.[236] He postulates that readers of poetry tend to switch between triple meter and quadratic meter in order to shorten the gap between the five-mora phrase and the seven-mora phrase. Kawamoto also assumes that readers begin each morphological unit on a strong beat of a bimoraic structure. Translating his theories to a hypothetical setting of "Kono michi" results in the example in Fig. 2-36:

Fig. 2-36: "Kono michi," as set according to Kawamoto's rules

[236] See Kawamoto Kōji, op. cit., 269–73.

The fault in this setting, however, would be that the two words "Itsuka kita" act as one grammatical unit modifying "michi" (road) and are thus more likely to be spoken in an unbroken flow.

Yamada's setting seems to incorporate aspects of Kawamoto's theory and adds further flexibility. In his version, the pause on the particle "wa" is not too much longer than the preceding note; it is a long enough pause to evoke the narrator's questioning his/her memory, but sufficiently short so that the syntactic connection between the two phrases is not lost. The words "itsuka kita" are handled as one continuous flow of even morae, which are more reminiscent of natural speech; the measure is rebarred, with a temporary shift to 2/4, to accommodate this change. In m. 3, the word "michi" (road) is lengthened, allowing for a completion of the contemplation. The change in harmony signals a realization in the mind of the narrator; the plagal progression from m. 3 into the downbeat of m. 4 expresses the increasing sense of certainty in the narrator's mind. Hence, Yamada's shifting meters not only preserve the rhythm of natural speech but also enhance artistic interpretation.[237]

[237] This song is generally not sung by children, but by adults for an audience that could include children.

Fig. 2-37: "Kono michi," text by Kitahara Hakushū, music by Yamada Kōsaku,[238] mm. 1–5

"Karatachi no hana" (The Flower of the Trifoliate Orange, 1925)

A work that effectively illustrates the techniques of changing meters and adjusting melodies for pitch accents is “Karatachi no hana" (text by Kitahara, music by Yamada), considered one of the masterpieces of *dōyō*. The six couplets share several characteristics. Each couplet contains a first line of verse in a 5-7 mora pattern, with the first word being "karatachi" plus a particle, a second morphological unit of three morae, and a third unit of four morae. The second line consists of one three-mora word that is repeated, followed by a three-mora morphological unit and a four-mora unit. Each verse line ends with the particle "yo."

The wealth of parallels in the text would invite a strophic approach to musical setting. However, these six couplets have slightly different accent patterns; in Table 2-5, the differences in pitch-accent patterns between the first couplet and the other couplets are highlighted in bold.

[238] The initial contour of the melody resembles that of "Danny Boy" (1910, revised 1913), which is popular in Japan. However, "Kono michi" continues in a different manner, with a different metric scheme.

Table 2-5: "Karatachi no hana," structure of text (Kitahara Hakushū, 1924)[239]

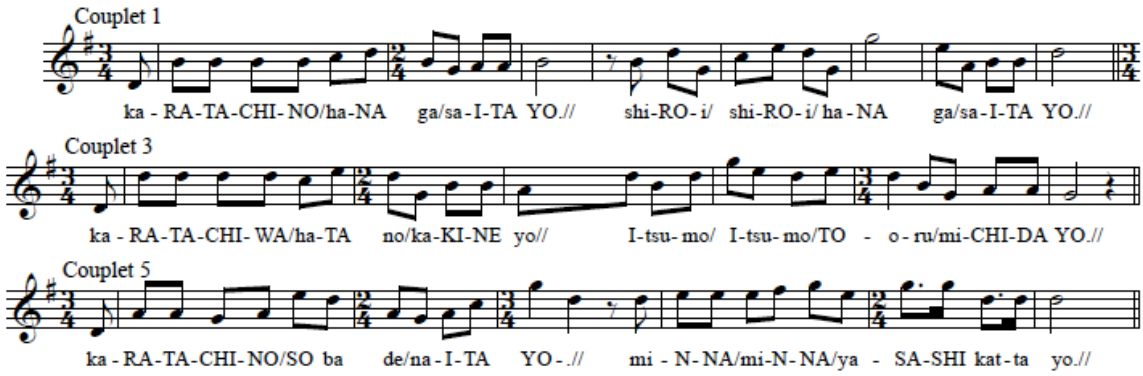
	Translation	5/3x2 morae	3 morae	4 morae	Accent		
					Pattern	Melody	Harmony
からたちの花が咲いたよ。	The trifoliate orange has bloomed.	ka-RA-TA-CHI NO	ha-NA ga	sa-I-TA YO.	1-A	A	I
白い白い花が咲いたよ。	A white flower has bloomed.	shi-RO-i shi-RO-i	ha-NA ga	sa-I-TA YO.	2-A	a	I-V
からたちのとげはいたいよ。	The trifoliate orange's thorn can hurt.	ka-RA-TA-CHI NO	to-GE wa	i-TA-i yo	1-A'	A'	I-V
青い青い針のとげだよ。	It's a blue needle of a thorn.	a-O-i-a-O-i	**HA**-ri no	to-GE-da yo.	2-B	a'	I-V
からたちは畑の垣根よ。	The trifoliate orange forms the hedge of a field.	ka-RA-TA-CHI WA	ha-TA-no	ka-KI-NE yo.	1-A"	A"	I-V
いつもいつもとほる道だよ。	It's the road I always pass by.	**I-tsu**-mo **I-tsu**-mo	**TO**-o-ru	mi-CHI-DA-YO.	2-C	b	I
からたちも秋はみのるよ。	The trifoliate orange, too, bears fruit in autumn.	ka-RA-TA-CHI MO	**A**-ki wa	mi-NO-ru yo.	1-B	B	V
まろいまろい金のたまだよ。	It's a round, golden sphere.	ma-RO-**I**-ma-RO-**I**	**KI**-n no	ta-MA-da yo.	2-D	c	V-I
からたちのそばで泣いたよ。	I cried near the trifoliate orange.	ka-RA-TA-CHI NO	**SO**-ba de	na-I-TA YO.	1-B'	B'	V-I
みんなみんなやさしかつたよ。	Everyone was kind.	mi-N-**NA** mi-N-**NA**	ya-SA-**SHI**-	**ka-t-ta-yo**.	2-E	d	V-I
からたちの花が咲いたよ。	The trifoliate orange has bloomed.	ka-RA-TA-CHI NO	ha-NA ga	sa-I-TA YO.	1-A	A	I
白い白い花が咲いたよ。	A white flower has bloomed.	shi-RO-i shi-RO-i	ha-NA ga	sa-I-TA YO.	2-A	a"	I

Yamada capitalizes on these variations in pitch-accent patterns to create melodies that change to fit these accents perfectly. In the third couplet, the second line starts with the beginning-accented "I-tsu-mo I-tsu-mo," in contrast to the first couplet's middle-accented "shi-RO-i shi-RO-i." As shown in Fig. 2-38, the contour of the melody

[239] The text alone had appeared in *Akai tori* a year before the music was presented.

changes accordingly: while the melody for "shi-RO-i" moves up from B to D, that for "I-tsu-mo" falls from D to B, then from G to E. In the fifth couplet, the melody for "SO-ba" falls from E to D, whereas those for "ha-NA" in the first couplet and "ha-TA" in the third had risen; in addition, the melody in the second line continues to climb because of the accent structure of the word "mi-N-NA," whereas it had fallen for "shi-RO-i" in the first couplet and "I-tsu-mo" in the third.

Fig. 2-38: "Karatachi no hana" (1925), Yamada Kōsaku, couplets 1, 3, and 5



The rhythm also mimics the spoken language: the vocal line is largely in even, continuous eighth notes; the only exceptions are emphatic points ("hana," flower), long vowels ("To-o-ru"), and the ends of phrases, as marked off by "//" in the text. A conventional text setting would have attempted to fit each 12-morae line of verse into a four-measure phrase; as with "Kono michi," such a scheme would have obligated pauses in the middle of the line, separating syntactically related phrases. To set the first lines of each couplet, which have a 5-7 mora count, Yamada shifts between 3/4 and 2/4 meters, in a scheme highly similar to Kawamoto's assessment of poetic recitation. In doing so, he

avoids disjunctions in the rhythm of the vocal line, thereby presenting the entire syntactical phrase in one continuous flow—just as it would be in normal speech.[240]

Hence, *dōyō* presented several developments in songwriting technique in the Japanese language. In addition to lyrics that are highly poetic, yet easily understood by children, the composers adjusted melodies of different stanzas to fit the pitch accents of the language more closely—a technique generally not seen in American or German songs. They also shifted meters to keep semantic units together, thereby retaining the rhythm of normal speech.

Mixing Western composition with traditional Japanese melodies

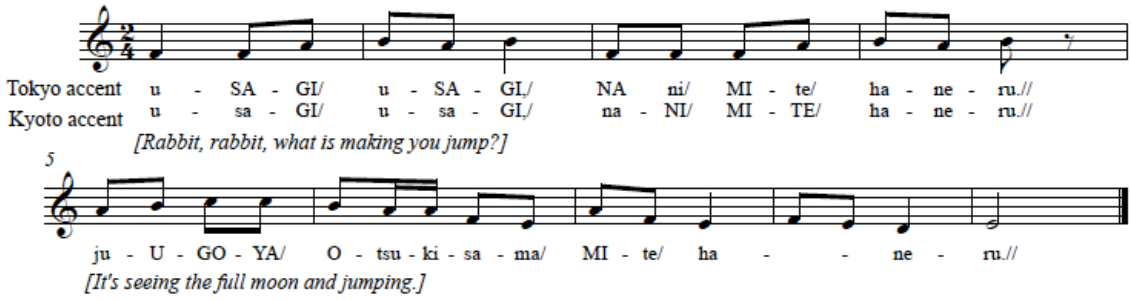
While Yamada's songs discussed above belie a strong Western (and more specifically, German) influence,[241] several composers at the time also took a deep interest in Japanese traditional culture. Foremost among them was Motoori Nagayo, a member of a decorated family of literary scholars. He was raised by his grandfather, Motoori Toyokai (1834–1913), a high priest of Shinto and member of the Japan Academy in poetry, who had served as a tutor to the Taishō Emperor; his family was descended from the Japanese philologist Motoori Norinaga (1730–1801), who was noted for his studies of the *Kojiki* (*The Records of Ancient Matters*, 680/712) and *The Tale of Genji* (Murasaki Shikibu, 1008).

[240] Note that the second line of each couplet, which is has a mora count of 6-7, can be set completely in 2/4 meter without significantly affecting the present rhythm.
[241] Other *dōyō* by Yamada, such as "Awate tokoya," sound closer to Japanese traditional music; this song is in a Western pentatonic scale and moves primarily in tetrachords.

"Jūgoya otsukisan" (Full Moon, 1920)

In the early 20th century, Motoori Nagayo began to study *warabeuta,* particularly those from the Edo Period as remembered by the elderly.[242] He reveled in his ability to combine these traditional songs with artful composition. His first song for the magazine *Kin no fune* was "Jūgoya otsukisan," where he quotes the traditional *warabeuta* "Usagi" (Rabbit), shown in Fig. 2-39.

Fig. 2-39: "Usagi," *warabeuta*, published in Edo, 1820



This *warabeuta* and Noguchi Ujō's text have the title phrase, "Jūgoya otsukisan," in common. Motoori took the melody underlying those words from "Usagi" (Fig. 2-39, mm. 5–6) and expanded upon it, changing the last note in m. 5 to spell out the A minor triad in "Jūgoya otsukisan" (Fig. 2-40, mm. 1–2, 9–10). Measures 3–4 and 5–6 of Motoori's song are variations of his mm. 1–2, while the last two measures of the stanza (mm. 7–8) is a paraphrase of the last two measures of "Usagi." For the harmony, the *miyako-bushi* scale of "Usagi" [E–F–A–B–C] is reinterpreted as A minor, with the first two stanzas ending on a half cadence and the final stanza ending on a perfect authentic cadence. The melancholy melody is fitting for Ujō's autobiographical text, in which a child talks to the moon about the separation of his/her parents, recounting that his nanny

[242] Kojima Tomiko, *Nihon dōyō ongaku shi* (Tokyo: Daiichi Shobō, 2004), 81.

has taken leave, his little sister has been sent away to relatives in the country, and he wishes to see his mother again.[243]

[243] Songwriting treatises at the time, which are discussed in Chapter Three, associated the Western minor mode with melancholy.

Fig. 2-40: "Jūgoya otsukisan" (1920), Text by Noguchi Ujō, Music by Motoori Nagayo,[244] first and third stanzas

[244] The accompaniment is the version given in Komatsu Kōsuke, ed., *Nihon dōyō kyoku shū*, Gesammelte Werke der Weltmusik, Vol. 11 (Tokyo: Shunjūsha, 1930), 56.

The song is also a good illustration of Motoori's concepts of pitch accents and text setting. In the process of studying *warabeuta*, he had noted that many songs of various genres—*warabeuta*, *nagauta,* and *kouta*—did not follow prevailing accent patterns of the Tokyo region. He also observed that in some *warabeuta*, a word with an accent on the second mora may place a musical accent on the first mora instead; however, a word accented on the first mora is never left unaccented musically on the first mora.[245] Hence, a second-mora-accented word could start on a higher note or a downbeat, but an initial-mora-accented word—like "HO-ta-ru" in the Japanese version of "Auld Lang Syne"—could not start on a lower note or an upbeat. This observation formed the basis of his theories on pitch accents and musical setting, which are discussed in the following chapter.

The song "Jūgoya otsukisan" follows this pattern. For most of the words of the song, the melody follows the general contours of the pitch accents. They do not in mm. 6 and 14, so that the melody can remain in parallel with the preceding four-measure phrase; however, such a setting was allowable under Motoori's rules of thumb, because the words in these measures, "o-I-TO-MA" and "wa-TA-SHI," are accented on the second mora. The pitch accents of m. 11, "KA-ka-san," also appear to be in the opposite direction, but this measure is actually from the third stanza of the song, and as explained in Chapter Three, most composers either concentrate on setting the first stanza accurately or use a compromise that fits the pitch accents of the most stanzas. In this case, preserving the melody of the stanza appears to have been deemed more important; furthermore, the placement of the pitch accent on the downbeat ameliorates any potential awkwardness.

[245] Kojima, op. cit., 81–82.

Hence, the musical setting also integrates Motoori's understanding of traditional text setting.

"Tōryanse" (Let Me Pass, 1921)

Motoori's "Tōryanse" is another reworking of an Edo-Period *warabeuta*. The song is based on the *warabeuta* "Tenjin-sama no hosomichi" (The Narrow Road to the Shrine), which has versions in Tokyo and Kyoto.[246] It is sung to a *kuguriasobi*, a playground game where two children form an arch with their arms and catch other children as they go through. Motoori originally composed it for the children's play "Utsuriyuku jidai" (The Passing of an Era, 1921), to evoke the Edo Period.[247] The text refers to the practice of visiting a shrine to give thanks when a child reaches seven years of age—a tradition born of times when fewer children survived diseases to reach that age. There are various explanations about the location referred to in the text, which describes a shrine in a heavily guarded area; folklore has connected it to Miyoshino Shrine in Kawagoe, Saitama Prefecture, because it was enclosed in a castle and was heavily guarded.

[246] The vast popularity of Motoori's version, however, has greatly overshadowed all of the regional versions. What is generally heard today is Motoori's version, and few people are acquainted with the Edo-Period versions. See Appendix for a transcription of Tokyo and Kyoto versions of "Tenjinsama no hosomichi," as interpreted by Aikawa Yumi. The Tokyo version is in the *in* scale, while the Kyoto version is in *ritsu*.

[247] *NHK Nihon no uta,* op. cit., 116.

"Tōryanse" (1921), *warabeuta*

通りゃんせ　通りゃんせ	Parent: Let me pass.
ここはどこの　細通じゃ	To where does this narrow path lead?
天神さまの　細道じゃ	Guard: It's the path to the Tenjin shrine (for the deified spirit of Sugawara no Michizane).
ちょっと通して　下しゃんせ	Parent: Please let me pass through.
御用のないもの　通しゃせぬ	Guard: Those without a good reason cannot pass through.
この子の七つの　お祝いに	Parent: I'm going to celebrate the seventh birthday of this child
お札を納めに　まいります	and am presenting an offering.
行きはよいよい　帰りはこわい	Guard: Going in is fine, but coming back is scary.
こわいながらも	Parent: Even though it's scary,
通りゃんせ　通りゃんせ	let me pass.

A comparison of Motoori's arrangement with the older *warabeuta* version of the song is given in Fig. 2-41.[248] As Kojima Tomiko has pointed out, Motoori's *dōyō* has two large melodic changes from the *warabeuta*: first, the original call-and-response pattern does not have the transposition of a perfect fourth between mm. 3–6 and mm. 7–10; second, the final measures (mm. 17–18) take on a larger range of notes than the original version.[249] I would add that these changes have tonal implications: the first change allows an interchange between the melodically filled triad [G, Bb, D] (mm. 3–6) and the triad [D, F, A] (mm. 7–10). The second change contains a partial run of the D minor scale at m. 17.

I would also add that Motoori's more subtle changes aid in shaping the *warabeuta* into a Western tonality. The older *warabeuta* is in the *in* scale [A–Bb–D–E–G]. Compared with Motoori's version, it is a flatter melody with a greater tendency to bring

[248] The *warabeuta* version is as per Koizumi Fumio, *Warabeuta no kenkyū: kyōdō kenkyū no hōhōron to Tōkyō no warabeuta no chōsa hōkoku* (Tokyo: Warabeuta no Kenkyū Kankōkai, 1969), 228–29. The transcription is given in 2/4, but I have left it in 4/4 for the purposes of matching Motoori's score.
[249] Kojima, op. cit., 65–66.

out tetrachords; for example, because the downbeat of m. 4 is A (rather than Motoori's Bb), one is likely to hear the measure as prolonging A, with the tetrachord [D–A] being spanned in mm. 3–4. All of the exchanges in the *warabeuta* follow this pattern, except at m. 10, where the first note is raised to Bb to accommodate the pitch accent on "TO-sha-se-nu." On the other hand, Motoori places the Bb on the downbeat for these exchanges (see m. 4); by lowering the preceding note to an A, making it a neighbor note, he prolongs the Bb from the previous quarter note. As a result, in Motoori's version, one tends to hear mm. 3–4 as an arpeggiation of the G minor triad resolving to the A, and similarly, mm. 7–8 as an arpeggiation of a D minor triad, in contrast to the tetrachord heard in the *warabeuta.*

Fig. 2-41: Comparison of warabeuta and dōyō versions of "Tōryanse"

Another subtle change is seen at m. 16. In the original *warabeuta*, the melody drops to E, spelling out the tetrachord [E–A]. In Motoori's version, the melody falls to D, spelling out instead [D–A], in line with the Western harmonies Motoori has employed.

Indeed, Motoori's version is a seamless blend of Japanese and Western scales. He has kept the *in* scale of the original, adding the note F, which is allowed in the scale in melodic descents. His original piano introduction, shown in Fig. 2-42, opens the song on A, keeping within the *in* scale. The scalar run at m. 4, with its addition of an ascending F not found in the *in* scale, signals the key of D minor; the pounded A (m. 5–6) is reinterpreted as V of D minor, to which it resolves.

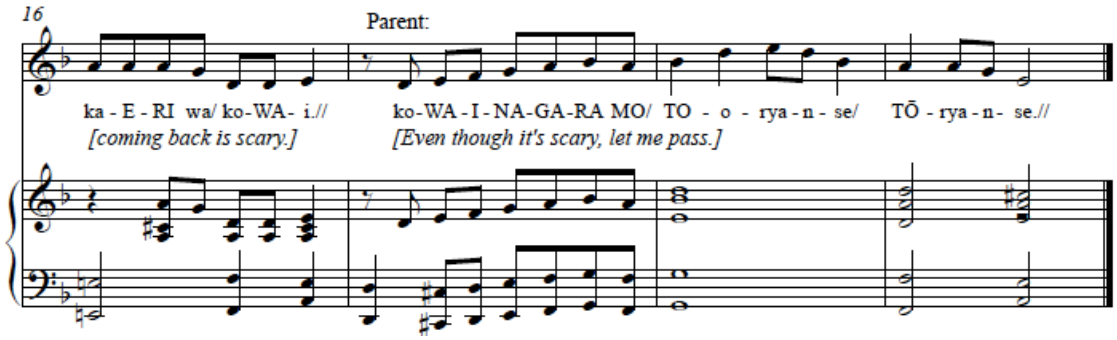
Fig. 2-42: Piano introduction, "Tōryanse" (1921), Motoori Nagayo

The song itself, shown in Fig. 2-44, is set in the D minor scale. The exchanges between the parent and the gatekeeper are harmonized as alternations between ii^{ø} 6/5→V and i→V, thereby confirming D minor as tonic. It is interesting that Motoori uses ii^{ø} 6/5 rather than iv in this exchange: as a result, the bass note alternates between G and E rather than G and D, resulting in a tritone between the E in the bass and the Bb in the melody (mm. 3, 5, 11). Tritones are more common among Japanese melodies than those in Western common practice, and the E–Bb flat tritone is prominently featured in the coda, as discussed later. Furthermore, the ii^{ø} 6/5 contains all the notes of the original *in* scale except A, whereas the iv of D minor does not.

The change in the ending from the *warabeuta* allows for a dramatic coda (mm. 15–19) in D minor, complete with a chromatic bass line. The scale run in m. 17 confirms D minor by including the ascending F not usually present in the *in* scale. However, in the following measure, the song reverts to the *in* scale with a characteristic turn of phrase, outlining the tritone [Bb flat–E]. The melody ends on A, also in keeping with the *in* scale. In the accompaniment published in the Gesamelte Werke collection (1930), this final A is harmonized as V of D minor; more recent recordings, such as those by NHK (1991), omit the C# to play open fifths.[250] Despite some changed notes, the general melodic pattern of the song is characteristic of *warabeuta*, with notes of even duration in a narrow range (for each two-measure unit up to the coda). Motoori's "Tōryanse" thus combines Western harmony with the Japanese scales and characteristic melodic patterns of *warabeuta*.

[250] Fujii Kiyomi and Hirota Ryūtarō, eds, *Nihon minyō kyokushū*, Gesammelte Werke der Weltmusik, vol. 13 (Tokyo: Shunjūsha), 202; *NHK Nihon no uta,* op. cit.

Fig. 2-43: "Tōryanse" (1921), Motoori Nagayo



Hence, Motoori's approach to reworking *warabeuta* is fundamentally different from that used by the *Monbushō* composers, who had completely disposed of the old melodies of the warabeuta "Yuki (ya konkon)" and "Den den mushi" to compose "Yuki" and "Katatsumuri" in a Western mold. Instead, Motoori quotes the original *warabeuta* of "Usagi" and uses it as a repeating motive in "Jūgoya otsukisan." Similarly, in "Tōryanse," Motoori keeps faithful to the original melodic nuances of the *warabeuta*, while infusing Western harmony and scales with the characteristics of Japanese melodies.

"Teru teru bōzu" (1921)

Motoori's compatriot at *Kin no fune,* Nakayama Shinpei (1887–1952), also took an interest in traditional music. Having first achieved fame with the popular song "Kachūsha no uta" (1914), sung for a theatrical production of Tolstoy's *Resurrection*, Nakayama was also a prolific composer of *shinminyō*, which were newly composed songs in *minyō* idioms, often for commercial purposes. Some of his *dōyō* for *Kin no fune* were similarly inspired by *warabeuta.*

One of his most popular songs, "Teru Teru bōzu" (Talisman for Fair Weather), refers to the traditional practice whereby children hang a talisman (Fig. 2-44), made at home with white cloth, outside when it is raining, hoping for sunny weather the next day.

The song was first published in the magazine *Shōjo no tomo* (Friend of Girls) in June, 1921—the same year as the first performance of "Tōryanse."

Fig. 2-44: Teru teru bōzu, talisman

Photo by Okada Keishi, Skyportrait; used with permission.

The text by Asahara Kyōson (1895–1977), music by Nakayama Shinpei [1887–1952]) begins with a variation of the familiar children's refrain, "Ashita tenki ni nare"

(Let it be fair weather tomorrow), as "Ashita tenki ni shite okure" (Please make it fair weather tomorrow). The melody of this lyric is in the *in* scale [C#–D–F#–G#–B–C#/C#–A–G#–F#–D–C#] (Fig. 2-45, mm. 1–4). The accompaniment is highly reminiscent of a *koto* in its opening arpeggios, single-note texture, and characteristic pattern (mm. 3–4); it helps to give the music a Japanese flavor.

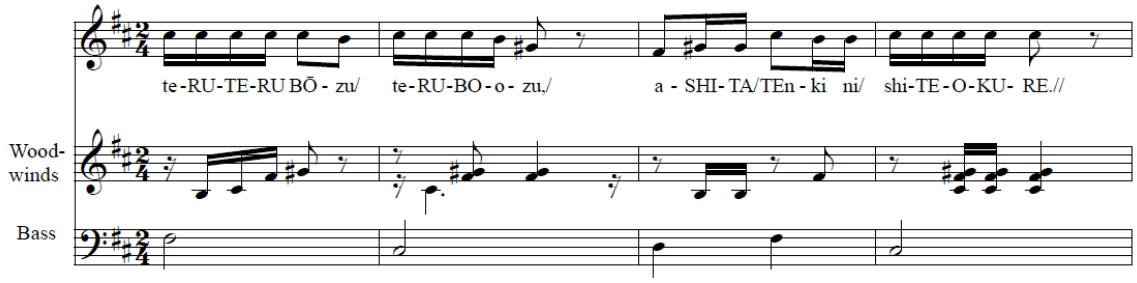
Fig. 2-45: "Teru teru bōzu" (1921), text by Asahara Kyōsen, music by Nakayama Shinpei

The tonality of the accompaniment for these opening measures would appear to be in F# minor, as the first two measures spell out the F# minor triad. The G#–C# interval in m. 4 would then be interpreted as a pivot chord from V/F# minor to II/B

minor, for the modulation to B minor from m. 5 onwards. A recording from 1947 uses an orchestral arrangement that elaborates upon the original piano accompaniment.[251]

Some more recent recordings, such as that in the NHK collection, seem to favor a modal rendition of these opening measures. The original accompaniment would fit the above-mentioned *in* scale if a B were to be substituted for the ascending A in mm. 1–2. The arrangement in the NHK recording omits the A from the opening measures, so that the pitches of the passage conform to the *in* scale. Hence, in m. 1, a non-resolving fourth (B) is substituted for the third (A); similarly, in mm. 2 and 4, the fourth (F#) substitutes for the third (E) over the C#-minor bass. Nonetheless, the bass line reflects a typical harmonic progression in F# minor.

Fig. 2-46: "Teru teru bōzu," version in *NHK Nihon no uta* (1991), mm. 1–4[252]



At m. 5 in both versions, the music modulates to a Western B-minor pentatonic scale [B–C#–D–F#–G], and the accompaniment changes accordingly to a more Western, chordal approach. Before the song ends in a perfect authentic cadence in B minor, however, there is one more Japanese gesture—the melodic leap of a tritone at m. 10. Hence, Nakayama's song blends the sonic qualities of Japanese song—the *koto*-like

[251] See "Teru teru teru bōzu"/"Ame furi otsuki," Yotsuya Fumiko, Nihon Victor Jidō Gasshōdan, Victor Record V-40034, 1947. There are often many versions of accompaniments to *shōka* and *dōyō*, as many were originally written without accompaniments. There is another piano accompaniment to "Jūgoya otsukisan"; Taki Rentarō's "Kōjō no tsuki" (1901) has several versions of accompaniments, including one by Yamada Kōsaku.

[252] Transcription by the author from a recording inclued in *NHK Nihon no uta*, op. cit.

accompaniment, the tritone leaps, and a Japanese scale in the melody—with Western harmonies.

Summary: *Dōyō*

The *dōyō* of the Taisho Period was a vital stage in the development of songwriting in Japanese; many Japanese consider them to be the pinnacle of children's songs. The importance of following pitch accents was debated and theorized, and techniques developed to adapt to the common problem of stanzas with different pitch-accent patterns. Composers such as Yamada and Kusakawa noted the desirability of maintaining a natural speech rhythm that would not break up syntactical units; they changed meter in order to accommodate speech rhythm. Furthermore, the *warabeuta*, which had been shunned in official *Monbushō shōka* books, was fully incorporated into a Western-style format, with Motoori and Nakayama quoting the melodies of *warabeuta* and blending Japanese scales with Western tonalities.

By the 1930s, the *dōyō* movement, as marketed through print, had lost steam. Several magazines had closed down either temporarily or permanently by that time—*Akai tori* shut down between 1929 and 1931 and closed in 1936, following the death of Suzuki. Oversaturation of the market was an issue: as poets and writers began their own magazines, the number of children's magazines had climbed to 2,000 nationwide by the mid-1920s.[253] This increased competition resulted not only in a worsening of economics for publishers but also a flooding of the market with mediocre songs. Other factors contributing to the decline included increasingly literary aspirations on the part of lyricists, who began to produce texts that were beyond the comprehension of children,

[253] *NHK Nihon no uta,* op. cit., 123.

and objections from some education professionals, who began to condemn the genre as "weak."

The popularization of *dōyō* shifted from print to records, where it featured rhythmical orchestral arrangements, sometimes influenced by jazz. Japan Victor signed a contract to record Nakayama Shinpei's existing songs, while Nippon Columbia recorded Motoori Nagayo's songs, featuring Motoori's daughters. Record companies also contracted with younger poets and composers, such as Kawamura Kōyō, whose daughter Junko sang on many recordings. This combination of older and newer songs sparked a boom in *dōyō* records that was to last until the beginning of World War II, when rationing of raw materials led to dramatic reductions in output. However, by the 1930s, the social environment was much changed: leftist movements had been crushed in the late 1920s, and the rise of militarism and ultra-nationalism was shedding a wholly different light on music and culture.

***Shintei jinjō shōgaku shōka*: revisions to the *Monbushō* songbooks, 1932–33**

Between May 1932 and May 1933, the government issued a revised set of songbooks called the *Shintei jinjō shōgaku shōka*. The period was a tumultuous time in Japan, which was rapidly coming under military control. From the late 1920s, young military officers, who were primarily from rural backgrounds, had become attracted to right-wing groups that rejected Westernization and promoted a return to *samurai* values, just as party politics were deteriorating under economic pressure from the Great Depression.[254] The Japanese army and navy which, modeled on the Prussian military, had their own general staff offices and did not report to the Prime Minister, took over Manchuria in 1931 and attacked Shanghai in 1932. The civilian government was unable to stop these military actions, which enjoyed some popular support. In May 1932, Prime Minister Inukai Tsuyoshi was assassinated by naval officers and army cadets. Popular opinion was with the instigators, who were considered to be acting out of patriotism; they were only imprisoned for a few years, and their light sentences further eroded civilian authority.

Few changes in songs or style

Given the charged atmosphere, one might have expected to see a large increase in militaristic songs. However, this collection is essentially the same as the *Jinjō shōgaku shōka* series of 1911–15, with seven new songs added per grade; larger changes would occur in the next revision in 1941. One addition is a military song for first graders in a Western pentatonic scale, "Heitai-san" (Mr. Soldier), describing a soldier on horseback as brave and handsome.

[254] Japan suffered from reduced exports in 1929–31, due to the global depression. However, currency devaluation and deficit spending (on armaments) helped the Japanese economy recover by 1933.

Nor is there an appreciable move away from Western scales, as the newly composed songs are mostly in Western scales. There is also no appreciable increase in traditional *warabeuta*, with the only addition being "Ichiban boshi mitsuketa" (I Found the First Star to Appear This Evening), a simple modal song.

Among the few newly composed songs in a Japanese scale is "Otedama" (Beanbags for Juggling, 1933), composed by Sawazaki Sadayuki (1889–1949), a tenor and choral conductor. While the accompaniment harmonizes it in F major, it has a high occurrence of tetrachords, as shown in brackets in Fig. 2-47, and ends on what would be ^2 in a Western pentatonic scale; it is more accurately thought of as in the *ritsu* scale [G–A–C–D–F]. The use of this traditional scale seems appropriate for the subject—a traditional juggling game.

"Otedama" (1933), *Monbushō*

一・二・三・四、	Hi, fu, mi, yo,	One, two, three, four,
五つのあつかひ	Itsutsu no atsukai	Five beanbags I'll juggle.
手先のはたらき、	Tesaki no hataraki,	Work with the fingers,
一つに受けて、	Hitotsu ni ukete,	catch all at once,
さらりと投げれば、	Sarari to nagereba,	toss them gently.
みだれて落ちては	Midarete ochitewa,	If they get jumbled up
花もやう、花もやう。	Hayamoyō, hayamoyō.	and fall, you see their floral patterns.

Fig. 2-47: "Otedama" (1933) Sawazaki Sadayuki

Addition of piano accompaniment

Nonetheless, there were three types of noteworthy revisions that were made to the songs. One revision was that notated accompaniment for piano was supplied for the first time, in reflection of the greater availability of pianos in local schools. Many of these accompaniments are quite sophisticated, with introductions, word painting, and occasionally, modulations and chromatic harmonies. In "Haru no ogawa" (Spring Brook), the piano evokes the flowing brook:

"Haru no ogawa" (1910), first line of verse, Takano Takatsuki

春の小川はさらさら流る。　　HA-ru no/ o-GA-WA WA/SA-ra-sa-ra-/ na-GA-ru

In springtime, the brook murmurs as it flows.

Fig. 2-48: "Haru no ogawa" (1910, Okano Teiichi), Piano Accompaniment (1932)

Similarly, the introduction to "Tachibana Chūsa" (Commander Tachibana, 1912) was given an appropriate trumpet-like reveille:

Fig. 2-49: "Tachibana Chūsa," Introduction, 1932[255]

The harmonization in these accompaniments generally follows conventional tonal patterns, usually beginning on I and ending on a V–I cadence, usually prepared by ii or IV, with four-measure phrases usually ending on V or I. Such a pattern is not surprising, given that these harmonies had already been built into the original melodies. In addition, there are a few songs harmonized with applied dominants (e.g., "Mochitsuki," Pounding Rice Cakes for New Year's Day, 1933), chromatic passing chords ("Fuyu geshiki," Winter Scenery, 1933), or fermatas on chromatic harmonies ("Daitō no miya," Prince Morinaga, 1913).

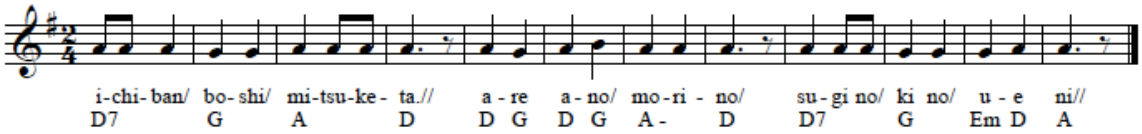
Harmonization of Japanese modes evidently presented more of a dilemma for the arrangers. The *warabeuta* "Kazoe uta" is harmonized in E minor, moving between E minor, A minor, and B major; the song ends on B major, with the melody on F#. This harmonization fits the melody, which contains many [G, B] intervals and sequences of [E, F#, G].

The harmonization for the *warabeuta* "Ichiban boshi mitsuketa" (Fig. 2-50) is more contrived. It is harmonized as if it were in D Mixolydian, finishing each four-measure phrase with either a "I–V" progression finishing on A (m. 12), or a "V–I" on D

[255] I have transcribed this excerpt from the recording in the Nippon Columbia collection of *Monbushō* songs, which, in turn, was based on the original accompaniments supplied to teachers in the 1933 textbooks. See Yamato Junji et al., 141.

(mm. 4, 8). Such a harmonization seems unnatural for a song built completely out of the notes [G, A, B], centering on A without leading tones.

Fig. 2-50: Harmonization of "Ichiban boshi mitsuketa" (1932)[256]



Improvements in text setting

The 1932 collections also edited the text setting of several songs. By this time, there was greater emphasis placed on setting pitch accents correctly, following an article published by Yamada Kōsaku in 1922, as discussed in Chapter Three. While earlier compositions, such as those in the *Monbushō shōka* of the 1910s, already showed awareness of this issue, the need to consider pitch accents in musical settings was written about explicitly by composers and others following the article. The revisions in the 1932 collection reflect the general acceptance of this philosophy as songwriting practice.

The most famous revision in text setting between the 1911 and 1932 collections is that for "Kisha" (Train). The original version is shown in Fig. 2-51:

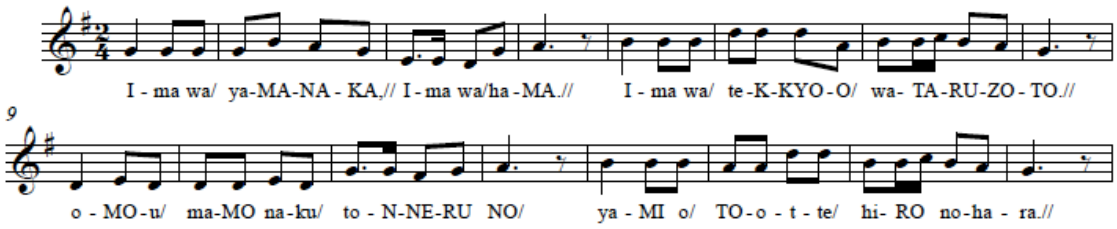
"Kisha" (1912), *Monbushō*

今は山中、今は濱、	I-ma wa/ ya-MA-NA-KA/ I-ma wa/ ha-MA,//
今は鐵橋 渡るぞと、	I-ma wa/ te-K-KYO-O/ wa-TA-RU-ZO TO./
思ふ間も無く、トンネルの	o-MO-u/ ma-MO-na-ku/ to-N-NE-RU NO/
闇を通つて廣野原。	ya-MI o/ TO-o-t-te/ hi-RO-no-ha-ra.//

[256] Transcribed from Nippon Columbia's collection of *Monbushō* songs; see Yamato Junji et al, eds. The *Monbushō* version is slightly changed from that which was typically sung in Tokyo in the 1960s, as per Koizumi (1969), op. cit., 30.

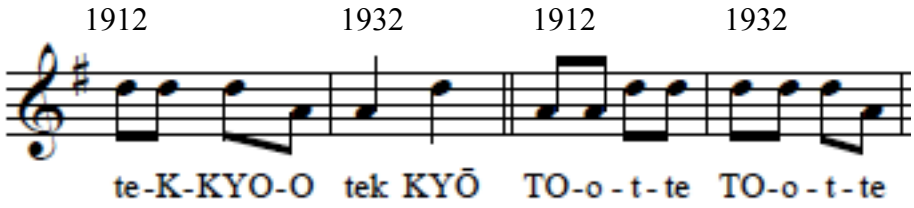
Now we're in the middle of a mountain, now we're at the shore!
Now we're crossing an iron bridge!
And in no time, we're passing through the darkness of the tunnel into the open fields.

Fig. 2-51: "Kisha" (1912), Music by Ōwada Aira (1886–1962)



Two problems with this earlier setting are that the melody for "te-K-KYO-O" (m. 6) falls, in contrast to its rising pitch accent; meanwhile, the melody for "TO-o-t-te" rises, when its pitch accent falls (m. 14). In the 1932 collection, the melodies for those two words are exchanged, bringing the melody into alignment with the pitch accents.

Fig. 2-52: "Kisha," revisions in 1932



A second change that was made in the above revision was the setting of certain morae, such as the double consonant and long vowel. As Japanese is a mora-timed language, as explained in Chapter One, earlier Japanese composers had set each mora to a single note; such songwriting practice seems natural, as Japanese poetry counts the number of morae, not syllables. However, in music, the duration of some morae can be stretched; hence, it is not necessary to provide a note for each mora when a longer note can be set to a syllable of two morae. In the example above, the word "tekkyō" has a double consonant, where a space is heard between two morae; in addition, the long vowel

"ou" (pronounced the same as ō) is held for the duration of two morae but is heard as one long syllable. Hence the word "tekkyō" is spoken as four morae but is heard as two syllables:

te-k-kyo-o tek.kyō

The 1932 revision also corrects this aspect, changing the setting of "tekkyō" from four eighth notes to two quarter notes. Similarly, double consonants are reset from two notes to one note in "Ningyō" (Doll, "bacchiri"), "Oyano on" (Gratitude toward Parents, "acchi kocchi") and "Kinoha" (Tree Leaf, "mawatte"). The long vowel "ō" in "kyōdai" is reset from two eighth notes to one quarter note in "Hiyoko" (Chicks). Similarly, the terminal nasal N is incorporated into a single note; in "Usagi" (Rabbit), the "-san" in the word "minasan" is reset from two eighth notes to one quarter note, in line with its pronunciation as a single syllable.

In "Okyagarikoboshi" (Roly-Poly Doll, 1911), shown in Fig. 2-53, the words "hō[ridasu]" (m. 1), "yusutte" (m. 6), and "damatte" (m. 11) have been reset from two eighth notes in the 1911 version into a quarter note in the 1932 version. The syncopated rhythm breaks up the monotony of the continuous eighth notes and results in a bouncy quality that seems appropriate to describe this traditional toy, a roly-poly doll that is weighted so that when it is knocked down, it rolls back up.[257]

"Okyagarikoboshi" (1911), *Monbushō*

投り出されてころころ轉び、	ho-O-RI-DA-sa-re-te/ KO-ro-koro/ ko-RO-BI/
體ゆすつてむつくと起きて、	ka-RA-DA/yu-SU-T-TE/mu-K-KU-to/o-KI-te/
あちらを向いて默つてすわる。	a-CHI-RA-O/mu-I-TE/da-MA-t-te/su-WA-RU
おきやがりこぼしはおもしろい。	o-KI-YA-GA-RI-KO-bo-shi wa/o-MO-SHI-RO-i.

[257] The toy is considered a symbol of perseverance.

When it is thrown down, it rolls,
its body sways, and then it suddenly gets up.
It looks over there, then sits silently.
The roly-poly doll is entertaining.

Fig. 2-53: "Okyagashikobori" (1911), *Monbushō*

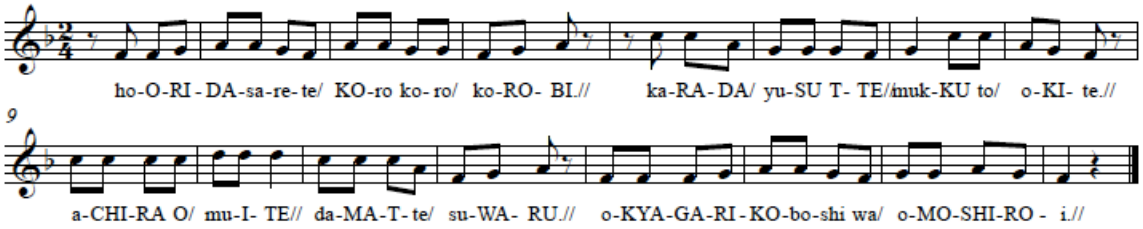
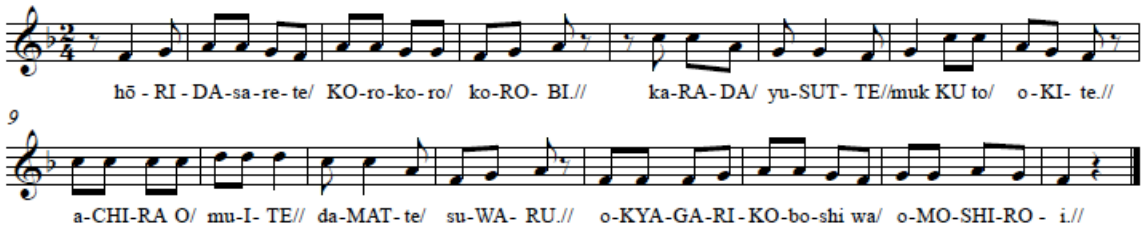


Fig. 2-54: "Okyagashikobori" (1932 revision)



Summary: 1932 revisions

Western-sounding songs continued to dominate the revised *Monbushō* songbooks of 1932–33. However, the songs showed an improvement in songwriting technique, in that the setting of certain morae, such as double consonants, the nasal N, and long vowels, were adjusted to reflect their pronunciation as single syllables. By this time, there was greater awareness in the setting of pitch accents, and some errors in their musical setting were corrected, as in "Kisha." Furthermore, piano accompaniment was provided, which showed the influence of European songwriting through its evocation of themes in the text and Western harmonies. However, the revisions did not yet reflect the profound change in the political atmosphere, which would come to full fruition in the next set of revisions.

School songs for wartime: *Kokumin gakkō* songbooks of 1941–43

On March 1, 1941, the government issued Ordinance No. 148, the *Kokumin gakkō rei,* to orient schools to "conform to the goals of the Empire."[258] The school system was reorganized from *jinjō shōgakkō* (ordinary elementary schools) and *kōtō shōgakkō* (middle schools) into *kokumin gakkō* (national schools) with six years of elementary education and two years of middle-school education, and compulsory education was to be lengthened from six to eight years.[259] A more detailed set of rules issued on March 14 stated that schools must educate students on "the unique aspects of our national culture in relation to conditions in Asia and the world, build awareness of the Emperor's position, and cultivate knowledge on the nature of our country."[260] According to the ordinance, music was to be taught to inspire nationalism and develop an aesthetic sensibility. Music would also be used to train children to pronounce words correctly and enhance mental acuity by developing the ability to listen to and recall pitch, stress, tone quality, rhythm, and harmony. Lyrics and music were to be of a "national" (*kokuminteki*) nature.

In line with the ordinance, the Ministry of Education issued a new set of songbooks, which, this time, were the only textbooks allowed in the country. *Uta no hon, jō* (Songbook, vol. 1) and *Uta no hon, ge* (Songbook, vol. 2), for first and second grades, were published in March, 1941; *Shotōka ongaku* I and II (Elementary Course in Music), for third and fourth grades, in March, 1942; *Shotōka ongaku* III, for fifth grade, in February, 1943; and and *Shotōka ongaku* IV, for sixth grade, in April, 1943. Composers

[258] "国民学校ハ皇国民の道ニ則リテ初等普通教育ヲ施シ、国民ノ基礎的錬成ヲ為スヲ以テ目的トス。”Facsimile at National Archives of Japan, "Kokumin gakkō rei ga seitei sareru," <http://www.archives.go.jp/ayumi/kobetsu/s16_1941_01.html>, accessed July 24, 2009.
[259] In practice, the implementation of the lengthening of compulsory education was delayed and ultimately not enforced during World War II.
[260] "我ガ国文化ノ特性ヲ明ナラシムルト共ニ、東亜及世界ノ大勢ニ付テ知ラシメ、皇国ノ地位ト使命トノ自覚ニ導キ、大国民タルノ資質ヲ啓培スルニ力ムベシ.”

assembled for the committee included Komatsu Kōsuke (1884–1966), the *dōyō* composer, educated in France, who will be discussed in the next chapter; Inoue Takeshi (1894–1974), a Tokyo Music School professor; Hashimoto Kunihiko (1904–1949), a professor at the Tokyo Music School who had studied in Vienna and was a famed composer of wartime *gunka*; Shimofusa Kan'ichi (1898–1962), who had studied with Paul Hindemith at the Berliner Hochschule für Musik in the 1920s and was a professor of musicology at the Tokyo Music School; Kita Matabee (1904–1979), a tenor who taught at the Tokyo Music School and had studied at the Accademia Nazionale di Santa Cecilia in Rome; and Matsushima Tsune (1890–1985). Lyricists included Hayashi Ryūha (1892–1974) and Kobayashi Aiyū (*né* Kobayashi Chikao, 1881–1945), who had translated operas such as Mozart's *The Magic Flute* and Offenbach's *Orpheé aux Enfers* into Japanese.[261]

Due to difficult domestic conditions during the war and the relatively short duration of their existence (they were replaced in 1947, during the Occupation), these books did not have the lasting impact of the songbooks of 1910, 1911–15, or 1932–33. However, they are an interesting illustration of what was deemed "national" music at the time.

The 1941–43 songbooks differ substantially from the 1932–33 songbooks. While the latter are simply a revision of the 1911–15 songbooks, having kept most of the songs, the 1941 songbooks retain only 20 songs, or 17% of the songs from earlier collections, as shown in Table 2-6.[262] They constitute a rewriting of the repertory.

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[261] See Yamato, op. cit., 28, for a list of participants.

[262] The songs retained are "Hi no maru" (Japanese Flag), "Hato Poppo" (Pigeon), "Otsukisama" ("Tsuki," Moon), "Densha gokko" (Role-Playing of Trains), "Haru ga kita" (Spring Is Here), "Heitai-san" (Mr. Soldier), "Haru no ogawa" (Brook in Springtime), "Mura matsuri" (Village Festival), "Mura no kajiya"

Table 2-6: Breakdown of songs in the 1941–43 *Kokumin gakkō* songbooks

	Grade	Total Songs	Retained from earlier	Military	Warabeuta	Traditional scale	Pentatonic w/ tetrachords	% in Japanese scale pattern
Uta no hon 1	1	20	4	1	4	2	5	55%
Uta no hon 2	2	20	2	3	2	1	9	60%
Shotōka ongaku 1	3	20	2	3		3	8	55%
Shotōka ongaku 2	4	20	3	6	1	3		20%
Shotōka ongaku 3	5	20	4	3		3	1	20%
Shotōka ongaku 4	6	20	5	4		3	1	20%
Total		120	20	20	7	15	24	46
Percentage of total			17%	17%	6%	13%	20%	38%

Texts of the 1941 songbooks

Simplification of lyrics

In keeping with their didactic purpose, texts to the songs were generally written in everyday language. Several of the songs that were retained from previous collections were revised from a language more suitable for writing to a colloquial one. For example, the words to "Haru no ogawa" were revised as underlined below; my translation fails to capture the change in tone.

"Haru no ogawa," 1912, 1933

春の小川はさらさら流る。	The brook at springtime murmurs as it flows,
岸のすみれやれんげの花に、	as if it were whispering to the violets and milk vetches[263] of the bank,
にほひめでたく、色うつくしく	to bloom sweetly in fragrance and
咲けよ咲けよと、ささやく如く	beautiful in color.

(Village Blacksmith), "Hiyodori goe" (related to the Tale of Heike), "Kazoe uta" (Counting Song), "Hirose Chūsa" (Commander Hirose), "Kongōseki/Mizu wa utsuwa" (Diamond/Water is a Tool), "Umi" (Sea), "Tachibana Chūsa" (Commander Tachibana), "Fuyu geshiki" (Winter Scenery), "Oborozuki" (Hazy Moon), "Nihonkai kaisen" (Battle on the Sea of Japan), "Kamakura" (a former capital), and "Suishiei no kaiken" (Meeting at Shuishiying).

[263] Small, pink wildflowers (astragalus sinicus), originating from China, that bloom in fields and river banks in springtime.

1942

春の小川は、さらさら行くよ。	The brook at springtime murmurs as it goes,
岸のすみれや、れんげの花に、	while whispering to the violets and milk vetches of the bank,
すがたやさしく、色うつくしく	that they have blossomed
咲いているねと、ささやきながら。	into a beautiful form and color.

Similarly, the songs added to the collection employed simple language. As discussed later, many were adapted from *warabeuta,* with their texts preserved. In addition, newly composed songs inspired by *warabeuta* employed the folk phrases of existing traditional songs and games. In "Temari uta" (Song of the Handball Game, text by Takeuchi Toshiko, music by Matsushima Tsune), the opening lyrics, "Ten, ten, ten, Tenjin-sama" (Tenmangū shrine) are common to various regional *warabeuta*, as are the words "Pettan, pettan" (onomatopoeic for pounding rice to make rice cakes), which open "Mochitsuki" (Pounding Rice Cakes for New Year's Holiday, music by Inoue Takeshi).[264] Similarly, the lyrics to "Kakurenbo" (Game of Hide-and-Seek, text by Hayashi, music by Shimofusa) include the familiar call to potential players, "Kakurenbo suru mono, yottoide" (Those who want to play hide-and-seek, come here) and the repeated call-and-response, "Mō ii kai" (Can I come out now?) and "Mada da yō" (Not yet), all commonly heard among children playing this game. In addition, there are many variations of *warabeuta* for jumping rope, and "Nawatobi" (Game of Jumping Rope) contains stock phrases such as "kururi to tonde" (Turn as you jump) and "Kawarimashō" (It's the next child's turn). Hence, the texts of the 1941 collection demonstrate a change in educational policy not only to colloquial language, but common, folksy language that may have been considered too lowly for previous collections.

[264] See Kindaichi Haruhiko, *Nihon no shōka* vol. 2 (Tōkyō: Kōdansha, 1979). The 1941 version of "Mochitsuki" is different from the 1932 version.

Texts regarding imperialism

Other changes in texts reflect the change in the priorities of the government. The recurring counting song "Kazoe uta" was fitted with yet another set of lyrics, in simpler language than earlier versions, about behaving well in school and home. In the first verse, the child is counseled to get up early by him/herself—perhaps in recognition of the fact that many fathers had gone off to war and/or mothers were off to the factory— clean his/her own body, sweep the yard, and water the plants; in the second, the child is advised to train his/her body so that he/she would be of good use to the country. In the tenth and final verse, the new political environment is revealed:

"Kazoe uta" (1942), Verse 10

十とや　東亜のまもりを	Number Ten. Those who bear the burden
になふのは　になふのは	of protecting East and Southeast Asia (Tōa)
正しい　日本の	are the children of righteous Japan;
子どもたち　わたしたち	they are we.

Indeed, a new theme among many nationalistic topics, which are pervasive throughout the collection, is Japan's right to rule the rest of Asia. The government was pushing the concept of "Dai tōa," or the Greater East Asia Co-Prosperity Sphere, consisting of East and Southeast Asia, with the goal of creating a self-sufficient Asian bloc, led by Japan, that was free of Western powers. The text to "Nippon" alludes to the Shinto myth in which the gods Izanagi and Izanami created the Japanese archipelago.

"Nippon" (Japan, 1941)

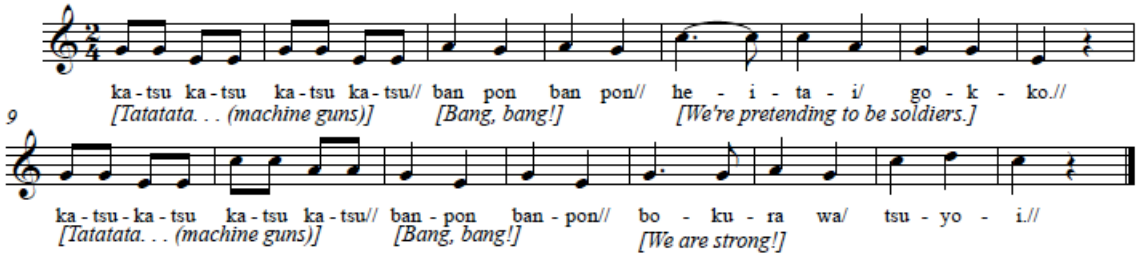
日本よい国、きよい国。	Japan is a good country, a noble country.
世界に一つの神の国。	It is the only country in the world that is the country of god.

Other songs address the beauties of the acquired territories, such as "Dai Tōa" (Greater East Asia) and "Manshū no hirono" (Large Field of Manchuria).

Texts regarding militarism

The 1941 songbooks show a marked increase in the number of songs extolling the military. This increase is particularly noticeable in the lower grades, in which songs for first- and second-grade children teach children to admire soldiers ("Gunkan," Naval Ship; "Heitai-san," Mr. Soldier) and encourage them to play soldier games in the songs "Heitai gokko" (Role-Playing as Soldiers) and "Omocha no sensha" (Toy Tanks). These songs are complete with onomatopoeia for bullet sounds, as shown in Fig. 2-55:[265]

Fig. 2-55: "Heitai gokko" (1941), Shimofusa Kan'ichi



Songs for older children recount battles ("Nihonkai kaisen," Battle in the Sea of Japan) and praise skilled military men ("Rakkasan butai," Paratrooper); a stanza in "Tokubetsu Kōgekitai" (Special Attack Unit, 1942)[266] describes the destruction of battleships at Pearl Harbor. More so than in previous collections, they also glorified roles

[265] In addition, the song, "Gunken Tone" (Tone, the Military Dog) contains onomatopoeic sounds for gunfire. Tone is spelled 利根, which means "intelligence."
[266] The word "Special Attack Unit" came to mean *kamikazes* and other suicide missions from 1944 onwards, but the song was written before such missions became common.

that ordinary citizens can play in the war, as seen in "Nyū ei" (Joining the Army, 1942, Shimofusa), "Shōnen sensha hei" (Young Soldier of a Tank Unit, 1942, Shimofusa), and "Hakui no tsutome" (The Duty of Nurses). The songs served to set children's expectations for their future roles: in "Shōnen sangyō senshi" (Young Soldier in the Factory, 1943, Shimofusa), published in the sixth-grade songbook at a time when middle-school boys were being forced to work in factories of armaments and airplane parts, a youth walks to the factory before daybreak and proceeds to work, smiling as he becomes covered in oil and sweat to pound out materials for the good of the country. The songs also described death as part of duty: the text of "Mugon no gaisen" (The Honorable Return of Deceased Soldiers, 1942)[267] describes the return of the body of a man familiar to the child (*oji-san*),[268] a "brave soldier" (*yūshi*) who "defeated the enemy," as honorable and a model to be followed:

"Mugon no gaisen" (1942), third stanza

み国の使命に　ぼくたちも	When the day comes that we, too,
やがて働く　日が来たら	must serve our country,
おじさんあなたが　手本です	you will be our model.

Hence, the texts of the 1941 collection are strongly aligned with the goals of the wartime military government. Songs extol the virtues of Japan as a nation and its right to rule Asia. They show a military-centric vision being instilled from an early age, encouraging children to role-play as soldiers and young teenagers to work in military-related factories, while death in military service is shown as honorable—and quite

[267] The word "gaisen" (凱旋) means "triumphant return"; however, the music sounds more like a lament, in the Western pentatonic minor in slow 3/4 meter.
[268] "Oji-san," which literally means "uncle," is also used to refer to an adult male with whom the speaker, who is generally younger than the person referred, is familiar, such as a neighbor or a friend's father.

possible, if not probable. The language of the texts was simplified from those in the 1932 collection, to a level everyone could understand.

Musical nationalism in the 1941 collection

Not only were the texts to the 1941 collection nationalistic, but so also was the music, in a reflection of trends that had been intensifying during the 1930s. Part of the trend was domestically driven: from the 1920s onwards, Japanese composers had enjoyed greater opportunities to present works to the Japanese public. In 1926, the Tokyo Philharmonic, which had started under the sponsorship of Itō Kofukudana (forerunner of Matsuzakaya Department Store), began to sell tickets to the public; in 1931, Japan's national radio instituted a regular program highlighting the works of Japanese composers.[269] Such opportunities encouraged composers to develop styles that would appeal to a larger public. References to familiar, traditional songs proved popular with some audiences, as had been seen in *dōyō* such as "Tōryanse" and "Teru teru bōzu."

Foreign artists and audiences also encouraged Japanese composers to seek a syncretic style by providing support for the composition and performance of such works. Generally speaking, the constant flow of Japanese composers to study in European conservatories, and European artists to teach in Japanese conservatories, had made many Japanese composers aware of the vogue of exoticism and nationalism in the 1920s and 30s. Russian composer and pianist Alexander Tcherepnin (1899–1977), who made extensive visits to Japan between 1934 and 1937, influenced a number of Japanese composers, to whom he imparted his conviction that "oriental" music should remain independent of Western music. He collaborated with Japanese composer Ifukube Akira

[269] See Judith Ann Herd, "The Cultural Politics of Japan's Modern Music: Nostalgia, Nationalism, and Identity in the Interwar Years," in *Locating East Asia in Western Art Music*, ed. Yayoi Uno Everett and Frederick Lau (Middletown, CT: Wesleyan University Press, 2004), 40–56.

(1914–2006)[270] on his ballet *Bon odori* (Dance for the *Bon* Festival), which was staged in Vienna by a Russian ballet company. He also sponsored a competition for Japanese composers, the Tcherepnin Prize, publishing the winning works through the Tcherepnin Edition of Tokyo and performing the piano works during his European tours; Ifukube's winning orchestral piece, *Nihon Kyōshikyoku* (Japanese Rhapsody), was performed in Boston in 1935.[271] The Austrian conductor and composer Felix Weingartner (1863–1942) also sponsored a competition for Japanese composers, with the winning compositions being performed in Switzerland; winners included Hayasaka Fumio (1914–55)'s *Kodai no bukyoku* (Ancient Dances, 1937). Furthermore, this style of nationalistic music received a favorable reception in Europe: in a competition of compositions at the 1936 Berlin Olympics, *Formosa Dances* by Taiwan-born Japanese composer Kō Bun'ya (1910–83) won first prize.[272]

Within Japan, government directive served as a powerful incentive to favor a nationalistic musical blend. In 1936, Matsumoto Manabu, the head of the Section for Supreme Control of the Ministry for the Interior, gave a speech favoring music written in Japanese style and stressing the importance of following government guidelines. The government supported musical compositions that expressed nationalist sentiments, often by using Japanese melodies within Western musical forms, and sponsored the recording, publication, and broadcast of such works; after 1938, commissioned works by national broadcaster NHK were required to express nationalistic sentiments.[273] At least one member of the committee for the 1941 collection, Shimofusa, participated in this trend of

[270] Ifukube is best known as the composer of soundtracks for the Godzilla films.
[271] Galliano, op. cit., 80–83.
[272] Galliano, op. cit., 116.
[273] Galliano, op. cit., 92, 115–16.

musical nationalism, composing works such as *Shamisen kyōsōkyoku* (Shamisen Concerto, 1938) and *Koto dokusō no tame no sonata* (Sonata for Solo Koto, 1941). By 1941, musicians were obligated to apply for special licenses to continue working as musicians and hence comply with government directives. Censorship and harassment through raids and arrests were used to repress musicians who were critical of the government.[274] Given the forces of government coercion and European approval of this style, it is not surprising that the 1941 school song collection shows a high level of musical nationalism.

Traditional songs

The songs also reflect how Japanese traditional folk musics such as *warabeuta*, considered lowly in earlier eras, were becoming regarded more favorably by this time. Unlike the 1881 and 1911 collections, which only include "Kazoe uta" from the vast repertory of *warabeuta*, the 1941 collection includes several *warabeuta* and other traditional songs, including "Sakura" (Cherry Blossom), the famous traditional song that had appeared in a collection of *koto* music (*sōkyoku*) for the Tokyo Music School in 1888 and Puccini's *Madame Butterfly* (1904); "Yūyake koyake" (Colorful Sunset, adapted by Shimofusa)[275]; "Komori uta" (Lullaby), based on a lullaby from old Edo; "Karasu" (Crow); "Usagi" (Rabbit);[276] and "Hotaru koi" (Come, Fireflies). As explained previously, *warabeuta* have many regional variations; for example, the Kyoto version for "Hotaru koi" is the *warabeuta* "Hotaro," which dates from the Muromachi Period (1336–1573):

[274] Galliano, op. cit., 120.
[275] This *warabeuta* is different from the more famous *dōyō* by Kusakawa Shin.
[276] "Usagi" had appeared earlier in Isawa's *Shōgaku shōka* vol. 2, published privately through Dainippon Tosho, in 1892.

"Hotaro," *warabeuta*, Kyoto

ほ　ほ　ほおたろこい	Firefly, come.
あっちの水は 苦いぞ	The water over there is bitter.
こっちの水は 甘いぞ	The water over here is delicious.
ほ　　ほ　ほおたろこい	Firefly, come.
行燈 のかげから、	From the shadow of the paper-enclosed lantern,
笠着てこい	Come out, wearing a conical hat.

Fig. 2-56: "Hotaro," *warabeuta*, Kyoto[277]

In a version from Tottori Prefecture, the lyric is

ほ　ほ　蛍来い　蛍来い	Firefly, come here.
小さな提灯さげて来い	Come here with a small paper lantern.
ほ　ほ　蛍来い　蛍来い	Firefly, come here.
あっちの水は苦いぞ	The water over there is bitter.
こっちの水は甘いぞ	The water over here is delicious.
ほ　ほ　蛍来い　蛍来い	Firefly, come here. [278]

The version used for the 1941 textbook is as follows:

ホウ　ホウ　ホタル　コイ、	Firefly, come here.
小サナ　チャウチン	Come here with a small paper lantern.
サゲテ　コイ。	
ホシノ　カズホド	Fly here in numbers as large as the stars.
トンデ　コイ。	
ホウ　ホウ　ホタル　コイ。	Firefly, come here.

[277] Transcribed from Takashashi Michiko, *Kyo no warabeuta.*
[278] See Izumokanbenosato (Izumo Traditional Arts Center), <http://kanbenosato.com/minwa/kancho_200902.html>, accessed July 25, 2009.

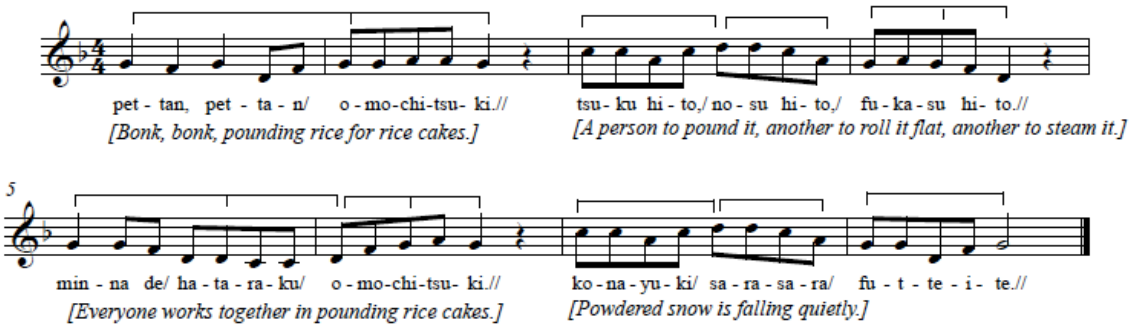
Fig. 2-57: "Hotaru koi," Text adapted by Hayashi Ryūha, Music adapted by Shimofusa Kan'ichi[279]

Newly composed songs on Japanese scales

As previously mentioned, several newly composed songs—"Kakurenbo" (Game of Hide and Seek), "Nawatobi" (Jump Rope), "Mochitsuki" (Pounding Rice Cakes for New Year's Holiday), and "Temari uta" (Song of the Handball)— appear to have been inspired by *warabeuta*, with lyrics similar to the songs and chants surrounding these games. However, rather than Westernizing the *warabeuta*, as had been the case in "Yuki" (1911), these songs are written in traditional scales to approach the sound of *warabeuta*, using traditional Japanese scales and a persistent use of tetrachords. "Mochitsuki," which is in the *ritsu* mode [G–A–C–D–F], is entirely composed of tetrachords, outlined in brackets; the tick marks within the brackets parenthesize unaccented neighbor-note motions.

[279] Transcribed from Nippon Columbia collection of *Monbushō shōka*.

Fig. 2-58: "Mochitsuki," Inoue Takeshi



Other newly composed songs that use Japanese scales are "Oshōgatsu" (New Year's Day), "Takigi hiroi" (Collecting Firewood),"Yamada Nagamasa" (a Japanese adventurer in Ayuthaya, Siam, and ruler of Nakhon Si Thammarat province in the early 17th century), "Sagyō no uta" (Song of Work), "Guraidā" (Glider, Shimafusa), "Mugi kari" (Harvesting Wheat, Inoue Takeshi), "Shōtoku taishi" (prince regent and politician, 6–7th c.), "Shō Nankō" (Kusunoki Masatsura, a 14th-century military leader who died in battle), "Ane" (Big Sister), "Hare ma" (Sunny Interval), and "Hatsukuni no uta" (Song of Establishing the Country). Therefore, Japanese scales form the musical basis for 22 songs—about a fifth of the collection, a significantly higher percentage than in previous collections. Furthermore, fifteen of those songs were newly composed.

Harmonization of traditional scales

In addition, the accompaniment for most of these songs harmonizes them in a way that does not attempt to force a Western V–I cadence, as is the case in the 1932 version of "Ichiban boshi mitsuketa." As shown in "Hotaru koi," some songs are harmonized using only the pitch sets in the traditional modes of their melodies. Even among songs that use additional notes, there is a tendency to begin with unisons, open fifths, or an open fifth and a seventh, and end on the unison or open fifth of ^1 for the mode. Several songs in

ritsu mode [C–D–F–G–Bb] are harmonized as if they were in the Dorian mode. Dorian seems to have been favored over Aeolian, as these songs often include a modulation to VII (e.g., "Hotaru koi," Fig. 2-57, mm. 5–12), and a fully realized dominant of VII would contain a major ^6 of I ("Hotaru koi," mm. 8, 10). This approach of beginning and ending in perfect consonances and modulating to VII is similar to that taken by Franz Eckert in setting the national anthem, "Kimi ga yo," in 1880, but with fewer applied dominants, chromatic notes, or triads and more open fifths; note the major ^6 (B) in the V/VII chords at mm. 4 and 8.

Fig. 2-59: "Kimi ga yo," harmonization by Franz Eckert, 1880

"Mochitsuki" (**Fig. 2-58**) is also harmonized as if it were in Dorian: the song begins with a G minor chord, with the third measure being composed of an A minor chord (containing an E) followed by a non-triadic [Bb, F, G] chord. Other *ritsu*-mode songs harmonized in this manner include "Komori uta," "Karasu," and "Mugi kari."

Of the songs in *miyako-bushi* [E–F–A–B–C], "Sakura" is set in A minor, with the final melodic note on E, typically harmonized with open octaves or fifths. "Usagi," also

in *miyako-bushi,* is set in Phrygian mode, with the words "Jūgoya otsukisan" set in A minor.[280] "Temari uta," in the *iwato* scale [B–C–E–F–A], is set in Locrian, with much of the song sounding in A minor.

Fig. 2-60: "Usagi," accompaniment in *Uta no hon* (1941)

Other songs in traditional scales are harmonized in a more complicated manner. The harmonies of "Guraidā" are mostly in the realm of C major, but the song ends with a D major chord. Similarly, "Yamada Nagasama," set in D Dorian, ends on a Picardy third, a D major chord. Nonetheless, with the use of Japanese scales in such a large group of songs and accompaniments that do not impose the norms of Western 19th-century harmony, these songs express nationalism in a musical manner not evident in previous collections.

Songs in Western pentatonic scales

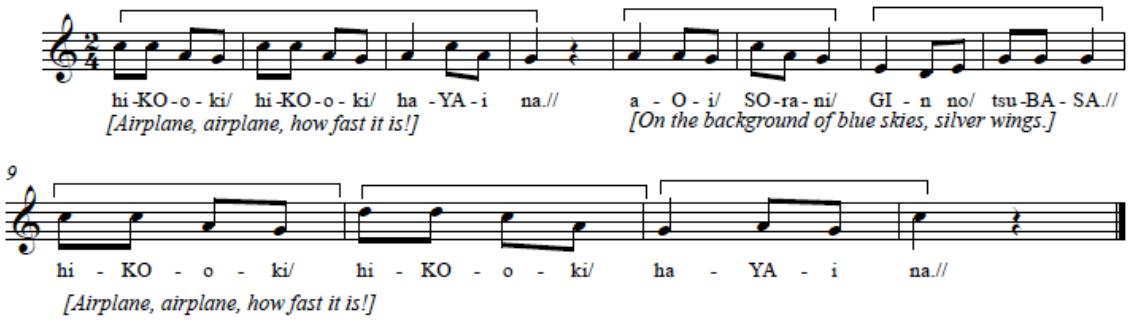
A large percentage of songs are in Western pentatonic scales (i.e., [C–D–E–G–A] or [C–D–Eb–G–Ab]), particularly in the earlier grades; in the first grade book, eight

[280] Unlike "Sakura," for which 12 out of 14 measures are set in A minor, "Usagi" has only two measures (out of nine) in A minor and is best considered to be set in the Phrygian mode.

songs (40% of the book) use these scales. However, unlike the earlier *Monbushō* collections, where pentatonic melodies have a Western tonality, as implied by their ^3–^2–^1 descents and arpeggiated triads, many songs in the 1941 collection emphasize tetrachordal outlines. As shown in Table 2-6, songs in a Western pentatonic scale where tetrachords are pervasive constitute another 24 songs of the collection.[281] In the first-graders' book, these tetrachord-dominated songs are more than half of all songs using the Western pentatonic scale.

An example of such a song, with a Western pentatonic scale and tetrachordal melodic construction, is "Hikōki" (Airplane). As shown in Fig. 2-61, the melody is entirely constructed out of a series of tetrachords. While ostensibly in C major, the song has no ^3–^2–^1 descent; instead, ^1 is approached from ^5 (G) or ^6 (A) below, as in many of the *gagaku*-based *hoiku shōka.*

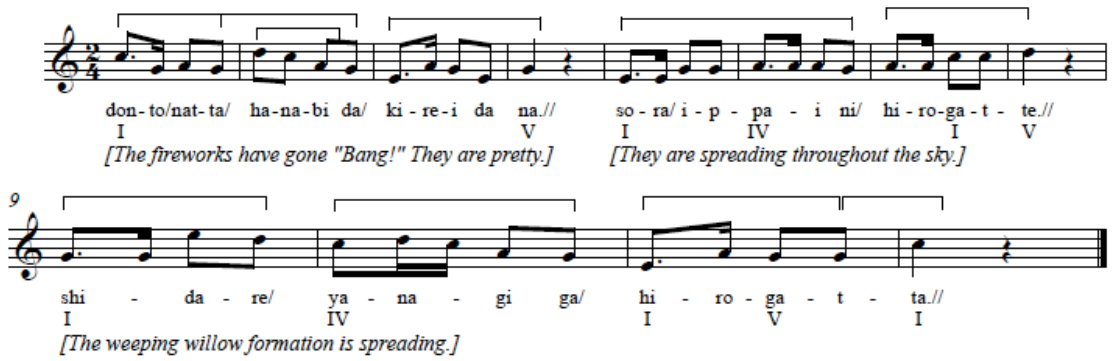
Fig. 2-61: "Hikōki" (1941), *Monbushō*



[281] Included in this group are the songs "Gakko" (School), "Momotarō" (Peach Boy, a different song from 1911/32), "Oningyō" (Doll, different song from 1911/32), "Densha gokko" (Role-Playing with Trains), "Hikōki" (Airplane), "Kuni biki" (Creating the Country), "Ame furi" (Raining), "Hanabi" (Fireworks), "Nagai michi" (Long Road), "Fuji no yama" (Mt. Fuji, a different song from 1911/32), "Hina matsuri" (Doll Festival for Girls' Day), "Asa no uta" (Morning Song), "Omocha no sensha" (Toy Tank), "Nihon" (Japan), "Inekari" (Harvesting Rice), "Yuki gassen" (Snow Fight), "Ama no iwaya" (The Cave of the Sun God Amaterasu),"Taue" (Planting Rice Fields), "Nogiku" (Wild Chrysanthemum), "Tajimamori" (a legendary court official who sailed to the south seas to find the "ever shining fruit" of immortality for the Emperor Suinin, only to discover upon his return that the Emperor had already died), "Gunki" (Regimental Colors), "Ume no hana" (Plum Flower), "Tokubetsu Kōgekitai" (Special Attack Unit), and "Sukī" (Ski).

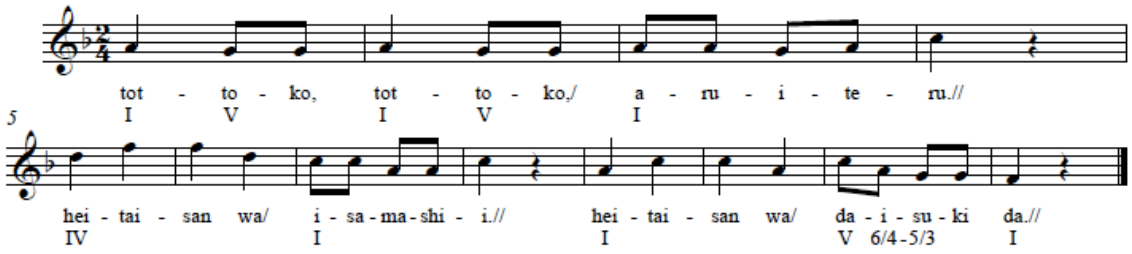
Similarly, the melody of "Hanabi" is clearly in C major, but its construction out of tetrachords gives it a Japanese flavor.[282]

Fig. 2-62: "Hanabi" (1941), Text by Inoue Takeshi, Music by Shimofusa Kan'ichi



It is particularly interesting to note how the melodies of songs were changed to make their melodies more tetrachordal. Key signatures had been eliminated for the 1941 songbooks of the first through third grades, and songs were transposed to make them unnecessary. Accordingly, "Heitai-san" was transposed from D major in the 1932 version to F major in the 1941 version.[283] If otherwise left untouched, the last twelve measures of the song would have been as in Fig. 2-63:

Fig. 2-63: "Heitai-san" (1932), mm. 9–20



In the 1941 version, measures 13 to 16 ("heitai-san wa isamashii") were eliminated, possibly because the transposition had resulted in a high F— too high a tessitura for

[282] M. 9 is a tetrachord with octave displacement.
[283] ^4, or Bb in F major, does not occur in the song. I have notated the example with a Bb in the key signature for ease of comprehension.

many children. The editors then also changed the last four measures, as shown in Fig. 2-64:

Fig. 2-64: Revision to "Heitai-san" (1941), mm. 17–20[284]

The revision for mm. 17–18 helps to alleviate the monotony of four continuous measures of I, which would have resulted had the change not been made. Furthermore, the revisions include two tetrachordal melodic patterns, [D–A] and [C–G], resulting in a more Japanese-sounding melody than the original.

Summary: musical nationalism

Adding up songs sourced from traditional songs, those based on traditional scales, and those in Western pentatonic scales but with a large presence of Japanese tetrachords, about 40% of the songs in the collection have a scale or melodic structure reminiscent of a traditional Japanese melody. This percentage is much higher than in earlier *Monbushō* collections, which are more Western in nature. In particular, 55–60% of the songs for the first through third grades in the 1941 collection have melodies of a Japanese quality. For older children, the songs become increasingly more weighted toward Western diatonic scales, but even for these grades, there are a number of songs in traditional scales.

In addition, the collection contains the first new songs that have purposefully been written in Japanese modes by a *Monbushō* committee since Isawa's collection in the 1880s. Revisions were made to songs to make them more reminiscent of Japanese traditional songs through insistent use of tetrachords. Furthermore, these songs have

[284] As the Nippon Columbia collection did not have a recording of this version of the song, I am assuming the notated harmonies in the accompaniment.

been harmonized in ways that do not force them into a Western tonal paradigm. This approach allows the songs to retain their modal qualities while applying the Western concept of harmonic writing, thereby displaying a syncretic style; a similar approach would later be observed in postwar *enka*.

Summary: *Kokumin gakkō* songs of 1941–43

The 1941 collection of songs was truly nationalistic. Its texts celebrated Japan's mythical origins, history, important personages, military victories, and new territories, in everyday language that was easily grasped. More than previous collections, it celebrated Japanese folk culture, alluding to traditional games and the songs associated with them through their stock phrases and melodies. Unlike previous collections, whose influence was largely Western, this collection contained significant proportions of Japanese scales and melodic patterns. While previous collections had also presented nationalistic themes in the texts, the 1941 collection was the first *Monbushō* collection to express nationalism through musical means in significant proportions. Both trends would be drastically reversed in the next set of textbooks.

Songbooks in the postwar period, 1947

During the Allied Occupation following World War II (1945–51), the Japanese government issued new directives on education to bring policies in line with the new constitution. Schools were remodeled according to the American system of six years of elementary education, three years of junior high school, and three years of high school. The *Kyōiku kihon hō* (Fundamental Law of Education, March, 1947) lengthened compulsory education to nine years and declared it available to all, free of charge. The first article stated that the primary purpose of education was to develop the character, shaping children into well-informed citizens of a peaceful, democratic nation. The law also forbade religious education in public schools. There were no provisions for moral education, including Confucian values or love of the emperor or the state.

In this environment, the Ministry of Education issued its last set of national music textbooks in 1947. The committee assembled consisted of composers Okamoto Toshiaki (1907–77), a choral conductor and professor at Kunitachi College of Music, and Hirai Kōsaburo (*né* Yasuki, 1910–2002), then a professor at the Tokyo Music School and a future conductor; the lyricists were Katsu Yoshio (1902–81), a poet, and Kobayashi Tsuyae.

Texts of the 1947 *Monbushō* songbooks

In compliance with the Occupation, the committee was directed to expunge school songsbooks of any lyrics that were militaristic, overly nationalistic, or referred to Shintoism. Many songs from previous collections were excluded because their texts included these topics, while lyrics to other songs were changed. For example, "Hi no

maru" (Japanese Flag), a song from the 1911 collection intended for first graders, was changed from this 1941 version as follows:

"Hi no maru," *Monbushō*, 1941 version, 2nd verse, last two lines

アア、イサマシイ	Ah, how heroic
ニホンノ　ハタハ。	the Japanese flag looks.

"Hi no maru," *Monbushō,* 1947 version

ああ、うつくしい	Ah, how beautiful
にほんの　はたは。	the Japanese flag is.

Furthermore, moralistic texts on Confucian values were replaced with texts that emphasize cheerfulness, cooperation, and getting along with others, often in group activities. Frequently occurring words in these songs are "nakayoku" (get along, e.g., "Minna iiko," "Sōdan," "Nakayoshi koyoshi," "Bon odori"), "niko niko" (smile, in "Tegami"), "tanoshii" (enjoyable, "Hana"), "ureshii" (happy, "Mō haruda"), and "iiko" (good boy/girl, "Minna iiko"). While happy songs encouraging young children to be good are not unusual in any culture, it is hard not to miss the didacticism in "Sōdan" (Let's Discuss), where second-grade children are depicted as quietly discussing what game to play among themselves.

These changes are apparent in the 1947 version of the counting song "Kazoe uta." Retaining the verses from the 1941 version about doing well in school and helping out at home, the second verse, which regards the importance of physical fitness, is changed to eliminate the patriotic imperative:

"Kazoe uta," 1941, second verse, last two lines

み国に　やくだつ	Become a person, a national subject,
人となれ　民となれ	who is useful to the nation.

"Kazoe uta," 1947, second verse

いつでもにこにこ ほがらかに、元気よく	Always smile; be cheerful and energetic.

The final verse, which, in 1941, had been about Japan's right to rule in East Asia, is changed as follows:

"Kazoe uta," 1947, Tenth verse

年月かさねて よく学び、 心も、からだも、 のびのびと、すこやかに。	Study well, and let your learning accumulate with the passing of time. Let your conscience and your body be at ease, in good health.

Music of the 1947 Monbushō songbooks

From a musical perspective, the committee was given the directive to choose the best songs from the previous *Monbushō* collections, *warabeuta* and *dōyō* of "particular merit," and new compositions. In actuality, however, only 28% of the 132 songs in the collection were retained from post–1910 *Monbushō* collections, as shown in Table 2-7 and Table 2-8; only one *warabeuta,* "Kazoe uta," was included.

Table 2-7: Breakdown of songs, 1947 *Monbushō* collection

		Retained from earlier	Source		Scale (among Japan-sourced songs)			
Grade	Total	Collections	Western	Japan	Western	Western Pentatonic	Tetrachordal	Traditional
1	22	6	11	11	3	8	1	0
2	22	7	7	15	8	7	3	0
3	22	7	7	15	10	5	0	0
4	22	8	8	14	10	3	1	1
5	22	5	14	8	8	0	0	0
6	22	4	15	7	5	1	0	1
Total	132	37	62	70	44	24	5	2
Percent of total		28%	47%	53%				
Percent of Japan-sourced songs					63%	34%	7%	3%

Table 2-8: Songs retained from previous *Monbushō* collections

Transliteration	Translation	Grade	Retained
Chōchō	Butterfly	1	1881
Musunde hiraite	Close and Open Hands	1	1881
Kazoe uta	Counting Song	4	1887
Tsuki	Moon	1	1910
Kouma	Pony	2	1910
Haru ga kita	Spring is Here	2	1910
Mushi no koe	Sound of Insects	2	1910
Karasu	Crow	3	1910
Tokei no uta	Clock Song	3	1910
Katatsumuri	Snail	1	1911–15
Tako no uta	Kite	1	1911–15
Hato poppo	Pigeon	1	1911–15
Hino maru	Japanese Flag	1	1911–15
Kakashi	Scarecrow	2	1911–15
Yuki	Snow	2	1911–15
Ike no koi	Carp in the Pond	3	1911–15
Kisha	Train	3	1911–15
Haru no ogawa	Brook in Springtime	3	1911–15
Mura matsuri	Village Fsetival	3	1911–15
Mura no kajiya	Village Blacksmith	4	1911–15
Ryō fune	Fishing Boat	4	1911–15
Umi	Sea	5	1911–15
Koinobori	Carp Streamer	5	1911–15
Fuyu keshiki	Winter Scenery	5	1911–15
Oborotsukiya	Hazy Moon	6	1911–15
Furusato	Home Town	6	1911–15
Hotaru	Firefly	4	1932–33
Makiba no asa	Morning in the Pasture	5	1932–33
Yume	Dream	5	1932–33
Ouma	Horse	1	1941–43
Hanabi	Fireworks	2	1941–43
Hanetsuki	Japanese Badminton	2	1941–43
Yama no uta	Mountain Song	3	1941–43

Kikai	Machine	4	1941–43
Kitaeru ashi	Disciplined Feet	4	1941–43
Taue	Planting Rice	4	1941–43
Wakaba	Young Leaf	4	1941–43
Funede	Departure of Ships	6	1941–43
Mugi kari	Harvesting Wheat	6	1941–43

There are also only seven *dōyō,* which are all well-known classics: "Kutsu ga naru" (My Shoes Squeak, 1919, text by Kiyomizu Katsu, music by Hirota Ryūtaro), "Donguri korokoro" (Acorn, 1921, text by Aoki Nagayoshi, music by Yanada Tadashi), "Natsu wa kinu" ("Summer Hasn't Come, 1896, text by Sasaki Nobutsuna, music by Koyama Sakunosuke), "Akatonbo" (Red Dragonfly, 1927, text by Miki Rōfu, music by Yamada Kōsaku), "Kanariya" (Canary,1918, Saijō Yaso, Narita Tamezō), "Yūyake koyake" (Sunset, 1919, text by Nakamura Ugō, music by Kusakawa Shin), and "Shōjōji no tanukibayashi" (Tanuki Raccoons at Shōjōji Temple, 1924, text by Noguchi Ujō, music by Nakayama Shinpei).

On the other hand, 47% of the songs are translations of European or American songs, ranging from nursery songs (e.g., "Frère Jacques," "Mary Had a Little Lamb") to Stephen Foster's songs to excerpts from Bellini's *Norma* ("Iwae," Celebrate, on the melody from "The March of the Druids")[285] and Beethoven's "Ode to Joy" ("Yorokobi no uta"). The committee also resurrected two translated songs from Isawa's collection of 1881 —"Chōchō" (Butterfly), which had been omitted from the textbooks in 1911 and gone into disuse, and "Musunde hiraite" (Open and Close Hands, a new translation of "Go Tell Aunt Rosie"). The preponderance of so many translated songs is somewhat curious, since the topics addressed by these translated songs are similar to many that

[285] This song appeared with different lyrics in the collection *Jogaku shōka* (1900).

already existed in previous *Monbushō* collections, such as the seasons, games (e.g., "Niwatobi," Jump Rope), sports ("Sukī," skiing), and nature ("Hibari," The Lark; "Amaririsu," Amaryllis). Perhaps the most seemingly absurd example of a translated song is one that describes a traditional *obon* festival dance ("Bon odori"), set to the German folk song known in English as "Have You Ever Seen a Lassie," in a 3/4 meter that does not exist in traditional Japanese festival music.

Not only does the collection include a large proportion of Western songs, but the songs composed by Japanese are also based on Western scales: 63% are in Western diatonic scales, and 34% are in Western pentatonic scales. Among the latter, only five songs use tetrachords in their melodies. Only two songs, "Kazoe uta" and "Mugi kari" (Harvesting Wheat, from the 1941 collections) have traditional Japanese scales.

Summary: 1947 collection

The collections of 1947 signaled a reversal of the trend toward including music by Japanese composers or with sonic references to traditional Japanese music, as seen since the 1911 *Monbushō* collection. While the 1911, 1932, and 1941 collections had consisted completely of Japanese-composed songs, the 1947 collection was a return to the translation of Western songs that had dominated in Isawa's textbooks in the Meiji Period. Such a trend was a manifestation of the times: Japanese officials, under direct pressure from the Occupation, were adopting Western models of government and education; popular culture was also under heavy foreign influence, from radio, nightclub entertainment, and other popular culture that entered Japan along with the Occupation; and a disillusioned population was inclined to turn away from "Japanese" culture and be accepting of Western culture.

In 1949, the Ministry returned to an inspection-and-approval system for textbooks, thus ending the monopoly of the 1947 collection on music textbooks. However, as many privately published textbooks used many of the same songs as the 1947 *Monbushō* collection, it continued to influence the orientation of music education for many years of the postwar era.

Conclusion: *shōka* and *dōyō*, 1877–1947

Japanese school songbooks of 1877–1947 and the *dōyō* of the Taisho and early Shōwa Eras (1926–1988) present a microcosm of the changing dynamics of sociopolitical context, educational policy, nationalism, and music. In the 1870s, the Meiji government aimed to learn from the West and acquire a "refinement" that would put Japan on equal footing with Western powers, while in the 1880s, these goals were tempered by an increased interest in promoting morality. Written in such an environment, the texts of Isawa's songbooks address Confucian values in a relatively literary language. Musically, Isawa's distaste for "low-brow" traditional Japanese popular music and awe at "high-brow" *gagaku* led to songbooks composed overwhelmingly of translated Western songs, assembled with the help and authority of a hired Western music educator, and the inclusion of only a small handful of songs from the large collection of *hoiku shōka,* based on *gagaku* scales.

In the early 1900s, the *genbun itchi* movement of uniting written and spoken language gave rise to Tamura and Nōsho's *Yōnen shōka*; these collections are composed of (primarily) original songs in colloquial language, with topics that include Japanese folk tales set with tetrachordal melodies in Western pentatonic scales. Influenced by this movement, the *Monbushō* songbooks of 1910–15 are also in colloquial language, with vocabulary appropriate for children of various grades, with texts varying from the purely entertaining to those depicting the heroism of commanders at Port Arthur and the virtues of the Emperor. For the first time in a *Monbushō* collection, these songbooks contained no translated Western songs; all songs are by Japanese composers. Nonetheless, almost

all the songs are in a Western scale, and songs inspired by *warabeuta* have been rewritten according to Western conventions.

The *dōyō* movement of the Taishō and early Shōwa Periods marked an artistic turn in children's songs. Born of a time of liberalism, the authors aimed at writing natural-sounding texts that expressed the child's point of view; they provided piano accompaniment, in recognition of the vogue of piano playing in some sectors of the population. Rather than shunning *warabeuta*, they embraced the genre, quoting these traditional songs and blending them into new compositions.

The 1941–43 collections provide interesting insights into the indoctrination of children by a military government in wartime. The texts, in simple language, address Japan's inherent superiority and right to rule Asia, military acts of heroism, and the sacrifices made by ordinary citizens, including death, among other topics. The music also conforms to the directive of being "national" in nature: the majority of songs in the earlier grades are composed either in a traditional Japanese scale or with liberal use of traditional-sounding tetrachords in a Western pentatonic scale, thereby making them sound like traditional Japanese music. In addition, the music is harmonized modally rather than forcing it into a Western tonal paradigm, as had been the case in the 1932–33 revisions. With this combination of text and music, this collection proved the pinnacle of nationalistic expression in Japanese school songbooks.

The postwar collection of 1947 was a 180-degree reversal of this trend of increasing nationalism. Texts were stripped of excessive nationalism and militarism and were replaced with those promoting cooperative and well-mannered behavior among children. In a reflection of an environment of heavy Western influence, more than half of

the collection is composed of translated Western songs. Hence, in 70 years, the cycle had come full circle, from looking westward for direction, to inward to Japan, and back; this change in stance is reflected in musical style as well as the meaning of the texts.

The songbooks are also an interesting case study in the evolution of Western-style songwriting in Japanese. The *gagaku*-based *hoiku shōka* of the 1870s exhibit some of the text-setting features of Japanese traditional music, such as the stretching of the final morae of textual phrases and clauses, and some sensitivity to pitch accents. Some of these text-setting aspects are ignored in some of the translated *shōka* of Isawa's collections. The *Monbushō shōka* of 1910 onwards show a greater mastery of songwriting in Western style, with textual units matching musical ones and textual phrases or clauses set to musical phrases of generally four measures. These *Monbushō* songs exhibit sensitivity toward pitch accents, particularly in the 1932 revisions, as songs were seen as important in teaching correct pronunciation. The techniques show retention of some traditional preferences (e.g., matching of textual and musical phrasing, pitch accents) with accommodation for Western concepts of form and tonal harmony. The *dōyō* of the Taishō and early Shōwa Eras expanded on these techniques to be more sensitive to the Japanese language, with meters changed to reflect natural speech rhythm and melodies of verses changed for differing pitch accents. In addition, the *dōyō* blended the traditional scales of *warabeuta* with Western scales, a point taken up by the 1941 *Monbushō* collection, which displays various methods of harmonizing traditional Japanese scales without forcing them into Western tonality. Hence, Isawa's original intent of creating a syncretic national music through children's songs had been fulfilled through the *Monbushō shōka* and *dōyō* of 1911–41.

Despite the reversion to Western translations in the immediate postwar period, these songs have had a profound impact on the musical life of the Japanese. The songs of the *Monbushō* books, particularly those of 1910–15, and *dōyō* continue to be sung by children in schools, while *dōyō* are also frequently performed by trained singers in concerts. These songs are often the first training in music for many Japanese; if asked by a foreigner to sing a well-known "Japanese" song, many Japanese will likely sing a *shōka* or a *dōyō*. In particular, the impact of the *dōyō* songs cannot be overestimated, as they have continued to be recorded by artists from Motoori's daughters in the 1930s to the popular vocal group Dark Ducks in the 1950s to rock groups like Bump of Chicken in the 1990s and beyond.

Indeed, the impact of children's songs on the cultural and musical landscape of Japan is demonstrated not only through the many cover versions but also by the frequent references in popular culture and music. In the 1970s, the rock group Happy End recorded several songs with references to *shōka* and *dōyō*: "Haru yo koi" (Come, Spring) and "Ashita tenki ni nare" (Let It Be Sunny Tomorrow) quoted phrases from the *dōyō* "Haru yo koi" and "Teru teru bōzu," while "Happy End" mentioned Momotarō; such references to children's songs earned them praise for their use of "naturalistic" Japanese in rock. A more cynical take was Shingo Nishinari's quotation of the *dōyō* "Yūyake koyake" in "Shosenpai kata kara no okotoba" (A Word from My Mentor), about the life of a day laborer in working-class Osaka. Meanwhile, dub DJ Kuranaka has mixed "Kōjō no tsuki" (Moon Over a Ruined Castle, Taki Rentarō, 1901) with reggae beats in dance clubs. Such frequent references belie the strong place these songs have in the Japanese

cultural imagination. Hence, the cultural impact and musical influence of Isawa's original project continues to this day.

Chapter 3 : Theories of Songwriting in Japanese in the Taishō and Early Shōwa Eras: Treatises on Composition by *Dōyō* Composers

> When German music was under Italian influence, there was a belief that it wasn't possible to sing in a language other than Italian, just as in Japan. The Russian music world was also under similar circumstances when it first came under Western European influence. But both Germany and Russia overcame those difficulties to develop the German Lied and the Russian romance. There is no reason why Japan cannot develop its own song repertoire.
>
> —Yamada Kōsaku, 1953[286]

Introduction

Since the Meiji Era, the Japanese, led by Isawa Shūji and his colleagues, had chosen to teach Western music over traditional Japanese music in the school system, thereby setting the nation on a path toward widespread diffusion of Western music. However, songwriting in the Japanese language had not necessarily come easily, but evolved over the decades. As explained in Chapter One, the difficulties were twofold. First, the aesthetics of traditional Japanese music are starkly different from Western music, where Japanese traditional music tends to have more flexible rhythms than Western music; ensemble playing is based on heterophony rather than harmony; and Japanese scales lack the leading tones of Western scales, to name a few points. Second, the Japanese language is vastly different from European languages. It lacks stress accents, which mark strong beats and help define musical meter in Western music. Instead, it contains pitch accents, and the lyrics of a song can be misunderstood if the melody does

[286] Yamada Kōsaku, "Nihon kakyoku ni tsuite," in *Yamada Kōsaku chosaku zenshū,* vol. 1, Yamada Kōsaku, Gotō Nobuko, Dan Ikuma, and Tōyama Kazuyuki (Tokyo: Iwanami Shoten), 306–11. First printed as *Hōsō bunka* vol. 8, no. 1, January, 1953.

not reflect them correctly. Furthermore, the multi-moraic nature of Japanese words presents a challenge in matching textual units with musical ones.

Given these differences in musical aesthetics and linguistics, it took time and theorizing on the part of Japanese composers for Western music to be adopted and integrated with a Japanese sensibility. These composers needed to reconsider the mechanics of setting Japanese text rhythmically and melodically and to master the harmonies and forms inherent in Western music but absent in Japanese music. The techniques crystallized by the 1920s– almost fifty years after the introduction of Western music into schools. By that time, several educators and composers had studied in Germany, including Taki Rentarō (1879–1903), Yamada Kōsaku (1886 – 1965), and Hirota Ryūtaro (1892–1952), while Ikenouchi Tomojirō (1906–91) and Komatsu Kōsuke (1884–1966) had studied in France; meanwhile, several German composers had come to work in Japan, including Franz Eckert, Rudolf Dittrich, August Junker, Heinrich Werkmeister, Karl Vogt, Josef Laska, Ernst Putscher, Klaus Pringsheim, and Manfred Gurlitt.[287]

In addition, prosperity during the Taishō Period (1912–26) led to the development of a vibrant bourgeois class, providing a market for *dōyō*, a genre of children's song that was sold as sheet music through magazines such as *Akai tori* (Red Bird, 1918–23, 1929–31) and *Kin no fune* (Golden Boat, later renamed *Kin no hoshi* [Golden Star], 1919–29). Born of a time when Japan's influence in international affairs was increasing, along with national pride, many of these songs aimed at combining aspects of the German Lieder

[287] Luciana Galliano, *Yōgaku: Japanese Music in the Twentieth Century* (Lanham, MD: Scarecrow Press, 2002), 41.

that the composers had studied with the melodies of Japanese traditional song. Texts, which were designed to be comprehensible to children, were nonetheless written by the poets of the day, such as Kitahara Hakushū (1885–1942) and Noguchi Ujō (1882–1945). The primary aim of these songs was aesthetic, rather than didactic, as was the case with the *shōka.*

This chapter examines the crystallization of songwriting techniques as shown in the writings and treatises of four composers— Komatsu Kōsuke, Motoori Nagayo (1885–1945), Yamada Kōsaku, and Kawamura Kōyō (*né* Naonori, 1897–1946)—as they pertain to vocal music for a popular audience, particularly *dōyō*.[288] These writings date from the 1920s and 1930s, coinciding with the *dōyō* boom and predating the most oppressive period of military rule, when *gunka*, or military songs, were the government-endorsed music, and American music was banned. First, I will provide a brief biography of each writer. I will then summarize the composers' instructions on melody, harmony, and form, as they pertain to children's songs. Lastly, I will discuss how these composers sought to integrate Western compositional techniques to suit the Japanese language and scales, examining issues of pitch accents, text setting and rhythm, and the harmonization of Japanese scales.

[288] Unfortunately, as of the time of this writing, I have not been able to obtain writings outlining a theory of text setting or writing Western music with Japanese text in the 1870–1912 time frame. Writings on school songs from the 1870s to the 1910s were mostly concerned with texts rather than music. The earliest how-to book on composing in Western idioms written in Japanese, as per available library databases, appears to be Yamada Kōsaku's *Kan'i sakkyoku-hō* (Simple Composition Manual), published in 1918.

Biographies of composers and descriptions of writings

Yamada Kōsaku (1886–1965)

Considered to be the father of Japanese art music in Western style, Yamada was born in Tokyo to a physician-turned-Protestant missionary; as a child, he attended a missionary school and sang English hymns. When he was aged nine, his father died, and as the oldest son, Yamada began to work in a variety of menial jobs. When he was fifteen, Edward Gauntlet, a Canadian missionary who had married Yamada's sister, took him into his home and gave him lessons in English and piano, later sending him to a secondary school in Kobe. He moved to Tokyo in 1904 and was given free tuition at the Tokyo Music School, where he studied vocal music with Tamaki Shibata (Miura) and cello and music theory with Heinrich Werkmeister. The latter introduced him to Iwasaki Koyata, the head of the Mitsubishi *zaibatsu*,[289] who agreed to finance Yamada's education in Germany. In 1910, Yamada moved to Berlin to study composition at the Hochschule für Musik with Max Bruch and Leopold Carl Wolff. Returning to Japan in 1914, he formed the Tokyo Philharmonic Society Orchestra, conducting its first concert in 1915. He traveled to the United States from 1917–1919 and conducted two successful concerts, largely of his own music, at Carnegie Hall in October 1918 and January 1919. These concerts received positive, respectful reviews from the *New York Times*;[290] Fischer and G. Schirmer published his songs and piano pieces. In his interviews, he was asked to

[289] *Zaibatsu* are conglomerates, typically including companies in trading, banking and finance, real estate, and manufacturing. Mitsubishi, Mitsui, and Sumitomo were the three great pre-war *zaibatsu*.
[290] See "Japanese Conducts Own Native Works: Koscak Yamada Shows His Skill in Modern Orchestral Tints at Carnegie Hall," *New York Times*, October 17, 1918, and "Yamada Conducts Wagner: Japanese Composer's Interpretations Applauded –Answers Criticisms." *New York Times*, January 25, 1919.

discuss the relationship of new music in Japan to Japanese traditional music; the questions led him to think through these issues.

Upon his return to Japan, he wrote, in addition to symphonic and operatic works, a large number of songs for voice and piano, including both *dōyō* and art song for adults. While his 1,600 works include symphonic tone poems, operas, and works in many other genres, his most-loved works are his songs, such as "Akatonbo" (Red Dragonfly, 1927), "Pechika" (Russian Fireplace, 1923), "Machibōke" (Waiting in Vain, 1923), and "Kono Michi" (This Road, 1927).

Yamada was also a prolific writer of books and essays on music. A large three-volume anthology of his writings contains many of these essays but unfortunately does not include his textbooks on composition, which were written in 1918, 1932, and 1937. Nonetheless, the essays provide valuable insights and analyses on this pioneer's evolving thoughts on language and music, and Japan's place in the musical world. In a later section of this chapter, I will examine in detail his groundbreaking article on pitch accent and melody.

Komatsu Kōsuke (1884–1966)

Called the Father of Music Education, Komatsu Kōsuke was born in the northern prefecture of Akita, the son of a village mayor and Diet member.[291] At the time of his graduation in 1906 from the Tokyo Music School (now Tokyo University of the Performing Arts), his opera "Hagoromo" (Robe of an Angel) became the first opera composed by a Japanese to be performed. In 1908, he became the chief editor of the journal *Ongakukai* (Music Society) and the musical instructor to the future Shōwa

[291] Biographical information from Akita Prefectural Museum. See Bibliography.

Emperor.[292] In 1920, he went to study composition and harmony at the Conservatoire National Supérieur de Musique et de Danse de Paris, staying on through 1923 to conduct research on the then-current state of music education and community-based music in Germany, Austria, Italy, Spain, Great Britain, and the United States. In 1927, he became the founding director of the Kokumin Ongaku Kyōkai (National Music Association, forerunner of the Zen-Nihon Gasshō Renmei, or Japan Choral Association), which established an annual contest of choruses. As mentioned in Chaper Two, he served on the committee to revise the national elementary school textbook in music in the early 1940s. He was a professor at Gakushūin University, Tokyo Joshi Kōtō Shihan Gakkō (presently Ochanomizu University), and Nippon University, among other universities.

Komatsu was a prolific composer of songs, of which his most famous are "Tomaribune" (Moored Ship, 1919) and "Bashō" (Japanese Plantain, 1917). In addition, he edited several collections of *shōka* and *dōyō*, including one for the important series Gesammelte Werke der Weltmusik; wrote over twenty books on Western music theory, music history, and composers; and translated many writings and songs. The book discussed in this chapter, *Dōyō sakkyoku-hō* (Manual for Writing Children's Songs, 1926), is one of his earliest theoretical works, published shortly after his return from Europe. Over its 111 pages, it systematically explains how to write melodies and accompaniment for *dōyō*.

[292] Emperor Hirohito. In Japanese tradition, people are given new names upon death by Buddhist priests.

Motoori Nagayo (1885–1945)

Motoori Nagayo was one of Japan's foremost *dōyō* composers, having authored such songs as "Akai kutsu" (Red Shoes, 1922), "Nanatsu no ko," (Seven Offspring, 1921), "Aoi me no ningyō" (Blue-Eyed Doll, 1921), and "Jūgoya otsuki-san" (Full Moon, 1920), which remain among Japan's favorite *dōyō* today. He was an important contributor to the *dōyō* magazine *Kin no fune*, often collaborating with the poet Noguchi Ujō (1882–1945).

Brought up by his grandfather in a family of scholars in Japanese classical studies, he graduated from the Tokyo Music School and remained to work as an assistant researcher in Japanese traditional music and as assistant professor of piano. His students included the composers Nakayama Shinpei (1887–1952) and Hirota Ryūtaro (1892–1952), as well as the prominent linguist Kindaichi Haruhiko (1913–2004), who wrote a book on Motoori's life and works.[293] Given his interest in Japanese traditional arts, he was interested in creating a fusion of Japanese and Western music; to this end, he participated in the New Japanese Music Movement, along with Miyagi Michio and Yoshida Seifu. In total, he composed about 780 works.

Motoori's 35-page *Dōyō sakkyoku-hō* (Composition Manual for Children's Songs, 1933) is a concise description of his compositional process, guiding the reader through the choice of texts, their subdivisions into metric units, the creation of melodies, and their setting onto harmonies. Using examples from his most famous songs, the document sheds much light onto his philosophies and thought processes.

Kawamura Kōyō (né Naonori, 1897–1946)

Kawamura Kōyō was born into a wealthy landowner's family in Fukuoka, Kyūshu, the southernmost of the main islands. Taking an interest in Russian musical

[293] See Kindaichi Haruhiko, *Jūgoya otsukisan: Motoori Nagayo hito to sakuhin* (Tokyo: Sanseidō, 1983).

nationalism, he moved to Korea in 1920 with the dream of studying in Moscow. However, he was never able to go, due to political unrest there, and remained in Korea as a music teacher. He returned to Japan in 1924 to study music theory at the Tokyo Music School. For the remainder of his life, he taught music in elementary schools and composed *dōyō*, including "Kamome no suihei-san" (The Seagull Sailor, 1937), "Sendō-san" (The Boatman, 1941), and "Guddobai" (Goodbye, 1937).

Kawamura's 135-page book, *Dōyō sakkyoku no shikata* (How to Write Children's Songs, 1933), guides the composer through the selection of appropriate texts, the choice of meter and rhythmic setting, melodic construction, harmony, and accompaniment. It also includes a section on the integration of harmonies with Japanese scales.

The basics of songwriting

Komatsu, Motoori, and Kawamura's books are systematic descriptions of the basics of melodic form and harmonization. Since they were intended as pragmatic, how-to books for writing children's songs, as well as being written in a completely different historical context, they eschew many of the theoretical discussions seen in European theoretical treatises of the 18th and 19th centuries, such as the acoustic derivations of the major and minor scales, debates as to the "naturalness" of the minor scale, chromatic chords such as the Neapolitan and augmented sixth chords, and large-scale forms such as the sonata form. However, these books contain much thought on the fitting of Japanese texts to Western-style music.

Organization of treatises

The layout of these treatises provides much insight into the writers' compositional processes. In Komatsu's book, the selection of appropriate texts for children's songs is

discussed first, followed by instructions on how to write a melody in a manner that reflects the text. A meter reflective of the sentiment of the music is then chosen. Komatsu then discusses the structure of melodies and how the ends of each structure should be marked with cadences. The major and minor scales (including the melodic, natural, and harmonic) are presented, and the reader is advised not to stray from these scales. The sentiments associated with major and minor scales,[294] as well as those for each key, are spelled out. Harmony is then explained in the context of writing an accompaniment to the completed melody. The book first shows each scale degree as the root of a diatonic triad, followed by a discussion of the potential diatonic harmonizations for a melodic note on each scale degree. It then explains basic progressions, inversions, dominant seventh chords, modulations, and different types of cadences. Finally, the book gives examples of typical piano accompaniment patterns.

Kawamura's treatise also begins with the selection of an appropriate text, followed by the choice of meter and rhythms that reflect the text, and the structure of melodies; the latter takes up the bulk of his treatise. The discussion of accompaniment comes later, with very little written on Western harmonies; the last section addresses traditional Japanese scales. Motoori also begins with an explanation of how to choose texts, followed by melody, then harmony. Hence, the organization of these treatises reveals that Komatsu, Motoori, and Kawamura held a common philosophy of considering or conceptualizing the melody first, followed by the harmony, as was also the case with Johann Mattheson. Such prioritization of melody is not surprising; in many published scores of *shōka* and *dōyō* before the 1910s, only the melody is given, without the accompaniment.

[294] I.e., brave and active for major scales, sentimental and sad for minor scales.

Structure of melodies

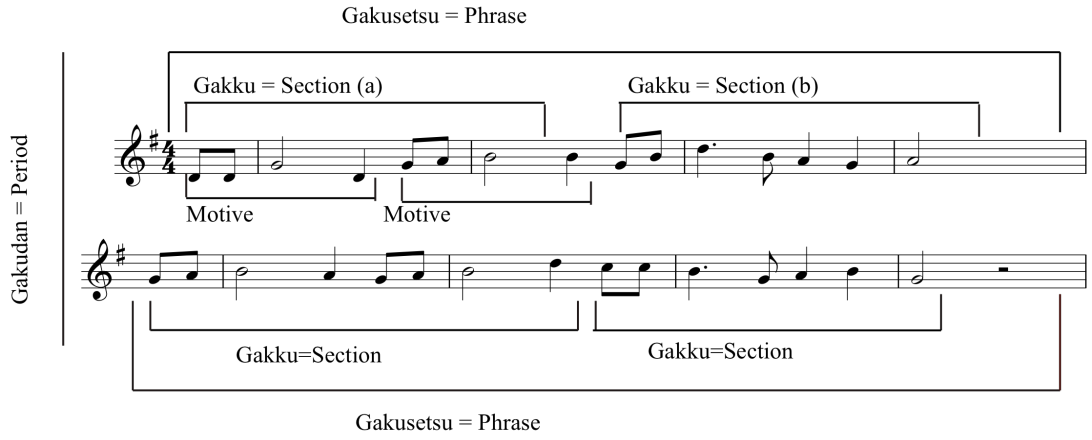
Like European theorists such as Koch, Momigny, Reicha, and Marx, Japanese composers took a hierarchical view of melodic structure. In Komatsu's treatise, the basic building block of the melody is considered to be the motive (動機, *dōki*, similar to Reicha's figure), which is repeated or fragmented throughout the song. Two measures constitute a *gakku* (楽句, equivalent to Koch's incise or Reicha's member); two *gakku* make up a four-measure *gakusetsu* (楽節, like Koch's *Satz* or Reicha's rhythm). These *gakusetsu* are arranged into structures, such as:

- the two-part mon (問,question)-tou (答, response), like antecedent-consequent;
- the three-part oki (起, wake up), mata (亦, again), and ketsu (結, conclude), which resembles an antecedent-consequent with appendix; or
- the four-part oki, mata, ten (轉, turn), and ketsu, which resembles the lyric form of aa'ba".

Each *gakusetsu* ends in a cadence, preferably on V or I, with the final *gakusetsu* having a cadence on I. Motoori's explanation uses the same terminology.

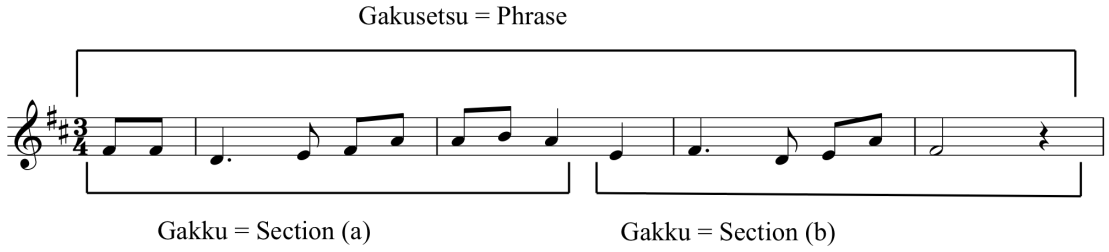
Kawamura's explanation also uses the same terminology with more detailed explanations. He describes one type of phrase as constructed out of *bubun dōki* (partial motive), an idea that is repeated to comprise a two-measure *gakku* (which he translates as "section"), which in turn is combined with a *gakku* of a different melody to form a *gakusetsu* (his translation, "phrase"), in a structure comparable to the sentence. One example given is the *Monbushō shōka*, "Hirose Chūsa," about a navy hero of the Russo-Japanese War:

Fig. 3-1: "Hirose Chūsa" (Commander Hirose, 1913), *Monbushō*



Kawamura notes that sections do not need to be constructed out of two *bubun dōki*, providing the *Monbushō shōka* "Oborozukiyo" as an example of a phrase "constructed out of one motive."[295]

Fig. 3-2: "Oborozukiyo" (Misty, Moonlit Night, 1914), Okano Teiichi



He notes that phrase endings should give the impression of a "half-rest." In constructing periods of two phrases, he recommends a length of eight measures in total, using similar rhythms between the phrases and an overall construction that give the feeling of a question and answer.

[295] Kawamura Naonori, *Dōyō sakkyoku no shikata* (Tokyo: Shinfonī Gakufu Shuppansha, 1933), 32.

Hierarchy of cadences

In describing harmony, Komatsu and Motoori both use Roman numerals, with Arabic numerals to denote inversions. The tonic (I), dominant (V), and subdominant (IV) are recognized as the most important harmonies. Basic rules of voice leading are explained, including the proper resolution of the leading tone and the seventh of the dominant, and the prohibition against parallel fifths and octaves. Both Komatsu and Motoori classify the 6/4 chord as a I-harmony; Komatsu recognizes it to be dissonant and advises that it be used primarily as a lead-in to the 6/4–5/3 cadence. Modulations are explained through the use of pivot chords.

Komatsu also describes the following classifications of cadences:

- *Kanzen shūshi* (完全終止, complete cadence) – equivalent to a perfect authentic cadence, a V–I cadence, with the melody ending on ^1. There is no mention of a preparatory chord in its description.
- *Fukanzen shūshi* (不完全終止, incomplete cadence) – equivalent to an imperfect authentic cadence, a V–I cadence ending on an inversion, or with the melodic note on ^3 or ^5 rather than ^1.
- *Henkaku shūshi* (變格終止, plagal cadence) – a IV–I cadence.
- *Sogai shūshi* (阻礙終止, interrupted cadence) – like a deceptive cadence, with examples showing progressions of I–V–vi, I–V–ii, and I–V–IV.
- *Kaihi shūshi* (回避終止, evaded cadence) – a I–V progression leading to a V of another key, e.g. I–V–V/V.
- *Han shūshi* (半終止, half cadence) – cadence ending on V. The examples show diatonic pairs of I–V, IV–V, and I–IV, without going through a V/V.

Komatsu draws an analogy between these cadential types and punctuation, such as (in *katakana*) comma, colon, and semicolon. A *kanzen shūshi*, or perfect authentic cadence equivalent, is considered essential for the final cadence, whereas another cadence, such as the *han shūshi*, would be more preferable for the *oki* or *ten.*

Summary: Songwriting techniques

Overall, the treatises by Komatsu, Motoori, and Kawamura show an adoption of the basic techniques of melodic construction and harmonization as described in European treatises of the late 18th to early 20th centuries. They all absorb the division of melodies into hierarchical structures of two, four, and eight measures, punctuated by a hierarchy of cadences—structures that are foreign to traditional Japanese music. In addition, as I will discuss in the following section, these composers contemplated ways in which the Japanese language and its traditional scales could be incorporated into Western-style music.

Adjustments for the Japanese language: pitch accents and melody

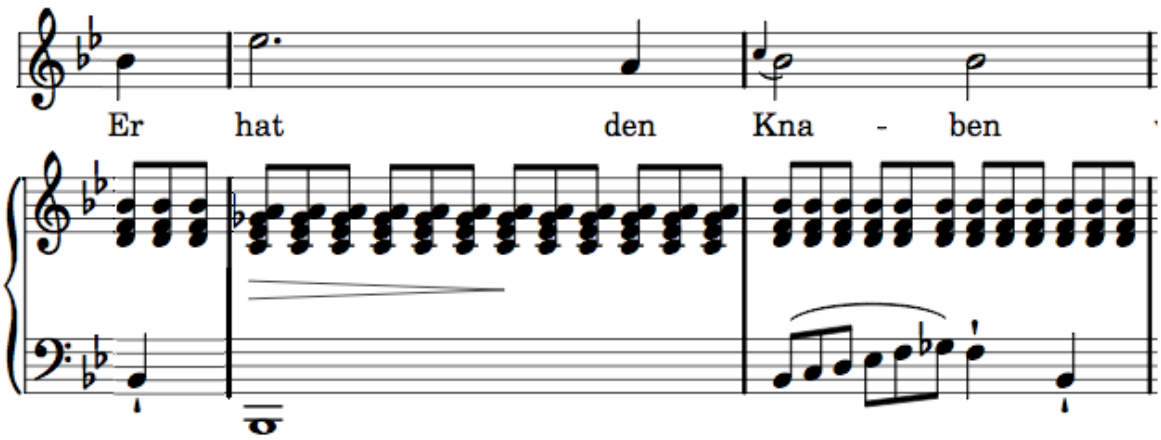
Yamada's article on pitch accent

On November 16, 1922, Yamada published his groundbreaking article, "Kayōkyoku sakkyoku-jō yori mitaru shi no akusento" (Textual Accents as Seen from the Composition of Song), in which he outlines his argument that composers should be mindful of Japanese-language pitch accents in setting melodies. He notes that the act of composing an instrumental piece is fundamentally different from that of a song, as "the shape of the poem, the shades of its lines, and its meaning would need to unite in the musical setting." However, he recounts that in his initial attempts to compose for Japanese texts, his melodies were not reflecting the nature of the Japanese language. He

temporarily stopped composing for Japanese texts and dedicated himself to setting foreign-language texts, but he found he was beset with the same problems that he had encountered in setting Japanese texts.[296]

Yamada notes that discrepancies between poetic rhythm and musical emphasis also exist in the finest German Lieder, citing two examples from Schubert. He writes that in "Erlkönig" (The Elf King, 1815), the first three syllables of the line "Er hat den Knaben" (He holds the boy, Fig. 3-3) would normally be spoken lightly, with the emphasis on "KNA-ben," but that the music emphasizes the word "hat," with a downbeat and high note; he surmises that Schubert had subjugated the flow of the poetry to that of the melody.

Fig. 3-3: "Der Erlkönig" (1815), Franz Schubert

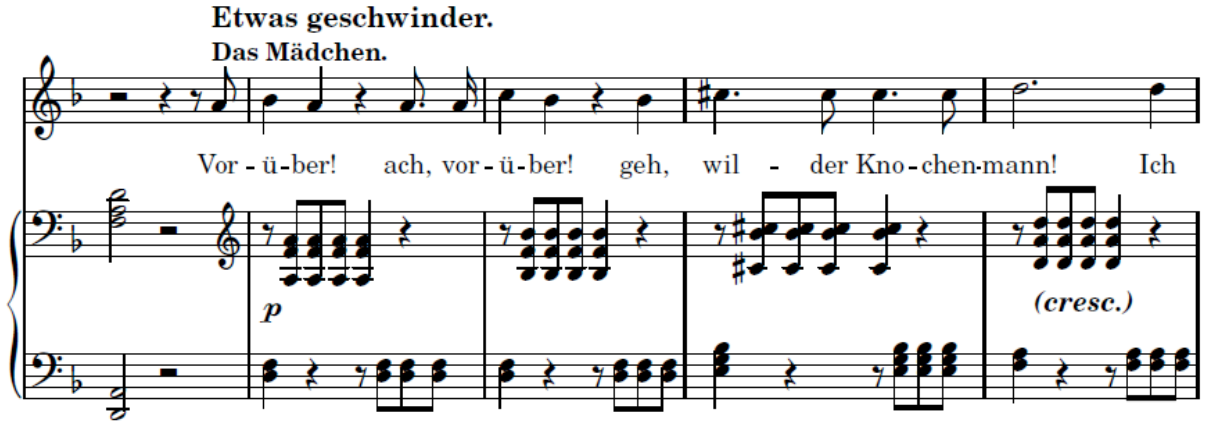


As a second example, he presents the line "geh' wilder Knochenmann!" (Go away, fierce Death!) from "Der Tod und das Mädchen" (Death and the Maiden, 1817, Fig. 3-4),

[296] Yamada Kōsaku, "Kayōkyoku sakkyoku-jō yori mitaru shi no akusento," in Yamada Kōsaku, Gotō Nobuko, Dan Ikuma, and Tōyama Kazuyuki, *Yamada Kōsaku Chosaku Zenshū* (Tokyo: Iwanami Shoten, 2001), 137.

claiming that the positioning of "geh" on an "unaccented point" would cause this verb to be misheard as "gewilder."

Fig. 3-4: "Der Tod und das Mädchen," Franz Schubert, mm. 8–12



Similarly, Yamada had studied the songs of Schumann, Brahms, Wagner, Wolf, and Strauss, but did not feel that he had found a suitable prescriptive grammar of text setting among them. However, he did find a model of sorts at the Deutsche Theater, where he met an actor named Moitssy who "improvised a melody, a different kind from melody in music, but that which existed in the words themselves. I discovered from Moitssy a method of expressing poetry through music for the first time, which I had not been able to obtain from studying music."[297]

Yamada then presents analyses of the imperfections in the songs that he had composed while in Berlin. In 1913, he had set the poem "Furusato no" (In My Hometown) by Miki Rōfu (1889–1964), in a setting that is reminiscent of German Lieder of the Romantic era, with the tremolo accompaniment commonly found in moonlight

[297] Ibid., 138. The *katakana* spelling, or Japanese transliteration, of the actor's name in the original text is "Mo-i-tsu-shī."

scenarios.[298] The poem, in the familiar 5-7 mora pattern, is given below, with pitch accents in capital letters:[299]

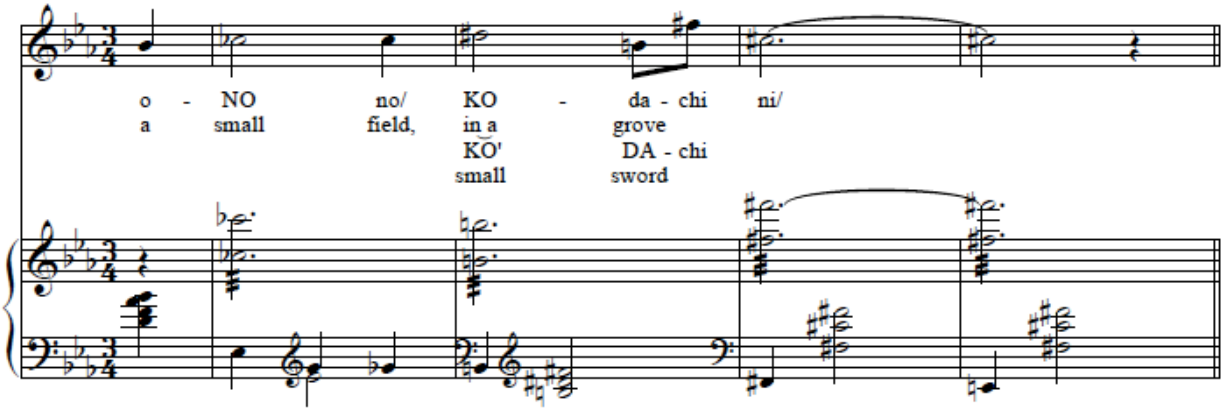
"Furusato no," Miki Rōfu

Japanese	Transliteration	Translation
ふるさとの	fu-RU-sa-to no/	In my hometown,
小野の木立に	o-NO no /KO-da-chi ni/	In the grove in the small field,
笛の音の	fu-E no /NE no/	The sound of a flute
うるむ月夜や。	u-RU-mu /tsu-KI-yo ya//	On a dim moonlit night.
少女子は	o-TO-ME-go wa/	A young girl,
熱きこゝろに	a-TSU-ki /ko-KO-ro ni/	With a passionate heart,
そをば聞き	so-O-BA /ki-ki/	Heard the market gossip
涙ながしき。	NA-mi-da /na-GA-SHI-ki//	And shed tears.
十年経ぬ	TO-to-se /HE-nu/	I have not seen you for ten years,
おなじ心に	o-NA-ji /ko-KO-RO-ni/	But I wonder if you still have
君泣くや	ki-MI /na-KU-YA/	the same feelings and tears,
母となりても。	HA-ha to /na-RI-TE-mo//	Even though you've become a mother.

Yamada's setting generally places the accents on either a higher pitch or a stronger beat. Nonetheless, Yamada points out two flaws in his setting. In setting the word "KO-da-chi" (木立, grove, Fig. 3-5), he finds that he has set "KO" too high relative to the following note, so that the word sounds like "KO da-chi" (小 太刀, small long sword).

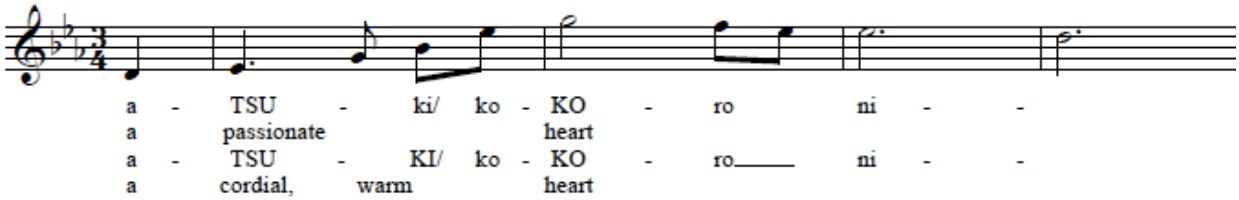
[298] The poem was inspired by my great-grandmother, Nobei Moyo (*née* Ōta), who was Miki's middle-school sweetheart. By the time Miki wrote the poem, she was married with several children. The story is told in Iemori Chōjirō, *Wakakihi no Miki Rōfu* (Miki Rōfu in His Youth, Osaka: Izumi Publishing, 2000). The poem has been set to music by several composers, including Konoe Hidemaro (1929).
[299] Translations and analyses of accents are mine, unless otherwise indicated.

Fig. 3-5: "Furusato no" (1913), Yamada Kōsaku, mm. 12–16



He also notes that because "TSU" is only a half-step above "a," "a-TSU-ki" (熱き, passionate, in love) sounds like a-TSU-KI (厚き, cordial; Fig. 3-6).[300]

Fig. 3-6: "Furusato no" (1913), Yamada Kōsaku, mm. 36–40



Yamada states that in musical settings to date, Japanese accent patterns have been ignored, but that incorporating them is important, so that "the meaning of the lyrics could go straight from the ear to the heart."[301]

Furthermore, Yamada outlines his belief that there are basic differences between the rhythm of language and that of music. As he explains:

> Words derive sound from the combination of vowel and consonant; the cadence of these syllables, between accented and unaccented points, is among the subtle determinants of rhythmic flow. On the other hand, a musical melody must ride the waves of the rhythm, predetermined by the music. Accents point to, or call

[300] I would agree that the word sounds more like "cordial" than "passionate," but because the melody continues upward from "TSU" rather than the placement of "a" relative to "TSU."
[301] Ibid., 139.

> attention to, these crests in the waves. There is a basic difference between word accents and musical accents . . . Dictionaries define accents as points of stress [volume], but I believe accents are less about stress than they are a feeling of greater weight. When accents appear on a rhythmic basis rather than the volume of sound, they are better described as the "heavy" part of a rhythmic flow alternating between light and heavy . . . There is a word "yokuyō" [抑揚, intonation], which is most appropriate to describe [Japanese word] accents.[302]

Yamada continues by making a distinction between realizing accents through pitch *vs.* rhythm:

> When I assert that in setting text to a melody, one should be careful with word accents, many people make the mistaken assumption that if they place the word accent on the musical accent, then the accent would be detectible. I have learned from experience that musical accents and poetic accents are not the same thing.[303]

He concludes that the way to reflect word accents completely in the music is by setting the accent at a higher pitch than the rest of the word. Yamada asserts that aside from Wagner from *Tristan und Isolde* onwards, most European composers have not paid much attention to word accents, but that such issues are of utmost importance in the composition of song.[304] Observing that the Berlin dialect was being taken as standard German for the purposes of the Deutsche Theater and other theaters, he states that the Japanese should take the Tokyo dialect as the standard for composition and for investigation.[305]

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[302] Ibid., 141–2. Yamada uses the word "*kyōsei*" (強制, typically translated as "stress"), in opposition to *"akusento*"; the context suggests he is referring to volume. The discussion of "heavy and light beats" as distinct from "stress" is reminiscent of Hugo Riemann's in *Systematische Modulationslehre* (1887), paraphrased in Alexander Rehding, *Hugo Riemann and the Birth of Modern Musical Thought* (Cambridge: Cambridge University Press, 2003), 73.
[303] Ibid., 142.
[304] Ibid., 142.
[305] The Tokyo dialect was adopted as the standard dialect in Japan during the Meiji Period. It is the dialect taught in schools and the language in which newscasters speak on broadcast services. Most people living in non-Tokyo-dialect regions, particularly the Kansai, continue to speak their own dialects among themselves but speak Tokyo dialect in business situations.

As an example, he analyzes a setting of "Ōkōzui no mae" (Before the Flood, by Nagano Yōmu, 1877–1898)[306] by the composer Konoe Hidemaro (1898–1973). The poem is shown below, where I have divided morphological units with a "/." Yamada's assessments of the accents are in italics, while my analysis of current Tokyo accent patterns, as per the Sanseidō dictionary, are in capital letters.[307]

"Ōkōzui no mae," Nagano Yōmu

Japanese	Transliteration	Translation
うつし世のあらしに	u-*TSU*-SHI yo no /*A*-ra-shi-ni	The storms of this world
糸を絶え　わが琴	*I*-to o /ta-E/ *WA*-ga /*KO*-to	have broken the strings of my koto (heart).
かなでなす　調べの	ka-*NA*-de /NA-su/ shi-*RA*-BE no	It makes strange,
あやもなく　みだるる。	a-*YA* mo /NA-ku /mi-DA-*RU*-ru.	confusing noises.

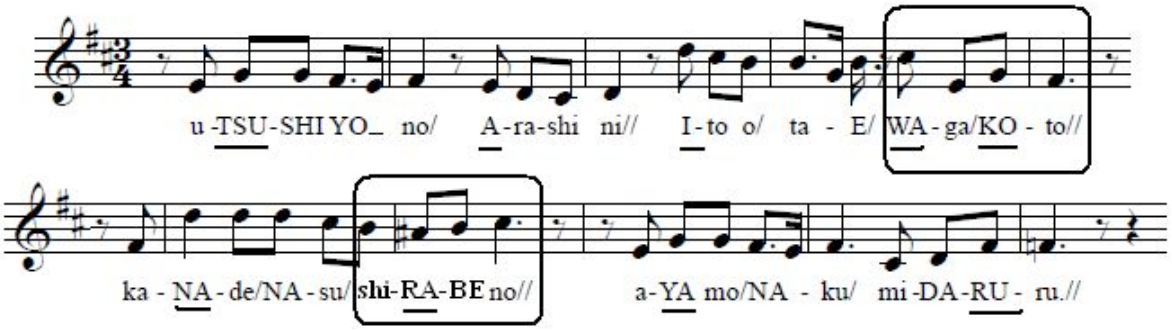
Yamada comments that Konoe's melody (Fig. 3-7) observes practically all of the pitch accents. In particular, he praises the setting of "WA-ga KO-to" (mm. 4–5), saying that by placing "WA" at a relatively high pitch, the contour helps the smaller accent of "KO," resulting in a natural melody. However, he criticizes the setting of "shi-*RA*-BE" (mm. 6–7); although "*RA*" is musically accented through its placement on a downbeat, its lower pitch from the preceding "shi" transforms the word to the nonsensical "SHI-ra-be." He

[306] Yōmu was a Christian missionary whose poems were published posthumously. The poem appears to refer to Noah's Ark.

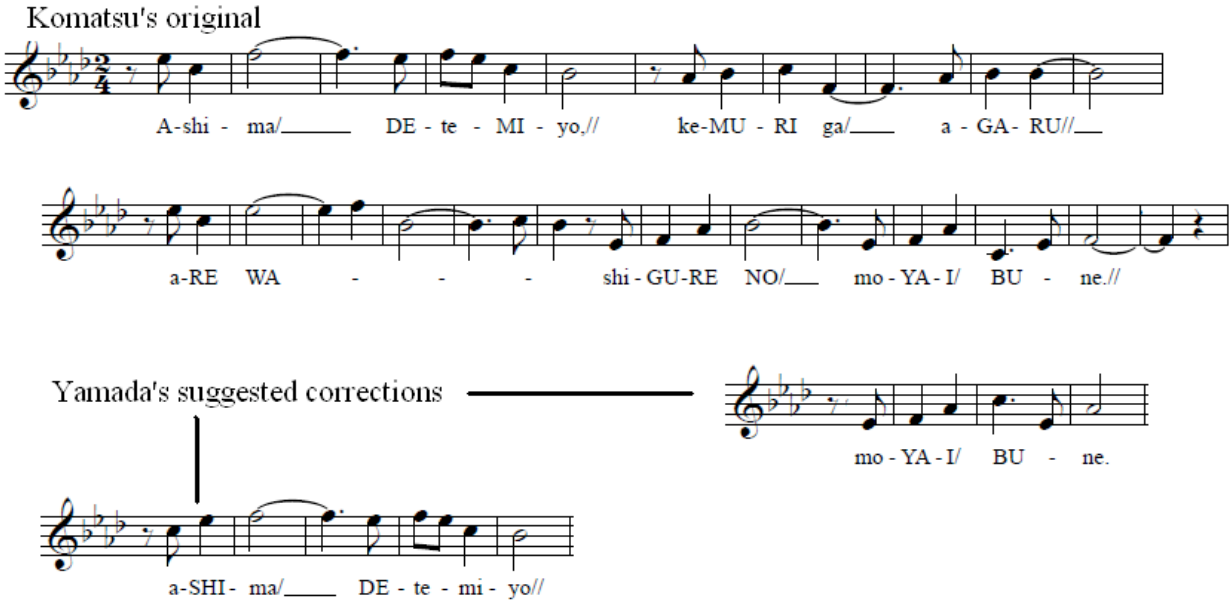
[307] Kindaichi Haruhiko and Akinaga Kazue, *Shin meikai nihongo akusento jiten* (Tokyo: Sanseidō, 2001). Awareness of Japanese pitch accents was not high in the early 1920s. The first book on the topic was *Kokugo no akusento* (Accent in Japanese, 1917), written by Sakuma Kanae (1888–1970); another early researcher was Hattori Shirō (1908–1995), whose *Akusento to hōgen* (Accent and Regional Dialects) was published in 1933—postdating Yamada's article. The most prolific writer on the topic, Kindaichi Haruhiko (1913–2004), began researching the topic as a student in the 1930s. All three linguists, as well as Yamada, used the *katakana* transliteration of the English word "accent" to describe the phenomenon rather than a pre-existing Japanese word. Even today, many Japanese consider their language to be without accents, and many, if not most, dictionaries do not include them. Perhaps because of the lack of reference materials for pitch accents, there are some discrepancies with Yamada's analyses and current practice, as I will point out.

also comments that in setting "hi-TO-su-ji,"[308] "su" is set a major third above "TO," obscuring the meaning of the word.

Fig. 3-7: "Ōkōzui no mae," Konoe Hidemaro



Yamada then provides analyses comparing different settings of the same poem by composers in the genres of art song, *minyō,*[309] and *dōyō*. Among *minyō*, he offers the following analysis of "Tomaribune" (Anchored ship, 1919,
Fig. 3-8: "Tomaribune" (1919), Komatsu Kōsuke, and Yamada Kōsaku's corrections



[308] The score for this part was not provided in the original text, and I was not able to locate it.
[309] *Minyō* is a catch-all term for folk song, often of a region-specific nature. Strictly speaking, the example here is *shinminyō,* one of many "new" folk songs, composed by many of the same composers who wrote art songs and *dōyō*, in the early 1900s. See David W. Hughes, "Japanese 'New Folk Songs,' Old and New," *Asian Music* (22/1, Autumn, 1990 – Winter, 1991): 1–49.

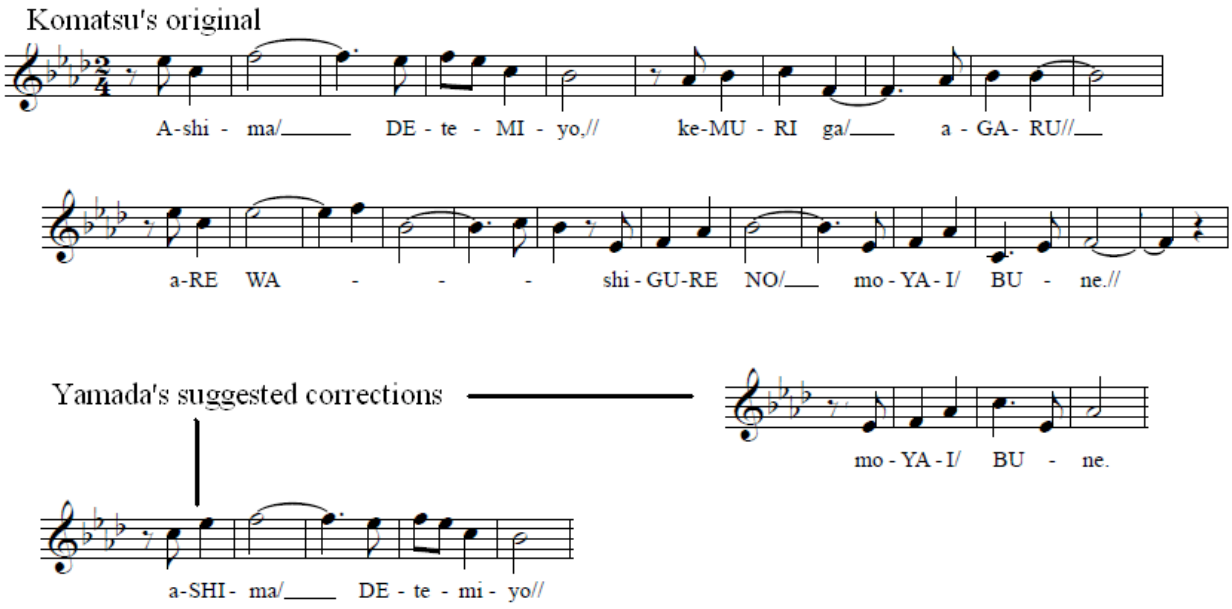
), composed by Komatsu Kōsuke on a poem by Kitahara Hakushū:

"Tomaribune," Kitahara Hakushū

Japanese	Transliteration
蘆間出て見よ、煙があがる、	A-*shi*-ma / *DE*-te / mi-yo,/ ke-*MU*-RI ga / a-*GA*-RU,
あれは時雨のもやひ舟。	a-*RE* WA / shi-*GU*-RE NO / mo-*YA*-I / *BU*-ne.//

Come behind the reed and look. Smoke is rising.
That is a moored boat in the early-winter showers.

Fig. 3-8: "Tomaribune" (1919), Komatsu Kōsuke, and Yamada Kōsaku's corrections



Yamada, who believes that the second mora in "A-shi-ma" (mm. 1–2) should receive an accent, argues that the melody for this word and the parallel "a-RE WA" (mm. 11–12) should be rising; he suggests a correction. While he agrees with the setting for "ke-MU-RI ga" (mm. 6–7), noting that the lower pitch for "ga" helps to highlight the preceding accents, as well as the melodies of "shi-GU-RE NO" (mm. 16–18) and "mo-YA-I" (mm. 19–20). However, he notes that the accent for "BU-ne" (ship, mm. 21–22) should be above that for "mo-YA-I" (its adjective, moored), and suggests a resetting that would raise "BU" by an octave. However, I would note that the dip in Komatsu's original version is a common pre-cadence gesture in Japanese *minyō*; on the other hand, Yamada's revision sounds like a Western 6/4–5/3 cadence, with a modulation to the relative major to boot, and that, were the song to be so revised, it would lose the traditional flavor it is intended to mimic.

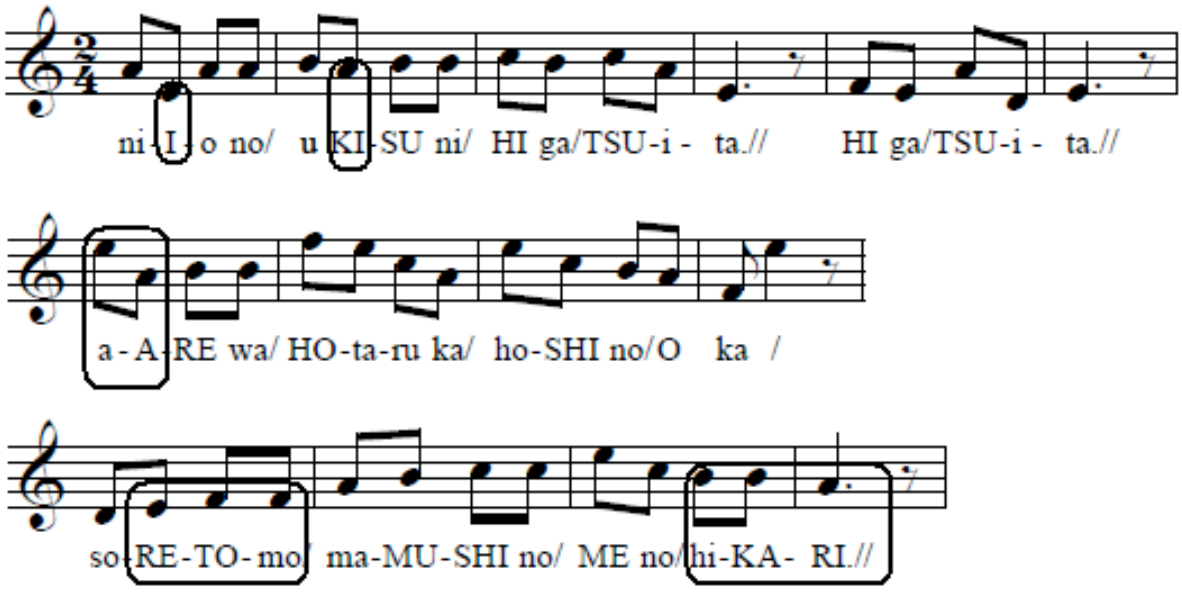
Next, Yamada turns to three settings of the poem "Niio no ukisu" (The Greve's Floating Nest, Fig. 3-9) by Kitahara Hakushū.

"Niio no ukisu," Kitahara Hakushū

Japanese	Transliteration
鳰の浮巣に灯がついた、	ni-*I*-o no/ u-*KI*-SU ni /*HI* ga /*TSU*-i-ta.//
灯がついた。	*HI* ga /*TSU*-i-ta. //
あれは螢か星の尾か	a-*A*-RE wa /*HO*-ta-ru ka /ho-*SHI* NO /*O* ka,
それとも蝮の目の光り。	so-*RE*-TO-mo /ma-*MU*-SHI no /*ME* no/ hi-*KA*-RI.//

Translation
There's a light in the greve's floating nest.
There's a light.
Is that a firefly, a light trail from a star,
Or the shining eyes of a viper?

Fig. 3-9: "Niio no su," Narita Tamezō

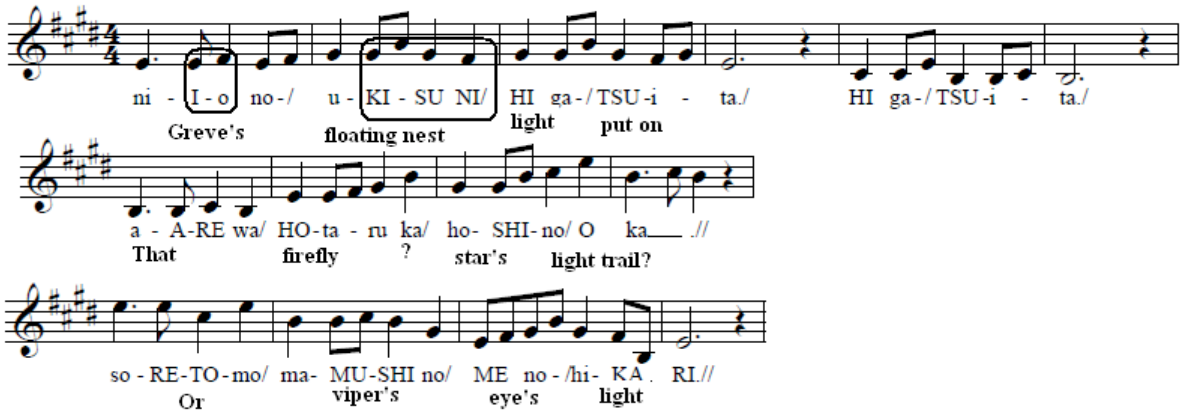


In examining the setting by his own student, the composer Narita Tamezō (1893–1945),[310] he notes that the "I" in "ni-I-o" (m. 1) and the "KI" in "u-KI-SU" (m. 2) dip rather than move up. He also comments that by setting the first mora of "a-A-RE" (m. 7) at a higher pitch than the accented "A," Narita has accented the first "a"; he suggests making the first note a quarter-note on A instead, taking in "a-A." In "so-RE-TO-mo" (m. 11), the setting of "mo" on the same note as the preceding "TO," the accent on "RE" has become too obscure. Finally, on "hi-KA-RI" (mm. 13–14), the setting of "KA" on the same note as "hi" gives the aural accent at "hi," rather than at the correct position of "KA."[311]

[310] In the 1925 article, "Shi to ongaku" (Poetry and Music), Yamada criticizes Narita's famous song, "Kanariya" (1919) for accenting U-ta rather than u-TA, causing his child to mispronounce the word. He cautions that the setting of accents has a large educational impact. See Yamada Kōsaku, "Shi to ongaku," in *Yamada Kōsaku chosaku zenshū*, Yamada, Gotō et al., eds., 244.

[311] In a collection of *dōyō* published in 1930, Narita included a revised version of this song that flattens the melody, avoiding the problems in the first two measures, but repeats the patterns of the last four measures. See Komatsu Kōsuke, ed., *Nihon dōyō kyoku shū,* Gesammelte Werke der Weltmusik 11 (Tokyo: Shunjūsha, 1930), 170–1.

Fig. 3-10: "Niio no su," Hirota Ryūtaro



In analyzing a setting of the same poem by Hirota (Fig. 3-10), Yamada claims that in "ni-I-o" (m. 1), the "o" is accented rather than "I" because of the long note encompassing both "ni" and "I"; he suggests putting "ni" on E and "o" on F#. He also believes that in "u-KI-SU ni" (m. 2), there is not enough of a pitch difference between "KI" and "ni" for listeners to ascertain the placement of the accent. His own solutions show a more definitive, continuous upward movement for both measures (Fig. 3-11).

Fig. 3-11: "Niio no su," Hirota Ryūtaro, Yamada's suggestions

In the third and fourth measures, Yamada notes that the accent of "HI" is somewhat realized through its rhythmic placement on a downbeat, but that the rise in pitch of "ga" seems to place the accent on "ga" instead. Similarly, he believes that accents on "TSU-i-ta" (m. 3) are unclear because "i" rose to the same note as "TSU." His revision shows a more marked decline from a peak of "HI." I would note that this

revision would render the melodic contour much closer to speech intonation, in which "HI" (light) and "TSU-(ku)" (to put on) would likely receive more emphasis.

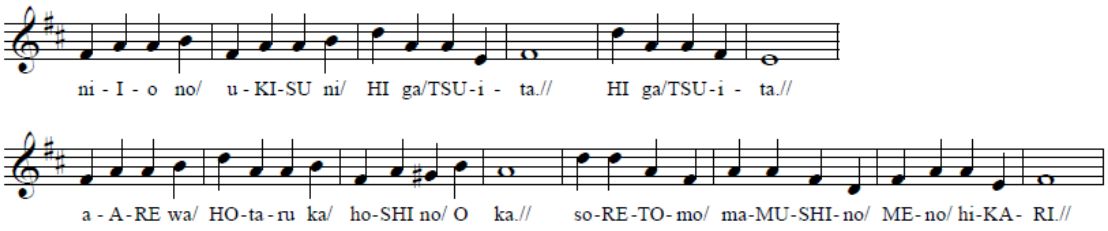
Yamada criticizes the placement of the particle "wa" (m. 7) as too distant from the preceding morae, making it sound disconnected from the rest of the morphological unit. He notes that the rising melodic pattern of "HO-ta-ru" (m. 8) is completely opposite to the word accents. However, he agrees with the setting for "ho-SHI-no O ka" (mm. 9–10), saying that it reflects the stress of the poem, which seems to lead up to the word "O" (light trail). The last four measures, however, do not reflect word accents: the setting of "RE" at the same pitch as "so" and that of "MU" at the same pitch as "ma" obfuscates the pitch accents on the second morae, while the pitch patterns of "ME no hi-KA-RI" are heard as "me NO HI-ka-ri."

Fig. 3-12: "Niio no su," Tsuchiya Heisaburō

Yamada finds that Tsuchiya Heisaburō's version (Fig. 3-13) reflects the accent patterns of the language, commenting that in the last four measures, the setting of "to," "shi," "ME," and "KA" are particularly warm. He also provides a reduction of this song

to quarter notes (Fig. 3-13), noting that the rise in melody to B in "no" and "ni" in mm. 1 and 2 has "a decorative sound, a kind of melody often heard in Japanese *minyō*."[312]

Fig. 3-13: "Niio no su," Tsuchiya Heisaburō, reduction by Yamada



Yamada finishes his essay by stating that this issue of word accent *vs.* musical setting is not something he could establish as a rule by himself but is something about which he wishes to engage in debate among the readership. Nonetheless, he puts forward the point that "if compositions were to incorporate a thorough investigation and contemplation of this issue of word accent, then the special taste, power, sound, light, shadow, etc. of the poem could be expressed, . . . and, on top of the fact that the poem itself is Japanese, one would be able to form a melody of Japanese characteristics that naturally incorporates the accents."[313]

Yamada also calls attention to a common problem. Pointing out that in many *minyō* and *dōyō*, lyrics of several stanzas are sung to the same music, Yamada notes that European-language poems have poetic structures that remain constant among verses, so that singing all verses with the same music does not present a problem. On the other hand, Yamada notes that in setting music to Japanese poems, one often finds that a melody that fits the first stanza does not fit the second or third; as the comparative literature scholar Kawamoto Kōji has noted, Japanese poetry is unique in that it is based

[312] Yamada Kōsaku, 2001, "Kayōkyoku sakkyoku-jō yori mitaru shi no akusento," 149.
[313] Ibid., 151.

solely on mora count.[314] Yamada hypothesizes that this inconsistency in the structure of Japanese poems is a big contributor to the discrepancies between pitch accent and melodic movement found in the songs discussed. He ends the article with a plea to poets to be consistent in their placement of pitch accents, providing as an example the poem "Tanima no yuri" (Lily of the Valley) by Fujimori Hideo, in which the pitch accents are aligned not only among the stanzas but also for each line (Table 3-1).[315]

Table 3-1: "Tanima no yuri," Fujimori Hideo

ta	NI	ma	no/	ta	NI	ma	no/	Dear Wild Lilly
hi	ME	yu	ri	san,//				of the valley,
o	HA	TA	o/	NA	n	da	n/	How many rolls of cloth
o	RI	ma	shi	ta.//				did you weave?
ta	NI	ma	no/	ta	NI	ma	no/	Dear Wild Lilly
hi	ME	yu	ri	san,//				of the valley,
ko	MA	DO	o /	KA	k	ko	o/	The cookoo flew
to	BI	ma	shi	ta.//				out of the window.

Critique of Yamada's analysis

Yamada's singular focus on pitch accent and melody, without much consideration of the impact of rhythmic, metric, motivic, or harmonic effects, leads to a narrow definition of "correct" settings for pitch accents. While I would agree that in his example from "Erlkönig" (Fig. 3-3), the word "hat" is given emphatic emphasis (given the stresses in pitch, dynamics, and length, among other aspects), the harmonic resolution to I and the return of the left-hand motive would signal to my ear that "KNA-ben" is indeed the goal of the passage, giving it a semantic emphasis.

[314] This phenomenon is discussed in detail in the chapter "Metrics of Sevens and Fives," in Kawamoto Kōji, *The poetics of Japanese verse: imagery, structure, meter* (Tokyo: University of Tokyo Press, 2000).
[315] Ibid., 152. As poetic recitation derives interest from varying pauses within a fixed-mora framework, such a poem would likely be considered overly repetitive. See Kawamoto, op. cit.

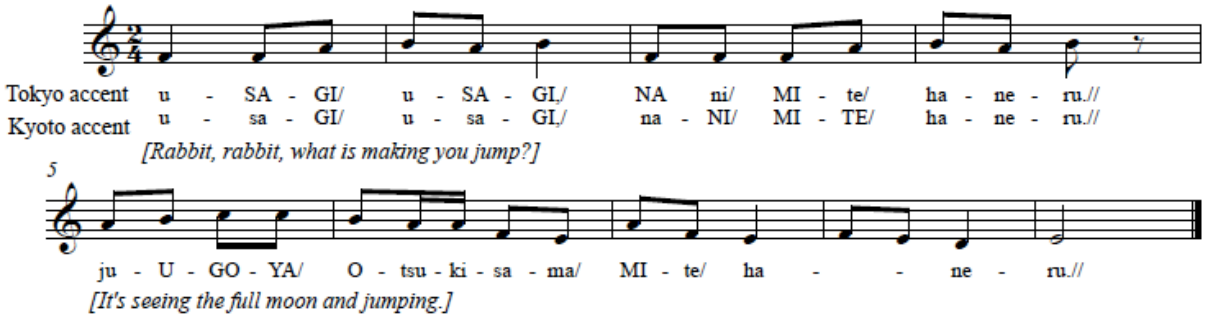
Similar arguments could be made for some of the objections Yamada raises for the Japanese examples. There are several instances where the music places a pitch accent on a downbeat, but on the same or a lower note rather than a higher note, as in "shi-RA-BE" in "Ōkōzui no mae" (Fig. 3-7), "HI ga TSU-i-ta" in Hirota's "Niio no su" (Fig. 3-10), or more emphatically, "BU-ne" in Komatsu's "Tomaribune" (Fig. 3-8). I find myself asking if the metric accent, as well as the mere fact that the pitch moves on that note, would not be enough to highlight the pitch-accented mora; in particular, the melody of "BU-ne" in "Tomaribune" reaches down a full minor sixth, and the sheer size of that interval would call attention to the mora. Such consideration of other musical stresses—pitch interval, harmony, rhythm, or metric position—as a means of reflecting linguistic accents, or a reasoned argument as to why such musical stresses are ineffective in reflecting linguistic accents, would have added greater richness to Yamada's analysis.

While melodies in Japanese traditional music often reflect pitch accents,[316] melodic movements in the opposite direction to linguistic pitch accents, such as those cited above, also do occur in many traditional songs. For example, the early 19th-century *warabeuta* "Usagi" (Rabbit, Fig. 3-14: "Usagi," published 1820), which was first published in Edo[317] in 1820, features just such an opposite pitch movement at "u-SA-GI" (m. 2) and "ha-NE-ru" (mm. 4, 8); these patterns are reminiscent of the opening of "Niio no ukisu" by Narita (Fig. 3-9), where the "I" in "ni-I-o" falls by a fourth. While Kindaichi has attempted to explain the accent patterns of "Usagi" by hypothesizing that it

[316] See Kindaichi Haruhiko, "Hōgaku no senritsu to kashi no akusento," *Tōa ongaku ronsō, Tanabe sensei kanreki kinen*, 1943, 245–85.
[317] Edo was the name of present-day Tokyo during the Tokugawa shogunate, prior to the Meiji Period.

originated from the Kansai area, which has different pitch patterns from Tokyo,[318] I nonetheless think that the mere movement of the melody on the accented morae lends some emphasis to those morae. Indeed, some consideration of common melodic patterns in traditional music would have been welcome, particularly those that do not conform to pitch accent; however, a study of pitch accent and traditional melody was not available until Kindaichi Haruhiko's article of 1943.

Fig. 3-14: "Usagi," published 1820



One is also left wondering to what extent composers should attempt to preserve recurring motives and themes in light of unaligned accent patterns. Yamada's plea to lyricists at the end of the article suggests that he advocates writing different melodies for each stanza or couplet, as he would do later in "Karatachi no hana" (The Flower of the Trifoliate Orange, 1925). However, even within a single stanza, there would be recurring motives in a melody, such as in lyric form (e.g., *aaba'*) or sentence structure (e.g., *aa'b*). Yamada's insistence on following Japanese pitch accents would normally preclude such melodic structures built on motive, which is a key characteristic of European song in the 19th and 20th centuries.

[318] The song implies the pitch accent patterns of "mi-TE" and "HA-ne-ru"; the correct accent pattern in Kyoto is "u-sa-GI," which would fit with the pitch pattern of mm.1–2. Ibid., p. 276.

A further issue is that Yamada designates only the first mora of a pitch change to be accented. However, in Japanese, several morae in a row are spoken at the higher pitch. Yamada seems to understand the importance of this contour intuitively; in his assessment of Hirota's "Niō no su" (Fig. 3-10), he notes that "SU" in "u-KI-SU ni" is too close in pitch to "ni" to make "KI" sound accented, while in Narita's version of the song (Fig. 3-9), the placement of "TO" at the same pitch as "mo" in "so-RE-TO-mo" causes the accent on "RE" to be obscured. A more explicitly stated philosophy regarding downsteps[319] in pitch or overall contour would have gone a long way to creating a more complete theory of pitch accent and melodic setting.

Despite these shortcomings, Yamada's article was evidently highly influential. As noted in the following section, every composer-theorist who wrote about the composition of song after 1922 mentioned the importance of pitch accents in setting melody. The concept became so accepted that in revising the standardized school songbooks in the 1930s, the Ministry of Education saw fit to adjust the melodies of a handful of songs, including "Kisha" (Train), to correct their pitch accents. Let us now turn to the interpretations of pitch accent by other composer-theorists.

Other composer-theorists on pitch accents

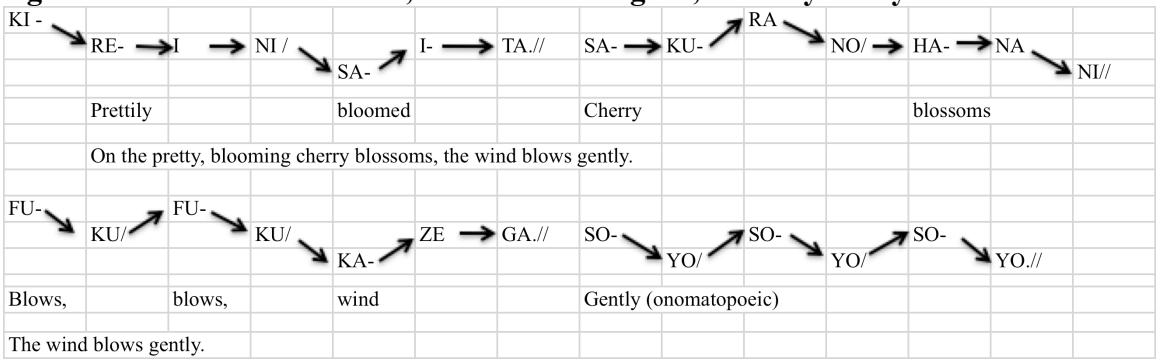
In his *Dōyō sakkyoku-hō* (1926), Komatsu Kōsuke notes the importance of expressing the meaning of the words in the music and the importance of reflecting correct word accents in constructing melodies. However, his conception of how to set pitch accents appears to be wider than Yamada's: according to Komatsu, the accented mora of

[319] Phonemic downward shift of pitch between morae.

a word should be placed "either on a *stressed part* (i.e., stronger beat, emphasis mine) or a higher pitch."[320] He agrees with Yamada that Tokyo dialect should be used.

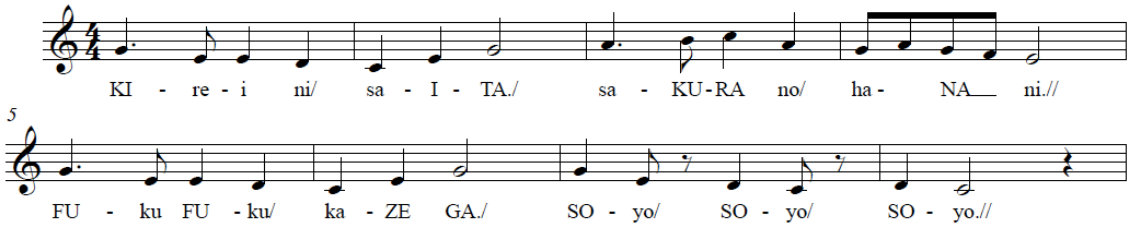
He provides as an example the following pitch schematic of the poem, "Hana to harukaze" (Flowers and Spring Breeze, Fig. 3-15) by Kuzuhara Shigeru. In this analysis, Komatsu appears to consider intonation in the context of the entire sentence rather than that of each word; such an approach would be more conducive to melodic construction in the context of a longer phrase. The schematic also makes explicit his understanding that higher pitches occur on multiple morae of a word—not just the "accented" mora.

Fig. 3-15: "Haru to harukaze," Kuzuhara Shigeru, as analyzed by Komatsu



Komatsu notes that the composer Yanada Tadashi (1885–1959) has retained these pitch patterns from speech in his song (Fig. 3-16):[321]

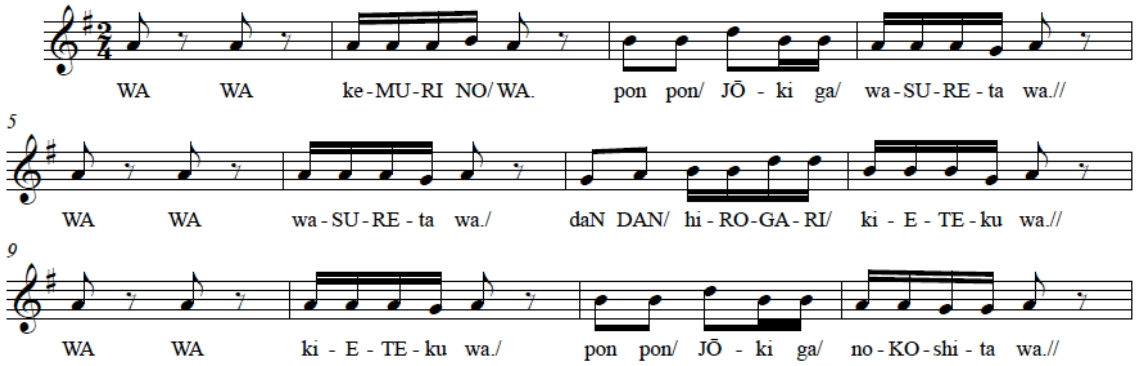
Fig. 3-16: "Haru to harukaze," Yanada Tadashi



[320] Komatsu Kōsuke, *Dōyō Sakkykoku-hō* (Tokyo: Ars, 1926), 7.
[321] Ibid., 11.

Kawamura Naonori's *Dōyō sakkyoku no shikata* (1933) also recommends that the melody follow the intonation of the spoken lyrics, with the pitch accents mirrored as melodic accents. Recognizing that Japanese lyrics are usually inconsistent in the placement of pitch accents, he writes that composers should change the melody on different phrases to account for these differences, but that they should be subtle revisions; otherwise, the song would become too long and complicated for children ("like Yamada's 'Karatachi no hana'"). He offers as an example "Kemuri no wa" (Fig. 3-17); in the three four-measure phrases of this song, subtle changes in the third and fourth measures of each phrase adjust for differences in pitch accents without robbing the song of its sense of parallel phrases.[322]

Fig. 3-17: "Kemuri no wa"



Similarly, Motoori Nagayo points out the importance of following pitch accents in his treatise, *Dōyō sakkyoku-hō* (1933), stating that neglecting to do so would cause the lyrics to be misunderstood. Motoori's prescription is to place pitch accents, as defined by Tokyo dialect, at higher pitches than those preceding or following the accent. For songs with more than one stanza, he advocates finding a melody that fits the most accents in as

[322] Kawamura Naonori, *Dōyō sakkyoku no shikata* (Tokyo: Shinfonī Gakufu Shuppansha, 1933), 34, 55–57.

many of the stanzas as possible (particularly the first two stanzas), while acknowledging that one is unlikely to find a melody that fits all stanzas perfectly.[323] To explain the adverse effects of not setting pitch accents properly, he points out that "Kimi ga yo" (Fig. 3-18), the national anthem, is not set according to the pitch accents of the Tokyo dialect; he claims (incorrectly) that the music was composed by Hayashi Hiromori (1831–1896), an Osaka-born *gagaku* musician who resided for much of his life in Kyoto.[324]

Fig. 3-18: "Kimi ga yo" (1880), Oku Yoshiisa

While noting that the song was composed before linguistic accents had been much discussed, Motoori claims that because of this text setting, children are mispronouncing the title of the national anthem as "KI-mi ga YO" rather than the correct "ki-MI ga YO." Similarly, he notes that the translation of "Auld Lang Syne," "Hotaru no hikari" (Light of the Fireflies, Japanese lyrics by Inagaki Chikai, 1881), sets the accents in the opposite direction of pitch accents in each of the pickups in the first eight measures, again leading to mistaken pronunciation. As he finds these musical settings, with their deviations from correct speech intonation, to be influencing everyday language, Motoori states that composers have the "important responsibility" of preserving the integrity of the language.[325]

[323] Motoori Nagayo, *Dōyō sakkyoku-hō* (Tokyo: Shunjūsha, 1933), 7, 9–12.
[324] The actual composer, Oku Yoshiisa, was also a Kansai native, having been born in Kyoto.
[325] Ibid., 10–11.

Motoori explains that accents in Japanese differ from European languages in that they are expressed through intonation rather than stress. As such, even if Japanese accents were set to stressed positions, the accent would not be perceived if the pitch is lower than the rest of the word. For words with accents on the first mora, he believes that the pitch accent must be followed, so that they would not be mistaken for homonyms with accents in opposite morae. If the overall shape of the melody is in an opposite direction from pitch accents, he advocates setting the accented mora so that its note is on a relatively flat contour with the adjacent notes. From a linguistic perspective, this prescription made sense: the default speech pattern is to accent the initial mora in a phrase; according to Kawamoto Kōji, poetic recitation tends to begin morphological units on the stronger beat of a duple pattern.[326] If the first mora of an initially accented word were to be set to a lower pitch in a weaker metric position, the setting would therefore sound like a double violation of linguistic preferences.

Unlike Yamada, Motoori commented explicitly on the impact of duration and metric placement on the perception of accents. In sample settings of the words "tsu-KI-KA-ge" (shadow of the moon, Fig. 3-19), he commented that Version A was most natural, as it followed the pitch patterns; Version B was acceptable, as it placed the accent of "KI" on a strong beat and a longer note; but that Version C, with its long note on an unstressed mora, was unnatural.

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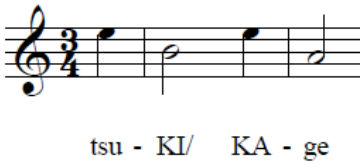
[326] Kawamoto, op. cit. In *Nihon shika no rizumu* (1931), the psychologist Sagara Moritsugu had conducted a series of experiments with subjects' perceptions of unmarked sound and their readings of poetry, and found that subjects tend to impose a two-beat, strong-weak pattern (206–7). Kawamoto interprets these patterns as including self-imposed metrical accents, as opposed to lexical accents (225). He describes poetry readers as following such a bimoraic pattern, with Japanese speakers tending to avoid placing the first mora of an independent morphological unit in an unaccented position (i.e., the second mora of a bimoraic pattern). He believes that readers inserted rests to bring the beginning of the main word in alignment with the beginning of the beat (229–30).

Fig. 3-19: Motoori Nagayo, impact of note durations
Version A: most natural

Version B: acceptable



Version C: unnatural

On the aforementioned, nettlesome *warabeuta* "Usagi" (Fig. 3-20, original version shown at A), Motoori comments that the most natural way to set the pitch accents, assuming Tokyo dialect, is a rising melody (B); in addition, the accent could be highlighted by a lengthened duration (C).

Fig. 3-20: "Usagi"
A: Original version

B: Natural setting (Tokyo dialect)

C: Natural setting, lengthened accent

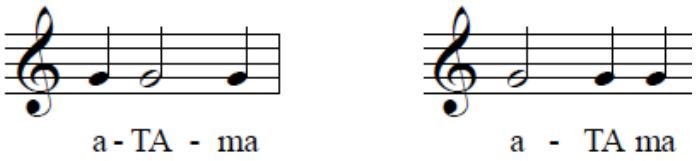
Nonetheless, in comparing these versions, Motoori finds charm in the incorrect original: "the permutated accent not only sounds cute and childlike, but also, the setting seems somehow appropriate in expressing the warmth the child feels toward the rabbit. In my own work, I've intentionally tried settings like that a number of times. When there are musical settings that go against the intonations of Tokyo dialect in my work, I would like for them to be regarded as such experiments."[327] However, he reiterates that he limits the setting of a pitch accent to a lower pitch to second-mora accents.

On the use of duration in text setting, Motoori observed that in Tokyo dialect, one would normally speak the second mora with either the same duration as the first, or slightly longer than the first. In addition, a word accented on the first mora could be lengthened either on the first or second mora, because one could also lengthen the accented morae. Hence, the second-mora-accented word "a-TA-ma" (head) can sound natural when set as shown in Fig. 3-21A but strange if set as in Fig. 3-21B.

[327] Ibid., 12.

Fig. 3-21: Accents and duration: accent on second mora

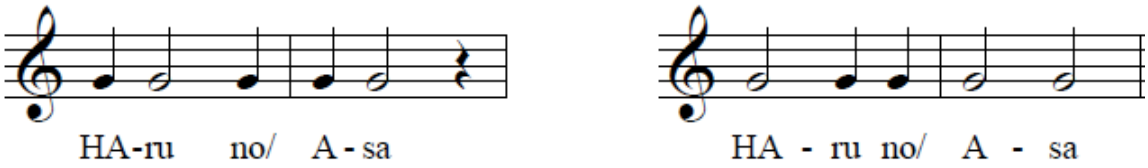
A: Natural B: Unnatural



However, for the phrase, "HA-ru no/ A-sa" (spring morning, Fig. 3-22), made up of two front-accented words, he deemed either of the following solutions as possible:

Fig. 3-22: Accents and duration: accent on first mora

A: Possible B: Possible



Summary: pitch accents

From the publication of Yamada's article in 1922, composers became more mindful of the setting of pitch accents. Nonetheless, the writings by Komatsu, Kawamura, and Motoori consider several different ways to capture accents, such as metrical stress and duration of notes. These composers also show an awareness of overriding factors: both Komatsu and Motoori emphasize the importance of the intonation of the complete phrase over the isolated word; they also recognize the need to find a melodic compromise across parallel phrases or multiple stanzas. Motoori also shows the flexibility to go against pitch accents for expressive purposes, as in his acceptance of the setting of "Usagi."

Let us now examine another issue encountered by Japanese composers—the timing of each mora.

Setting words to rhythm

Because of the multi-moraic nature of Japanese vocabulary, one cannot match words to music with the same immediacy in Japanese as in European languages. One example of this difference in method is that because there are few single-mora Japanese words, one cannot assign a surprising harmony or deceptive cadence to a single word, thereby coloring its meaning. An example of such a gesture is this passage from "Der Neugierige" (Curiosity) from Schubert's *Die Schöne Müllerin* (The Pretty Miller-Maid, 1823, Fig. 3-23), where the surprise modulation at the word "nein" foreshadows the protagonist's disappointment:

Fig. 3-23: Franz Schubert, *Die Schöne Müllerin,* "Der Neugierige," mm. 33–38

Rather than play with the setting of individual words, the multi-moraic Japanese language forces composers to break up each poetic line into sections that make semantic sense, preserving the separateness of nouns and their adjectives, or verbs with their adverbs, while matching the length of textual units with musical ones. Within this constraint, however, there is flexibility in timing each mora. Komatsu explains that the even timing of "Oningyō" (Doll, Fig. 3-24) is appropriate to describe a girl's quiet

contemplation of her toy, while the changing rhythms of "Kisha" (Train, Fig. 3-25) musically illustrate the lyrics, which describe a fast train passing by.

Fig. 3-24: "Oningyō"

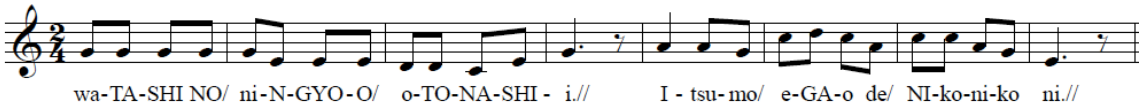
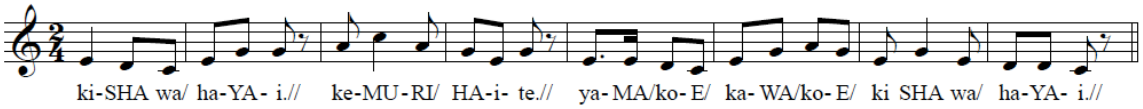


Fig. 3-25: "Kisha," Komatsu Kōsuke



In describing his own songwriting process, Motoori notes that while most Japanese song texts continue to follow the traditional alternation of five and seven morae, any number of morae could be set to music as a single phrase by varying the rate of text consumption. More important than the actual number of morae is this task of dividing up the text into components. As an example, Motoori illustrates the compositional process for his famous song "Akai kutsu," whose first stanza is as follows:[328]

"Akai kutsu" (1922), Noguchi Ujō

赤い靴はいてた　女の子	The girl who was wearing red shoes
異人さんに連れられて　行っちゃった	went away with the foreigner.

First, Motoori divided each line into two groups, with the morae count as follows:

[328] The song is about a child being taken away to a foreign land with her adoptive parents and is based on a true story. The girl's mother was a single parent in Shizuoka Prefecture. When the mother remarried and moved with her new husband to frontier lands in Hokkaido, she gave the girl away to the Hewitt couple, who were American missionaries in Japan. The lyricist, Noguchi Ujō, had heard this story from the mother's husband and based the text on it. The real story, however, is much sadder: the girl contracted tuberculosis and was left at an orphanage in Tokyo, where she died at age nine without ever seeing her mother again; the mother believed that her daughter was living in the United States and never knew of her fate. The story was investigated by a reporter at Hokkado Television and published in a book in 1979.

Table 3-2: "Akai kutsu," word divisions

---------5--------/ -----4------//	---------5-------//
A-ka-i / ku-tsu / ha-i-te-ta//	o-n-na no/ ko
Red / shoes /was wearing //	*female / child//*
------6--------/ ------5----------//	---------5---------//
I-ji-n-sa-n ni/ tsu-re-ra-re-te//	i-c-cha-t-ta.
Foreigner / taking her //	*(she) went away. //*

Deciding to use a faster rate of text consumption in the first two groupings, Motoori apportioned one measure each to the initial 5- or 6-morae groupings (e.g., "akai kutsu"), and one measure to the following 4- or 5-morae groupings (e.g., "haiteta"). To deal with the extra mora on the 6-mora grouping ("ijinsan ni"), the nasal N was set as the end of a syllable rather than a full note, i.e., as i.jin.san *vs.* i-ji-n-sa-n. Two measures were allocated to the remaining five morae of each line, using longer note values. This scheme resulted in the eight measures considered optimal for a period, in the following structure:

Table 3-3: "Akai kutsu," phrasing

---------Gakusetsu (Phrase)---------//	
----------Gakku (section)---//	------Gakku (section)--//
1 Measure / 1 Measure//	1 Measure/ 1 Measure//
---------5--------/ -----4------//	----4------/--1---//
A-ka-i / ku-tsu / ha-i-te-ta//	o-n-na no/ ko
Red / shoes /was wearing //	*female / child//*
---------Gakusetsu (Phrase)---------//	
----------Gakku (section)---//	------Gakku (section)--//
------6--------/ ------5----------//	----5---------//
I-ji-n-sa-n ni/ tsu-re-ra-re-te//	i-c-cha-t-ta.//
Foreigner / taking her //	*(she) went away. //*

I would note that this division makes semantic sense. In the first *gakku*, the noun "kutsu" (shoe) is kept with its adjective ("akai," red); the participle "haiteta" (was wearing) connecting the shoes with the wearer ("onna no ko," girl) is the middle measure;

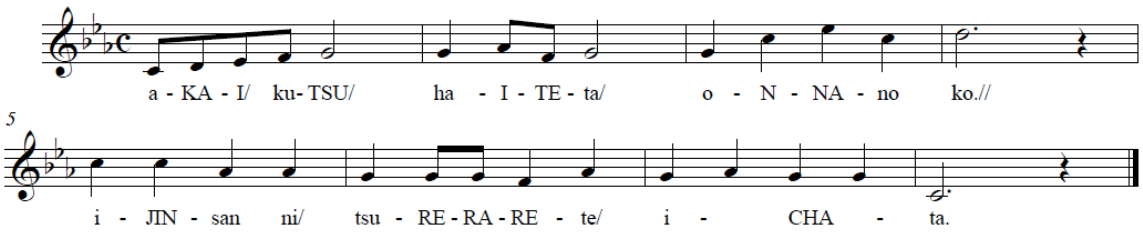
and the primary subject of the song, "onna no ko," is left for the half cadence at the end of the phrase.

Finally, Motoori analyzed the pitch accents to the verse as:

a-KA-I ku-TSU/ha-I-TE-ta/o-N-NA-no ko

After considering the impact of different pitch settings on subsequent stanzas, he settled on the following melody:[329]

Fig. 3-26: Motoori Nagayo, "Akai kutsu" (1922)



Hence, in order to give clarity to the meaning of the words, composers generally keep semantic units together, separating the smaller units by measures and the larger units with long notes or rests. These larger groupings are further punctuated by a cadence of the right level of hierarchy. Rhythms are varied by playing with the flexibility in timing of certain morae, such as the nasal N, and by changing the speed of text consumption.

Finally, let us examine how the structures of Western music are combined with Japanese scales, and how Japanese scales are fitted with harmonies.

[329] Motoori, op. cit., 13–16.

Integrating and harmonizing Japanese scales

> The beauty of Western music is in the body of sound. The basis of beauty in Japanese music is in the melodic line. Hence, Western music is based on harmony, while Japanese music is based on heterophony.
>
> —Yamada Kōsaku, 1934[330]

By the 1930s, Japan's wholehearted embrace of all things Western fifty years earlier had been tempered by the rise of militarism, patriotism, and resentment of Western political treaties that were seen as impinging on Japan's power. In such an environment of renewed national pride, songs with more explicit references to Japanese traditional music became more popular. Whereas the school songbooks of the 1880s were translations of Western folk songs and songs composed by Japanese on Western scales, those of the early 1940s contained many songs based on Japanese scales, including traditional *warabeuta*. In addition, there were many examples from the 1920s of such syncretic *dōyō*, including Nakayama Shinpei's "Teru teru bōzu" (Talisman for Fair Weather, 1921) and Motoori Nagayo's arrangement of the Edo Period *warabeuta* "Tōryanse" (Let Me Pass, 1921).

The last section of Kawamura's book discusses the application of Japanese scales to Western-style music. The Japanese scales *yō* (Fig. 3-27) and *in* (Fig. 3-28) are shown below, along with the Westernized pentatonic scales that became popular in the early 20th century (Fig. 3-29, Fig. 3-30).[331]

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[330] Yamada Kōsaku, "Kōkyō nagauta gaku sakkyoku no kanten," in Yamada, Goto et al., 2001, vol. 1, 300.
[331] Kawamura also spells out the *gagaku* modes *ryo* (C–D–E–F#–G–A–B–C) and *ritsu* (C–D–Eb–F–G–A–Bb–C), but he refers primarily to *yō* and *in* scales in his discussions regarding the integration of Japanese scales in *dōyō*.

Fig. 3-27: *Yō* scale (陽旋法, *inakabushi*)[332]

Fig. 3-28: *In* scale (陰旋法, *miyakobushi*)

Fig. 3-29: Western pentatonic, major (*yonanuki*, without 4^ and 7^)

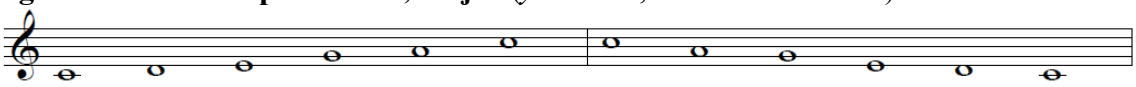


Fig. 3-30: Western pentatonic, minor[333]

In the treatise, Kawamura strongly advocates the blending of Japanese scales with Western harmonies. He claims that Western scales are inadequate for "nourishing the souls of Japanese children" because "scales are barometers of one's nationality."[334] He explains, "As the West and Japan differ in customs, manners, inclinations, interests, and language, it is absolutely impossible that Western scales could be more suitable for us than Japanese ones."[335] He believes that composers should revise Japanese scales to equal temperament and add harmonies as it is "necessary for contemporary and future Japanese to be knowledgeable of them."[336] If the pentatonic scale proves inadequate for setting harmonies, then two tones should be added from the *ritsu* scale of *gagaku*. He

[332] Kawamura Naonori, *Dōyō sakkyoku no shikata* (Tokyo: Shinfonī Gakufu Shuppansha), 110. It is more commonly spelled as D–F–G–A–C–D.
[333] More typically, a Western pentatonic minor scale is described as derived from the natural minor scale, i.e., A–C–D–E–G–A. However, the scale shown on the staff above, harmonized as C minor, is more commonly used in Japanese *shōka* and *dōyo*.
[334] Ibid., 108.
[335] Ibid., 108.
[336] Ibid., 108.

believes that "truly glorious music" could thus be written by combining the characteristics of the Japanese scales with harmonies.[337]

Kawamura points out that Japanese scales differ from Western scales in that:

- the pitches do not exactly match Western pitches;
- there are no half-step leading tones to the tonic, in the Western sense;
- for both the *yō* and *in* scales, the penultimate scale degree differs in rising and falling patterns;
- the tonic (^1) is Re for the *yō* scale, Mi for the *in* scale; and
- due to the ordering of notes, there is no equivalent to the Western mediant.

In order to use these scales to "retain a Japanese flavor in music of Western idioms," he finds it necessary to adjust Japanese scales so that they fit European tuning in equal temperament; then, one could add harmonies.

Kawamura notes that pieces in the *yō* scale should start on Re (^1), La (^5 in a heptatonic equivalent), or Mi (^2) and have cadences on Re or La. Rather than changing the ^7, as in the traditional *yō* scale, from A–C–D in the ascent to D–B–A in descent, he recommends descending in the same manner as the ascent, as D–C–A, for children's songs. He cites as an example the two versions of the national anthem, "Kimi ga yo," saying that the *dōyō* version of D–C–A sounds "less stiff" and "more *dōyo*-like," while the D–B–A version sounds "like high *gagaku*." He thereby recommends using the C for children's songs and B for art songs.[338]

[337] Ibid., 109.
[338] Ibid., 119.

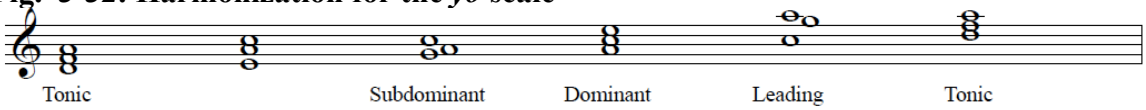
Fig. 3-31: "Kimigayō," mm. 3–4

<u>*Dōyō* version</u> <u>Art song version</u>

For the *in* scale, Kawamura states that pieces should begin on Mi (^1) and cadence on Mi, La (^4 in the heptatonic equivalent), or Ti (^5 in the heptatonic equivalent). He notes that recent songs show the influence of the Western minor scale, in that many songs use B–C–E in the ascent rather than the traditional B–D–E.

In harmonizing the *yō* scale, Kawamoto recommends the following scheme:

Fig. 3-32: Harmonization for the *yō* scale[339]



For final cadences, he notes, "The dominant triad can sound unfulfilling, as our ears have become accustomed to hearing dominants resolved Western-style. To deal with this sense of incompleteness, the seventh chords [as in the 'subdominant' and 'leading' chords] are useful."[340]

The F (^3 in the heptatonic scale) does not exist in the *yō* scale but is added for purposes of harmonization. The seventh chord is resolved by having the G descend a whole step to F. Kawamoto points out that this preponderance of whole steps, in both the resolution of the seventh and the movement from the leading tone to the tonic, is a characteristic element of Japanese music.

[339] This figure is not meant to show suggested voice leading. Kawamura used the words 主音 (tonic), 屬音 (dominant), 下屬音 (subdominant), and 導音 (leading tone).
[340] Ibid., 126–7.

For the *in* scale, Kawamura claims that many composers are using several different methods. Among the more popular is the application of harmonies for the Western minor scale that is a reordering of the *in* scale; e.g., the *in* scale [E–F–A–B–D–E/E–C–B–A–F–E] would include the A-minor pentatonic scale, [A–B–C–E–F–A]. In such songs, the final cadence is often on the ^1 of the Western scale.

Hence, by the 1920s and 30s, musicians working in Western idioms were no longer jettisoning or ignoring traditional Japanese musical characteristics but were consciously attempting to integrate them into a new idiom. Concurrent and subsequent to Kawamura's book on how to write children's songs, new theories about the nature of Japanese music appeared by the composers Mitsukuri Shūkichi (1934), Tanaka Shōhei (1940), and Hayasaka Fumio (1940), the latter of whom also took Kawamura's view that the Japanese leading tone should be placed a whole tone away from the tonic. This debate over methods of applying harmonies to Japanese scales occurred at a time when Hayasaka, as a composer, was experimenting with open fifths and Matsudaira Yoritsune (1907–2001) with Japanese neoclassicism.[341] The development of a personal style among these composers helped to splinter the trend of art composition away from German-centered inspiration to a greater diversity of styles in the postwar period. To a great extent, these movements among academic circles and art music composers had already been alive in the more popular form of *dōyō* for many years.

[341] Galliano, op. cit., 71.

Conclusion

Fifty years after the mass introduction of Western music to Japan through the school system, Japan had already forged its own identity and style within the Western idiom. Its composers had not only absorbed the basic elements of melodic formation and harmonic settings, but also integrated them with the use of their own language and scales. As this chapter has shown, this integration required conscious theorizing, which, in turn, led to new theories and practices as these writings were disseminated and debated among practitioners.

The techniques I have discussed—pitch accents, the division of textual units into metric units and phrases, and the integration of Japanese scales—are still very much alive in the realm of popular songwriting practice today. Furthermore, they have had some influence on Japanese traditional musics. Today, most musicians in Japan—whether they are popular songwriters, rappers, singers of art song, classical conductors, *biwa* players, or *noh* reciters—universally acknowledge the importance of pitch accents in the setting of melodies. Nonetheless, I am sometimes left wondering to what extent these rules have become *de facto* following Yamada's calling attention to this issue. While Kindaichi concludes in his 1943 article that traditional music does follow pitch patterns, he does not analyze closely those examples that do not conform, such as the Satsuma *biwa* examples he includes in his article; he hypothesizes that their melodies are following pitch accents of their regions of origin or historical periods. There are also a number of examples in *warabeuta*, often assumed to be a "natural" melody generated spontaneously by children, which go against pitch accents, such as "Kagome." One wonders, to some degree, if the investigative process had been to start with a conclusion and then find the evidence,

preventing a more nuanced study. A seemingly similar line of thought was described to me by the ethnomusicologist David Hughes, who, at a meeting of *minyō* enthusiasts, was party to a discussion that the melodies of various folk songs should be adjusted to fit the pitch accents—without regard to the many regional differences in pitch accents.[342]

My personal hypothesis is that there is a set of preference rules at work, *à la* Lerdahl and Jackendoff,[343] which weighs different accentuating elements such as overall contour, metric stress, duration, pitch, volume, and semantics, in setting Japanese text to music in a way that sounds natural. Such a study, perhaps done by building a significant database of songs, would be a worthwhile topic for future research.

[342] David Hughes, personal communication, August 2008.
[343] Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music*, The MIT Press series on cognitive theory and mental representation (Cambridge, MA: MIT Press, 1983). Fred Lerdahl has explored text setting in English in "Two Ways in Which Music Relates to the World," *Music Theory Spectrum* 25/2 (Autumn 2003): 367-73, and "The Sounds of Poetry Viewed as Music," in *The Biological Foundations of Music*, ed. Robert J. Zatorre and Isabelle Peretz, Annals of the New York Academy of Sciences 930 (2001): 337-54.

Chapter 4: Japanese hip-hop DJs and producers

The evolution of musical style in children's songs had three stages: the translation of existing songs, the development of compositional technique according to Western common practice (alongside text-setting techniques in Japanese), and the emergence of a syncretic style. The impetus for this search for a new style was spurred not only by domestic circumstances (e.g., establishment and growth of infrastructure for musical education and performance, mandated nationalism in the 1930s), but also encouragement from overseas. Composers who performed abroad, such as Yamada Kōsaku, were made to ponder their "Japaneseness" by the questioning of foreign journalists, while overseas competition judges, publishers, and audiences favored works with "Japanese" flavoring.

Despite the differences in musical style and time periods, the trajectory of Japanese hip-hop shares some commonalities with that of children's songs. While the "represent-yourself" ethos of hip-hop would not allow for the existence of translated covers, hip-hop in the early-to-mid 1990s generally had an instrumental track that was reminiscent of American styles; as recounted in my 2006 article, technique in Japanese rap in the mid-1990s to early 2000s approximated the sounds of American hip-hop through rhyming and varied flow.[344] Like *shōka* and *dōyō* composers, Japanese hip-hoppers have been swayed by domestic conditions, such as the changing fashions for certain musical genres or worsening economic circumstances. Nonetheless, the exposure to overseas markets—and the desire to appeal to them—have also left their mark in the work of the hip-hoppers that have proven to be most mobile: the Japanese hip-hop DJ. Just as some Japanese composers began to explore Japanese themes after prompting by

[344] Noriko Manabe, "Globalization and Japanese Creativity: Adaptations of Japanese Language to Rap". *Ethnomusicology* 50/1 (Winter 2006): 1-36.

foreigners, DJ Krush began to experiment with Japanese instruments in the mid-1990s; when this blend drew positive reviews overseas, he and other Japanese DJs were encouraged to incorporate Japanese sounds into their works. Once considered an exoticism for foreign markets, the blend eventually became accepted in the home market.

With no language barrier to overcome for their music to be appreciated, Japanese DJs and producers[345] seem well poised to become international stars, in a way that would appear more difficult for their singing or rapping brethren. Indeed, DJs Krush and Kentaro have established large cadrés of overseas fans, while others have set up bases abroad, such as DJ Tatsuki in London and Copenhagen, or DJ Honda[346] in New York (and Tokyo). These DJs have collaborated, as producers and performers, with American artists such as the Roots, the Pharcyde, and others; there is plenty of mutual admiration between Japanese DJs and American or European DJs, such as the friendship between DJ Muro and Pete Rock.[347] Furthermore, Japanese turntablists such as DJ Kentaro, DJ Co-ma, and DJ Akakabe and the duo Kireek have won first place in the DMC World Championships—the most broadly recognized international tournament of electronic dance turntablists.

Despite worldwide acclaim, the academic literature on Japanese DJs and producers has been sparse. The focus of Ian Condry's monograph on Japanese hip-hop is

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[345] Technically, a DJ is a performer in a club; a turntablist is a DJ who manipulates sounds on a phonograph turntable and DJ mixer in performance, using techniques such as scratching; and a producer creates the instrumental track of a hip-hop recording through the use of samplers, sequencers, computer tools, drum machines, turntables, and live instruments. All of the artists interviewed have performed each of these three roles at some point. For the purposes of this dissertation, I am using the term "DJ" to refer to all three of these functions; producer, to the recording function; and turntablist, to the performance function.

[346] DJ Honda is a Japanese hip-hop pioneer who placed runner-up in New Music Seminar's "Battle for World Supremacy" in 1992. He has operated out of New York and Tokyo since the 1990s and owns his own record label.

[347] Pete Rock, personal communication, May 2008.

on rappers, primarily those who came of age in the 1990s.[348] My own article is focused on techniques of rapping.[349] The only academic articles written specifically about Japanese DJs appear to be one by Yasuda, which discusses the self-exoticization of Japanese club artists overseas,[350] and another by Taniguchi, which is a detailed examination of the physical technique of turntablism.[351] Even taking into consideration the work on DJs in the United States and elsewhere, one finds that the art of the DJ-producer has been neglected by academia, relative to the attention showered on rappers in hip-hop studies. The few exceptions are Joseph Schloss's prize-winning monograph, an ethnographic study of the aesthetics of DJ-ing;[352] two chapters on turntablism and sampling in Mark Katz's monograph on technology and music;[353] Mark Butler's monograph on rhythm and meter in electronic dance music; [354] and an article by Felicia Miyakawa on notation and rhetoric in DJ-ing.[355]

The relatively little attention paid to DJs and producers has led to an under-appreciation of their role in the creation of hip-hop music. One such example is Kyle

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[348] Ian Condry, *Hip-Hop Japan: Rap and the Paths of Cultural Globalization* (Durham: Duke University Press, 2006).
[349] Manabe, op. cit.
[350] Yasuda Masahiro, "Whose United Future? How Japanese DJs Cut Across Market Boundaries," *Perfect Beat: The Pacific Journal of Research into Contemporary Music and Popular Culture* 4/4 (January 2000): 45-60.
[351] Taniguchi Fumikazu, "Tāntēburizumu ni okeru DJ pafōmansu no ongakuteki bunseki," *Popyurā ongaku kenkyū* 7 (2004): 15-34.
[352] Joseph G. Schloss, *Making Beats: The Art of Sample-Based Hip-Hop* (Middletown, CT: Wesleyan University Press, 2004).
[353] Mark Katz, *Capturing Sound: How Technology Has Changed Music* (Berkeley, CA: University of California Press, 2004). Katz also has a forthcoming book on the history of DJs, with a chapter on international DJs.
[354] Mark J. Butler, *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music,* (Bloomington, IN: Indiana University Press, 2006).
[355] Felicia M. Miyakawa, "Turntablature: Notation, Legitimization, and the Art of the Hip-Hop DJ," *American Music* 25/1(2007): 81-105.

Adams' 2008 article.[356] In analyzing rap against the track, Adams makes the assumption that rappers write or improvise over a completed track. Such a case may have been more likely in the days before ProTools,[357] when producers working with hardware samplers were less open to revision. Nonetheless, practically every one of the more than 60 hip-hop artists with whom I have spoken—both rappers and producers, on both sides of the Pacific—have said that the rapper receives a simplified track, which they term "the beats," upon which he or she improvises. The combination is then tested in the studio, after which the producer refines the track. The responses I received from the respected New York DJ and producer Pete Rock are typical of what other hip-hoppers have told me (emphasis mine):

> NM: When you work with an MC, do you first give them a minimal track and then add to it if they like it?
>
> Pete Rock: I usually give them the beat, finished, and *I add stuff later*. But if they like *the basic beat*, then it's a go.
>
> NM: What do you do to make a track more rappable? What would be something you wouldn't do because you know it would make it more difficult for the rappers?
>
> Pete Rock: I would just *give them the beat, Plain Jane as it is*. I don't want to give them too much sound that would throw them off. Sometimes certain sounds throw off certain rappers. All they want to do is hear *the plain beat* so they can write what they want to write, and *later on, I add my elements*. It's like baking a cake, you know—I'm waiting for the cake to cool, and then I add the frosting.[358]

In other words, what Rock means by "the plain beat" are a drum track and a few other rhythmic elements, but not so many other instruments that would "distract" the

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[356] Kyle Adams, "Aspects of the Music/Text Relationship in Rap," *Music Theory Online* 14/2 (May 2008), <http://mto.societymusictheory.org/issues/mto.08.14.2/mto.08.14.2.adams.html>, accessed August 12, 2009.

[357] Pro Tools was launched commercially in 1991 and started to reach greater diffusion in studios around 1997. Ethnomusicologist Joseph Schloss believes that by the early 2000s, Pro Tools and computer-based tools were the standard in hip-hop studios (Joseph Schloss, personal communication, August 2009).

[358] Pete Rock, personal communication with author, May 2008. Available at <http://norikomanabe.blogspot.com/2008/06/interview-with-pete-rock-kyoto-may-2008.html>.

rapper. After the rapper rhymes over this "plain beat," Rock adds "elements," such as horns, that would emphasize the rapper's words; he adjusts the drum track to support the rapper, adding instrumental fills or scratches when the rapper pauses; and he takes out parts of the beat to emphasize the MC's words.

Statements such as Rock's leave me wondering how many of the musical nuances that Adams credits to the rapper in his article are actually the result of the DJ-producer's artistry. Nonetheless, Adams appears so wedded to his conception of a pre-composed musical track that in responding to Justin Williams' criticism of his assumptions,[359] he cites an interview of rapper Busta Rhymes (*né* Trevor Smith, 1972–) regarding his work with producer J Dilla (*né* James Dewitt Yancey, 1974–2006) and possibly misinterprets his words. In the interview, Busta Rhymes says, "He [J Dilla] used to send me beats . . . and say, 'See what you can do with it'. . . That was what would challenge me to write."[360] By "the beats," Busta Rhymes could be referring to a complete track, but he could also be talking about the "Plain Jane" tracks to which Rock is referring—the basic drum track, with a few other rhythmic elements, but without the horns or other instruments that J Dilla may have added later. Ignoring this potential nuance, Adams interprets Busta Rhymes' reference to "beats" to mean a completed track, and he uses the quote to persist in his narrow and potentially erroneous assumptions regarding the creative process in hip-hop (emphasis mine):

> . . . Busta Rhymes' discussion reveals some of his broader assumptions about the composition of rap songs in general. His matter-of-fact statements about the

[359] Justin A. Williams, "Beats and Flows: A Response to Kyle Adams, 'Aspects of the Music/Text Relationship in Rap,'" *Music Theory Online* 15/2 (June 2009), <http://mto.societymusictheory.org/issues/mto.09.15.2/mto.09.15.2.williams.html>, accessed August 12, 2009.

[360] Busta Rhymes, interview, EZ Street Show (93.9 WKYS, Washington, DC), December 2008, posted at <http://www.youtube.com/watch?v=u4Qinzz9w9w>, accessed August 12, 2009.

> existence of *ready-made music* waiting for text to be set to it . . . imply that such practices are not unusual. Nor does Busta seem to find it unusual that he would be asked to create lyrics to fit such music. The fact that he does not remark on such practices as unusual suggests that he considered them entirely within compositional norms for rap music. . . [361]

As discussed above, it is really not possible to tell who was responsible for the musical interaction between the track and the rap without asking both parties involved; unfortunately, Adams has provided no commentary from J Dilla on the process. If anything, with the tendency to compose in an iterative process these days, one might side more with the producer in crediting artistic interpretations.

In addition to the producer's role in the creative process, another point worthy of study is the change in aesthetic sensibilities over time specifically in Japanese hip-hop. In the early phases of Japanese hip-hop in the 1980s and early 1990s, hip-hop groups localized the genre primarily by rapping in Japanese about topics pertinent to the Japanese audience, such as the early Tokyo club scene (Itō Seikō, "Tokyo Bronx," 1986) or video games (Scha Dara Parr, "Game Boys," 1991). On the other hand, the musical track at the time adhered more closely to the American hip-hop sound, particularly that of New York-based crews. The nationalization of the hip-hop track, with samples of Japanese instruments, quotes of well-known Japanese melodies, and incorporation of Japanese aesthetic sensibilities, was not there from the beginning; as I will describe in this chapter, it took about ten years from DJ Krush's entry into the hip-hop world before he began experimenting with Japanese instruments. Even then, it took time for such a style to become accepted; writing at the end of the 1990s, Yasuda claimed that the

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[361] Kyle Adams, "'People's Instinctive Assumptions and the Paths of Narrative': A Response to Justin Williams," *Music Theory Online* 15/2 (June 2009), <http://mto.societymusictheory.org/issues/mto.09.15.2/mto.09.15.2.adams.html>. Accessed August 12, 2009.

incorporation of Japanese sounds by Japanese DJs in London, which was met enthusiastically by Europeans, would likely have been met with discomfort among audiences in Japan itself.[362] Such is not the case today; it is not only the grand old masters like DJ Krush, but also younger artists such as Shing02 and Evis Beats who now pride themselves on their many references to Japanese tradition. Hence, the evolution of Japanese hip-hop tracks has followed a similar trajectory to that of children's songs, where early works adhered to the Western model, and decades passed before Japanese musical references became acceptable, and later, embraced.

This chapter will explore the contributions of Japanese DJs and producers to the hip-hop world, describing the aesthetics of Japanese DJ-ing and their interactions with overseas markets, based on interviews with top DJ-producers. After providing brief portraits of those DJs interviewed, I will first discuss the creative process of Japanese DJs, describing how they construct a track, deal with collaborators, and pace a live performance. I will then explore the ways in which the DJs believe their "Japaneseness" is reflected in their tracks. Finally, I will discuss the ramifications of DJ Kentaro's victory at the DMC World DJ Championships in 2002 and explain the logistics, criteria, and the potential for international differences in the contest.

Profiles of DJs interviewed[363]

DJ Krush (*né* Ishi Hideaki, 1962–) came from a working-class family in Tokyo; his father, a gambler, could not hold a steady job.[364] He had been working for several

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[362] Yasuda Masahiro, "Whose United Future? How Japanese DJs Cut Across Market Boundaries," *Perfect Beat: The Pacific Journal of Research into Contemporary Music and Popular Culture* 4/4(January 2000): 45-60.
[363] The profiles are listed in the order that the DJs in question are discussed.
[364] Tom Bojko, " Out of Darkness: New DVD follows DJ Krush's musical — and life — changes," *The Japan Times*, August 24, 2007, <http://search.japantimes.co.jp/cgi-bin/fm20070824a1.html>, accessed August 10, 2009.

years in the underworld[365] when he saw the movie *Wild Style* in 1983, which inspired him to become a hip-hop DJ. He and his younger brother DJ Bang, MC Bell, and others began performing in Tokyo's Harajuku on Sundays, when, at the time, traffic was shut down on the road cutting through Yoyōgi Park.[366] In 1987, Krush formed the Krush Posse with DJ Muro and other artists. When the group broke up in 1992,[367] Krush began pursuing a solo career, gaining attention for using the turntable as a live instrument, where he shared the stage trading licks with live musicians. Since the release of his first album *Krush* in 1994, he has released eight albums and several remix[368] albums. Regarded as one of the pioneers of hip-hop in Japan, he has garnered an international fan base. His album *Zen* (Gradual, 2001) was awarded the Best Electronica Album in the 2002 Association for Independent Music (AFIM) Awards, while *Jaku* received excellent reviews overseas for its mixture of Japanese influences and electronic dance music.

DJ Kentaro (*né* Okamoto Kentarō, 1982–) gained international fame in 2002, when he became the first Asian to win the DMC World DJ Championship.[369] Initially a Japanese pop music fan, he first heard Western music—and in particular, hip-hop—as a skateboarder. Around 1994, he became hooked on the idea of becoming a DJ when he saw a battle of local Japanese DJs on the NHK program, *Yume tokidoki hare* (Dream, Sometimes Sunny), captivated by the DJs' movements and scratching sounds. A junior high school student at the time, he worked part-time delivering newspapers in his snow-heavy hometown to earn money for his first turntable. Following his victory at DMC, he

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[365] Ibid.
[366] The Harajuku district is a teen fashion mecca in Tokyo, adjacent to the Meiji Shrine and Yoyōgi Park. It is one stop on the Yamanote circular train line from the entertainment district of Shibuya.
[367] In 1992, DJ Muro formed the hip-hop unit Microphone Pager along with MCs Twigy, P. H. Fron, and Masao and DJ Go.
[368] A remix is an alternate version of a song.
[369] The particulars of the contest will be explained later in this chapter.

has become a sought-after DJ, touring frequently overseas and appearing in large festivals such as Summersonic.

Like DJ Krush, DJ Kentaro has collaborated with rappers on both sides of the Pacific, including Hunger (MC of Gagle), an old friend from his hometown of Sendai,[370] and Americans the Pharcyde and Spank Rock. He is also active in the reggae/dancehall scene, having released *Tuff Cuts*, an album of reggae tracks for the Pressure Sounds label, and has collaborated with Japanese reggae singer Pushim. He records for the Ninjatune label.

DJ Co-ma (1979–) is currently a rice farmer in the northern prefecture of Niigata who became interested in DJ-ing as a 22-year-old college student on an athletic scholarship. Originally a guitar player and punk rock fan, his musical aspirations changed after he visited a friend who had a turntable system and a large collection of records. Greatly inspired, he sold his guitar and bought a turntable. Co-ma went on to win the DMC Battle World Championship in 2006.[371] In 2008, he came in first in the DMC Japan DJ Championship and third in the World DJ Championships.

DJ Izoh, from Saitama prefecture in the suburbs of Tokyo, became interested in DJ-ing after seeing DJ Honda rouse an audience of African-Americans during a performance on NHK television. He placed third in the DMC World DJ Championship in 2005.

DJ O.N.O (Ono) is the track maker of Tha Blue Herb, formed in 1997 with MC Ill-Bosstino (Boss) in the city of Sapporo, on the northern island of Hokkaidō. Thanks to a combination of MC Boss's unique style, which has often been compared to performance

[370] Sendai, located 188 miles northeast of Tokyo, is the capital of Miyagi Prefecture and has a population of over one million.
[371] The particulars of this contest will be explained later in this chapter.

poetry, and DJ Ono's atmospheric tracks, the group is among the most respected in underground Japanese hip-hop. In addition to releases for Tha Blue Herb, Ono has released two solo albums and is currently working on a third.

Evis Beats grew up in Nara, capital of Japan from 710 to 784 and home to several UNESCO-protected Buddhist temples and Shinto shrines that continue to hold traditional festivals. Interested in traditional Japanese religion and musics, he has traveled to India, Thailand, China, and Okinawa, where he has observed traditional ceremonies and music. A former member of the Osaka-based hip-hop crew Infumiai Kumiai, he continues to make tracks for them and for the Osaka hardcore rapper Shingo Nishinari. His solo recordings (as MC Amida) show his great love for musics from around the world, including samples of temple noises, Bollywood, Brazilian samba, and other musics. He first became interested in musical exoticism through the 1970s albums of Hosono Haruomi, a former member of Happy End, who later founded the Yellow Magic Orchestra.

The son of an executive at Mitsubishi Corporation,[372] Shing02 (*né* Shingo Annen, 1975–) was raised in Tanzania, England, and Chiba Prefecture (suburban Tokyo) before graduating from high school in Northern California. While pursuing a bachelor's degree in electrical engineering and computer science at the University of California at Berkeley, he became involved in the East Bay hip-hop community as a visual artist, eventually becoming an active performer. Splitting his time between California and Japan, he has released several albums and EPs in Japanese through Mary Joy Recordings, and other

[372] Mitsubishi Corporation is one of the largest *shōsha*, or trading companies, in Japan and is at the center of the Mitsubishi *keiretsu* (network of corporations). The companies in the *keiretsu* have historically been regarded as among the best-managed in their respective fields.

tracks in English. In addition to producing and rapping, he is the inventor of the Vestax Faderboard, a keyboard-like sampling instrument that operates exclusively with faders.

The creative process of producing a track or routine

While the basics of track making and DJ-ing may be the piecing together of an interesting drum loop and adding some sounds, producers and DJs distinguish themselves by being able to create a mood, wow a live audience, and work effectively with rappers and other DJs. In this section, I will explore how individual DJs and producers go about this process in their own words, taking into consideration the conceptualization of a track or performance, the selection of sounds, and the process of working with rappers and other DJs, and the way remixes are made.

Top-down *vs.* bottom up

In putting together a track, some producers start with a big picture. In the case of DJ Krush, he imagines a mini-movie in his mind:

> When I make an instrumental track, I want listeners to be able to picture some sort of moving image in listening to my music. Where there are no words, I want the sound to conjure up an image in people's minds. I like to imagine how a lone Japanese man, traveling overseas, can paint pictures in people's minds through the power of sound alone. So I aim to produce sounds that would produce such images.
>
> When I first make up a track in my head, I think of a short story. For example, let's say you're flying through the skyscraper district in Tokyo; you're not too high or too low, but in the middle. [He makes a swerving motion with his hands]. You fly around and finally land in the middle of a forest. Then I think about how to communicate this story through sound. I try to capture the feeling of that image. So I usually start with the image in my head first, and then I start to produce.[373]

[373] DJ Krush, personal communication, June 2008. As my translation fails to capture the color of the words of DJ Krush and other artists, I am including the original Japanese wherever possible.「僕が作るインストルメンタルは言葉が乗っかってないんで。それを聞いた人たちが何か頭の中で聞きながら色んな映像が頭の中に出てきたとか、映像的なものが出てくるのがすごく僕は理想的で、言葉を持ってない分、音で相手に何かをこうイメージさせる、ということにすごく興味がある。音その物で、日本人の一人の男が海外に行ったときに音だけでどんなに、みんなに頭の中に絵を与えられるか、ということを想像するのが好きだし、そういう音を吐き出すのが好き。そうですね。頭の中で曲

On the other hand, DJ Kentaro describes what seems to be a more bottom-up orientation, combining ingredients he likes:

> It's like cooking. I take two discs—like two frying pans. And just like two frying pans with different ingredients can result in different food, I take pre-existing music and remix it. So I take two disks with materials I like, and like a cook, I play with it. If I get a track that's interesting, I update and repeat the process; if I don't like the result, I discard it. In that process, a track is formed.
>
> Then I test the track in a live performance. If the response from the audience is good, I include it in a track or play another version of it in the next live performance.[374]

Once in a performance, the track could also take on more ideas from improvisation. DJ Kentaro says that depending on how the audience is reacting, through cheering or by dancing, his performance changes: "If the audience is into it, then I get into it, and I can concentrate." If the audience is responding well to a particular segment, he may continue playing that portion for a longer time. Once back in the studio, he may lengthen that segment on the track. By the next live performance, the track would be in a different version. [375]

を作る時、ショート・ストーリを自分で考えて、たとえば東京の超高層ビルの中、高くもなく低すぎもなく中間をぬうように飛び回って最後に森の中に着地する、ということを音で伝えるのはどうしたらいいかな。そういうことを考えながら、その映像に沿って音を作っていくっていうことかな。『ああ、こうじゃないな』、『こういう雰囲気だな』、という。だから映像か絵を先に頭の中に考えてから、作っていく、ということが多いです。イメージとしては。」

[374] DJ Kentaro, personal communication, December 2008.「料理と一緒で、二枚のフライパンみたいなもので本来あるそれぞれの音楽を調理するっていうのがリミックスするみたいなかんじなので、そういう意味では、自分の好きだな、と思う素材を二枚置いて、それでもうなにもかんがえず料理していくのですが、ひたすらこう遊んでみて、なんか面白いトラックとかできてきたな、といったら自分の中でアップデートして、それを繰り返して、これあんまりよくないな、といったら没にするとか、本当に遊んでいって自然にトラックが出来上がっていく。そしてそれを形にして、ライブで試して、反応がよかったらすごいトラックに盛り込んだり、次のライブで落としていったり。」

[375] DJ Kentaro says that he finds overseas audiences easier to read than in Japan: an overseas audience will dance if they like the track, but they'll go get a drink if they don't. On the other hand, in Japan, many people come to study the performance and will simply stand there with their arms folded. However, he often finds that these same people will come backstage afterwards to congratulate him on his performance and shake his hand, showing that they actually enjoyed the performance (DJ Kentaro, personal communication).

It is when he is putting together a performance that Kentaro tends to think more in terms of a big picture. As he explains:

> When I put together a performance of 90 minutes or so, I think about waves—a time for performance, a time for dancing, to make up a 90-minute story. If it's a 30-minute program, it's a showcase performance, not a dance. The people who come will be those who study the performance, not the ones who come to dance. It's a very different situation than starting at a club in Daikanyama or Shibuya and going on for two hours.[376]

Selecting the ingredients: sampled or live?

Despite an increased use of live instruments over recent years (as discussed below), many DJs and producers continue to believe that sampling is the basis for their art. Rather than using a recorded live performance, DJ Kentaro prefers to use samples from records found in second-hand stores, combining them with samples taken from recently released songs that everyone knows. "If you have someone sing, and you put together a drum pattern and track, it's just too easy. I think it's much more admirable to take a trumpet lick from a jazz record, or a Jimi Hendrix riff, and combine it with hip-hop beats and scratching to make a completely different song. That's the DJ aesthetic."[377]

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[376] DJ Kentaro, personal communication.「例えば今日は９０分だけのライブをしてくれといわれたときは、流れを考えてスクラッチするんじゃなくて、波を作ってたりするし、パフォーマンスする時間があれば、みんながダンシングする時間があるとか、時間をうまく調整して９０分というストーリーを楽しんでいただくというか。　例えば今日は３０分だけなので、こういうショーケースというかダンスというよりはライブ。今日来るお客さんは踊りに来るということは無いですね。こうジーっとうんうんと勉強しに来るような感じ。　クラブだったりすると夜中の２時、代官山とか渋谷に僕が登場して、ここから二時間ＤＪをしてくれといわれたら今日と全然違う内容になりますよ。」

[377] DJ Kentaro, personal communication.「僕が一番好きなのはやはりレコードでやるというのが、そのＤＪのターンテーブルインストの美学として、うっているものでやるというのが、人からサンプリング録音をしてそれを使わないで、市販で売っているレコード、例えば、中古屋でみつけたレコードとか、今リリースされている曲とかで組み立てていく。ツーフィンガーあって、みんなが知っている曲でこういう風に用意したぞとか、それでもし誰かが歌ってもらって、ドラムとかも自分で組んで、パターンを組み替えてレコードにつくったらある意味簡単じゃないですか。ジャズのレコードのトランペットの音とヒップホップをミックスして、全然違う曲にしちゃうとか、そこがすごくかっこよくて、自分で全部録音したものじゃなく、左のジミヘンドリックスとかビートルズ、これは楽器の音、こっちはヒップホップのビートと真ん中に混ぜて、そこにスクラッチをまぜて別の曲にしちゃう。それはすごい俺らＤＪのレコードの美学。」

DJ Izoh agrees about using pre-recorded samples for a performance: "Our role is not to make, but to remake."[378] In the formulation of a 60-minute live set, he might bring as many as 100 albums, from which he selects small parts, juggling them in sequences that would create waves of excitement.

In contrast, DJ Co-ma's approach is to record material himself, using a keyboard, sampler, or guitar. For example, he'll think of a performance routine, record a simple guitar lick onto his computer, and perhaps record a second track on top of it. He then feeds this recording into a mini-sampler, segments it, and records it onto a platter, which he then scratches in a performance.

DJ Ono has operated within both of these extremes. Coming into hip-hop in the mid-1990s, his influences were the New York crews of the 1990s—Wu-Tang Clan, Mobb Deep, and The Pride. Hence, his original method was to use samples, and only those that had not been previously used and were not easily recognized. As time went on, however, he began to add more live instruments. In the second Tha Blue Herb album, *Sell Our Soul* (2002), he engaged in what he calls "extreme sampling collage," including samples of live recordings of several Asian instruments (e.g., the *khaen*[379]) and everyday sounds (e.g., slamming doors); at the time, the samplers available had a memory of only 2MB, making it necessary to put together many three-second samples. Over time, he seems to have come to use more and more live recordings played into samplers, which now have much more extended memory capacity.[380]

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[378] DJ Izoh, personal communication, December 2008.「音楽をきれいに、音楽を作っている。きれいな音楽を作る人で、俺は逆に作るじゃなくてリメイクをする方です。」

[379] Mouth organ composed of bamboo pipes bound together, played in Thailand, Laos, Cambodia, and parts of China.

[380] DJ Ono, personal communication, January 2009.

Hence, all DJs and producers go through the process of selecting source materials through samples or live instruments, but they have different preferences in the selection of sounds. Many prefer samples, which continue to be regarded as the basis of hip-hop, but some like to sample live instruments—a practice more favored for traditional instruments, as explained later.

Working with rappers

As described in the introduction, it is unusual that rappers write words onto a completed musical track. A more common process is a series of back-and-forth negotiations between the producer and rapper, as described below.

DJ Krush

When DJ Krush works with a rapper, he first describes the general concept of the album; if it interests the rapper, he gives him a track that is 70% complete. The rapper then writes whatever lyric is of interest is to him; as a rule, Krush doesn't tell the rapper what to rap about. They then meet in the studio and see how the track works with the rap; it is usually the first time Krush actually hears the lyrics. Depending on the feeling generated by the rap and the timbre of the voice, he changes the balance of the sounds. Also, he and the rapper discuss where and how the hook should go. Afterwards, he finishes the track by adding or subtracting sounds to highlight certain words, which the rapper may have emphasized through the tone of his voice. Given the freedom in content allotted to the rapper, language appears not to be a barrier, and Krush has collaborated with a number of Americans, such as Aesop Rock, Black Thought, Company Flow, Mos Def, and Mr. Lif.

Krush typically leaves musical tracks for rapping relatively simple, without too many sounds, so that the rapper would have ample sonic space to speak as many words as he likes. He also leaves the rhythms simpler and steadier, leaving it to the rapper to vary the rhythms of his voice. "It's a different situation from when I am creating a track with just my stuff. When I make a track for me, it's as if I build a pool, and I swim in it myself. When I'm working with a rapper, I build the pool, present it to the rapper, and say, 'Please swim in it.' And I refrain from making waves."[381]

DJ Kentaro

As with DJ Krush, DJ Kentaro generally sends a partially complete track ("*aruteido dekiterumono*") to the rapper. Sometimes he will send the rapper a simple track, with just the basic beats and the bass line, perhaps a few instruments, for the verse, and an added horn section for the chorus, so that it is easier to rap over. The rapper then returns a recording with his voice. Kentaro then remixes the track and invites the rapper to the studio, where they experiment. Depending on the feel of the rap, he may add in pianos, jazz instruments, a horn section, or a rock guitar. In addition, he will make adjustments to accentuate certain words in the rap, such as changing the harmony, adding scratches, or reducing texture between certain words. If the track seems to be working, he and the rapper may test it out at the next live performance.

The process differs depending on who the primary person behind the album is. If the rapper is a guest artist on Kentaro's album, then he gives him/her the track. On the other hand, if a rapper asks him to make a track for his/her album, then Kentaro listens to

[381] DJ Krush, personal communication. 「ラップを乗せるトラックを制作するのと、ラップがなしなやつと全然違いますよ、作り方が。だって、自分でプールを作って、自分で泳ぐのと、ラッパーにプールを作ってあげて、はい泳いで。だから波を立てない。」

the album, assesses its general sound or vibe, and discusses potential tracks with the rapper.

The process seems much easier when Kentaro knows the rapper well. For example, when he collaborates with MC Hunger, his longtime friend, Hunger comes to stay over at his house. When working with rappers outside of Japan, such close collaboration is more difficult. For example, Kentaro sent a track to the Pharcyde, in Los Angeles, explaining his general concept for the album; the group recorded their rap and sent it back to Kentaro. In listening to their recording, Kentaro noted that the pitches of their raps were out of tune with the track, so he changed the key of the track to match their voices.[382] In addition, Kentaro often adds instruments to accentuate a rapper's words after the rapper has recorded his or her track.

Rank as a consideration

Sometimes the relative fame of the DJ or the rapper may have a bearing on revisions. As DJ Izoh explains, "If the rapper is at the same level of fame as I am, then we'll negotiate with each other. I'll tell him what I'd like to do, and he'll tell me what he'd like to do. But with a rapper who's more famous, I don't yet feel I'm in a position to negotiate."[383] His response seems reflective of the normative deference to seniority in Japanese society, although such awareness of rank is typical of many work-oriented situations in various societies. After the rap is recorded, Izoh adds scratches to fill in

[382] Although rappers use heightened speech rather than sing, they are very conscious of the general pitch level at which they are rapping. Some, like Shing02, will target a pitch of a third or a fifth above the bass line as they rap. It is also fairly common for rappers to sing, or approach singing, at the chorus or hook. For a discussion of *Sprechstimme* notation as a tool for analyzing pitch patterns in rap, see Christopher Segall, "Rap and *Sprechstimme*: Analyzing the Pitch Content of Hip-Hop," paper presented at Music Theory Midwest Annual Conference, May 15, 2009.

[383] DJ Izoh, personal communication, December 2008. 「ラッパーも自分と同じくらいのレベルの人だったら、知名度。俺の意見いろいろ言ってこういうのをやりたいって、で向こうもこういうのをやりたいっていって、いろいろいえるんですけど。有名なラッパーの場合はちょっとそういうのはまだいえない。」

breaks during the verse or add complexity to the rhythm. He also adds instruments to emphasize words that the rapper is saying, or he takes out instruments where the rapping is dense.

Summary: Working with rappers

In recording a rap track, DJ-producers generally send an incomplete track, typically with the drum and rhythm instruments, to the rapper. After testing the combination in a studio, the DJ-producer will often change the balance of sounds, add or subtract sounds to highlight words, or change the pitch of a track to accommodate the rapper. It is a highly iterative process where the combination of rap and track may be tested in live performance as well as in the studio. DJ-producers make a distinction between the style of a rap-oriented track from one they make themselves; they are conscious that too many sounds will interfere with the rapper's ability to move his of her voice around the track.

Collaborating with other DJs

When working with other DJs on a single track, DJ Krush gives them the same loop—say, the drum track—and sees what the other DJs bring in. Then the contributions of the various DJs are added together. "It's like checking to see what different dishes everyone makes with the same materials. I'll give everyone the same meats, and one guy will say, 'I've made this dish,' and the other will say, 'Hey, I made *this* dish.' Everyone adds something different."[384] In other situations, he comes up with a basic track, and asks another DJ to add a scratch routine on top of it.

[384] DJ Krush, personal communication. 「同じ素材を使ってどんな料理を作る？同じ肉を使って、同じ肉を渡して、俺こんな料理を作ったんだけど、じゃ俺こんな料理を作ったよ。みたいなことはやりました。ドラムの音は、みんな同じものを渡してみんなに。上に掛ける調味料とか、みんな違うんですよ、やっぱり。それをくっつけてひとつにしちゃう。」

Remixing raps

The remix can present a high hurdle of creativity and skill for the producer, making a counterargument to any analysis that over-credits the rapper for musicality at the expense of the DJ-producer. In putting together a lyric-based remix, DJ Krush generally starts with the original vocal rap, stripped of any of the original background track, and constructs a different musical track to fit with it. For example, he produced three versions of "Only the Strong Survive," with the rap by C. L. Smooth. The best-known version is the one with *shakuhachi* in 1996; in addition, there is a dreamy, sparser version entitled "What's Behind Darkness" on his *Meiso* album (1995). In 2006, Krush extracted C. L. Smooth's rap and created a third version for his album of remixes, *Stepping Stones: Self-Remixed Best—Lyricism.* The result is starkly different: while the 1996 version is a spare rhythm track overlaid with a *shakuhachi*, the 2006 version features multilayered synthesizers that give the track a distinctly sinister sound. In addition, the electronic drums of the remix version match the 6/8-like rhythm of C. L. Smooth's declamation perfectly—and they were added twelve years after the original rap was recorded. As Krush describes it,

> In a remix, I take the pool, I keep the swimmer (in this case, C. L. Smooth), but I change the water in the pool to a different color. It's like cooking. You change one ingredient, and the whole track sounds entirely different. It's really fun to experiment with that sort of thing.[385]

Summary: Processes of creation

Creating a track is a multi-stage, iterative process. First, the producer may develop an overall concept for the track, in terms of atmosphere or narrative. Second, he

[385] DJ Krush, personal communication, June 2008. 泳いでいる人はあくまでもCL Smoothで、プール全部とっかえてしまっただけですけどね。違うプールにしただけですよね。水の色が違うし。だって料理でもそうですよね？ひとつの素材で、味付けで全然ものが変わっちゃったりしますから、それはもう、やっててすごく楽しい。

or she selects source materials, with individual DJ-producers having different preferences for samples and live instruments, depending on circumstances; as will be discussed later, some producers prefer to record traditional instruments on a live basis to capture the essence of that performer. In working with rappers, the producer and rapper enter into an iterative process, where layers of drum, rap, and melodic instruments are added over time and tested out in studio and live settings. A manifestation of the inherent musicality of the DJ-producer is the remix, where elements of a song are recombined to compose an entirely different track.

"Japaneseness" in DJ-ing

Most DJs (and more generally, hip-hop performers) I have met—in both Japan and the United States—prefer to see music as "universal," with the power to reach across nationalities and ethnicities. When asked how hip-hoppers show their "Japanese" identity, DJ Krush responded, "I'm not sure what 'Japaneseness' is exactly. I wouldn't recognize it; I'm not conscious of it."[386] Nonetheless, some Japanese DJs sense that they have different aesthetic sensibilities than their European and North American counterparts.

Sense of space

Echoing the comments by Japanese jazz artists that they played with a sense of *ma*,[387] several Japanese DJs also claimed that they had a sense of space that they found lacking in the work of DJs from other countries, particularly Western European ones. As DJ Krush notes:

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[386] DJ Krush, personal communication, June 2008. 「日本人らしさって、何なのか。僕は認識してないし、自覚もしてないですよ。」

[387] E. Taylor Atkins, *Blue Nippon: Authenticating Jazz in Japan* (Durham, NC: Duke University Press, 2001), 246.

> I believe the Japanese have a unique sense of space and detail. Westerners have physical power, but when it comes to attention to detail, we won't lose. For example, in 'Jaku,' I used the *shakuhachi* to give a sense of space. Like the famous [Ryōan-ji] gardens in Kyoto, it's the aesthetics of subtraction rather than addition. If you examine it too closely, you don't see the balance; if you step back and look at the big picture, you can see how the place is perfectly balanced. It's that sense of space, of *ma*, that space between things, which I try to express in sound.[388]

Indeed, even before Krush had begun incorporating Japanese instruments, his music already exhibited a sense of space and austerity that is reminiscent, to my ear, of Japanese aesthetic sensibilities. His well-known song "Kemuri" (1994, on *Strictly Turntabilized*) has a broad sense of space; it is primarily a one-drum track, with a few simple synthesizer lines, over which a wind-like instrument—sounding very much like a *shakuhachi* from outer space—plays the recurring melody.

[388] DJ Krush, personal communication.「日本の独特な空気感とか、繊細さとか、西洋の人にはパワーがあるけど繊細さだったら我々が負けないとか。 日本的という意味を含めると「寂」というアルバムがあります。日本のトラディショナルな尺八を使ってみたりとか。空気感ですかね。京都では有名な庭がありますけど、足し算より引き算の美学とか。音がすごく少ないだけど、近くで見ると音が少なすぎてよくバランスがわからないんだけど、離れてそれを見ると、ちゃんときっちりバランスが取れていることが見える、そういう空気感になってるとか、その間だったとか、物と物のあいだの「間（ま）」だったとか、そういうことの音でなんか出せればと常々思ってるんですね。」

Fig. 4-1 DJ Krush, with the author, Club Metro, Kyoto, June 2008

In his early tours overseas in the early 1990s, Krush was often confronted with journalists and fans who asked him why he was not incorporating Japanese traditional music into his sets. His response at the time was that it was simply not the music that had been part of his environment.

> It wasn't the music I was listening to since I was a kid. We never listened to *shakuhachi, shamisen,* or other Japanese traditional music at home. We listened to Westernized music, like *kayōkyoku* and *anime* songs. If I had brought in Japanese music, just because I'm Japanese, I would have felt as if I were lying to myself. People overseas think that all Japanese listen to this music normally. But since I wasn't listening to it, it would have seemed very obnoxious to bring out this music in capital letters just because I'm Japanese, right? So I didn't want to bring in Japanese music. I was embarrassed to do it. Very embarrassed.[389]

[389] DJ Krush, personal communication. 「子供の時から聴いてないじゃないですか。家で尺八とか全然聴いてなかったし、西洋の音楽聴いてたし。日本の歌謡曲、アニメ・ソングとか、こんなの聴いてたので。もちろん三味線なんか聴いてなかったし。なので自分に嘘ついてるみたいなので、

The turning point appears to have been the recording of his collaboration with American rapper C. L. Smooth,[390] "Only the Strong Survive," included on Krush's album *Meiso* (Meditation, 1995). Sensing that the track needed another sound to complete it, he added a *shakuhachi* and found that it matched Smooth's voice.[391] After this successful experience, Krush released the albums *Kakusei* (Awakening, 1998) and *Jaku* (Nirvana,[392] 2004), among others, in which he experimented with Japanese instruments and aesthetics. He explains his change in stance as follows:

> DJ Krush: It was this way in making "Only the Strong Survive" as well. In going to various countries, and in learning more and more about different genres of music, I ended up looking back at Japan again. When you're in Japan, you can't see your own fields so well. But when you leave your country, you start to see the good and the bad of the place more objectively. So I came around to the idea that if I thought the music of my own country was good, I should study it, listen to all sorts of it, and absorb it.
>
> NM: What kind of music did you study?
>
> DJ Krush: I listened to the *shakuhachi* as if my life depended on it, trying to figure out why it had that atmosphere, that sense of space. I listened to the *shamisen* a lot, too. I also started to listen to older Japanese jazz, when the artists tried to combine traditional Japanese music with jazz. And I realized that many people before me had been trying to do what I am trying to do. They were experimenting with Japanese instruments with jazz, for example.[393]

日本人だから、皆でも、海外の人は日本人だから聴いてると思うし。普通だと思ってるそうです。でも僕は聞いてないし、それ、なんか、日本人だから「大」で出すなんてすごくいやらしいじゃないですか、自分に。だから僕はすごく嫌だっと。恥ずかしかった。すごい恥ずかしかった。」

[390] C. L. Smooth and his former DJ colleague Pete Rock remain greatly admired by dedicated Japanese hip-hop fans. Their best-known song, "T. R. O. Y. (They Reminisce Over You)," continues to be a favorite in Japanese clubs.

[391] The *shakuhachi* (or a synthesized version of it) had previously been used by Tangerine Dream (e.g., "Sequent C" [1974], "Yellowstone Park" [1985]) and Peter Gabriel ("Sledgehammer" [1986]), among others.

[392] 「寂」 has multiple meanings. It can be read as "sabi" (elegant simplicity) or "jaku" (nirvana, or silent and tranquil).

[393] DJ Krush, personal communication. DJ Krush： まあ、ＣＬの時だってそうだけど、色んな国に行って、色んな音楽を知れば知るほど、日本に振り返るじゃないですか。日本に居る時、人の畑がよく見えるじゃないけど、自分の国を離れたことによって、自分達が住んでる国の良さとか悪さとかっていうのが冷静に見えてきた。それで素直に、じゃあ、もっと勉強して、自分の国の音

Using Japanese instruments

In deciding to include Japanese music, DJ Krush has often opted to record musicians playing their instruments live rather than sampling recordings of Japanese traditional music—a departure from the old-school hip-hop DJ aesthetic of relying on sampling. As Krush explains:

> I got started in DJ-ing through hip-hop, and back then, I believed in the Old School credo, "Hip-hop is sampling." I thought using live instruments was heresy. It wouldn't be hip-hop. But as I traveled to many different countries and absorbed many different types of music, I found I could no longer paint the image I was picturing with just sampled sounds. There were too few colors. The picture I wanted to paint required more colors. Live instruments filled in those colors. I still believe in sampling as the core of DJ-ing, but it seemed like sampling wasn't enough to paint the picture I envisioned.[394]

In order to keep true to the hip-hop aesthetic, Krush sometimes changes the quality of the sound of the live instruments, sometimes adding reverb or noise.[395]

> NM: I heard that the Roots reduce the timbral quality of their live performance on purpose for recording purposes, so that it would sound more hip-hop. Do you also use that technique?
>
> DJ Krush: As the Roots do, I add scratching noises into the sound to achieve a certain atmosphere. I also reduce the bit rate on live drums to approach the

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楽をいいと思うだったら、色んな物を聴いて、吸収してきていけばいいじゃないか、それを素直に思えるようになった。
NM： どのような音楽を勉強したんですか？
DJ Krush： 尺八の空気感を一生懸命、何でこんな雰囲気が出るんだろうなとかよく聴いたり、三味線も結構聴いたし、昔、先人たちがすごくやったジャズと日本伝統音楽の複合とか昔から皆やってたし、今俺がやってることって皆昔結局やってたじゃん、と気が付いた。日本の楽器を使って、ジャズをやって見たりたとか。

[394] DJ Krush, personal communication.「僕はＤＪ始めた頃、ヒップ・ホップから入ったんで、Old School のＤＪがいうように、「ヒップ・ホップはやっぱりサンプリングだよ」と当時は思ってました。で、生なんて邪道だと思いました。それはヒップ・ホップじゃないと思ってました。でも色んな国に行って、色んな音楽を聴いて音楽を吐き出してる内に、サンプリングだけだったら自分が描いてる映像が描けなくなっちゃった。色が少なすぎると。絵の具は色んな色がいっぱいあった方が、色んな色を使って絵を描きかったんですね。その中に生楽器があったんで。だから、サンプリングだけじゃもう収まらないことになってしまった。でも基本的には俺はサンプリングですけど、今だに。」

[395] See Joseph. Schloss, op. cit., 69-72, for a discussion on live instruments *vs.* sampling in hip-hop aesthetics.

> sound of a rhythm machine. I reduce the bit rate on a *shakuhachi* to worsen the timbre, on purpose. If the sound is too perfect or too beautiful, it isn't hip-hop. I grew up on the streets—the dirty streets—so I like my sound dirtier, too. So my sound is different from the Roots, but our techniques have some similarities.[396]

Krush often mixes these live instruments along with sampled ones; often when a soloist is called in to play the *shamisen* or *shakuhachi,* that instrument would be played live, while the other instruments—drums, strings, bass—would be sampled. For these Japanese instruments played live, Krush does not simply have the soloists play a single line to sample and loop; instead, he allows them to improvise continuously. As he puts it:

> Sometimes I'll adjust what the soloists have played to make a hook. But if you tamper with it too much and loop it, then there's no point in having brought in a live instrumentalist. When I call in a soloist, it's because I'm trying to capture something that doesn't exist in my world, so I want to get that person's special essence [*aji*, flavor] and personal movement in my track. I want to capture that groove, so I don't cut it.[397]

[396] DJ Krush, personal communication.「それは僕らもルーツがやるように多分サウンドの空気感とかわざとのスクラッチ・ノイズとか入れてると思うんですね。で、ドラムもすごく生っぽくなくて、なんかリズムマシーンみたいな音をわざと潰して、ビット落としてやったり、それは僕らもやってますよ。尺八をわざとビット落として悪くしたりとか。だからあんまりきれいでピカピカなサウンドだとなんか、こうヒップ・ホップじゃないじゃないですか、なんかきれい過ぎて。僕らはなんかもうちょっとこうきったないストリートで 育ってきたんで、だから落とすんですよ、音も。ああやって汚したりしますよ。だからルーツとは音は違うけど、そういう方法を僕らも取る時もあります。」

[397] DJ Krush, personal communication.「サンプリングじゃなく、吹いてそのままです。多少はそのサビ等があるので、それは編集してあげて、あまりいじるとループしたら生を呼んだ意味がないじゃないですか。 僕はそれは自分の世界がでないと思ったから、その人の味、吹く人の人間的な動き、曲の中での。そういうグルーブとか、それが僕はほしかったから、ああやって切ったりはしない。」

While several of his albums and tracks, such as "Interlude" on *Kakusei*, make use of traditional Japanese instruments, they feature most prominently in the album *Jaku.* According to Krush, *Jaku* is based on the concept of *wa*—not so much in the sense of "Japan" (和) but rather "ring" (輪), meaning that "everyone is connected." With that theme in mind, he says that he included both Japanese and Western instruments into the tracks.

"The Beginning" (*Jaku,* 2004) opens to a heavy drum track, reminiscent of the powerful drumming style of *taiko*; above this rhythmic background, Morita Shūzo's *shakuhachi* plays a haunting melody. In "Beyond Raging Waves," *tsugaru shamisen* player Shin'ichi Kinoshita improvises against a pre-recorded synthesizer and drum track. In "Slit of Cloud," saxophonist Akira Sakata begins with a lament, sung in an exaggerated, rough traditional style, whose words are complete with anachronisms (e.g., the "keri" suffix). "Univearth" features the *shakuhachi* of Morita again, this time over the *taiko* drumming of Tetsuro Naito, a former drummer of the famed Kodo *taiko* troupe,[398] over a steady rock beat and a synthesizer drone. In "Song 2," a saxophone and a *shakuhachi* play a traditional-sounding lament, reminiscent of that sung in "Slit of Cloud," in a prolonged form of the looped melody in the electric piano; they are essentially playing in heterophony with the loop.

Krush's explorations of Japanese instruments have opened the way for other Japanese DJs to explore Japanese instruments and sounds. DJ Kentaro has used live

[398] The Kodo troupe, which resides in Sado Island, has a virtuosic repertoire including adaptations of festival drums, newly composed pieces, and traditional instruments with various combinations of *taiko* drums. They have a rigorous screening and audition process and a two-year apprenticeship prior to the granting of membership.

instrumentalists playing *tsugaru shamisen*, *yokobue*,[399] and *taiko*;[400] at one point, he was scratching out the familiar "Sakura" melody on two turntables in shows, adjusting the pitch with the pitch controller.[401] Similarly, DJ Ono used a *shakuhachi* loop in "Jidai wa kawaru" (The Times They Are Changin', 2000), among other tracks. On his album *Waikyoku* (2008), Shing02 uses live recordings of *biwa, shakuhachi,* and *sanshin*;[402] echoing Krush's stance on using live instrumentalists, he explains, "We're sampling humans, not instruments; we're attempting to capture the essence of the person."[403]

Simulating heterophony

Another way in which the Japanese aesthetic appears in DJ Krush's music is his juxtaposition of loops of different timelines. This effect is particularly noticeable in *Kakusei*, where Krush says that he was experimenting with small differences in timing.

> I do that on purpose. I aim for it, totally. I'm sure if someone who doesn't know listens to it, they'll think there's something going wrong (laughs). I really like this sort of slight slippage in timing—when it's slipping, but it works. The music sometimes goes this way [he leans to one side] and then back [he returns upright]. These slight differences give off a sensation that really changes the landscape of the music, if you listen really closely. . .
>
> A lot of regular hip-hop is precisely looped. But sometimes it's just more interesting to have that bit of slippage, as if you were being pulled in another direction . . .
>
> At the time, I wanted to conduct these types of experiments or adventures with sound—to see, using hip-hop as a base, what variety of scenes I could paint in music.[404]

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[399] Japanese transverse flute.

[400] *Taiko* is Japanese for "drum." While the term can refer to a wide variety of drums, outside of Japan, it is often associated with ensemble drumming (*kumi-daiko*), where a group of performers play drums of different sizes in a carefully choreographed performance. Such groups often play at temples and festivals, while others, such as the famous Kodo group from Sado Island, perform in virtuosic concerts. Groups in North America have become popular among Asian-Americans, such as Soh Daiko in New York.

[401] DJ Krush, personal communication. 「ターンテーブルでむかしやっていたのが、桜って言う日本の童謡をターンテーブルを二枚使ってメロディーとかをだしたりしていました。ハーモニー一つを二枚のレコードのピッチコントローラー、音程を左右に変えて桜を弾いたんですよ。」

[402] A *sanshin* is an Okinawan three-stringed instrument.

[403] Shing02, personal communication, June 2008.

[404] DJ Krush, personal communication. 「わざとです。ねらって、確実に。知らない人が聴くとこれズレててなんかおかしくない？という人もいるでしょうね。（笑）好きなんですね、僕。あーい

In "Parallel Distortion" (*Kakusei*, 1998), the loops of several instruments are displaced from one another—the steady drum beat, the opening string-like riff, and an echoing high-pitched sound. In "Deltaforest," a synthesized sound reminiscent of low-pitched geese is on a different timeline than the rest of the rhythm track. Perhaps the most extreme example is "Interlude," where a drum beat and heavily reverberated guitar line, at 80 bpm (Fig. 4-2), are overlaid on a *shamisen* melody at 100 bpm[405] (Fig. 4-3). As the former loop is four measures long and the latter is five measures, their beginnings coincide; however, because of the conflicts in tempo, the *shamisen* sounds as if it is floating freely.

Fig. 4-2: DJ Krush, "Interlude" (1998), drum loop

うズレ方が。ズレてるんですけどいってるんです。たまにこうなったりするんですけど、またこー戻ったりるんですね。その微妙なズレた感覚っていうのがすごく、景色がハッと変わるじゃないですか。よーく聴いていると。逆に普通のヒップ・ホップにいうときっちりループされてるじゃないですか。それもなんかね。ズレが面白かったりするときがあるじゃないですか。引っ張っていかれるような。。。。そういう音の実験というか冒険を自分がやりたいことを本当にあれでやったし、そのヒップ・ホップをベースにどんだけ、音だけで相手にいろんな景色を見せられるかなって、結構、いろんな実験しました。」

[405] Beats per minute.

Fig. 4-3: DJ Krush, "Interlude" (1998), *shamisen* loop

A similar event occurs in "The Beginning" on *Jaku*; when the *shakuhachi* drops out after the opening, one notices that the drums and synthesizers are out of sync, and that the drums, in fact, are in a ternary pattern.

Krush has also experimented with changing the timing within a particular loop, particularly on *Kakusei*. For example, he would take a 4/4 drum beat and make the third beat come in slightly early: "For every song on that album, I looked at the crack between drumbeats with a microscope and made music. . . I'm really interested in seeing to what extent I can crush existing, fixed rules. The frame of hip-hop alone isn't enough. "[406]

Krush also plays with juxtaposing pitches that do not match, as he claims to have done on the lower notes of "Kemuri." Rather than using the dials of the sampler to correct differences in the pitches of loops, he actually enjoys putting them in: "If you match all the pitches so perfectly, then it's just too sparkling clean. It's more hip-hop to leave in those little differences. It's the feel of it. But of course, if you make it too

[406] DJ Krush, personal communication. 「そんな細かいことをやって顕微鏡で音楽を作ってる感じで作ってましたね。「Jaku」とかはもうちょっとおっきい眼鏡で音を見て全体で見てたんですけど。「覚醒」のアルバムは１曲1曲ドラムの隙間を見るみたいに顕微鏡で曲を作ってた。 規則に決まったものをぶち壊してできるかってことがすごく興味があるし。ヒップ・ホップというジャンルの枠だけじゃ駄目だな。」

different, it feels bad. So there's a range where it's OK and it feels good."[407] In *Kakusei,* loops that are not tuned to each other occur in "Escapee," "Inorganizm" (where the trumpet [around 4:00] is out of tune from the other instruments), and "1200."

While non-matching loop lengths and pitches are all imperfections that occur naturally in the course of working with samples, I find it interesting that instead of correcting them through technology, Krush actively has sought them out—and is very proud of the results. Furthermore, Krush's preference for these different timelines and tunings is reminiscent of the heterophony and imperfect tuning among different instruments that is found in traditional Japanese music. Although Krush appears to have been unaware of the technical details behind traditional Japanese music,[408] he has nonetheless sensed and incorporated its aesthetics into a hip-hop format successfully. From his point of view, it is his attention to these details—these differences—that he thinks is "Japanese" about himself:

> The Japanese pay attention to details. Americans are more into coming in with power—BOOM! They tend not to pay so much attention to the details. But if we [Japanese] depended only on power like that, we'd lose. The other side will hit more and more [baseball] hits, and we wouldn't be able to compete. The way we can distinguish ourselves and compete effectively is not through power alone, but in the attention to details. And I like dealing with those details.[409]

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[407] DJ Krush, personal communication.「きっちり合わせちゃうといい子ちゃんになりすぎちゃうというか。そういう微妙な適当さ、そういうのヒップ・ホップにありがちだし。そういう部分を残しつつみたいな。感じですね。ただ、あからさまに外れすぎてて気持ち悪いっ居心地が悪いっていうのは、その幅がありますよね。ここだったらOKだよなっていう、逆に気持ちいいじゃんみたいな。」

[408] DJ Krush has not studied music formally and does not read musical notation.

[409] DJ Krush, personal communication.「その繊細さ細かいとこにこだわって、アメリカはもっとパワーでドーンと来るってみたいな、そんな細かいところ気にしないみたいな、パワーでドーンみたいな。でも俺達がそれをやったらたぶん負けると思うんですよ。絶対的にヒットを打ってくると思うし、もっと打ってくるだろうし負けちゃうだろうし。じゃ俺達ができることって自分が考えてるそういう細かなことだったりとか、パワーじゃないそういう繊細なもので戦って、勝負していくしかないかなぁとは思ってましたけどよね。逆にそういうの好きですけどね。そういう細かいことをするのは。」

DJ Krush's preferences are not necessarily reflected in those of other Japanese DJs. Unlike Krush's experimentation with different timings, DJ Kentaro aims for a strict regularity in rhythm—not surprising in light of the precision required of his performances. He shies away from samples where the bpms are inconsistent: "You can splice such samples together, but it doesn't form music. . . I don't like sampling things that are a bit lagged. It's just not my style."[410] While Kentaro enjoys working with live instruments as well, he considers working with samples to be the core of his craft. "The art is in the remixing and choosing which parts with which to create something else. You can mix John Coltrane and Jimi Hendrix to a hip-hop beat, for example."

Japanese music as the beats themselves

While DJ Krush has tended to use Japanese instruments as an atmospheric instrument laid over a traditional hip-hop or dance rhythm track, Evis Beats' use of Japanese music seems to take the formula a step further, making the traditional Japanese sample—or a parody of it—the center of the beats themselves. The central rhythm of the Infumiai Kumiai track "Oatsui no ga osuki" ([The Lady] Likes It Hot, on *Jangaru*, 2003) is the *pyonko* (dotted or 6/8) rhythm of *matsuri* music, with the narrow-range melody of a distorted *shamisen* looped throughout the song. The *matsuri* motif is picked up by Infumiai's rappers, who rap humorously about picking up girls during summer (when the great *bon* festival occurs) and interject typical *matsuri*-associated calls ("Ho, ho!"). For "Elvis Sound" (Infumiai Kumiai, *Jangaru*, 2003), Evis sampled a *minyō* CD from the Osaka Public Library, making the *shamisen* accompaniment the primary beat and looping

[410] DJ Krush, personal communication.「ＢＰＭとかその拍もあっていないようなもの（が使いにくい）。そういったサンプルを連続して入れるやり方もあるのですが、音楽として成り立たない。ずれているのに色々なネタ、サンプリングとするのはあんまり好きじゃない。向かないですね」

the common festival *hayashi kotoba*[411] "yoi yoi" at a distortedly high pitch. In his solo album *Amida* (2008), he begins with a loop of a *shōmyō* Buddhist chant in "Han'nyashinkyō Rap" (2008) and proceeds into a rap version of the chant and its spiritual thoughts.

Some of the samples Evis uses are not traditional Japanese music itself but parodies of it. "Happyakuman" (Eight Million, 2008) features a *matsuri*-like rhythm and loop, which he actually obtained not from *matsuri* music itself, but from the theme song to the long-running television *anime Obake no Kyūtarō* (Q-Tarō the Ghost, which aired from 1966 to the 1980s). His track for Shingo Nishinari's "Shosenpai no kata kara no okotoba" (Words from My Mentor) sounds like a parody of a typical NHK arrangement of a *dōyō,* with a marimba playing a simple tune harmonized on I, IV, and V; Shingo Nishinari likely picked up on this reference when he rapped the opening words to the *dōyō* "Yūyake koyake."

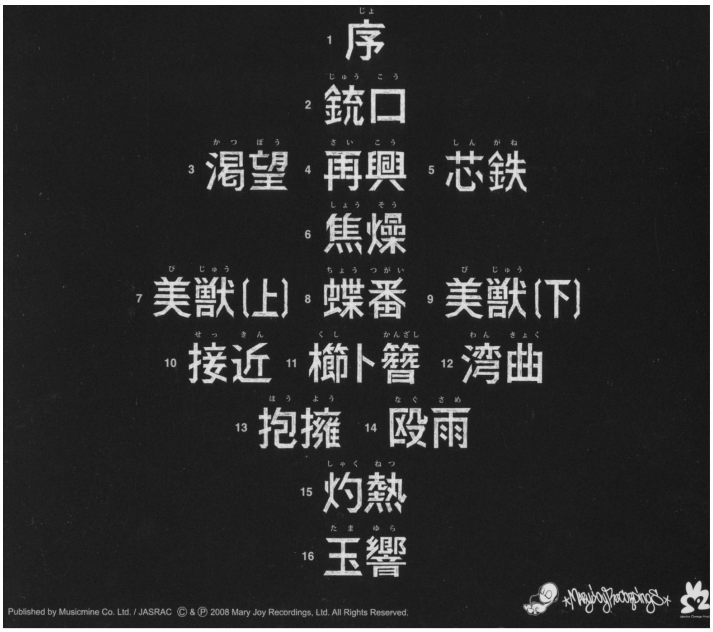
Japanese music as part of a larger conceptual work

As a Japanese living in California, Shing02 seems quite conscious of his Japanese identity; this consciousness is often manifested in his work. In his 1998 song "Pearl Harbor," he narrates from the point of view of a young Japanese pilot participating in the attack, echoing the strict obedience he has been taught, the precise execution of orders, and the destruction of ships in terms remarkably similar to those of the *shōka* "Tokubetsu Kōgekitai" (Special Attack Unit, 1942), but with an appended anti-war message. The original cover of the EP, which featured a picture of a collapsing battleship, was banned in Japan; Shing02 replaced it with a blank white cover in protest of what he believed to be unlawful censorship.

[411] *Hayashi kotoba* are interjected phrases with no semantic meaning that occur during traditional dances.

In his 2008 album *Waikyoku*, Shing02 asserts his Japanese identity in quite a different way. The album is a concept album, whose title means "warped song"; each song represents a picture of a distorted society or mind. The CD cover and insert are produced in an attractive black-and-white design; as can be seen on the back cover (Fig. 4-4), the title to each song has been carefully chosen to be one to three *kanji*, so that when put in sequence, they form a symmetric design.

Fig. 4-4: Shing02, *Waikyoku* (2008), back cover



The layout of the music, too, is symmetrical. The first half of the album is composed of songs generally about frustration and aggression, musically illustrated through looping tritones (No. 2, "Jūkō," Muzzle of a Gun), the busy bass line of "Katsubō" (No. 3, Earnest Desire), and generally upbeat tempos. The second half is about human warmth and relationships (e.g., "Kushi to kanzashi," Comb and Hairpiece; "Nagusame," Comfort; "Hōyō," Embrace).

At the center of the album are Parts I and II of "Bijou," a metaphoric narrative about a mysterious princess who crosses a forbidden border zone and visits a hunter,

bringing war and destruction in her wake. The title is a pun on the French *bijou* (jewel), for the pendant she wears, and 美獣 (*bijū*, beautiful beast), into which she turns to disguise herself. It is performed as a parody of a *satsuma biwa* narrative: both Parts I and II open and end in the manner of such a narrative, as performed by *satsuma biwa* player Nishihara Kashin, who is both a former student of master Tsuruta Kinshi and a punk rocker. Shing02 then recites the story in the manner of a dramatic poetry reading, taking on the manner of different characters, on top of hip-hop beats colored at key points by a *shakuhachi*. The story itself, with its theme of needless death in war, is very much in keeping with the *biwa* narrative, whose repertory draws from *The Tale of the Heike*, an epic of feudal wars in the 12th century. The piece was inspired by another Western-style work that featured a *biwa* and *shakuhachi*—"November Steps" (1967) by Takemitsu Tōru, whom Shing02 humorously calls "the DJ Krush of his time."[412] Thus, in Shing02's work, Japaneseness goes beyond a sample of a traditional instrument or a beat, to a reference to an entire traditional genre.

Summary: "Japaneseness" in the work of Japanese DJs and producers

While many Japanese producers don't necessarily set out to make tracks that are "Japanese" on purpose, some believe that they hold certain aesthetic values that are fundamentally Japanese. Foremost among these values is the sense of *ma*, where one does not necessarily seek to fill every vacuum with a sound, but to leave space to breathe. In addition, Japanese producers believe that they pay greater attention to details than European and American producers, as evidenced by DJ Krush's experiments with heterophony and pitch variation. Following DJ Krush's incorporation of the *shakuhachi*

[412] Shing02, personal communication, June 2008.

in "Only the Strong Survive" in 1995, several DJs have included traditional Japanese instruments, such as *taiko, shamisen,* and *shakuhachi*, on their tracks, including DJ Kentaro, DJ Ono, and Shing02, while Evis Beats has added *matsuri*-derived beats into rap tracks. In the next section, I will explore how these perceived differences in aesthetics affect the reception of Japanese DJs in an international competition.

Fig. 4-5: DJ Kentaro at Summersonic, August, 2009

To watch DJ Kentaro in performance is to stand in awe. The speed and split-second precision with which he juggles sounds on multiple turntables[413] is nothing short of breathtaking—a virtuoso performance that has resulted from several hours' daily practice.[414] In the opening part of his winning performance in 2002 at the DMC DJ World Championship[415]—the foremost championship of electronic dance turntablists, including those in hip-hop, in the world—he skillfully times the words on one vinyl record against the bass line on the other, repeating the words, "The subject we are going to be talking about today is" in smaller and smaller segments, before finishing with the

[413] DJ Kentaro currently uses three in performance—two analog turntables and one digital turntable, with which he scratches music on digital files.
[414] DJ Kentaro, personal communication, December 2008.
[415] The particulars of the contest will be explained later in the chapter.

punch line, "style" (0:30).[416] He then structures four-measure phrases of varying bass rhythms by scratching two records, at one point scratching out an arpeggio (1:02). Changing disks, he takes a simple horn line, repeating smaller and smaller parts of it into rhythmic four-measure patterns, punctuating the end of these sequences with scratches (2:00–2:39). Next, he scratches two records simultaneously with each hand on one record—a feat not seen from any other performer,[417] and one that would seem risky for all but the most skillful of performers, as the maintenance of the rhythm rests solely in the scratches of the DJ (2:40–3:12). The technique allows him to alternate the sounds of a scratched kick drum and a scratched horn. He then generates several different tempos out of two percussion disks (ca. 4:00–4:58). In the next sequence, he takes two reggae disks, complete with the quintessential Jamaican vulgarity "bumbaclot,"[418] and gradually transitions through a skank[419] he generates himself to a fast-paced electronic dance sequence (ca. 176 bpm). The performance finishes with the pre-recorded tagline, "No wall between the music," which is Kentaro's motto.

Kentaro won the top score from fifteen out of sixteen judges, while the remaining judge, from the United Kingdom, ranked him as No. 2. He thus became the first Asian to win the DMC DJ World Championship, earning the highest score ever recorded in the competition.

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[416] Time indications as per the recording of DJ Kentaro's performance on the DVD, *DMC Presents: 2002 DMC World DJ Championship DVD*.
[417] Neither hip-hop scholar Joseph Schloss nor I know of any other DJ who has used this technique. DJ Kentaro thinks it is possible that someone else is using this technique, but says that it is highly unusual.
[418] Bumbaclot, which literally means "menstrual cloth," is a nasty curse word in Jamaica that occurs frequently in Jamaican dancehall.
[419] A skank is an off-beat rhythm in reggae, played in simple chords, usually by a guitar or keyboard.

Interpretations of DJ Kentaro's performance

DJ Kentaro has said that after his winning performance at the DMC World Championships, an African-American DJ, who had been a world champ long ago,[420] complimented him, saying that he had returned music and personality to the DMC. This DJ had felt that before Kentaro, DMC had overstressed technique and speed. On the other hand, he saw Kentaro as using turntables as a musical instrument: "You kept the beats going, and it was groovy, too."[421]

Another unusual feature of Kentaro's performance was the variety of music he used. By the tagline to that performance—"No Wall Between the Music"— he meant that many musical genres from all over the world, including those from Japan, could be mixed to make good music. In that performance, he played house, reggae, hip-hop, and rock, illustrating their common features through the juxtapositions in his six-minute set. As Kentaro himself describes his motto, it sounds like a statement against narrow definitions of popular genres, in favor of a more inclusive ideal harkening back to the origins of hip-hop as a sample-based sound:

> I consider myself a hip-hop person; there's been no change in that. I feel I could play reggae, house, and rock as well as hip-hop, with my hip-hop attitude. Hip-hop originated as a free type of music, where you could sample all sorts of music. . . the sound of a rock guitar, soul music, electronica—originally, it's a very free kind of music. I want to make music with that kind of attitude,

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[420] DJ Kentaro did not identify the person, but DJ Cheese and DJ Cash Money are African-American DJs who were DMC World Champions in the 1980s, while Roc Raida won the contest in 1995. See DMC DJ World Championship, <http://www.dmcdjchamps.com/worldchamps.asp>, accessed August 9, 2009.

[421] DJ Kentaro, personal communication.「当時優勝したときに、昔世界チャンピオンだった黒人のアメリカ人なんですけれども、審査員が来て『すごいよかった』とほめてくれた。それで何がよかったのかと聞いたら、「お前はＤＭＣに音楽を取り戻した、音楽もパーソナリティーも。。。これまではＤＭＣは技術重視だった。テクニックとかどんだけ早くできるかとか、一回のうちにどれだけクリックできるかとか、テクニックにこだわっていたんだけれども、僕は音楽として、楽器としてやっていくつもりだったので、もっとミュージカルなドロップした感じにしたんですけれども、そこを強調してくれましたね。　『ちゃんとビートものっていて。グルービーで、そこお前よかったよ』って言われました。」

> combining drum 'n' bass, reggae, hip-hop, R&B, soul music, etc., and put it through my own filter to make something truly original.[422]

Eclecticism as a Japanese trait

Other Japanese in the DJ community have described Kentaro's eclecticism itself as a feature of Japaneseness. As Ozaki Tomohiko, Director of DMC Japan, explains, in an echo of Japan's self-image as the master assimilator:

> Japan can bring in many musics—drum 'n' bass, hip-hop, reggae, rock, etc. We absorb the best parts of them, mix them well, and put them out as new products. [Kentaro's performance] showed that you can take the basic elements of a drum kick and a hi-hat to make any sort of rhythm—hip-hop, reggae, reggaetón, drum 'n' bass, or house. It showed the relationships among the musics. I was really glad that he was able to claim the championship with a very Japanese approach ["*nihonjin rashii kanji*"].[423]

Similarly, when I asked DJ Izoh what, if anything, constituted a "Japanese" sound, he responded:

> In Japan, you can listen to any genre, without walls. You listen to all sorts of music growing up. The Japanese sound is definitely that. So I like hip-hop, and I certainly listen to a lot of it, but I also have an open mind to drum 'n' bass. . . [DJ Kentaro's winning performance] was quite definitely an expression of Japaneseness. It's because he's Japanese that his routine was so varied. The Japanese are omnivorous.[424]

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[422] DJ Kentaro, personal communication. 「やっぱり僕はヒップホップの人間なので、そこには今もかわりないというか、アティチュードはヒップホップだと思っている僕にとってはレゲエをかけるのも、ハウスかけるのもロックかけるのもヒップホップをかけているフィーリングなんですよ。ヒップホップって元は自由な音楽で、色々な音楽をサンプリングしたり。。。ヒップホップは元はロックのギターの音、ソウルのミュージックをサンプリングしたり、エレクトロニクスの音楽をサンプリングしたり、もともとすごくフリーな音楽なんですよ。僕はそこの考え方を音楽をやりたいと思っていて、ドラムンベース、レゲエ、ヒップホップもＲ＆Ｂもソウルミュージックも全部自分のフィルターを通してこう、オリジナルなものにしていこうというのがあったんで。」

[423] Ozaki Tomohiko, personal communication, January 2009.

[424] DJ Izoh, personal communication, December 2008. 「どんなジャンルも壁なく聞ける、聞いて育ったということです。絶対そうです。だからヒップホップ自分は好きで、ヒップホップばっかり聞いていましたけど、ドラムベースも全然いやだと思わないし。
NM：じゃあケンタロウさんが勝ったときに、いろんなジャンルがでてましたよね。そういう風な。
DJ Izoh：あれこそが日本人の中の日本人という感じがします。日本人だからこそああいうルーティンにあったんだと思います。日本人は雑食だよね。」

Impact of DJ Kentaro's victory on Japanese DJ-ing

DJ Kentaro's victory won him iconic status among hip-hop fans; he was awarded "Hip Hop Best Artist 2002" in Blast Magazine, the foremost hip-hop magazine in Japan at the time; he also appeared on the NHK talk show *Top Runner.*[425] The following year, he began appearing in Fuji Rock and other large festivals and performed on his first overseas tour. His performances today are no less breathtaking than his performance at DMC; they are packed, with aspiring DJs studying his moves, his image enlarged and projected onto a screen, and hip-hop fans cheering his virtuosic turns.

Kentaro's victory also suddenly made turntablism fashionable. As Ozaki recounts,

> Before Kentaro, turntablism was an *otaku* culture.[426] 90% of the DJ world was made up of guys. [With that kind of demographic], magazines, outside of the core hip-hop or dance music magazines like *remix* and *Blast,* were not interested in accepting advertisements for DMC.[427]

Ozaki believes that Kentaro's victory not only helped to ignite Japanese turntablism, but it also helped to legitimize and encourage Japanese hip-hoppers more generally; it was OK and cool for a Japanese to be a hip-hopper.

> Until Kentaro won, there had been a lot of negative commentary around hip-hop. People would say, "Hip-hop is borrowed music." "Hip-hop is music for black people. Why are you doing hip-hop if you're not black?" But once it was proven that a Japanese could become recognized as a world champion in hip-hop, it suddenly became a positive thing. And from then on, turntablism and scratching, little by little, came to be recognized as something that was creative and cool [*kakkoii*]. It became easier for Japanese DJs to get gigs overseas.[428]

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[425] This talk show features one celebrity, typically a musician or music group, actor, or athlete.
[426] *Otaku* are people with an obsessive, detailed interest in hobbies. The term usually refers to adolescents and adults, primarily males, interested in video games, *manga*, and *anime*.
[427] Ozaki, personal communication.
[428] Ozaki, personal communication.

The workings of DMC championships

Since Kentaro's victory in the 2002 DMC World DJ Championship, several other Japanese have also won top honors in DMC competitions. In the DMC World Battle Championships, where two DJs spar by trading 90-second performances, DJ Akakabe[429] won the title in 2004, as well as DJ Co-ma in 2006. In addition, Kireek, composed of two Kansai-based DJs, DJ Yasa and DJ Hi-C, won the DMC World Team Competition, where a group of two to four DJs perform together, in 2007 and 2008. Nonetheless, since Kentaro's victory in 2002, the Japanese have been unable to reclaim the coveted top prize of the single DJ championship, although they have come close on several occasions: DJ Izoh ranked no. 3 in 2005; DJ Yasa (of Kireek) was no. 2 in 2006 and 2007; and DJ Co-ma was no. 3 in 2008. I will now discuss the structure of the DMC Championships and the reception of Japanese DJs in this venue.

Origins of DMC and DMC Japan

In 1985, Tony Prince, a British radio disc jockey and founder of the DJ remix service Disco Mix Club, organized the first DMC championships at DMC's first DJ convention at the Hippodrome club in London. Over the years, chapters of DMC have opened in various countries. George Suzuki originally founded DMC Japan in the late 1980s, but it found little support and stopped operating in 1992. In 1996, the manufacturer Melos entered into an agreement with DMC to manufacture mixers under the DMC brand name; in doing so, Tony Prince asked Melos to organize DMC in Japan. After the new organization had had a rocky start, Ozaki Tomohiro's father, who worked at Melos, suggested that his son take over the operation. The younger Ozaki, then a

[429] DJ Akakabe, from Fukui Prefecture, has won a strong following among the French, who praise him for his balletic moves (Ozaki, personal communication).

senior in college, set about learning how to use the turntables himself—how to change the pitch, tempo, and timbre with a finger's touch. He then attended DMC events overseas, immersing himself in the club and fashion culture. Back in Japan, he aimed to promote the concept of turntables as a musical instrument and nurture a Japanese champion—a goal that was obtained with DJ Kentaro's victory in 2002.

The panel of judges

About sixteen judges determine the outcome of the final of the DMC World Championships. In many cases, the finalists in the battle and team competitions become judges for the single competition, while a singles finalist would become a judge for the battle competition. In addition, there are outside judges, but as the competition is based in London, many of these judges are from the United Kingdom or Western Continental Europe. Unlike, say, a gymnastics competition, where difficulty, execution, and artistry are accorded a certain number of points, there does not appear to be a fixed, specific set of criteria for judging the competition.[430] Judges write down the name of the DJ they rank first, second, and third. Each first rank is accorded three points; a second rank, two points; and a third rank, one point. The sum of the scores from all judges determines the winner.

[430] Ozaki, personal communication.

Table 4-1: Judges in DMC World DJ Championship Final and Votes[431]

Judge	Country	First	Second	Third
B Two, 2008 Australian Battle Supremacy Champion	Australia	Fly (France)	Coma (Japan)	Slyce (US)
Atom (C2C), 2003/2004/2005/2006 World Team Champion	France	Fly (France)	Final (Norway)	Shub (Canada)
Nelson, 2008 Runner Up Battle Supremacy Champion	France	Fly (France)	Skully (UK)	Slyce (US)/ Coma (Japan)
Rafik, 2007 World Champion	Germany	Fly (France)	Slyce (US)	Skully (UK)
Clear, 2008 Germany Battle Supremacy Champion	Germany	Fly (France)	Slyce (US)	Coma (Japan)
John Type, (Intellivision) 2008 3rd place World Team Champions	Italy	Shub (Canada)	Slyce (US)	Final (Norway)
Yasa, (Kireek) 2007/2008 World Team Champion	Japan	Coma (Japan)	Fly (France)	Final (Norway)
Hi-C, (Kireek) 2007/2008 World Team Champion	Japan	Coma (Japan)	Final (Norway)	Slyce (US)
Beat Prize, 2008 Spain Team Champion	Spain	Fly (France)	Slyce (US)	Coma (Japan)
Switch, 2008 World Battle Supremacy Champion	UK	Fly (France)	Slyce (US)	Coma (Japan)
Billy Biznizz	UK	Slyce (US)	Fly (France)	Skully (UK)/ Coma (Japan)
Pogo	UK	Slyce (US)	Fly (France)	Coma (Japan)
IQ	UK	Fly (France)	Skully (UK)	Coma (Japan)
Matman	UK	Fly (France)	Slyce (US)	Coma (Japan)
Shiftee, 2007 World Battle Champion	US	Fly (France)	Slyce (US)	Skully (UK)
Vajra	US	Slyce (US)	Fly (France)	Skully (UK)
D'Jill		Fly (France)	Slyce (US)	Coma (Japan)

Participants for the World Championship are selected through contests in their home countries. In 2008, the competitors hailed from 33 countries, with the heaviest representation being Western Europe, but also including Eastern Europe, Asia, Latin America, the Middle East, and Africa.

In Japan, the contest is broken up into six regional divisions (Hokkaidō, Tōhoku, Kantō, Tōkai, Kansai, and Kyūshū). Last year, about 120 contestants each submitted

[431] " DMC World Final 2008 Results," DMC World DJ Championship website, <http://www.dmcdjchamps.com/worldfinal2008.asp>.

videos. Then each division invites 10 to 15 contestants. The winner in each contest (and the top two in the Kantō and Kansai contests), plus a teen champion and the defending champion, are invited to the DMC Japan Championships, a major summertime event that typically draws an audience of 700 to 900. The top two DJs in the single competition and the winners of the battle and group competitions are sent to the DMC World Championships.[432]

Differences between Japanese and overseas styles

Given the heavy representation of British and Western European judges on the panel, I wondered if differences in the currently fashionable style, or perhaps the prevalent style, between Europe and Japan may present a disadvantage to the Japanese in the contest. According to Ozaki, "These days, the Europeans seem to be focusing more on skills, like the number of times a DJ scratches. On the other hand, Japanese turntablism is a bit more like pop. Here, the point is to make it easy to listen to the performance and understand it. Japanese audiences like to hear quotes they recognize, mixed in a new way."[433]

If Ozaki's observation that the Europeans are more focused on sheer technique than Japanese is true, then it would seem to represent a large difference in just what is considered good in DJ contests between these two regions. In judging domestic competitions, Japanese tend to favor originality over sheer technique and style. In attending the Shibuya No. 1 DJ Championship in December 2008, one of the contestants with an excellent scratching technique failed to place in the top three. On the other hand, I was surprised to see that DJ Jin Tee, a contestant who had used a Disney track, was

[432] Ozaki, personal communication.
[433] Ozaki, personal communication.

awarded second place. As one who had listened to Disney songs as a child—and quickly discarded them upon discovering the radio—I had personally found his inclusion of a track meant for children to be odd for a hip-hop DJ contest. However, according to DJ Co-ma, who was one of the judges, "Jin Tee was the most original guy in the competition. The sample itself doesn't have to be hip-hop. What counts is originality." DJ Izoh chimed in, "If a contestant does something that is very similar to what I or DJ Co-ma have done before, or that many different DJ Champions have done before, it's not original. You have to have your own original style."[434] On the other hand, they acknowledged that the skillful contestant demonstrated excellent technique, but that his routine was not sufficiently original for him to have placed higher.

This premium placed on originality appears to have been recognized by DJs overseas. According to Ozaki, the non-Japanese attending the DMC World Championships have told him that they buy the DVDs of the Japanese DMC Championships, rather than the DVDs of the United Kingdom or World Championships, because they find the Japanese contestants to be more creative and musical than those in other championships, with each contestant exhibiting a distinctive character.[435]

On the other hand, this focus on originality seems to be at odds with recent trends at the DMC World Championships. In 2006, DJ Netic won the DMC World Championships on a routine based on beats from the French producer Le Jad. Since then, every contest seems to have been dominated by the boom in French electronic music. In

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[434] DJ Co-ma and DJ Izoh, personal communication, December 28, 2009. 「それまでぼくとかComa君とか、ま　いろんなＤＪのチャンピョンとかががやったようなことを、そのまま似たような感じで受け継いでいた人がいたとしたら、それはオリジナリティがないわけですよ。」

[435] According to Ozaki, the Japanese are also seen as dexterous, with fine attention to details. Also, the blending of many styles into one sound, as in Kentaro's performance, is seen as "characteristically Japanese." The Japanese are also seen as adept at incorporating changes to tempo, as with Kentaro's performance.

2007, the German DJ Rafik also won the contest on Le Jad's breaks, even though he made mistakes during his performance. In 2008, practically every one of the ten finalists—except for the Japanese DJ Co-ma—used samples by Le Jad. "It's gotten to the point where if you use another sound, it really sticks out. . . It wasn't just the Europeans, but also the contestants from Brazil and Singapore were using it."[436] While Ozaki concedes that DJ Co-ma had performed better at the DMC Japan Championships than at the World Championships, one wonders to what extent Japanese contestants may be penalized for their predilection not to go along with such trends.

In addition, the Japanese sensibility of *wabi sabi*, or aesthetic simplicity and space, seems to be the opposite of the current vogue in European electronic dance music. As with DJ Krush, both DJ Co-ma and DJ Izoh talked about having a sense of *ma*, where one doesn't try to fill every space with sound, but to think in rests. On the other hand:

> The European sound is to fill every bit of that six-minute routine—*gasha, gasha!*— so there's no *ma*, there's no pulling back. It can start to tire me out, listening to it. The *ma* helps you pace yourself. Because you make space, the mountain that comes next is entertaining. The Japanese prefer that kind of style—save it, save it, and bang! When I listen to European music, I see that there are occasions of *ma* where you withhold and release, but in European turntablism, people tend to stuff in as much as possible."[437]

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[436] Ozaki, personal communication.

[437] DJ Co-ma, personal communication, December 2009.
「DJ Co-ma: 弾くところは引いて押すところは押すって。駆け引きというかなんというか。あの、がっつり詰め込まなくて、休むとこは休んで。
DJ Izoh：間ですよ。
DJ Co-ma：ヨーロッパサウンドってひたすらもうガシャガシャってるやつを6分間で詰め込んでるから、間もなく引くとこも引かず聞いてるとあきてくるんですよね。間をつくるからこそその次に来る山が楽しい。そういうのは　結構日本人はあると思うんですよ。ためてためてドンみたいな。なんか、音楽を聴く分にはやっぱり、ヨーロッパサウンドってそれなりの間だったり、ためだったりすごいあるとおもうんなですけど、ターンテーブルリズムにしはとりあえずつめこんでつめこんでみたいな。」

The gray areas of judging

Most artists I have met have been adamant that ethnicity and nationality are not impediments to participation and excellence in hip-hop, reggae, or any other genre.[438] Similarly, Ozaki and the DJs have also said that they sense no discrimination at DMC or in their worldwide travels in the Americas, Europe, or Taiwan. According to DJ Co-ma, "When the Japanese come on stage, everyone greets us warmly."[439] DJ Izoh adds, "The Asian contingent respects us as well." The only discrimination suffered by a Japanese DJ that is known to DJ Co-ma is an incident in 2008 at a club in Beijing, where his friend was denied a performance because he was Japanese.

Ozaki's personal belief is that a stunning performance conquers the audience, and hence the judges, regardless of nationality:

> Before Kentaro, it wasn't a situation where a Japanese could become number one. The feeling was that the Japanese were interesting players who could rank in the third to fifth places. But Kentaro's performance was so overwhelming, so phenomenal, that it got the entire audience very excited. There's no way that the judges could have ignored that kind of response. People would have questioned them as to why Kentaro wasn't made number one. It would have reflected badly on the judges. Kentaro won with a panel of European and American judges. So I think if you give a performance that knocks people over, your nationality doesn't matter.[440]

Nonetheless, the natural human tendency to favor one's friends or one's country has the potential to come into play at a multinational event that is dominated by Europe. As Ozaki explained:

> There has been some hint of 'nationalism' at these contests. For example, French judges tend to like French DJs. European judges tend to prefer European DJs. You hear the French audience booing the English DJs, and *vice versa*. Of course,

[438] Those who had said so include New York DJ Pete Rock, UK dub artist Neil Perry of Zion Train, and Jamaican dancehall DJ Bugle, as well as many Japanese artists.
[439] DJ Co-ma, personal communication. 「日本はその自分の場になってそのステージに出るとこうみんなあったかく迎えてくれるような感じがありますね。」
[440] Ozaki, personal communication.

> the Europeans aren't alone in this behavior; the Japanese tend to vote for each other, too. I don't like seeing this kind of national chauvinism at these contests. DJ-ing is supposed to be an international phenomenon, after all.[441]

Given that the contestants themselves are part of the panel of judges, one's membership in a coterie of players would seem likely to have, at the very least, an unconscious influence on one's judgment. From this perspective, the linguistic divide between the Japanese contestants, some of whom do not speak much English, and the European mainstream could potentially place the Japanese contestants at a disadvantage. As Ozaki claims:

> The European contestants all know each other very well. They party together at DMC, and they're always exchanging emails. Kentaro is in touch with the Europeans. His brother [Okamoto Kotarō, also his manager] lived in Michigan for several years; they can both communicate in English. But for the non-English speakers, the inability to form a global network is a disadvantage. DJ Co-ma, for example, has been to the DMC World Championships three times. There have been opportunities for him to become friends with the European DJs. But the exchanges [of emails, samples, etc.] that Kentaro has enjoyed don't seem to be happening with Co-ma.
>
> But language isn't always an impediment to communication. For example, take one of the DJs from Kireek. He can't speak English one bit, but given his Kansai-guy abandon, that doesn't keep him from partying with the French DJs until seven in the morning and making them laugh until the tears roll down their faces. Kireek has won the team competition two years in a row because they're both great DJs, they give off a great vibe, and they really form a great, warm rapport with the audience. They're also really good friends who perform together all the time. They even seem to breathe synchronously. But I think the rapport they've built up with the international DJ community probably doesn't hurt.
>
> On the other hand, Izoh can't speak English and is very shy about speaking with the foreign DJs—even though he's a nice, outgoing guy in Japanese. I think he would do well to spend a year in New York. Then he'd be able to talk to the other contestants, and they'd realize he's a friendly guy. In the 2005 World DJ Championship, he performed a great routine in the single championship. But he came in No. 3. I told the judges at the time I didn't understand the scoring, since the audience was so enthusiastic about his performance. That was one disappointment where I really felt sorry for the guy.

[441] Ozaki, personal communication.

Summary: Japanese DJs and the DMC Championships

DJ Kentaro's victory at the DMC World DJ Championships broke down many walls: the walls preventing hip-hop and turntablism from being taken seriously in Japan; what psychological barrier, if any, there may have existed toward Asian contestants; and the imagined borders between different genres of electronic dance music. Interestingly, the interpretation that many Japanese observers gave to the variety of genres he included was that it was very Japanese—recalling their quintessential self-image as master assimilators.

While the spirit of the DMC Championships appears to be one of nondiscriminatory openness to participants from all parts of the globe, the lack of firm criteria for judging leaves the contest vulnerable to the swings of fashion. In particular, since the judges are made up largely of finalists, one wonders if the current vogue in the finalists' countries inevitably becomes the preferred style in the contest. The differences in aesthetic preferences in Japan, which values musical originality and pacing, and Europe, which values technical virtuosity and where current musical trends appear more dominant, may result in judges from different countries reaching opposite conclusions about the same performance. While some Japanese DJs have networked with the international DJ community at these events, others have shied away due to the language barrier, which may have negatively affected their image overseas.

Conclusion

Japanese hip-hop DJs and producers—several of whom have become globally known—are an interesting case study in the globalization of transcultural music. With their wordless beats, these artists need not be bound by the language barrier; they are free

to compete in the global marketplace with a globally recognized genre. Yet as my study has shown, this transcultural music also takes on, for some interpreters, a certain Japanese flavor. This flavor could be subtle, as in a preference for *ma* or heterophony; more readily audible, like the love of eclecticism or out-of-genre samples; or quite direct, as in the inclusion of traditional Japanese instruments or samples.

This last difference—the inclusion of Japanese sounds—reflects an evolutionary process, by which Japanese DJs first started with a model closer to the New York hip-hop model. A DJ who had been overseas—DJ Krush—began experimenting with Japanese instruments and aesthetics, encouraged by the overseas audience to show a "Japanese" flavor. Eventually, that resulting style came to be adopted by a broader group of Japanese DJs. This sequence seems quite similar to that seen in children's songs, whereby Isawa's committee first preferred to translate Mason's books of Western songs; over time, Japanese *warabeuta* came to be incorporated into *dōyō* or included in school songbooks.

In addition, the case poses the question of just how transcultural such a global music might be. Even while many Japanese DJs are not consciously attempting to create a national style, they concede that certain aesthetic tendencies, such as the preference for *ma,* originality over technique, or eclecticism, does lead to a different approach than that taken by their Western European counterparts, at least at the DMC Championships. As I described in the first segment, the process of creating a track is largely iterative, with collaboration and experimentation between the producer and the rapper. As computer-based editing has become the norm, the potential to revise has grown exponentially, making such iterative processes more prevalent, and the communications that are a part

of such iterations more and more necessary. In such an environment, one could imagine two sets of DJs around the world—those who can communicate with artists of other cultures, and those who can't—and the potential to nurture a global sound on one hand, and a more local sound on the other.

Conclusion

The meaning of "Japaneseness"

Some time ago, I was presenting an analytical paper at an international academic conference. For the last question in the discussion session, the panel chair—the head of an institute at a prestigious American university—asked me: "So Japan is completely Westernized! Is there anywhere in Japan that isn't Westernized?"

Too flabbergasted to respond with a witty but appropriate remark, I explained that Japan is the second largest economy in the world, with a modern infrastructure and an internationalized media industry, and as such, it is difficult for any resident (save the occasional mountain cave hermit) to avoid contact with global culture and technology. Of course, the Japanese have faithfully preserved many traditional arts as well, which would likely delight those like this academic, who apparently felt a nostalgia for an imagined, exotic Japan he'd never known. At the time, his question reminded me of the sentiments expressed by the *Rough Guide*, as mentioned in the Introduction—the desire for the untainted native, coupled with an implicit refusal to recognize that works in Western styles by Japanese can be creative, regardless of whether or not they reference traditional aesthetics.

What such nostalgists fail to realize is that clear-cut separations between "traditional Japan" and "modern Japan" do not exist in real life—and haven't, really, since the Meiji Era. Since the beginning of that period, Japanese musicians have participated in both realms, when *gagaku* court musicians contributed to Isawa's initial *shōka* collections of the 1880s, the *Meiji shōka* collections of the 1890s, and the *Monbushō*

shōka of the 1910s. In the 1910s through 30s, songwriters such as Nakayama Shinpei negotiated between the new folk song genre *shinminyō* and jazz-inspired pop songs like "Kachūsha no uta" (Song of Katusha, 1914). The drummers of 1970s progressive rock bands Flower Travelin' Band and Yoninbayashi incorporated *taiko* drumming into their styles (e.g., "Satori"); both drummers now play in *taiko* troupes. In the 1980s, a Buddhist monk was running a reggae radio station from the grounds of a temple in Kyoto.[442] As previously mentioned, one of hip-hop artist Shing02's collaborators on his 2008 album is a *biwa* player moonlighting as a punk rocker. Several members of the Kanze school of *noh* in Kyoto are avid *karaoke* singers of *enka* and Western *kayōkyoku*, in the same way that one hears opera students singing pop tunes from the radio.

This participation in multiple musical worlds has naturally led to a series of blends between Western musics and traditional Japanese music—whatever one considers that to be. As I have discussed, the *dōyō* of the 1920s blends *warabeuta* into Western song forms, and hip-hop producers such as DJ Krush, Shing02, DJ Ono, and Evis Beats have incorporated Japanese instruments, genres, rhythms, and aesthetics into their beats. Such examples of syncretism abound; in the 1950s, *enka* singer Misora Hibari (1937–1989) recorded songs such as "Hiyori geta" (Traditional *Geta* Sandals for a Sunny Day, 1955) and "Omatsuri mambo" (Festival Mambo, 1952), singing traditional *kobushi* ornaments on top of a jazz orchestra. In 2004, the boy band Kanjanii 8 debuted with the single "Naniwa Iroha Bushi," a poppy rap over *Kawachi ondō,* a genre of traditional summer festival music in the Osaka area. In Japanese dancehall, H-Man incorporates *noh* and *shōmyō* Buddhist chant on his tracks and videos, while Rankin Taxi exhibits a self-deprecating humor common in Japanese *owarai* (comic form). As do the artists, so

[442] Kato, personal communication, Tokyo, January 2009.

do the audience members: during the dog days of August, one could easily go to an *obon* dance in the early evening and proceed to a club event, still in one's *yukata* (summer kimono). It's all part of the soundscape and the scene.

Given the highly diverse nature of the Japanese soundscape, I can certainly understand the irritation artists express toward some non-Japanese academics and journalists. As Shing02 once complained to me:

> American hip-hop journalists can sometimes have the most stereotypical information about hip-hop in Japan. They might hit a couple of shows and walk around Shibuya, but they have a certain interpretation already fixed in their own minds. They don't get involved with the community; they don't know what's going on in people's minds. All they have is just what they happen to hear and what they happen to process visually. So they latch on to the superficial things, like the dreadlocked hair or the clothing. It's just observation; it's not real experience.
>
> Professor X is a prime example of this issue. He's talked to me a few times and is kind to me. But I've never seen him at a show.[443]

I shared with him my own frustration; at academic conference presentations, someone usually asks me why the Japanese are playing hip-hop, reggae, or other Western genres, and the tone of the questioning, if not managed well, can easily fall into exoticism. As Shing02 responded:

> That's thinking backwards. Music should unite people. What's wrong with Japanese people liking hip-hop, reggae, or jazz, or participating in that culture? It doesn't matter if they're from Hawaii or Kansas. People really need to get over that pattern of thinking.
>
> People think there's still some sort of hierarchy of geographies. The music world is assumed to be very America-centric. But the reality is, it is obvious that "world music" is no longer just tribal background music. Now, it's cutting edge, raw, and very unique—a lot more interesting, actually, then a lot of stuff out there.
>
> Some people think rap is defined by Americans. Sure, hip-hop has a history. But as we experience it, rap is just words and music. That tradition goes back further than American history. Expression through writing and reciting has been going on for centuries in many countries.[444]

[443] Shing02, personal communication, Tokyo, June 2008.
[444] Shing02, personal communication.

Indeed, the experience of going overseas and being confronted with foreigners' questions about one's identity has often led artists to explore what it means to express one's "Japaneseness" within a Western format. So it was that an American journalist caused Yamada Kōsaku to explore musical nationalism, and travels in the West eventually led DJ Krush to explore the incorporation of Japanese instruments.

The most common manifestations of musical nationalism have been the incorporation of Japanese instruments and melodies. In addition, when questioned on Japanese aesthetics, Japanese artists have often claimed to observe the traditional Japanese sensibilities, particularly that of *ma,* as claimed by both jazz musicians and hip-hop artists. Artists have also touted Japan's stereotype as the master assimilator—its ability to take a Western form and make it palatable for Japanese audiences on the one hand, and mix it in a highly eclectic blend that their Western counterparts would supposedly resist, as in the case of hip-hop DJs.

It is interesting that artists have consistently referred to the aesthetics of *ma* and eclecticism in marking their own Japaneseness. Assuming these factors are indeed present, they would reinforce a certain uniqueness to the sound within the realm of the genre, marking the composition as "uniquely Japanese." Meanwhile, the presence of an eclectic set of influences would make the sound freer than it might be in other parts of the world, marking it as creative to some observers (e.g., hip-hop DJs, J-Rock), but as unfashionable to others.

Appreciation through analysis and ethnography

Among my goals in writing this dissertation was to increase appreciation for genres of Japanese popular music in Western idioms as musical objects. Historically,

popular music studies have leaned heavily on textual analysis over musical analysis. By incorporating musical analysis, I intended to point out the artistic aspects of these works, thereby considering them beyond a filter of exoticism. I also aimed to gain some understanding of the aesthetic preferences of the composer, thereby addressing "the workings of [the artist's] mind," as Shing02 put it.

Through a combination of musical and textual analyses, Chapter Two demonstrates how children's songs—the first broadly diffused Western genre in Japan—evolved from translated Western songs to an originally composed artistic genre, culminating in the *dōyō*, which blended the scales and melodies of *warabeuta* with Western forms and harmonies. The chapter also shows how the changing political atmosphere and shifting educational policies led to increasing nationalism in not only the texts but also the music. The collections moved toward a progressively more Japanese style, with the 1910–15 *Monbushō* collection replacing translated songs with Japanese-composed songs and the the 1941–43 collection including more *warabeuta* and songs with tetrachordal melodies or Japanese scales; however, this trend completely reversed direction during the Allied Occupation. At each stage, there was continuity in textual content and musical style from earlier stages, as shown between the *hoiku shōka* and the *shōgaku shōka*, the *genbun itchi shōka* and the *Monbushō shōka*, and the *warabeuta* and the *shōka* and *dōyō* they inspired.

Second, I have shown how the Japanese language differs from Western European languages in phonemes, accents, and syntax and the impact these differences have on songwriting. Some aspects of text-setting style in traditional Japanese music were retained in the *hoiku shōka* of the late 1870s and early 1880s, where final particles tended

to be elongated. My analyses of Isawa's collections of the 1880s identify which text-setting strategies were more successful and maintained in subsequent collections—namely, the observation of pitch accents through rhythmic and pitch placement, division of text into morphological units that fit musical units, and the rhythmic setting of some morae as syllables. The examination of theoretical treatises in Chapter Three shows how leading composers conceptualized and differed on issues of pitch accent, rhythmic divisions, harmonic setting, and phrase construction. Clearly, it took time and theorizing for techniques in text setting in a language so different from Western languages to evolve and stabilize.

Third, I have demonstrated the value of ethnography in the appreciation of musical composition and performance in Chapter Four, on Japanese DJs and producers. Through ethnography, I have parsed the process by which a producer assembles a track with rappers, instrumentalists, and other DJs; in particular, the chapter offers testimonies to the role of the producer in improving the musical qualities of a track after the rapper or instrumentalist has added his or her contribution. In a forthcoming article, I plan to combine these findings from interviews regarding the creative process with analysis. Through ethnography, I have explored how international DJs believe they identify themselves as "Japanese" through their music, and how nationality may play out in an international contest.

Areas for further study

In Chapter One, I outlined some of the commonalities in the development of various imported genres in Japan. For a genre to take hold in Japan, typically there are many aspects of the imported culture, in addition to the music, that inspire interest and

admiration from the Japanese; as described in Chapter Two, the Japanese desire to be seen as equals to Western powers was a driving force in the adoption of Western music into the schools. In addition, the musical style of a genre evolves over time, typically from translated songs, to compositions close to the imported model, to a more syncretic or localized musical style; as shown in Chapter Two, the trajectory of children's songs followed this path, as did hip-hop tracks, as explained in Chapter Four.

These aspects could be studied in greater detail for other genres. As discussed in Chapter One, Anglo-American music reemerged in Japan with a vengeance after World War II, with successive waves of popularity for country and western, rockabilly, Ventures-like electric guitar groups, "protest" folk, and Group Sounds, based on the sound of the British invasion. Each one of these subgenres went through the process of moving from translated cover songs (e.g., "Heartbreak Hotel") to compositions close to the imported model. The transition to hard rock of the late 1960s to early 1970s appears to have been less embraced by the mainstream music industry, given the association of some group members with political protest (e.g., Zunō Keisatsu) or illegal activities (e.g., Les Rallies Désnudés). Nonetheless, the Japanese student protest movement was spiritually aligned with similar movements in the United States, being galvanized around Japanese complicity in the Vietnam War and the renewal of the US-Japan Security Treaty,[445] giving the affiliated musical movements (of folk and hard rock) a cultural affinity with their counterparts overseas. As discussed in Chapter One, groups debated

[445] The full name of the treaty is "Treaty of Mutual Cooperation and Security between the United States and Japan." An earlier treaty was signed in 1951; the current one was originally signed in 1960 and is up for renewal every ten years. Article 6 spells out the conditions regarding the stationing of United States armed forces in Japan. Massive protests were held against it at ratification in 1960, throughout the 1960s, and at its renewal in 1970. See Ministry of Foreign Affairs of Japan, "Japan-U.S. Security Treaty," <http://www.mofa.go.jp/region/n-america/us/q&a/ref/1.html>, accessed June 30, 2009.

the authenticity of using English of Japanese in rock. Similar issues regarding musical references and authenticity could be explored, as many of these hard rock groups of the late 1960s to mid-1970s, from both the pro-English and pro-Japanese language camps, made references to traditional Japanese musics, including Flower Travelin' Band, Far East Family Band, and Happy End. Furthermore, several rock artists, such as Flower Travelin' Band, Far East Family Band, and Takeda Kazuo of the blues-rock band Creation, worked commercially in Canada and the United States, and their reception in North America and Europe would be an interesting topic to pursue. In addition, it would be interesting to consider the factors that led to mainstream acceptance of rock, which started with the Southern All-Stars and later encompassed such popular groups such as the B'z. In future publications I will explore the development of style in Japanese rock, addressing the nature of the Japanese-English debate, text setting in rock, the use of Japanese and Asian musical references, and the experience of Japanese rock artists overseas.

A further genre for exploration is Japanese reggae and dancehall, particularly the parameters by which authenticity is defined. Initially popularized through the outdoor summer festival Japansplash and subsequently by the stadium-size festivals of the Yokohama Reggae Festival and Kansai's Highest Mountain, their lyrics, particularly for dancehall, tend to be about fun, friendship, and romance, and are less explicitly political and oppositional than those of hip-hop. While several artists in the other genres under discussion have also spent time overseas, the need to affiliate with Jamaica seems particularly strong in dancehall reggae; for artists, a strong connection with Jamaicans is an important part of credibility. Many Japanese artists live in Jamaica for long periods

and maintain ties to the Jamaican scene, picking up dub plates, holding recording sessions, and organizing Japan-based concerts for Jamaican artists. Given this frequent back-and-forth with Jamaica, Japanese artists tend to absorb many aspects of Jamaican music and culture. Their music often reflects current musical styles; artists such as Ryo the Skywalker and NG Head coarsen their voices to approximate Jamaican vocal timbre. They insist that the sound of Jamaican patois is similar to that of regional Japanese dialects. As recounted in Chapter One, a controversial aspect of the scene is the degree to which homosexuality should be tolerated in the community, in light of prevailing attitudes in Jamaican culture. My forthcoming publications will discuss the development of the Japanese reggae and dancehall scenes through the testimonials of leading artists and managers, exploring their attraction to the genre, their perceptions of the culture and language, their integration of Japanese culture into their performances, their conceptions of authenticity, and the degree to which they believe the values of Jamaican culture should be reflected. I would thereby assess the selective fusing of Japanese identity with Jamaican culture.

While I have discussed some common aspects of text setting between traditional Japanese music and children's songs, it would be interesting to extend this study to more genres, examining the commonalities in text setting among jazz, rock, hip-hop, and reggae/dancehall. As discussed in Chapters Two and Three, composers of children's songs prefer to match pitch accents to melody and to set certain morae, such as the nasal N (e.g., "a-N") or long vowels (e.g., o-o), as one note; similarly, rappers often exaggerate pitch accents as part of their flow and deliver nasal Ns and long vowels as part of one

syllable, as discussed in my 2006 article on Japanese rap.[446] Both composers of children's songs and rappers aim to fit a line of verse into a four-measure phrase. Hence, these highly divergent genres exhibit many similarities in text setting. A consideration of text-setting techniques for other genres may help to construct a set of preference rules, similar to those of Lerdahl and Jackendoff,[447] that would reveal which elements of the language (e.g., pitch accents, timing of morae, semantic stress) are considered crucial for comprehension, balanced against musical considerations (e.g., parallel phrase structure, metric stress).

Finally, a study comparing the evolutionary process of developing a local style in other non-Western linguistic domains may shed further light on music-language interaction. In particular, such study in other Asian countries with tonal languages, such as the Chinese diaspora, Thailand, Laos, and Vietnam, where the language would place limits on melody, would be revealing. As composers from other countries outside of Western Europe also struggled with setting accompaniments for originally monophonic or heterophonic melodies in the early 1900s, a cross-cultural study of this issue would be thought provoking. Furthermore, given Japan's imperial legacy in many of these countries, it would be interesting, albeit potentially contentious, to explore the impact of Japan's system of music education in the reception of Western music in Korea, Taiwan, and China, as it is to study the musical and stylistic influence of Japanese popular music in these countries.

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[446] Noriko Manabe, "Globalization and *Japanese* Creativity: Adaptations of *Japanese* Language to *Rap," Ethnomusicology* 50/1 (Winter 2006): 1-35.

[447] Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music*, The MIT Press series on cognitive theory and mental representation (Cambridge, MA: MIT Press, 1983); Fred Lerdahl, "Two Ways in Which Music Relates to the World," *Music Theory Spectrum* 25/2 (Autumn 2003): 367-73; Fred Lerdahl, "The Sounds of Poetry Viewed as Music," in *The Biological Foundations of Music*, ed. Robert J. Zatorre and Isabelle Peretz, Annals of the New York Academy of Sciences 930 (2001): 337-54.

Appendices

Selected interviews by the author, 2005-09[448]

All individuals and groups are Japanese unless otherwise identified.
All artists are identified by their professional names rather than their legal names.

Afrika Bambaataa, American hip-hop DJ, October 31, 2008, Ithaca, NY.

Anarchy, rapper, and Ryuzo, rapper and founder of R-Rated Records, August 21, 2008, Shibuya, Tokyo.

Asai Keiichi, music director, choral group Kyoto Echo and President, Japan Choral Association, June 7, 2008, Kyoto.

Asia Engineer, hip-hop group, May 11, 2008, Kyoto.

Bose, MC of hip-hop group Scha Dara Parr, November 22, 2008, Kyoto.

_____, email correspondence, July 2005.

Bugle and Mr. Vegas, Jamaican dancehall DJs, August 17, 2008, Yokohama.

Dabo, rapper, July 11, 2006, Shimokitazawa, Tokyo.

Darth Reider, hip-hop producer and rapper, August 4, 2005, Shibuya, Tokyo.

_____, September 18, 2008, Shibuya, Tokyo.

DJ Co-ma and DJ Izoh, hip-hop DJs, December 28, 2008, Shibuya, Tokyo.

DJ Kentaro, hip-hop DJ and producer, December 21, 2008, Harajuku, Tokyo.

DJ Krush, hip-hop DJ and producer, June 13, 2008, Kyoto.

DJ Ono, hip-hop DJ and track maker, Tha Blue Herb, January 17, 2009, Kyoto.

DJ Sancon, hip-hop DJ, November 28, 2008, Kyoto.

ECD, rapper, December 29, 2008, Tokyo.

Endō Kenji, rock artist, January 21, 2009, Tokyo.

[448] Short conversations with artists, fans, managers, entertainment industry workers, journalists, and academics in the course of attending events or socializing have been omitted.

Evis Beats (aka Amida), hip-hop track maker and rapper, January 4, 2009, Kyoto.

Flower Travelin' Band, rock group, September 28, 2008, Kyoto.

_____, March 14, 2009, New York.

Gagle, hip-hop crew, June 29, 2008, Sendai.

Gaku-MC, rapper, East End, July 31, 2005, Daikanyama, Tokyo.

H-Man, dancehall DJ, September 18, 2008, Harajuku, Tokyo.

Infumiai Kumiai, hip-hop crew, April 21, 2008, Shinsaibashi, Osaka.

Insist, hip-hop crew, May 21, 2008, Umeda, Osaka.

Ishii Shizuo, President of reggae production company Overheat, September 18, 2008, Harajuku, Tokyo.

Itō Seiko, rapper, novelist, lyricist, entertainer, January 7, 2009, Asakusa, Tokyo.

K Dub Shine, rapper and hip-hop producer, July 27, 2005, Shibuya, Tokyo.

_____, August 21, 2008, Yoyogi Hachiman, Tokyo.

K.I.C.E. Bushin, rapper and hip-hop producer, May 22, 2008, Kyoto.

Kasuya Toshiaki, manager of Yamaguchi Fujio, December 26, 2008, Shinjuku, Tokyo.

Katayama Shingo and Tamoi Hiromichi, *noh* performers, Kyoto Kanze Ryū, December 24, 2008, Kyoto.

Kato Manabu, Managing Director of reggae production company Pangcake, and Kobayashi Hisashi, Managing Director of reggae production company Alpha Enterprises, January 9, 2009, Daikanyama and Ebisu, Tokyo.

Kawamoto Kōji, Professor of Comparative Literature and President, Ōtemae University, December 24, 2008, Osaka.

Kohei Japan, rapper, July 24, 2005, Tokyo.

Kreva, rapper and hip-hop DJ, July 14, 2005, Shinjuku, Tokyo.

Kyoto Singers, performers of art song, August 26, 2008, Kyoto.

Kuranaka, dub DJ, producer, event organizer, April 25, 2008, Umeda, Osaka.

Mi-I, reggae singer, August 28, 2008, Kyoto.

MIC Clock, hip-hop group, August 1, 2005, Tokyo.

Mizushima, manager of Taku Taku rock club, January 18, 2009, Kyoto.

Moomin, reggae singer, September 18, 2008, Overheat offices, Harajuku, Tokyo.

NG Head, dancehall DJ,[449] August 15, 2008, Yokohama.

Nahki, dancehall DJ, March 28, 2009, Ft. Lee, New Jersey.

Nakagawa Gorō, folk singer, January 16, 2009, Tokyo.

Nakamura Tōyō, founder of *Myūjikku Magajin* (Music Magazine), January 13, 2009, Kanda, Tokyo.

Nanorunamonai, hip-hop artist and member, Origami, July 23, 2005, Aoyama, Tokyo.

Okai Daiji, drummer of Yoninbayashi, January 11, 2009, Tokyo.

Ozaki Tomohiko, Managing Director of DMC Japan, January 9, 2009, Shibuya, Tokyo.

Panta, rock artist and singer of Zunō Keisatsu, January 8, 2009, Azabu Jūban, Tokyo.

Papa U-Gee, dancehall DJ, August 17, 2008, Yokohama.

Perry, Neil, British dub DJ, Zion Train, April 25, 2008, Osaka.

Psycrons, rock group, May 5, 2008, Kyoto.

Rankin Taxi, dancehall DJ, May 15, 2008, Kyoto.

Rappagariya, hip-hop group, August 7, 2005, Shibuya, Tokyo.

Raw Technicaz, reggae group, June 6, 2008, Kyoto.

Rhymester, hip-hop group, and manager Kishi Yūji, August 8, 2005, Shibuya, Tokyo.

_____, July 2, 2006, Kawasaki.

Rock, Pete, American hip-hop DJ and producer, May 6, 2008, Kyoto.

Rotten Ranks, dancehall DJ, January 4, 2009, Kyoto.

[449] In Jamaican music, a DJ is the toaster who speaks or half-sings over the music. The person at the turntable is called the selector.

Ryo the Skywalker, dancehall DJ, August 18, 2008, Setagaya-ku, Tokyo.

Sakuma Masahide, producer, bassist of Yoninbayashi and Plastics, January 13, 2009, Meguro, Tokyo.

Seeda, rapper, August 9, 2008, Osaka.

Shandi-I, reggae singer and dub artist, May 23, 2008, Kyoto.

Shing02, rapper and hip-hop producer, June 23, 2008, Shibuya, Tokyo.

Shonen Knife, rock group, January 3, 2009, Shinsaibashi, Osaka.

Smurf Otoko, hip-hop group, January 16, 2009, Tokyo.

Suika, hip-hop group, July 23, 2005, Aoyama, Tokyo.

Takatsuki, rapper and hip-hop producer, July 15, 2005, Shinjuku, Tokyo.

Takeda Kazuo, rock/blues guitarist of Creation, February 20, 2009, Los Angeles.

Terry, founder and owner of Jittoku Club, December 25, 2008, Kyoto.

Umedy, hip-hop DJ, manager of rapper and reggae singer Miss Monday, December 14, 2008, Shinsaibashi, Osaka.

Utamaru, rapper, Rhymester, August 5, 2005, Sangenjaya, Tokyo.

Yamaguchi Naotaka and Kawamura Hiroshi, managers of Zeebra, July 6, 2006, Tokyo.

Zeebra, rapper, email correspondence, August 2005.

Glossary

batty bwoy: Pejorative Jamaican term for gay man.

biwa: A type of lute used to accompany historical narratives. There are several types of biwa, including *chikuzen biwa* and *satsuma biwa,* originating from northern and southern Kyushu respectively, and *heike biwa*, with its narration of episodes from the *Tale of Heike*, which concerns the Genpei Wars of the 12th century.

Datsua-Nyūō: Meiji Era slogan, literally meaning "escape from Asia, enter the West."

DJ: Performer who spins records at a club. See also **turntablist**.

DJ (reggae/dancehall): Performer who speaks on a microphone over recorded music being played by a sound system.

dōyō: Children's songs initially marketed in magazines of children's stories, *Akai tori* (Red Bird) and *Kin no fune* (Golden Ship). In contrast with *shōka* for educational purposes, the primary *raison d'être* for *dōyō* was aesthetic. They were composed by professional musicians to texts by poets and had written piano accompaniments.

Eckert, Franz (1852–1916): German musician who harmonized "Kimi ga yo," the national anthem. He was also a music instructor with the Imperial Navy and a member of the Music Investigation Committee.

Edo: Name of the capital city of the Tokugawa shogunate, in present-day Tokyo.

Edo Period (1603–1868): Period under the rule of the Tokugawa shogunate, preceding the Meiji Restoration and Westernization. The center of the shogunate was in Edo, in present-day Tokyo. Threatened by Christianity and its followers, the shogunate killed missionaries and converts and shut off the country from outside contact by the mid-1600s. During the peaceful period that ensued, the arts flourished; the period marked the development of *ukiyo-e* woodblock prints, literature, *kabuki,* and *bunraku.*

enka: Originally referring to a political speech-song that emerged during the Meiji Period, the word currently refers to a sentimental song style. The music is syncretic, blending Japanese vocal technique with *yonanuki* scales, Western harmonies, and stable Western meters. The lyrics often involve the parting of lovers or nostalgia for an ancestral home, accompanied by tears and *sake.* It is often referred to as the "music of Japan" and typically appeals to an older demographic. See Yano (2002) for a full explanation.

esunikku: *Katakana* transliteration for "ethnic," the term is used to refer to interest in non-Western music and culture.

Far East Network: Network of radio stations run by the American military for American troops in Japan, Okinawa, the Philippines, and Guam. Shortly after World War II, the network had 18 stations in Japan.

freeter: Temporary workers, typically working as temporary contractors or part-time workers with no employee benefits. Often stereotyped as young people without ambition living with their parents, many people who have been unable to find permanent jobs are among their ranks. A variation is *neeter*, someone who is neither pursuing education nor employment.

gagaku: Orchestral music of the Imperial court, with roots in the ancient musics of India, China, and Korea. Various originating musics from Korea are thought to have been imported starting in the third century, with major influxes in the seventh and eighth centuries.

Group Sounds (GS): A music genre, popular in the late 1960s, based on the sound of the Beatles and other British invasion groups. Groups were typically composed of three to six young men, with similar haircuts and costumes, playing electric guitars, with vocal harmonies reminiscent of early Beatles.

gunka: Literally "army song," songs with militaristic themes in Western scales on with Western march-like accompaniment, written from the Meiji Period up to the end of World War II.

Heian Period (794–1185): Classical period of Japanese history when the imperial court was at its height, during which Buddhism spread and the arts and literature flourished (e.g., *gagaku, The Tale of Genji*). The period is named after the capital city at the time, present-day Kyoto.

Heisei Period (1989–): The current reign of Emperor Akihito, so far marked by the collapse of the easy-credit, bubble economy of the 1980s and a decade of credit crises in the 1990s.

hiragana: Phonetic alphabet in Japanese.

hoiku shōka: Nursery or kindergarten songs. The first collection of them in the modern era was written between 1877 and 1883 by *gagaku* musicians attached to the Imperial court, with lyrics by nursery workers drawn from ancient Japanese poetry and translations of Western songs. Publication was delayed, and Isawa Shūji's *shōgaku shōka* quickly eclipsed them.

ichikotsu: In *ritsu* or *ryo* mode, ^1 corresponding to D.

in [*in-senpō, miyako-bushi*]: The scale, E–F–A–B–D–E/E–C–B–A–F–E.

Isawa Shūji (1851–1917): Ministry of Education bureaucrat who recommended the introduction of Western music to Japan and compiled its first songbooks for schools.

Jinjō shōgaku tokuhon shōka: Song Reader for Ordinary Primary Schools, assembled by the Ministry of Education in 1910. Forerunner to *Jinjō shōgaku shōka.*

J-Pop: Commercial Japanese popular music style, dominant in the Japanese music market from the 1990s onward. It is typically associated with pop idol singers, such as Hamazaki Ayumi or Kōda Kumi, or boy groups marketed by the Johnny's artist management company, such as SMAP, Kinki Kids, Arashi, or Kat-tun.

jō-ha-kyū: Basic tripartite aesthetic theory in Japanese music, where *jō* is the introduction, *ha* is a breaking apart, and *kyū* is a rush to the finish.

Kansai: Central-west region of Japan comprising the prefectures of Kyoto, Osaka, Nara, Wakayama, Hyōgo, and Shiga, including the cities of Kyoto, Osaka, Nara, and Kobe. The region has a strong cultural identity of its own. Another name for the region is Kinki.

Kantō: Eastern region of Japan, including the prefectures of Kanagawa, Chiba, Saitama, and, further out, Gunma, Ibaraki, and Tochigi. It includes the cities of Tokyo and Yokohama.

katakana: Phonetic alphabet in Japanese, used for words derived from foreign (usually Western) languages. The foreign word is reconfigured to fit within Japanese phonetics and moraic structure. Examples include *arubaito* (part-time work, from the German word *Arbeit*), *resutoran* (restaurant), *terebi* (a contraction of television), and *pan* (bread, from the Portuguese word *pão*).

kayōkyoku: Japanese popular music recorded in Western style. It usually refers to music up to the 1980s and does not include hard rock styles or J-Pop.

keiretsu: Industrial group into which Japanese corporations have historically been organized. They typically included primary manufacturers, parts and raw material suppliers, distributors, and retailers, with a bank or trading company at the center.

kissaten: Music café, where records are played on high-grade stereo systems, and customers are expected to listen to the music rather than talk. *Kissaten*, which usually specialize in a limited number of genres, played an important role in the diffusion of several genres, most notably jazz.

Kokin waka shū (Kokinshū): First of 21 anthologies of *waka* poems ordered by Imperial decree. The compilation was completed around 920 CE. Divided into 20 sections by topic, the first six sections address the seasons while sections 11 to 15 are about love.

koto: Thirteen-stringed long zither, the Japanese version of a Chinese *zheng*.

koto kumiuta: A type of song, dating from the mid-17th century, where the voice is accompanied by a *koto.* It is one of the oldest types of *koto* repertory.

kouta: Literally "short songs," lyrical music accompanied by shamisen, which was played by *geisha* and in the *kabuki.* During the Edo Period, lyrics of *geisha kouta* tended to be subtly sensual; *kouta* played in brothels were more explicit.

kyōgen: Dialogue-based comic form that developed alongside *noh.* It is traditionally performed between presentations of *noh* in the same performance.

ma: A key concept in Japanese aesthetics, meaning "space"; the *kanji* character used to write it means "between."

matsuri: Traditional Japanese festival, usually location-specific and of historic origins, accompanied by singing, dance, and parades.

Manyōshū: Oldest known collection of Japanese poetry, dating from the 8th c. CE. The poems themselves date from 347 CE to 759 CE.

Mason, Luther Whiting (1818–96): American educator who worked with the Meiji government to integrate Western music into Japanese schools from 1880 to 1882. He and Isawa Shūji compiled songbooks for schools.

Meiji Period (1868–1912): The years under the rule of the Emperor Meiji, who was restored to power following centuries of *shogunate* rule. A series of sweeping changes in the structure of government, educational system, and economy were enacted to bring Japan closer to the Western world. Japan also won the Sino-Japanese War (1894–1895) and the Russo-Japanese War (1904–1905) and joined the Allies in World War I.

minyō: Traditional Japanese folk song, often associated with particular regions and towns. The term "folk song" should not be confused with *foruku*, which refers to Western-style folk music, in the style of early Bob Dylan.

Monbushō: Japanese Ministry of Education. Supervised the assembly and publication of the *Shōgaku shōkashū* (1881–87) and *Monbushō shōka* (1910, 1911–15, 1932–33, 1941–43, 1947).

morphological unit: The smallest syntactic unit. In Japanese, it may be a noun plus a particle (e.g., *watashi* [I] + *wa* [subject marker]), or a verb and auxiliary verb (e.g., for *taberu* [to eat], *tabete +imasu* [{I} am eating]).

nagauta: Literally "long song," a shamisen-accompanied lyrical genre associated with *kabuki.*

NHK: Nippon Hōsō Kyōkai, i.e., Japan Broadcasting Corporation, Japan's national broadcasting network, similar to the BBC. It is paid for by reception fees, wherein each television equipped with reception of NHK stations is liable to pay the fee.

nihonjinron: The theory of Japanese uniqueness. Key assumptions are that Japanese society is harmonious and consensus-oriented, and that the Japanese lack a strong sense of the individual, which is subordinate to the group. The Japanese language, whose structure and vocabulary can make it difficult to translate into European languages, is often cited as proof of Japanese uniqueness.

noh: Japanese theatrical form that began to flourish around the 14th century. Unlike *kabuki*, its staging is austere, with a bare stage (save a painting of a pine tree) and a walkway. Characters often wear masks, particularly for female characters, and a chorus often provides the narration. Musical accompaniment is provided by drums (*tsuzumi*, or hourglass drums, and *taiko,* a barrel drum) and a *nōkan* (or *fue*) flute.

particle: Part of Japanese speech attached to the end of a noun to denote its function, or to modify a verb ending. For example, in *watashi wa*, "watashi" (I) is a subject; *watashi ni* is an indirect object (to me); *watashi o* is a direct object (me). Verb-related particles include "-ne" (e.g., kite-*ne* [you'll come, *won't you*?]) and "-yo" (e.g., sōda-*yo* [it *certainly* is]).

producer (hip-hop): A person who creates the instrumental track of a hip-hop recording through the use of samplers, sequencers, computer tools, drum machines, turntables, and live instruments.

pyonko: Dotted rhythm commonly heard in *warabeuta* and *matsuri* music.

ritsu: Mode in *gagaku* corresponding (in *ichikotsu*—see below) to D–E–G–A–B–D or D–E–G–A–C–D in ascent and D–B–A–G–E–D in descent with optional ^3 (F#). In *gagaku*, modes are referred to by absolute pitch, where *ichikotsu* places ^1 at D, *hyōjō* at E, *sōjō* at G, *ōshiki* at A, and *banshiki* at B.

ryo: Mode in *gagaku*, corresponding to D, E, F#, A, B (in *ichikotsu*).

sabi: An aesthetic concept appreciating the beauty of the old and faded.

salaryman: White-collar, salaried employee of Japanese corporations. Between the late-1950s and mid-1990s, he generally expected to have employment for life in exchange for dedication to the company. Female workers were expected to leave to raise children and were not given the same privileges.

shakuhachi: Japanese end-blown flute, originally imported from China in the 8th century. The modern form took shape around the 17th century and was associated with the Fuke sect of Zen Buddhism.

shamisen: Japanese three-stringed, banjo-like instrument. Coming in several sizes, it is used in a variety of genres, including *bunraku*, *kabuki*, *minyō,* and *kouta.*

shibui: Aesthetic concept meaning refined, understated, and unpretentious.

shinminyō: Literally, "new folk song," composed by professional musicians, including Nakayama Shinpei, and commissioned by towns or companies as publicity songs.

Shōgaku shōkashū: Collection of school songs assembled by Isawa Shūji and the Music Investigation Committee of the Ministry of Education in the 1880s. These songs were primarily composed of translated Western songs. See also *shōka*.

shōka: School songs, usually in Western style, introduced into the national school system in the 1880s. I refer to several types: *hoiku shōka*, written by *gagaku* court musicians between 1877 and 1883; *shōgaku shōka*, songs for elementary schools, and *chūto shōka*, songs for middle schools, first edited under the guidance of Isawa Shūji between 1881 and 1892; *genbun-itchi shōka*, school songs written in everyday language around 1900; and *Monbushō shōka*, school songs published by the Ministry of Education from 1910 onwards.

shōmyō: Buddhist chant, originally brought in from China by the 8th century. Historically, there have been several schools centered around different doctrines (e.g., Shingon, Tendai). There are different chants for different functions (e.g., teaching, offertory, praise). Most are constructed out of well-known shorter melodic units (*senritsukei*) and are performed in a free-rhythmic manner, although some are metered and others are mixed.

Shōwa Period (1926–1988): The period covering the reign of the Shōwa Emperor (Emperor Hirohito), encompassing the decline of the Taishō democracy in the late 1920s, the rise of militarism in the 1930s, World War II, the Allied Occupation, and the so-called postwar economic miracle.

sōjō: ^1 at G in *ritsu* or *ryo* mode.

sound system (Jamaican popular music): Group of DJs (MCs), engineers, and selectors (disc jockeys) playing reggae and dancehall. Music is typically played on turntables over large speakers, while the DJ speaks on a microphone over the records.

sukuranburu kōsaten: Diagonal pedestrian crossing

Taishō Period (1912–26): Period succeeding the Meiji Period, marking the rule of the Taishō Emperor. The years saw the growth of an urban labor force and middle class, with a flowering of Western-inspired culture including music, dancing, and sports; increased levels of education; a feminist movement; and political liberalism.

taiko: Traditional Japanese drum. While the term can refer to a wide variety of drums, outside of Japan, it is often associated with ensemble drumming (*kumi-daiko*), where drums of different sizes are played by a group. Such groups often play at temples and festivals, while others, such as the famous Kodo group from Sado Island, perform in virtuosic concerts. Groups in North America have become popular among Asian-Americans, such as Soh Daiko in New York.

turntablist (hip-hop): a DJ who manipulates sounds on a phonograph turntable and DJ mixer in performance, using techniques such as scratching.

wabi: The cultivation of simplicity and restraint in Japanese aesthetics.

waka: Japanese poetic form of the courts from the 6th through 14th centuries. There are several types, such as the *chōka* (long song), which consists of alternating syllables of 5 and 7, ending with an extra line of 7 syllables. The *tanka* (short song) became more prevalent during the Heian period and is the most basic form of poetry historically and was the progenitor to *haiku*. The *tanka* contains five verse lines with the morae counts 5-7-5-7-7.

warabeuta: Traditional Japanese children's songs that have been passed on from child to child, sung to accompany playing (e.g., counting songs, ball bouncing songs, etc.). They are based on traditional pentatonic scales in *yō* or *in*. Many well-known *warabeuta* appeared in collections before Westernization, such as the Edo Period "Usagi" and "Kagome."

wakon yōsai: Meiji Era slogan meaning "Japanese spirit, Western knowledge."

yokobue: Japanese transverse flute.

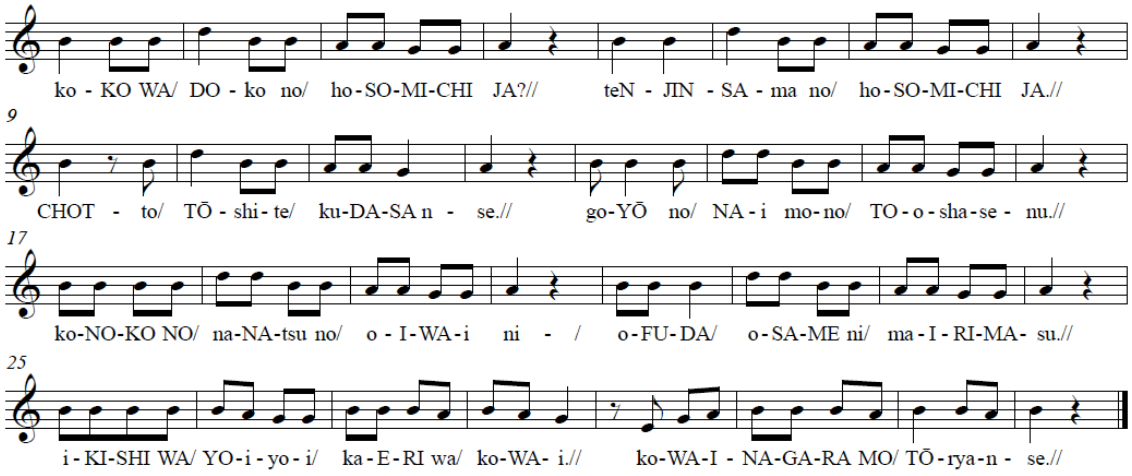
yō (*yō-senpō, inaka-bushi*): The scale, D–E–G–A–C–D/D–B–A–G–E–D, common in *minyō.*

yonanuki scale: Westernized pentatonic scale, missing ^4 and ^7, i.e., C–D–E–G–A. It is distinct from Japanese pentatonic scales, *yō* [D–E–G–A–C–D/D–B–A–G–E–D] and *in* [E–F–A–B–D–E/E–C–B–A–F–E], which have different ^1 from the *yonanuki* scale and which may differ between ascent and descent.

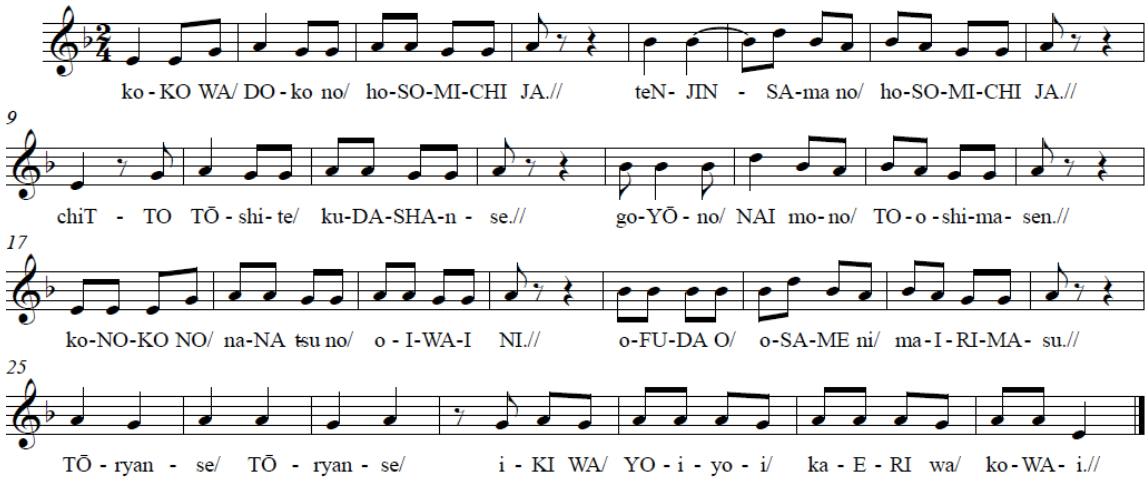
Yōnen shōka: 10-volume collection of *genbun itchi shōka* assembled by Tamura Torazō and Nōsho Benjirō, 1900–02.

Versions of the *warabeuta* "Tenjin-sama no hosomichi" (The Narrow Path to the Shrine)[450]

Kyoto version, in *ritsu* [A, B, D, E, G]



Tokyo version, in *in* [A, Bb, D, E, G]



[450] These versions of the *warabeuta* are transcribed from Aikawa Yumi, "*Nihon no uta" kashōhō* 2: "*Gakkō shōka" o dō utau?*, 2008. In the liner notes, she notes that she consulted several books of *warabeuta* but doesn't specify which one she used.

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Autobiographical Statement

Noriko Manabe was born in Kyoto and grew up in North Carolina. After graduating with two majors in mathematics and music from Yale University, she earned a MBA from Stanford Graduate School of Business. In her subsequent career in finance, she worked in New York, London, and Tokyo and was ranked highly by *Institutional Investor* and other surveys for her coverage of Internet, video game, and media/entertainment companies as an equity analyst in Japan. She completed requirements for both the ethnomusicology and music theory programs at CUNY Graduate Center.

Manabe has published several articles, including those in *Ethnomusicology, Asian Music, Latin American Music,* and *Transcultural Music Review*, and several chapters in edited volumes, including *Internationalizing Internet Studies: Beyond Anglophone Paradigms*, edited by Gerard Goggin and Mark McLelland. Her research interests include popular music, Japanese culture, Latin American music (especially Cuban), new media and the music business, and music and language. Her publications, conference papers, and invited talks have addressed Japanese rap, mobile music, Japanese songwriting technique, Cuban zarzuelas, Silvio Rodríguez, the influence of Italian opera on bolero, Cuban modernist composition, Alberto Ginastera's *Cantata para América mágica*, Verdi's *La traviata*, and Mozart's *Don Giovanni*. In addition to Japan, she has conducted fieldwork and archival research in Bali, Cambodia, Cuba, China, Mexico, and Spain.