

デイヴィッド・ヒューズ David W. Hughes 博士のご紹介

柘 植 元 一

ヒューズさんは1987年以来、ロンドン大学の東洋アフリカ研究学院(SOAS)の音楽科および日本研究センターで教鞭をとっていますが、アメリカ人です。ただし現在は米英両国の国籍を持っているようです。ヒューズさんは1973年にコネティカット州ミドルタウンにあるウェスリヤン大学を探訪にやって来て、キャンパスにしばらく滞在しました。小生が開講していた日本音楽のクラスに突然現れて、初めて面識を得ました。46年前のことです。

彼は十代の頃からフォークシンガーであって、フランス語やスペイン語の歌を好んで歌っていたようですが、自作の“The River of my tears washed out the bridge of my nose”や“You left your footprints on my stomach when you walked out of my heart”を披露してくれて、大いに印象づけられました。(後者はスコットランドの民謡歌手ジーン・レッドパスのレパートリーになっています)。当時ヒューズさんはミシガン大学の博士課程の学生でした。以下はヒューズさん提供の英文履歴書“David W. Hughes: Career Path”を抄訳・翻案したものです。

ヒューズさんはイェール大学で言語学(日本語)を専攻して学士号(1967)と修士号(1972)を得ましたが、博士号(人類学&音楽学)はミシガン大学のウィリアム・マルム教授の下で取得しました(1985)。マルム教授(第4回小泉文夫賞受賞者)はアメリカにおける日本音楽研究の第一人者で、講義の他に長唄実技のスタディーグループを指導していて、ヒューズさんはそこで三味線をはじめ篠笛、能管、鼓、太鼓などの和楽器を習得しました。同時に、ジュディス・ベッカー教授が率いるジャワ・ガムランのスタディーグループにも加わり、インドネシアの楽器の奏法を学びました。

1977年ヒューズさんは夫人のジーナ・バーンズさんを伴って来日しました。大阪で民謡歌手の田中義男師に師事しましたが、一方、東アジア考古学を専攻する夫人が博士課程の発掘調査を奈良で行っていたので、たくさんの関西の民謡や踊りを習得しました。

ヒューズさんは1978年に東京藝術大学音楽学部の外国人研究生となり、小泉文夫教授の指導を受けました。小泉教授は民謡調査のフィールドワークに役立つ助言をして民謡界の人脈に繋いでくれました。また小泉教授はヒューズさんにNHK国際放送のラジオ番組に出演し、13回にわたって日本音楽について英語で語るよう依頼しました。東京藝術大学では横道万里雄教授や上参郷祐康講師や小島美子講師の講義を聴講し、能管や謡曲や長唄や雅楽など実技のレッスンを受ける機会にも恵まれました。津軽三味線は高橋裕次郎師に師事しました。種々の民謡酒場や地域社会を訪ねて沢山の民謡を習得しました。祭り囃子は松本源之助師に師事しました。

ヒューズさんは1977年から81年の5年間に、日本のテレビ、ラジオ、ステージで日本民謡・沖縄民謡・津軽三味線の演奏を50回以上行いました。ヒューズさんは「そんなにも囃されたのは、私が当時日本民謡を演奏できた唯一人のガイジンだったからで、けっして優れた演奏家だったからではありません」と言っています。さらにヒューズさんの演奏を聴いた後、ひんぱんに日本人からメールや電話で反響が寄せられました。その中に「私たちはこのガイジンさんほどうまく民謡を歌ったり弾いたりできないので、恥ずかしいか

ぎりです。でも、これからは日本の伝統音楽についてもっと学ぼうと誓いを立てました」と言うフィードバックがあったことを明かしています。

ヒューズさんは民謡コンクールの審査員にもたびたび依頼されました。しかし二回だけ引き受けたものの、ヒューズさんは素人の歌唱の優劣を判定する仕事を好まず、彼らが民謡を楽しんで歌うのを見るだけで幸せな気分になったそうです。しかし、こうした体験がすべてヒューズさんの民謡世界の内側からの理解に繋がりました。

ヒューズさんは岩手、佐渡、沖縄をはじめ、その他の地方で民謡と民俗芸能のフィールドワークをしました。また沢山の民謡大会——江差追分全国大会や磯節全国大会など一つの民謡に限定した競技会を含む——を聴いて回りました。またこの頃、松本源之助師の里神楽・祭囃子一座や宮城みのる沖縄歌舞団の通訳兼解説者として、香港のアジア芸術祭に参加しました。また日本音楽集団と一緒にタイ、インドネシア、フィリピンに演奏旅行したこともあります。この時は通訳・解説者・三味線奏者としてでした。これらの演奏集団は後に英国にも巡業にきて、やはりヒューズさんが彼らの通訳と解説を務めました。

この時期のヒューズさんの特記すべき業績は、盛岡で民謡ミュージカル『牛追いの里』の主演を演じたことです。これは「南部牛追い唄」を習いに岩手県の寒村に迷い込んだ一人の「変なガイジン」の物語です。もう一つは、1980年に日本コロムビアからリリースされたLPレコード『民謡&MINYO:Yoshio Tanaka/ David Hughes』の中で、民謡を歌い三味線と尺八と篠笛を演奏したことです。

ヒューズさんはその後も日本でフィールドワークを続け、とりわけ沖縄と岩手に何度も足を運びました。東日本大震災の後2012年、ヒューズさんはボランティア活動で岩手県の被災地を訪れ、地元の人びとの為に民謡を歌い、また地元の人びとと共に歌っています。

ヒューズさん夫妻は1981年に英国に移住しました。夫人のジーナさんがケンブリッジ大学で講師に採用されたからだそうです。ヒューズさんは1987年にロンドン大学(SOAS)の民族音楽学の常勤講師に採用されました。日本音楽を中心に韓国・台湾の少数民族・インドネシア・タイなど、東アジアと東南アジアの音楽を専門的に取り上げて講義と研究をつづけました。1995年に上級講師になりましたが2008年には常勤の職を辞して日本に渡り、京都の国際日本文化研究センターで客員教授として6ヶ月滞在しました(7月-12月)。さらに、2015年から16年にかけてヒューズさんは東京外国語大学で特別招聘教授として4ヶ月間教壇に立ちました。その後、ヒューズさんはロンドン大学に戻り、研究員の立場で指導を続けています。

日本政府は平成29年11月3日、ヒューズさんに旭日小綬章を授与しました。ヒューズさんが延べ11年間にわたり滞日して「日本・英国間の文化交流及び相互理解促進に寄与」した功績が認められ評価された結果です。

ヒューズさんの膨大な数の刊行物と放送の目録は、この抄訳では省略します。後続の英文“Principal Publications & Recordings”をご覧ください。

(東京藝術大学名誉教授)

David W. Hughes:

CAREER PATH & PUBLICATIONS & RECORDINGS grouped by topic

CAREER PATH

I've lived in Japan for 11 years since 1969. How did I get interested in Japan and its music?

I always enjoyed learning languages. As a teenage folksinger, I liked to sing songs in French and Spanish. As an undergraduate at Yale University in 1965, I chose to specialize in linguistics. My teacher Professor Samuel Martin told me that, if I wanted to get a government scholarship for an MA and PhD, I would have to study a language that was considered politically important. He was a specialist on Japanese, so I chose that language even though I knew nothing about Japan except samurai and geisha (from movies)! At that time, I'd never heard any Japanese music.

I) In the USA, 1972-1977:

1972: As a PhD student in Japanese linguistics at Yale University, I was sent to University of Michigan to teach Japanese language and linguistics for a year. Discovered William Malm, leading scholar of Japanese music, and Judith Becker, leading scholar of Indonesian music. Joined Malm's nagauta group and Becker's Javanese gamelan group; learned shamisen, shinobue, nōkan, Japanese drums, various gamelan instruments. Discovered library full of recordings of Japanese traditional music, including field recordings of folk songs.

From recordings, using a nagauta *hosozao* shamisen, I taught myself to play "Tsugaru Jongara Kyokubiki" and the Okinawan song "Tanchamē", even though I'd never seen Tsugaru-jamisen or an Okinawan *sanshin*!

Decided to stay at Michigan to do PhD on Japanese folk song. Sometimes directed the nagauta ensemble, and also taught its members various Japanese and Okinawan *min'yō*.

1973: Spent one wonderful term at Wesleyan University: Japanese music lectures by Tsuge Gen'ichi; jiuta shamisen lessons from Torii Namino; shakuhachi lessons from Yamato Shūdō; general ethnomusicology classes from Mark Slobin and others. Played more gamelan. Then returned to Michigan to study and teach.

1976: 1) Toured North America as interpreter and lecturer with young Kabuki performers from the Kokuritsu Gekijō training school, and then with members of the Nihon Ongaku Shūdan. 2) Okinawan summer school in Hawaii: studied court and folk songs and dance with four visiting masters from Okinawa.

II) In Japan, 1977-1981:

1977: To Japan for PhD fieldwork. Learned *min'yō* in Osaka from Tanaka Yoshio (from Aomori) while my wife Gina Barnes, an East Asian archaeologist, did her PhD fieldwork in Nara. Learned many Kansai folk songs and dances. Then:

1978-81: Visiting researcher at Tōkyō Geijutsu Daigaku. My *shidō kyōkan* was the wonderful **Koizumi Fumio**, who gave me useful advice and connections for fieldwork on folk song. He also asked me to do 13 English-language broadcasts on Japanese music for NHK International Radio. I was amazed by the breadth of his musical interests, which reached far beyond Japan. My other lecturers at Geidai: Yokomichi Mario, Kamisangō Yūkō, Tsuge Gen'ichi, Kojima Tomiko. Also took lessons in *nōkan*, *Noh utai*, kabuki drumming and flute, *gagaku*, and *nagauta*.

Lessons in Tsugaru-jamisen with Takahashi Yūjirō; learned many folk songs at various *min'yō sakaba* and in local communities. Learned *matsuribayashi* from Matsumoto Gennosuke.

From 1977-81, **I performed more than 50 times on Japanese TV, radio and stage (Japanese and Okinawan folk songs and Tsugaru-jamisen).** I was invited because I was almost the only *gaijin* doing these folk musics at that time – not because I was a great musician! My performances got frequent feedback (by mail or even by telephone) from Japanese saying that they were embarrassed that they couldn't sing or play *min'yō* as well as this *gaijin-san*, and promising that they would try to learn more about traditional Japanese music in the future. (I hope they actually did this.)

I was also asked to be a judge (*shinsa'in*) at several folk song contests. I had to accept two of these requests, but I really don't like judging amateur singers who are trying so hard to learn the songs. I'm just happy that they enjoy singing!

All of these experiences helped me understand the *min'yō* world from the inside.

I did **fieldwork** on *min'yō* and *minzoku geinō* in many parts of Japan: Iwate, Sado, Okinawa and many other places. I also attended many contests – often national single-song contests (“Esashi Oiwake”, “Iso Bushi”, etc).

During these years, I went to Hong Kong's Festival of Asian Arts as interpreter/lecturer with Matsumoto Gennosuke's *sato-kagura* / *matsuribayashi* troupe and with the Miyagi Minoru Okinawan music and dance troupe. Both troupes later visited the UK, where again I was their interpreter and lecturer. And I travelled with the Nihon Ongaku Shūdan to Thailand, Indonesia and the Philippines, as interpreter, lecturer and shamisen player; they also later came to perform in England.

I also toured Iwate and Akita as a guest performer with a troupe of renowned folk musicians.

I'd like to mention **two particular events**:

1) In Morioka, I starred in the “*min'yō* musical” “Ushioi no Sato”. It was the story of a *hen na gaijin* who went to a small village in Iwate to learn “Nambu Ushioi Uta”.

2) I also sang and played shamisen, shakuhachi and shinobue on Nippon Columbia LP 民謡 & MINYO: Yoshio Tanaka/David Hughes (1980).

I **continue to do fieldwork in Japan**. I've made several trips to Okinawa and Iwate, among other places. (In 2012, I was a volunteer in Iwate in areas damaged by the 3/11 disaster; often I would sing songs for and with local people.)

In 2015-16, I taught for four months at Tokyo University of Foreign Studies. This gave me a chance to do further research on Japan's national music education policy, ICH policy, the activities of Preservation Societies, etc. All of these topics were mentioned in my recent book chapter on folk song and ICH policy. In 2018 I continued my research on Japan's unique tradition of single-song folk song contests; I visited the “Esashi Oiwake” contest for the third time in 30 years, and the “Nambu Ushioi Uta” contest for the second time in 10 years (and was asked to be a guest singer at the latter contest).

I have also done **fieldwork in Indonesia, Thailand, Korea, and among Taiwanese aborigines**.

III) Based in England, 1981-present:

In 1981, we moved to England (my wife was hired by Cambridge University). I taught ethnomusicology at SOAS (School of Oriental and African Studies), University of London, from 1987 to 2008, focussing on Japan and other parts of East and Southeast Asia, plus ethnomusicology theory.

I also arranged several SOAS summer schools for people to learn to perform *min'yō*, Noh, *shōmyō*, shakuhachi etc, as well as gamelan and Thai music.

I have hosted over a hundred traditional music and theatre performers from Japan, in the UK and some other countries. Genres include: folk song/Tsugaru-jamisen; folk performing arts (*minzoku geinō*); Buddhist & other religious music; *gagaku*; Kabuki dance & music / classical dance; Noh and *kyōgen*; *gidayū*; *shinnai*; Okinawa & Amami music and dance; *biwa* (Heike, Satsuma, Chikuzen); *taiko*; contemporary music including traditional instruments; classical shakuhachi, koto, sankyoku; traditional street performances; contemporary sound.

I also created and taught three performance ensembles: the SOAS *Min'yō* Group, the London Okinawa Sanshinkai, and the SOAS Noh Group.

My conferment of the Order of the Rising Sun, Gold Rays with Rosette by the Japanese government (November 2017) was due not only to my academic activities, but also to the outreach activities of these performance groups, which help increase musical and cultural understanding between Japan and the UK. (This is also why I received the annual award from the UK's Japan Society in 2011.)

I have **lectured on Japanese music (and often other musics) in 16 countries**, including Nepal, Greece, Mexico, Thailand, Spain, Denmark, Italy, Indonesia and others.

Brief summary of other academic and professional activities:

- Served as an officer and/or journal co-editor for International Council for Traditional Music; Society for Ethnomusicology; British Forum for Ethnomusicology; and European Foundation for Chinese Music Research (CHIME).
- Supervised 24 PhD dissertations.
- Examined 33 PhD dissertations from 16 universities in 4 countries.
- Numerous concert performances in the UK, Japan, US and elsewhere (performing Japanese folk song, *nagauta*, *Noh*, *gagaku*, Okinawan music, Javanese gamelan, Thai classical music, Laotian *khaen*, Greek & Balkan music, British/Irish/US folk music and others).
- My publications uploaded to Academia.edu are among the top 5% accessed by users.

PRINCIPAL PUBLICATIONS & RECORDINGS grouped by topic

1) Japanese folk song:

- 2018 “Safeguarding the heart’s home town: Japanese folk song as Intangible Cultural Heritage”. In B. Norton & N. Matsumoto (eds) *Music as Heritage: Historical and Ethnographic Perspectives*, pp. 144-167 (Chapter 7). Ashgate/Routledge.
- 2008 *Traditional folk song in modern Japan: sources, sentiment and society*. Folkestone, UK: Global Oriental. (with CD)
- 2008 “Folk music: from local to national to global”. In Tokita and Hughes 2008 (see below), chapter 12 (pp. 281-302).
- 2001 “‘Sōran Bushi’: the many lives of a Japanese folk song”. *CHIME* 14/15 (1999/2000): 31-47.
- 1999 *Min’yō: folk song from Japan: Takahashi Yūjirō and friends*. CD, Nimbus NI 5618. Co-producer, performer, annotator (24pp.).
- 1992 “‘Esashi Oiwake’ and the beginnings of modern Japanese folk song”. *The world of music* 34.1: 35-56.

- 1991 “Japanese ‘new folk songs’, old and new”. *Asian Music* 22.1: 1-49.
- 1981 “Japanese folk song preservation societies: their history and nature”. In *Procdgs. of the 4th Intntl. Symposium on the Conservation and Restoration of Cultural Property*, pp. 29-45. Tokyo: National Research Institute of Cultural Properties.
- 1980 民謡 & MINYO: Yoshio Tanaka/David Hughes. LP, Nippon Columbia FZ-7128. Singer/instrumentalist of Japanese folk songs.

2) Japanese music (without a focus on folk song):

- 2015 “Japan”. In M. Church (ed.) *The other classical musics: fifteen Great Traditions*, chapter 3 (pp. 74-103, 363-4). Woodbridge, UK: Boydell & Brewer.
- 2010 “The Picken School and East Asia: China, Japan and Korea”. *Ethnomusicology Forum* 19.2: 231-9.
- 2008 (co-editor with Alison McQueen Tokita) *The Ashgate research companion to Japanese music*. Aldershot, UK: Ashgate. (with CD)
- 2008 (with Alison McQueen Tokita) “Context and change in Japanese music”. In Tokita and Hughes 2008 (see above), chapter 1 (pp. 1-33).
- 2001 ca. 29,500 words on Japanese music, notation, East Asia etc (some sections co-authored). In S. Sadie & J. Tyrrell (ed.) *New Grove dictionary of music and musicians*, 2nd ed. Macmillan.
- 1993 “East Asia: Japan”. In Helen Myers (ed.) *The New Grove handbooks in musicology: Ethnomusicology, vol. 2: Historical and regional studies*, pp. 345-63. London: Macmillan.
- 1984 ca. 20,000 words on musical instruments of Japan. In S. Sadie (ed.) *New Grove dictionary of musical instruments*. Macmillan.

3) Southeast Asian music:

- 1997 “The siter on the streets of Java”. *Seleh Notes* 4.2: 6-7 (part 1), 4.3: 14-5 (part 2).
- 1992 “Thai music in Java, Javanese music in Thailand: two case studies”. *British Journal of Ethnomusicology* 1: 17-30.

4) oral mnemonics worldwide:

- 2000 “No nonsense: the logic and power of acoustic-iconic mnemonic systems”. *British Journal of Ethnomusicology* 9.2: 93-120.
- 1991 “Oral mnemonics in Korean music: data, interpretation, and a musicological application”. *Bull. School of Oriental and African Studies* 54.2: 307-35.
- 1989 “The historical uses of nonsense: vowel-pitch solfège from Scotland to Japan”. In M. Philipp (ed.) *Ethnomusicology and the historical dimension*, pp. 3-18. Ludwigsburg, Germany: Philipp Verlag.

5) musical grammars:

- 1991 “Grammars of non-Western musics: a selective survey”. Chapter 10 in P. Howell, R. West and I. Cross (eds) *Representing musical structure*, pp. 327-62. Academic Press.
- 1988 “Deep structure and surface structure in Javanese music: a grammar of gendhing lampah”. *Ethnomusicology* 32.1: 23-74.

6) other topics:

- 2004 ““When can we improvise?” The place of creativity in academic world music”. In T. Solis (ed.) *Performing ethnomusicology: teaching and representation in world music ensembles*, chapter 15 (pp. 261-82). University of California Press.
- 1993 “Other musics: The debate about multi-cultural music education in modern society”. In *Papers of the Fifth International Conference of Ethnomusicology*, pp. 62-73 (with Chinese abstract). Taipei: National Taiwan Normal University.
- 1988 “Music archaeology of Japan: data and interpretation”. In Ellen Hickmann and David W. Hughes (eds) *The archaeology of early music cultures*, pp. 55-87. Bonn: Verlag für systematische Musikwissenschaft.

- 7) radio broadcasts as narrator/lecturer/interviewer (not including actual musical performances):** Total 40+ about Japan (and one on Taiwanese indigenous music), on BBC [UK], NHK [Japan], Ryukyu Broadcasting Co. etc.

****THE END****