

"A research on *Burabura-bushi* in Nagasaki:

With special respect to its musical inheritance since the disc recording by two *Geiko* performers in early Showa period until today"

*Burabura-bushi* is a folksong that has been inherited in Nagasaki city until today. This thesis studies the musical activities of two of Nagasaki's *Geikos*, Dekosuke and Aihachi, who recorded the song in early Showa period. It specifically focuses on the fact that the song is performed today, besides as a banquet song (*ozashiki-uta*) in its traditional style, prominently as a program of Nagasaki's festival "*Kunchi*" in order to thus give light on the various aspects of musical inheritance until our days.

This thesis consists of seven chapters, which respectively discuss the following issues.

Chapter 1 summarizes the prehistory of the song and describes how and in which circumstances it was played and inherited before its disc recording in early Showa period.

Chapter 2 examines the musical activities of both *Geikos* and the difference in their role in order to clarify the circumstances of the song's inheritance since the time of their activity until today. As there is no archive collection of the materials about Dekosuke, local newspapers are a main source of research. *Nagasaki Nichinichi Shinbun* newspaper is digitalized, and its articles from early Showa period can be searched at National Diet Library, but *Nagasaki Shinbun* newspaper is only available in paper format, so a research at Local Resources Division of Nagasaki Prefectural Nagasaki Library is required. Though materials about the other *Geiko* don't exist abundantly, a "Collection of materials on Aihachi" is accessible at Nagasaki Museum of History and Culture. By exploring these sources, it was shown that three of them correspond to a collection of lyrics prepared for the song's recording, a collection of lyrics prepared for Aihachi's appearance in *Kumamoto Hōsō* radio station and its program for broadcast transmission.

Chapter 3 compares Dekosuke's disc "*Nagasaki Burabura-bushi*" (released in 1930) with Aihachi's one "*Burabura-bushi*" (released from Victor in 1931; both produced in SP format) by using the original data extracted from their performances. It furthermore takes into account the song's score noted by Machida Kashō (published in his "Anthology of Japanese Folksongs") and the judge criteria of the competition "National contest of *Burabura-bushi*" held in Nagasaki city so as to check out what differences and common features are found between both performances and explicitly what the features were particularly emphasized in the

course of its historical inheritance.

Chapter 4 takes up Saijō Yaso's article series "Travel through folksongs" appeared in *Osaka Asahi Shinbun* newspaper, and investigates to what extent this written media information influenced the historical process around the *Geikos'* effort of inheriting the song by audio media (as in Chapter 3). This article was cited in Victor's "Monthly Report", which included Aihachi's Victor disc in its explanatory pages of music pieces. This incidental sequence of the events partly helped then, in postwar period, to bring about a certain confusion related to the information on the song's performers between both *Geikos*. It matters here, above all, what difference in the understanding of the performance arose between listeners outside Nagasaki such as Saijō and mass medias and those inside Nagasaki such as its citizens and the song's successors.

Chapter 5 focuses on the fact that the early Showa period saw the opening of a number of radio broadcasting stations in various regions of Japan, which included NHK Kumamoto in 1928 and NHK Nagasaki in 1933. In a series of memorial programs of the opening radio stations as well as main regional ceremonies of Kyūshū, *Kenban* ("registry office of performers, musicians and artists") played an important role. Such events likewise involved Dekosuke and Aihachi appearing as performers. This situation implies that the above recordings were not limited to a personal activity by both musicians, but were essentially based on the collective activity as performing artists belonging to the *Kenban* organization.

"*Kunchi*" is a festival of Nagasaki city which came into birth as political measures against Christian citizens in Edo period and embraced the town's foreign residents (primarily Dutch and Chinese) viewing from the audience gallery. Chapter 6 deals with the program of this festival and describes the circumstances how the song appeared in it for the first time in its history in 1960. Then in 1999, the novelization and cinematization of "Nagasaki *Burabura-bushi*" ensured a nationwide recognition for the song, which has since then been accepted as *Kunchi's* program on a yearly and regular basis. This means a definite alteration in the location of performance from banquet room (*ozashiki*) to public and religious festival of *Suwa Taisha* shrine, i.e. a remarkable extension to the performance for *Niwasaki-mawari* ("visiting to perform in house gardens") in the festal framework. Here came up a new relation of performance and public as a listening audience at religious event, and this transition is clearly visible in "dedicatory dance" (*Hōnō-odori*) and "dance on demand" (*Shomō-odori*). Its exemplary case is found in *Kunchi's* program in 2014, which the research here relies on. This chapter brought to light that the song's inheritance included a functional shift toward religious and festive music, while no shift was confirmed concerning the performing style of both *Geikos*, which has properly been inherited until today.

Based on the "transcontextualisation" (Yamaguchi 2000) theory by Yamaguchi Osamu, Chapter 7 analyzes how the song, after its recordings, came out of banquet room to public space: it namely takes a special view of the "change in context and text (i.e. lyrics and music)" of his theory in order to ultimately prove to what extent this notion applies to the process of the song's inheritance.

From the above discussion, it principally came out that it has been inherited among Nagasaki's people with no modification of its text, while it has suffered a considerable change in temporal and spatial context as was seen in the transition of moment and location of its performance, and hence consequently that its inheritance can actually be seen as an applied case of Yamaguchi's "transcontextualisation" theory (Chapter 8).