

## 外国語要旨

A Study of the Diffusion of the Piano in Japan:

Researching the Account Books of the Miki-Gakki Company from 1902 to 1940

SAITO Noriko

The purpose of this study is to clarify how the musical instrumental company Miki-Gakki played a role in the diffusion of the piano in Japan in the first half of the 20<sup>th</sup> century. Previous studies of the reception of the piano in Japan have generally been based on sources derived from consumers, for example, schools, places of entertainment, and individuals. This dissertation is based on an analysis of account books, namely written records of a supplier of pianos.

The main theme of the dissertation is composed of three parts. In the 1<sup>st</sup> part, I describe the history of Miki-Gakki and provide an outline of the account books of the company. Miki-Gakki is one of the most important musical dealers in Japan. It is located in the center of Ōsaka. This company began as a bookstore in 1825, and published many scholarly books. Through the sale of scholarly books, Miki-Gakki managed to establish a relation with the Ministry of Education. Both the sale of musical instruments around Japan and overseas and the publishing of musical books promoted further growth of this company.

The 2<sup>nd</sup> part of the dissertation is the core of my research. Here, I analyze the account books, focusing on three kinds of places related to the piano—the areas where pianos were distributed, the firms selling pianos, and the facilities for piano maintenance. In the 1<sup>st</sup> chapter, I show areas where pianos were distributed. In the 2<sup>nd</sup> chapter I show that many pianos were delivered to consumers through agencies. Miki-Gakki sold pianos for various occasions — schools, firms, places of entertainment, broadcasting stations, and so on. But Miki-Gakki did not supply pianos to concert halls. In the 3<sup>rd</sup> chapter I show that there were several agencies which were located in the principal cities of Western Japan, Tōkyō and other towns. Many of these agencies were similar to Miki-Gakki in the publishing of books, especially scholarly books. In the 4<sup>th</sup> chapter, I relate the diffusion of pianos

into the urban environs of Ôsaka.

Finally, I expand the discussion by focusing on home music, which appeared in the then musical magazine *Ongakukai* ('The Musical World') and examine the housing situation by referring to the magazine *Jûtaku* ('House & Home'). This demonstrated a perceived necessity of popularizing Western-style homes, which accounted for around 30% of the pianos delivered to personal consumers.

The historical documents of Miki-Gakki reveal distribution routes that were then prevalent in Japan, and the correlation between these and the distribution route of bookstores and the spread of pianos. The records of the account books of Miki-Gakki in the first half of the 20<sup>th</sup> century corresponds to the formation processes characterizing the foundation of commerce, industry, and culture in modern Japan. And these books also reflect the spread of musical activity by revealing the diffusion of pianos and urbanization and the formation of the 'ideal home', namely the popularization of Western-style homes. This dissertation adds diversity to existing research on the reception of Western music in Japan, which in turn reveals a new facet to musicology. It is an assignment which I endeavor to work on hereafter.