

The Revival and Restoration of Ryukyuan Court Music, Uzagaku:

Classification and Performance Techniques,
Language Usage, and Transmission.

Abstract

The research analyses the revival of *uzagaku*, Ryukyuan court music, in Okinawa. In this thesis, literature on *yayue* in East Asia and on music revivals is discussed and differences are proposed between music revivals in the West and in East Asia. The study uses interviews, a questionnaire and participant-observation to examine *uzagaku* music's ornamental variation techniques and language use. Also, it explores the education in and transmission of *uzagaku* in Okinawa and the promotional efforts of the Ryukyu Uzagaku Enso Kenkyukai 琉球御座楽演奏研究会 (Uzagaku Kenkyukai), an *uzagaku* performing group. In addition, this research addresses questions surrounding *uzagaku*'s past, present and potential future cultural identity. *Uzagaku* survived in historical contexts due to its attachment to imperial authority; today, it has been revived and restored in the past two decades and its practitioners are trying to find a way for it to survive in a new age with quite contrasting cultural and social identities in Okinawa.

Chapter 1 represents *uzagaku*'s background knowledge and related literature, and describes the research methods used in this research. Meanwhile, in Chapter 2, there is a general introduction to *uzagaku*'s instruments and scores; there is also a specific demonstration of the three kinds of performing occasion found in modern society. In Chapter 3, the historical Chinese *yayue-yanyue* system is utilised to divide *uzagaku*'s repertoires into those of ritual and of banqueting functions respectively. Analysis shows how different ornamented variations (*jiahua*) are used according to each function. In Chapter 4, the discussion focuses on the possibilities for singing in both Mandarin and Taiwanese Hokkien dialect, as may have occurred historically under the *yayue-yanyue* system. The banqueting song *Shidaikei* is used as the primary example, being newly reworked with Hokkien pronunciation. Then, Chapter 5 explains the situations *uzagaku* is faced with in the present day when Uzagaku Kenkyukai makes promotions and engages in transmission activities, even though not many young people are interested in this genre. The final chapter draws together the various observations reached to make an integrated conclusion.

Keywords: *uzagaku*, Uzagaku Kenkyukai, court music, Okinawa, Ryukyu, Japan, Fujian, Taiwanese Hokkien dialect, transmission.

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Contents of the audio and video DVD

Track 1: 20110424 *Uzagaku* Kenkyukai practice: *Taiheika*

(This can also be found on YouTube: 琉球宮廷樂曲 - 《太平歌》 Ryukyu Court Music – "Peace Song" [online]. Available from: <https://www.youtube.com/watch?v=AlKlgBz9WUA> [Accessed 1 Dec 2010])

Track 2: 20110424 *Uzagaku* Kenkyukai practice: *Sasougai*

(This can also be found on YouTube: 琉球宮廷樂曲 - 《紗窗外》 Ryukyu Court Music – "Outside Screen Window" [online]. Available from: <https://www.youtube.com/watch?v=Kk2yGzfLb-0> [Accessed 1 Dec 2010])

Track 3: 20110424 *Uzagaku* Kenkyukai practice: *Dogenshou*

(This can also be found on YouTube: 琉球宮廷樂曲 - 《鬧元宵》 Ryukyu Court Music – "Lantern Festival Celebration" [online]. Available from: <https://www.youtube.com/watch?v=2MnsBinzRqE> [Accessed 1 Dec 2010])

Track 4: 20110424 *Uzagaku* Kenkyukai practice: *Gaseichou*

(In addition, *Shidaikei* can be found on YouTube: 琉球宮廷樂曲 - 《四大景》 Ryukyu Court Music – "Four Seasons" [online]. Available from: <https://www.youtube.com/watch?v=Ead34feMC2w> [Accessed 1 Dec 2010])

Acknowledgement

The completion of this thesis would not have been possible without the participation and assistance of so many people whose names may not all be enumerated. It is my pleasure to acknowledge several individuals who were instrumental in the completion of my PhD research and I would like to express the deepest sense of gratitude to them.

This thesis is dedicated to my supervisor Dr. Simon Keegan-Phipps, who has been my friend, guide, mentor and philosopher. I would sincerely like to thank him for encouraging my PhD study and related research, for his patience, motivation, and immense knowledge, and for supporting me during a difficult period. His advice regarding research as well as on my career has been priceless. His suggestions and guidance helped me throughout writing my thesis. Also I would like to express my sincere gratitude to my original co-supervisor, Prof. Jonathan Stock. Jonathan was helpful in providing suggestions and advice many times during my early PhD career. He always reminded me of my research role in the field and encouraged me in my downcast period.

Besides my advisor, I would like to thank my thesis viva committee Dr. David Hughes and Prof. Nicola Dibben for their insightful comments and encouragement, but also for the hard questions which led me to widen my research from various perspectives.

I wish to express gratitude to Prof. Higa Etsuko, Dr. Nagamine Ryoko, Mr Hirae Eiji, Ms Liao Shenpei, and all Uzagaku Kenkyukai members: Kise Shinjin, Tamaki Hideharu, Yamauchi Masako, Chinen Hisamitsu, Iju Seietsu, Gushiken Naeko, Kawasaki Tatsuru, Junko Nakanishi, Iha Michiyo, Miyagi Yoko, Takushi Keiko, Arime Kanetaka, Hamamoto Kazue, and Unno Takahiro. They looked after me and were keen to support my questionnaire and participant-observation. Higa and Nagamine especially took care my life in Okinawa and supported my research and PhD career. I have gained precious friendship and fellowship from them.

I would like to thank Prof. Feng Zhihao and Prof. Kinjo Hiromi. They shared their professional knowledge about *erhu* performing techniques and Ryukyuan linguistics and gave their assistance in interviews. Also I want to express my gratitude to Prof. Yamaguti Osamu. He introduced Prof. Higa to me and was not unsparing in sharing his research results with me.

My sincere thanks also go to my teachers, Dr. Chang Sungfen, Prof. Chou Chun-Yi, and Ms Lin Yuhui, and my many good friends, Susanna, Sandy, Hua-Ting, Ya-Ting, Cheng-Lin, who have always encouraged me and believed that I could complete this thesis, especially Prof. Chou Chun-Yi, who enlightened me to study and love ethnomusicology and world music and inspired me to research *yayue* and *uzagaku*.

Last but not least, I would like to thank my family. Words cannot express how grateful I am to my parents and my husband who have always stood by me and dealt with my many absences from family occasions with a smile. Also I have appreciated financial support from my parents and my husband. They always believed I could complete my PhD study even when I was dejected through periods of ill-health.

Chapter One: Introduction

1.1 Introduction

This thesis presents the results of my investigation into certain aspects of the revival of Okinawa's historic court music, *uzagaku* (御座楽). Specifically, how can a newly revived, formerly completely extinct, music regain its social functions and become a living tradition? Further questions include: In which contexts is it acceptable to use ornamented variations? Which language is most appropriate to use, under which circumstances? How does *uzagaku* become Okinawan music, not just music played in Okinawa? How will *uzagaku* survive in Okinawa following its revival? Can the ancient Chinese *yayue-yanyue* system of musical classification be applied to Okinawan *uzagaku*? These questions will be discussed in the following chapters.

This chapter intends to draw a picture of the whole thesis. Firstly, it outlines the aims and objectives of this thesis and provides the historical and geographic settings of Okinawa. Secondly, it discusses East Asian *yayue* literature, methodological and theoretical literature. Thirdly, it describes my fieldwork process. Lastly, summaries for each chapter are given along with the thesis structure.

1.2 Research context

Growing up in Taiwan, I took lessons in piano from the age of four and I started to learn flute when I was eleven. Like many other students, I joined musically talented classes in junior and senior high school and studied western classical music. As I started to learn music, I always wanted to ask questions like: why do we almost always play western classical music? Why do we always learn music which came from Germany and Austria? Why do we always say western classical music is “high class music”? Nobody could answer me until I went to Nanhua University to study ethnomusicology. There I found out music included not only western classical but also world music of many kinds. From my point of view, music education in Taiwan is insufficient in many kinds of

music except western classical music. It is not easy to learn or get information in school. University was the first time that I was introduced to world music and ethnomusicology. Suddenly I was exposed to a wide panorama and became interested in world music and ethnomusicology, especially ancient Chinese music and court music. It inspired me to study the relationship between music itself and music's culture.

I started to study world music and ethnomusicology as an undergraduate. The head of the department, Prof. Chou Chun-Yi, (now the Deputy director of the China Intangible Cultural Heritage Promotion Center, the Deputy Director of the Cultural Resources Research Center of Peking University, and the Director of the *Yayue* Centre, China Conservatory of Music), is an advocate of *yayue* and he ran a *yayue* ensemble in Nanhua University. Therefore, I was put in touch with ancient Chinese music and Chinese *yayue*. In order to know more about Chinese *yayue*, I chose a topic in Chinese music: 'A Case Study of *Yayue* in Taiwan — Heritage and Social Appraisal' while I studied for my master's degree. I thought, if I wanted to know more about *yayue* in different countries, I should investigate my native music first. In this study I found out many circumstances and issues in the process of promoting traditional music, like *yayue* in Taiwan. I realized this did not happen only in Taiwan but also in other places. Incidentally, Chou showed me some videos of *uzagaku* on YouTube when I was searching for my PhD research topic. It suddenly grabbed my attention and I found out that *uzagaku* was a kind of Chinese music used in the Ryukyuan court. I decided *uzagaku* was an interesting topic for my PhD research and it is also related to my master's study. *Uzagaku* can be presented both as world music and court music, therefore, it can be said that *uzagaku* is an applicable and worthy PhD research topic.

1.3 Research aims

The research aims to analyse *uzagaku* music's ornamental variation techniques and language use under the Chinese *yayue-yanyue* system. Evidence is provided showing the desire of Prof. Higa Etsuko (Curator of the Ginowan City Museum (retired) and lecturer of the Department of Music, Okinawa Prefectural University of Arts) and Dr. Nagamine Ryoko (lecturer of the Department of Music, Okinawa Prefectural University of Art), to use this musical classificatory system in *uzagaku* performance and further research. Also, it looks at *uzagaku*'s education and transmission, and addresses questions surrounding *uzagaku*'s past, present and potential future cultural identity. In addition, this research aims to provide a record of the progress and processes of the ensemble involved in the *uzagaku* revival. I attempt to give an ethnography of the *uzagaku* revival process. During my period of research in Okinawa, I faithfully recorded every *uzagaku* activity and performance I attended. Although I not only observed Uzagaku Kenkyukai performances but also participated and joined their activities, I did not intend to direct and guide their research aspect or try to change their performing style. I only noted down everything and made statements about what I saw and found out because I did not want to affect original Uzagaku Kenkyukai performance. However, Higa asked my opinions when she knew I had different viewpoints. In the later stage of my research, I shared my research results with Higa and she personally decided to use them in Uzagaku Kenkyukai performance. She was happy to use my research results and she thought my results were really helpful. I am delighted that my research results can be applied to Uzagaku Kenkyukai performance but this is through their choice, not my suggestion.

1.4 Historical and geographic settings

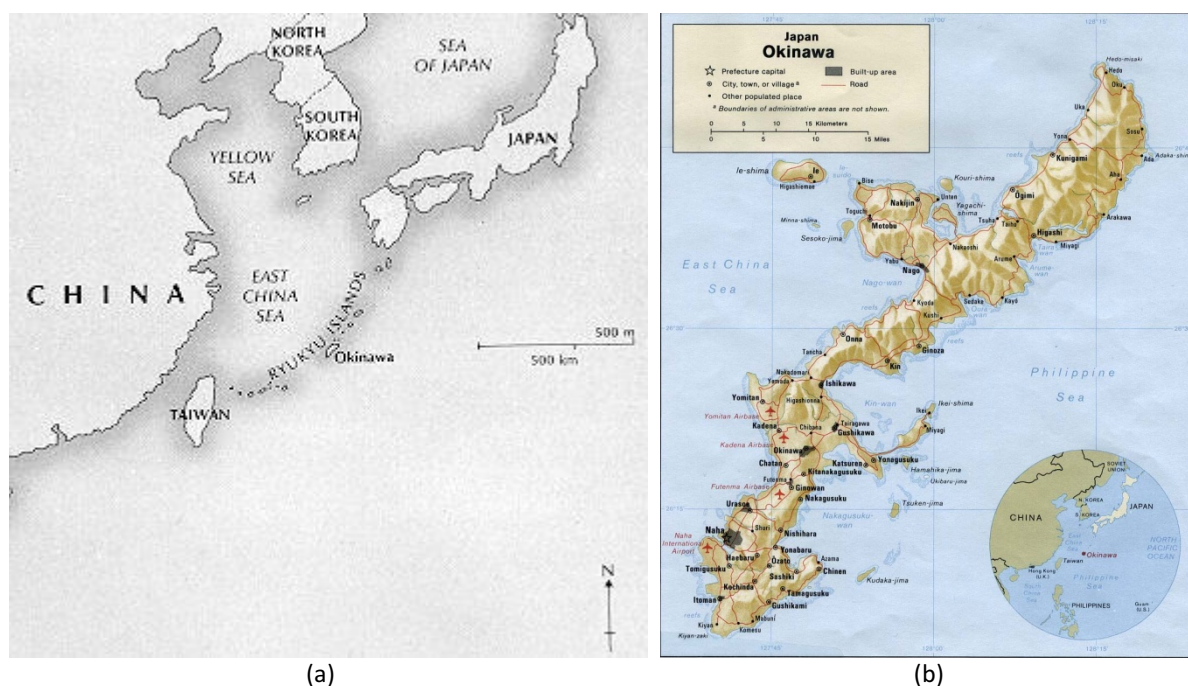


Figure 1-1: Okinawa is located between Taiwan and Kyushu (Nhrdesede, 11 Aug 2011)

Okinawa has a surface area of approximately 2,275.7 square kilometres (*General Condition of Okinawa (Okinawa Prefecture)*) and a population of over 1.3 million (in July 2011) (*Population Estimates (Okinawa Prefecture)*). It is a series of islands located between Taiwan and Kyushu, the third largest island of Japan (see figures 1-1 and 1-2). It is situated on the eastern limits of the East China Sea and the western limits of the Pacific Ocean. Okinawa Island is the largest island of the Ryukyu Islands with an area of 1,207.66 square kilometres (*Population Estimates (Okinawa Prefecture)*) and Naha, the capital of Okinawa Prefecture, is located here. The second largest of the Ryukyu Islands is Amami Oshima, which covers 712.38 km sq.. These much larger islands are originally volcanic mountain islands, and they remain mountainous regions today. In distinction, the other much smaller islands are derived from coral reef, and they are low and smooth in terrain. They stand in the subtropical climate zone and are affected yearly by typhoons with plentiful rainfall.



Figure 1-2-a: Kyushu (Katonishi Elementary School.)

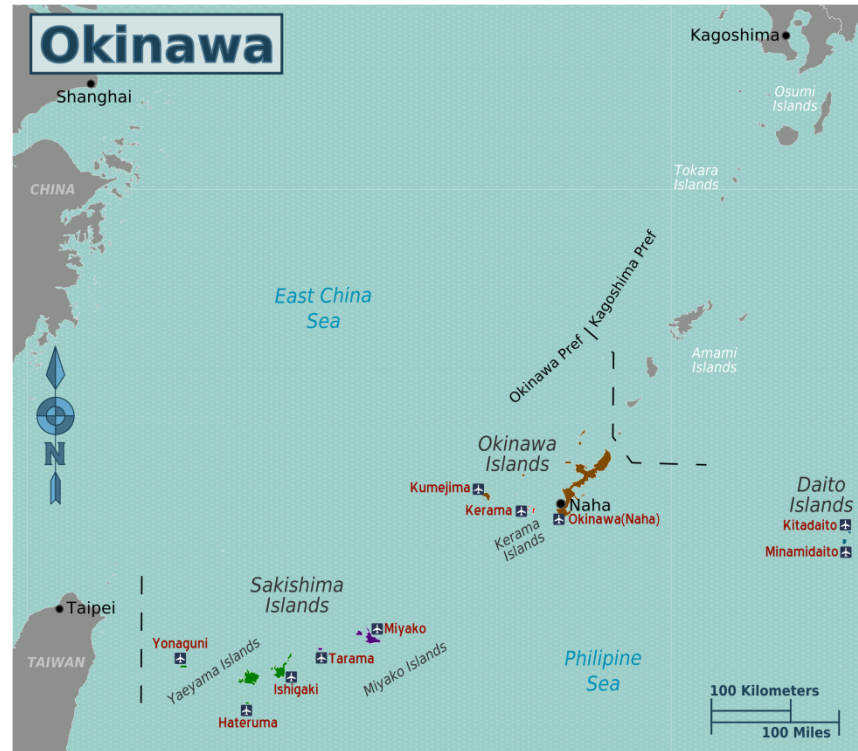


Figure 1-2-b: Okinawa Islands, Miyako Islands, Yaeyama Islands and other islands (Index of /upload/shared/0/0f)

About 800 years ago, Okinawa was named the Ryukyu Islands and comprised the Ryukyu Kingdom. It was named Ryukyu Shoto (archipelago) in Japanese (also, Nansei-Shoto; literally, the southwestern archipelago). In the latter part of the seventeenth century the Ryukyu Kingdom was invaded and taken over gradually by the Satsuma domain, located in the south of Kyushu. It was absorbed into the territory of Japan after the Meiji Restoration (明治維新, around 1867-1889). Under these Japanese administrative terms, the Ryukyu Islands included the Okinawa Islands, Miyako Islands, Yaeyama Islands and other islands and islets located between Taiwan and Kyushu (see figure 1-2). Meanwhile, the Osumi, Tokara and Amami Islands (collectively named the Satsuma Islands) were governed by Kagoshima Prefecture. As this suggests, Okinawa has been in a complex political situation over a long period of time. From 1945 to 1972, Okinawa was under US occupation, reverting to Japanese control in 1972. At present, according to the Potsdam Declaration (1945), the middle and the south of the Ryukyu Islands are still placed under Japan's trusteeship, but its sovereignty belongs to itself. Technically, it is Japanese territory.



Figure 1-3: Ryukyu Kingdoms as in Sanzan Period (*History of the Ryukyu Islands*)

The Ryukyu Kingdom was an independent kingdom which dominated the majority of the Ryukyu Islands. In the beginning, the Ryukyu Kingdom was a collective title for three kingdoms, Nanzan (南山) or Zannan (山南) (literally called Southern Mountain), Chuzan (中山, Central Mountain) and Hokuzan (北山) or Zanhoku (山北) (Northern Mountain), also referred to as Sanzan (三山, Three Mountains). (see figure 1-3) Nanzan was the smaller, southern part of the island. Chuzan was located in the centre of the island and its capital city at Shuri neighboured Kumemura, the major trade harbour of Naha and the centre of traditional Chinese learning. Hokuzan consisted of much of the northern half of the island. Chuzan was the strongest militarily, but its economy was the weakest of the three and so it was the first kingdom to despatch an ambassador to the Ming dynasty (明朝, 1368-1644) after the Hongwu Emperor (明太祖, r. 1368-1398) ¹ sent Yang Zai (楊載, 1271-1323) to issue an imperial edict to Nanzan, Chuzan and Hokuzan in 1372. Afterwards, Chuzan became a tributary state of the Ming dynasty. According to the *History of Ming* (Zhang Tingyu ed.. 張廷玉), the Ryukyu Kingdom had already paid tribute and acknowledged allegiance to the Ming

¹ Hongwu Emperor is the first emperor of the Ming dynasty of China. His era name, Hongwu, means "vastly martial".

dynasty by the initial stages of the Hongwu Empire.

After the king of Chuzan continually presented tribute to the Ming dynasty during the Hongwu period, Haniji (怕尼芝, sometimes spelled Haneji, ?-1395), the king of Zanhoku, and Ofusato (承察度, 1337-1398), the king of Nanzan, also paid tribute to the Ming dynasty in succession in 1383 and they became tributary states to the Ming dynasty. Nanzan, Chuzan and Hokuzan continued presenting the tribute because the Ming dynasty bestowed plentiful reciprocal gifts, a kind of trade, on them. Not only did they pay tribute to the Ming dynasty but they also wanted to learn about the Chinese administrative and educational systems etc. The three kingdoms sent envoys to China to study in the Imperial Academy (literally called Guozijian 國子監) from 1392. (Zhang Tingyu ed.. 張廷玉)

Obviously, the Ryukyu Kingdom was affected deeply by Chinese culture. They paid tribute to the Ming rulers, receiving presents in return for tributary trade. They did not merely experience traditional Chinese customs and culture, but learnt and gained knowledge about the administrative and educational systems. Therefore, they could have been influenced by musical culture gradually from the beginnings of these trading relationships.

During the tributary period, they persisted in paying tribute to China once a year even though the Ming dynasty only requested them to do so once every ten years; this was because they often suffered typhoons on the way. Also, they wanted to get more presents in return. In order to upgrade their skills of shipbuilding and navigation, the Hongwu Emperor sent people as immigrants to Ryukyu in 1392. They were going to help the Ryukyu Kingdom build ships. According to the *Biographies on the Ryukyu* in the *History of Ming*, the Hongwu Emperor bestowed the Fujianese thirty-six surnames (Minren sanshi liuxing, 閩人三十六姓)² from the middle of Fujian upon Ryukyu Kingdoms to promote convenient presentation of tribute in the twenty-fifth year of Hongwu. (Zhang

² Fujianese thirty-six surnames does not mean thirty-six people or thirty-six surnames. It means an approximate number of immigrants all possessed of varied skills.

Tingyu ed.. 張廷玉) It was also put down in writing in the *Brief Biography of the Chuzan Emperor* by Zheng Xueli in the Ming dynasty.

The relationship between China and Japan worsened due to Japanese pirates Wokou (倭寇, Jap. Wakou, Ch. wokou) in the sixteenth century (戦国時代, 1467-1603, The Sengoku period in Japan). Therefore, Japan needed Ryukyu as an intermediary if they wanted to maintain trading relations with China. Due to Ryukyu's affluence, Toyotomi Hideyoshi (豊臣秀吉, 1535-1598) showed his ambition to occupy it and sent ambassadors. Later, in 1609, Shimazu Yoshihiro (島津義弘, 1535-1619), the 17th territorial lord of Satsuma, invaded Ryukyu with Tokugawa Ieyasu's (徳川家康, 1543-1616) permission. Ryukyu Kingdom was a defeated nation in 1611 and then began giving tribute to Japan under Japanese control. According to *Kyuyo*, Ryukyu was under the control of Japanese government after the invasion. (Sai On ed.. 蔡溫, 1876) For instance, it measured and allotted agricultural land, re-drew boundaries and set up the tax system. Ryukyu was becoming feeble until The Abolition of the Han Feudal Domain System and Establishment of the Prefecture System (廃藩置県) was effected in 1872. It finally became extinct as a kingdom and became a prefecture of Japan in 1879 and King Sho Tai 尚泰王(1843-1901, r. 1848-1879) was sent to Tokyo to receive the title of Marquess. After these developments, the Ryukyu Kingdom was officially defunct.

Due to this history of contact, it is likely that Ryukyuan music adopted characteristics of fusion from China and Japan. It was able to claim materials and support from China and Japan because of the tributary situation between the Ryukyu Kingdom and China and Japan. Therefore, Ryukyuan court music not only used instruments from China and Japan (technically Japanese musical instruments also came from China), but also used musical patterns and musical theories. The specific history of Ryukyu led to Chinese-Japanese tradition and custom throughout Okinawa. In this thesis I will explore this idea in Chapter Two: Transmission Routes: the influence from China in *uzagaku*.

1.5 Literature reviews

1.5.1 Circumstances of revival of East Asian court music culture (China and Taiwan, Japan, Korea and Vietnam)

Yayue (雅樂), literally elegant music, was music performed in Chinese royal palaces and for specific rites. Generally speaking, it was music used in the morning assembly ceremony. These ceremonies included offering sacrifices to the Universe, gods, and ancestors, and praying for a plentiful harvest, favourable weather, and lives of peace and prosperity. *Yayue* was also used in some official rites such as Rite of Coming of Age Day, and wedding and funeral arrangements in non-court settings. (Wiant, 1966, p. 17)

Due to *yayue*'s historical situation, there are different circumstances of court revival in East Asia. Generally speaking, *yayue* research is focused on textual research because of the availability of numerous ancient books and records. Scholars investigate and analyse historical materials from each dynasty. They can be divided into three sections. The first pays attention to *yayue* in each dynasty (Liu Yumei, 2010 and Ye Ye, 2010) and sometimes the author talks not only about the *yayue* itself but also discusses its cultural circumstance (Sheng Yang, 2010). The second looks into the change and translation of *yayue* through the whole history of China or in specific dynasties (Shi Fang, 2010 and Xue Man, 2010). The third draws comparisons between *yayue* and court music in other Asian countries (Wang Yaohua, 2003 and Zhao Weiping 2004). Few of the available texts significantly address the cultural impacts of *yayue*, for example, *yayue*'s social effects.

These circumstances are also reflected in Taiwan. However, it is a little different that there are two different types of literature in *yayue* research in Taiwan. One looks into the relationship between *yayue* and *suyue* (popular music) demonstrating the differences, the transfer and the fusion between *yayue* and *suyue* in each particular dynasty (Hu Hongbo, 2002 and Shen Dong, 2002). The second type is the research of textual sources for *yayue* in each dynasty, and this can be

divided into two parts. First, a majority of scholars have contributed studies of Confucian Ceremonies of which this music is just one component; for instance, Su Liyu, 1986, Lai Yizhong, 1990, Lin Qingcai in 2002 and Du Jieming, 2003. Second, others have studied the musical authenticity or theories of *yayue* in each dynasty (Xu Fangping, 1988, Gao Mingshi, 1991, Liu Deling, 2002). Less research focuses on the waxing and waning of *yayue* itself over time, its changing social values and appraisals, and the newer sense of the genre as a tool in cultural heritage and social identity. A rare instance is provided by Yang Guangze, who demonstrated how historical changes in *yayue* followed the development of politics and values (2005).

Following the establishment of diplomatic relations amongst East Asian countries, for example, Japan, Korea and Vietnam, China bestowed and shared culture and character upon them, partly because they were perceived as less civilised nations. Therefore, China and those countries were placed in tributary relationships and Chinese culture was spread through tributary trade. Music was dispersed to each country in different eras. For instance, Chinese court music spread to Japan in the Tang Dynasty (Asuka period 538-710 in Japan) and to Korea in the Song Dynasty (Goryeo Dynasty 918-1392 in Korea).

Those countries developed and blended Chinese court music with their own court music or folk music locally. These fusions and evolutionary trajectories led to the development of discrete musics and cultures. However, Okinawa did not use any portions of Chinese court music in their own court music, unlike Japan, Korea and Vietnam. Ryukyu used Chinese folk music (Fujianese music) as court music, performing it during coronations. Further explanations of differences and distinctions between Okinawa and other East Asian countries will be divided into two groups by region, for instance, China and Taiwan will be collected together (due to their complicated and inseparable political histories) and other countries will be grouped similarly. All illustrations will be given below.

1.5.1.1 China & Taiwan

1.5.1.1.1 China

According to the *Records of the Grand Historian* (Sima Qin. 司馬遷), the *Liyue* Ritual System (禮樂制度)³ was instituted by the Duke of Zhou in the beginning of the Zhou Dynasty. (1058 BCE) The aristocracy intended to consolidate the class system of nobility and commoners throughout the Zhou Dynasty, having learnt lessons from the failure of the Shang Dynasty (商朝, 1766-1122 BCE) which wallowed in sensual pleasures with music. Therefore, the Zhou Dynasty frowned upon intemperate banqueting with decadent music and bestowed high praise on functional music. Due to the practice of the *Liyue* Ritual System, *yayue* became a ritual music system with specific social functions, therefore, the rulers developed its functional aspects.

However, *yayue* was an auxiliary function of the power of rulers because they could use it as an implement to control and balance the social class system. Initially, it presented characteristics of court music, temple music, music for ancestral shrines and military music. *Yayue* was also useful for maintaining social order and consolidating the divine right of kings. In addition, *yayue* was legislated to serve different social ranks with ensemble size reflecting the patron's social status. For instance, the setup for an instrumental ensemble in the courtyard and the number of dancers varied according to wealth and social class. Only an emperor could have the largest ensembles and numbers of dancers, with musicians around all four sides of the courtyard and eight rows and eight columns of dancers.

However, following the decadence of the Zhou Dynasty and the development of society, the *Liyue* Ritual System was in decline, and people were growing bored of listening to *yayue*, gradually growing to enjoy popular music instead. The disintegration of the ritual system finally happened during the end of the Spring and Autumn Period (Chunqiu Shiqi, 春秋時期, 771-403 BCE). It was

³ *Liyue* Ritual System was a series of policies which controlled the social classes with specific regulations.

also demonstrated in the *Book of Rites* and the writings of Mencius that sovereigns personally enjoyed folk music rather than ritual music. Eventually, the musicality of *yayue* declined and it became solely a ritual-centric musical model after the Sui (隋朝, 581-619) and Tang Dynasties (唐朝, 618-907).

Yayue became a symbol of legitimacy of sovereignty, keeping social order and strengthening dynastic power and hegemony. As for its creation, *yayue* was composed by bureaucrats who fawned on and pleased their superiors, flattering them about their enormous monarchical power. Its contents eulogised a ruler's virtues and achievements. Its intended purpose was to consolidate the power of the rulers and to emphasise the dignity of the emperor. (Yang, 1997, pp. 2-59&1-128) Consequently, due to this purely functional status and lack of musical vitality, *yayue* was destined eventually to become extinct.

1.5.1.1.2 Taiwan

It is difficult to say when *yayue* first arrived in Taiwan. However, we can see some routes and roots of the appearance and spread of *yayue* in historical records from the Kingdom of Yanpin (Han Chinese government-ruled Taiwan). According to textual research by Sun Ruijin (Sun Ruijin, 2006), the Qing Dynasty enforced the adoption of the entire Confucian Ceremonial musical and dance forms in Taiwan in 1656 (the thirteenth year of Shunzhi) The Qing dynasty also regulated ceremonial forms, following the model of the National Academy in Beijing (literally called *Guxue*). After Zheng Chenggong (鄭成功, 1624-1662, r. 1661-1662) settled in Taiwan as his base, it was suggested in 1665 to Zheng Jing (鄭經, 1642-1681, r. 1662-1681), his son and the sovereign ruler of the Kingdom of Yanpin (延平王), that they establish a Temple of Confucius. At the very beginning, a ceremony was held regularly in the Dacheng Hall (大成廟), the only building in the Temple of Confucius. Following the Qing takeover of Yanpin, the Kangxi Emperor (清聖祖康熙, 1654-1722, r. 1661-1722) gave an order to remodel the Temple of Confucius into the Taiwan Prefecture Academy,

After Taiwan was recaptured, it became a prefecture of Fujian province. Surprisingly, however, the earliest official record of the Confucius Ceremony being held in Taiwan appeared in 1696.

Not only did the Qing Dynasty dispense a set of specifications for Confucian ritual music following forms taken from the National Academy in 1741, but also some administrators' children went to Beijing to study in the National Academy. Due to the auspicious status of Confucianism, the rite was held annually until the fall of the dynasty. The government of Taiwan (Republic of China; ROC) deliberately maintained the Confucian rites to express opposition to the Cultural Revolution in Mainland China (People's Republic of China; PRC). The Confucius Ritual Committee was established in Taiwan in 1968. Lau demonstrated in his publication, *Music in China*, that the Confucius Rite had been renewed in Taiwan in the late 1960s, but only the ritual itself, not the whole *yayue* culture (Lau, 2008, p. 120). Apparently, the Confucius rite has been passed on almost in its entirety and in Taiwan, these rites rather than the whole *yayue* culture are referred to as *yayue*. Nowadays the Yayue Court Orchestra of Nanhua University also includes *yayue* music in its repertory. However, although the *yayue* performed by the Orchestra is not exactly authentic to the original, it might usefully be compared to court music, because it is extremely difficult for *yayue* to continue to exist in modern society, as it no longer fulfils its former social functions of the regulation of power and social relationships.

1.5.1.2 Other East Asian nations

1.5.1.2.1 Japan

Yayue was propagated in Japan due to political innovations. Emperor Kotoku (孝徳天皇, 596-654, r. 645-654) issued a set of doctrines called the *Taika Reform* (大化の改新) in the first year of Taika (大化, 646). The purpose was to learn Chinese culture, for instance, the system of monarchy, systems of administration and education and so on from the Tang dynasty. Envoys and students

began to be dispatched to Tang China to learn arts, writing systems, religion and architecture. Some repertoires of *yanyue* (燕樂), literally banquet music, were also spread to Japan during this period. Afterwards, banquet music became a part of *gagaku* (雅樂), the Japanese reading of *yayue*, through fusion, imitation and development. In 701, Emperor Mommu (文武天皇, 683-707) instituted a Faculty of *Yayue*, an institution of music and dance, to educate and train pupils in the performance of *gagaku*.

There are three main types of *gagaku* performed in Japan at present. Firstly, local repertoires of archaic heritage for offering sacrifices to gods or ancestors called *kuniburi no utamai* (国風歌舞) is a native Shinto religious music including folk songs and dance. For instance, *Kagura* (神樂), literally god-entertainment music, is the mysterious and solemn element of *gagaku*. It is engaged in the highest rite in each dynasty. It is a series of sacred dances performed at the Imperial court and it has been performed at the Imperial harvest festival continuously for over 1000 years.

According to Nelson, *togaku* (唐樂) is a Chinese and South Asian form, termed music of the left⁴, and *komagaku* (高麗樂) is a Goguryeo and Manchurian form, also called music of the left. They are the second type: foreign music and dance. (2008, p. 40) *Komagaku* was propagated into Japan around the beginning of the Nara period (710-794). It was divided into two parts: orchestra *kangen* (管絃) and dance *bugaku* (舞樂) (all *komagaku* is dance). *Togaku*, literally 'Tang music', appeared in Japan no earlier than the 8th century. Many researchers have contributed to the subject; for instance, Marett, Condit, Markham, Mitani, Wolpert and Nickson worked together, under the stewardship of Laurence Picken, on a Tang music project and published *Music from the Tang Court* volumes 1-7 (1981-2007). Thirdly are songs which have been handed down since the Heian Period (平安時代), *fuzokuuta* (風俗歌) which literally means folk songs. *Saibara* (催馬樂) is a well-known type. Markham described how some amateur nobles practised and sang these; for instance, Emperor Horikawa is also known from the historical record to have been an amateur

⁴ Some East Asian cultures use the terms "music of the left" and "music of the right" to indicate the origins of various categories of music. Left and right in this context are arbitrary terms, with no political connotation.

saibara performer (Markham, 1983, p. xvii).

Despite major changes in the music itself and in the performance of a given piece (see for example Marett 1985, Marett 2006), Japan's tradition of *gagaku* has survived to the present day, leading to the Japanese claiming it as the world's oldest surviving orchestral tradition. Over the centuries, the Japanese government has protected *gagaku* as an element of Japan's traditional culture. Wade indicated that the links amongst *gagaku*, imperial institutions and wider culture are close and unbroken. Furthermore, musicians from temples keep making contributions to its preservation (Wade, 2005). In recent decades, many composers in Japan and elsewhere have written new pieces for *gagaku* instruments, sometimes under commission from the National Theatre. Some are for the whole *togaku* ensemble (e.g. Takemitsu Toru's *In an Autumn Garden*), while others may mix *gagaku* and Western instruments (e.g. Takemitsu's *November Steps*). Outside Japan, Karlheinz Stockhausen also has produced such compositions.

From a political perspective, two authoritative organisations in Japan are based in two departments of the administration, established by Japanese government in the early 1970s. One is Asia/Pacific Cultural Centre for The United Nations Educational, Scientific and Cultural Organization (ACCU) which separated from the Ministry of Education, Science and Culture in 1971, and another is The Japan Foundation, which separated from the Ministry of Foreign Affairs of Japan in 1972. They have made many contributions in the areas of protecting and reviving Japan's cultural heritage, involving *gagaku* and other genres of music in Asian countries, therefore, much legislation concerned aspects of cultural policies, cultural strategies and cultural administration. The government also issued an ordinance in September 2001, The Law on Cultural Heritage, also to protect Japanese traditional culture. Zhao pointed out that the performance of *gagaku* is not popular in Japan, but the government is willing to spend large amounts of money on it (*On Chinese Ancient Music Acculturated in Japan*, 2004, p. 102). *Gagaku* is only performed in particular fiestas and holidays; the rarity of performances of *gagaku* accentuates its sacredness by increasing its

mystique. *Gagaku* was inscribed in 2009 on the Representative List of the Intangible Cultural Heritage of Humanity. (*Gagaku*(UNESCO))

1.5.1.2.2 Korea

Nowadays there are three named genres of Korean court music: *aak* (雅樂, same characters as *yayue*; also called *daesong aak* 大晟雅樂), a ritual music imported from China; *hyangak* (鄉樂; literally 'village music'), a native form of court music; and *dangak* (唐樂; literally 'Tang music'). They were divided into different parts according to their derivation, for example, *aak* and *dangak* (당악 唐樂) were imported from different Dynasties. Generally speaking, in contrast with *aak*, *hyangak* and *dangak* are often labelled as folk music.

Chinese *yayue* first arrived in Korea in 1116. Song Emperor Huizong gave Korea Confucian music, *Tasheng Yayue*, and Chinese musical instruments. From the beginning of the Goryeo period (918-1392), the king of Goryeo sent requests to the Song Dynasty asking for elements of Chinese culture to be sent to Korea, for instance, music. According to the *History of Goryeo* and the *History of Song*, Emperor Huizong sent *aak* to King Yejong of Joseon (朝鮮睿宗, r. 1468-1469), who started using it in Confucian rituals in the Goryeo court. Lee also mentioned that *aak* was combined with some local Korean music and exotic music, which appeared earlier than *aak*, for instance, *hyangak* and *dangak*, to serve in Jongmyo Jereak (宗廟祭禮樂)⁵ in the reign of King Myeongjong (Lee, 1981, p. 259). Lu discussed the use of *aak* for court ceremonies between Jongmyo Jereak and Munmyo Jereak (文廟祭禮樂)⁶ and addressed the function of *aak* as ritual music in her work (2005, 14). For decades, the South Korean government made contributions to *aak* so that it could continue to be performed in Jongmyo Jereak and Munmyo Jereak. The South Korean government also enacted

⁵ Jongmyo Jereak is a traditional Korean rite and it uses a genre of Korean court music to represent the ancient religion to the Korean royal family.

⁶ Munmyo Jereak is a traditional Korean rite which uses *aak* to sacrifice to/honour Confucius (similar to Chinese Confucius Ceremony).

Cultural Properties Protection Act No.961 in October 1962 due to the government's intention of conserving internal traditional culture. It addressed the safeguarding of tangible and intangible cultural properties and *aak* is therefore under the government's protection. Furthermore, Jongmyo Jeryeak was inscribed in 2008 on the Representative List of the Intangible Cultural Heritage of Humanity (originally proclaimed in 2001)

1.5.1.2.3 Vietnam

Nha nhac (nhã nhạc) is a genre of Vietnamese court music performed from the Ly Dynasty (1009-1226) of the 13th century to the Nguyen Dynasty (1802-1945), which ended in the early 20th century. It matured under the Nguyen Dynasty and started playing a meaningful role in performance in every magnificent ceremony during that period. However, *nha nhac* was affected critically by monarchy and war. It was destroyed and became virtually extinct during the Vietnam War (1959-1975). After the Vietnam War, it was firstly deprived of its framework of royal palatial settings, and then it lost its original traditions of social functions and meanings.

Nha nhac was given financial assistance to aid its restoration by The Toyota Foundation. Professor Tokumaru Yoshihiko and Professor Yamaguti Osamu, who are renowned Japanese ethnomusicologists, took charge of the project called "Reviving Vietnamese *Nha Nhac*". It had faced a difficult situation because only three elder musicians who could understand it thoroughly were still alive. Accordingly, Yamaguti suggested that the Vietnamese government should imitate the way that South Korean *aak* was restored by government support and they further suggested the establishment of departments of *nha nhac* in Vietnamese universities. *Nha nhac* performance courses were established at Hue University from October 1996. Following these steps, many senior high schools of arts also proceeded with practical training in *nha nhac*. The first group of graduates from the *nha nhac* courses were fostered in June 2000. Due to these remarkable achievements, the impetus for re-establishing the *nha nhac* culture was approved by the Vietnamese government and

the government applied for it to be given a place in “Masterpieces of the Oral and Intangible Heritage of Humanity” by “Intangible Cultural Heritage” of UNESCO. It was adopted successfully in 2003.

Numerous researchers have contributed to this area. Many western scholars interested in archaic musical culture focussed on eastern culture as representing musical cultures of antique vintage. Generally speaking, research can be divided into three groups. Encyclopaedias are often the first resource people search when they want to find information, for instance, *The New Grove Dictionary of Music and Musicians Online* (Shigeo Kishibe, et al.) and *The Garland Encyclopedia of World Music* (2002). Various authors have contributed general overviews introducing the history and every element of Japanese music in each chapter. (Harich-Schneider, 1973 and Tokita and Hughes, 2008) The second type is specific research into musical instruments or genres in areas such as notation, derivation, usage, performance, and interpretation (Malm, 1959 and Johnson, 2004). Lastly are studies of specific periods, particularly the 20th century, because the dispersion of American pop music across Asia was catalysed by World War Two (Uenami, 1985, Stevens, 2008 and Condry, 2006). Certainly, some researchers are familiar with eastern languages so they made contributions on their own most personally interesting objectives; however, few have conducted research into court music. Research into Korean and Vietnamese music faced similar circumstances: there have been more contributions from western scholars on Japanese music than there have been on Korean or Vietnamese music. Most of them have focused on folk music, musical instruments or theatre rather than on court music (Killick, 2003 and Mackerras, 1987). A few scholars, for instance, Robert Provine, are interested in ritual and court music (1988). Less research into Vietnamese court music has been conducted because it is a much newer topic. Yamaguti reported it in several edited volumes (2001) and conference papers (2010). Zhao gave a general introduction (1995, 1996, 1999) and Fan also gave an introductory paper (2007).

Eastern scholars have greater advantages in investigating these areas than westerners because they are well-versed in their own languages. Therefore, considerable research concerning court music has been produced (Song, 2008, Tran, 1962, Tokura, 2005 and so on). However, most of them, especially Chinese scholars, make similar comparisons and analyses of derivations and developmental trajectories amongst East Asian musics, (Zhao, 2004). Many East Asian scholars concentrate on finding where these musics come from and what differences exist between them, and Chinese scholars are working on examining the Chinese roots of much East Asian music. From my point of view, I feel that the focus of research should move on to investigate court music on its own merits, not only on its derivations.

1.5.1.3 Okinawa

Uzagaku was spread to Ryukyu through processes associated with the immigration of the Fujianese thirty-six surnames group. The Hongwu Emperor wanted to help the Ryukyu Kingdom to improve and develop its navigation and shipbuilding, therefore, Fujianese with specific skills were selected to be sent to Ryukyu. They were not only all excellent in navigation and shipbuilding, but some also had other specialties, for instance, translation, writing, landscape, architecture and arts. Simultaneously, Fujianese music, for instance, *nanguan*, *beiguan*, and Fujianese folk song, was spread into the Ryukyu Kingdoms. Initially, the Ryukyu Kingdom used this at a banquet when Chinese ambassadors came to attend the king's Coronation. Then, over 200 years later, it was not only performed for Chinese ambassadors, but also in entertaining envoys from the Satsuma domain. It started serving the royalty and nobility as court music called *uzagaku*. However, *uzagaku* was only used in the royal palace as ceremonial music and banqueting music; it was not employed in rites such as festivals in honour of deities - other local music and dance such as *eisa* were used ritually and for prayer.

Initially, some specialists and scholars naturally assumed that *uzagaku* is closely related to *nanguan* (also called *nanyin*) because of its resemblance to Chinese music *nanguan*. *Nanguan* is not exhaustively discussed in this thesis. However, there are several useful sources on *nanguan* in English; for example: Chou, 2001, 2002; Lim, 2014; Wang, Ying-fen 1986, 1992a, 1992b, 2003; Yeh, 1988). Due to immigration from Fujian, the birthplace of *nanguan*, researchers supposed that *uzagaku*'s origins might be found amongst Fujianese folk music. Research has been undertaken into differences, comparisons and analyses between *nanguan* and *uzagaku*, and there have also been some investigations into similarity and dissimilarity amongst *beiguan*, Fujianese folk song, and *uzagaku*. For instance, Wang Yaohua, Professor of the College of Music, Fujian Normal University, researched musical instruments and the origins of repertoires of *uzagaku* in his publication: *Ryukyuan Uzagaku and Chinese Music*. (2003)

Generally speaking, people familiar with *nanguan* will easily recognise that *uzagaku* and *nanguan* are quite similar on the basis of the visual presentation of *uzagaku* performance. In fact, some scholars think that *uzagaku* adopted the melodies, the tunes and the musical forms from *nanguan*. They include Higa, the chief of the Institute of Revival and Research of *Uzagaku*. She went to Quanzhou and Taiwan in 1994 to investigate the roots of *uzagaku* when she started research on it. Apparently, she believed that *nanguan* is the source of the original conception of *uzagaku*. However, she found some misinterpretations of the roots of *uzagaku* including differences in lyrics and instrumentation between *uzagaku* and *nanguan*. After she met Lu Chui-Kuan, Professor of Graduate Institute of Ethnomusicology, National Taiwan Normal University and a Taiwanese *beiguan* specialist, she found similarities between *beiguan* and *uzagaku*. Having learned about *uzagaku* from Higa, Lu indicated the resemblances of genres, musical instruments and forms between *uzagaku* and *beiguan* in 2011.

Overall, there are two groups of research into Ryukyuan court music: research of "Ryukyuan classical music", generally called uta-sanshin (組踊音楽歌三線), and research of *uzagaku*.

Ryukyuan classical music is a type of court music. From an Okinawan point of view, Ryukyuan classical music is *Sanshin* (三線) music. (Members of Uzagaku Kenkyukai introduced this to me during my participation in Okinawa.) Therefore, due to *uzagaku*'s very recent re-establishment as a genre, researchers have done much more work on *sanshin* than they have on *uzagaku*; for instance, Yamauchi (also Romanised as Yamanouchi) Seihin's collected works volume 1 to 3 (1993) and *For Each Type and Origin of the Sanshin* by Shimabukuro Masao. Little research is by western scholars, and this is usually general introductions in encyclopaedias (Grove and Garland), or a chapter in a Japanese music book (Thompson, 2008).

Another category is research by many Chinese and Taiwanese scholars into *uzagaku*. However, most of them focus on comparison and analysis, particularly in derivation, like Wang and Prof. Lu. In addition, some analytical research might be improved to get more comprehensive results by using several analytical methods simultaneously. For example, Wang concluded *Taiheika* (太平歌 or 福壽歌) is a combination of Ming Opera and Chinese folk music by analysing the lyrics. (Wang, 2001) Conceivably, *uzagaku* is a recently revived musical genre so fewer studies have concentrated on it, examining, for example, current circumstances, social appraisals and identities. We can find only two reports published by the Culture Promotion Division regarding the processes of the revival of *uzagaku*. However, social values, social appraisals and identities are significant elements for passing traditions on. It helps traditions to be passed on if scholars concentrate more on those social issues, therefore, these will be key points in my research.

In conclusion, *uzagaku* is different from other court musics. Although they are all called court music, *gagaku*, *aak* and *nha nhac* all use some pieces, but very different ones, of Chinese court music. However, *uzagaku* does not. *Uzagaku* uses folk music pieces as court music due to its unique historical background.

1.5.2 Theoretical

Many academic works discuss music revival in the West. Academics are interested in folk music revival in variations of research areas, for instance, in theory (Livingston, 1999) and in musical identity (MacKinnon, 1994). Also, some collected volumes on folk revival demonstrated music reflections and perspectives, including Bort (ed.) *'Tis Sixty Years Since The 1951 Edinburgh People's Festival Ceilidh and the Scottish Folk Revival* (2011) and Rosenberg's *Transforming Tradition: Folk Music Revival Examined* (1993). As Livingston (1999) mentioned in her work *Music Revivals: Towards a General Theory*, music revivals are an important feature of the twentieth-century musical landscape and music revival research is a rewarding subject area. (Brocken, 2003; Harper, 2006; Dunaway and Beer, 2010, etc.) Other academics studying revivals are interested in early music, for example, Bernarr Rainbow's *The Choral Revival in the Anglican Church (1839-1872)*. (1970), Nicholas Kenyon's *Authenticity and Early Music: A Symposium* (1988), and Kay Kaufman Shelemay's *Toward an Ethnomusicology of the Early Music Movement: Thoughts on Bridging Disciplines and Musical Worlds* (2001). In 2014, Oxford University Press published *The Oxford Handbook of Music Revival* to discuss issues about music revival. However, those discussions of music revivals are not particularly similar to the ancient music revivals in East Asia because the meanings and definitions of 'revival' and 'early music' often differ between the West and East Asia. Shelemay (2001) followed Brown's explanation that "early music" is "an interest and involvement with the music of the past." "Early music" in the West can be a living tradition in the present and a means of satisfying a desire for "historical faithfulness to the past". (Kenyon, 1988) However, the terms 'early music' or 'ancient music' do not carry the same meanings in East Asia as they do in the West. 'Ancient music' in the East Asian cultural sphere almost always means 'extinct music'; for instance, *yayue* in China or *uzagaku* in Okinawa. Other time-honoured music is usually called 'old music', for example, *kunqu* (崑曲).⁷ Also, the process of music revival is different in the West than in the East Asian cultural

⁷ *Kunqu* 崑曲 is one of the oldest extant forms of Chinese opera and is listed as one of the Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO since 2001.

sphere. For example, Owe Ronström (2014) discussed three positions: knower, doer and marketer, in the field of folk music from the late eighteenth century to the 1990s. Folk music revival is an established movement in the West, therefore folk music always has people to support, perform and understand it. However, usually few people know about ancient music in East Asian countries. Those ancient musics rely on scholars and researchers to study and revive them. Thus, in the absence of knowers, doers and marketers, Ronström's triangle is not wholly applicable in the early stages of music revival in the East Asian cultural sphere. Accordingly, I have substituted three alternative terms, to illustrate the need for historical records, relics and related music genres. These three elements are necessary to achieve a successful revival of an extinct music. (see figure 1-4) Livingston (1990:69) proposes a six-point list of factors, which are necessary for the success of any musical revival. These six points are addressed below.

1. An individual or small group of "core revivalists"

In the case of *uzagaku*, Higa and Uzagaku Kenkyukai form the body of core revivalists.

2. Revival informants and/or original sources (e.g. historical sound recordings)

The surviving musical notation and other historical documents, as interpreted by Higa and Nagamine amongst others, represent one set of original sources. Another set of original sources is made up of the ancient *uzagaku* instruments discovered in the Tokugawa and Mito City museums.

3. A revivalist ideology and discourse

Given that the *uzagaku* revival was given its initial impetus by the Shuri Castle management's desire to recreate the ceremonial atmosphere of the Ryukyuan court, at least two ideological positions present themselves: either the Shuri Castle management wish to embody in their restoration a statement regarding Okinawan (Ryukyuan) identity (this position could possibly be seen to embody sentiments more usually associated with independence movements), or they simply wish to attract tourist revenue by presenting their spectacular festival experiences. These two positions are not mutually incompatible.

4. A group of followers which form the basis of a revivalist community

Unless we count Higa and Uzagaku Kenkyukai as the revivalist community, given that they have no followers to speak of, we would have to leave this part of Livingston's criteria unfulfilled.

5. Revivalist activities (organizations, festivals, competitions)

The Shuri Castle's regular festivals and re-enactments provide a forum for the performance and revival of *uzagaku*. Concert appearances and occasional media coverage also support the revival.

6. Non-profit and/or commercial enterprises catering to the revivalist market

The publication of a CD album catered to the small revivalist market.

With regard to point 4 above, it seems reasonable to count Uzagaku Kenkyukai as the revivalist community; they may, in time, acquire a following.

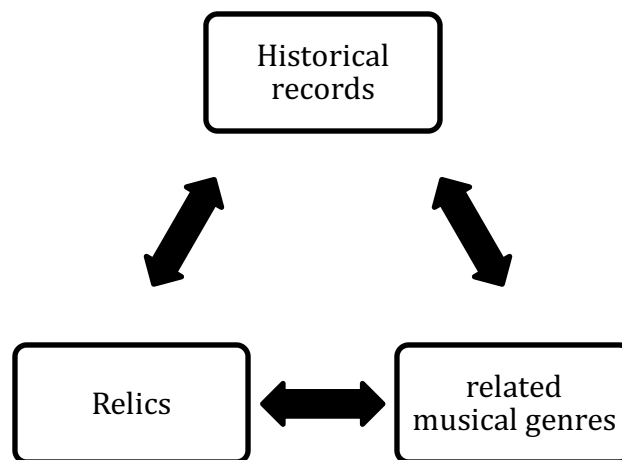


Figure 1-4: The triangle of music revival in the East Asian countries

1.6 Justification of *uzagaku* research

Since my Master's dissertation, "A Case Study of Ya Yue in Taiwan — Heritage and Social Appraisal", I have become increasingly interested in *yayue* and ancient music (extinct music) in East Asia. Through Zhou Chunyi and Yamaguti Osamu's introduction, I started to familiarise myself with *uzagaku* and wished to learn more about it. Even if *uzagaku* is unfamiliar to the general public and is

an extinct music, I wanted to do more research to help it become a living musical tradition. Records of the progress of *uzagkau* revival will also form a significant material resource for people wishing to learn more about it; it may also be of assistance to people involved in other revivals of extinct music.

1.7 Terminology

Terminology is another significant issue in this dissertation. Three languages have been used in this research: English, Chinese and Japanese. In order to translate Chinese and Japanese into English, I have Romanized all the relevant East Asian terminology, for instance *yayue* stands for 雅樂 (Chinese), *gagaku* stands for 雅樂 (Japanese), *aak* stands for 아악 (Korean), *nha nhac* stands for nhã nhạc (Vietnamese), and *uzagaku* stands for 御座樂 (Okinawan). However, sometimes Chinese and Japanese share the same Chinese characters but use different Romanization, especially in the name of Chinese musical instruments, because they are pronounced differently. For example, *pipa* (Chinese) and *biwa* (Japanese) stand for 琵琶, *dongxiao* (Chinese) or *dōshō* (Japanese) stand for 洞簫. When Japanese pronounce a word written in kanji (Chinese characters) as if it were Chinese (like *gagaku* for *yayue*), it's called on'yomi; when they use their native Japanese word that has the same meaning (like *fue* instead of *teki* for 笛 (Mandarin di)), it's called kun'yomi. Differences can be easily seen between Chinese Romanization and Japanese Romanization and I have chosen to use "Pinyin" for Mandarin and "Modified Hepburn" for Japanese and Okinawa (Okinawa is adapted from Hepburn). In fact, some Chinese Romanizations are already familiar to many western people, such as *dizi* and *pipa*. However, this thesis discusses an Okinawan topic not a Chinese one. In consequence, Hepburn-type Roman letters will be used in the following chapters even though this might not be familiar to western people. I have chosen to romanise Japanese and Okinawan using the Modified Hepburn system, except for one major difference: when, in one syllable, the vowel o, u or e is long. Modified Hepburn marks it with a macron above (ō, ū, ē), but I have omitted the macrons due to difficulties typing them on my computer. So for example the instrument name

dōshō is written as *dosho* in this thesis. In addition, I am not writing the macrons in the body of the text but only in the glossary. And for the title of *uzagaku* music pieces, I would like to follow Okinawan Romanization. Prof. Higa told me that *ou* stand for *ō*, such as: *Gaseichou*, *Sasougai*, *Dogenshou*, *Ichikouri*, *Soushibyo* (Higa, per email, 28 May, 2014 and Nagamine, conversation, 4 Oct 2017). All Romanization of titles of *uzagaku* pieces followed Hige's comments: *Gaseichou* 賀聖朝, *Taiheika* 太平歌, *Shidaikei* 四大景, *Renkaraku* 蓮花落, *Suitaihei* 醉太平, *Sasougai* 紗窓外, *Dogenshou* 鬧元宵, *Ichikouri* 一更裡, *Soushibyo* 相思病 and *Kujiseikasan* 孔子世家贊.

In addition, Mandarin and Taiwanese Hokkien have been discussed simultaneously in the Language chapter. In order to analyse and compare Mandarin and Hokkien, I have chosen to use The Taiwanese Romanization System, which was designed to learn and romanise Hokkien and was officially published in Taiwan in 2006, for Taiwanese Hokkien. Pinyin and The Taiwanese Romanization System share the same vowels, therefore, the analysis of Mandarin and Hokkien will be distinctly illustrated.

1.8 Methodology

Fieldwork indicates the gathering of first-hand experiences of musical life in a particular culture and collecting data and materials. In consequence, participation and observation, interviews, questionnaires, and analysis, form the basis of data collection in this research.

1.8.1 Participation and observation

During my participant-observation with the *Uzagaku Kenkyukai*, I tried not to affect their performance style. However, circumstances were not always entirely under my control. To conform with Japanese local manners, I participated in almost all their rehearsals, performances and meetings during my stay in Okinawa. In order to rapidly enter *uzagaku's* community, I not only participated in their musical activities but also joined some of their personal gatherings. (see table

1-1) The Japanese reputation for politeness is justified; they also tend to keep their distance from people they don't know. For this reason, attending their private gatherings was an important factor in breaking down their reserve so that I could interview them successfully. Higa and Nagamine were very warmhearted and enthusiastic people and they were very generous in sharing their knowledge and information with me. Despite the formality of some of the language used in this thesis, our interpersonal interactions were much more informal. Nagamine and myself were on first name terms and we all knew Higa as "Higa Sensei." Higa expressed hope that I could discuss my research results with her to help the development of *uzagaku*.

Table 1-1: Fieldwork timetable⁸

Dates	Circumstances
Thursday, 3 rd March, 2011	Arrived at Okinawa.
Saturday, 5 th March, 2011	Attended the Conference of the Culture of the Theatre in the Qing Dynasty (第7回特別推進研究「清朝宮廷演劇文化の研究」研究会). First met Higa and Nagamine.
Friday, 11 th March, 2011	Visited Shuri Castle Park (首里城公園), bought annual ticket and looked at Ryukyuan dance: 「結」.
Monday, 14 th March, 2011	Met Nagamine at the Okinawa Prefectural University of Arts (). She introduced the university library and Okinawa Prefectural Library and taught me how to use the facilities.
Wednesday, 16 th March, 2011	Looked at Ryukyuan dance: 「嘉」 in Shuri Castle Park.
Saturday, 19 th March, 2011	Looked at Ryukyuan dance: 「華」 in Shuri Castle Park.
Sunday, 20 th March, 2011	Looked at Ryukyuan dance: 「紅」 in Shuri Castle Park.
Monday, 21 st March, 2011	Looked at Ryukyuan dance: 「慶」 in Shuri Castle Park.
Thursday, 24 th March, 2011	Met Mr Wang Zhou (王周) and Mr Liu Fulin (劉富琳), who both come from Fuzhou and teach in Fujian Normal University, and Nagamine, and got some materials in University of the Ryukyus.
Thursday, 31 st March, 2011	Translated the questionnaire into Japanese with Ms Nagamine.
Friday, 8 th April, 2011	Observed the rehearsal of Uzagaku Kenkyukai for Japanese series drama "Tempest" (暴風雨 テンペスト).
Wednesday, 13 th April, 2011	Tasted Okinawan style food, visited Confucius Temple and bought guidebooks of music schoolbooks with Nagamine.
Saturday, 16 th April, 2011	Observed Uzagaku Kenkyukai performance in Japanese serials drama "Tempest".

⁸ This shows all my fieldwork between 2011 and 2013. I attended and enjoyed these events and activities (some I just knew about but did not participate in).

Monday, 18 th April, 2011	Bought music school books and visited the north of Okinawa with Nagamine.
Sunday, 24 th April, 2011	Observed and participated in the rehearsal of <i>Uzagaku Kenkyukai</i> .
Tuesday, 26 th April, 2011	Observed and participated in Okinawan traditional music with Ms Nakanishi and Nagamine.
Wednesday, 27 th April, 2011	Attended the Gamelan workshop and Nagamine performed.
Friday, 29 th April, 2011	Hirae invited me to have dinner as farewell party with other members such as Higa, Nagamine and Ms. Masako Yamauchi.
Monday, 2 nd May, 2011	Went back to Taiwan.
Wednesday, 4 th Oct, 2011	Accessed materials about language issue: The Dictionary of Minnan Dialects (閩南方言大詞典 Minnan Fangyan Dacidian, 2007) and (國臺音對照新字典 Guo Tai Yin Duizhao Xingzidian, 1968).
Friday, 7 th October, 2011	Contacted Ms Qiu Ting.
Tuesday, 11 th October, 2011	Email to Kinjo Hiromi asking about Ryukyuan <i>Guanhua</i> .
Thursday, 20 th October, 2011	Lost connection with Ms Qiu Ting and lost the chance to learn Lanqing <i>Guanhua</i> .
Friday, 21 st October, 2011	Attended Taiwan Musicology Forum Conference.
Sunday, 23 rd October, 2011	Arrived in Okinawa.
Monday, 24 th October, 2011	Collected data and literature about Ryukyuan <i>Guanhua</i> ; designed interview questions.
Tuesday, 25 th October, 2011	Interviewed Nagamine
Thursday, 27 th October, 2011	Interviewed Nagamine at 2:00 pm, interviewed Higa at 4:30 pm (Nagamine participated). Observed ensemble members' rehearsal of the Shuri Castle Festival's coronation ceremony at night.
Friday, 28 th October, 2011	Assisted with Nagamine in translation of Fuzhou performance programme for November.
Saturday, 29 th October, 2011	Observed Okinawan traditional arts performance in the Shuri Castle Park; Observed, videotaped and photographed the coronation ceremony of the Shurijo Festival.
Sunday, 30 th October, 2011	Observed and participated in Ryukyu <i>ocho emaki gyoretsu</i> (the Royal Procession, 琉球王朝繪卷行列) in Kokusai dori (国際通り), and videotaped and photographed the whole procession.
Thursday, 3 rd November, 2011	Observed, videotaped and photographed <i>Koshiki gyoretsu</i> (the ancient ritual parades, 古式行列)
Saturday, 5 th November, 2011	Went back to Taiwan.
Thursday, 10 th November, 2011	Collected Ryukyuan <i>Guanhua</i> literature in the library of the National Cheng Kung University.
Wednesday, 23 rd November, 2011	Arrived at Okinawa and stayed overnight at Nagamine's.
Thursday, 24 th November, 2011	Went to Fuzhou with ensemble members.
Friday, 25 th November, 2011	Had an Okinawan classical music workshop with students of College of Music, Fujian Normal University. Broadcast Edonobori documentary film.
Saturday, 26 th November, 2011	Member of staff for the performance of Ryukyuan court arts:

	<i>Uzagaku</i> and <i>Ryukyuan dance</i> in Min theatre arts centre, Fujian Prefecture.
Sunday, 27 th November, 2011	Visited College of Music's staff, Fujian Normal University. Had dinner with Prof. Wang Yaohua, the Head of the College of Music and all ensemble members at Hiraie Fuzhou's.
Monday-Wednesday, 28 th - 30 th November, 2011	Fieldtrip with all ensemble members in Fuzhou, Xiamen and Shanghai.
Thursday, 1 st December, 2011	Went back to Okinawa and arrived at Taiwan at night.
Thursday, 15 th December, 2011	Arrived in Okinawa.
Friday, 16 th December, 2011	Observed ensemble members' Edonobori rehearsal; had coffee and discussion with Higa and Nagamine after rehearsal.
Saturday, 17 th December, 2011	Observed ensemble members' Edonobori rehearsal; participated in ensemble members' dressing and making up in green room; enjoyed Edonobori performance.
Sunday, 18 th December, 2011	Attended and participated in ensemble members' dressing and making up in green room; enjoyed Edonobori performance.
Friday, 23 rd December, 2011	Discussed further cooperative research with Nagamine.
Saturday, 24 th December, 2011	Nagamine invited me have dinner with her family on Christmas Eve.
Monday, 26 th December, 2011	Had a conversation about Ryukyuan <i>Guanhua</i> with Kinjo Hiromi and Higa.
Tuesday, 27 th December, 2011	Ms. Akemi Miyagi invited me and Nagamine to visit some cultural and historical remains in northern Okinawa, such as Cape Hedo (Hedo-misaki, 辺戸岬), 大石林山 and 組踊遺跡; ate Okinawan traditional food: Okinawan soba (沖縄そば).
Wednesday, 28 th December, 2011	Interviewed Higa.
Thursday, 29 th December, 2011	Had a conversation with Hiraie and Nagamine; learned and recorded Hiraie's Fuzhou dialect pronunciation.
Sunday, 1 st January, 2012	Observed the New Year's Celebration: Chohai Okishiki (新春の宴) activities, such as, Opening of the Gate Ceremony (御開門), <i>uzagaku</i> performance, (御座楽の演奏), Ninufa-Nuunufe (子之方御拜), Chou-Nuunufe (Tomoyuki Imperial morning prayer, 朝之御拜), Otori (Main street, 大通り) and videotaped and photographed the whole progress.
Tuesday, 3 rd January, 2012	Observed, videotaped and photographed the re-enactment activities of the King and Queen in taking a ceremonial photograph (国王王妃出御); paid respect to Buddha at temple with Nagamine; had discussion with Higa, Nagamine and Mr. Makiya in the film company (シネマ沖縄).
Thursday, 5 th January, 2012	Went back to Taiwan.
Friday, 20 th January, 2012	Visited Ms Yang. Learned <i>uzagaku</i> songs' pronunciation in Minnan dialect and Romanization system.
Monday, 26 th March, 2013	Arrived in Tokyo.
Tuesday, 27 th March, 2013	Gave a presentation in the International Conference of the Comparison between Chinese Music and Japanese Music in

	Tokyo. Had dinner with Higa, Prof. Wang Yaohua and Dr Liu Fulin (劉富琳).
Thursday, 6 th June, 2013	Higa, Nagamine and Liao Shenpei arrived at Chiayi. Had dinner with university staff.
Friday, 7 th June, 2013	Higa and Nagamine had a <i>uzagaku</i> workshop with undergraduate students of Nanhua University. Visited ancient Chinese musical instruments collection.
Saturday, 8 th June, 2013	Brought Higa, Nagamine and Liao Shenpei to visit historical remains in Chiayi's city centre.
Tuesday, 23 rd September, 2013	Attended cooperative concert with the students of the Department of Traditional Music, School of Music, Taipei National University of the Arts at 7.30 pm. Met all ensemble members in green room and brought snacks and souvenirs to them.
Wednesday, 6 th November, 2013	Interviewed Feng Zhihao in Nanhua University.
Saturday, 31 st May, 2014	<i>Uzagaku</i> and <i>Minshingaku</i> performance at 5.00 pm at Urasoe, Okinawa (「御座樂と明清樂」)[I knew of this performance but did not attend.]

1.8.2 Videotaping and photographing

Before videotaping and photographing the rehearsals, performances etc., I asked for the consent of each participant, using the appropriate consent forms. I received consent from the Shuri Castle Park Management Center's by email. (see Appendix B) These videos and photos will help readers to further understand what *uzagaku* is and how it is conducted in the current revival, because images are the most direct and straightforward language. Moreover, those records will form a body of evidence of *uzagaku*'s development during each stage of its restoration.

1.8.3 Interviews and questionnaires

I did not interview every *Uzagaku Kenkyukai* member. I interviewed Higa and Nagamine as the members' representatives. I also interviewed Feng Zhihao, Professor of the Department of Ethnomusicology and Head of the Department of Ethnomusicology, Nanhua University, who is a talented *erhu* performer and has considerable *erhu* teaching experience at the Central Conservatory of Music, to better understand ornamented variations. I mostly used Mandarin in my interviews.

Nagamine can speak Mandarin because she was an exchange student in Fujian, China when she studied for her PhD. She also helped me to translate the first time I interviewed Higa (27th Oct 2011). Further, I found a professional translator to do the transcription and translate it into Chinese. However, Nagamine had no time to go to my second interview with Higa. Fortunately, Higa can speak English, consequently I used English (I also used Chinese character handwriting as auxiliary) to interview her. These interviews are presented in the following chapter to illustrate each issue, and are shown in Appendix A.

Table 1-2: Interview timetable

Dates	Circumstances
Tuesday, 25 th October, 2011	Interviewed Nagamine.
Thursday, 27 th October, 2011	Interviewed Nagamine at 2:00 pm, interviewed Higa at 4:30 pm (Nagamine participated).
Wednesday, 28 th December, 2011	Interviewed Higa.
Wednesday, 6 th November, 2013	Interviewed Prof. Feng Zhihao.

Even though I did not interview all of the ensemble members, I gained some data from their questionnaire responses. Questionnaires can be a valuable tool for drawing insights from respondents. For instance, I can begin to understand ensemble members' perspectives on whether *uzagaku* is Chinese music or Okinawan music. I designed twenty-one questions for the questionnaire. Some responses are presented in Chapter Five, explaining Uzagaku Kenkyukai members' viewpoints and perspectives on *uzagaku*. Questionnaires are listed below.

1. Is your present job related to the performing arts?
2. How long ago did you join Uzagaku Kenkyukai?
3. Why did you join Uzagaku Kenkyukai?
4. Did you know what *uzagaku* is before you joined Uzagaku Kenkyukai?
5. Had you heard *uzagaku* before you joined Uzagaku Kenkyukai?
6. Had you listened to *uzagaku* performance before you joined Uzagaku Kenkyukai?

7. Had you learned musical instruments before you joined Uzagaku Kenkyukai?
8. Which instrument do you play in Uzagaku Kenkyukai?
9. Have you played other instruments in Uzagaku Kenkyukai performance?
10. Which instrument of those you play is your favourite?
11. Which song do you feel that you perform best?
12. Which song is the most difficult for you?
13. Which song is your favourite?
14. Which was your most memorable *uzagaku* performing experience?
15. Has your understanding of *uzagaku* changed since you joined Uzagaku Kenkyukai?
16. What do you think are the principal differences between *uzagaku* and traditional Japanese music?
17. What do you think are the principal differences between *uzagaku* and traditional Chinese music?
18. What do you think are the principal differences between *uzagaku* and traditional Okinawan music?
19. What kind of music do you think *uzagaku* sounds like?
20. Do you think *uzagaku* is an appropriate representative of Okinawan local music?
21. Do you like *uzagaku*?

1.9 Chapter summaries

It is probably unnecessary to write summaries for the introduction and conclusion. Presented below are summaries of the remaining four chapters.

Chapter Two, “Transmission Routes: the Influence from China in *Uzagaku*,” which is divided into three parts, firstly talks about assimilation and syncretism between Chinese and Japanese culture in Okinawa. This section demonstrates Okinawa’s unique cultural traditions. The second part

introduces Shuri Castle Park and significant architectural features in the park, which guide the route of the coronation ceremony. The last part draws readers' attention to three *uzagaku* performances and presents the cultural significance of *uzagaku* performance.

Chapter Three, "Classification of Repertories and Ornamented Variation Techniques," is in three sections. Firstly, it demonstrates the significance and history of the Chinese musical tradition *yayue-yanyue* system and then illustrates both Higa's and Nagamine's wish to use the system in *Uzagaku Kenkyukai* performance and further research. The second part examines how *uzagaku* pieces can be classified into the ritual and banqueting functions. The last part discusses ornamented variation techniques under the *yayue-yanyue* system.

Chapter Four, "Language and Pronunciation in *Uzagaku* Repertories," intends to cast light on language and the pronunciation of *uzagaku* pieces. It is divided into three main parts. Firstly, it provides some background of using *Guanhua* through historical perspectives and outlines some of the difficulties encountered by Japanese speakers in learning Chinese. The second section describes methodologies of phonetic transcription of lyrics. The last part analyses musical examples of *uzagaku* repertories, examining linguistic differences between Mandarin and the Taiwanese Hokkien dialect.

Chapter Five, "Transmission, Education and Cultural Identification of *Uzagaku*," addresses the difficulties of *uzagaku*'s survival in modern society and musical identity between Chinese and Okinawan music. Firstly it provides the real situation amongst ensemble rehearsal and performance. The second section presents *uzagaku* advertising and Higa's research perspective. Lastly, it presents ensemble members' understandings of *uzagaku* and discusses how *uzagaku* can become Okinawan music, not just a music in Okinawa.

Chapter Two: Transmission routes: the influence from China in *uzagaku*

2.1 Introduction

Okinawa prefecture was not only an independent kingdom, but also a subsidiary territory of China in the past (between around 1372 and 1866). Therefore, many Okinawan customs and cultural traits were influenced by China, not to mention the Chinese influence on music. This chapter will introduce *uzagaku*, present its performance styles and modes from the past to the present, and will demonstrate some of the dissimilarities between *uzagaku* and other East Asian court musics. The following paragraph will explain the significance and particularities of *uzagaku*.

2.2 Assimilation and syncretism: Chinese and Japanese culture in Okinawa

Ryukyu possessed its own unique culture and customs, and Ryukyuan people thought their culture was different from mainstream Japanese culture, due to Okinawa's particular geographical position and historical circumstances. Characteristics of both Chinese and Japanese culture can be found within Ryukyu culture. From 1872 to 1879, the Ryukyu Kingdom became the Ryukyu Domain of Japan and finally became Okinawa Prefecture, part of Japanese territory. Japanese culture naturally has flowed into Okinawa as a matter of course. However, Okinawa has maintained its own culture and has been affected by Chinese customs over a long period. Vestiges of Chinese culture have left their imprints on Okinawan culture

Over the course of the Ryukyu Kingdom period, Okinawa accepted many Japanese cultural elements, for instance, the custom of using familial mon symbols 家紋⁹ and 烏帽子親 eboshi-oya used in Guan Li 冠禮¹⁰ adopted from the period of Tokugawa Bakufu 徳川幕府 (1600-1868). After

⁹ Mon symbols 家紋 are Japanese emblems used to decorate and identify the Buke families 武家 (Japanese martial family), the Kuge families 公家 (Japanese aristocratic class) or an individual.

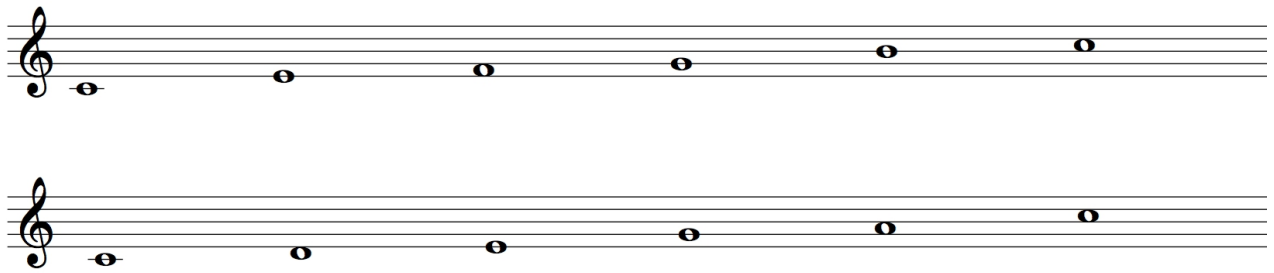
¹⁰ Guan Li 冠禮 is also called Yuanfu. It was the traditional Ceremony of Coming of Age in China, Korea, Vietnam and Japan. The name Guan Li refers to the ceremony for men when 20, and Ji Li (笄禮) that for women on reaching 15.

the abolition of the Han feudal domain system and following the establishment of the prefecture system in 1879, Okinawa accepted Japanese culture, mores and customs. Okinawa appeared almost the same as Japan after coming under Japanese control; however, the remnants of Chinese culture can be glimpsed in some details. Chinese culture seemed tangibly present all around when I carried out fieldwork in Okinawa, for instance, in construction, faith, diet or mores. In order to protect from evil, Shisas シーサー (in Chinese called Fengshiye, 風獅爺), statues of lions, are placed, as wards, in pairs on the rooftops of buildings or flanking the gates to houses. Due to its seaboard terrain, Okinawa shares the Mazu¹¹ 媽祖 or 天妃娘娘 faith with the southeastern coastal regions of China, which as history records was brought to Ryukyu by the Fujianese thirty-six surnames. (Li Dingyuan (李鼎元), 1802) and Qi Kun and Fei Xizhang (齊鯤和費錫章), 1808) Not only Mazu, but also Confucianism 儒家思想 and the Guan Yu 關羽 faith are present in Okinawa. In fact, Shiseibyo 至聖廟, a complex of religious buildings, is a replica of the original temple consisting of Taiseiden 大成殿, Tenson-byo 天尊廟, and Tenpigu 天妃宮, devoted to Confucius, Guan Yu, the Dragon King, and Mazu. Also, the Dragon King, God of the Sea, is offered sacrifices in Naha Hari Festival 那覇ハリー (boat race) which was adopted and adapted from the Chinese Duanwu Festival 端午節 (Jap. Tango no Sekku), traditionally held on 3 - 5 May in Okinawa (Xiang You ed. 向祐), 1713). During the Duanwu Festival, stir-fried food in the Okinawan style is consumed and eight sweet ingredients porridge 八寶粥 あまがし is prepared. These are clearly remnants of Chinese culture and I have experienced them personally in Okinawa.

The same influences as in those more tangible elements of culture can be discerned in Okinawan music. For instance, *Rujigaku* 路次樂 adopted from Chinese imperial processional music became an outdoor ritual music over the period of the Ryukyu Kingdom. (Tsao, 1998, p. 58 and Li, 2000, p. 31) *Rujigaku* was used in many musical activities such as the Procession of the

¹¹ Mazu is widely worshiped in Taiwan, in the southeastern coastal regions of China, and other East Asian and Southeast Asian countries.

Congratulatory Envoy,¹² ceremonial music in royal rites, theatre and in local festive events in Ryukyu. Okinawan music has also been adapted for Chinese musical instruments, for example, *sanshin* 三線. Furthermore, the *sanshin* has developed into a very significant traditional classical music and folk music instrument. In fact, *Ryūka* 琉歌 and *Shimauta* 島唄 or シマ唄, which are traditional Okinawan folk music, are traditionally accompanied by *sanshin*. On the other hand, Okinawans greatly respect their own cultural elements although the music contains a large number of Chinese musical components. They often use Ryukyuan musical scales (see example 2-1) in folk songs performed with locally adapted *sanshin*. It can be seen that Okinawa has not simply adopted Japanese and Chinese culture, but has also assimilated and internalized elements of each, making them parts of Okinawan culture itself.



Example 2-1: Ryukyuan scales

Nevertheless, interestingly, the performance of *uzagaku* music is totally different from Ryukyuan local music. It has preserved the original form as it was spread from China. The instrument is the original *sanxian*, 三弦 a three-string plucked lute, instead of the *sanshin* adopted in Okinawa. Apart from the costumes of the performers, no Ryukyuan local characteristic is identified in the performance of *uzagaku*, perhaps because *uzagaku* was especially played for the Chinese coronation missions and Tokugawa Shogun 将軍 and the Daimyos 大名¹³ in Edo (a former name for Tokyo). On one hand, to make the Chinese ambassadorial visitors feel at home and

¹² Congratulatory envoy system will be discussed in Edonobori.

¹³ The Daimyos 大名 were the powerful territorial lords in from the Muromachi period and the Edo period who ruled most of the country from their vast, hereditary land holdings. In the term, "dai" (大) literally means "large", and "myo" stands for myoden (名田), meaning private land.

alleviate their nostalgic feelings, it retained the original characteristics of Chinese music. On the other hand, the ambassadorial visitors for congratulation and gratitude were required to prepare performances that were representative of their home countries. Thus, they also performed *uzagaku* for Tokugawa Shogun and Daimyos. Perhaps because of this, in the beginning when *uzagaku* arrived in Ryukyu, apart from the costumes and performance posture, they were not much changed but were adopted with minimal alteration.



Figure 2-1: Seiza 正座

Wang Yaohua expressed the same point of view in 2003. Lyrics, instruments and tunes all adopted Chinese playing and singing styles and techniques. Instruments retained their original appearance. Only the costumes and posture were changed. *Uzagaku* used the posture of *seiza* (正座, literally proper sitting) (see figure 2-1), that is, kneeling on Tatami with knees together to perform *uzagaku*. For prolonged performances, sometimes a tiny seat was placed, hidden from view, to assist the posture. This posture is different from the Chinese way of sitting on chairs. For clothing, both the Japanese and Ryukyu apparel was spread from China in different times and

further developed based on local ethics. The *uzagaku* costumes were variations of Chinese Ming era clothing, arriving in Ryukyu and being adapted based on local aesthetic and material conditions. The conclusion from my field research agrees with the results claimed by Wang. These results showed that, during the transformation of *uzagaku* from Chinese music, original Chinese characteristics were preserved almost intact. It is seen that during the process of adoption and acceptance, the original Chinese musical forms were deliberately retained.

2.3 Music performance of *uzagaku* from past to present-day

From 1872, the Japanese government of the Meiji era 明治時代 (1868-1912) discarded the Han system and adopted the prefecture system. The government first disbanded the Ryukyu Kingdom and established it as Ryukyu Domain. Later, in 1879, changing to Okinawa prefecture, Okinawa officially became a Japanese territory. *Uzagaku* disappeared with the collapse of the Ryukyu Kingdom. It was not performed from that time until the recent revival. Court music was music for the aristocrats in Shuri Castle, played by a designated group of aristocratic music pupils. Furthermore, *uzagaku* music played a central role in Ryukyuan statecraft and ceremonial rites, experientially highlighting the significance of these rites; this was achieved in conjunction with highly formalised, architecturally constrained processional rituals, as will be discussed below. Therefore, when the monarchy collapsed and aristocrats and samurai scattered, unable to assemble, it was natural that the music could not be played. Although *uzagaku* had not been played since, the instruments, music scores and performance costumes were not destroyed, but were stored in the Shuri Castle 首里城, in a big wooden box. Unfortunately, these precious instruments, scores and costumes were completely ruined and burnt by US Navy jet fighters and battleships during the battle of Okinawa in May, 1945. *Uzagaku* was forgotten by Okinawan people (Higa, interview, 27 Oct 2011). It seemed as though no one knew there had once existed such a thing as Court music. In 1972, Okinawa was reunited with Japan. On the 20th anniversary of Okinawa becoming a Japanese prefecture (1992), Shuri Castle was rebuilt. The ancient city was rebuilt along

with the restoration, where possible, of all the relevant intangible cultural artefacts. Although it already had traditional music and Ryukyuan dance, the Okinawan government intended to restore the extinct court music. To this end, they contacted Higa. During that time very few people had access to information regarding court music.

One of the very few authorities on court music was Professor Yamauchi Seihin (1890-1986). He was the first ancient music researcher in Okinawa. Court music was studied and recorded only in his collected works (1993). Because Higa had studied the works of Yamauchi Seihin, she knew of the existence of court music. Initially, this project was begun by the Okinawan government. The project leader Mr Kobashikawa spotted *uzagaku* instruments far to the north in the Tokugawa Museum in Mito, Ibaraki Prefecture, Japan. Such beautiful instruments captivated his attention and he decided to research and revive them. However, most of the instruments were destroyed in the war and were difficult to find in Okinawa. After discussion with Higa, the project leader applied, successfully, for funding from the government. That is how this project began. Higa invited Wang (1993) as a visiting researcher to join Uzagaku Kenkyukai and work with them. Before Wang started this project, he had investigated the Ryukyuan Kingdom's musical instruments collection of the old Tsuwanohan Domain in Okinawa Prefectural Museum, borrowed from Shimane Prefecture, in 1987. Wang identified which of the Ryukyuan Kingdom's musical instrument collection of Tsuwanohan were made in China. These instruments are stored in the old Tsuwanohan Domain Museum and comprise one fue, one ryanhan, one tsuona, one qin, five gekkins, two youkins, one shisen, one biwa, two jinghus, one kezaixian, one erhu, and one sangen. Also he testified that the structure, design and shape of the Tsuwanohan collection could be used in *uzagaku's* revival, demonstrated in his work (2003, 11). Higa and Wang also visited Hikone Castle Museum,¹⁴ Tsuwano-cho Museum,¹⁵ The Tokugawa Museum,¹⁶ The Tokugawa Art Museum¹⁷ and The Mito City Museum¹⁸ in succession to research the Ryukyu

¹⁴ The official website of The Hikone Castle Museum <http://hikone-castle-museum.jp>.

¹⁵ The official website of The Tsuwano-cho Museum <http://tsuwano-kanko.net>.

¹⁶ The official website of The Tokugawa Museum <http://tokugawa.gr.jp>.

¹⁷ The official website of The Tokugawa Art Museum <http://www.tokugawa-art-museum.jp>.

Kingdom's instrument collection and related drawing (1993, 1994). Now there are eighteen types and twenty-one pieces of instrument in the collection in the Tokugawa Museum, which are one biwa, one gekkin, three sangens, one chosen, one nisen, one kokin, one youkin, one teisou, one doushou, one tsuona, one fue, and eight percussion such as shautonro, sanban, dora, suishin, sankin, ryanhan and drums¹⁹ (Wang, 2003: 22). After that they went to Nagasaki to research *minshingaku* 明清楽 (1995), Ming/Qing music, a musical type that also spread into Japan in the Ming and Qing Dynasties. They did their fieldwork together in Fujian (1995) and went to Huian, Fujian again (1997) to do more research and listen to *beiguan Sidajing* performance. Then, based on these music instruments in Okinawa Prefectural Museum, Hikone Castle Museum, Tsuwano-cho Museum, The Tokugawa Museum and The Mito City Museum, Chinese wind instrument maker Chen Jinkun 陳晉焜 was invited to recreate *uzagaku* musical instruments (1996, 1998). After Chen helped Higa restore all the musical instruments, Wang researched *uzagaku* music pieces to facilitate the revival for many years and published his work (2003).

Most *uzagaku* repertoires have been revived by Wang except *Taiheika*. Yamauchi Seihin is the most significant Okinawa traditional music scholar and the pioneer of recording Okinawan traditional music in staff notation. He collected some remnants of *uzagaku* repertoires which were published in The History of Ryukyuan Music Performing Arts 琉球の音楽芸能史 (1959) and Ryukyu Kingdom's Ancient Ballads and Esoteric Songs Research 琉球王朝古謡秘曲の研究 (1964; Example 2-2) . Occasionally, Yamauchi recorded almost the whole piece of *Taiheika* including lyrics (table 2-2) and melodies in 1912 and published in 1964 (Example 2-3). Therefore, *Taiheika* is the only true reappearance of *uzagaku* repertoires.

¹⁸ The official website of The Mito City Museum <http://shihaku1.hs.plala.or.jp>.

¹⁹ The official website of The Tokugawa Museum <http://www.tokugawa.gr.jp/category/events-list-1/>.

Example 2-2: Remnants of *uzagaku* repertoires published in *Ryukyu Kingdom's Ancient Ballads and Esoteric Songs Research*.

譜Ⅰ：御座楽（山内盛彬「琉球古謡秘曲の研究」より）

Uzagaku
御座楽

a. *Sawushin* 唄 Tokumori Uza
操 声 徳 守 宇 座
8.1912

$\text{♩} = 108$



b. *Nanērō* 唄 Tokumori Uza
徳 守 宇 座
8.1912

$\text{♩} = 100$



Example 2-3: *Taiheika*'s melodies collected in 1912 and published in 1964.

譜Ⅲ：太平歌（山内盛彬「琉球古謡秘曲の研究」より）

a. *Taiyipinko* 唄 園場公憲
大平歌 (1913) 贈 山内盛彬

$\text{♩} = 96$



Wan su yi ye
万 歳 一 夜
Chi n chu n n sha n no o . o -
嶺 中 山 山 々 々
Wan ku che n no - chi Ku n te n
万 古 千 年 秋 天
chau n
朝 日
I - ru sha n Ha yi pu -
一 路 上 海 不
ya n po Chi n mi n
猶 波 臣 民
twi fa
俱 歡

U - fa u ui nye n
物 草 与 草
fun ma - n tea - yi kui
風 万 歳 婦
rai ryo ma wa n
来 子 萬 年
su yi yo - wo ye
歳 一 夜
Fu - shu chi - tie - n
福 壽 不 死
cha n
友 不
ra wu
老 友

Table 2-1: Lyrics of *Taiheika* transcript by Yamauchi Seihin

太平歌 <i>Taiheika</i>
万歳爺鎮中山
Ten thousand years emperor, be conferred as King Zhongshan.
万古千秋貢天朝
Pay tribute to Chinese Celestial Empire for all eternity.
一路上海不揚波
On the way, the sea is calm.
臣民俱歡喜
Courtiers and people were all joyful and delighted.
物阜與年豐
All things on the earth were prosperous and had plentiful harvest this year.
万歳帰來了
Ten thousand years emperor return
齊天長不老
Ten thousand years emperor
齊天長不老
Ten thousand years emperor would be longevity as same as God with immortality.

On the other hand, there are various significant materials which were written in historical materials, for example, *The Collection of Tang Songs and Tou Odori* 唐歌唐躍集 stored in the university library of Okinawa Prefectural University of Arts, *Ryukyuan Songs and Lyrics Annotated edition* 琉球曲詞奏樂儀注 stored in Seikado Bunko Art Museum 静嘉堂文庫, *Ryukyu Contacts* vol. 1 琉球往來, *Ryukyu Contacts* vol. 2 琉球往來二, *Ryukyu Contacts* vol. 3 琉球往來三, *The Record of Ryukyu Kingdom Envoys* 琉球使者記, *Ryukyuan Shaonshi's Singing Songs* 琉球謝恩使唱曲 stored in National Archives of Japan 国立公文書館. Some antique paintings also can present the social and ceremonial context in Ryukyu Kingdom period, for instance, “Ryukyuan sitting music and jumping dance” (琉球人座樂并躍之図) and “Gakudoji” (楽童子の図) stored in The Okinawa Prefectural Museum & Art Museum, “Ryukyuan Song and Dance Music Performance” (琉球歌舞音楽演奏図巻) stored in The Tokugawa Art Museum, “Ryukyuan Music Instruments” (琉球楽器図) stored in National Archives of Japan, and “Ryukyuan Palance Dancing Music” (琉球王宮舞楽図) stored in Hiroshima Prefectural Museum of History 広島県立歴史博物館.

Wang revived other pieces like *Suitaihei* and *Ichikouri*, based on both Chinese and Okinawan historical record and materials, for instance, *Ryukyu Kingdom Envoys Contacts Research* 琉球国使節渡來の研究 (Yokoyama Manab, 1987), *Jicheng Qupu* 集成曲譜 (Wang and Liu, 1925) and so on. (2003, 5 and 6) Also, *Ryukyu Contacts*, *Ryukyu Contacts* vol. 2, *Ryukyu Contacts* vol.3 and *The Collection of Tang Songs and Tou Odori* had written lyrics of *uzagaku*'s songs (Figure 2-2). In addition, "Performing Arts of 'Edonobori's Historical records' 江戸上の史料中の芸能史料" (Miyagi, 1976) listed *uzagaku*'s repertoires and musical instruments. According to these historical materials, Wang and Higa revived *uzagaku*'s melodies.

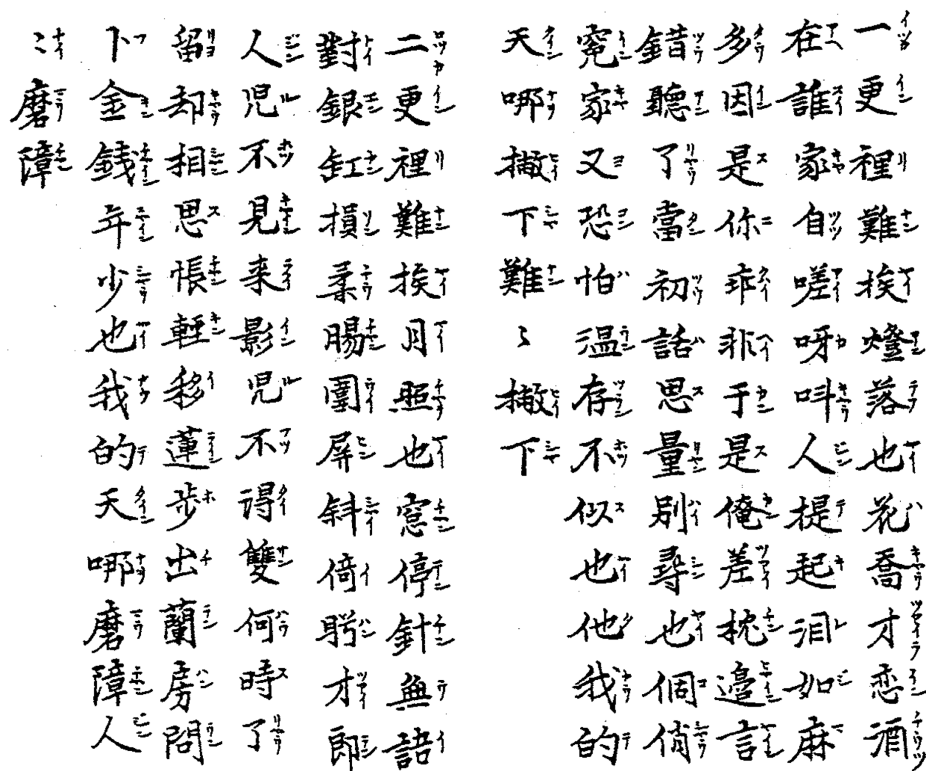


Figure 2-2: *Ichikouri*'s lyrics were recorded in *Ryukyu Contacts*

Higa also started to gather people to join their research group to perform *uzagaku* repertoires. In 1997, *Uzagaku Fukugen Ensō Kenkyūkai* 御座楽復元演奏研究会 (the Committee of Research and Performance of *Uzagaku* Revival, originally called *Ryukyu Uzagaku Ensō Kenkyūkai* 琉球御座楽演奏研究会, and later referred to as *Uzagaku Kenkyukai*.) was officially founded. Higa also founded

a performing group and began to give invitational concerts and performances in many places, such as Hawaii, Taiwan and China. (Higa, interview, 27 Oct 2011)

2.4 Musical essentials of *uzagaku*

2.4.1 Repertories and archaic musical score: music notation *Kunkunshi* 工工四

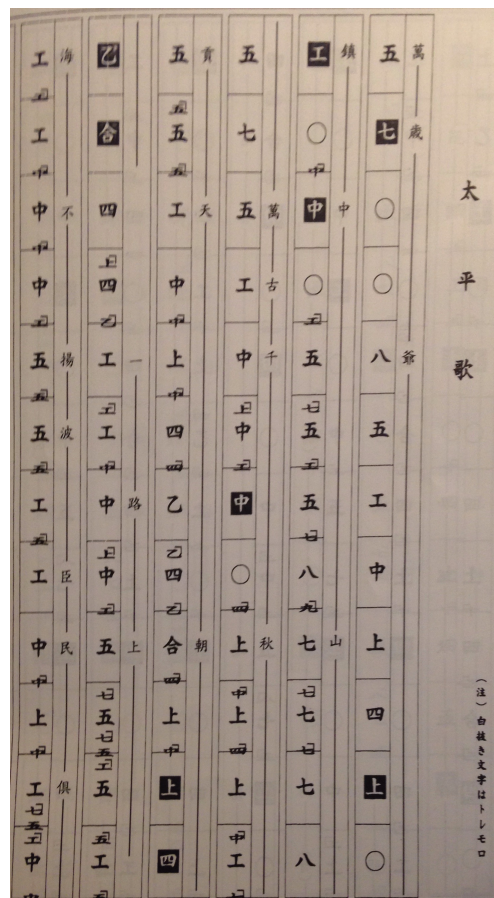


Figure 2-3: *Taiheika's Kunkunshi* notation.

There are many pieces in the *uzagaku* repertoires. However, to date only ten pieces of *uzagaku* have been revived and performed: *Gaseichou* 賀聖朝, *Taiheika* 太平歌, *Shidaikei* 四大景, *Renkaraku* 蓮花落, *Suitaihei* 醉太平, *Sasougai* 紗窓外, *Dogenshou* 鬧元宵, *Ichikouri* 一更裡, *Soushibyo* 相思病 and *Kujiseikasan* 孔子世家贊. *Taiheika*, *Gaseichou*, *Sasougai*, *Ichikouri* and *Soushibyo* are most frequently performed in rites and concerts, especially *Taiheika*, which is frequently played both in ritual and concert contexts. The publication of the *Uzagaku Scores*

Collection was supported by the Department of Culture and Environment of Okinawan Prefecture in 2003 but it did not include *Soushibyo* and *Kujiseikasan*. The score collection comprises three versions of *uzagaku* repertoires, which are stave, numbered musical notation, also called cipher notation (1, 2, 3... = do, re, mi...) and *kunkunshi*. *Kunkunshi* is a Ryukyuan notation system. According to Wang (1986, p. 119), *kunkunshi* originally came from China, being adopted by Ryukyuan people. The *kunkunshi* musical notation (see figure 2-2) for the *sanshin* was devised by Yakabi Choki (1716-1775), one of the most prominent figures in the history of Okinawa's *uta-sanshin* musical tradition. (*The Samurai archives SamuraiWiki: Yakabi Choki*) The earliest surviving example of such notation, a volume containing lyrics and music for 117 songs, is attributed to Yakabi, who gathered all the Ryukyuan music that had until then been passed down through word of mouth. (*University of the Ryukyus Repository: 工工四*) Formerly, Ryukyuan people used *kunkunshi* notation system in their music, for instance, *sanshin* music and *uzagaku* music. Now Okinawan *sanshin* music still uses *kunkunshi*; however, Uzagaku Kenkyukai members did not use *kunkunshi* scores even though there are many Okinawan traditional musical players in the Uzagaku Kenkyukai group. According to Nagamine (conversation, 24th Mar. 2011), Chen and Ms. Liao Shenpei 廖真佩, *pipa* player, taught them *uzagaku* musical instruments. Chen and Liao taught them to use numbered musical notation, also called cipher notation (1 2 3... = do re mi...), because it has become the most common method of Chinese musical learning, whether in Taiwan or China. Hence, Uzagaku Kenkyukai members follow this custom. In fact, many of them do not have the ability to read *kunkunshi* notation, being trained in Western notation. Higa did not force them to learn and use *kunkunshi* notation, because she too was trained in Western notation. Therefore, no Uzagaku Kenkyukai members, whether Okinawan traditional musicians or non-Okinawan traditional musicians, use the *kunkunshi* notation system and these notation issues will not be discussed further in this thesis.

2.4.2 Musical instruments

Currently, there are eighteen musical instruments used in *uzagaku*. Wang described and explained each of the *uzagaku* musical instruments in detail (2003:11-43). In order to give readers an impression of each of these instruments, the eighteen instruments are listed with their names and Japanese (not Chinese or Okinawan) pronunciations and images. (see table 2-1 and figures 2-3 to 2-9)

Table 2-2: The list of musical instruments performed by each *Uzagaku Kenkyukai* member²⁰

Member's Name	Instruments	Hornbostel–Sachs classification
長嶺亮子 Nagamine Ryoko (f)	揚琴 = Youkin (ようきん): struck, boxed zither 銅鑼 = Dora (どら): large gongs 兩班 = Ryanhan (りゃんはん): five-piece wooden clapper	316.1 111.241.2 111.11
喜瀬慎仁 Kise Shinjin (m)	三絃 = Sangen (さんげん): plucked, long-necked three-stringed lute 唱 = Shou (しょう): singing	321.322
比嘉悦子 Higa Etsuko (f)	銅鑼 = Dora (どら): large gongs 兩班 = Ryanhan (りゃんはん): five-piece wooden clapper	111.241.2 111.11
海野貴裕 Unno Takahiro (m)	月琴 = Gekkin (げっきん): plucked, round-bodied four-stringed lute	321.321
川崎達 Kawasaki Tatsuru (m)	嗩吶 = Tsuona (つおな): conical, double-reed aerophone 洞簫 = Doushou (どうしょう): end-blown flute 二線 = Nisen (にせん): bowed, two-stringed lute	422.112 421.111.12 321.321
伊集盛悦 Iju Seietsu (m)	四胡 = Shiko (しこ): bowed, four-stringed lute	321.321
具志堅ナエ子 Gushiken Naeko (f)	琵琶 = Biwa (びわ): plucked, pear-shaped four-stringed lute	321.321
仲西純子 Nakanishi Junko (f)	鼓 = Ku (く): drum 小銅鑼 = Shautonro (しゃうとんろう): small gong 三板 = Sanban (さんばん): three-piece wooden clapper	211.212.1 111.241.1 111.11

²⁰ Used Okinawan Romanisation by Higa and Nagamine's suggestion. (Higa, per. email, 21 May, 2014 and Nagamine, per. Facebook message, 4 Oct, 2016)

知念久光 Chinen Hisamitsu (m)	笛 = Fue (ふえ): transverse flutes 洞簫 = Doushou (どうしょう): end-blown flute	421.121.12 421.111.12
玉城秀治 Tamaki Hideharu (m)	三絃 = Sangen (さんげん): plucked, long-necked three-stringed lute 唱 = Shou (しょう): singing	321.322
伊波美智代 Iha Michiyo (f)	揚琴 = Youkin (ようきん): struck, boxed zither	316.1
平得永治 Hirae Eiji (m)	二絃 = Nigen (にげん): bowed, two -stringed lute 胡琴 = Kokin (ふうきん): bowed, two -stringed lute	321.32 321.32
山内正子 Yamauchi Masako (f)	長線 = Chosen (ちょうせん): plucked, long-necked four-stringed lute 新心 = Suishin (すいしん): cymbals	321.322 111.142
宮城葉子 Miyagi Yoko (f)	四線 = Shisen (しせん): plucked, octagonal-bodied, long-necked lute	321.322
澤祇京子 Takushi Keiko (f)	提箏 = Teisou (ていそう): bowed, nine-stringed zither 三金 = Sankin (さんきん): three-gong tree	321.322 111.241.2
有銘兼隆 Arime Kanetaka (m)	月琴 = Gekkin (げつきん): plucked, round-bodied four-stringed lute	321.321
濱元一恵 Hamamoto Kazue (f)	琵琶 = Biwa (びわ): plucked, pear-shaped four-stringed lute	321.321



Figure 2-4: Shisen, chosen, sangen (long), sangen (short) (Ikeda Takayuki (池田孝之), 2012. From figure 2-3 to 2-9)

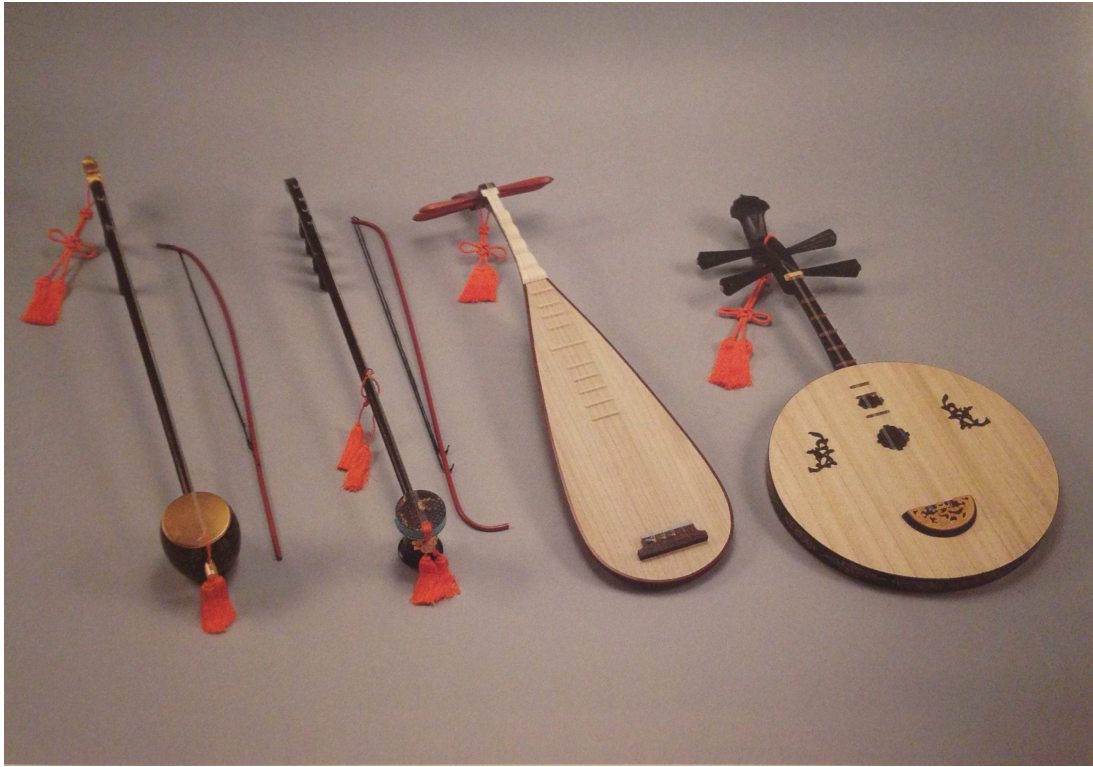


Figure 2-5: Nigen, kokin, biwa, gekkin

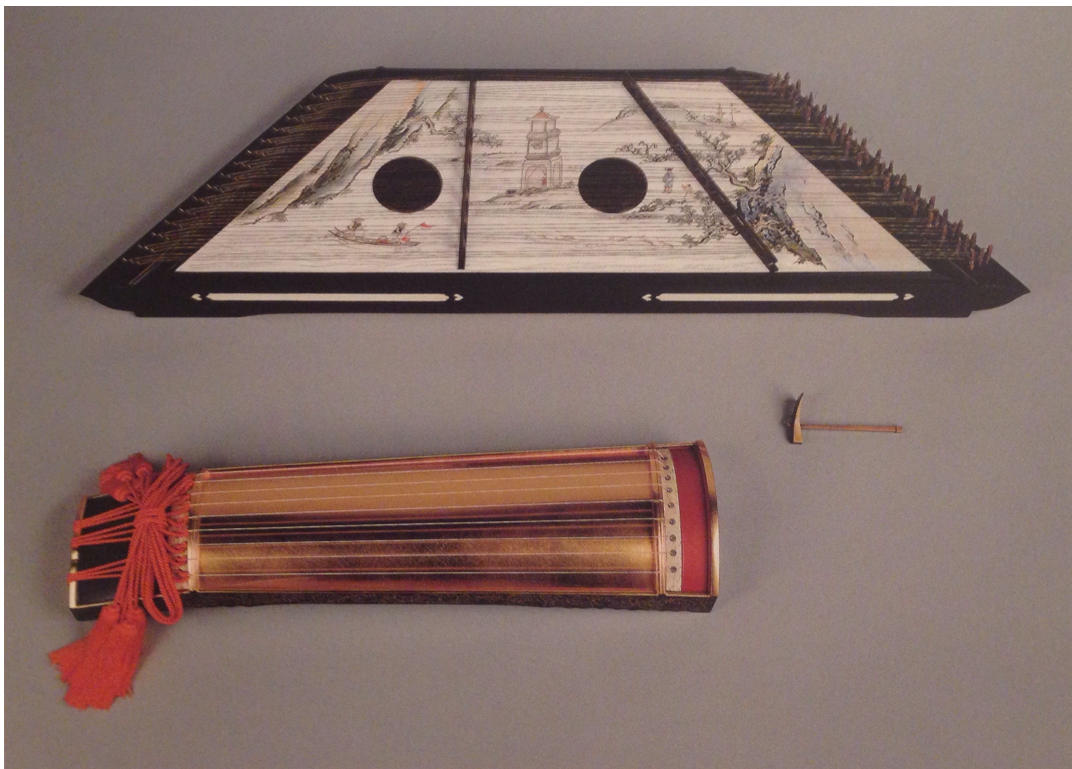


Figure 2-6: Youkin, teisou



Figure 2-7: Tsuona, doushou, fue (short), fue(long)



Figure 2-8: Ku, shautonro, dora



Figure 2-9: Sankin, suishin, sanban, ryanhan



Figure 2-10: Instruments' wooden box.

2.5 Performing occasions of *uzagaku*

Over the course of the Ryukyu Kingdom period, *uzagaku* was principally used for entertaining and serving Chinese diplomatic missions, sending missions of congratulation, and homage to Edo. On the other hand, in this decade in addition to public concerts and invitation-only performances in the symposium, *uzagaku* has also been performed in some ancient ceremonies and rites, for instance, coronation ceremonies, New Year's Celebrations and Edonobori concerts. These rituals were all held in the Shuri Castle, especially at Una (御庭、うなー), which is in front of Seiden (正殿、せいでん). Therefore, Shuri Castle and these ceremonies will be described in the following paragraphs.

2.5.1 Drawing of Shuri Castle²¹

Despite being attacked and conquered by the Satsuma army in 1609, and being incorporated into Japan's Shogunate system, the Ryukyu Kingdom continued international relations as before. The Meiji government forced the evacuation of the Shuri Castle in 1879, causing the collapse of the 450-year old kingdom, and Okinawa Prefecture was then established. After the Japanese military withdrew their headquarters, the castle site housed school buildings. The US military razed the Shuri Castle buildings in 1945 during the Battle of Okinawa, and upon its establishment in 1950, the University of the Ryukyus used the castle site. During the long post-WWII occupation, US forces took over the site. The Shuri Castle Park was established to commemorate the return of Okinawa to Japan in 1972. With the University of the Ryukyus relocated to Nishihara-cho (西原町) in 1977, the restoration of the Shuri Castle on its original site began in 1990. The castle was opened to the public as a National Government Park Zone in November 1992, and the surrounding area is designated as an Okinawa Prefectural Government Park Zone. The reconstructed Shuri Castle is one of eight

²¹ Source used in 2.5.1 from the office website of the Shuri Castle Park. <http://oki-park.jp/shurijo/>, tourist information, Ikeda Takayuki (2012), Shuichi Tokunaga ed. (2006) and Toa Photonics Inc. (2006).

Okinawa Prefectural cultural assets registered as World Heritage Sites in 2000.

Approaches to the castle in the past: (see figure 2-10)

The path from the Chuzanmon 中山門 to Shureimon gate was called Ayajo-ufumichi 綾門大道. It was aligned with the mansions of members of the royal house and with Buddhist temples, meaning that these sites of significance formed memorable landmarks along the processional route; one can easily imagine the temple chanting, bells and associated sounds also forming an important element of the processional experience. None of these buildings still stands, although the Tamaudun 玉陵 (royal mausoleum) has been restored. At the south side of Shureimon began the cobblestone road called Madamamichi 真珠道跡, with several important stone markers such as the Madama-minato 真珠湊碑 and the Stone Marker Praising the King's Virtue 国王頌徳碑. The area had a large machu (pine grove) and being in the vicinity of Tenkaiji temple 天界寺, was called Tenkaiji Machu. After passing through Shureimon, next would come Kankaimon 観会門, the castle's first gate. Inside the outer walls, by following the wall to the left and keeping Hantanyama ハンタン山 visible, one would emerge in front of Enkakuji temple 円覚寺. This was the temple of the royal family as well as the principal temple of the Ryukyuan Rinzai Zen 臨済宗 sect. The Castle was thus surrounded by temples, mansions, and a lush forest. (Shuichi Tokunaga, 2006, p. 18)



Figure 2-11: Approaches to the castle: past. (Shuichi Tokunaga ed., 2006: 18)

Approaches to the Castle today: (see figure 2-11)

The main access to the Shuri Castle is basically the same now as it has always been. Restoration and repair of the Tamaudun mausoleum, the Shureimon, the stone gate to Sonohiyan-utaki shrine 園比屋武御嶽石門, Ryutan lake 龍潭, Enkanchi pond 円鑑池, the Tennyō-bashi bridge 天女橋, Benzaitendo shrine 弁財天堂, and the main gate to the Enkakuji temple have helped to revive the historical ambiance. The Shuri Castle Park Rest Centre (Suimuikan 首里杜館) provides information on the park, and access through the Kobikimon 木曳門 is now available for the benefit of disabled and elderly visitors. Josei Primary School 那覇市立城西小学校 is north of Shureimon, while the Okinawa Prefectural University of Arts is just east of Ryutan. The castle walls extending from the Kyukeimon gate 久慶門 to Iri-no-azana 日影台 are under restoration. (Shuichi Tokunaga, 2006, p. 19)

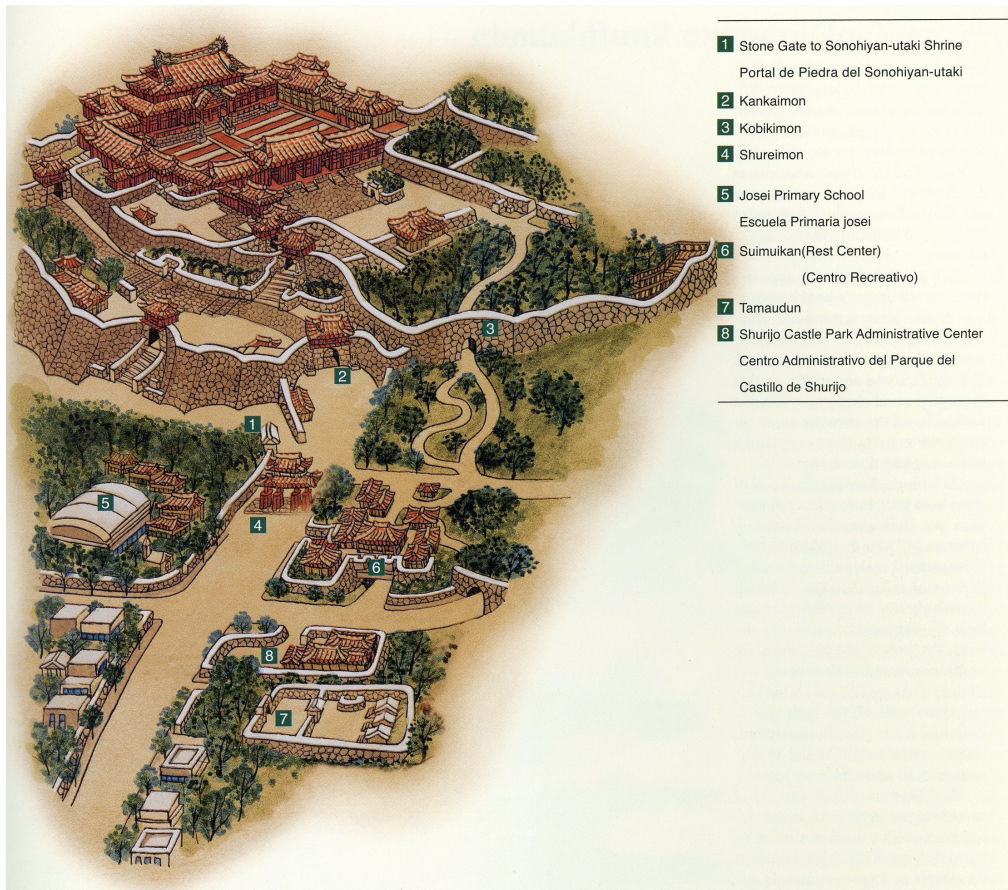


Figure 2-12: Approaches to the castle: today. (Shuichi Tokunaga ed., 2006: 19)

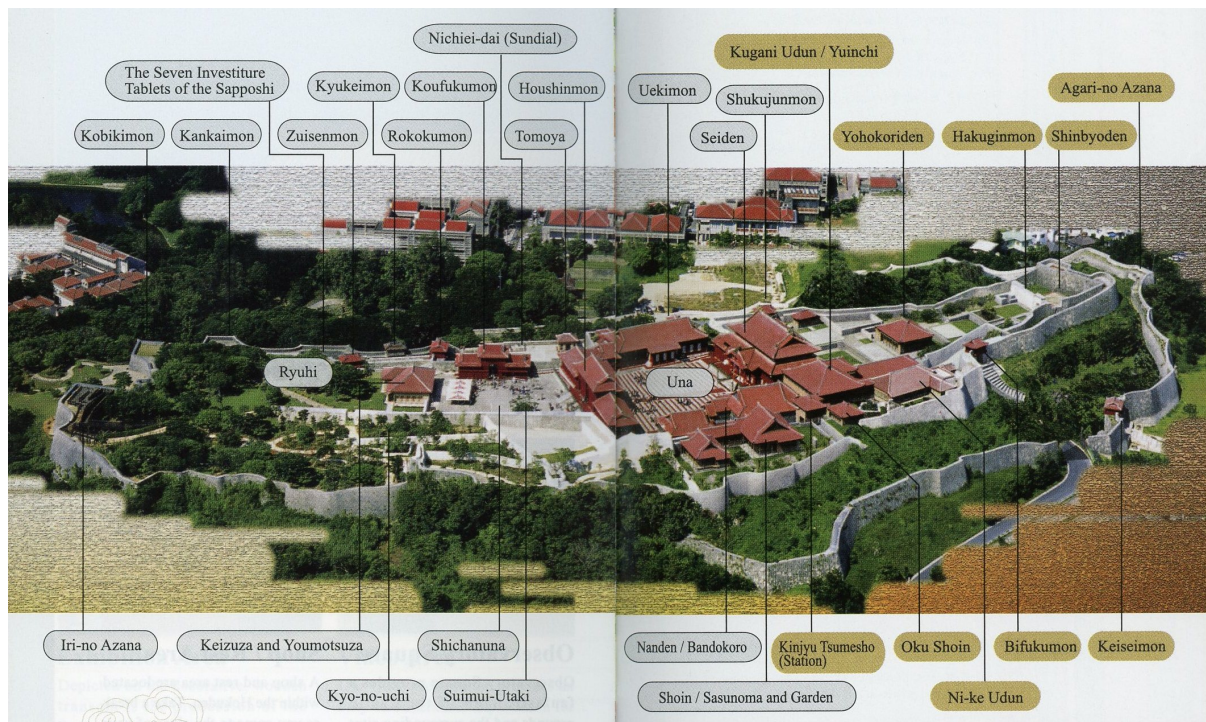


Figure 2-13: Future construction plans of the Shuri Castle. (Tourist information)

Phenomenological approaches to architecture and landscape and the ways in which they constrain, direct and control movement through spaces have demonstrated that such physical constraints have a direct effect on peoples' experiences of moving through those spaces.

A journey along a path can be claimed to be a paradigmatic cultural act, since it is following in the steps inscribed by others whose steps have worn a conduit for movement which becomes the correct or 'best way to go'. Spatiotemporal linkages thus established become obvious templates for future movements and the maintenance of relationships. Linked places along the journey may be read in terms of temporal relationships of precedence and power. There is usually a good reason for following in a particular direction linking places in a serial trajectory, and the more people who have shared in the purpose of the path the more important it becomes. Paths form an essential medium for the routing of social relations, connecting up spatial impressions with temporally inscribed memories. (Tilley, 1994, p. 31)

A further, intangible, experiential layer would be added by the presence of music. Moreover, one could argue for the existence of a multidirectional dynamic relationship between the constraints on movement imposed by architecture and landscape and the experiential perception of the music, with each element affecting the others. (Andy Kirkham, PhD candidate of Music Department, University of Sheffield, pers comm, 21 Dec 2014)

Looking at the roles played by the Shuri Castle in its past era, we can identify three different areas of function. The "Administration Area," with the Una, or the royal garden at its core, political and diplomatic affairs were handled at the Seiden, Nanden/ Bandokoro, Hokuden, and Shoin/ Sasunoma. The "Ceremonies and Rituals Area" of the Kyo-no Uchi, believed to be the most sacred site of all the numerous areas of worship within the Castle grounds, Finally, the "Residential Area" called Ouchibara, was where the King and his royal family resided. Plans and maintenance for the Shukujunmon, Oku Shoin, Kugani Udun/ Yuinchi, and Kinju Tsumesho (Station) are currently underway, and with the completion of each of these facilities, they will be open to the public. Figure 2-13 below shows an artist's impression of the completed Shuri Castle.



Figure 2-14: Shureimon 守礼門²²

Shureimon 守礼門 (see figure 2-14) was reconstructed in 1958 and since then it has featured on the 2000-yen banknote. Shureimon is well recognized as a symbol of postwar reconstruction in Okinawa. Based on a Chinese turret gate design, great attention has been paid to the unique joint construction techniques. Specifically, the two central pillars extend through the lower roof to support the upper roof, the pillars are sandwiched between stone supports, and the props have been assembled to create a stable structure. Shureimon greets visitors to the Shuri Castle with an air of dignity and elegance; this atmosphere of dignified elegance is also mirrored in the musical sounds of *uzagaku*.

²² Figure 2-13 to 2-20 are from the office website of the Shuri Castle Park. <http://oki-park.jp/shurijo/>



Figure 2-15: Kankaimon 観会門

Kankaimon 観会門 (see figure 2-15) as the first gate to the Shuri Castle is also referred to by another name, “Amae-ujo”. “Amae” in ancient Ryukyuan means “joyful”, and is translated as “welcome”. This gate consists of a stone arch centrally located in the outer wall surrounding the Shuri Castle and above that sits a wooden turret. The arch is not constructed as a simple circle, but has an oval shape, one unique point of Okinawan stone architecture.

A wide, open space called Shicha nu una 下之御庭, encircled by Keizuza 系図座, Yomotsuza 用物座, Koufukumon 広福門, Hoshinmon 奉神門 (see figure 2-16), and the castle walls, is encountered after passing through Kofukumon. It was used as a preparatory area for the rites held in the Una forecourt, or as a temporary storage area when the castle was under construction. Suimui-utaki 首里森御嶽 to the south has deep connections with Ocho-saishi (priestess) and is an important sacred site of worship, visited before going outside the castle to temples or shrines. This courtyard Una (御庭) (see figure 2-18) is the innermost part of the Shuri Castle. Silent and solemn, this space runs forty metres east and west, and about forty-four metres north and south. Surrounded by the Seiden (正殿, Main Hall) (see figure 2-17), Nanden (南殿, South Hall), Bandokoro

(番所, Reception Office) (see figure 2-18), Hokuden (北殿, North Hall) (see figure 2-19), and Hoshinmon we can catch the regal feeling of the Shuri Castle. An annual schedule of Shuri Castle ceremonies and various events are held primarily in and around the Una forecourt. Passing through the Una, this wooden building of great dignity at the centre of the Shuri Castle burned down during the Battle of Okinawa, but in November 1992, following original designs, it was rebuilt. The largest wooden building in the Ryukyu Kingdom, Seiden is the only three-storied building. Set on a stone foundation platform, with dragon-head ridge ornaments lying horizontally, pillars, beams, and colourfully painted walls all attest to Chinese cultural influences. The Karahafu 唐破風 (undulating gable) and other design details show the Japanese influence is also great. Seiden can be seen as the product of a long period of interaction with China and Japan. During the modern age, the Ryukyu Kingdom rulers used this first floor area, called Shichagui 下庫里, for political and ceremonial affairs. The ceiling is remarkably low, standing only at 2.4 meters in height, so the regal dynamic atmosphere expected from an area where a king met with many warriors is mysteriously not reflected. The outstanding characteristic of the first floor layout is that the public area facing the Una forecourt and the private Ouchibara area where the kings and their families lived were completely separated by a wall. This fact reflects the Shuri Castle's quality of security. The centre Usasuka throne area is flanked by Hira-usasuka, where the king's children and grandchildren sat. The open area surrounding Usasuka is constructed as if it were to have been fitted with doors, but instead the transom doorsills simply functioned as markers to aid in the seating of officials. With the outer doors open, this area expands to include the Una forecourt.



Figure 2-16: Hoshinmon 奉神門



Figure 2-17: Seiden (正殿, Main hall)



Figure 2-18: courtyard Una (御庭)



Figure 2-19: The Nanden and the Bandokoro (南殿・番所)



Figure 2-20: Hokuden (北殿, North hall)

The Nanden and the Bandokoro (南殿・番所) (see figure 2-19), were constructed parallel along the south side of the Una forecourt. Nanden served as the location for Japanese-style rites and as the reception office for Satsuma clan officials. That the building has been constructed of unfinished wood shows influence of interaction with Japan. Bandokoro is where guests calling on the Shuri Castle were registered, and the front is designed to have an open appearance. From the Bandokoro to the Nanden there is a set of overlapping roofs giving a rhythmical harmony to the flow of the buildings' visual impact. Built on the northern side of the Una forecourt is a one-storied building, Hokuden 北殿, also called Nishi-no-udun (in the Okinawan dialect, north was called 'nishi'). Everyday Sanshikan, what we now call government ministers, and many other officials worked here and held discussions. In other words, the Hokuden was the equivalent of the present day National Diet Building, or a prefectural government office building. Whenever new kings were enthroned the Chinese investiture envoys were housed here, and some of these Chinese investiture officials seated with the king are portrayed in ancient paintings. During that time a temporary stage was set up in front of Hokuden and Ryukyu songs and dance entertained the Chinese. In 1719, the Ryukyu classic

opera genre called *kumiodori* (Okinawan: *kumiwudui*), created by Tamagusuku Chokun, was first performed here in the Shuri Castle, thereafter *kumiodori* has been a great success and remains popular even today.

2.5.2 Sappo, coronation ceremony 冊封儀式

Sappou, Chinese Cefeng 冊封, literally means “coronation ceremony”, part of a complex of customs involved in the Imperial tributary system of China. This system governed the network of trade and foreign relations between China and China's "tributaries." Chinese suzerainty over East Asia, governed and enforced through the Imperial tributary system, not only "deeply influenced the culture of the peripheral countries but also drew them into a Sino-centric international order" (Vohra, 2000, p. 22). Neighbouring East Asian countries such as Japan, Korea, the Ryukyu Kingdom, and Vietnam were regarded as vassals of China. The relations between the Chinese Empires and these countries were interpreted as tributary relationships under which these countries offered tribute to the Emperor of China. If a country showed respect and paid tribute to the Chinese Emperor, his Majesty protected the country and gave the right to trade within Chinese territory. In order to establish this official alliance, Emperors normally sent imperial Chinese missions to those subordinate countries, where they would be accorded VIP status, attending coronations and other ceremonies. The chief envoy would represent his Majesty to bestow imperial edicts and confer titles upon the king of the subordinate country. The Chinese Emperor would approve the King and the dependent relationship would be built after the coronation ceremony. Subordinate countries had to pay tribute to China and were obliged to use Chinese era names and calendar. In return, they were granted the right to trade in China.

The Ryukyu Kingdom accepted the whole tributary Sino-centric system. In 1404, Bunei 武寧王 (1356-1406, r. 1396-1405), the king of the Chuzan Kingdom (1398-1406), was first certified as the Ryukyu King by the Yongle Emperor. Over the course of the 460 years of the Ryukyu Kingdom

period, the kingdom welcomed Sapposhi Chinese missions twenty-five times following the coronation of King Shotai 尚泰王. The Chinese missions consisted of as many as 500 people including many professionals, for instance, scholars, doctors, interpreters, cooks and entertainers, along with the chief and vice envoys. They normally stayed at Tenshikan (天使館)²³, the temporary residence in Naha, for about six months. During that time, the Ryukyu court would host many banquets and feasts in accordance with festivals and fete days. There were seven significant feasts, called seven banquets of coronation ceremony, when Chinese missions stayed in Naha. These were banquet of Yusai 諭祭の宴 (banquet of offering condolence), banquet of Sappo 冊封の宴 (banquet of coronation), banquet of Chushu 中秋の宴 (banquet of Moon festival), banquet of Choyo 重陽の宴 (banquet of Double Ninth Festival), banquet of Senbetsu 餞別の宴 (banquet of goodbye gifts), banquet of Haiji 拜辭の宴 (banquet of farewell), and banquet of Boshu 望舟の宴 (banquet of departure). (see figure 2-20 and table 2-2) The coronation ceremony was held before the coronation banquet, and in fact, it has been another rite restored in the present day except for the banquet of Moon Festival 中秋の宴. However, Ryukyuan classical music and dance, and *kumiodori* 組踊, rather than *uzagaku* have been used in re-enactments of the banquets. (首里城公園 Shuri Castle Park: 中秋の宴)

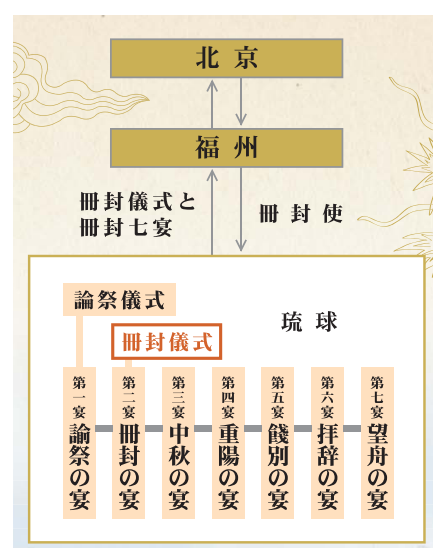
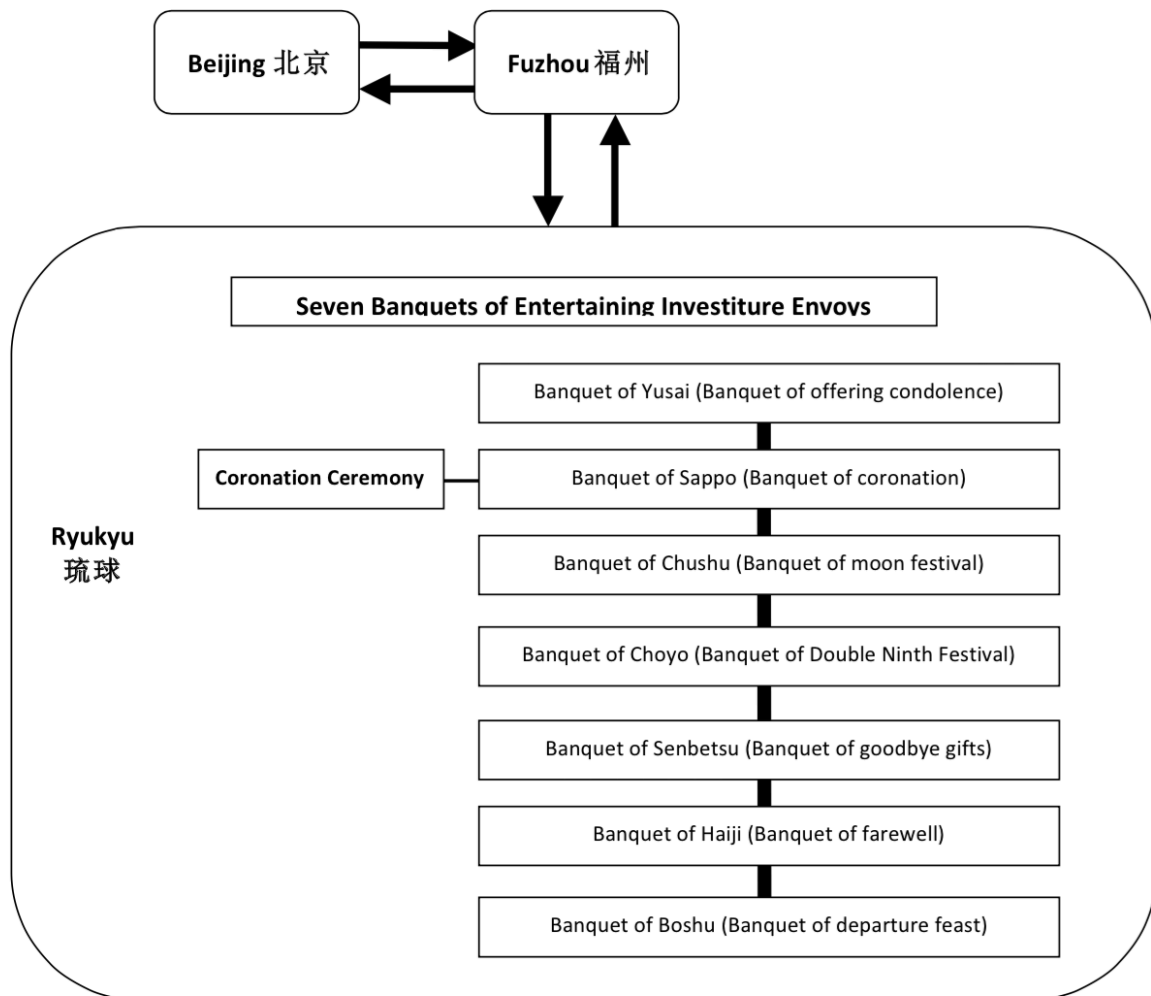


Figure 2-21: The procedure of seven banquet of coronation ceremony

²³ Tenshikan was the reception accommodation for Chinese ambassadors missions and officials when they visited Naha.

Table 2-3: The procedure of seven banquets of coronation ceremony



The coronation ceremony (see figure 2-21) is a very prolonged and solemn rite, held in Shuri Castle, taking a very long time to get through all the procedures and decorum, including the etiquette of thrice kneeling and nine times bowing (Sanki kyukoto no rei, 三跪九叩頭礼、さんききゅうこうとうのれい),²⁴ reading out the imperial edicts and command papers (詔書敕書の宣読) and exchanging gifts (皇帝からの贈り物). It took almost nine hours to perform the whole ceremony when the rite was revived and performed for the first time in 2004. After that, the Shuri Shinkokai, institute of the coronation ceremony, decided to omit some of the more repetitive and unnecessary protocols, such as the numbers of thrice kneeling and nine times bowing, to shorten the

²⁴ The etiquette of thrice kneeling and nine times bowing are formal antique etiquette on meeting the emperor, prostrating oneself three times, and knocking one's head on the ground thrice at each prostration.

ceremony's duration.



Figure 2-22: Coronation ceremony (a)(b)

The present-day coronation ceremony is modelled on the Qing style, which took place in 1800 and is carried out entirely in the Chinese language. Before the beginning of the ceremony, the Sanshikan²⁵ (三司官, literally Council of Three) would meet Chinese missions at Tenshikan, then guide them to Shuri Castle. The prince, the heir to the throne, would await the missions in front of the Kankaimon Gate. At the outset of the coronation ceremony, the chief and vice envoys were then admitted into the Una, bearing their official papers and edicts, and silk to represent the Chinese emperor. The prince would be appointed and he would offer incense. The New King would then offer incense and instruct his officers to bow to the symbol of the Chinese emperor. Then, the herald would declare the Chinese emperor's investiture papers and imperial edicts in Mandarin. The other significant ritual is the first appearance of the prince, the heir to the throne. The next stage of the proceedings would be the ritual exchange of gifts. The New Ryukyu King and Queen received many gifts of silk and spun silk as tokens of respect. In the meantime, the chief envoy would give the emperor's certification to the King. Formerly, the emperor's certification would be made as a horizontal inscribed board that would be hung on the first floor of the Seiden. Now three horizontal

²⁵ Sanshikan was a government body of the Ryukyu Kingdom, which originally developed out of a council of regents. Its members were normally conferred a title as Ueekata (親方), which was the highest rank in the aristocracy of Ryukyu Kingdom.

inscribed boards in the Seiden and the board “海表恭藩 (Chinese: Hai Biao Gong Fan)”, which means the Ryukyu Kingdom had agreed to be the respectful vassal of the Qing, was bestowed in 1800. (Zhao Erzhan ed. (趙爾巽), 1929) The reviews of the emperors’ papers of commendation and imperial edicts are the final stage of the coronation ceremony. The Ryukyu Kings treated these imperial certificates as national treasures. The chief envoy would exhibit all papers and edicts, ensuring that future generations would respect their significance. According to the historical record (Xu Baoguang (徐葆光), 1721), the end of the ceremony is that the chief and vice-envoys were banqueted and entertained in Hokuden after they paid respect, with the King, to each of the horizontal inscribed boards.



Figure 2-23: Uzagaku Kenkyukai in the coronation ceremony.

Two kinds of music were used in the coronation ceremonies: *uzagaku* 唐樂 (*uzagaku* was called *tōgaku* in coronation ceremony over the course of the Ryukyu Kingdom period) (see figure 2-23) and *ryuraku* 琉樂. They were used in many rituals, the most important of which was the coronation ceremony. They have been performed alternatively in each ceremonial process. Firstly

Chikuten bushi 作田節 (*ryuraku*) is a rural ritual during which the King and the prince would offer incense to ask the gods for a bountiful harvest. It was also used in the entertainment for Chinese missions. Next, the instruments used in performances of *Gaseichou* 賀聖朝 (*uzagaku*) are *tsuona* 嗩吶 and *fue* 笛 accompanied by percussion instruments, for instance, *dora* 銅鑼, *ku* 鼓 and *sangin* 三金 when the emperor's commendation papers and imperial edicts were declared. It is a very respectful and solemn piece of music. The third piece is the suite *Chikuten bushi* plus *Inimazun bushi* 作田節・稲まづん節 (*ryuraku*), performed during the exchange of gifts. This piece was used to pray for a plentiful harvest, in the same way as *Chikuten bushi*. Fourthly, *Kajadifu bushi* かぎやで風節 (*ryuraku*), a significant piece central to Okinawan classical music, was used during the reviews of the emperor's commendation papers and imperial edicts. Lastly, *Taiheika* 太平歌 (*uzagaku*), played for the exit at the end of the coronation ceremony, bestowing praise and compliments on the Chinese emperor and the Ryukyu King.

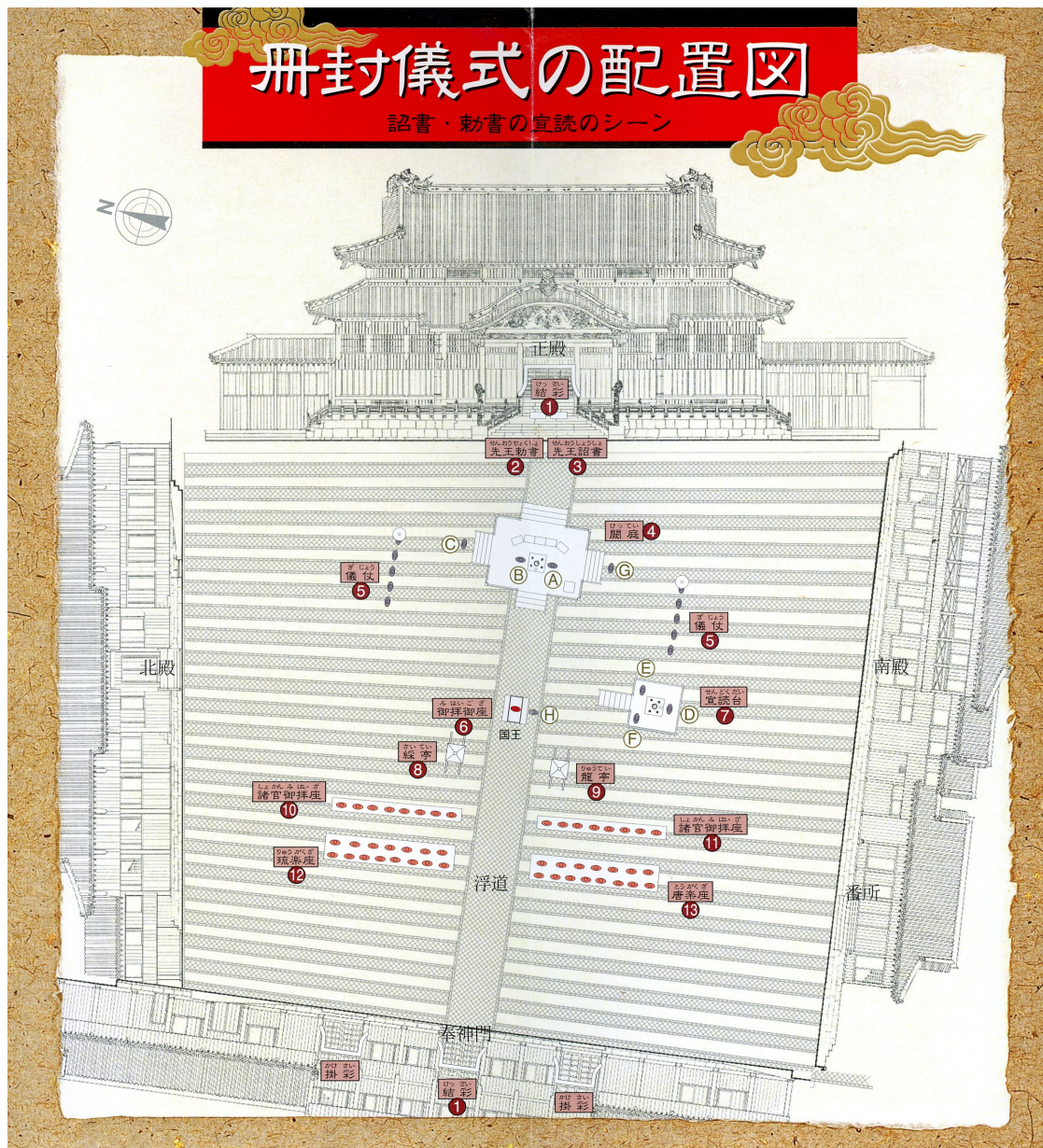


Figure 2-24: Arrangement of coronation ceremony ①結彩 ornament ②先王敕書 the list of presents to the former king ③先王詔書 the certification to the former king ④閼庭 main platform ⑤儀仗 imperial guards ⑥御拝御座 the king's seat ⑦宣読台 declaration platform ⑧綵亭 the carriage for the certification and list ⑨龍亭 the carriage for the presents to the new king and queen ⑩諸官御拝座 Ryukyuan officers ⑪諸官御拝座 Chinese officers ⑫琉樂座 Ryukyuan musicians ⑬唐樂座 Chinese musicians

I attended two coronation ceremonies in Okinawa. One was in April, 2011. (see arrangement of coronation ceremony as figure 2-24) This event was filmed to satisfy the requirements of the plot of the Okinawan television drama 'Tempest' (テンペスト). This TV show has a somewhat complicated plot. King Sho Iku 尚育王 (1813-1847, r. 1835-1847), was the 18th king of the second Sho Dynasty

of the Ryukyu Kingdom, on the throne from 1835 to 1847. The Chinese Qing Dynasty sent Ling Hongnian 林鴻年 (1805-1885) and Gao Renjian 高人鑑 (?-?) as coronation ambassadors to enthrone the prince Sho Iku. *Uzagaku* is featured as both backing and foreground music in the show, with occasional on-screen glimpses of the performances. The songs ‘*Gaseichou*’ and ‘*Taiheika*’ of the coronation ceremony were played in the show.

The other ceremony I observed was the Shuri Castle Festival in 2011. The Shuri Castle Festival is the largest local event in Okinawa. It lasts for one week. The Shuri Castle Park hosted many activities during the week, the most important of which is the coronation ceremony. As introduced previously in this chapter, the coronation ceremony now performed in the Shuri Castle Park is a restoration based on the 1800 coronation ceremony of King Sho On 尚溫王 (1784-1802, r. 1795-1802). Since 2004, at the end of each October in Naha city, the coronation ceremony is enacted. ‘*Gaseichou*’ and ‘*Taiheika*’ were played during the announcement of imperial edicts and papers, and also at the ending of the ceremony. The whole ceremony was very long. It consisted of the announcements and endowment of the ambassador, and the kneeling ritual of the enthroned prince as a way of showing subordination to the Chinese emperor.

Ordinarily, one can only attend the coronation ceremonies during the Shuri Castle Festival; I was fortunate enough to also attend during the filming of *Tempest*, although filming requirements meant that the ceremony was not performed in its entirety on this occasion. It was when I attended the Shuri Castle Festival that I witnessed the full coronation ceremony. The first stage was the coronation ambassadors, King of Ryukyu and the aristocrats of the Ryukyu monarchy entering the Una sequentially. The coronation ceremony was the first important rite that was restored in the seven rites of the ancient Ryukyu monarchy. It was accomplished under the assistance of Wang Yaohua and Liu Fuling, Professor of College of Music, Fujian Normal University. It provided performance opportunities for the restored *uzagaku*. It was to restore the *uzagaku* performance once played in Shuri Castle. Now the coronation ceremony is not only an important activity in the

annual festival, but one Okinawan ceremony that attracts tourists each year. In my case of attending the ceremony in 2011, besides myself, in my role as researcher, many tourists (perhaps interested people) video-recorded or photographed the process. Therefore, there are many people interested in this restored traditional ritual and ceremony. Nonetheless, due to the lengthy process of the ritual, the large amount of people who gathered at the early stage of the ceremony began to drift away. When the ceremony was complete, there were not many spectators remaining. Although such a ceremony can be used as gimmick for attracting tourists, it was too dull, compared to other, less formal, attractions.



Figure 2-25: Royal procession 琉球王朝繪卷行列 (a)(b)(c)(d)

In the one-week programme of the Shuri Castle Festival, another activity is also very attractive. That is the Royal Procession Ryūkyū ōchō emaki gyōretsu 琉球王朝繪卷行列 (see figure 2-25). The festival committee, with the intention of recreating the scenes of Chinese ambassadors visiting Ryukyu, arranged the Royal procession in the ceremony. The first part of the procession was the

parade of the Ryukyu monarchy, accompanied by the *rujigaku* 路次樂, followed by the King and Queen, with the important officials of Sanshikan. Next came the coronation ambassador parade, following *rujigaku* that has the same function as *Lubuyue* 鹵簿樂 (Chinese court march music), together with the Chinese imperial guards, coronation ambassadors and the accompanying officials. Finally came the traditional arts parade which was arranged by the committee to present local Okinawan culture. Many local cultural organizations registered to join the parade, such as *sanshin* teams and Ryukyu Dance teams. This activity was performed in the most crowded area of downtown Kokusai dori 国際通り of Naha. The streets were full of tourists and local residents.

It is worth mentioning that the actors playing the king and queen are selected at the Mid-autumn festival of Okinawa each year. The candidates for competition for the role of the king and queen are accepted before the Mid-autumn festival. There are some requirements for the candidates. After the first round scanning of information, the second round of selection was held in public at the Mid-autumn festival banquet. There are five candidates each for the king and the queen. The selected actor and actress are required to attend all the important ceremonies, such as the coronation ceremony and the new spring banquet, during the following year, until the selection of new actors and actress at the next mid-autumn banquet.

2.5.3 New Year's Celebration 新春の宴

The “Chohai Okishiki” ritual *Shinshun no En*, New Spring Banquet 新春の宴, which refers to a New Year's Celebration, was a ceremony held at the castle on New Year's Day. The King, Royal Princes, local chieftains and senior court officials would attend the function in celebration of the New Year. It was a solemn and magnificent Chinese style ceremony. The King and Royal Princes would accept respectful homage from local chieftains and senior court officials, who lined up in several rows in the Una, Shuri Castle. Historically, in the Ryukyu Kingdom, the King himself conducted various rites to pray for peace and security. Also various rituals were held to pray for the

health of the King and the Royal family. The New Year's Day ceremony was the greatest amongst these rituals. Highlights of this three-day event from Jan. 1-3 include a historical re-enactment of the New Year's celebration, traditional Okinawan music and dance performances, and free *awamori* 泡盛²⁶ and tea offered to visitors. Nowadays, the New Year's Celebration, which has been established in three parts, is a re-enactment of the greetings and ceremony originally held during days of old. Nowadays, the Queen also directs and performs during the main event in order to add more glamour to the re-enactment; however, this is historically inaccurate, as she did not actually take part in the New Year's celebration in ancient times.



Figure 2-26: *Uzagaku* performance in New Year's Celebration. (a)(b)

This three-day event starts with Opening of the Gate Ceremony (Ukejo 御開門, うけーじょー). The acting door guards of the Hoshinmon (奉神門、ほうしんもん) beat gongs and shout “ukejo”, then Shuri Castle Park staff welcome visitors, thus enacting the gatekeepers' duties of yore. Following the opening of the Hoshinmon, *uzagaku* is performed in front of the Seiden State Hall to lead visitors into the core part of the castle. *Uzagaku* people perform six pieces (see figure 2-26) in fifteen minutes: *Wanyuanchun* 萬元春, *Shachuangwai* 紗窗外, *Caicha* 採茶, *Naoyuanxiao* 鬧元宵, *Qingjiangyin* 清江引, *Wugengdiao* 五硬調, *Zhaijiao* 摘椒. In fact, these performers are not the *Uzagaku Kenkyukai* in which I participated. This group, Okinawa Folklore Performing Arts

²⁶ Awamori is a strong alcoholic beverage indigenous to and unique to Okinawa, Japan, made from fermented rice and traditionally enjoyed on auspicious occasions.

Rujigaku Preservation Committee 沖縄民俗芸能路次楽保存会 actually, play music closer to *minshingaku* 明清楽 not *uzagaku*. (This group has varied names and will be referred to as Rujigaku Committee in the rest of this thesis). Rujigaku Committee's gathering practice took place earlier than Uzagaku Kenkyukai (at least from 1978, although I have no exact date; Nagamine just told me the group was established earlier than Uzagaku Kenkyukai. Conversation, 11 Jun 2017). *Minshingaku* was Chinese music that was transmitted to Nagasaki, Japan during the Ming and Qing Dynasties. Rujigaku Committee's leader asked a *minshingaku* performer from Nagasaki to teach them Chinese music. Before the *uzagaku* revival and establishment of Uzagaku Kenkyukai, Rujigaku Committee had already learnt and played *minshingaku*. Rujigaku Committee has been referred to as a *uzagaku* ensemble in the New Year's Celebration booklet. Actually, they have not truly learnt what *uzagaku* is and the inconsistency between *uzagaku* and *minshingaku*. These two groups perform totally different types of Chinese music and also perform in different types of events. They are different, and the difference is revealing of music cultural features. Rujigaku Committee people playing *uzagaku* as *minshingaku*, practically, are only invited to perform in the New Year's Celebration.

In conversation with Higa (27 Oct 2011) I learned that originally Uzagaku Kenkyukai members and Higa had been called on to perform in the New Year's Celebration. However, she decided to decline the invitation because she thought Uzagaku Kenkyukai members should have free time for their holiday and consequently the committee of this ritual had to find another group who could play music that sounds like *uzagaku*. Rujigaku Committee is indeed a Chinese music group to play in the celebration, even though the committee cannot differentiate between *uzagaku* and *minshingaku*. In essence, these two groups perform music in a Chinese style very differently from each other, regardless of repertoires and instrumentation.²⁷

²⁷ In fact, Rujigaku Committee perform *minshingaku* not *uzagaku*. They did not actually play, learn and study *uzagaku*. However, the committee needed a music group to perform music which sounds like *uzagaku* in the ritual. Rujigaku Committee plays music similar to Uzagaku Kenkyukai's music and therefore they perform in the New Year's Celebration. No further related discussions are presented here because 1. now Uzagaku Kenkyukai is the representative of *uzagaku* in Okinawa, and 2. It was difficult to get more information about Rujigaku Committee when I was studying Uzagaku Kenkyukai (I asked for some help and they suggested that was awkward). This research only focuses on Uzagaku



Figure 2-27: New Year's Ceremony 朝拝御規式(a)(b)

The main New Year's Ceremony 朝拝御規式 (see figure 2-27) is divided into three parts and was held early in the morning on New year's Day during the Ryukyu Kingdom period. The first part is *Ninufa-Nuunufe* 子之方御拝、にぬふあぬうぬふえ, a ritual to pray to the gods. The King and the Royal family, high-ranking officials and ministers, and local community leaders and representatives of the commoners all attended it together. All of them stood in the Una in an atmosphere of solemnity to celebrate the arrival of New Year and to pray for peace and tranquility in the coming year. The next part of the New Year's Day is *Chou-Nuunufe* 朝之御拝、ちょうぬうぬふえ. This ritual segment celebrates and prays for the longevity of the King and the prosperity of the Ryukyu Kingdom at the beginning of the year. During this section of the ceremony, Sessi²⁸ (攝政, literally regent), the Sanshikan and local leaders all vowed loyalty to the King. In the last ritual, called *Otori* 大通り、おおとーり the king and his vassals and officials passed around a large cup of *awamori*, a special Okinawan liquor, and drank from it in turn. The vassals and officials express gratitude for the King's attendance of the New Year's ceremony. In the past, *awamori* was an exceedingly precious commodity. It shows the value and significance of the ceremony because *awamori* was only drunk on New Year's Day. Nowadays, after the rituals are completed, a series of Ryukyuan traditional performing arts are played in public for free. These include Ryukyuan court dance, which divides into five categories: *Rojin-odori* 老人踊り (old people's dance), *Wakashu-odori* 若衆踊り (young people's dance), *Onna-odori* 女踊り (women's dance), *Nisei-odori* 二才踊り (men's dance),

Kenkyukai members and does not compare Uzagaku Kenkyukai and Rujigaku Committee.

²⁸ Sessi was the highest government post of the Ryukyu Kingdom below the king.

Uchikumi-odori 打組踊り (dramatic dance performances). These activities are displayed from 1- 2 January and the festival's King and Queen make a royal procession in public on the last day of the New Year's Celebration. The appearance of the King and the Queen reflects the flamboyant, glorious and magnificent atmosphere of Ryukyu Kingdom and draws visitors into the perfect ending.

Compared to the Shuri Castle Festival, the new spring banquet in the Park of the Shuri Castle is much shorter in duration. For example, the spring banquet I attended in 2012 only lasted for 3 days. The activities were repetitive. Each day started with a Royal Door Opening. Rujigaku Committee played as the prelude of the new spring ritual. The first two days of the ritual of paying respects to the first month of the New Year followed this pattern. On the third day, the king and queen came out and interacted with the public. The locals and the tourists were allowed to be photographed with the king and the queen. After the rite, there were various artistic banquets in the Shichanuuna. The number of spectators was much fewer than the audiences of the Shuri Castle Festival, perhaps due to the weather (it was raining that day). According to my observation, there were more Japanese tourists at the new spring banquet than at the coronation ceremony. Maybe it was due to the fact that the New Year's Day is a national holiday in Japan and Okinawa is the southernmost Japanese territory. Many Japanese choose to spend their holiday in Okinawa, so there were many Japanese tourists.

2.5.4 Edonobori 江戸上り

Edonobori 江戸上り is a form of pilgrimage of Ryukyuan envoys to Edo, modern day Tokyo. Amongst the envoys were functionaries known as Keigashi 慶賀使(also called Gakeishi, literally "congratulatory envoy"), whose purpose was to celebrate the installation of a new Tokugawa Shogun 将軍, and Shaonshi 謝恩使(also called Onshashi, literally "grateful envoy"), to express gratitude on the enthronement of a new Ryukyu King. The Ryukyu King dispatched these envoys eighteen times between 1634 and 1850. Envoys proceeded to Edo accompanied by members of the

Shimazu clan of Satsuma, on their way to Edo to fulfill their duties of Sankinkotai, a system under which feudal lords were required to spend every other year in Edo. The total duration of Edonobori took around one whole year, from departure to return. (see the route in figure 2-27) In 1634, King Sho Ho 尚豊王 (1590-1640, r. 1621-1640) asked his brother, Prince Chinudoun 尚盛・金武王子朝貞, and his son, Prince Sashichiudoun 尚文・佐敷王子朝益, to act as grateful envoys and congratulatory envoys; they were the first such envoys to Edo, where they had an audience with Shogun Tokugawa Iemitsu. (see figure 2-28)



Figure 2-28: Edonobori was a long journey, walking and sailing a distance of over 2000 kilometers each way.



Figure 2-29: The first Ryukyuan mission to Edo in 1634.

Normally Ryukyuan missions consisted of approximately one hundred people including chief and vice envoys, *rujigaku* performers, leader of *uzagaku*, various *gakudoji* (楽童子, literally musical pupils), musicians and so on. Their ships crossed the Pacific Ocean and landed at Yamagawa Fishing Port (山川魚港) in Kyushu after they left Naha. Their land route began from Yamagawa and they eventually arrived at Edo, passing by Fushimi castle. It usually took around four or five months for the 2,000-kilometre trip. The Ryukyuan missions engaged in cultural exchanges with the local citizens and intellectuals, especially in cities such as Kyoto, Osaka, Nagoya, and Edo. The procession of the envoys drew great interest from the Japanese, who were under a policy of isolation at that time. The missions observed rituals and ceremonies conducted for the Shogun at Edo Castle, visited the Ueno Toshogu shrine 上野東照宮 to worship, and had the opportunity to see and learn much during their travels, bringing back information on culture and arts to Ryukyu. For Tokugawa Bakufu, Edonobori was not only a courtesy call from friendly countries but also a great chance to demonstrate the nation's dignity and prestige. On the other hand, it was an opportunity for Ryukyu Kingdom to display its unique culture combined with Chinese elements. Therefore, musicians and *gakudoji* undertook these responsibilities. They were not only strictly trained in music and dance, but also grasped many artistic skills, such as penmanship, waka and Go. Normally they were selected from the higher echelons of the aristocracy and were considered highly educated, talented and beautiful.





Figure 2-30: Edonobori rehearsal (a)(b)(c)(d)(e)(f)(g)(h)

Edonobori as a political activity was last carried out in 1850, but with the help of Mrs. Matayoshi Shizue, Edonobori reappeared in modern times. In 2007 and 2008, Edonobori was publicly played in Okinawa under the promotion of Mrs. Matayoshi, but she insisted on performing Edonobori in Tokyo (formerly called Edo). Such an enthusiasm led to the performance on 26

February, 2011. The same performance took place in Okinawa on 16 and 17 November, 2011. I attended their practice of Edonobori and watched the performance. (see figures 2-29 and 2-30) The programme consisted of three parts. The first part was three songs of *uzagaku*. The second, longest, part was the ryu odori 琉躍, with nine songs. The last part was tou odori 唐躍, Huagu drum (花鼓). All the players treated the performance with seriousness and care. Especially outstanding were *sanshin* and vocal performers Yokome Daiya 横目大哉, Ojo Takayuki 大成貴幸 and Wada Shinichi 和田信一 of the ryu odori. They were three graduate students at the Okinawa Prefectural University of Arts. They displayed a high standard of skill in the two-day performance. Nagamine also indicated (conversation, 24 Dec 2011) that she was surprised by these students. It was beyond her expectation that the performance was so excellent. She felt proud of the students of the Okinawa Prefectural University of Arts. I inferred that the audience felt positive towards all the players of Edonobori. The applause was passionate after each performance. But I noticed that the audience were mostly elderly people or grandchildren brought by the elderly audience. There were almost no young spectators. The elderly audience were very supportive of this art performance. All the products related to Edonobori sold well at the performance. The 5000-Yen (about £30) priced Edonobori scrolls were especially adored by many. It was even sold out the next day. The DVD of the Edonobori performance in Tokyo was even more sought after by the audience. I can tell from this that the Japanese audiences respect and cherish the ancient arts. This perception is supported by Higa's interpretation of the data she collected in an audience questionnaire conducted at these events. (Higa, pers. comm. and email, 3 Jan. 2012)



Figure 2-31: Experiencing dressing and making up in Edonobori greenroom. (a)(b)(c)(d)(e)

2.6 Conclusion

Okinawan culture features elements of both Chinese and Japanese culture. People from both cultures can find both familiar and strange cultural traits and traditions in Okinawa. I perceived the powerful influence of ancient Chinese imperial cultural elements in the fabric and environs of Shuri Castle. I could sense very strongly the solemn and dignified atmosphere as I walked around the castle and its grounds.

Initially *uzagaku* was only performed in the Shuri Castle and Edo. It lost its original function and died with the demise of the Ryukyuan kingdom and Shuri Castle's subsequent fall into disuse. Now it has been revived because of the restoration of the Shuri Castle and has regained a place in

Okinawan culture.

Following the ritual processional route to the Una in Shuri Castle, one can begin to gain a more concrete impression of the historical meanings of the landscape and pathways. The experience of conducting my fieldwork in Okinawa, attending the ceremonies etc. has impressed upon me a vivid sense of the magnificence and dignity of the historical *uzagaku* environment of Shuri Castle and of the cultural blends at large in the wider Okinawan society.

Concert performances of *uzagaku* outside the castle or court contexts cannot fully convey the totality of the combined power of both the music and its original, intended, architectural and ritual setting. Each element of the ritual and its aural and architectural setting influence the observer's perceptions of each of those elements, the whole ritual *uzagaku* experience in the setting for which it was designed and which was designed for it, being much greater than the sum of its individual constituent elements.

The restoration of Shuri Castle, along with the re-enactment of its ceremonial rites have provided a context and a reason for the revival of *uzagaku*. This revival has paved the way for a fuller appreciation of important elements of Okinawa's historical and cultural fusions. Aspects of Okinawan cultural and social identities, as mediated through or affected by these ceremonial elements, will be addressed in Chapter Five.

Chapter Three: Classification of repertoires and ornamented variations techniques

3.1 Introduction

This chapter addresses questions concerning classification of repertoires within *uzagaku* musical culture. The classification of *uzagaku* repertoires is crucial, as it both affects and is affected by performance methods and techniques. It also touches upon linguistic concerns, which will be covered in Chapter Four. The *yayue-yanyue* musical system will be used in this and subsequent chapters.

3.2 Divergence in the definitions of *beiguan* and *nanguan* between China and Taiwan

Many scholars have undertaken research into the derivation of *uzagaku*. However, apparently, these researchers have not given a fully adequate explanation of all aspects of *uzagaku* musical culture. *Nanguan* and *beiguan* both originated in the Ming dynasty (1368-1644) and they were brought to Taiwan and Southeast Asia by Xiamen and Quanzhou Northern Fujian immigrants. Over several centuries, their musical cultural systems have flourished, developed and evolved separately in Fujian and in the diaspora and this situation has remained the same more recently due to the twentieth century's scenario of political estrangement between China and Taiwan. Thus, the musical contents of *nanguan* and *beiguan* have become increasingly dissimilar to each other, although they are still called by the same names in both Taiwan and China. According to Wang Yaohua, many academic works and *The Encyclopaedia of Taiwan*, *nanguan* and *beiguan* in China and in Taiwan contain musical features which render the respective musical styles easily differentiated. It is more difficult to classify the sources of *uzagaku* because we do not have the same comprehensive definitions as exist for *nanguan* and *beiguan* in China and Taiwan. Due to hybridisation and syncretism, Taiwanese *beiguan* is not entirely the same as Chinese *beiguan*. Some musical genres, for instance, non-Hakka music and non-Fujianese music, are categorised as *beiguan* to differentiate

them from Taiwanese *nanguan*. Thus, it is inappropriate to use historical points of origin as a standard by which to analyse *uzagaku* because scholars from Taiwan and China are each likely to obtain different results. For this reason, I have chosen not to consider the historical derivations of *uzagaku* as classificatory criteria in my research. In my opinion, various features of *uzagaku* performance are more appropriate criteria by which to assess the measures of classification. This thesis also uses aspects of *uzagaku's* social functions as a classificatory principle.

3.3 The *Yayue-yanyue* (雅樂宴樂) system theory

In order to gain a grounded understanding of the social implications of Okinawa's revival of *uzagaku* and its relationship with the *yayue-yanyue* system, it will be necessary here to provide a brief synopsis of the historical trajectories of that system. This will demonstrate the importance of the *yayue-yanyue* system through various periods of history and will show how the system has been used in mediating official and cultural discourses of identity.

Court music has been credited with numerous social functions throughout its history in China, a situation which continues to the present day. Formerly it was used to facilitate the differentiation and segregation of the social classes and it used the *yayue-yanyue* musical system. *Yayue* literally "elegant music" referred to ritual music and *yanyue* translates as banqueting music, for the exclusive use of privileged elite classes. Nowadays the term *yayue* only refers to music used in Confucian ceremonies. *Uzagaku* as court music has been performed with social functions both in the past and in the present day. In fact, the *yayue-yanyue* system is a long-standing Chinese musical tradition, established by popular usage, rather than formally systematised. Therefore, this chapter will represent a development of the *yayue-yanyue* system into a research theory by demonstrating its historical background and its usage in Chinese music. Generally speaking, the *yayue-yanyue* system was divided into two functions: ritual music and banquet music. This duality had been used in ancient Chinese musical culture and will be explored in the following paragraphs.

The *yayue* system developed from the *liyue* system (禮樂制度), literally rites (禮, *li*) and music (樂, *yue*) system. The *liyue* system can be traced to the etiquettes of clan societies and it was developed by the Duke of Zhou (周公旦) from pre-existing etiquette systems operating under the Xia Dynasty (2070-1600 BCE). Xiu Hailin and Xia Ye (20th century scholars) have both illustrated ways in which antecedent song and dance forms have developed and progressed, evolving into ritual and ceremonial music. Examples of such ritual and ceremonial music are given in Chinese language works such as *Submergence and Ascendance of Antique Chinese Music* (1989), *Antique Musical Education in China* (1997), *History and Aesthetics of Chinese Music* (1999) and *History of Chinese Antique Music* (1983). Liu Zaisheng also mentioned the social functions of music in the Xia Dynasty in his work *History of Chinese Antique Music* (2000). He explained that the emperors of the Xia dynasty commanded their officers of music to compose songs and dances, which came to be called “Xiayue” (夏籥, also called “Daxia” 大夏), to eulogize and consecrate the emperors’ virtues and achievements. (Liu, 2000, pp. 25, 27) The emperor’s musical officers not only created and performed ritual music, but also created and performed *chi* music (*chiyue*, 侈樂), literally “luxurious music”, a functional banqueting music used to serve noble social elites in the Xia and Shang dynasties (1600-1046 BCE). Xiu Hailin particularly described in *History and Aesthetics of Chinese Music* how *chi* music was used to enliven banquets (Xiu, 1999, pp. 18-19). *Chi* music was considered frivolous and decadent by the Zhou dynasty (1046-256 BCE); on this basis, they began to develop systems of more formal and dignified musical modes. Thus, the *liyue* system did not suddenly emerge from nowhere during the Zhou dynasty (which term usually indicates the Western Zhou, 1046-771 BCE), having clear antecedents in earlier dynasties.

The first court *yayue* system was based on the *liyue* system of the Zhou Dynasty. In the very beginning, in order to maintain the new regime’s governance, the Duke of Zhou drew up a series of regulations for the *liyue* system for the Zhou imperial court in 1058 BCE.

After King Cheng of Zhou dispersed the remaining forces of the Yin Dynasty, he raided the nomadic Yi people of the River Huai region. Once he returned to the capital Fenghao, he commissioned the establishment of the ritual text: "Offices of Zhou" (now known as "The Rites of Zhou"). By doing so, he conducted thorough research and revived ancient rites, etiquettes, and music systems. Up to this point, all sorts of institutions and customs have been established; as a result, the people live in a harmonious society that praises peace and tranquillity.

成王既紂殷命，襲淮夷，在豐作《周官》，興正禮樂。制度於是改：而民和睦，頌聲興。（史記·周本紀）(Sima Q., 91 BCD)

The *yayue-yanyue* system, developed during the early decades of the Western Zhou dynasty, is over three thousand years old and is crucial to traditional Chinese culture. It was developed from Confucius's interpretation of the *liyue* system and applied to both the ancient Chinese court and to daily living. Confucius placed great emphasis on the *liyue* concept of propriety and appropriateness.

Yan Yuan asked about perfect virtue. The Master said, "To subdue one's self and return to propriety, is perfect virtue. If a man can for one day subdue himself and return to propriety, all under heaven will ascribe perfect virtue to him. Is the practice of perfect virtue from a man himself, or is it from others?" Yan Yuan said, "I beg to ask the steps of that process." The Master replied, "Look not at what is contrary to propriety; listen not to what is contrary to propriety; speak not what is contrary to propriety; make no movement which is contrary to propriety." Yan Yuan then said, "Though I am deficient in intelligence and vigor, I will make it my business to practice this lesson."

顏淵問仁。子曰：「克己復禮為仁。一日克己復禮，天下歸仁焉。為仁由己，而由人乎哉？」顏淵曰：「請問其目。」子曰：「非禮勿視，非禮勿聽，非禮勿言，非禮勿動。」顏淵曰：「回雖不敏，請事斯語矣。」（論語顏淵篇之一）(Lunyu, volume Yan Yuan, 1st, [n. d.])

Liyue was a philosophical system of regulation for every aspect of life, including food, clothes, music and ritual. It is important to emphasise that rituals can be either secular or religious. The *liyue* system most specifically applied to ritual, yet was also supposed to provide a means of regulating the social class system.

The ultimate 終極 (zhongji) goal 目的 (mudi) is to reconfigure 重塑 (chongsu) the traditional 傳統 (chuantong) *liyue* 禮樂 (liyue) system 文化 (wenhua) to arrange 為 (wei) social 社會 (shehui) order 秩序 (zhixu) and harmonious 和諧 (hexie) human 人 (ren) relations 倫 (lun) using 以 (yi)

etiquette 禮(li) education 教(jiao) and musical 樂 (yue) education 教 (jiao). (*Wenhua Zhongguo-Zhongguowang "Lunyu" zhong de Liyue Sixiang*)

The *yayue-yanyue* system was developed to encompass more fully non-ritual aspects of courtly and everyday life; in fact, precisely those aspects of the court's musical life which could not be regulated by *yayue* or *liyue*. Through the development of the *yayue-yanyue* system, the Zhou emperors were able to enforce appropriate conduct in all aspects of court music, not just the ritual elements, but also music played for entertainment. *Yayue-yanyue* reflects a fundamental tenet of Chinese philosophy, which can prove, due perhaps to its deep antiquity, difficult to explain to westerners, who tend to regard it as too abstract, rarefied and vaguely defined to understand.

The most significant musical activities in the Zhou imperial court all involved rites and ceremonies. The music which was performed in offering sacrifices to deities, demigods or ancestors is designated as *yayue*. Initially, these musics were not generally called '*yayue*'; the music itself existed, but was referred to by different names. The definition of *yayue* became more tightly formalised during the Spring and Autumn periods (770-476 BCE) and the Warring States period (476-221 BCE). Its name came from the contents of lyrics and refers to the music's classical elegance and purely unadulterated qualities. *Yayue* is an important component of complex and solemn rites. Some ceremonies have strong connections with *yayue*, for instance, *Jisi* (祭祀, rites for ancestors and gods), *Daxiang* (大饗, big feast), *Dashe* (大射, ceremony of archery), *Xiangyin Jiuli* (鄉飲酒禮, provincial drinking festivities), *Guanli* (冠禮, ceremony of capping), *Yanli* (燕禮, banquet) and so on. *Jisi* and *Daxiang* were the most frequently used amongst them. The music of *Jisi* was used universally in sacrificial rites in the ancestral temples of royal houses, mountains and rivers. *Daxiang* music was used when emperors entertained or treated vassals when the vassals paid formal visits, and paid respect or homage to the emperors. In the past, many functional ceremonies were performed when vassals paid a formal visit and this can be seen clearly from the explanatory notes of *Daxiang*'s nine etiquettes in the *Book of Rites, Zhongni Yanju*.

The Master said, 'Listen attentively, you three, while I discourse to you about the ceremonial rules. There are still nine things (to be described), and four of them belong to the Grand festive entertainments. (The *Book of Rites*, *Zhongni Yanju*)

子曰：「慎聽之！女三人者，吾語女：禮猶有九焉，大饗有四焉。（禮記·仲尼燕居第二十八）（Dai S., [n. d.]）

In order to stabilise feudal society and safeguard national interests, the hierarchy of musical activities was emphasised strongly in the Western Zhou's *liyue* system, therefore, etiquette functionally enacted the images of imperial power. The *liyue* system reinforced the social status of nobles, commoners and slaves, and it segregated nobles and commoners on many levels. Under this system, people on each level operated within clearly demarcated social remits. For example, the musical repertoires performed in activities of *Dashe* were different for each social class, and the numbers of orchestral players and dancers were also clearly defined for different ranks and social statuses in banqueting entertainment. The *Rites of Zhou Chunguan Zongbo Xiaoxu* and *Zuo Zhuan* (*Commentary of Zuo*) outlined the regulations concerning the numbers of musicians and dancers used.

..... accurate and ceremonial arrangement of bronze bells and stone chimes ensemble is: an emperor could have four sides, a duke could have three sides, an earl could have two sides, a baron could have one side,(*Rites of Zhou*, Volume 3, *Chunguan Zongbo*)

.....正樂縣之位，王宮縣，諸侯軒縣，卿大夫判縣，士特縣，.....（周禮卷三·春官宗伯·小胥）（Ji D., [n. d.]）

..... an emperor could have sixty-four dancers, a duke could have thirty-six dancers, an earl could have sixteen dancers, a baron could have four dancers. (*Commentary of Zuo*, the year of Duke Yin of Lu)

.....天子用八，諸侯用六，大夫四，士二。.....（左傳·隱公五年）（Zuo Q.）

Lau also mentions the instructions for ritual performance for the various ranks and social statuses in his work. (Lau, 2008, p. 120) Sovereigns in the Zhou dynasty fully understood the influence of

music's social functions. Therefore, emperors influenced the musical development of *yayue* and made the mode of music auxiliary to etiquette to assist governance and to reinforce social class boundaries.

Yanyi in the *Book of Rites*, written by Dai Sheng 戴聖 (born in around 74-48 BCE), provides documentary evidence that musicians performed on drums and *sheng* (mouth organ) and recited poetry when banqueting entertainments were held. *Yanyi* was performed when emperors entertained vassals at banquets, therefore, the music used in *Yanyi* is designated banqueting music. The first appearance of this term is in *Rites of Zhou*, which explained clearly the occasional uses and functions. Normally, it was used for banqueting entertainment; however, it was sometimes used in sacrifices to gods and spirits, sometimes when feasting vassals and major visitors. Banqueting music features elements of older and more exotic forms of music and dance, and it can trace its history back to the Zhou Dynasty; the distinguishing characteristic of banqueting music is precisely this inheritance from the Zhou dynasty.

.....The Qing Master, or Qingshi, is in charge of teaching musicians the art of striking/playing bianqings (a musical instrument consisting of a set of chime stones suspended from a beam) and bianzhongs (a set of chime bells) and their score sheets. The Qingshi also teaches the zhong and qing (chime bell and chime stone instruments) musicians that play for slow music and Yen music. (Yen Li is the banquet rites and customs at the state, not imperial, level that ancient aristocrats follow during their leisure time as they feast, drink, and bond with their subordinates; therefore, Yen music would be the kind of music played at these occasions.).....(*Rites of Zhou, Chunguan Zongbo*)

.....教縵樂，燕樂之鐘磬。..... (周禮·春官·磬師) (Ji D., [n. d.])

.....Whenever offering rituals, banquets, and food rites (banquet rites held at the Imperial Ancestral Temple that the Emperor and the dukes or princes must follow) are held, Zhong Masters are invited to play music.....(*Rites of Zhou, Chunguan Zongbo*)

.....凡祭祀、饗食，奏燕樂。..... (周禮·春官·鐘師) ((Ji D., [n. d.]

.....Whenever offering rituals, banquet rites, or food rites are held, music created by zhong (chime bells) and sheng (mouth organ) must be played. The same goes for playing for occasions that call for Yen music.....(*Rites of Zhou, Chunguan Zongbo*)

.....凡祭祀、饗、射，共其鐘笙之樂，燕樂亦如之。..... (周禮·春官·笙師) ((Ji D., [n. d.]

.....Whenever the state holds offering rituals or when they entertain honoured guests, Maoren (the chief dancer that leads dancers of all sorts of dances) should perform the dances and music of the Four Tribes (the Yi Tribe in the East, the Man Tribe in the South, the Rong Tribe in the West, and the Di Tribe in the North, usually regarded as less civilized people).....(*Rites of Zhou, Chunguan Zongbo*)

.....凡祭祀、賓客，舞其夷樂。..... (周禮·春官·旄人) (Ji D., [n. d.]

..... Diloushi is in charge of performing the dance music and songs of the Four Tribes. Diloushi would accompany singing with pipe and short flute performances. They would do the same for Yen Li (banquet rites) occasions.....(*Rites of Zhou, Chunguan Zongbo*)

.....掌四夷之樂與其聲歌，祭祀，則獻而歌之，燕樂亦如此。..... (周禮·春官·鞀鞀氏) ((Ji D., [n. d.]

The actual functions and contents of *yanyue* can be seen in the *Rites of Zhou* and *The Book of Rites*. Also, according to the Commentaries of the *Rites of Zhou*, the *Shisanjing zhushu*, *yanyue* is chamber music. In other words, *yanyue* was used in banqueting entertainment at the ancient Chinese court. It was recreational and enjoyable with high levels of artistic quality.

The Zhou aristocracy continued to carry on these socially functional musical activities. Zhou socialites during the Spring and Autumn period and Warring States period enacted a particular classical poetry music form, which consisted of improvised, or semi-improvised exchanges between hosts and visitors in banqueting settings. As the Zhou dynasty declined, the Zhou emperors gradually lost dominion over the country and its territories, as well as over each vassal's possessions. Ultimately, the Zhou court faced the disintegration of its ceremonial traditions and the decline of its customary etiquette. Hence, music was no longer under the control of the imperial court and it broke through the constraints of etiquette with some elements of folk music being incorporated into banqueting music. After that, folk music gradually replaced *yayue* in banquets and other entertainments, and the nobility was increasingly wearying of *yayue*. In a conversation between the Marquis Wen of Wei and Zi-xia, recorded in *Book of Rites*, volume Yuaji discussed different reactions to *yayue* and folk music.

...The marquis Wen of Wei asked Zi-xia, saying, 'When in my square-cut dark robes and cap I listen to the ancient music, I am only afraid that I shall go to sleep. When I listen to the music of Kang and Wei, I do not feel tired; let me ask why I should feel so differently under the old and the new music.'...(*Book of Rites*, volume *Yuaji*)

.....魏文侯問於子夏曰：「吾端冕而聽古樂，則唯恐臥；聽鄭、衛之音，則不知倦；敢問古樂之如彼，何也？新樂之如此，何也？」.....（禮記·樂記）（Dai S., n. d.）

It can be argued that *yayue* is too solemn and ceremoniously quiet for most listeners, conversely, folk music such as the music of Kang and Wei is relaxed, light-hearted and attractive. Mencius and King Hui of Liang also had a similar discussion about the king's dislike for antique music and his preference for folk music.

...Another day, Mencius, having an interview with the king, said, 'Your Majesty, I have heard, from the officer Zhuang, that you love music - was it so?' The king changed colour, and said, 'I am unable to love the music of the ancient sovereigns; I only love the music that suits the manners of the present age.'...(*Mencius, Liang Hui Wang II*)

...他日，見於王曰：「王嘗語莊子以好樂，有諸？」王變乎色，曰：「寡人非能好先王之樂也，直好世俗之樂耳。」.....（孟子·梁惠王下）（Mencius, [n. d.]）

It can be seen from the above that the sovereign appreciated and enjoyed the hedonism embodied in folk music, finding it more in keeping with contemporary mores. After the Qin (221-207 BCE) and Han (202 BCE-220 CE) Dynasties, *yayue* was in serious decline and was no longer being handed down from past generations due to social unrest. Later, *yayue* would gradually be perceived as being too rigid and divorced from the realities of life and from popular tastes in the succeeding dynasties.

Yayue was composed of ceremonial music used in sacrifices, morning assemblies and banqueting entertainments in the Qin and Han Dynasties. The greater part of the music used in morning assemblies and banquets was folk music, for instance, *guchui* (a kind of ensemble in the Han Dynasty). Generally speaking, there were two sources in receding dynasties from which *yayue* was derived: classical ceremonial music, and newly-created works (Yang, 1997, pp. 1-126~127). For

example, the Qin Dynasty was continuously using 'Shao' and 'Wu' (renamed to 'Wuhang') from the Zhou Dynasty (other pieces in 'Six Music and Dance' were lost). In addition, the Han Dynasty did not only use old melodies with new titles, but also composed some new works, such as 'Jiaosi Song'. However, high-level musical officers had lost the understanding of the meanings of the music, although antique *yayue* was continuously performed. In fact, *yayue* was by then not usually used in ceremonies and rites, even in offering sacrifices. Therefore, *yayue* lost its original social function of maintaining social class structures and strengthening imperial authority.

The term *yanyue* was not used in the Han Dynasty. Music was also used in banqueting entertainments but it was called *guchui* (drumming and blowing, 鼓吹). *Guchui* was performed with foreign wind and percussion instruments, sometimes with singing. *Guchui* was divided into four groups, according to the occasion for which it was played and the orchestra's constitution and instrumentation. These four divisions were: *huangmen guchui* (黃門鼓吹, drum, metal percussion and wind), *qichui* (騎吹), *duanxiao naoge* (短簫鐃歌) and *xiaogu* (簫鼓). Different groups served on different occasions and amongst different social classes, for instance, *huangmen guchui* was specifically used when emperors entertained guests at the court. The *Book of Sui* explained those four groups in great detail.

..... Four types of music were the most predominant during the reign of Emperor Ming of Han: the first type was the "Dayuyue" (or Dayu music), which was the music that the state used to praise the virtues of former kings and emperors, and sing praises for ancestors; the second type of music was called the "Yasongyue" (or Yasong Music), and was performed at the Piyong—an architecture surrounded by water on all sides where the Emperor is educated. This type of music was performed when the Emperor holds banquets or practices archery and other activities within the Piyong. The third type of music is called "Huangmen guchuiyue" (its literal translation would be: "music played by drum and wind instruments for the Emperor"), this type of music was performed for the Emperor and his courtiers during banquets. The fourth type of music is called "Duanxiao naogeyue" (or "music played by short flutes and big cymbals") and was performed as martial music for the state military.....(The *Book of Sui*, Volume 13)

.....漢明帝時，樂有四品：一曰大予樂，郊廟上陵之所用焉；.....二曰雅頌樂；辟雍饗射之所用焉；.....三約黃門鼓吹樂，天子宴群臣之所用焉；.....四曰短簫鐃歌樂，軍中之所用

Guchui was performed on the *hujia* (胡笳, a reed-pipe) and other instruments and it was used in the same way as the Zhou Dynasty used foreign music in banquet contexts.

Taichang Temple (太常寺) was the highest authority in charge of imperial sacrifices and all kinds of ceremonies in the Sui (581-619) and Tang (618-907) dynasties (from the start of the Northern Qi Dynasty, 550-577) and Taichang Temple also controlled the Taiyue Office (太樂署), which supervised *yayue* and folk music. In order to strengthen their new regime, the emperors of the Sui and Tang Dynasties made every effort to advance *yayue*'s developments and had discussions about every detail of the usage of *yayue*'s theories, musical instruments and temperaments. For example, different musical modes and pitches individually stood for the emperor, the aristocracy and officers. Thus, *yayue* could reflect moral and ideological relationships amongst the social classes. At the beginning of the Kaihuang era (581), Emperor Wen of Sui (隋文帝, 541-604, r. 581-604) commanded his courtier Niu Hong (牛弘, 545-610) to comprehensively establish the regulations of *yayue*, following the antique *yayue* system as model. Also, formalised usages and tunings were established for when *yayue* was used in imperial sacrifices. Emperor Yang of Sui (隋煬帝, 569-618, r. 604-618) cared even more about the *yayue* system. Yang commanded his musical officers to seek out a great quantity of earlier dynasties' antique music and musicians and pupils. Musical officers manufactured musical instruments and revived the *yayue*, the use of which had been rejected under the reign of Emperor Wu of Liang (梁武帝, 464-549, r. 502-549). (Wei Zheng ed. (魏徵), 636) Gradually, the *liyue* and *yayue* systems were being perfected, with increasing regulation of musical usage in each of the various rites and ceremonies. *Yayue* stood for five etiquettes, rites and their constituent elements, including musical styles, instrumentation and tunings. However, the Tang emperors preferred *yanyue* over *yayue*, so *yanyue* took centre stage in the musical repertoires of the Sui and Tang courts.

Sui-Tang Yanyue (隋唐燕樂) is a collective term for court banqueting and entertaining music in the Sui and Tang Dynasties, (Wang, 2012, p. 37); use of the term *Sui-Tang Yanyue* distinguished it from the ceremonial *yayue* music. In the Sui and the Tang Dynasties, the imperial court established official administration of *yanyue* performance and training due to the imperial court's developing fondness for the music. Over time, *yanyue* began to yield brilliant and excellent results. At that time, the court collected large numbers of outstanding artists and musical works from non-governmental circles to assemble seven *yanyue* musical ensembles in the Sui dynasty and nine in the Tang dynasty. The repertoires of these musical ensembles were varied and eclectic, based on folk music that involved Chinese traditional music, minority groups' music and foreign music in each musical ensemble. The music used in *yanyue* performance was varied, including dancing, vocal music, instrumental music, variety entertainment music and theatre music. Emperor Xuanzong of Tang (唐玄宗, 685-762) not only adored and encouraged the development of *yanyue*, but also was talented in music. Initiated by the Tang dynasty, the Taiyue Office oversaw *yayue* and *yanyue* and the inner Royal Academy (內教坊), was an official musical department set up by Emperor Gaozu of Tang (李淵, 566-635, r. 618-626), which supervised musical education and organised the activities of musicians and pupils in the imperial court. Afterwards, four external Royal Academies (外教坊) were established in non-governmental circles in 714. *Liyuan* (literally "Pear Garden", the first known royal acting and musical academy in China) was founded for training in music, dancing and acting, especially learning *Faqu* (法曲, the term comes from Buddhist ceremonial music) for imperial court entertainment. These administrative innovations and improvements demonstrate how important *yanyue* was in the Tang Dynasty.

The system of court music in the Song dynasty (960-1279) was approximately the same as the Han and Tang dynasties, divided into three types: *yanyue*, *guchui* and *yayue*. *Yayue* was especially respected and its metres, constructions and the *yayue-yanyue* system were increasingly developed and defined during the Song dynasty. It was mainly used in two sets of circumstances: firstly,

offering sacrifices to gods or ancestors - on these occasions, it was called *Jiaomiao* ceremonial music (郊廟樂) - and secondly, in morning assemblies and other rites. The musical contents of *Jiaomiao* ceremonial music and morning assembly music were divided into three groups. The first one was composed specially for offering sacrifices to gods or ancestors and used in morning assemblies; this music largely involved flattering the emperor or important dignitaries. The second group was auspicious songs (瑞曲), connected with gift-giving activities. Local governors, keen to ingratiate themselves with their superiors, would send gifts of rare or extraordinary plants and animals to the emperor to gain his favour. Musical officers employed those materials to compose new works and heaped a great quantity of praise and flattery onto the emperor. The last type was ancient songs, especially from *Classics of Poetry* 詩經, often relating legendary events, often with a moral to the story; this type of music was usually featured in the provincial *Xiangyin Jiuli* drinking festivals.

The sovereigns of the Song dynasty emphasised *yayue*'s function of regulating the ambiance of any given event. They thought that *yayue* provided an educational function with regard to some character traits such as moderation, gentleness and placidness. Therefore, *yayue* had to illustrate all social functions using the antique *yayue-yanyue* (especially *yayue*) musical system, also using the antique forms of instrumentation and tonality. *Yanyue* comprised a variety of forms during the Song dynasty, involving theatre music, vocal music, dancing music, instrumental music, chamber music and variety entertainment music. The most important administration of *yanyue* was the Royal Academy (教坊) in the Song imperial court. However, dancing music no longer held such a significant position as it had during the Tang dynasty, with theatre music playing a more important role. Furthermore, the Song dynasty did not use much foreign music in *yanyue*. For instance, *yanyue* only used four ethnic musics under the reign of Emperor Shenzong of Song (宋神宗, 1048-1085, r. 1067-1085). In fact, the Song dynasty's *yanyue* was greatly influenced by the Tang's. For example, many relics of Tang music informed the development of the Song's *yanyue* and many songs were composed drawing heavily on Tang songs. Moreover, Song's *yanyue* used the same melodies and

tonalities as did *Sui-Tang yanyue*.

The musical system continued to follow old traditions from preceding generations, even though the Yuan Dynasty (1271-1368) was ruled by Mongolia. After enthronement, in order to deflect the inevitable criticism and unrest which would threaten the position of any invading potentate, King Kublai Khan (1215-1294, r. 1260-1271) diplomatically enacted existing Han statutes and laws and also set up imperial court dance music comprised of *yayue* and *yanyue* as in previous generations. Those historical events were recorded in *Jingshi dadian* (經世大典, literally called *Great Statutes of Statecraft*) (Zhao Shiyan and Yu Ji ed. (趙世延與虞集編), 1331) and the *History of Yuan*. (Song L. ed., 1371)

..... When a country or state's music exhibits powerful and grandeur ambiance, it shows that a wise emperor is ruling a prosperous and harmonious country. Ancient and traditional music is performed at religious rituals that pray to the heavens, ceremonies worshipping former kings and emperors, Confucian temples, and shrines that worship Shen Nong—the Holy Farmer. As for yen Li occasions and banquets, yen music, or music suitable for yen Li is performed. Therefore, not only is traditional music perfected, but also popular and fashionable music.....(*Jingshi dadian*, Volume 41)
.....國家樂歌，雄偉宏大，足以見興王之盛焉。郊社宗廟，孔子之廟，先農之壇，用古樂。朝會燕饗，用燕樂。於是古今之音備矣。.....（經世大典） (Zhao S. and Yu J. ed., 1331)

..... Generally speaking, classical music is performed during ritual offerings, while Yen music, or contemporary music, is performed during banquets and parties held for the Emperor and his courtiers. Yen music includes vocal music, instrument music, dance, and theatre performances; it is a type of performance that is refined but still embodies popular trends.....(*History of Yuan*, Volume 67, *Liyue Treatises 1, Introductory*)

.....大抵其於祭祀，率用雅樂，朝會饗燕，則用燕樂，蓋雅俗兼用者也。.....（元史卷六十七·禮樂志一·序） (Song L. ed., 1371)

The Taichang Temple was established and then renamed as the Taichang Etiquette Office (太常禮儀院), overseeing ceremonial music, offering sacrifices to ancestors, Earth God and Grain God, conferring or bestowing posthumous honours etc. After the extinction of the Southern Song (1127-1279), King Kublai Khan took over and delivered the Southern Song's *yayue* musical instruments to Khanbalik (called Dadu 大都 in Chinese) and put them under the Taiyueh Office's charge. The

Taiyueh Office administered the *yayue* elements of imperial music, such as literary and military dancing music: Dengge (登歌) and Gongxuan (宮懸). Additionally, the Yifèng Office (儀鳳司) and the Royal Academy Office (教坊司) were in charge of *yanyue* under the Ministry of Rites (禮部) of the Secretariat's (中書省) control. The Yuan dynasty's banqueting entertaining music used in the imperial court firstly retained the Song's inheritance and secondly assimilated and blended with the *yanyue* used in the Jin dynasty (金, 1115-1234) and the Western Xia dynasty (西夏, 1038-1227). Then, those forms developed and combined with Mongolian lifeways, beliefs and customs to become a very distinct, Mongolian influenced, *yanyue* style. Team dancing was *yanyue*'s most representative manifestation during the Yuan dynasty and was used in a variety of circumstances, for instance, *Yueyin* king team dancing (樂音王隊) was performed on New Year, *Shouxing* team dancing (壽星隊) was performed for the emperors' birthday, *Liyue* team dancing (禮樂隊) was used in morning assemblies and *Shuofa* team dancing (說法隊) was used in paying respect to Buddha. Those team dancing styles all retained elements of specifically Mongolian lifeways and their attendant distinguishing features. According to *Liyue Treatises in History of Yuan* (Song L., 1371), great quantities of music-related information and equipment were recorded in detail, for example, numbers of dancers, costumes and accessories, properties, musical instruments, songs, formation changes and dance postures. The collected data reflected Mongolian religious thought, hunting and nomadic lifestyle, representing significant differences between Mongolian-influenced Yuan dance music and the culturally Han Tang and Song forms. Besides dance music, Yuan emperors also appreciated small women's dancing group programmes in imperial entertainments. For instance, the *Bazhan* dance (八展舞), as performed by concubines and *Angluan Suohe* dance (昂鸞縮鶴) performed by the renowned dancer Ning Xianger (凝香兒, 1333-1368) in the period of King Kulug Khan (1281-1311) and King Togon-temur (1320-1370, r. 1333-1370), were all light and graceful women's dances. The most famous women's dance was the *Shiliu Tianmo* dance (十六天魔舞, literally, Sixteen Demons dance) performed to promote Buddhism in 1354. Some literature described the Sixteen Demons dance in detail, such as Zhou Xian's (周獻, 1460-1512) *Wanggong Ci*

(*Wanggong Ci*).

.....The “Sixteen Demons Dance” is a female group dance performed during Buddhist rituals at court in the Yuan Dynasty. Turning the palm towards the sky, dancing towards the sky demons; [she is] sixteen years old, just like the heroic Yue-E from the Western Regions during the Ming Dynasty. What used to be Buddhist ceremonial music performed in the Henan region in ancient times, is now introduced to court for the amusement of the Emperor and his courtiers.(*Wanggong Ci*)

.....背番蓮掌舞天魔，二八華年賽月娥。本是西河參佛曲，來把宮苑席前歌.....（王宮詞）
(Zhou X. [n. d.])

Zhou Xian’s poem tells us that the Sixteen Demons dance was only performed in Buddhist activities and that some officers could not see the performance without permission. Performers of the Sixteen Demons dance had to braid special plaits and chignons, wore particularly exquisite costumes and accessories, for example ivory and jade ornamented Buddhist hats, and held specific Buddhism instruments: e.g. the Jiabalaban (加巴刺般之器). The accompanying ensemble for the Sixteen Demons dance consisted of eleven concubines with ten different musical instruments, for instance, *ryuteki*, *guan*, small drum, Chinese zither, *ruì*, *pipa*, Chinese *sheng* and *erhu*. These historical materials explain how *yanyue* was employed and show the importance of *yanyue* and how its position in the imperial court kept improving.

The jobs of the musical officers of the Taichang Temple were centralised into one brand-new musical administration called the Shenle Taoist Temple (神樂觀) due to imperial faith preferences during the Ming Dynasty (1368-1644). At that time, the Shenle Taoist Temple was in charge of all rites and ceremonies. Meanwhile the Taiyue and Guchui offices originally under the Taichang Temple’s charge were effectively shut down. The Ming emperors emphasised the significance of sacrificial rites because such rites symbolised the essence of the national decrees and regulations. The Hongwu Emperor proclaimed the ritual collection *Ming Jili* (明集禮) to establish and define the contents of the Ming *Liyue* system at the onset of the Ming Dynasty. The framework of the Ming *Liyue* system was inflexible and monotonous, albeit slightly ameliorated during the Jiajing period

(1522-1566). According to the *History of Ming* and *Collected Statutes of the Ming Dynasty* (Li Dongyang (李東陽)), rites of offering sacrifices were divided into three levels: large, medium and small, correspondingly, ritual music was also divided into different groups. For instance, nine performance (九奏) was used in offering sacrifices to the Universe; eight performance (八奏) was used when offering sacrifices to the Gods; seven performance (七奏) was employed in offering sacrifices to the earth, grain and emperors; six performance (六奏) was played in offering sacrifices to the ancestral temple of a ruling house or distinguished deceased philosophers. The majority of ritual music was divided into two sections: *Zhonghe Shaoyue* (中和韶樂, literally, harmony, neutrality and impartiality of Shao Music) and *Wenmiao Dayue* (文廟大樂, literally, Confucian Temple sacred Music). *Zhonghe Shaoyue* was extensively and numerous used in significant rites and ceremonies in the imperial court. In contrast, *Wenmiao Dayue* was mainly used in the Confucius Memorial Ceremony (Zheng, 2011, pp. 70-82). Non-ritual music and non-yayue music, including banqueting music, dancing music, *Xiyue* (細樂, literally, orchestral music), variety entertainment music etc. were under the charge of the Royal Academy Office (教坊司). These all belonged to the Ming *yanyue* system. In addition, the Zhonggu Office (鐘鼓司) was another musical administration of the *yanyue* system, established in the Ming dynasty, that was in charge of theatre music. Its sphere of work can be seen in the *History of Ming*. (Zhang T. ed., 1789)

.....The “Bells and Drums Office” was established in the first year of the Ming Dynasty. It is one of the bureaus and offices for the imperial household staffed by eunuchs and female servants. This office oversees matters related to ceremonial rites and music in court, banquet music, as well as managing affairs related to keeping time and sounding the hours for the Emperor’s morning audience with his courtiers. Officers of the Bells and Drums Office include the Seal-holding Eunuch Director, Signing Officer, Recording Officer, Education and Activities Officer, etc. Other than being in charge of the drums, bells, and music played during the Emperor’s court sessions, this office is also responsible for the music played in court, as well as performing historical romance plays, juggling, saying jokes, acting out folk plays and other theatrical performances for the amusement of the Emperor and courtiers..... (The *History of Ming*, Volume 74, Treatise 50, Zhiguan 3)

.....鐘鼓司，掌印太監一員，僉書、司房、學藝官無定員，掌管出朝鐘鼓，及內樂、傳奇、過錦打稻諸雜戲..... (《明史》卷七十四·志第五十·職官三) (Zhang T. ed., 1789)

The Royal Academy and Zhonggu Offices provided two theatrical companies for entertainment in the Ming imperial court. The Royal Academy Office, under the Ministry of Rites' charge, managed all aspects of *yayue* and controlled the performances outside the imperial court. The Zhonggu Office was in charge of performances in the inner imperial court and mainly promoted popular music. The two musical administrations presented very different kinds of programmes, although they both presented theatre music in the imperial court. The theatre company of Royal Academy Office primarily performed the theatrical collection *Gujin Zaju* (古今雜劇, "Theatre Old and New" edited by Zhao Qimei (1563-1624)) the contents of which focused on expressing birthday good wishes to the Gods, eulogized imperial virtues and achievements or sang the praises of sovereigns. The Zhonggu Office provided theatre with both educational and entertaining functions, for instance, puppet theatre and vaudeville acts, which proved very popular with the audience. Because the Zhonggu Office also found favour with the emperor and other important people, theatre music flourished and prospered in the Ming imperial court.

Sovereigns placed great importance on the activities of *yayue* in the imperial court from the beginning of the Qing dynasty (1616-1912). This helped the ethnically Manchu Qing dynasty in building a secure and steady occupation after penetrating the Great Wall through the Shanhai Pass (山海關), into ethnically Han China, thus ending the Ming dynasty. Qing *yanyue* was further developed under Manchu feudal society, incorporating Manchu cultural traits. Therefore, Qing *yanyue* not only contained characteristics from each preceding dynasty, but also developed into a hybrid Manchu variant. The Qing dynasty, following the Ming musical system, established the Royal Academy Office to manage the music for royal court and banquet entertainments. As well as traditional Han music, the Qing emperors decided to keep the tradition of Manchu dance, *Tiaomangshi* (跳莽式), at court. Moreover, *Tiaomangshi* dance was improved and developed to become the most important banquet entertaining dance music within the Qing imperial court. *Tiaomangshi* was a speciality of Qing *yanyue* that had strongly Manchu distinguishing features and

embodied the principle of the promotion of a national musical culture which retained a variety of regional and ethnic features. The Qing imperial court also incorporated Mongol, Uyghur, Tibetan and other minority musical elements into their *yanyue*. In fact, this hybridity was a continuation of the Zhou dynasty's tradition of incorporating earlier and exotic elements into *yanyue*.

To sum up, it can be clearly seen that the *yayue-yanyue* system was of long-standing duration in Chinese philosophy and in musical theory and practice. The *yayue-yanyue* system was disseminated to other territories under Chinese influence, either by trade or tribute missions. The influences of Chinese musical theory on the musical systems in each tributary country were clearly apparent and the *yayue-yanyue* theory and system were used in subordinate or vassal states. Both the fact that *uzagaku*'s repertoires encompasses both ritual and banquet music, and Okinawa's historical status as a Chinese dependency, means that it is reasonable and appropriate to use the *yayue-yanyue* classification of repertoires in this thesis.

3.4 Classification of *uzagaku* repertoires by social functions

According to the *yayue-yanyue* system, *uzagaku* repertoires can be basically divided into two groups according to social function, i.e. ritual or banqueting contexts. Normally, *uzagaku* is performed in two circumstances: Okinawan festivals, for example, the coronation ceremony in the Shuri Castle Festival, and local and international concert presentations. I have divided *uzagaku* repertoires into two functional groups: ritual function and banqueting function. Further explanations will be given in the following paragraphs.

3.4.1 Ritual function

In addition to the Shuri Castle Festival (usually held at the end of October, for example, between 25 October and 4 November in 2013), *uzagaku* is also performed in the New Year's Celebration (also called Chohai Okishiki) between 1 - 3 of January each year, in a functionally ritual

context. These festivals and celebrations are re-enactments of the receptions and ceremonies originally held during the Ryukyuan kingdom. Between 1404 and 1865, the Ryukyuan Kingdom used *uzagaku* in court contexts when Chinese envoys visited Shuri Castle. Generally speaking, Chinese investiture missions stayed in Naha for six months and Ryukyuan Kingdom *uzagaku* was used throughout the whole process of the coronation ceremony, for instance, the new king and his officers bowing to the symbol of Chinese imperial power and their acceptance of gifts from the Chinese emperor. *Gaseichou* (賀聖朝), *Taiheika* (太平歌, also called *Fukujuka* 福壽歌)²⁹ and *Suitaihei* (醉太平, also called *Tanhatsusadore* 天初曉 or *Kanontaku* 感恩澤) are always performed in the modern re-enacted rites, therefore, I categorise these three pieces as belonging to the ritual functional group.

In addition to their performing occasions, the ritual function of *Gaseichou* and *Taiheika* are displayed in their lyrics. I have used singing the vocal piece *Taiheika* as example (see table 3-1) as demonstrated below.

Table 3-1: *Taiheika*'s lyrics in Chinese, Chinese pinyin and English

萬	歲	爺	,	鎮	中	山	,
Wan	sui	ye		Zhen	zhong	shan	
Ten thousand years emperor				Be conferred as King Zhongshan			
萬	古	千	秋	貢	天	朝	,
Wan	Gu	qian	qiu	gong	tian	chao	
Pay tribute to Chinese Celestial Empire for all eternity.							
		一	路	上	,		
		Yi	lu	shang			
On the way.							
	海	不	揚	波	,		
	Hai	bu	yang	bo			
The sea is calm.							
	臣	民	俱	歡	喜	,	
	Chen	min	ju	huan	xi		
Courtiers and people were all joyful and delighted.							

²⁹ *Gaseichou* and *Taiheika* are also regularly played in concert settings, as examples of ritual music.

	物	阜	興	年	豐	,	
	Wu	fu	xing	nian	feng		
All things on the earth were prosperous and had plentiful harvest this year.							
萬	載	歸	來	了	嗎	?	
Wan	zai	gui	lai	le	ma		
Did missions to Imperial China return with much profit from their trip?							
		萬	歲	爺	,		
		Wan	sui	ye			
Ten thousand years emperor							
福	壽	齊	天	長	不	老	。
Fu	shou	qi	tian	chang	bu	Lao	
Ten thousand years emperor would be longevity as same as God with immortality.							

At the beginning, the lyrics eulogise the Chinese emperors' virtues and achievements and bestow praise on the Chinese emperors. The tranquil sea motif provides a metaphor for an easy journey and the absence of any storm ensures a plentiful harvest, which is ascribed to the Chinese emperors' liberality, mercy and grace. The song congratulates the emperor on his longevity and wishes for his immortality. The sea motif also forms an allegory for society: just as the sea is calm and the harvests plentiful, society is calm and the people prosperous under the emperor's benign guidance, which the song wishes will last for ten thousand years. These lyrical devices are entirely suited to the song's ritual function.

Example 3-1: 1st to the 16th measures of *Taiheika*.³⁰

萬 歲 爺 鎮 中

山 萬 古 千

秋 貢 天 朝

一 路 上 海 不

As performed by the Uzagaku Kenkyukai, as expressed in beats per minute (BPM), 42 BPM is in the largo of *Taiheika*. Quarter notes are mainly used in *Taiheika*. Only three beats (in the 11th and the 12th measures) use six quavers (see example 3-1). In addition, each word of the lyrics continues for two beats, except in the 1st and 7th measures, where some continue over six beats. Some fermata make the melody sound *generoso* and *maestoso* in “Ten thousand years emperor” (萬歲爺). *Taiheika* is mainly played *forte*. This means that the melodic contexts of *Taiheika* sound *religioso* and *brillante*. The slow tempo and the high volume combine to give the whole piece a solemn air.

³⁰ This transcription is notated from Uzagaku Kenkyukai’s rehearsal. It is almost identical to Uzagaku Kenkyukai’s score publication: *Musical Score Set of Uzagaku Repertoires* (御座楽楽譜集).

3.4.2 Banqueting function

Shidaikei (四大景), *Renkaraku* (蓮花落), *Sasougai* (紗窗外), *Dogenshou* (鬧元宵), *Ichikouri* (更裡) and *Soushibyo* (相思病) are almost always performed in concert. According to the *yayue-yanyue* classification of *uzagaku* repertoires, these pieces would be categorised as banqueting *yanyue* music. In fact, these pieces were used in serving Chinese envoys when diplomatic missions visited the Ryukyu Kingdom. The envoys' entourages consisted of as many as 500 persons including many professionals, for instance, scholars, doctors and interpreters. They stayed at Tenshikan, the temporary residence in Naha, for six months. In order to entertain them the Ryukyu imperial court held a series of parties to treat them, such as the Mid-Autumn Celebration and the Double Ninth Celebration following Chinese customs, and these pieces would be performed in the entertainments and parties according to their banqueting function. Here I present the lyrics of *Shidaikei* as an example (see table 3-2).

Table 3-2: *Shidaikei's* lyrics in Chinese, Chinese pinyin and English

春	色	艷	,	日	融	和	,	暖	氣	喧	,	
Chun	se	yan		Ri	rong	he		Nuan	qi	xuan		
Spring scenery was alluring, blended with sunshine which drew forth a pleasant warm atmosphere												
		景	物	的	飄	飄	美	霄	新	,		
		Jing	wu	di	piao	piao	mei	xiao	xin			
Everything was fresh and beautiful in the atmosphere of spring.												
花	開	三	月	天	,	嬌	嬌	嫩	蕊	鮮	,	
Hua	kai	san	yue	tian		Jiao	jiao	nen	rui	xian		
Flowers were blossoming in March.						Flowers buds were delicate, charming and fresh.						
草	萌	芽	,	桃	似	火	,	柳	如	煙	,	
Cao	meng	ya		Tao	si	huo		Liu	ru	yan		
Grass sprouted,				Peach blossoms were red as fire,				Willows were swaying in the wind.				
	士	女	的	王	孫	戲	耍	鞦	韆	,		
	Shi	nu	di	wang	sun	xi	shua	qiu	qian			
Ladies and pampered young men were playing on the swings.												
	暗	傷	殘	,	春	關	兩	淚	漣	,		
	An	shang	Can		Chun	guan	liang	lei	lian			
The lady felt sad inwardly.					She cried with two tear stains.							

			愁	鎖	兩	眉	尖	,				
			Chou	suo	liang	mei	jian					
			She was grieved and frowned implied.									
蝴	蝶	兒	對	對	的	穿	花	兩	呀	扇	翅	,
Hu	die	er	dui	dui	di	chuan	hua	liang	ya	shan	chi	
Pairs of butterflies were flying and shuttled between flowers.												
清	明	賞	明	園	,	和	風	吹	牡	丹	,	
Qing	ming	shang	ming	yuan		He	feng	chui	mu	dan		
Enjoy the scenery in Qingming festival.						The peonies were swaying gently in the wind.						
			玉	樓	人	沈	醉	,				
			Yu	lou	ren	shen	zui					
People stayed on the magnificent watchtower and were in a state of intoxication.												
倒	在	杏	阿	花	天	杏	阿	花	天	。		
Dao	zai	xing	a	hua	tian	xing	a	hua	tian			
People were enjoying the atmosphere and lying in an abundance of apricot blossoms.												

The lyrics of *Shidaikei*, literally “scenery of the four seasons”, describe scenery and living landscapes in each season (the above example shows only spring). It depicts how beautiful, flourishing and youthful spring is and how people enjoy their lives in springtime. It is a lifetime type of folk song. *Shidaikei* is played *lento*, at 52 BPM. Quavers are mainly used with some semiquavers (see example 3-2). Each word of the lyrics continues with two beats in the first two lines and then one beat from the 13th to 30th measures. *Shidaikei* sounds *amabile*, *cantabile* and *con grazio* and the melodic contexts of *Shidaikei* sound more *leggiero* than *Taiheika*. The measure from the 13th to the 18th of *shidaikei* uses more quavers and dotted notes in each word of the lyrics that makes the melody sound more *lusingando* and *con moto*, which vividly describes spring. In part due to the syncopation hinted at by the numerous dotted notes in the melody, this piece is brisk and vivacious, unlike the solemn and respectful *Taiheika*. As well as *Shidaikei*, *Renkaraku*, *Sasougai*, *Dogenshou*, and *Ichikouri* all describe everyday life, love and individual feelings. In consequence, they were more appropriate for use in banquets and parties due to the shared entertainment function of the music and these occasions.

Example 3-2: 1st to 30th measures of *Shidaikei*.³¹

春 色 艷 日 融 和 暖 氣 喧

景 物 飄 飄 美 霄 新

花 開 三 月 嬌 嬌 嫩 蕊

草 萌 芽 桃 似 火 柳 如 煙 士 女 的 王 孫 戲 耍 鞦

韆 暗 傷 殘 春 關 兩 淚 漣

愁 鎖 兩 眉 尖 蝴 蝶

After I decided to use the *yayue-yanyue* system to classify *uzagaku* repertoires, I tried to understand the insiders' perspective. It is essential that insiders adopt the classificatory system willingly and because they feel that it is appropriate to their requirements. A scenario under which a researcher imposes such a system on an unwilling subject group would be artificial and would not produce valid data. According to Higa (conversation, 24 Apr and interview, 26 Dec 2011) and

³¹ This is from *Uzagaku Kenkyukai's* score publication: *Musical Score Set of Uzagaku Repertoires* (御座楽楽譜集).

Nagamine (interview, 25 Oct 2011),³² they had been only vaguely aware of the *yayue-yanyue* system, despite using an analogous system (essentially the same system under a different name, or no name).

YC: I wanted to discuss the classification of *uzagaku*'s repertoires with you. I found two occasions of performing *uzagaku*.

NR: Yes. One is in the Shuri Castle such as coronation ceremonies and another is concerts.

YC: And you normally perform the same repertoires in each occasions. For instance, you perform *Gaseichou* and *Taiheika*

NR: the style like music used in the Confucius Ceremony.

YC: Others like *Renkaraku*, *Sasougai* and *Soushibyo* are performed in concerts.

NR: Yes. They are more like popular songs in the past.

YC: Yes. After I listened to your performance, I found *uzagaku*'s repertoires could be divided into two social function due to performing occasions and the contents of lyrics. I will call them ritual function and banqueting function. What do you think of the musical classification?

NR: I agree with you. It is rational.

In fact, the *uzagaku* musicians did not use this term 'the *yayue-yanyue* musical system' to classify their repertoires because they were unfamiliar with the cultural background of Chinese music. At first, Higa and Nagamine had no Chinese music knowledge. However, they unconsciously performed fixed musical pieces on two different occasions: a ceremony and an invitational concert. Through their research and the *uzagaku* revival, Higa and Nagamine gradually came to understand Chinese music and music theories, especially Nagamine, who had been an exchange student at the Fujian Normal University for one year. They found out that their repertoires were mainly used in ceremonies and invitational concerts, as ritual music and banqueting music. After I pointed out my opinion, they suddenly realized their repertoires already fitted entirely into the musical system. Nagamine suggested that *uzagaku* performing techniques and ornamented variations could also follow the musical classification.

³² I interviewed Nagamine in Chinese.

To sum up, the conclusion can be drawn that the classification is reasonable and appropriate to use in this thesis, and could even be used in other countries under Chinese suzerainty.

3.5 Ornamented variations (jiahua 加花) under the *yayue* system

The influence of Chinese musical theory on musical systems is not only felt in the sphere of classification. In practice, the performance of ornamented variations (called *jiahua*, “adding flowers” in Chinese), relies on individual interpretative improvisations that fall under the “banqueting” or recreational heading in the *yayue-yanyue* musical system. Ritual music is almost always performed without such interpretative embellishments, as it is intended to convey an ambiance of solemnity rather than entertainment. According to Du Jiexiang’s *Dictionary of Chinese Music*, (Du, 1986, p. 61) ornamented variations are a performing technique of Chinese traditional music. As in the demonstration of Professor Feng Zhihao, a famous *erhu* master who teaches *erhu* and interpretation of improvisational ornamentation skills in Taiwan (interview, 6 Nov 2013), there are many such skills, and portamento and other ornaments are all categorized as ornamented variations of musical performing skills. Interpretation varies the melody. The principal melody is embellished with ornamentations to enhance musical texture and melodic resplendence, especially in folk music. Conventionally, folk music is played with roughly sketched melodic notation (if, indeed, there is any notation) and interpretations are improvised or imparted orally and committed to memory. In fact, ornamented variations are often not included in Chinese traditional musical notation. However, ornamentation is used in different types of Chinese music, for instance, *Jiangnan sizhu* (江南絲竹), temple music, theatre music etc. Also, each musical instrument has its own unique performing technique, for example, *erhu* employs *huayin* (滑音, slides, for instance in the 4th, 14th and 16th measures of *Taiheika*), *rouxian* (顫音, vibrato, for instance in the 2nd, 14th and 15th measures of *Taiheika*), *dayin* (打音, ornaments, for instance in the 2nd, 3rd and 9th measures of *Taiheika*) (see example 3-3). Generally speaking, ornamented variations are short and rapid when

they are performed in *Taiheika*. According to Feng (interview, 6 Nov 2013)³³, ornamented variations cannot take on a more important melodic role than the main melody. They are usually played on the offbeat, in order to highlight and strengthen the main themes of the melody. They should also be deployed sparingly, to retain the character of the original melody.

FZ: There are two main regulations of ornamented variations. Firstly, ornamentations cannot sound more significant than the main melody. Ornamented variations cannot overshadow the main melody and the main melody cannot be outshone by ornamentations. The other is that ornamentations only take a short time and make the melody prominent and significant. Normally ornamented variations are not on the downbeat. They make music sound vivid. Otherwise, melody needs to keep steady after using ornamentation.

³³ I interviewed Feng in Chinese.

Example 3-3: Ornamented variations in *Taiheika* (demonstrated by Prof. Feng)

The musical score is written on nine staves, each containing four measures of music. The key signature is G major (one sharp) and the time signature is 2/4. The melody is characterized by frequent grace notes and slurs, creating a highly ornamented and lively sound. The staves are numbered 1, 5, 9, 13, 17, 21, 25, 29, and 33. The piece concludes with a double bar line on the final staff.

Furthermore, they make musical phrases brisk, vivid and vivacious on the premise that themes are conspicuous and stable. Thus, ornamented variations bring abundant richness into music and enhance the musical themes across whole pieces.

3.5.1 Ornamented variations between ritual and banqueting

Ornamented variation is a significant performing technique in Chinese music. It makes melodic textures brilliant and displays varied provincial colour and accents. However, not every musical piece can use varied ornamented variations despite their importance in Chinese music. According to Feng, who was performing on *erhu* to demonstrate ornamented variations during interview (6 Nov 2013), the more sympathetic and accomplished ornamented variations are those which are guided by the title, musical figures and lyrics; this allows for sensitive interpretation without losing the musical direction.

YC: I wonder whether you feel any differences about ornamented variations or not when you were performing *Taiheika*?

FZ: In general, musical repertoires are classified in accordance with the type of music, if we talk about this term of ornamented variations. Which kinds of repertoires are more appropriate for using ornamented variations, which depends on the titles of songs, the contents of lyrics and occasion. Ornamented variations make music lively and agile so that they are mostly used in folk music and ballads. On the contrary, ornamented variations are unnecessary in some solemn music, for instance, ritual music. This kind of music needs to make people feel serious and respectful so ornamented variations are surplus to ritual music's composition.

Musical titles give the first impression, and then performers read the contents or lyrics, after which the deployment of ornamented variations is possible. Feng told me that ornamented variations cannot be used everywhere due to musical complexity and function, especially in ritual musical pieces. Of course, ornamented variations are employed differently between musical pieces of ritual function and banqueting function.

Yayue is gentle, quiet, solemn and respectful. The principal function of *yayue* is to eulogise the royal family's virtues and achievements. In order to ensure that the lyrics are clearly heard by the audience, such as functionaries and diplomatic missions, musical melodies and rhythms should be played slowly and conspicuously. Therefore, ornamented variations might be played very sparingly,

or not at all. Varied performing techniques could lead to obscure articulation and loss of clarity between the melody and lyrics; also, overuse of variations and ornamentations would cause the loss of the majority of social functions of ritual music. On the other hand, the primary demand of music used in banqueting is entertainment. In order to please the sovereign and feudal vassals, the enjoyable atmosphere of banquets has to be enhanced. Therefore, musicians play ornamented variations to make the music interesting, colourful and stimulating. At the same time, musicians can demonstrate magnificently brilliant performing techniques individually. Banqueting music is at once relaxed, vital and fascinating. In fact, it is a well established traditional Chinese musical aesthetic of long standing.

3.5.2 Musical interpretations of contemporary *uzagaku*

Despite the facts above, ornamented variations are almost never employed in *uzagaku* music. During my participation and observation, Uzagaku Kenkyukai members were not aware that they were performing without ornamented variations. Some pieces sound like engaging in ornaments, because the ornaments have been written down already. Nagamine told me how Chen Jinkun and Liao Shenpei taught Uzagaku Kenkyukai members Chinese music and instruments at the very beginning. Uzagaku Kenkyukai members learnt *uzagaku* pieces by numbered musical notation with concise skeleton. Chinese musical aesthetics, ornamented variations and *jiahua* techniques are also taught. However, ornamented variation is simply not taught as a skill; on the contrary, it is a process of internalisation of musical education and it cannot be taught thoroughly in a short time. According to Nagamine (interview, 25 Oct 2011; conversation, 29 Sep 2017), in order to maintain the style of Chinese performance, Chen and Liao were obliged to notate the ornamented variations for each musical instrument. I tried to get the original musical notation with concise skeleton, however, no one could find the score which they learnt at the very beginning. They only keep the published version because their performance relies on these scores. They cannot perform using musical notation with concise skeleton (conversation, 25 Oct 2011 and 29 Sep 2017). Later, Higa revised her

interpretation and she thought that *uzagaku* music should not use much ornamented variation in the performance. (Higa conversation, 16 Dec 2011, 30 Mar 2013) After Liao and Chen left Okinawa, Higa amended Liao's manuscript and omitted some ornamented variations. (The ornamented variations (Chen and Liao taught) have been published as *Musical Score Set of Uzagaku repertoires* 御座楽楽譜集) (see example 3-1) Therefore, some *uzagaku* repertoires are played with few or no ornaments.

The ornamentation issue was discovered during my observation and participation. Higa and Nagamine hold different opinions on this issue. Nagamine thinks that *uzagaku* music should employ ornamented variations of Chinese performing techniques due to the genre's origins, but Higa believes *uzagaku* music ought to use Okinawan performing styles because of its regional character. Nagamine indicated (interview, 25 Oct 2011) that actually Higa thought *uzagaku* did not use ornamented variations after she listened to *shisanyin* 十三音 (music used in Confucian Ceremony) in Taiwan. She thought *uzagaku* should be like the style of *shisanyin*, which did not use ornamented variations. After she visited Taiwan, she decided to prevent ornamented variations being used in *uzagaku* and to excise those ornamented variations which she had formerly used:

NR: Professor Higa Etsuko had a fieldtrip in Tainan and she viewed and admired *shisanyin*. She thought Chinese music in the Ming and Qing Dynasties did not use trills after she heard *shisanyin*. Definitely no. She thought traditional Chinese music had no ornamentations because she did not hear ornamentations in *shisanyin*. Therefore, she asked that we should not use trills in *uzagaku* pieces and demanded we remove most of the ornamentations, which Chen Jinkun san and Liao Shenpei san helped us to write down.

After my interview with Higa (interview, 27 Oct 2011)³⁴, she explained that actually she has not made any final decision on the ornamentations issue:

EH: We firstly learned one musical style from Taiwan. Like I said, I keep demanding Uzagaku Kenkyukai members remove this kind of music (ornamented variations). In fact, we have did research *minshingaku* in Nagasaki. *Minshingaku* does not use variations and it sounds very simple.

³⁴ I interviewed Higa in English in this time.

Thus, I guessed original music might have no ornamentations. However, initially Uzagaku Kenkyukai members did not want to follow my decision when I asked they return *uzagaku* without variations. They expressed music would be too simple, monotonous and insipid if *uzagaku* removed that. Maybe former music had no variations but it could not be accepted in modern life. I am not performers although I wanted to do that. Uzagaku Kenkyukai members resisted removing ornamentations. They said music would sound boring. Finally, they removed most of the ornamented variations but have kept a little on some musical instruments. I asked *sanshin* players to reduce trills but *biwa* and *youkin* have kept ornamentations, otherwise, the music would be too unexciting and boring. So this kind of musical style (no ornamented variations) might be accepted if it used in rites and ceremonies. However, in our case we cannot avoid performing *uzagaku* on the stage in public in present age, so *uzagaku* is still performed a little bit of modern style, put some ornamentations in *uzagaku*. This part has not been decided yet. I still worry about it. I want to do more research and make a decision.

In fact, few Uzagaku Kenkyukai members fully comprehend what Chinese music and traditional Chinese musical aesthetics are, so they just accepted Higa's decision. According to Nagamine (interview, 25 Oct 2011), they have been told that *uzagaku* is Chinese music, but have not been educated in its background and history.

During the same interview, Nagamine recommended to Higa my ideas about the suitability of the *yayue-yanyue* scheme for the classification of *uzagaku* pieces by function and presence or absence of ornamentation.

NR: [to HE] Chiaying has some significant ideas about trills and ornamentations.

HE: [to RN & YC] comments?

NR: [to YC] Could we tell Prof. Higa your ideas?

YC: okay.

NR: Chiaying has some ideas about whether to use trills and ornamentations in *uzagaku* performance. She raised ideas since she participated in our rehearsal last time.....

HE: Is ornamentation used in pieces like in *Gaseichou* and *Taiheika* or.....?

NR: *Suitaihei*. After she read the lyrics within these three pieces, she thinks these pieces might have been performed for the emperor as ritual music. Ornamentation probably should not be used and it might be better to keep the music simple. These musical pieces almost were not performed as normal pieces.

HE: Yes, yes!

NR: Like this kind of music, if these pieces use ornamentations, they would sound like..... the musical atmosphere might..... feel noisy.

HE: It might be said that is a bit noisy, and a little tacky and tawdry.

NR: It can be imagined that music was probably performed like that in the past. On the other hand, from some meaning, *Shidaikei* and *Renkaraku* like.....

HE: They should belong to the group of ballads, or folk music.

NR: Yes. They fit Chiaying's ideas.

Use of a classificatory scheme might be especially useful if the listener is unable to understand the lyrics, for instance, if the songs are in another language. Under this scheme, the presence or absence of trills or other decorative musical devices would provide a clear indication as to whether the piece in question served a ritual or a banqueting function.

YC: Would all Uzagaku Kenkyukai members understand the lyrics of the melodic contexts of all repertoires?

NR: Probably everyone can read some, because the lyrics are all Chinese.

YC: I see. You have no meetings or discussions for repertoires' explanations. So the new performer, such as the younger.....

NR: Mr Unno.

YC: Yes. Would you have a session for telling new performers what *uzagaku* is?

NR: Mr Unno is a bit little different because he was introduced by Professor Kaneshiro Atsumi.

YC: So he came with understanding in *uzagaku*.

NR: Yes, he is different. Other members came before they knew what *uzagaku* it is. We have not explained *uzagaku* very clearly because we are still doing *uzagaku* research.

In consequence, they do not understand Chinese music in depth. It can be assumed that they do not use ornamented variations with facility as a matter of course. On the other hand, not all Uzagaku Kenkyukai members are proficient in Okinawan traditional music. Kise Shinjin, Professor of the Department of Music, Okinawa Prefectural University of Arts (retired) and *sanshin* teacher, and Tamaki Hideharu, *sanshin* teacher, are professionals in Okinawan classical *sanshin* music; however, they never try to use ornamented variations of Okinawan style in *uzagaku* repertoires, because they think *uzagaku* is Chinese music. In addition, Nagamine told me (interview, 25 Oct 2011) that Okinawan *sanshin* music does not have ornamented variations.

NR: For most Okinawan people, Okinawan traditional music has no trills. Ryukyuan music has no trills. The *sanshin* music is the same. They just performed *sanshin* like the scores.

YC: I always think *sanshin* music uses ornamentations performing skill.

NR: I asked *sanshin* players and they said no trills in the Okinawan music.

They merely perform directly from the scores and realise that it is not appropriate to play some repertoires lightheartedly. However, Nagamine proposed a different opinion about ornamented variations. From her point of view, some *uzagaku* repertoires, for instance, *Shidaikei*, *Renkaraku*, *Sasougai*, *Dogenshou*, *Ichikouri* and *Soushibyo*, which I have classified as having a banqueting function, should use ornamented variations to make the melodies captivating. She has been asked temporarily to use no ornamented variations in *uzagaku*.

YC: What are your perspectives about Uzagaku Kenkyukai members' performing interpretation? How do you feel about your performance?

NR: Recently I was doing research about the relationship between *uzagaku* and *beiguan*. So I also concerned ornamented variations related to *beiguan* and I was trying *beiguan* style.

YC: You mean now every Uzagaku Kenkyukai member attempted to perform variations as *beiguan* style or only you did the experiment?

NR: I did the experiment on my own. But Professor Higa did not like my attempt.

YC: You said you tried when you played *youkin*?

NR: Yes.

YC: Has Professor Higa listened to it? Or have you played in the former performance?

NR: Recently I had less chance to perform with them so I only used *beiguan* style in my individual practice. However, Professor Higa said no when I performed last month.

YC: So has Professor Higa said not to use trills when people practice?

NR: Yes.

YC: So did that mean that immediately you monotonously played without trills when Professor Higa Etsuko asked you not to?

NR: Yes. You know, *uzagaku* sounds slow and monotonous. It would be boring if performed without trills and ornamented variations. All long syllables without trills sounded not good. I thought it was a performance question not my personal problem. All Uzagaku Kenkyukai members should consider this question together. However, members did not agree with me especially Professor Higa. I have no idea what to do in the future.

YC: Have your members discussed this question?

NR: No. Not at all.

YC: Not at all? Even in your discussion and practice?

NR: No. I told Professor Higa my perspectives when she discussed with me, but she did not understand what I said. She was not a Chinese music expert so she could not understand.

It can be seen that there are some discussions and debates amongst Higa, Nagamine, and Uzagaku Kenkyukai members; however, they have reached no conclusion. Higa and Nagamine tried to incorporate some Okinawan elements into *uzagaku* and highlight its Okinawan identity. They want to conduct further research before making an appropriate decision on ornamented variations. They believe the music is Chinese, but they want to express their Okinawan identity in the music without losing that identity under all the Chinese musical characteristics.

3.6 Conclusion

To sum up, the *yayue-yanyue* system is of long-standing in Chinese musical history and also a long-lasting practice. The musical system apparently spread to tributary countries by trade or tribute. It is highly probable that Okinawan *uzagaku* performers do not fully understand the *yayue-yanyue* system and that no-one has explained it to them so far, but they do know that ritual repertoires like *Taiheika* should be performed with great respect and solemnity. This demonstrates that Uzagaku Kenkyukai members are subconsciously able to discern the social functions of the various styles and forms of *uzagaku*, although a formal classificatory system such as the *yayue-yanyue* system, or a similar, analogous local system may exist only in their minds. Higa and Nagamine both agreed, in interview and conversation, with my point that the *yayue-yanyue* system would map very well onto *uzagaku*'s division into ornamented banqueting music and unornamented ritual music.

Chapter Four: Language and pronunciation in *uzagaku* repertoires

4.1 Introduction

Uzagaku is mostly comprised of songs with lyrics. However, owing to discrepancies between the Chinese and Japanese languages, not all of these are sung. People in the Ming Dynasty spoke *Guanhua* (官話), an official institutional language used in schools or on official occasions, and also spoke a variety of local dialects in unofficial everyday discourse. Meanwhile, the repertoires of *uzagaku* were sung and spread to Ryukyu. Chinese *Guanhua* changed with the advent and passing of each dynasty. In the Qing Dynasty, Chinese *Guanhua* became closer to modern Chinese Mandarin. However, *uzagaku* repertoires kept spreading to Ryukyu in the Ming and the Qing Dynasty and scores notated only the melody, with no guidance as to the pronunciation of the lyrics. Since those documents were burnt during World War Two and *uzagaku* became extinct, no one can accurately demonstrate pronunciation of the lyrics of *uzagaku* songs.

In addition, Chinese *Guanhua* has changed over time. Chinese people spoke different *Guanhua* with varied accents in each Dynasty. Thus, Chinese *Guanhua* was spoken differently between the Ming and the Qing when the Chinese ambassador's mission was repeatedly sent to the Ryukyu Kingdom. Different language and different accents spread into the Ryukyu Kingdom through Chinese missionaries. Therefore, different Chinese *Guanhua* accents will be considered for use in singing *uzagaku* songs.

This chapter is intended to cast light on the language and pronunciation of *uzagaku* pieces and is divided into three main parts. Firstly, it provides some background of using *Guanhua* through historical perspectives and outlines some of the difficulties encountered by Japanese speakers in learning Chinese. The second section describes the methodology of phonetic transcription in lyrics. The last part analyses musical examples of *uzagaku* repertoires, examining linguistic differences between Mandarin and Taiwanese Hokkien dialect.

4.2 Historical perspectives on the use of *Guanhua* (官話)

Language is a means of message dissemination and communication and it plays a significant role in the relationships between nations. Envoys cannot communicate with each other if they do not use a common language.

China used to style itself the Celestial Empire through conferring titles onto the rulers of neighbouring countries, thereby rendering them subordinate to the Chinese emperor. This system of tribute and trade was combined with Confucianism. China regarded itself as the superior centre, the dominant nation, and treated other neighbouring countries, whose peoples they regarded as barbarians, as auxiliary tribute relationship nations; China treated neighbouring countries as inferiors when she engaged in diplomatic activities with them. Therefore, China used only the Chinese language in correspondence and did not use the writing systems of tributary states, for instance, when providing passport tallies and confirming the succession of neighbouring rulers (Fairbank, 1978, p. 30). The tribute system formed an approach which played an important part in the spread of Chinese culture, character and Confucianism to auxiliary nations.

A significant avenue of contact between China and the Ryukyu Kingdom was that the King of the Ryukyu Kingdom regularly sent envoys and paid tribute to China. They made ambassadorial communication in many ways when they went to China. Chinese *Guanhua* became the most widely spoken language and Ryukyuan envoys learned to speak it in order to communicate and enhance trade relations (Huang, 1998, p. 32). In 1371, the Hungwu Emperor (明太祖朱元璋, 1328-1398, r. 1368-1398) made an announcement about the list of unsubdued nations including Ryukyu and other Nanyang (Southeast Asia) nations. It not only established firmly the scope of the Celestial Empire's control, but also founded the fundamental principles of the tribute system. In the meantime, China could proclaim its superiority by announcing the enthronement of a New King and the new principle of the tribute system. In order to benefit from the tribute system of trade with China, in 1392, a delegation, known colloquially as the "Fujianese thirty-six surnames", became the

first Chinese immigrants to Ryukyu. During this period, Chinese learning gained increasing importance in Ryukyu (Dong, 1996, p.109). Consequently, the Ryukyu Kingdom started to send students to China to learn the Chinese systems of official administration, based on Confucianism and Chinese *Guanhua*. The aristocracy of the Ryukyu Kingdom even had a genealogy written in Chinese. That clearly demonstrates the importance of the transmission of Chinese language, philosophy and administrative traditions.

The lyrics of *uzagaku* were spread from China in the Ming and the Qing dynasties in addition to regular diplomatic communication. According to Higa (interview, 27 Oct 2011), in 1910, Okinawa music scholar Yamauchi Seihin was told by his grandfather that a genre of music called *uzagaku* was performed in Okinawa and he was asked to record all archaic Okinawan music using Western music notation as far as possible. In 1912, Yamauchi interviewed some performers of an *uzagaku* tradition called *Gakudoji* (楽童子). One of them, called Amuro Chanchi, sang a fragment of *Taiheika*, a piece of *uzagaku* repertory, from memory. Yamauchi recorded it and presented the transcription in Western music notation in his collected publications (interview, 27 Oct 2011). The lyrics of *Taiheika* also were written in Chinese and pronounced (by the last *Gakudoji*'s offspring) in Mandarin, sung by descendants of the last *Gakudoji* period in the early 1900s.(Yamauchi, 1993: 342) (see figure 4-1) Therefore, Higa and Uzagaku Kankyukei followed Yamauchi's research and sing in Mandarin as well. In addition, Wang indicated they might be sung in Mandarin and *uzakagu* members still perform them in Mandarin following their historical context. Thus, the lyrics of the wider *uzagaku* repertory could potentially also have been sung in Mandarin.

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Guanhua because it was frequently performed for visiting Chinese emissaries.

4.2.1 History of *Guanhua*'s changes

In the narrow sense of the word, *guanhua* was the standard Chinese official language during the Ming and the Qing dynasties and it is so-called *guoyin* (國音) which is official state pronunciation. The name *guanhua* refers to its common use in official circles. However, standard Chinese languages were used prior to the Ming and the Qing dynasties, but were not known as *guanhua*. Previous Chinese official languages were called *yayan* (雅言), *yayin* (雅音), *tongyu* (通語), and *zhenyin* (正音). It was called *guanhua* during the Ming and the Qing dynasties. It was renamed *guoyu* (國語 literally the national language, nowadays called Mandarin) in the late Qing Dynasty. It was finally identified as Mandarin in 1956 but *guanhua* has been modified to accommodate Mandarin Chinese dialect(s) in various regions in China (see figure 4-1).

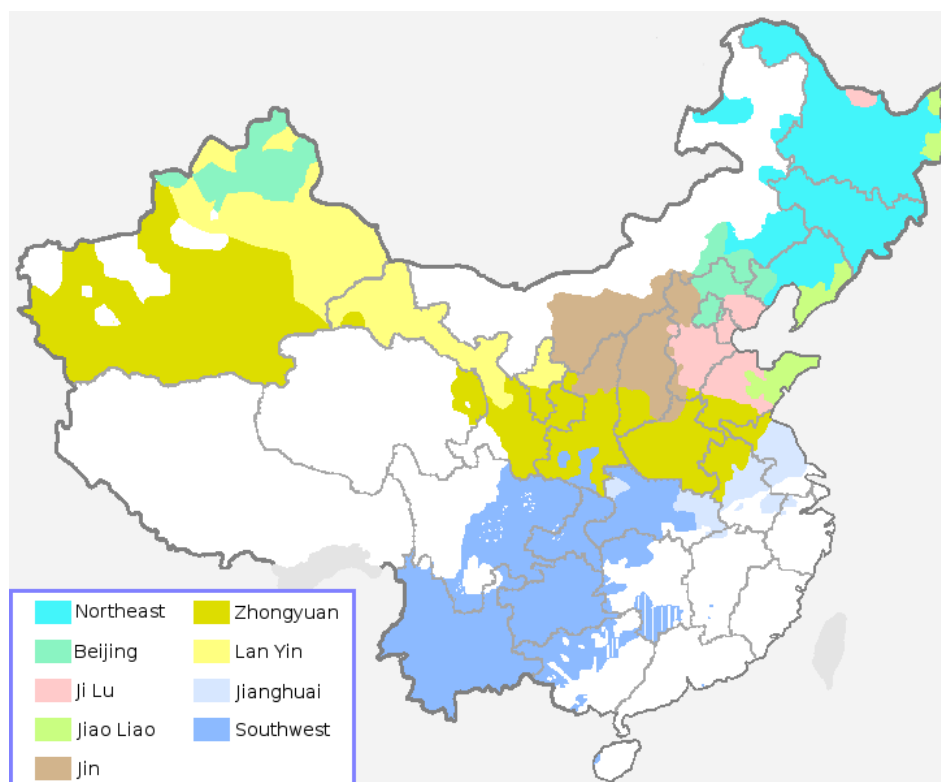


Figure 4-1: Distribution of the eight subgroups of Mandarin. (Wurm, Stephen Adolphe; Li, Rong; Baumann, Theo; Lee, Mei W., 1987)

Guoyin was recognised as *yayan* in the Zhou dynasty. The term “*yayan*” first appears in Volume *Shu Er* in The *Analects* of Confucius (論語):

The Master's frequent themes of discourse were: the Odes, the History, and the maintenance of the Rules of Propriety. On all these he frequently discoursed.
子所雅言：「詩、書、執禮，皆雅言也。」 (The *Analects* of Confucius, Volume *Shu Er*, 18th)

According to the commentary on the *Analects* of Confucius written by He Yan (何晏, 195-249), who was a politician and prominent philosopher of Wei province (魏國) in the Three Kingdoms period (三國時期), *yayan* was the standard Chinese language and pronunciation. Subsequently, a number of annotation studies of the *Analects* of Confucius indicated that there was a common language in use in the Zhou dynasty. Confucius lived during the decline of the Zhou dynasty's power; their feudal vassals, however, kept using *yayan*. Therefore, Confucius could still use it when he travelled around the feudal kingdoms and talked about political affairs with each feudal vassal. *Yayan* held a position similar to that of Latin in medieval Europe. It was used in politics, religion and was the common language in cultural activities.

As the Zhou court's domination and power declined, the military might and forces of seven feudal vassal states grew rapidly and formidably in the era of Warring States (475-221 BCE). *Yayan* gradually lost its utility and position. After Qin Shi Huang (秦始皇, 259-210 BCE, r. 247-210 BCE) created a unified China in 221 BCE, he began to centralise government power, currency control etc. In fact, there were no government and official institutions to disseminate propaganda. However, *tongyu* (通語), common language, naturally came into existence across the entire nation during the Qin and Han Dynasties (秦漢 221 BCE-220 CE), due to the requirements of everyday life and public administrative work. China underwent a transient unification under the Western Jin Dynasty (西晉, 265-420), following which it went through a chaotic period involving various regimes after the Rebellion of the Eight Princes (八王之亂, 291-306) and Wu Hu Uprising (五胡亂華, 304-316) during

the era of Six Dynasties (魏晉南北朝, 220-589). The seat of power of the Han Chinese government was compelled to move southwards due to the invasion of the Central Plains by northern barbarians. Meanwhile, as China was in a period of changeable regimes and ethnic fusion, a new common language emerged from a fusion of mixed and varied languages. According to the *Biography of Hu Xiezhi* in the *History of the Southern Dynasties* (Li Yanshou ed. (李延壽), 659), the Chinese standard language during the era of Six Dynasties was called *zhengyin* (正音). However, the language gap between Jin's potent families from the Central Plains and the original aristocracy in the south still could be seen.

..... Historical records often mention that the Xi people speak with a heavy accent. During the second year of Emperor Wu's reign of the Southern Qi Dynasty (331), there was an imperial household director by the name of Hu Xie-Zhi who was also a military officer. The Emperor wanted to reward Hu by arranging a noble marriage. However, because Hu's family had a strong Xi accent (which was the typical accent for the region near Jiangxi Jiujiang and Yuzhang County), the Emperor decided to send four or five officers with good pronunciation to teach the children of the Hu family how to speak in proper tones. After two years, the Emperor asked Hu: "Has your family's accent been corrected?" Hu replied: "There were only a few courtesans compared to the large number of family members, so, in the end, not only did they fail to teach us the proper pronunciations, they now speak in heavy Xi accents as well." The Emperor burst into laughter upon hearing this and mentioned this anecdote to every courtier that came to see him in court.....

.....建元二年，為給事中、驍騎將軍。上方欲獎以貴族盛姻，以諧之家人語侯音不正，乃遣宮內四五人往諧之家教子女語。二年後，帝問曰：「卿家人語音已正未？」諧之答曰：「宮人少，臣家人多，非唯不能得正音，遂使宮人頓成侯語。」帝大笑，遍向朝臣說之。..... (Li Yanshou. (李延壽), 659)

After the northern barbarians became assimilated into their new Chinese milieu, *zhengyin* became more universal in the era of Southern and Northern Dynasties (南北朝, 420-589). Emperor Xiaowei of Northern Wei (北魏孝文帝, 467-499, r. 471-499) proclaimed an imperial edict discouraging barbarian language use and switching to Chinese. He encouraged using *zhengyin*.

.....Northern folk language was forbidden in the Northern Wei court. Courtiers failing to speak *zhengyin* would lose government posts and/or residences.

.....詔不得以北俗之語言於朝廷，若有違者，免所居官。..... (Wei Shou. (魏收), 555)

Following the ethnic fusion of the Southern and Northern Dynasties, the Chinese language became a common standard pronunciation from mixed folk dialects. Official rhyme dictionaries were composed and published due to requirements of political affairs, academia and culture in the Tang and Song dynasties (Tang dynasty, 618-907 and Song dynasty, 960-1279).³⁵ The *Guangyun* (廣韻) (full title *Dasong Chongxiu Guangyun* 大宋重修廣韻), compiled by Chen Pengnian (陳彭年, 961-1017) and Qiu Yong (邱雍) under imperial command, is the earliest official rhyme dictionary in a full copy. It is a revised expansion of the *Qieyun* (切韻) compiled by Lu Fayan (陸法言, 581-618) in the Sui dynasty and the *Tangyun* (唐韻) compiled by Sun Mian (孫愐). According to the *Guangyun* and fragments of the *Qieyun*, there are some minor changes of phonology; however, it can be deduced that the whole phonetic system did not vary greatly from the Sui dynasty to the Song dynasty. The phonological and phonetic system of the *Guangyun* maintained the rhyming basis of poetry and verse during the Yuan, Ming and Qing dynasties. It was also the rhyming standard for government examinations. In fact, pronunciations of varied folk daily languages were blended step by step before official rhyme dictionary was released. Not only folk dialects but also northern barbarian languages were assimilated into the common languages of the Central Plains. After the Sixteen Prefectures of Yan and Yun (燕雲十六州) were ceded by Shi Jingtang (石敬瑭, 892-942, r. 936-942) in the Later Jin (後晉, 936-947) during the Five dynasties and Ten Kingdoms period (五代十國, 897-979) and constrictions by Khitan and Mongolia, Youzhou (幽州, also called 燕京 Yanjing or 大都 Dadu, old name for Beijing) demonstrated its significance in the spheres of education, political affairs and economical activities. Consequently, northern *guanhua* included characteristics of varied folk dialects and became the easiest popular language. It was used in the folk opera that was arising in the North and it became the principal theatre language in the Yuan, Ming and Qing

³⁵ Rhyme dictionary is an ancient type of Chinese dictionary that collates characters by tone and rhyme, instead of by radical. Not only tones and rhymes were taken down, but also meanings of each character were noted particularly. *Fanqie* 反切 was adapted to indicate the pronunciation of a character by using two other characters. The two earliest rhyme dictionaries are *Shenglei* (聲類) written by Li Deng in the period of Three Kingdoms and *Yunji* (韻集) written by Lv Jing in Western Jin Dynasty. However, they are no longer extant.

dynasties too. In fact, northern *guanhua* is the original form of Mandarin. Zaju (雜劇)³⁶ was in vogue in the South after the Yuan Dynasty unified China. The rhyming system of lyrics was used in Zhou Deqing's (周德清, 1277-1365) *Zhongyuan Yinyun* (中原音韻). Simultaneously the pronunciations used in the South were distinct from Dadu language. However, the rhyming system was used in both the South and the North. In consequence, the theatrical language could be considered to be the common language all over the country in the Yuan and Ming Dynasties.

After Aisin-Gioro (愛新覺羅) Manchu³⁷ breached the Shanhai Pass and encroached on the Central Plains (1644), the Qing court moved its capital from Chengjing (盛京, 瀋陽 Shenyang's old name) to Beijing. Manchu language and Manchu alphabet had not been popularized in non-government circles in the early Qing dynasty; however, they were used in the Qing court. To retain their power over the Han population, the Manchu Qing court adopted and promoted the use of northern *guanhua*. The Yongzheng Emperor (清世宗雍正, 1678-1735, r. 1722-1735) issued an imperial edict to Fujian Province and Guangdong Province demanding that northern *guanhua* should be the common language; local folk languages and dialects were officially unacceptable. (Silin-gioro Ortai and Zhang Tingyu ed. (鄂爾泰和張廷玉)) There was a clear need for standardisation of language and pronunciation throughout the whole country in order to maintain efficient national administration. Beijing *guanhua* had already been established as the standard of the common language in the late Qing dynasty. Indeed, Beijing *guanhua* expanded upon its significant position in the areas of political affairs and literature and arts. In other words, Beijing *guanhua* was firmly and consensually established as the common language by the late Qing dynasty. After 1911, the government of the Republic of China (ROC) highlighted the importance of civilian education under the democratic system, and the unification of a common language became the first priority. Consequently, many promotional movements were recorded by both the government and local organizations, for instance, the National Language Preparation Committee (國語統一籌備委員

³⁶ Zaju (雜劇) is a form of Chinese opera and was popular in the Yuan Dynasty.

³⁷ Aisin Gioro is the family name of the Manchu emperors of the Qing Dynasty.

會) and the National Languages Committee (國語推行委員會) in 1919. These national language movements continued promoting even though the ROC government lost mainland China in the civil war and retreated to Taiwan in 1949.³⁸ Hence there is no great difference between the Chinese national official language and the modern Mandarin heard around the world, which is almost the same as Beijing dialect.

There were distinct changes in pronunciation through the long-term development from Ancient Chinese to *guanhua*. Ancient Chinese pronunciation is nonexistent due to transformations of consonants, vowels and tonal systems. However, it did not become entirely extinct and some ancient consonants, vowels and tonal systems are survivors in several historically centuries-old dialects. For instance, many languages are still used in southern China such as the Hokkien dialect. In consequence, the Taiwanese Hokkien dialect has been used in the analysis.

4.3 Difficulties of learning Mandarin

On first hearing *Taiheika*, I could not tell that Kise and Tamaki were singing the lyrics in Mandarin. In fact, Nagamine indicated (interview, 25 Oct 2011) that others hold the same opinion.

YC: From my point of view, the lyrics of *Taiheita* are not clear and cannot be understood when Professor Kise Shinjin and Mr Tamaki Hideharu sing.

RN: True. Mr Lu Fulin and other people once said the same.

However, it was much easier to distinguish the lyrics of *Shidaikei* sung by Higa and *Shidaikei*, *Ichikouri* and *Soushibyo* sung by Hirae; they both have clear Mandarin articulation and pronunciation. After I asked Higa (conversation, 8 Apr 2011), I found out that Hirae was born in Fuzhou, China and went back to Okinawa with his Chinese wife when he was twenty, therefore, he can speak Mandarin. Higa learnt the pronunciation of lyrics after she finished her master's and

³⁸ I served in the post of Member of the Mandarin Promotion in the class when I was a primary school student, because my pronunciation was closer to the standard than that of other students.

doctoral degrees in Hawaii and it may be significant that she learnt it by reading Chinese *Pinyin*; hence, she can pronounce more accurately than Kise and Tamaki, who learnt it by Kana (a system for the transliteration of Japanese into script).

After trying to learn to sing *Shidaikei*, Higa chose Hirae, who can speak Chinese well, to be the singer in most of the *uzagaku* pieces due to the difficulty of learning Chinese. However, Kise and Tamaki have been chosen to sing *Taiheika* because of the prestige they have earned in their musical careers. They are possessive with regards to this piece. Kise is the most respected person in Uzagaku Kenkyukai and Tamaki is one of older people in the group. Therefore they keep singing the song, and Hirae does not sing it. MacKinnon indicated the same circumstance in English folk sessions:

From the comments of my and Dunn's informants, we can see that the folk revival and the folk tradition have many facets in common with regard to ownership of repertory. This is because a central function of the relationship of the musicians/singers to the common body of repertory has remained the same. The revival has retained this notion of a corpus of commonly owned material which can be considered as 'on loan' to certain individuals at given moments. But as we can see from Dunn's interview, a common repertory did not mean a form of musical communality.
(MacKinnon, 1993: 110)

However, Higa thinks (pers. comm.) the quality and condition of *uzagaku* singing has not achieved its full potential. Besides performing all sung pieces, she wants to foster a younger generation of singers, for example, Nagamine, who can speak Mandarin, because she hopes *uzagaku* performance can fit in with other archaic traditional styles. Formerly, the performers, known as *Gakudoji*, were usually around fifteen years old, however, the current *Gakudoji* are all over thirty years of age. Unfortunately, Uzagaku Kenkyukai members usually can only sing *Taiheika*, *Shidaikei*, *Ichikouri* and *Soushibyo* due to the obstacles of learning Chinese.

Chinese is hard for Japanese people to learn; even though Chinese and Japanese share some written characters, they are in completely different language families. According to Akamatsu, Chinese and Japanese are unrelated to each other and the two languages do not share the same

‘phonological system, grammatical categories, and syntactic structures.’ (Akamatsu, 1997, p. 4) Five difficult elements present themselves to Japanese learners of Mandarin, including retroflex and nasal sounds, compound vowels, four tones, and writing system. In order to explain the obstacles, these elements will be illustrated one after another in the following paragraphs.

Firstly, the Japanese language contains no retroflex³⁹ elements, whereas there are five different loci of articulation of retroflex in Chinese (see table 4-1). People will find that pronunciation with retroflex is difficult for Japanese speakers due to their habitual, first language positioning of their oral muscles. In the Japanese language, local speakers are unfamiliar with the position of articulation necessary for the production of retroflex sounds, therefore, their tongues are not flexible enough to pronounce, for instance, the pronunciation of “sha” in Chinese. In addition, Japanese frequently pronounce ‘r’ as the same as ‘l’ in English, partly due to structural elements within the Japanese language, which make distinctions between “l” and “r” difficult for its speakers to perceive. For instance, they habitually pronounce ‘right’ and ‘light’ almost identically, consequently retroflex sounds can be very difficult for Japanese to pronounce.

Table 4-1: Five different retroflex in Chinese

	Pinyin	MPS	IPA
Voiceless retroflex affricate (un-aspirated)	zh	ㄓ	tʂ
Voiceless retroflex affricate (aspirated)	ch	ㄔ	tʂʰ
Voiceless retroflex sibilant	sh	ㄕ	ʃ
Voiced retroflex sibilant	r	ㄖ	ʐ
Retroflex approximant	er	ㄦ	oʷ

The next significant factor in speaking Chinese for native Japanese speakers is accurate nasal pronunciation at the end of a syllable. There are two kinds of syllable-final nasal consonant in Mandarin (see table 4-2) which are the palatal nasal ‘n’, pronounced like English letter ‘N’, and the velar nasal ‘ŋ’, represented by the international phonetic symbol ‘ŋ’. However, they sound quite

³⁹ ‘Retroflex’ means a sound pronounced with the tip of the tongue curled up towards the hard palate. (from Oxford Dictionaries Online)

similar to each other, so even native Chinese speakers often pronounce them inaccurately, not to mention the difficulty they present for Japanese. There is no corresponding pronunciation to Chinese velar nasal in Japanese. Therefore, ‘n’ and ‘ng’ are often pronounced the same by Japanese speakers.

Table 4-2: Three different nasals in Chinese

	Pinyin	MPS	IPA
Alveolar nasal	n	ㄋ	n
Palatal nasal	in	ㄣ	ɲ
Velar nasal	ing	ㄥ	ŋ

As well as the struggle of pronouncing nasal sounds, compound vowels are another annoyance for Japanese learners of Chinese. People speaking compound vowels have to change their tongue’s position quickly and smoothly (see figure 4-2). In Chinese, there are sixteen vowels, divided into medial vowels and vowels used in Mandarin Phonetic Symbols⁴⁰ (see Appendix E: Table of comparison between *Pinyin* and Mandarin Phonetic Symbols), which is a phonetic transcription system used in Taiwan. It is usually used to combine medial vowels and compound vowels such as *wo* or *iao* (see table 4-3). However, Japanese uses only five vowels which are a, i, u, e, o (あ、い、う、え、お), which can cause some difficulties in pronunciation, due to the similarities between some sets of paired vowels and other, single vowels. In addition, distinction is made between the pronunciation of i and y in IPA when pronounce i with lips rounded are two totally different medial vowels in Mandarin Phonetic Symbols. Hence, Japanese can find it very difficult to pronounce authentic Chinese compound vowels.

⁴⁰ Mandarin Phonetic Symbols are also called *Zhuyin fuhao* or Bopomofo (ㄅㄆㄇㄉ).

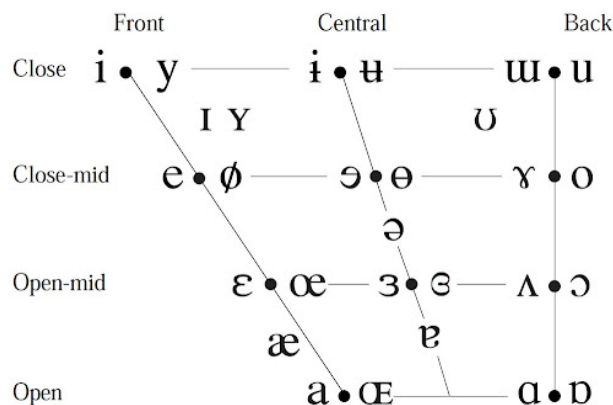


Figure 4-2: Place of articulation of vowels by IPA (*Zhunbang de yuyinxue biji* (準棒的語音學筆記))

Table 4-3: Five different compound vowel in Chinese

Pinyin	MPS	IPA	Notation
ao	ㄠ	ɑo	Open back unrounded vowel and close-mid back rounded vowel
ou	ㄡ	ɔu	Open-mid back rounded vowel and close back rounded vowel
wo	ㄨㄛ	uɔ	Close back rounded vowel and open-mid back rounded vowel
iao	ㄧㄠ	iao	Close front unrounded vowel, open back unrounded vowel and close-mid back rounded vowel
iou	ㄧㄡ	iou	Close front unrounded vowel, open-mid back rounded vowel and close back rounded vowel

The fourth difficulty concerns Mandarin's tonal structure, involving four basic tones and a neutral tone (see table 4-4). Mandarin's basic building blocks are called tonal phonemes, which require learners to speak at least in four different tones (Akamatsu, 1997, p. 23). Cheng, in *A Synchronic Phonology of Mandarin Chinese*, gave a transparent definition: 'The first tone, high level, starts near the top of a speaker's pitch range and continues on that level to the end. The second tone, high rising, starts at mid-range and rises to the top of the range. The third tone, low falling and rising, starts below mid-range, dips to the lowest pitch, and rises above mid-range. The fourth tone, high falling, starts near the top of the range and falls towards the bottom. The neutral tone syllable is generally perceived as short and lax (Cheng, 1973, p. 42). These mean that intonation is a significant characteristic of Chinese speaking due to the four tones. Chinese has special utterance

movement performed as a curve and the utterance of Chinese speaking sounds like melody (see table 4-4). Conversely, Japanese belongs to the language systems labelled non-tonal phonemes and Japanese is divided into three kinds of vocal system; fewer than half of the words have drops in pitch. Minimal systems are sometimes called pitch accent or stress accent, and the last is called downstep. Therefore, Japanese have no innate preparatory framework on which to base an understanding of tonal pronunciation when they are learning Chinese speaking. However, it is easy to find different phrases using the same *pinyin* combinations. For instance, ‘*Jifu*’ has at least four meanings in different tones: ‘*Ji1 fu1*’ means skin, ‘*Ji4 fu4*’ means stepfather, ‘*Ji3 fu4*’ means pay and ‘*Ji1 fu2*’ means accumulating virtues. Another example is ‘*Shichang*’ that has five totally different meanings: ‘*Shi4 chang3*’ means market, ‘*Shi1 chang2*’ means abnormality, ‘*Shi4 chang4*’ means sightsinging, ‘*Shi1 chang2*’ means often, and ‘*Shi2 chang3*’ means quarry. For this reason, Japanese face difficulties in accurate pronunciation of the four tones. When learning Chinese phrases at first they usually speak with a single tone that sounds like a robot and often lose the most significant importance of intonation and cadence in Chinese speaking.

Table 4-4: Utterance movement in the four tones

	Abbreviation	Syllable	Melodic movement
The first tone	t1	ˉ	→
The second tone	t2	ˊ	↗
The third tone	t3	ˇ	↘↗
The fourth tone	t4	ˋ	↘
The neutral tone	tn	˙	—

The last one is the tiresome writing system. Chinese script forms a logogram system which means a grapheme - a letter or a symbol - represents a morpheme or a word, the smallest meaningful unit of language; in other words, one symbol represents a specific meaning in Chinese. On the other hand, written Japanese is a phonogram system (only applied to kana (hiragana and katakana)). Of course Japanese also write what they call kanji, and these are logograms, conveying meaning; most Japanese can read about 2,000 of these. But here we talk about hiragana and

katakana, which means a grapheme symbolises a phoneme, a sound. Standard phonetic Kana syllabary Japanese can be transliterated into English by using *Gojuon*, also known as *Fifty Sounds*. This means that one can accurately read Japanese pronunciations, if not meanings, using the *Gojuon* system. The sheer number of Chinese characters means it is very difficult to memorise all of them,⁴¹ therefore, foreigners usually mark the pronunciation using their own notation systems, and Japanese is no exception. However, Japanese speakers of Chinese usually present some minor inaccuracies because of their reliance on *Gojuon*.

To sum up, it is not as easy as Western people often imagine for Japanese people to speak Chinese because the two languages are in totally different language families, even though some Chinese script is used in Japanese (Lee Jinghua, pers. comm.). In fact, it is a big challenge for Japanese to speak Chinese. Thus, most ensemble members cannot speak Mandarin, but also cannot comprehend Chinese lyrics of all the *uzagaku* pieces, which means they might not pay attention to the audience's understanding of lyrics. This is the reason that Higa and the *Uzagaku Kenkyukai* members have not yet performed all songs with lyrics and only concern themselves with singing in Mandarin Chinese, not in other Chinese dialects. However, according to Nagamine (interview, 25 Oct 2011), Higa does not actually care about the accuracy of Chinese pronunciation.

RN: Higa sensei thought *uzagaku's* repertoires were sung in Ryukyuan, therefore, the accuracy of pronunciation is not very necessary. In fact, she expressed that Mr Hirae's pronunciation is overly precise. Kise sensei and Tamaki san's singing style is her preference.

YC: I see. But according to historical perspective, people might pronounce very well in that time.

RN: You are right. However Higa sensei's viewpoint is different from mine.

⁴¹ In fact, no one can accurately say how many Chinese characters there are. Those publications collected different version of total of words such as *Shuowen Jiezi* and *Kangxi Dictionary*. According to them, there are 9353 words in *Shuowen Jiezi* and around 47,000 Chinese characters in *Kangxi Dictionary*. As times went by, the number of words have been collected more and more in the dictionary (from Xinhua Dictionary online).

The difficulty of Chinese pronunciation is one of the reasons that Uzagaku Kenkyukai members have not interpreted all of the available songs. In Hirae's opinion (per. comm.), they have no confidence to perform so many Chinese songs in public with indeterminate pronunciation.

4.4 Language used in comparison

From my own experiences of attending rehearsals and practices, it seems that Mandarin pronunciation does not fit in with the rhyme or coordinate with the tones of lyrics and melodies in each element of *uzagaku* repertory. According to Yung, in Chinese vocal music, the specific relationship between linguistic tones and musical tones in a song may differ from dialect to dialect, and also amongst musical genres within a dialectal region (1983, p. 29). Hypothetically, I think the *uzagaku* repertory could be sung in dialect due to its Fujianese derivation. More specifically, I can speak a little Taiwanese Hokkien dialect; after a few attempts, I found Taiwanese Hokkien dialect fitted quite well with the rhyming and melody of some *uzagaku* pieces. On the other hand, *uzagaku* repertoires might be sung in Chinese *Guanhua* because they were spread into the Ryukyu Kingdom due to the trading and tribute system. It was performed in celebratory activities when Imperial Chinese missions came to Ryukyu under King Ofusato (承察度, r. 1394-1398), who respected Chinese education highly. Therefore, it is possible that the lyrics might be sung in Chinese *Guanhua* due to historical perspectives and processes.

Based on these factors, Mandarin, Taiwanese Hokkien dialect and Chinese *Guanhua*, which is called Ryukyu *Kanwa* (Ryukyu Official Language; kanwa = Japanese pronunciation of *guanhua*) in Okinawa, were selected to discover which kind of pronunciation would fit more closely with rhyming and melody. The reasons why Mandarin, Taiwanese Hokkien dialect and Ryukyu *Kanwa* have been chosen and how the phonetic transcription has been undertaken will be illustrated later. It is not very difficult to perform phonetic transcription of Mandarin from Chinese characters to *Pinyin*. However, Taiwanese Hokkien dialect (Hokkien dialect) and Ryukyu *Kanwa* can present some

obstacles during transcription. These obstacles will be illustrated in the following paragraphs.

Mandarin is the official language, or *lingua franca*, used in China and Taiwan. It is now being used to sing *uzagaku* repertoires, therefore, I have specifically chosen it for analysis in this thesis. However, Taiwanese often use the Mandarin Phonetic Symbols system to conduct phonetic transcriptions. Hence, I asked for the assistance of my Mainland Chinese friend Li Yifan to transfer the Mandarin Phonetic Symbols to the *Pinyin* System because I am not wholly familiar with *Pinyin*.

Kinjo Hiromi, Associate Professor of the University of the Ryukyus, is an expert in Ryukyu *Kanwa*, teaching in the Faculty of Law and Letters. Higa introduced me to her and she gave me some guidance about Ryukyu *Kanwa*. In fact, according to Kinjo (conversation, 26 Dec 2011) research into Ryukyu *Kanwa* is a relatively fresh topic in Japan in the last thirty years. According to *Liuqiu Guanhua Keben Yanjiu (Research of Ryukyu Kanwa Textbook)*, Setoguchi Ritsuko pointed out that Ryukyu *Kanwa* is not really an original Ryukyuan language but is derived from the *Guanhua* (Chinese Mandarin) spoken during the Ming and Qing Dynasties in the Ryukyu Kingdom (Setoguchi, 1994, p. xii). Researchers have referred to some archaic literature which was used as a textbook, called *Bai Xing Guanhua (The White Guanhua 百姓官話)*, *Xue Guanhua (Learning Guanhua 學官話)*, and *Guanhua Wenda Bianyu (Guanhua Conversation and Dialogue 官話問答便語)*, when Ryukyuan students studied *Guanhua* in Okinawa and Fuzhou. (no definite date for these Kanwa books, but it can be inferred these were published in the early Qing Dynasty) (Setoguchi, 1994, p.15, 69) Scholars found out that *Guanhua* pronunciations were noted down in each textbook and they believe those notations were made by *guansheng (官生)* and *qinxueren (勤學人)*, both of which terms refer to sinology students. However, Kinjo, supervised by Prof. Setoguchi, indicated that most Ryukyu Kanwa researchers focus on lexicology, etymology and morphology rather than phonetics and phonology. Some students' margin notes have been discovered in those old textbooks writing words with the same pronunciation using various transliteration methods to aid accurate vocal pronunciation. However, scholars have not really concentrated on the authenticity of the pronunciation of Ryukyu

Kanwa (Kinjo pers. comm.). Therefore, the original pronunciation of Ryukyu Kanwa so far cannot be ascertained, even though there are several archaic textbooks which have been found and studied. Thus, Ryukyu Kanwa is not used in my analysis and comparison due to the uncertainties surrounding its pronunciation, according to Kinjo's explanation during our interview.

Ms. Yang Xiuzhen is a postgraduate student in the Graduate Institute of Taiwanese Literature in National Chung Cheng University. She is also a Taiwanese Hokkien dialect teacher in a primary school, and she has provided guidance for Taiwanese Hokkien dialect studies due to her in-depth research into the Hokkien dialect.⁴² Ms. Yang thought the lyrics derived from the Qing dynasty or from much earlier stages when she first read the contents. Thus, she went to see her supervisor and asked for guidance. She was told that the contents might come from the Ming or Song dynasties. She started to mark the known pronunciations using The Taiwanese Romanization system. However, there are two types of pronunciation of the same phrases in Taiwanese Hokkien dialect. One is a colloquial reading, normally used in vernacular speech, and the other is a literary reading, usually used in schools or official occasions and is closer to *Guanhua*. She tried two types of pronunciation but could not definitely ascertain which was the most accurate or appropriate. A breakthrough was made after the illustrations and discussions. I introduced the derivation, root and route of *uzagaku* and explained my classification of *uzagaku* repertoires to Ms. Yang. Following our discussions, based on ritual or banquet music, the most appropriate phonetic transcription for each repertoire was chosen.

To sum up, Taiwanese Hokkien dialect and Mandarin will be used in my analysis; Ryukyu Kanwa cannot be used here due to uncertainty of its pronunciation.

⁴² Ms. Yang is already a Taiwanese Hokkien dialect expert and she studied a master degree for her salary level.

4.5 Methodology of phonetic transcription in lyrics

The rhyming and coordination between the tones of lyrics and melodies was involved in the analysis presented in the following paragraphs. Each word of the lyrics should be transcribed phonetically individually. Because two dialects have been chosen for analysis here, two phonetic transcription systems are used: *Pinyin* and the Taiwanese Romanization System.

4.5.1 *Pinyin* System

Pinyin is an official Chinese system for transcribing Chinese characters into Roman script. It is often used in basic education. It is also used in teaching Chinese overseas, especially in Chinese-speaking regions such as Malaysia and Singapore. Therefore, *Pinyin* is not only familiar in Chinese regions but also well-known throughout the world. However, *Pinyin* merely provides phonetic clues to enable learners to pronounce Mandarin words; it does not contain any of the semantic information embodied within the original Chinese ideograms.

The Roman alphabet and diacritical marks are used in *Pinyin*. The formal construction of *Pinyin* is divided into three portions of the consonants, vowels and tones following the partition of Chinese syllable structure. *Pinyin* uses the twenty-six letters of the basic Roman alphabet without differentiation between capital or lower case. The alphabet is divided into two groups: 23 consonants and 24 vowels. The 23 consonants are b, p, m, f, d, t, n, l, g, k, h, j, q, x, zh, ch, sh, r, z, c, s, y, w. The different types of the 24 vowels are 6 vowels: a, o, e, i, u, ü (sometimes rendered by Chinese authors as v); 9 diphthongs: ai, ei, ui, ao, ou, iu, ie, ue, er; 5 front-nasal vowels: an, en, in, un, vn, and rear-nasal vowels: ang, eng, ing, ong.

4.5.2 The Taiwanese Romanization System

The Taiwanese Romanization System was officially published in Taiwan in 2006. It is not an entirely new phonetic transcription system of Taiwanese Hokkien dialect; the P^hē-ōe-jī System (Church Romanization) and the Taiwan Language Phonetic Alphabet were combined to form this system.

The P^hē-ōe-jī, vernacular writing, is an orthography used for writing Taiwanese Hokkien dialect using the Roman alphabet. It was originally created and used by Presbyterians in Xiamen, Fujian in the nineteenth century, therefore, it is called Church Romanization (Klötter, 2002, p. 1). After its development, it was not only used to orthographise Hokkien in Fujian and Taiwan, but also to transcribe the Hakka Chinese and Formosan languages. It has been also called Taiwanese Hokkien dialect Romanization because, formerly, it was often written in Taiwanese Hokkien dialect orthography. In fact, it has been used over a hundred years and had a long history of use in churches in Minnan, southern Fujian and Taiwan. It was also used in the first widely published Taiwanese newspaper, *The Taiwan Prefectural City Church News*, founded in 1885. (*The Centuries Calendar of Events of Communique*)

According to Prof. Zhang Yuhou, the emergence of the phrase P^hē-ōe-jī mainly distinguishes three different kinds of Chinese writing in Taiwanese Hokkien dialect. The first is called Confucian style writing that was principally used in ancient Chinese poems and Literary Chinese as the literary language. The second one was applied to official uses, as in *Written Vernacular Chinese*, called Tang style writing. The last is P^hē-ōe-jī, neither high Literary Chinese nor vernacular *Guanhua*. It was named P^hē-ōe-jī because it described daily life and colloquial conversation. (*The Basic Theory of P^hē-ōe-jī*)

Taiwan Language Phonetic Alphabet (TLPA) was developed for the phonetic transcription of Taiwanese Hokkien dialect by the Taiwanese Languages and Literature Society, involving the phonetic symbol system of Taiwanese Hokkien dialect, Hakka Chinese and Formosan language. (*Taiwan Languages and Literature Society*) After integration with the International Phonetic Alphabet and Pêh-ōe-jī, the Ministry of Education announced the new phonetic transcription, the Taiwanese Romanization System, on 14 October 2006.

Like *Pinyin*, the Taiwanese Romanization System uses diacritical marks to indicate the tones of the Taiwanese Hokkien dialect, even though the tone system of Taiwanese Hokkien dialect is much more complex than its Mandarin counterpart. Mandarin has four tones but Taiwanese Hokkien has eight (see table 4-5 and figure 4-3 below). Taiwanese Hokkien dialect sounds softer, more delicate and elegant than Mandarin. It is also adaptable to melody and lyrics in song. However, Hokkien is difficult to speak accurately and elegantly for Japanese due to its complex tones system.

Table 4-5: Utterance movement in the eight tones of Taiwanese Hokkien dialect

	Abbreviation	Syllable	Melodic movement
The first tone	t1	ˉ	→
The second tone	t2	ˊ	↘
The third tone	t3	ˋ	↘
The fourth tone	t4	ˊˋ	↘
The fifth tone	t5	ˆ	↗
The sixth tone	t6	ˊˊ	↘
The seventh tone	t7	ˉˉ	—
The eighth tone	t8	ˊˊˊ	—

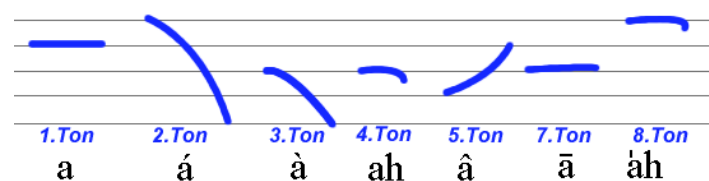


Figure 4-3: Utterance movement of Taiwanese Hokkien dialect. (*Taiwanhua*, 2012)

16 Roman characters, a, b, e, g, h, l, j, k, l, m, n, o, p, s, t, and u, are used in the Taiwanese Romanization System and they are combined into 7 digraphs which are kh, ng, nn, oo, ph, th, and ts and a trigraph, tsh, to comprise 24 phonemes. 17 consonants have been divided into 4 loci of articulation which are bilabial consonants: p, ph, b, m; Alveolar consonants: t, th, n, l, ts, tsh, s, j; velar consonants: k, kh, g, ng; and glottal consonant: h. Additionally, there are 6 diacritics which denote tones. A, e, i, o, oo, and u comprise the basic vowels; m and ng are used as in rhyming consonants and nn is a pronounced nasal vowel.

My analysis aimed to find the most appropriate pronunciation of lyrics to fit in with rhyme and melody. I chose *Pinyin* to transcribe Mandarin into phonetic transcriptions and the Taiwanese Romanization System to transcribe Taiwanese Hokkien dialect. Although the analysis uses two different phonetic transcription systems, these two systems use the same vowels and similar tone systems. Therefore, they still can show clearly the metre of the lyrics and be used to analyse the lyrical rhymes in Mandarin or Taiwanese Hokkien. It is also possible to demonstrate that the coordination between the tones of the lyrics and melody is in harmony with Mandarin or Taiwanese Hokkien.

4.6 Comparison between Mandarin and Taiwanese Hokkien dialect

The analysis intends to discover whether Mandarin or Taiwanese Hokkien dialect is the most appropriate for singing *uzagaku* repertoires. All *uzagaku* repertoires will be divided into two groups, ritual music and banquet music, according to social function. Court music has been synonymous with social functions throughout its history, even in modern society. Formerly it was used to facilitate the segregation of the social classes; nowadays people use it in ceremonies. *Uzagaku* as court music has been imbued with social functions both historically and in the present. Generally speaking, it was divided into two functions: ritual music and banquet music. For instance, Uzagaku Kenkyukai performs a specific repertory during Coronation Ceremonies and they perform other

pieces in non-ritual concerts. In terms of language, contrary to banquet music, *Guanhua* is more formal and is used in official and ritual music, because the majority of ritual *uzagaku* music was performed when Chinese emissaries came to read out the imperial edicts of coronation ceremonies. However, the pronunciation of Ryukyu Kanwa still cannot be confirmed, as explained in 4.4. Taiwanese Hokkien dialect has literary and colloquial readings of Chinese characters and these literary readings are quite close to those of the antique Ming Dynasty *Guanhua*. Therefore, the pronunciation of lyrics of ritual music repertoires will be chosen from the literary readings as far as possible; on the other hand, the pronunciation of lyrics of banquet music repertoires will be chosen from the colloquial readings.

My analysis will focus on two points: firstly, rhyming, and secondly, the coordination between the tones of lyrics and melody. Rhyming is a significant element in songs or poetry because it makes songs and poetry sound catchy, pleasant and easily memorable. It is also an important instrument for enhancing appreciation of musical and lyrical aesthetics in song and poetry. Therefore, in order to perform and sing in catchy cadences, lyrics are often written in rhyme. Coordination between the tones of lyrics and melody is another important element. Due to the four tones, Mandarin lyrics sometimes do not correspond with the melody, especially the movement of the four tones against the melodic contour. For instance, the movement of the four tones of *jiajiahuhu*, lyrics in *Suitaihei* literally meaning 'every household', sounds like $\rightarrow \rightarrow \searrow \swarrow$, however, the melody is $d^2 d^2 a b$ and the movement of the melody is $\rightarrow \rightarrow \searrow \nearrow$. Therefore, the coordination between the tones of lyrics and melody is not a close match and it is easy to misunderstand the lyrics. For those reasons, rhyming and coordination between the tones of lyrics and melody are critical points which influence the writing and performance of songs.

To present my findings, two types of *uzagaku* repertoires will be selected, with two pieces from each type providing examples for analysis. The four examples chosen will provide a substantial sample on which to base my analyses. All details of comparison will be demonstrated in the

following paragraphs. In addition, the table demonstrating the utterance movements in Mandarin's four tones (see table 4-6) and the table of the utterance movements in the eight tones of Taiwanese Hokkien dialect has been already listed before (see table 4-5).

Table 4-6: The utterance movement in the four tones of Mandarin

	Abbreviation	Syllable	Melodic movement
The first tone	t1	-	→
The second tone	t2	'	↗
The third tone	t3	ˋ	↘↗
The fourth tone	t4	ˋ	↘
The neutral tone	tn	˙	—

4.6.1 Ritual music

- *Taiheika* (太平歌)

爺, 山, 朝, 上, 波, 喜, 豐, 嗎, 爺, 老 (see table 4-7 for transcriptions) all represent the final words of each sentence within the lyrics. In order to illustrate and demonstrate the rhymes, both Mandarin and Hokkien phonetic transcriptions are displayed and vowels underlined. Here, the four tone marks will be overlooked due to my focus on the rhymes.

Table 4-7: The vowel of the end word of each lyrics sentence of *Taiheika*

	爺	山	朝	上	波	喜	豐	嗎	爺	老
Mandarin	<u>ye</u>	<u>shan</u>	<u>chao</u>	<u>shang</u>	<u>bo</u>	<u>xi</u>	<u>feng</u>	<u>ma</u>	<u>ye</u>	<u>lao</u>
Taiwanese Hokkien dialect	<u>ia</u>	<u>san</u>	<u>tiau</u>	<u>siong</u>	<u>pho</u>	<u>hi</u>	<u>hong</u>	<u>ma</u>	<u>ia</u>	<u>lo</u>

All vowels of Mandarin, which include some nasalised vowels, can be written as e, a, ao, ang, o, i, eng (see table 4-7). Mandarin uses three compound vowels, ao, ang and eng, in this piece. It can be seen that these compound vowels still contain the phonemes a, o, and e. Therefore, e, a, and o represent the main metric feet.⁴³ Taiwanese Hokkien vowels can be shown as a, iau, iong o, i, ong.

⁴³ Feet or foot here mean a group of syllables constituting a metrical unit. In English poetry it consists of stressed and

Hokkien also uses some compound vowels, such as iau, iong, and ong; the main vowels, a and o, are used as metric feet. Consequently, *Taiheika* can effectively modulate its metric feet from a to o in Hokkien. However, such modulation of metric feet produces chaos in Mandarin, effectively rendering rhyming impossible. Hokkien is the other way round, such that the movement of vowels is a – a – iau – iong – o – i – ong – a – a – o. Here, iau and iong can be read as transitional metric feet between a and o. The phoneme i in *Xi* is a non-metric foot. This means that it is easier to make the lyrics of *Taiheika* rhyme in Hokkien than in Mandarin.

From another perspective, in order to demonstrate the coordination between the tones of lyrics and melody, the tonal directions in Mandarin's four tones and those in the eight tones of Hokkien are drawn and investigated.

Firstly, the tonal directions of Mandarin's four tones are notated below.

unstressed syllables, while in ancient classical poetry it consists of long and short syllables. (Foot on OED. [online] Available from: <http://www.oed.com.eresources.shef.ac.uk/view/Entry/72682?rskey=l0kY1J&result=1&isAdvanced=false#eid> [Accessed 15th April 2012])

Example 4-2: *Taiheika*'s tonemic direction in Mandarin. (Department of Cultural Promotion Division in Okinawa Prefecture, 2003)

太平歌

萬 歲 爺 鎮 中

山 萬 古 千

秋 貢 天 朝

路 上 海 不

揚 波 臣 民 俱 歡

喜 物 卓 興 年 豐 萬 載

歸 來 了 嗎 萬 歲

爺 福 壽 齊 天

長 不 老

2

The tonal directions of the eight tones of Taiwanese Hokkien dialect are given below.

Example 4-3: *Taiheika*'s tonemic direction in Taiwanese Hokkien dialect

太平歌

萬歲爺鎮中
山萬古千
秋貢天朝
路上海不
揚波臣民俱歡
喜物卓興年豐萬載
歸來了嗎萬歲
爺福壽齊天
長不老

From these figures, it can be seen that Mandarin is inappropriate for the coordination between

the tones of these lyrics and this melody. In the first two bars (see Example 4.1), 萬歲爺 literally means 'His Majesty' and is used to praise His Majesty's achievements, therefore, 萬歲爺 is sung loudly and clearly. The score shows the importance of singing His Majesty that 歲 on d² is lengthened and 爺 uses six crotchets and a minim. The movement of the melody starts from b¹, then ascends to the top e² and finally descends to e¹. However, the movement in the four tones of Mandarin do not follow this melodic contour; 萬 and 歲 both are tone 4, falling tones, and 爺 is tone 2, rising tone. Not only the first four bars, but also the 14th to 16th (see Example 4.1), the 22nd (see Example 4.1), the 26th to 31st bars (see Example 4.1) all demonstrate mismatches between the movement of the melody and the contours of the four tones of Mandarin. On the contrary, the movement in the eight tones of Hokkien is well adapted to this melody. For instance, the pronunciation of 萬歲爺 in Hokkien descends lightly before rising. The rising pitch of Chinese is prone to mismatch with descending melodic contours. The movement in the eight tones of the Taiwanese Hokkien dialect precisely adapts to the movements of melody with the rising pitch of the eight tones. Although the tonal directions of Taiwanese Hokkien does not fit all melodic contour everywhere, Hokkien has higher ratio more than Mandarin. There are 27.5 beats of 128 beats incoordination in Mandarin for 13 syllables which is 21%. However, there are 15 beats incoordination in Hokkien for 9 syllables which is 11%. Taiwanese Hokkien is more appropriate to use than Mandarin.

To sum up, Taiwanese Hokkien much better accommodates the melody of *Taiheika* from both perspectives, especially rhyme.

- *Suitaihei*

曉, 臨, 昇, 美, 新, 是, 俺, 海, 溟, 戶, 聲, 灑, 馬, 華, 雅, 打 (see table 4-8 for transcriptions) are the final words of each sentence in these lyrics. In order to illustrate and demonstrate the rhyming,

both Mandarin and Hokkien phonetic transcriptions are displayed and vowels underlined below.

Here again the tonal diacritics will be overlooked due to my focus on rhyme, as with the previous example.

Table 4-8: The vowel of the end word of each lyrics sentence of *Suitaihei*

	曉	臨	昇	美	新	是	俺	海	溟	戶	聲	灑	馬	華	雅	打
Mandarin	<u>xiao</u>	<u>lín</u>	<u>sheng</u>	<u>mei</u>	<u>xīn</u>	<u>shì</u>	<u>ān</u>	<u>hǎi</u>	<u>míng</u>	<u>hù</u>	<u>shēng</u>	<u>sà</u>	<u>mǎ</u>	<u>huá</u>	<u>yǎ</u>	<u>dǎ</u>
Taiwanese Hokkien dialect	<u>hiau</u>	<u>līm</u>	<u>sing</u>	<u>bī</u>	<u>sīn</u>	<u>sì</u>	<u>an</u>	<u>hai</u>	<u>bing</u>	<u>hoo</u>	<u>siann</u>	<u>sà</u>	<u>ma</u>	<u>hua</u>	<u>nga</u>	<u>tann</u>

Mandarin uses iao, i, eng, ei, a, ai, ing, u, ua as vowels and iao, eng, ing, and ua as compound vowels (see table 4-8). The main vowels used as metric feet are i, a, and e. and all the metric feet sequentially are i, i, e, e, i i a, a, i u, e, a, a, u, a, a. In fact, *Suitaihei* rhymes more fluently in Mandarin than does *Taiheika*. However, some confusion still affects the rhymes. U can be seen as a non-metric foot and the vowels i and e transform into each other several times. Thus, in Mandarin, *Suitaihei* rhymes somewhat, but it rhymes more fluently in Hokkien. It uses i, a, o as vowels of metric feet and the course of the all metric feet is i, i, i, i, i, i, a, a, i, o, i, a, a, a, a, a. O is verified as a non-metric foot and ai and ia are compound vowels forming transitional metric feet from i to a. It is evident that the metric feet of *Suitaihei* rhyme more fluently in Hokkien than they do in Mandarin.

After rhyme, the adaptation of tones to melody is the next consideration.

Firstly, the tonal direction in Mandarin is given below.

醉太平~清江引

天 初 曉

瑞 氣 降 來 臨

五 彩 祥 雲 扶 日 昇

江 山 美 錦 繡 新

更 喜 是 良 晨 暖 俺

君 王 恩 及 海 隅 光

照 東 溟 家 家 戶 戶

管 絃 興 歌 聲

33 黃 堂 春 游

37

41 韻 滿 酒 身 騎 五 花

45 馬 村 各 有 光 華 花 酒 藏 風

49 雅 德 政 碑 隨 路 打

53

57

61

65

Next, the Hokkien contour is given below.

醉太平~清江引

天 初 曉

瑞 氣 降 來 臨

五 彩 祥 雲 扶 日 昇

江 山 美 錦 繡 新

更 喜 是 良 晨 噯 俺

君 王 恩 及 海 隅 光

照 東 溟 家 家 戶 戶

管 絃 興 歌 聲

33 黃 堂 春 游

37 韻 滿 酒 身 騎 五 花

41 馬 村 各 有 光 華 花 酒 藏 風

45 雅 德 政 碑 隨 路 打

49 雅 德 政 碑 隨 路 打

53 雅 德 政 碑 隨 路 打

57 雅 德 政 碑 隨 路 打

61 雅 德 政 碑 隨 路 打

65 雅 德 政 碑 隨 路 打

Evidently, the tonal character of Hokkien is better suited to the melodic contour. The lyrics of this piece use many characters with Mandarin tone 3; however, tone 3 is the most difficult to sing accurately due to its low falling and rising, which starts below mid-range, dips to the lowest pitch, and rises above mid-range (Cheng, 1973, p. 41). 20% of the words in *Suitaihei* are pronounced with tone 3 such as 五彩 wu3 cai3 (however in spoken Mandarin tone 3 tone 3 is mostly pronounced

tone 2 tone 3) and 五花馬 wu3 hua1 ma3, (see Example 4-3) therefore, the lyrics are not only easily pronounced accurately but also affect and are affected by the intonation. There is, however, still some difficulty with regard to the utterance of the lyrics in Mandarin. For instance, the lyrics of the 42nd to 45th bars are 村各有光華, 花酒藏風雅 (see Example 4-3). The Mandarin utterance contours go straight and drop, attach a tone 3 and then go back straight and rise. After that, the movements go straight, attach a tone3, rise and go straight again, finally end at a tone 3. However, the melodic contour features three rising tones, a small drop, goes straight and ends on a rising tone. On the other hand, the utterance movement of Hokkien is much better suited to the melody of *Suitaihei*. The utterance contours go straight and then fall, then go straight again. Following the straight pitch, the movement drops and rises, goes straight again and ends with a falling tone. Although 37-38 and 48 measures seemed more suitable in Hokkien, Hokkien still kept higher proportion than Mandarin. There are 16.5 beats of 92 beats incoordination in Hokkien for 18 syllables which is 18%. However, there are 26 beats incoordination in Mandarin for 27 syllables which is 28%. Therefore, Mandarin is unsuited to the melody of this piece, in contrast with Hokkien, which suits the piece much better.

In conclusion, according to the evidence presented in the illustrations above, Hokkien is preferable over Mandarin for performance of *Suitaihei*, from the perspectives of both rhyme and melodic suitability.

4.6.2 Banquet music

- *Ichikouri*

挨, 花, 酒, 家, 呀, 麻, 是, 差, 言, 語, 量, 家, 怕, 他, 哪, 下 are the final words of each sentence in these lyrics (see table 4-9 for transcriptions). Using a similar approach to my examination of the ritual music, both Mandarin and Hokkien phonetic transcriptions are displayed and vowels underlined below to illustrate and demonstrate the rhyming. Again, tonal diacritics are omitted here

due to the focus on rhyme.

Table 4-9: The vowel of the end word of each lyrics sentence of *Ichikouri*

	挨	花	酒	家	呀	麻	是	差	言	語	量	家	怕	他	哪	下
Mandarin	<u>ai</u>	<u>hua</u>	<u>jiu</u>	<u>jia</u>	<u>ya</u>	<u>ma</u>	<u>shi</u>	<u>cha</u>	<u>yan</u>	<u>yu</u>	<u>liang</u>	<u>jia</u>	<u>pa</u>	<u>ta</u>	<u>na</u>	<u>xia</u>
Taiwanese Hokkien dialect	<u>ai</u>	<u>hua</u>	<u>tsiu</u>	<u>ka</u>	<u>ah</u>	<u>ma</u>	<u>si</u>	<u>tsha</u>	<u>gian</u>	<u>gu</u>	<u>liong</u>	<u>ka</u>	<u>pha</u>	<u>than</u>	<u>na</u>	<u>ha</u>

Ai, ua, iu, ia, a, i, u, iang are used in *Ichikouri* as vowels of metric feet and the course of metric feet are a, u, l, a, a, a, i, a, a, u, i, a, a, a, a, i (please see table 4-9). Interestingly, the metric feet of Hokkien are not greatly different from Mandarin in this instance, that is a, ua, i, a, a, a, i, a, a, u, i, a, a, a, a. Only the last metric feet, i and a, differ between Mandarin and Hokkien. Although the last word should be better rendered as a to provide the final metric foot, they are both read as rhyming.

The next perspective is tonal direction. In order to demonstrate the coordination between the tones of lyrics and melody, the directions of Mandarin's four tones and the eight of Hokkien are drawn and investigated.

The tonal contour in Mandarin is presented below.

一更裡

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and quarter notes. The lyrics are in traditional Chinese characters, and tonemic direction is indicated by arrows below the notes.

5
一 更 裡 難 挨 燈 落 也 花
→ → ↘ ↗ → ↘ ↘ →

9
喬 才 呀 戀 酒 在 誰 家
↗ ↗ — ↘ ↘ ↘ ↗ →

13
自 嗟 呀 叫 人 提 起
↘ → — ↘ ↗ ↗ ↗ ↘ ↗

17
淚 如 麻 多 因 是 你 乖 非
↘ ↗ ↗ ↗ → ↘ ↘ → →

21
于 是 俺 差 枕 邊 言 錯 聽 了
↗ ↘ ↘ ↗ → ↘ → ↗ ↘ → ↘

25
當 初 語 思 量
→ → ↘ → ↗

29
別 尋 也 個 俏 冤 家 又 恐 怕
↗ ↗ ↘ ↘ ↘ → → ↗ ↗ ↘ ↘

2

33
 溫 存 不 似 也 他 我 的 天
 → ↗ ↗ ↘ ↘ → ↘ → →

37
 哪 撇 下 難 難 撇
 ↘ ↘ ↘ ↗ ↗ ↘ ↘

41
 下 撇 下 難
 ↘ ↘ ↘ ↗

45
 難 撇 下
 ↗ ↘ ↘

Next, the tonal direction in Hokkien's eight tones is given below.

一更裡

一更裡 難挨 燈落也花

喬才呀 戀酒在誰家

自嗟呀 叫人提起

淚如麻 多因是你乖非

于是俺差 枕邊言錯聽了

當初語 思量

別尋也個 冤家 又恐怕

2

33 溫 存 不 似 也 他 我 的 天
 → ↗ → - - → ↘ ↗ →

37 哪 撇 下 難 難 撇
 ↘ → - - - →

41 下 撇 下 難
 - → - - -

45 難 撇 下
 - → -

The tonal contours of Hokkien are more suitable to the melody than are those of Mandarin, as can be demonstrated in the first four bars (please see table 4-10).

Table 4-10: The movement amongst melody and two languages in the first four bars of *Ichikouri*

Each note	d1	d1	f1	e1	a1	b1	a1	f1	e1	d1	B	e1	a1	f1	e1	d1
Mandarin	→	→		↘↗	↗			→		→	↘	↘	↗	→		
Taiwanese Hokkien dialect	-	↗		↘	-			→		→	-	↗		→		

It can be seen that the tones of Hokkien are more adaptable to this melody because many even tones are used here. As explained in 4.6 Comparison between Mandarin and Taiwanese Hokkien dialect, the pronunciation of lyrics of banquet music repertoires have used the colloquial readings. Colloquial readings in Hokkien is used in daily conversations and it is more closed to the melodic contour of banqueting music. There are up to 83.5 beats of 90 beats coordination in Hokkien, only 7

syllables is incoordination.

On the other hand, Mandarin can be seen as suited to this piece because of its rhymes in the lyrics; however, its tonal contour renders it less suitable melodically. There are 18 beats of 90 beats incoordination in Mandarin for 23 syllables which is 18%.

- *Sasougai*

外, 哟, 上, 哟, 呀, 哟, 呀, 斜, 呀, 著, 坐, 阿, 呀, 哟 (see table 4-11 for transcription) are the final words of each line in this song. In order to demonstrate the rhyming, both Mandarin and Hokkien phonetic transcriptions are displayed and vowels underlined below. Again, tonal diacritics are omitted due to my focus on rhyme.

Table 4-11: The vowel of the end word of each lyrics sentence of *Sasougai*

	外	哟	上	哟	呀	哟	呀	斜	呀	著	坐	阿	呀	哟
Mandarin	<u>wai</u>	<u>yo</u>	<u>shang</u>	<u>yo</u>	<u>ya</u>	<u>yo</u>	<u>ya</u>	<u>xie</u>	<u>ya</u>	<u>zhao</u>	<u>zuo</u>	<u>A</u>	<u>ya</u>	<u>yo</u>
Taiwanese Hokkien dialect	<u>gue</u>	<u>iok</u>	<u>siong</u>	<u>iok</u>	<u>ah</u>	<u>iok</u>	<u>ah</u>	<u>sia</u>	<u>ah</u>	<u>tiok</u>	<u>tso</u>	<u>Ah</u>	<u>ah</u>	<u>iok</u>

As with *Ichikouri*, there is no big difference here between Mandarin and Hokkien in terms of metric feet, which are a, o, a, o, a, o, a, i, a, o, o, a, a, o and u, o, o, a, o, a, i, a, o, o, a, a, o (see table 4-11). The differences are that the first and the third metric feet are i and u, and a and o. Therefore, it has been difficult for the Uzagaku Kenkyukai performers to decide which one is appropriate for the melody, it could be either. Higa wishes to conduct more research with regard to this issue before making a final decision (Higa pers. comm.).

From another perspective, in order to demonstrate the coordination between the tones of lyrics and melody, the tonal contours of Mandarin's four tones those of Hokkien's eight are

presented and analysed.

Firstly, the tonal contour in Mandarin is given below.

Example 4-8: *Sasougai's* tonemic direction in Mandarin

紗窗外



紗 呀 紗 窗 外 月 呀 月 影 斜 呀

呦 呀 呦 映 照 梁 上 那 得 睡

著 呀 呦 呀 呦 寂 然 獨

坐 呀 相 思 相 思 道 呀 子

呦 (道 呀 子 呦) 紗 呀 紗 窗

外 月 呀 月 影 斜 呀 呦 (呀 呦)

33 映 照 樑 上 那 得 睡 著 呀

37 哟 (呀 哟) 寂 然 獨 坐 呀

41 相 思 相 思 道 呀 子 哟

45 道 呀 子 哟 紗 那 個 紗 窗 外 呀

49 月 呀 月 影 斜 呀 映 照 的 梁 上 呀

53 那 得 睡 得 著 噯 呀 呀 子 哟 寂 然 呀

57 獨 坐 相 啊 思 啊 相 思 啊 道 呀 噯 呀 呀 子 哟

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Next, the tonal contour in Hokkien is presented.

紗窗外

紗 呀 紗 窗 外 月 呀 月 影 斜 呀

→ → → → - - → - ↘ ↗ →

呦 呀 呦 映 照 梁 上 那 得 睡

→ → → ↘ ↘ ↗ - - → -

著 呀 呦 呀 呦 寂 然 獨

- → → → → ↗ -

坐 呀 相 思 相 思 道 呀 子

- → → → → → - → ↘

呦 (道 呀 子 呦) 紗 呀 紗 窗

→ → → → →

外 月 呀 月 影 斜 呀 呦 (呀 呦)

- → - ↘ ↗ → → → →

33 映 照 樑 上 那 得 睡 著 呀

37 哟 (呀 哟) 寂 然 獨 坐 呀

41 相 思 相 思 道 呀 子 哟

45 道 呀 子 哟 紗 那 個 紗 窗 外 呀

49 月 呀 月 影 斜 呀 映 照 的 梁 上 呀

53 那 得 睡 得 著 噯 呀 呀 子 哟 寂 然 呀

57 獨 坐 相 啊 思 啊 相 思 啊 道 呀 噯 呀 呀 子 哟

61

By contrast to *Ichikouri*, the contours in both Mandarin and Hokkien are quite similar. This can be demonstrated in the first four bars (see table 4-12).

Table 4-12: The movement amongst melody and two languages in the first four bars of *Sasougai*

Each note	b 1	b 1	d 1	a1	d 2	e 2	f 2	d 2	b 1	a 1	f1	d 2	d 2	a1	b1	a 1	f1	e 1
Mandarin	→	—	→	→	↘						↘	—	↘	↘↗	↗			—
Taiwanese Hokkien dialect	→	→	→	→	—						—	→	—	↘	↗			→

Sasougai uses a lot of even tones in both Mandarin and Hokkien, therefore, the two languages can both readily be adapted to the melody. In fact, *Sasougai* is an exception. *Dogenshou* and *Renkaraku* are suitable in rhymes and the contours in both language. (see table 4-13)

Table 4-13: The ratio of incoordination between melodic and tonal contours in *uzagaku's* repertoires

	Total beats	Incoordination beats	Ratio of incoordination beats	Total syllables	Incoordination syllables	Ratio of incoordination syllables
<i>Taiheika</i> in M	128	27.5	21	46	13	28
<i>Taiheika</i> in H		15	11		9	19
<i>Suitaihei</i> in M	92	26	28	75	27	36
<i>Suitaihei</i> in H		16.5	18		18	24
<i>Ichikouri</i> in M	90	18	20	80	23	28
<i>Ichikouri</i> in H		6.5	7		7	8
<i>Sasougai</i> in M	96	19.5	20	134	29	21
<i>Sasougai</i> in H		13.5	14		17	12
<i>Dogenshou</i> in M	48	7	15	40	8	20
<i>Dogenshou</i> in H		9	19		8	20
<i>Renkaraku</i> in M	162	18	11	178	28	15
<i>Renkaraku</i> in H		17	10%		21	12
<i>Shidaikei</i> in M	172	50	29	95	38	40
<i>Shidaikei</i> in H		21	12%		17	17

It clearly showed the ratio of incoordination between melodic and tonal contours in *Sasougai*,

Dogenshou and *Renkaraku* is average in both Mandarin and Hokkien, because there are more even

tones used in both language. Even tones are flat, smooth and easier to accommodate to each tones, therefore, both Mandarin and Hokkien can be sung adaptably in these three pieces.

To sum up, *Sasougai* (also *Dogenshou* and *Renkaraku*) can be considered suitable for performance in both languages. This is probably due to the coincidence that the melodic contour of the piece and the tonemic contours of both Hokkien and Mandarin all match in this piece.

4.7 Conclusion

All *uzagaku* repertoires are divided into ritual music and banquet music due to processes in Ryukyu's history. This means that pronunciation and understanding of lyrics vary between literary readings in ritual music and colloquial readings in banquet music. Thus, the variations in rhyming patterns in banquet music between Mandarin and Hokkien are not a significant difference. On the other hand, the rhyming patterns in ritual music actually rhyme in Hokkien but not in Mandarin. From my point of view, it is reasonable that literary readings of Hokkien are closer to the Ryukyu Kanwa, which was used in communicating between the Ryukyu Kingdom and China. Ryukyu Kanwa was also used in coronation ceremonies when conferring envoys not only read out the royal edict of coronation but also supposedly sang in the ceremonial *uzagaku*. Literary readings of Hokkien are wholly suited to use in Ryukyu Kanwa because of their similarity of pronunciation. Therefore, the rhyming patterns of Hokkien are more appropriate for the ritual elements of *uzagaku* repertoires, due to the close match between the music's melodic contours and the tonemic contours of Hokkien pronunciation.

Distinctions between rhyming and the coordination between the tones of lyrics and melody between Mandarin and Hokkien are less evident. They are almost the same metric feet in both languages. Although there are tonal and pronunciation differences between Mandarin and Hokkien, Mandarin is still somewhat less adaptable to the banquet music melodies. From my personal

perspective, because there are eight tones in Hokkien and four tones in Mandarin, Hokkien is much easier to fit with the movements of melodies due to its comparatively complex and delicate tone system. The tones are more finely nuanced than those of Mandarin, so the utterances are more sophisticated and more closely fit the melodies. Furthermore, according to Yung's three-level model of the creative process of the singer on stage, Uzagaku Kenkyukai members also remain at the stage of scripted exercises.

First, names of aria types provided in the script specify invariant elements of the music which the singer would have learned through training and performing experience. These elements form the skeletal structure of the music (Yung, 1983: 40).⁶

Neither Kise nor Tamaki can speak Mandarin or completely understand the meaning of Chinese lyrics; also, they cannot sing without scores and notes. Therefore, neither they nor Higa have actually considered the significance of linguistic tones and the relationship between linguistic tones of the text and the melodic contour. As Yung pointed out, a singer would like to creatively and spontaneously compose as he performs. The close correspondence between the linguistic tones of the text and the melodic contour strongly suggests that the linguistic tones play an important role in this compositional process (Yung, 1983, pp. 39-40). Also Swangviboonpong mentioned that experienced native-speaker singers might use ornamentations (musical creativity) on the original melodies to fit the lyrics due to their personal aesthetic preference (2004, p. 75). From my point of view, Yung's creative process of the singer on stage cannot be completely imitated because Uzagaku Kenkyukai members collectively have been unaware of the relationship between the linguistic tones of the text and the melodic contour. Kise and Tamaki have sung *Taiheika* many times and have endeavoured to sing it clearly word by word. They could not be regarded as experienced Chinese speaker singers even though they have had many experiences performing *Taiheika*; moreover, they have not appreciated linguistic tone and tonal contour.

Chinese music style is to use roughly sketched melodic notation or no musical notation. As previously discussed in 3.5.2, musical interpretations of contemporary *uzagaku*, ornamented variations are almost never employed in *uzagaku*. It can be said that Uzagaku Kenkyukai has not enough capability for ornamented variations. Therefore it is quite hard for them to perform music with ornamented variations when they only have roughly sketched melodic notations. Yung discussed Chinese music creative process.

No musical notation is used; the script simply specifies the tune by name, followed by the poem that is to be sung this. The poem must adhere to the verse structure prescribed by the tune: the number of syllables per line (pattern of line-lengths) and the phrase structure within a line, the pattern of linguistic tones of the syllables. (Yung, 1983: 439)

Singers use ornamented variations not only to decorate and enrich melody but also to make the lyric's meaning more clear. Yung also thought the meaning of a word or a phrase is one of the guides in Cantonese opera creative process. (1983, 40) Based on these experiences, music can have variations with extra notes and ornaments to vary melodic contours to accommodate tonal contours. Therefore, Mandarin and Taiwanese Hokkien can be both considered for use in *uzagaku* repertoires. In addition, Swangviboonpong points out in actual performance, singers always use extra notes to decorate words; however, he also mentioned that only professional singers can distinguish these decorative notes from the main notes. (2004, p. 59) Kise and Tamaki have not considered the relationship of original melody, lyrics, and personal aesthetic musical creativity. They are not familiar with Chinese speaking and are non-professional Chinese music singers. Singing with ornamented variations and Chinese aesthetic musical creativity is obviously hard not only for them but for all Uzagaku Kenkyukai members. Therefore, it is reasonable that *uzagaku* pieces have been performed with less ornamentation than the original melodies (related discussion in the last chapter).

In fact, there were slight changes of Uzagaku Kenkyukai's performance on 24 September 2013 in Taipei. Higa started to consider the question of pronunciation after she asked my opinions. After

she listened to my presentation at the International Conference in Tokyo of the comparison between Japanese Music and Chinese Music, she seemed to agree with my point. Then, she made some changes in the Taipei performance. This was at an invitational and cooperative concert with the students of the Department of Traditional Music, School of Music, Taipei National University of the Arts. Normally Hirae served the post of singer, however, Higa asked a Taiwanese student to sing *Shidaikei* in Lanqing *Guanhua* (藍青官話), which is the language used in *beiguan* theatre music⁴⁴. According to Higa (pers. comm., 24 Sep 2013), she thought the lyrics sounded quite appropriate with the melody and they seemed to rhyme. She made the changes in this concert as an experiment with language and pronunciation, having attended my presentation in Tokyo. However, Higa still has not reached a final decision as to which language is most appropriate; this decision will require analysis of the results of further research. From my point of view, singing either in Mandarin or Hokkien is not about accuracy, only appropriateness. Current performances have been revived and restored; no one heard the original and so authenticity cannot be proved. Like Lim's demonstration, traditional opera *nanyin* singing is considered authentic yet controversial because its vocal interpretation is very much affected by the way it is taught, including that of accent used, which varies between different teachers (2014, pp. 231-2.) As a living traditional genre of music, *nanyin* cannot even fully determine the usage of singing accent, let alone *uzagaku* which has only been revived for two decades. Language has changed throughout the ages and Chinese official language *guanhua* has also been spoken distinctly in different dynasties. *Guanhua* pronunciation, in fact, varied between the Ming and the Qing dynasties. Usage of language in *uzagaku* pieces should be in accordance with their own performing style, which will be the Ming style or the Qing style. According to my historical statement at the beginning of this chapter, Hokkien was closer to the *guanhua* used in the Ming, and Qing *guanhua* was closer to modern Mandarin. For this reason, the choice of language can be demonstrated as equivalent to the choice of *uzagaku* performing

⁴⁴ Lanqing *Guanhua* is only used in *beiguan* musical theatre; it is unknown outside that context. It does not have a transcription system analogous to pinyin, therefore it is not possible to analyse its vowels and tonemic contours in the same way as I have done with Mandarin and Hokkien.

style. If Uzagaku Kenkyukai members perform in Hokkien, that means they choose to play the Ming style *uzagaku*; on the other hand, singing in Mandarin means they choose Qing style. Both are rational. Or they can simply just use extra notes to make melodic contours to accommodate tonal contours. The outcome depends on Higa's further research, the ensemble members' common appreciation of aesthetics and their collective decision.

To sum up, based on the literary and colloquial readings, it is more appropriate to use Hokkien than Mandarin in ritual *uzagaku* music. However, it is less obviously apparent whether Mandarin is more or less appropriate than Hokkien for use in *uzagaku* banquet music. Therefore, from my point of view, the ritual music is better performed in Hokkien and the banquet music can be performed with roughly equal facility in both Mandarin and Hokkien. Nevertheless, the decision of whether to sing in Mandarin or Hokkien will be made by Higa and Uzagaku Kenkyukai members.

Chapter Five: Transmission and education and cultural identification of *uzagaku*

5.1 Introduction

Yayue is a musical genre which does not enjoy a great deal of public appreciation in the People's Republic of China or Taiwan. Generally speaking, *yayue* survives in modern society only with difficulty. The difficulties faced by traditional musical cultures are, perhaps, much more critical in East Asian societies than in the west because Western culture encroached into East Asian countries at the end of the nineteenth century. This chapter will discuss *uzagaku's* transmission and education and it will be demonstrated from two angles; one is the circumstances of Uzagaku Kenkyukai members themselves and the other is musical education in Okinawa.

5.2 Inherent elements: Uzagaku Kenkyukai members

Performance is *uzagaku's* principal and most direct channel of promotion. Arguably, the attitudes and behaviour of Uzagaku Kenkyukai members affect the outcomes of promotion and advertisement. Therefore, Uzagaku Kenkyukai members comprise the most significant agents for raising the profile of *uzagaku*. This will be discussed below.

5.2.1 Average age of Uzagaku Kenkyukai members

Apparently, *uzagaku* is not popular amongst the young generation, who are deterred because it is a slow, solemn musical type, which some people find boring. Young people in Japan are more interested in popular music than traditional music. According to the official website of Oricon Inc. (株式会社オリコン),⁴⁵ pop music dominates the market, with the top selling CD between 17 and 23 March 2014 being by Japanese pop group SKE48. (*Oricon Style ヒットが見えるトレンド情報サイト*)

⁴⁵ Oricon Inc. (株式会社オリコン), established in 1999, supplies statistics and information on music and the music industry in Japan. They provide sales rankings of music CDs, DVDs, electronic games, and other entertainment products based on weekly tabulations.

Pop music is more attractive to young people because of its popularity, ubiquitous media saturation, novelty and entertainment value. Generally speaking, few young people desire to understand traditional kinds of music such as *uzagaku*. This situation is reflected in the ages of Uzagaku Kenkyukai members (see table 5-1). Apart from Iha Michiyo, Arime Kanetaka, Nagamine Ryoko and Unno Takahiro, 13 of the 17 members are over 55, with four over 70 (Kise Shinjin, Tamaki Hideharu, Hirae Eiji and Hamamoto Kazue). In order to solicit more members to participate in Uzagaku Kenkyukai performance, Higa (pers. comm.) did some promotion in her class in the university, which led some Arts University students to come to Uzagaku Kenkyukai rehearsals and take part in several sessions. However, according to my interview with Higa (interview, 28 Dec 2011), they joined because they wanted performance opportunities, rather than for aesthetic reasons, enjoyment of the music, or social reasons such as wishing to be members of a club etc.

HE: The first purpose of our *uzagaku* was for young people who use Chinese instruments to create new music. My hope is that some young people can come to learn *uzagaku* and they might expand this kind of music in the future. However, unfortunately not many young people are getting interested in it. They are too busy with surviving traditional music, especially *sanshin* music.⁴⁶ Mr Unno Takahiro and two young ladies who are interested are coming, but after some rehearsal and performance, they have never come, because they are too busy finishing their theses and performances.

Therefore, those young people only attended a few rehearsals and only appeared in a few concerts and formal performances. It seems that, as music students, they found the Uzagaku Kenkyukai rehearsals tedious and the music easy to play, which meant that, although they were happy to appear in concerts, they felt no need to rehearse particularly diligently. This is why they did not stay with Uzagaku Kenkyukai for very long.

⁴⁶ It is worth pointing out that the young people to whom Prof. Higa is referring are actually students of *sanshin* music, they are busy rehearsing and studying for performances and examinations. Their interest in *sanshin* music informed a curiosity about other traditional music styles, such as *uzagaku*, but time and other constraints may have prevented them from prolonged participation in or membership of the Uzagaku Kenkyukai performance.

Table 5-1: The ages of Uzagaku Kenkyukai members as of 28 May 2014

Members Name	Ages	Instruments
濱元一恵 Hamamoto Kazue (f)	71	琵琶 = Biwa (びわ)
山内正子 Yamauchi Masako (f)	67	長線 = Chosen (ちょうせん) 新心 = Suishin (すいしん)
比嘉悦子 Higa Etsuko (f)	66	銅鑼 = Dora (どら) 両班 = Ryan-han (りゃんはん)
澤祇京子 Takushi Keiko (f)	64	提箏 = Teisou (ていそう)
具志堅ナエ子 Gushiken Naeko (f)	64	琵琶 = Biwa (びわ)
仲西純子 Nakanishi Junko (f)	64	鼓 = Ku (く) 三板 = Sanban (さんばん)
宮城葉子 Miyagi Yoko (f)	59	四線 = Shisen (しせん)
伊波美智代 Iha Michiyo (f)	48	揚琴 = Youkin (ようきん)
長嶺亮子 Nagamine Ryoko (f)	37	揚琴 = Youkin (ようきん) 銅鑼 = Dora (どら) 両班 = Ryan-han (りゃんはん)
平得永治 Hirae Eiji (m)	72	二絃 = Nigen (にげん)
喜瀬慎仁 Kise Shinjin (m)	71	三絃 = San-gen (さんげん) 唱 = Shou (しょう)
玉城秀治 Tamaki Hideharu (m)	71	三絃 = San-gen (さんげん) 唱 = Shou (しょう)
伊集盛悦 Iju Seietsu (m)	67	四胡 = Shiko (しこ)
知念久光 Chinen Hisamitsu (m)	65	笛 = Fue (ふえ) 洞簫 = Doushou (どうしょう)
川崎達 Kawasaki Tatsuru (m)	59	嗩吶 = Tsuona (つおな) 洞簫 = Doushou (どうしょう) 二線 = Nisen (にせん)
有銘兼隆 Arime Kanetaka (m)	42	月琴 = Gekkin (げっきん)
海野貴裕 Unno Takahiro (m)	31	月琴 = Gekkin (げっきん)

In fact, initially Higa was very surprised that I was keen to conduct research on *uzagaku*. She said I was the first younger person to show such enthusiasm and she also stressed the urgency of passing it on to a new generation, for fear it might once again become extinct. David Hughes (2008) indicated a very interesting situation of traditional musical group in his work, *Traditional folk song in modern Japan: sources, sentiment and society*. He said that *min'yō*, a somewhat imprecise and broad term referring to the totality of Japanese folk song, has been losing ground among those at the lower end of the age scale, but holding steady or gaining slightly among the elderly (Hughes

2008, pp. 7-8, 147). In many traditional musical groups, middle-aged people usually form the core membership. These middle-aged people often worry that the younger generation seldom participates in traditional musical performance. They also worry that traditional music will end with their generation. However, interestingly, there is always a new batch of middle-aged people coming to participate in traditional music when the older ones are ready to leave. Therefore, it can be difficult to entice younger people into traditional musical participation. Currently, the situation in which the Uzagaku Kenkyukai finds itself reflects precisely Hughes's description (Hughes, 2008, p. 147), although there has been, to date, no older generation leaving to make way for younger incoming members. Higa and Nagamine are worried that *uzagaku's* survival is in jeopardy because no-one from younger generations has joined them, on any significantly consistent basis, for two decades.

5.2.2 Circumstance of rehearsal and practise

Besides, or possibly because of, the advancing age of most Uzagaku Kenkyukai members, there are some issues surrounding the ensemble's rehearsal sessions. The ensemble does not have a regular, fixed rehearsal schedule. Most practices are organized in preparation for public performances. For example, during my stay in Okinawa in March and April 2011, they only practised twice. One was for the performance featured in the Japanese television drama series 'The Tempest' and the other one was organized by Higa, so that I could record all of the repertory for research purposes. Table 5-2 clearly shows how few practices were held during my fieldwork.

Table 5-2: *Uzagaku* Kenkyukai's practices and rehearsals in 2011

Dates	Circumstances
Friday, 08 th April, 2011	Observed the practice and rehearsal of Uzagaku Kenkyukai for Japanese series drama 'The Tempest' (テンペスト).
Sunday, 24 th April, 2011	Observed and participated in practice of Uzagaku Kenkyukai held so I could make research readings.
Saturday, 27 th October,	Participated in Uzagaku Kenkyukai's special rehearsal

2011	of coronation ceremony in Shuri Castle Festival.
Saturday, 26 th November, 2011	Observed the rehearsal of the Ryukyuan Court's Arts: <i>Uzagaku</i> and Ryukyuan dance in Fujian Province's Min Opera Arts Centre.
Friday, 16 th December, 2011	Observed the practice of Edonobori performance.
Saturday, 17 th December, 2011	Observed the final rehearsal of Edonobori performance before the show.

Moreover, not all the *Uzagaku Kenkyukai* members are professional music performers. Even for some professional musicians, the *uzagaku* instruments are not necessarily familiar. For example, Mr Kawasaki plays *tsuona*, *doushou* and *nisen* in *Uzagaku Kenkyukai* (see table 5-3), but in everyday life he is a cello teacher. He runs his own music studio, where he teaches his students. Many people find the *tsuona* a difficult instrument to play and Mr Kawasaki is no exception; he has to practise it in his spare time. Mr Kawasaki is not alone; other members also face similar difficulties. They all have jobs and family responsibilities; most of the time they prioritize their personal affairs, and are unable to spare much time for *Uzagaku Kenkyukai* practice. Furthermore, scheduling a rehearsal time that every member can attend is fraught with difficulty. Therefore, the results from the rehearsals often fall short of the ideal.

Table 5-3: *Uzagaku Kenkyukai* members' occupation

Members name	Ages	Instruments	Occupations
濱元一恵 Hamamoto Kazue (f)	71	琵琶 = Biwa (びわ)	Bingata (Okinawan batik) artist
山内正子 Yamauchi Masako (f)	67	長線 = Chosen (ちょうせん) 新心 = Suishin (すいしん)	Japanese koto and Shamisen teacher
比嘉悦子 Higa Etsuko (f)	66	銅鑼 = Dora (どら) 両班 = Ryan-han (りゃんはん)	Director of Ginowan City Museum
澤祇京子 Takushi Keiko (f)	64	提箏 = Teisou (ていそう)	Okinawan Koto teacher
具志堅ナエ子(f) Gushiken Naeko	64	琵琶 = Biwa (びわ)	Director of Urasoe City Tedako Hall
仲西純子 Nakanishi Junko (f)	64	鼓 = Ku (く) 三板 = Sanban (さんばん)	Okinawan Drum Performer
宮城葉子 Miyagi Yoko (f)	59	四線 = Shisen (しせん)	Piano teacher

伊波美智代 Iha Michiyo (f)	48	揚琴 = Youkin (ようきん)	Piano teacher
長嶺亮子 Nagamine Ryoko (f)	37	揚琴 = Youkin (ようきん) 銅鑼 = Dora (どら) 兩班 = Ryan-han (りゃんはん)	Part-time lecturer of Okinawa Prefectural Univ. of Arts
平得永治 Hirae Eiji (m)	72	二絃 = Nigen (にげん)	Erhu teacher
喜瀬慎仁 Kise Shinjin (m)	71	三弦 = San-gen (さんげん) 唱 = Shou (しょう)	Honorary professor of Okinawa Prefectural Univ. of Arts
玉城秀治 Tamaki Hideharu (m)	71	三絃 = San-gen (さんげん) 唱 = Shou (しょう)	Sanshin Teacher
伊集盛悦 Iju Seietsu (m)	67	四胡 = Shiko (しこ)	Erhu teacher
知念久光 Chinen Hisamitsu (m)	65	笛 = Fue (ふえ) 洞簫 = Doushou (どうしょう)	Okinawan Fue Performer and teacher
川崎達 Kawasaki Tatsuru (m)	59	噴吶 = Tsuona (つおな) 洞簫 = Doushou (どうしょう) 二線 = Nisen (にせん)	Cello teacher
有銘兼隆 Arime Kanetaka (m)	42	月琴 = Gekkin (げっきん)	Care person Sanshin Performer
海野貴裕 Unno Takahiro (m)	31	月琴 = Gekkin (げっきん)	IT Engineer

It is often the case that several members would arrive late for rehearsal, or not come at all.

Nagamine also indicated (interview, 27 Oct 2011) that some people only ever came to the performances and never attended rehearsal; only the more committed core members could be relied upon to show up regularly for rehearsals.

YC: I went to your practices and performances several times, actually not many times and only two practices and two performances, one was in the Conference of The culture of the theatre in Qing Dynasty and the other was the performance in the Japanese serial drama 'Tempest'. However, I met many people I never met before each time. It seems I have not met every Uzagaku Kenkyukai member.

NR: This is one of our problems. Some of our members sometime could not come to concerts and performances because they had their busy work in day-to-day time. In that case, Professor Higa would call on others to perform. She thought members could perform in formal concerts and performances, even if they usually did not come to practice. But I do not think so. There might be

some modifications and revisions of musical pieces during practice and they would not know how to perform and interpret due to their absence. Or they might be unfamiliar with *uzagaku* repertoires because they do not practice enough.

YC: The most people I saw performing was when they shot a scene of the Japanese drama 'Tempest' in the Shuri Castle. Many people just showed up.

NR: Because it was a special opportunity. They could show up in the drama, therefore, they wanted to be filmed.

Another factor in the Uzagaku Kenkyukai rehearsals is the relative lack of frequency of the rehearsal dates. Rehearsals can take a long time to get underway, as the musicians greet and socialise with each other. They bring snacks or souvenirs to be shared amongst the members. After all, they probably haven't seen each other for several months, so it is understandable that the rehearsal room becomes a variety of social salon, with the occasional break for a bit of Uzagaku Kenkyukai practice and discussion of forthcoming events etc. Therefore, actual practice time was only about one hour out of a scheduled two. Because of the lack of home-based practice time and the party atmosphere of the rehearsals, some members would not take note of problems in the practices. Therefore, similar problems recur without being addressed. This leads to the fact that each practice acts only as a confirmation that a song can be played completely from start to finish, with no time for deeper interpretations of the music. Nagamine (interview, 27 Oct 2011) expressed some frustration with the infrequency of the rehearsals:

YC: What do you think about the circumstance of your practices and rehearsals?

NR: Little time to practise, little time to consider, no time for discussions. The majority of Uzagaku Kenkyukai members have not considered how *uzagaku* should be going on. I think the researches of *uzagaku* need to be done more.

YC: What do you think would be the influence of fewer practices and rehearsals?

NR: For now there are few pieces of *uzagaku's* repertoires. We have performed only ten musical pieces. There have been no changes in the musical pieces in our performances up to now, therefore, no changes mean no progress and advancement.

She proposed some ideas and comments about Uzagaku Kenkyukai practices too.

YC: Which part of practice do you think might be highlighted if practice got extra exercise time?

NR: We should select some poor sections of the whole musical piece and strengthen to practise.

Now we always play all pieces from start to finish and we do not particularly pick up some poor sections to practise single-handed.

Nagamine thought the performances might develop and progress if members could change their way of looking at Uzagaku Kenkyukai performance. More frequent rehearsals would make seeing each other less of a special event, the party atmosphere would be somewhat diminished and more time could be devoted to intensive practice.

5.2.3 *Uzagaku* promotion and local events

For the time being, *uzagaku* performances are not frequent. It is performed only in some important ceremonial activities, for example, the coronation ceremony of the Shuri Castle Festival of each year. In fact, in Okinawa *uzagaku* has not been widely promoted and advertised. According to Higa (interview, 28 Dec 2011), they do not promote it because they cannot afford many performances. Also she preferred to concentrate on their research role, rather than on being a performing group.

HE: In my concern, no. Because for me the research is the first and I thought our group is a research group. I do think Uzagaku Kenkyukai is not perfect yet. We may never get perfect. I did not think about the transmission before. However, since Shuri Castle research project is going on, I like to work with them, instead of doing transmission works. So I have no energy or passion to do the transmission.

Uzagaku Kenkyukai members are busy with their own work without much spare time for more frequent practices and performances. Also, they are mostly older people, with their own family lives. To avoid unnecessary disruption to the daily lives of the members, Higa (conversation, 27 Oct 2011) is unwilling to accept too many performances. So, even for local Okinawa ceremonial activities, Higa only accepted the performance for the coronation ceremony of the Shuri Castle Festival. Shuri Castle Park Management Centre also invited Uzagaku Kenkyukai members to perform

at the Castle's New Year celebration. However, Higa refused the invitation, being unwilling to inconvenience the members during the national New Year holiday. Higa prefers to put more energy into *uzagaku* research than on performance and social activities. If they were to become a frequently performing ensemble, she might want to find one of the members to replace her as leader, because she wants to concentrate on her research.

HE: Ryoko and I are joining another research group, which is sponsored by Shuri Castles. ... To be honest, my interests are the Shuri Castle's project right now. I am thinking Ryoko or other people can lead our group. I like to let them do it.

On the other hand, Nagamine has a different way of looking at the promotion of *uzagaku* (interview, 27 Oct 2011). She thinks they should work on developing the music and make some progress before doing very much more promotion.

YC: Do you have any ideas or plans for *uzagaku's* promotion in the future?

NR: Now there is one group participating in the activities of the Shuri Castle and playing *uzagaku* in addition to us. They have less opportunity for performances than us. Our group seems more active and spirited and we are relatively more famous in proportion to their public figure. Therefore, we are often invited to give performances if there are performances or concerts no matter in Okinawa or abroad. I think our members are more careless and negligent in the practice due to the circumstance. They do not practice diligently and conscientiously all the time. It means that our musical level has not progressed so far. I think we can attend any social activities or musical activities, but we need to develop.

YC: Do you think the level of ability of Uzagaku Kenkyukai members on the music is not enough?

NR: Yes. Not enough.

Nagamine also expressed her opinion that improving their musical skills is not the only goal. She thought *uzagaku* should find contemporary meaning and not focus only on its historical value. *Uzagaku* is full of history and cultural value, but it does not fit in with the public's taste. Nagamine did not want the *uzagaku* revival to be short-lived due to any perceived irrelevance. She hopes it can find contemporary relevance and develop into the future.

NR: if we want to promote *uzagaku*, we need to increase our ability and level of performance. Now we have found and revived its historical meaning, but our level is not enough.

YC: So now you have done historical meaning part and

NR: What is the contemporary meaning of *uzagaku*? We have not found it. Now we found the historical meaning of *uzagaku* in Okinawa or said in the Ryukyu Kingdom. However we still need to do the research to get the contemporary significance of *uzagaku*.

YC: If you said *uzagaku* should find meaning in the present age, what is the contemporary significance of *uzagaku*?

NR: *Uzagaku* should not be a music like a museum collection. Music is a culture, culture is life and *uzagaku* is also a culture. We perform *uzagaku* as former style because its history is very significant. But we cannot make *uzagaku* performance as fixed music, unfit for modern life and the taste of the modern generation. We cannot only revive its history but also make it survive and suitable for modern society. *Uzagaku* should alter in response to times, so we need to continuously revive and develop it.



Figure 5-1 : 幻の琉球王府宮廷楽御座楽 (*Maboroshi no Ryukyu ofu kyuteigaku uzagaku*, The vanished tradition of Ryukyuan court music *uzagaku*) album cover.

Uzagaku Kenkyukai published a CD album called 幻の琉球王府宮廷楽御座楽 (*Maboroshi no Ryukyu Ofu Kyuteigaku Uzagaku*, The Vanished Tradition of Ryukyuan Court Music UZAGAKU) on 21

May 2008 by Japan Traditional Cultures Foundation (公益財団法人 日本伝統文化振興財団, Koeki zaidanhoujin Nihon dento bunka shinko zaidan) (*Maboroshi no Ryukyu Ofu Kyuteigaku Uzagaku*) (see figure 5-1). This CD album is their first publication apart from some official governmental reports. Then, serendipitously they found many promotion opportunities in 2011. The most significant offer was from Edonobori filmmaking Executive Committee for Ryukyuan arts revival (蘇る琉球芸能 江戸上り映画製作実行委員会). The project aimed to revive Ryukyuan Edonobori performance including *uzagaku*, Ryukyuan traditional dance (琉躍, Ryu odori) and Chinese plays (唐躍, Tō odori). The committee held three concerts, one in Tokyo and two in Okinawa, in 2011 and it also made a documentary film of the project. Uzagaku Kenkyukai members not only participated in the revival concert, but also agreed to be featured in the documentary film. The other special opportunities were that they were invited to perform in the Japanese television serial drama 'The Tempest', which was broadcast between 17 July and 18 September 2011. (*BS period drama "Tempest"*) This drama is set in the Ryukyu Kingdom at the end of the nineteenth century. King Sho Iku's coronation ceremony of 1879 was to feature in the drama, therefore, Uzagaku Kenkyukai members were called on by the production company NHK BS Premium (NHK BSプレミアム) to perform ritual pieces. In fact, these promotion opportunities were not actively sought; Higa was approached unexpectedly with regard to this opportunity (interview, 28 Dec 2011).

EH: By chance, this movie group came over and took money from government. They made a re-construction of musical scroll, I mean the picture scroll, which included *uzagaku*, Ryukyuan dancing and Chinese play. We are also involved in this movie. They are transmitting for us.

EH: Also about that CD, everybody is so surprised and is very interested in our *Uzagaku*. Firstly, we re-constructed instruments and then we learned how to play. I did not care about the costumes, but the government people said 'No, Higa san, the costumes are very important.' They asked us to spend money on costumes and make them. I got one of my very old friend's help. I think she is the best person who has knowledge about Okinawa costumes style. So I asked her to join our project and she made our costumes.

EH: I would say our Uzagaku Kenkyukai is more like Edo style, because of those colourful and people got interested. After we were encouraged by all these people, not many people but people

who were surprised and attracted to *uzagaku*. Then we got the offer from Victor Entertainment which is one of the major record companies in Tokyo. They wanted to make a CD for *uzagaku*. That is how this CD came about. We did not ask at all. To me I thought we are not really ready yet. That is why I said we were pushed and in a rush. Someone might not really be satisfied with what we did. But we got these chances. So we hold these chances and we can grow and do all slowly.

Table 5-4 shows the ensemble's main performance and outreach activities between 2011 and 2014.

Table 5-4: *Uzagaku's* promotion between 2011 and 2014

Dates	Circumstances
Wednesday, 15 th February, 2011	Exchange concert with students of the Department of Traditional Music, School of Music, Taipei National University of the Arts in Taipei.
Friday, 26 th February, 2011	Edonobori concert in Tokyo.
Saturday, 05 th March, 2011	I attended at conference: The culture of the theatre in Qing Dynasty in Naha. Uzagaku Kenkyukai members were invited to give a short performance.
Saturday, 16 th April, 2011	I observed Uzagaku Kenkyukai performance in Japanese drama 'The Tempest (テンペスト)'. Took photographs and videotape.
Saturday, 29 th October, 2011	Enjoyed Ryukyuan traditional arts performance in Shuri Castle. Photographing and videotaping the Shuri Castle's Coronation Ceremony.
Friday, 25 th November, 2011	Uzagaku Kenkyukai members gave a workshop with students in College of Music, Fujian Normal University. Play Edonobori documentary film.
Saturday, 26 th November, 2011	Part of staff of Ryukyuan Court's Arts: <i>Uzagaku</i> and Ryukyuan dance in Fujian Province's Min Opera Arts Centre.
Saturday, 17 th December, 2011	Attended the final rehearsal of Edonobori performance. Observed and participated in dressing and make-up of Uzagaku Kenkyukai. Enjoyed Edonobori performance.
Sunday, 18 th December, 2011	Observed and participated in dressing and make-up of Uzagaku Kenkyukai. Experienced dressing and make-up as an antique Okinawan. Enjoyed the Edonobori performance in greenroom.
Friday, 7 th June, 2013	Exchange workshop in the Nanhua University in Chiayi, Taiwan.
Tuesday, 24 th September, 2013	Invitational concert of Uzagaku Kenkyukai with students of the Department of Traditional Music, School of Music, Taipei National University of the Arts

	in Taipei.
Saturday, 31 st May, 2014	<i>Uzagaku</i> and <i>Minshingaku</i> by <i>Uzagaku</i> Fukugen Enso Kenkyu-kai in Tedako Hall in Urasoe.
6 th June to 6 th July, 2014	Exhibition of Ryukyuan Court, <i>Uzagaku</i> , and the last musician, (Uza Tokushu, 1848-1913) in the Ginoza Village Museum.

The Shuri Castle performances and, particularly, the Tempest television exposure have raised awareness of *uzagaku* and its origins in the Ryukyu Kingdom. Some reports were carried in newspapers and other publications, especially after the Edonobori revival movie was broadcast. For instance, Professor Kato Toru, Professor of the School of Law, Meiji University, wrote an article about the Edonobori arts performance, published in the *Ryukyu Shimpo Newspaper* (琉球新報) on 15 December, 2011, and Suzuki Kota's article about the Edonobori performance was published in the *Okinawa Times* (沖縄タイムス) on 16 December, 2011 (see figure 5-2 and figure 5-3).



Figure 5-2: Professor Kato's article, *Ryukyu Shimpo*, 15th December 2011. (*Ryukyushinpo* (12/15))

Kato wrote this article after the Edonobori performance in the Mitsukoshi Theatre on 15 February 2011. He briefly introduced the history and background knowledge of the tributary trip to Edo and Edonobori performance. He said it was significant and fabulous that the revival of *uzagaku*, Ryukyuan traditional dance and Chinese play was not purely a research concern but also a revived performance art. On the day of the Mitsukoshi Theatre performance, Kiko, Princess Akishino (文仁親王妃紀子),⁴⁷ was invited to enjoy the performance. She currently lives in the Tokyo Imperial Palace, formerly Edo Castle. This is significant because Edonobori was formerly performed for

⁴⁷ Kiko, Princess Akishino is the wife of Fumihito, Prince Akishino, the second son of Emperor Akihito and Empress Michiko of Japan. She is also known as Princess Kiko.

Tokugawa Shogun in Edo. Kato also promoted the documentary film of the Edonobori, which recorded the evening's stage performance and production processes.

芸能・エンタメ

琉球が1609年に薩摩の侵攻を受けたことは周知の史実である。その結果、琉球には薩摩への貢納だけではなく、江戸の將軍の代替わりには慶賀使を、琉球国王の代替わりには謝恩使を江戸に向かわせる、いわゆる「江戸立（江戸上り）」が義務付けられた。

江戸立は琉球側から正使（王子、副使（親方））を筆頭に、100〜170人の大人数で移動した。江戸立の一行には楽正という音楽を担当する者や、楽童子という少年、それから琉球舞踊や中国芸能のできる士族が選ばれた。行列は中国風の衣装を着て、道中では路次楽という音楽を吹奏しながら進む場合もあり、さらには「パレード」のように江戸まで向かった。



鈴木 耕太

「江戸上り」琉球芸能公演
あす・あさって 浦添で

絵巻から飛び出した舞台

リアルな楽しさ体感して

県立博物館・美術館が所蔵する、1832年の「琉球人座楽并躍之図」には、尚書王の謝恩使の一行による、江戸の白金にあった島津藩邸での御座楽と舞踊の様子が描かれている。さらびやかな衣装をまとった絵巻をみると、現在も脈々と受け継がれている琉球芸能の面影が見える。

映画「よみがえる琉球芸能 江戸上り」は、この絵巻から当時の琉球芸能を復元して、興味深い。私はこの映画を見て、まるで絵巻から当時の琉球人が飛び出したような、3Dを超える、リアルな立体映画のような楽しさを感じる。

今週末はその舞台が予定されている。皆さんも絵巻から芸能が飛び出るのを体感してみてはどうだろうか。（県立芸大博士後期課程）

公演「よみがえる琉球芸能 江戸上り」は17日午後6時半、18日午後2時半から、浦添市でホールで開かれる。

当時は海路、陸路で江戸へと向かうのだが、往復で約2千キロにもなる江戸までの旅程は平均で300日、長いと500日もかかった年もあった。江戸には約1カ月滞在し、大名屋敷では江戸立一行の琉球芸能が披露されることもあったようだ。

Figure 5-3: Suzuki Kota's article, *Okinawa Times*, 16 December 2011. (*Okinawa Times* (12/16))

Suzuki's article presented more details about the Edonobori tributary trips. He also stressed the importance for the Edonobori revival of the Okinawa Prefectural Museum collection's picture "Ryukyuan sitting music and jumping dance" (*Liuqiuren Zuoyue Bingyue zhi Tu*) (see figure 5-4). Like Kato, Suzuki also promoted the documentary film in his article and he expressed his thoughts and sentiments on viewing the documentary film.



Figure 5-4: Ryukyuan sitting music and jumping dance. (琉球人座楽并躍之図 リゅうきゅうじんざがくならびおどりのず)

Higa mentioned (interview, 28 Dec 2011) that at the start of the revival, few people knew anything about *uzagaku*. Nagamine indicated (interview, 25 Oct 2011) that since the documentary was broadcast, more and more people, especially from the younger generation, recognized *uzagaku*. People are becoming increasingly familiar with *uzagaku*. Interestingly, Nagamine said (interview, 25 Oct 2011 and conversation, 3 Jan 2012) that many people on Twitter discussed *uzagaku* and the Edonobori documentary film. For instance, 中山綾子 Ayako Nakayama@wingpunch_aya (Twitter, 21 Jul 2011) mentioned the Mitsukoshi Theatre performance in Tokyo and the Edonobori documentary film and maki✱isisoko@makigawa_maki and いるか @zamamidolphin (Twitter, 17 Dec 2011) promoted the Edonobori performance in Okinawa. Furthermore, some people posted *uzagaku* photos or links on Twitter, such as DraFuku@DraFuku (Twitter, 12 Apr 2012), 屋間賢@banlieue_monde (Twitter, 5 Jul 2013) and Hiroaki Kobayashi@rappaniko (Twitter, 2 Mar 2014).

EH: You know, not many people know about *uzagaku* in this world. Even my father, who is already 92 years old, said he never heard about it before. The reason is *uzagaku* was known and performed in a small area. I would say Shuri Castle only.

YC: Do you think you did the promotion of *uzagaku* this year?

NR: Recently we did more promotions, especially this year, because of the documentary film

released. As well as the movie, the Japanese series drama also broadcasted on NHK BS Premium channel. Also, we were invited to perform in two conferences, which are the Conference of the Culture of the Theatre in Qing Dynasty in Naha and the International Conference of the Comparison between Chinese Music and Japanese Music in Fuzhou. Therefore, there are more and more public performances and concerts in this year.

YC: Thus many of the musical activities in this year! So do you think that any Okinawan people know what *uzagaku* is apart from your members?

NR: Just a few people have known *uzagaku* apart from us.

YC: Then how do you get these offers and invitations of performances if you say that just a few people know what *uzagaku* is?

NR: In the past, most Okinawan people did not know what *uzagaku* is and they also had not heard *uzagaku* before. But this movie is significantly meaningful for *uzagaku* promotion. After the documentary film was broadcast, people began to know and recognize *uzagaku* and understand *uzagaku*. The documentary film introduced the history and background knowledge of Edonobori. It also introduced *uzagaku*'s history and how we have revived and restored *uzagaku* in detail.

YC: After the release of the documentary, do you obviously feel that people have begun to increase interest in *uzagaku*, or will Okinawan people begin to know what *uzagaku* is?

NR: Yes. People begin to know what *uzagaku* is and people's interests in *uzagaku* increases more and more. Therefore, the audience increased after the movie was broadcast.

YC: Do people express they want to join your group after the movie was released?

NR: Not yet. But it seemed that we got more and more increased audience. In addition, formerly young people do not understand *uzagaku* and they were not interested in *uzagaku* at all. However, there are many tweets and publications of *uzagaku*'s discussion on Twitter. The documentary movie is significantly meaningful, especially for young people to understand *uzagaku*, as well as the history of Okinawa.

YC: So you found and read their discussions on Twitter.

NR: Yes. The movie is very important. Many people discussed *uzagaku*, especially in the beginning of its release.

In fact, following the broadcast, there were tweets about *uzagaku* on Twitter. The *Ryukyu Shimpo* keeps publishing news about *uzagaku* performances and concerts. (*RyukyuShimpo.jp*) Also some people tweeted about the *uzagaku* performance at the Shuri Castle coronation ceremony and New Year celebration, or introduced *uzagaku* on their blogs. (*Zhongguoyu Jiaoshi de Boke*)

Higa and the ensemble still have no intention to promote *uzagaku* actively. Most of their promotional opportunities have largely been due to other people's impetus, pushing *uzagaku* into public consciousness. Although they felt deep responsibility for the conservation of *uzagaku* during my observation of the performances and conversations, their actual deeds differ from their words. Hence, they do not actively and enthusiastically promote *uzagaku*, preferring instead to wait passively for performance opportunities to arise spontaneously. Presumably, the ensemble are happy with a light performance and rehearsal schedule, which does not impinge too greatly on their daily lives.

5.3 Exterior element: school education

Generally speaking, school education reflects the curricular aims of national and local governments. The Japanese government, via the ministry of Education, Culture, Sports, Science and Technology (MEXT), set a systematic series of musical courses in the national curriculum for compulsory education, higher grade education and university teaching materials. These teaching structures clearly show what the Japanese government intends to convey through its musical teaching system. Here education will be examined at four levels: primary school, junior high school, high school, and university. Schoolbooks and university syllabi are the most important materials analysed in the paragraphs below.

5.3.1 Primary school

Musical foundations are taught in primary school. In the first two years, musical education focuses on fundamental musical knowledge. Teachers guide their pupils through basic musical learning, for example, how to recognise sounds and music, by using children's songs. Also, schoolbooks include games that help children to recognise and remember musical scales. The teaching materials use a great deal of Japanese music and also some foreign folk songs, for instance,

Bohemian, French and German folk songs. Particularly, in the musical teaching materials of the first two years of the primary school, Crying Red Monster (泣いた赤鬼) and Rat and Rice Ball (おむすびころりん), examples of the Japanese traditional literary form, *Monogatari* (物語) by contemporary Japanese composer Ishiketa Fuyuki (石桁冬樹) are sung to music. In fact, story telling with music is used during the six years of primary school.



Figure 5-5: Japanese local festival musics map.

Children begin to learn Japanese folk music from different regions alongside traditional Japanese music. Thousands of folk songs are introduced by a musical map in the third and fourth grade (see figure 5-5). Not only folk songs, but other traditional Japanese music is taught. For instance, a famous Japanese song *Sakura* (さくら, 桜) is taught in the third year and music of the Gion and Kanda Festivals is taught in the fourth year. Also, the *Sakura* song is taught for performance on the *koto* in the textbook. Primary school students also learn western music and instruments, such as choral singing and recorder. The Japanese government also uses Japanese contemporary music to lead them into choral singing and recorder music, as well as western music. Mid-grade pupils learn recorder and choral singing in songs from across the world, such as Caribbean and Czech folksong and Japanese contemporary music. This shows that musical teaching

materials are not solely based on classical western materials.

Japanese traditional music and choral singing are retained in the high-grade primary education, and Japanese musical instruments and world music are also included in music courses. The Japanese Ministry of Education, Culture, Sports, Science and Technology uses Japanese instrument music such as *koto* and *shakuhachi* as introductory examples to lead primary school pupils through their world music lessons in grade five. These lessons provide a general introduction to many world musical cultures, for instance, the Korean folk song Arirang and the *gayageum* zither, British and Turkish military, Indian bansuri, Ghanaian talking-drum, Hungarian cimbalom amongst others. Traditional Japanese instrumental music and *gagaku* are brought in in the fifth and sixth grade (see figure 5-6). In fact, various musical instruments of ritual ceremonies used in different regions are displayed on the back cover of schoolbooks.



Figure 5-6: Traditional Japanese instrumental music and *gagaku* in schoolbooks.

It is evident that the Japanese government emphasises both traditional music and western music in primary musical education; however, Okinawan music is largely ignored in these curricula.

5.3.2 Secondary school and high school

Vocal music and choral singing form the majority of the contents of secondary school musical schoolbooks. Western fundamental singing techniques are taught in the first year, for instance, singing posture, breathing and nasal resonance. The musical textbooks also offer etudes by Japanese composers for each singing technique; over 50% of the etudes in the musical teaching materials are by Japanese composers. Traditional Japanese songs and children's ballets are presented with their composer's and lyricist's biographies. For instance, Miki Rofuu and Yamada Kosaku are the lyricist and composer of Red Dragonfly (赤とんぼ) (the melody 1st to 13th notes are based on Schumann's *Introduction and Allegro Concertante in D minor*, Op. 134). Various traditional Japanese musics are presented in three years, for example, instrumental music, folk music and local musical festivals. *Shakuhachi* and *koto* remain important teaching aids, and students learn about these instruments in greater depth. Furthermore, drum music, folk music and musical festivals in Tokyo, Osaka, Nagasaki Prefecture, Iwate Prefecture, Hokkaido, Okinawa Prefecture, and so on are presented. *Noh* (能楽), *kabuki* (歌舞伎), *gagaku* (雅楽) and *bunraku* (文楽) are presented in the last two years. World music training also continues in secondary school. Turkish zurna, Iranian santur, Swiss yodelling, Pakistani qawwali, Spanish flamenco, Turkish sama and Indonesian legong are introduced via listening, but not performing, over three years.

Western music teaching is increasingly emphasised in secondary school. Choral singing is the most significant musical lesson in secondary education, used to teach the fundamental principles of western music. Some well-known composers, for example, Schubert, Verdi, J.S. Bach, Beethoven and Smetana, are introduced with their famous classics such as *Der Erlkönig*, *Aida*, Fugue in G minor BWV578, Symphony no. 5 and *Má vlast*. Choral singing, ballet, chamber music and concertos are all taught in the last year.

A more diverse selection of Western music is taught in high school, with various musical genres introduced in the first year, for example, rock music and jazz. Moreover, the history of Western music gets a greater proportion of teaching time. For instance, Renaissance secular music and opera are presented, and the history of Western music is taught in some depth. Thus it can be seen that there is an increased proportion of Western music in Japanese high school musical education.

However, the national curriculum does not neglect the importance of world music and traditional Japanese music in high school education. *Taiko*, *sanshin*, *shamisen*, *shinobue* and *koto* are taught in increasing detail, for instance, the structure of each musical instrument, performing posture, representative musical pieces and scores. Etudes for each musical instrument are also presented. Furthermore, the history of Japanese music and world music are retained in the Japanese high school timetable and Japanese folk music still plays a significant role.

Apparently, these teaching materials keep displaying the critical importance in Japanese musical education of both traditional music and western music. Also, it shows a little Okinawan music in high school musical education, for instance, "*Tinsagu nu hana*" (*Impatiens balsamina*, garden balsam or touch-me-not), one Okinawan folksong, and *sanshin*. Okinawan music remains a distinctly minority element in Japanese teaching materials.

To sum up, Japanese Ministry of Education, Culture, Sports, Science and Technology has compiled material for the whole Japan. The schoolbooks are not designed for use only in Okinawa. They introduce various kinds of music, for instance, folk music, musical instruments, and music festivals both in Japan and the West. Therefore, it is reasonable that Okinawan music is less featured and only the most significant music elements introduced.

5.3.3 University

Okinawa Prefectural University of Arts is a public university in Naha, Okinawa, founded in 1986. The Music Department is one part of the Faculty of Musicology and it has been divided into four majors: vocal music, instrumental music, musicology and Okinawan arts (see figure 5-7). According to the faculty handbook (*The Department of Musicology in the Okinawa Prefectural University of Arts*), the Ryukyuan performing arts major is the most unique of the fields of study offered by the university, and gives opportunities for students to engage in the performance of the region's unique traditional music and performance arts. Ironically, there is no specific course about *uzagaku* in the Okinawa Prefectural University of Arts, even though no dedicated *uzagaku* courses are offered in the Okinawan arts major. The compulsory and elective courses of the Music Department are shown below.

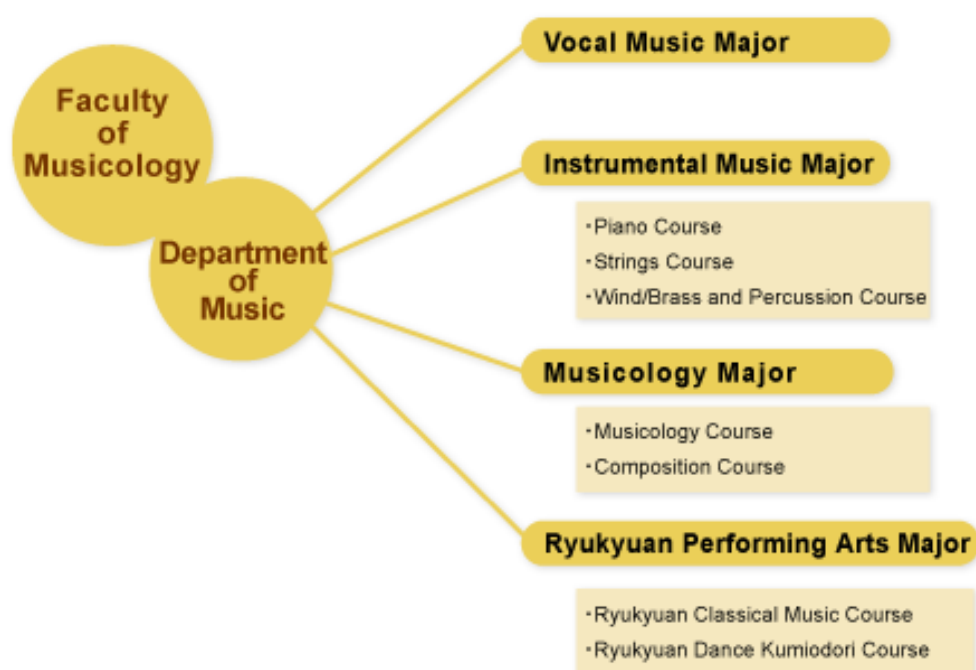


Figure 5-7: The four majors of the Music Department in the Okinawa Prefectural University of Arts

Table 5-5: The obligatory courses of the Music Department in each major

Vocal music		Instrumental music	
Vocal techniques	Piano courses	Strings courses	Wind and percussion instruments courses
Opera integral practical	Piano techniques	Strings techniques	Wind and percussion techniques
Vocal ensemble	Piano ensemble	Chamber music	Ensemble with wood-wind, brass-wind and percussion instruments
Chorus	Piano practical performance	Strings ensemble	Chamber music
Physical expression exercises	Accompaniment	Orchestra	Orchestra
Graduation recital	Graduation recital	Graduation recital	Graduation recital
Musicology		Okinawan arts	
Musicological courses	Composition courses	Okinawan classical music	Okinawan dance and <i>Kumiodori</i>
Introduction of musicology	Composition techniques	Okinawan classical music techniques	Okinawan dance and <i>Kumiodori</i> techniques I
Rakugaki Koudoku 楽書講読	Composition theories	Recitation techniques	Okinawan dance and <i>Kumiodori</i> techniques II
Musicological practises	Graduation work	Integral practical	Integral practical
Dissertation		Graduation recital	Dressing method
			Graduation recital

Table 5-6: The elective courses of Musical College for all departments

Professional related courses	
Courses for all majors	Courses for vocal, instrumental and musicology
<ul style="list-style-type: none"> • Music theory lectures • Ethnomusicology lectures • The history of Japanese music lectures • The history of Western music lectures • The history of vocal music • The history of orchestra • The history of Western music seminar • The history of keyboard music • Introduction of aesthetics • Asian organology • The history of Ryukyuan arts • Introduction to Okinawan dance A • Introduction to Okinawan dance B 	<ul style="list-style-type: none"> • Counterpoint • Introduction of Orchestration • Acoustics

<ul style="list-style-type: none"> • Vocal physiology • Basic exercises of body perception • Basic exercises of wind instruments 	
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No specific *uzagaku* programmes are provided in the department, although the principal aim of the department is to provide opportunities for students to engage in the performance of the region's unique traditional music and performance arts. In fact, students cannot learn about *uzagaku*, because there are no general fundamental courses related to *uzagaku*. This situation obtains due to the difficulty in finding a suitably qualified *uzagaku* teacher. Presumably, as soon as an appropriate teacher can be found, the university will incorporate *uzagaku* into its curriculum (Higa conversation, 16 Dec 2011). According to the dialogues between Higa and myself, her courses are often the only ones to mention *uzagaku*. She has presented *uzagaku* in her class and tried to assemble more students to take an interest in it. However, Higa does not teach classes in each semester or year. Nagamine (pers. comm.) expressed her opinion that the lack of courses directly presenting *uzagaku* leads inevitably to a lack of opportunities to attract new students to participate in the ensemble. It is interesting that the university claims to support the promotion and transmission of Okinawa's unique traditional music, while not actually offering any courses in *uzagaku*.

A counter-example to the lack of traditional music courses offered by the Okinawa Prefectural University of Arts is provided by the China Conservatory. Founded in 1964, the China Conservatory places great emphasis on the promotion and development of Chinese music. The China Conservatory was the first institution in China to specialize in the study of Chinese music, focusing on performance, composition, theory, and music technology. The China Conservatory also offers training in other genres of music as well as music education. Ethnic minority music has also been offered or researched in the Conservatory. The China Conservatory can also draw on the combined resources of the Central Conservatory Chinese Music Department, the Beijing Arts Academy Music

Department, and the China Music Research Institute, as well as bringing together renowned musicians and scholars in the field from across the country.

Part of the problem is one of perception; *uzagaku* has only been revived in the last two decades and many people believe it is actually Chinese music. One route to a partial solution might be found in my interviews with Higa and Nagamine. Nagamine is the only Uzagaku Kenkyukai member, apart from Higa, who is familiar with *uzagaku* research. To begin with, Nagamine intended to do research in Chinese music; her university teacher Professor Kaneshiro Atsumi indicated that he knew one group playing Chinese music in Okinawa and introduced her to the Uzagaku Kenkyukai. Kaneshiro Atsumi is a professor of the College of Music in the Okinawa Prefectural University of Arts, teaching ethnomusicology and theoretical research in Okinawan music.

YC: Why did you want to join *uzagaku* revival's research and performance?

NR: I joined the group from the very early beginning. I did not know what *uzagaku* was before I joined the group. In fact, originally I wanted to join a Chinese music group.

YC: Why did you join Uzagaku Kenkyukai if originally you wanted to join a Chinese music group?

NR: Right. My university teacher is Professor Kaneshiro Atsumi. He knew there was a Chinese music group, actually it is *uzagaku*, and he introduced it to me. Therefore, I had no idea that *uzagaku* is Okinawan traditional music.

YC: Even Professor Kaneshiro Atsumi thought *uzagaku* is Chinese music, so he introduced you into Uzagaku Kenkyukai. Then, have you thought *uzagaku* is Chinese music after you joined them?

NR: It uses Chinese musical instruments. In the beginning, they and I all did not understand what *uzagaku* is and what Chinese music is. Therefore, I did the research together too.

From Nagamine's account, we can see that *uzagaku* is often not seen as an Okinawan music, but as Chinese music. Kaneshiro is by no means alone in thinking so; the survey of Uzagaku Kenkyukai members shows that they also consider *uzagaku* to be Chinese, rather than Okinawan music. I tried to get their impressions of *uzagaku* and asked about the principal differences between *uzagaku*, traditional Japanese music, traditional Chinese music, and traditional Okinawan music from question 16-18 in the questionnaire. I put three options which are Japanese music, Chinese music

and Okinawan music in the questionnaire. However, most of Kenkyukai members indicated *uzagaku* is Chinese music not only in the questionnaire but also in daily communication. I collected 12 of 17 questionnaires from Uzagaku Kenkyukai members (see appendix B); all of them answered the nineteenth question: “What kind of music do you think *uzagaku* sounds like?” indicating their belief that *uzagaku* is Chinese. They also described why they thought *uzagaku* is Chinese music (see table 5-7). Additionally, a majority of members thought *uzagaku* could not be representative of Okinawan music, as can be seen from their responses to the twentieth question: “Do you think *uzagaku* is appropriate as representative of Okinawan local music?” (see table 5-8) Only Tamaki answered that *uzagaku* is appropriate as representative of Okinawan local music. However, he did not explain his reasons for his response.

Table 5-7: Uzagaku Kenkyukai members’ response about why they think *uzagaku* sounds Chinese?

Member’s Name	Response to the question
長嶺亮子 Nagamine Ryoko (f)	Tone colour and musical structure
喜瀬慎仁 Kise Shinjin (m)	Musical instruments are all Chinese musical instruments, repertoires are Chinese music
比嘉悦子 Higa Etsuko (f)	All music are Chinese music
海野貴裕 Unno Takahiro (m)	<i>Uzagaku</i> music is Chinese music indeed
川崎達 Kawasaki Tatsuru (m)	The pieces of <i>uzagaku</i> originally came from China
伊集盛悦 Iju Seietsu (m)	Uses various percussion instruments such as <i>dora</i> and <i>suishin</i> and other various bowed string instruments
具志堅ナエ子 Gushiken Naeko (f)	Because <i>uzagaku</i> use <i>tsuona</i> and <i>dora</i>
仲西純子 Nakanishi Junko (f)	Not familiar and do not understand
知念久光 Chinen Hisamitsu (m)	<i>Uzagaku</i> is different from Japanese traditional music and it is more like Chinese traditional music
玉城秀治 Tamaki Hideharu (m)	Originally <i>uzagaku</i> is Chinese music
伊波美智代 Iha Michiyo (f)	The feeling of tone colour
平得永治 Hirae Eiji (m)	Used Chinese musical instruments, lyrics are Chinese, sing in Mandarin

Table 5-8: Uzagaku Kenkyukai members' response about do you think *uzagaku* is appropriate as a representative of Okinawan local music?

Members Name	Response of the question
長嶺亮子 Nagamine Ryoko (f)	For musical contents concern, <i>uzagaku</i> is not orthodox Okinawan music, therefore, I do not think <i>uzagaku</i> can be the representative of Okinawan music. However, for Okinawan history concern, <i>uzagaku</i> is the proof of the relationship between China and Ryukyu Kingdom, so it might be the representative of Okinawan music due to its cultural meaning.
喜瀬慎仁 Kise Shinjin (m)	The musical representative in Okinawa are traditional Okinawan arts and music, for instance, classical music 'sanshin music', Okinawan dance, <i>Kumiodori</i> and ballad.
比嘉悦子 Higa Etsuko (f)	The musical representative in Okinawa is <i>sanshin</i> music.
海野貴裕 Unno Takahiro (m)	Okinawan music has been influenced by Chinese music. Now the public does not know <i>uzagaku</i> and <i>uzagaku</i> performers have not increased so far.
川崎達 Kawasaki Tatsuru (m)	The public does not like it.
伊集盛悦 Iju Seietsu (m)	The definition of <i>uzagaku</i> is not very clear. It uses the Ming and Qing Dynasty's antique musical style.
具志堅ナエ子 Gushiken Naeko (f)	Cannot find those musical instruments in Okinawa. The performers are restricted. <i>Uzagaku</i> is not popular.
仲西純子 Nakanishi Junko (f)	For the public almost have no idea on <i>uzagaku</i>
知念久光 Chinen Hisamitsu (m)	<i>Kumiodori</i> has spread to worldwide. For traditional arts and music, <i>Kumiodori</i> was from Okinawan classical music and it is a representative of Okinawan music.
玉城秀治 Tamaki Hideharu (m)	* ⁴⁸
伊波美智代 Iha Michiyo (f)	* ⁴⁹
平得永治 Hirae Eiji (m)	Because <i>uzagaku</i> was from China

Nagamine indicated (interview, 25 Oct 2011) that not only ensemble members think *uzagaku* is Chinese music; most of the Okinawan public, by which I mean those who are aware of *uzagaku*, share this perception. Nagamine explained that the Chinese history and background of *uzagaku* were introduced in the Edonobori documentary film, leading people to believe that it is a Chinese musical form.

YC: Do you think that now *uzagaku* is beginning to be recognized, understood and identified by Okinawan people?

⁴⁸ Mr Hideharu Tamaki did not write any comment.

⁴⁹ Miss Michiyo Iha did not write any comment.

RN: Yes, because of the documentary film.

YC: Do you think they know *uzagaku* as Okinawan music?

RN: No. People understand *uzagaku* as Chinese music.

YC: Do they still think *uzagaku* is Chinese music?

RN: Yes. Because *uzagaku* was introduced as Chinese music in the documentary film.

YC: I see.

We can see that Okinawan musical education has not met with success in introducing much Okinawan local music in addition to *sanshin* music. Mostly *uzagaku* is a particularly new and progressive music genre and research. *Uzagaku* only reappeared about two decades ago and it is only in recent years that *uzagaku* has been widely performed. Japanese music education courses and textbooks have not been modified extensively, the publishers have kept the contents similar because the courses are designed according to the guidance of the MEXT. The music courses are not designed specifically for Okinawa, but for nationwide use. Therefore, it is completely understandable that the courses have not paid particular attention to the traditional music of Okinawa, or to *uzagaku*, which is a new subject compared to Japanese traditional music.

5.4 Values and cultural identification of *uzagaku*

I found during my fieldwork that the general public in Okinawa has little knowledge of *uzagaku*, and little understanding of its history. The majority of the Okinawan population is aware of the existence of some local traditional music like *sanshin* music - actually they all know about *sanshin* and almost all know about Eisa dance - but not *uzagaku*. Those few who are aware of *uzagaku* tend to know little about it beyond its use of Chinese traditional instruments. This shows the extent of the alienation of *uzagaku* from the general public. Although some people (mostly elderly people) learned about the historic status of *uzagaku* from the information booklet whilst attending the Edonobori performance, their knowledge remains superficial. In keeping with the Japanese ethos of protecting traditional culture, they think *uzagaku* should be preserved, in an ossified form, as an obsolete cultural museum piece, rather than as a living musical culture. Whether *uzagaku* can gain

wider acceptance as a local musical tradition remains unclear. Neither Kaneshiro Atsumi nor the ensemble members considered *uzagaku* to be Okinawan local music; they thought *uzagaku* was Chinese music preserved in Okinawa because of historical processes. So they did not agree that *uzagaku* can truly be a representative music of Okinawa. In the eyes of the majority Okinawan population, traditional Okinawan royal music, Ryūka 琉歌 or Kumiodori 組踊 are all more deeply rooted in the folk culture and more representative of Okinawa. In fact, for Okinawan locals, *sanshin* has become the symbol of Okinawan music. *Uzagaku*, as a newly restored traditional music culture in Okinawa, has not been acknowledged and accepted by the general public.

Another reason that *uzagaku* has not gained wide acceptance from the majority of Okinawan people, I think, is that its promotion and education have been inadequate, or lacked reach. Inadequate promotion means that few people are aware of *uzagaku*. Acceptance is built on the basis of sufficient knowing and understanding; how could acceptance be built without understanding? In light of this, it is understandable that Okinawan people do not currently accept *uzagaku* as an Okinawan music. Moreover, to expect widespread popularity for an ancient royal music is unrealistic in today's saturated multimedia environment. With the disappearance of the monarchies, the divinity of the royal music has disappeared and only the music culture in the histories has been left. However, the royal music has lost its most fundamental social functions. It is similar to the Ryuubu (Ryukyuan court dance) 琉舞 situation that I observed in Okinawa. Ryuubu was listed as one item of 'important intangible cultural heritage' by the Japanese government in September 2009, and Okinawan locals pay attention to this cultural heritage and consider it as possibly the most representative dance of Okinawa. Nevertheless, not everybody knows how to appreciate such a traditional art. Even though people regarded it as of high artistic value and worthy of being preserved, few are able to truly appreciate it, by which I mean that they tend to find it incomprehensible, tedious and lacking relevance to modern life. So only a small audience attended the free Ryuubu performance in Shuri Castle Park. Even though there appeared to be

many interested spectators at first, about one song into the performance, due to the slowness of the music and dance rhythms, the audience began to lose interest and moved onto other activities. The Edonobori concert presents another situation. The two-day music concert was almost fully attended. The audience were nearly all elderly people, with younger spectators mostly being their grandchildren. It is difficult to deny that these ancient traditional music and dance arts do not cater for the tastes of the modern general public. People may understand its artistic and historic value, but this does not mean they have to like it. In all honesty, as a researcher in ancient traditional music, I must admit to falling asleep many times during some solemn and dignified music performances.

5.4.1 Contemporary cognition of *uzagaku*: social values and cultural identity

Nowadays, people pay more attention to cultural identity and ethnic identity issues under the impact of globalization, and identity issues have been discussed in many works in many research areas for many decades, for instance Martin Stokes (1997), Frederick Cooper (2005), Richard Jenkins (2008) and John Edwards (2009). According to the *Encyclopedia of Philosophy* (1967), identity has been used as a technical term in Western philosophy from ancient Greece. Frederick Cooper made very clear perceptions and strong queries to help researchers and readers clarify the discussions and definitions of identity (2005). He addressed that Claude Lévi-Strauss and Stuart Hall had both attempted to define identity. In Lévi-Strauss's formulation, identity is "a sort of virtual center [*foyer virtuel*] to which we must refer to explain certain things, but without it ever having a real existence." (Cooper, 2005, p. 66) Hall characterized identity as "an idea which cannot be thought in the old way, but without which certain key questions cannot be thought at all." (Cooper, 2005, p. 66) Hence, Cooper pointed out the predicament of identity discussion that "identity tends to mean too much (when understood in a strong sense), too little (when understood in a weak sense), or nothing at all (because of its sheer ambiguity)."

In fact, identity can often become entangled with nationalist discourses, occasionally becoming something of a two-edged sword. Baily, Mach and Reily discussed relationships between identity and nation-state in Martin Stokes (ed.) *Ethnicity, Identity and Music: the Musical Construction of Place* (1997). They discussed different aspects of the relationship between identity and nation-state and talked about the links with music and identity. Baily suggested that social groups or communities often maintain the link between cultural identity and some outmoded music style, preserve their traditional music, by which means they maintain their group identity within the wider society (Baily, 1997, pp. 46-47). Uzagaku Kenkyukai has, in some ways, given the same appearance of maintaining antiquated musical traditions. From my fieldwork experiences in Japan and Okinawa, deep respect and reverence for antique cultural traditions was readily experienced no matter whence they derived. For instance, Uzagaku Kenkyukai members also expressed appreciation and esteem for ancient Chinese culture. Moreover, the ensemble members all thought *uzagaku* should be preserved and conserved. They shared the general public's perception of *uzagaku*, that it is not just an outmoded musical style but a precious tradition with cultural and historical values. Nevertheless, this collective perception did not affect their attitude to *uzagaku* as a 'foreign music.' They approve of its cultural and historical values, even though they derive no aesthetic pleasure from it. However, they have not accepted its cultural identification as Okinawan music. In fact, *uzagaku* is deemed Chinese music regardless of the self-identification of Uzagaku Kenkyukai members, or of local people, as Okinawans. Reily indicated that "if a national art tradition was to be established, one has to define the basis upon which to construct it." (Reily, 1997, p. 78). For example, *uzagaku*, which was initially introduced and understood as Chinese music, could find no niche within a relevant Japanese or Okinawan cultural framework due to its historical derivation. Moreover, as *uzagaku* cannot honestly be said to contain any significant Okinawan musical imprint beyond certain presentational elements, its ceremonial uses within the Ryukyuan court raises questions about the Ryukyu Kingdom's relationship with the Japanese imperial court at Edo. Did the Ryukyuan court, in the absence of any formal, indigenous Okinawan ceremonial musical form,

adopt this Chinese music as a means of placing cultural distance between Shuri Castle and Edo, as a display of defiance in the face of Japanese imperial might and possibly to ingratiate themselves with Beijing? *Uzagaku* is particularly exceptional in that it was imported under Chinese tributary colonization. Stokes characterized that “the nature of appropriation as a form of internal cultural colonialism can be seen when we look at ‘traditional’ music in overtly colonial contexts.” (Stokes, 1997, p. 14). It appears that neither Higa, Nagamine nor the ensemble members have thought deeply about the relationship between *uzagaku* and Okinawan national identity; their focus, at this stage, is to perfect the music and to reconstruct both the ceremonial and the banqueting settings. This also raises certain questions. One is: Are these two academics undertaking this research from a purely academic, abstract perspective, or are they hoping to make some ideological points regarding Okinawan national identity, to cement notions of Okinawan cultural distinctiveness and distance from Japan?

5.5 Conclusion

Higa’s *Uzagaku Kenkyukai*, her research and the restoration of the cultural life of Shuri Castle would not have been possible were it not for the government funding which rebuilt the castle. The coronation ceremony project was the key catalyst that prompted the revival of *uzagaku*. It is highly unlikely that the ensemble would have been formed and lasted so long had not the Shuri Castle management sought Higa’s assistance with their historical re-enactments.

With only four exceptions, the members of the *Uzagaku Kenkyukai* are over fifty years of age as of 2015. Nine of the seventeen members are women. All have jobs and/or careers and the usual family responsibilities. Higa and Nagamine are actively engaged in *uzagaku* research. The other *Uzagaku Kenkyukai* members have to fit *uzagaku* into their often busy work and family schedules. As outlined earlier, many find it difficult to attend rehearsals and probably would not wish for the ensemble to have too many public engagements, which would encroach further on their spare time. The same is true of Higa, who wishes to prioritise her *uzagaku* research over actual public

performance and is happy to miss some performance opportunities. As Higa is concerned that public perceptions of *uzagaku* will be influenced by Uzagaku Kenkyukai's public performances, and given that the ensemble always performs the same eight pieces of music, she is keen to expand the repertory and to enhance certain other presentational elements of the performances. It is entirely possible that Higa would be happy to accept many more public shows if she were more satisfied with the breadth of repertory and with the overall presentation of the ensemble; she would also be happier to perform more frequently if someone else could be found who was qualified to lead the ensemble, allowing her to devote more time to her research.

The final point in the previous paragraph leads to another question which is crucial to the future survival of the *uzagaku* revival: how and to whom will the ageing ensemble members pass on their knowledge, thereby setting in motion a process which could lead to *uzagaku*'s full restoration as a living tradition?

As stated above, Higa places great importance on her research and therefore does not usually actively seek performance opportunities for Uzagaku Kenkyukai. Performances mean rehearsals and a large investment of personal time. However, when approached by the management of Shuri Castle to participate in their coronation ceremony reconstruction, she and the ensemble accepted. Higa declined to perform at the castle's New Year celebration, not wishing to take up all of the ensemble's time during the national New Year holiday. The pressures of time felt by the current line-up of the ensemble might not apply if the membership changed significantly; other musicians might wish for more concert performances or festival appearances and, accordingly, spend more time, money and effort on active promotion of the ensemble and on advertising its public appearances.

Uzagaku, as mentioned previously, was a completely extinct musical form until the Shuri Castle reconstruction project necessitated its revival. This fact is probably the single biggest obstacle to *uzagaku* teaching. As stated earlier, no *uzagaku* courses are offered in Okinawa's Prefectural

University of the Arts precisely because no qualified teacher can be found to administer this type of module. Another factor, a general lack of public awareness of *uzagaku*, is also an impediment to education within this area; if nobody wants to take such a course and no teacher can be found anyway, how then is *uzagaku* to find its place in the music education curriculum?

In one very important respect, the *uzagaku* revival is unlike other music revivals. In, for example, the folk revival of the 1950s, sixties and beyond, people became engaged with the music because they enjoyed it but also often because they were looking for authenticity and personal identities outside the hegemonic social mainstream. In the case of the current *uzagaku* revival, this music has been revived solely to assist with the Shuri Castle restoration project; the ensemble members had never heard *uzagaku* before they joined the ensemble. This shows that the ensemble members cannot have chosen to join the revival out of love for the music, nor are they seeking alternative, non-mainstream, lifeways. In fact, most ensemble members did not seek to join the project: either Higa persuaded them to join her group, or they were introduced by existing members or academics. Rather, the ensemble rehearse and perform for other reasons, which revolve around the re-presenting of an era, the Ryukyu Kingdom, which immediately predates the Japanese invasion which brought the Ryukyu period to an end. Therefore, rather than a simple musical revival, with cultural cohorts coalescing around a shared taste in non-mainstream music (Turino 2008: 21-22), the whole Shuri Castle/*uzagaku* cultural reconstruction project represents a number of publicly visible (and audible) aspects of a form, albeit possibly unconscious, of rejection of Japanese hegemony. The revival also aims to express Okinawa's cultural distance from Japan, promoting a reconstructed historical Okinawan identity, based on the most recent non-Japanese phase of Okinawa's past.

Chapter Six: Conclusion

The study of musical revival, both in the West and the East, has enjoyed a significant vogue in ethnomusicological research in the twentieth century, as mentioned by Livingston (1999). However, the history of each differs in certain important regards. Since 2003, when the United Nations Educational, Scientific and Cultural Organization (UNESCO) adopted the Convention for the Safeguarding of the Intangible Cultural Heritage (*Text of the Convention for the Safeguarding of the Intangible Cultural Heritage*), nations began to register their cultural traditions into the lists of Intangible Cultural Heritage. East Asian court music was among the first genres to be inscribed on these lists, with Korea's *jongmyo jeryeak* and *munmyo jereak* and Vietnam's *nha nhac* inscribed in 2008. This global system was, in fact, well prepared for in East Asia, where most nations had established laws and decrees, some quite long-standing, to promote and develop national cultural heritage, such as the Law for the Protection of Cultural Properties in Japan in 1897 (Enders, Siegfried R. C. T.; Gutschow, Niels, 1998: 12), South Korea's Act N.961 for Cultural Property Preservation in 1962 (Howard, 2012, p.114), and the Cultural Heritage Preservation Act in Taiwan in 1982 (*Wenhua Zichan Baocunfa Shixing*).

Two significant outcomes of this history include the active involvement of government agencies in revival programmes in the East Asian setting (implying a top-down process of revival), as compared to that in certain other parts of the world, and the prominent place given to court musics. Correspondingly, court music revival has become an important ethnomusicological research area in East Asia, including the genres *yayue* in China and Taiwan, *jongmyo jeryeak* and *munmyo jereak* in Korea, *nha nhac* in Vietnam, and *uzagaku* in Okinawa. These musics have lengthy documented histories, and their court position and accompanying patterns of social practice means that research methods and revival results are likely to differ somewhat from those of folk music revivals in the Western continents. In fact, there may be better comparison to be made with the revival of early music in the West, which has been discussed in different ways to folk music revivals (Bort

2011, Rosenberg 1993, Shelemay 2001).

In dealing with revival in this thesis, I have found a need to develop a new model in contrast to Ronström's triangle (knowers, doers, marketers), which is pertinent in Western folk music revivals where a continuous performance tradition has endured but is not wholly applicable to the early stages of court music revival in the East Asian cultural sphere, where practice has to be reconstructed from historical records. Accordingly, I have substituted three alternative terms, historical records, relics and related music genres for knower, doer and marketer. These three elements are necessary to achieve a successful revival of an extinct music. Employing this model, I have taken on some contextual elements of publications demonstrating links between music revival theory and musical identity (Livingston 1999, Bithell and Hill 2014, MacKinnon 1994). Livingston saw certain characteristics appear time and time again in her survey of music revivals and she offered a model based on six points:

- 1) an individual or small group of "core revivalists"
- 2) revival informants and/or original sources (e.g. historical sound recordings)
- 3) a revivalist ideology and discourse
- 4) a group of followers which form the basis of a revivalist community
- 5) revivalist activities (organizations, festivals, competitions)
- 6) non-profit and/or commercial enterprises catering to the revivalist market.

From my personal fieldwork experience, Livingston's six points offer a general and fundamental base from which to consider *uzagaku*, and I found that Uzagaku Kenkyukai presented almost all elements of Livingston's model of music revival in their revival work.

As a matter of fact, East Asian countries are all steeped in the Chinese tributary system and Confucianism, a situation that has developed through a long history of interaction. The East Asian cultural sphere, broadly speaking, shares a Confucian ethical philosophy, Buddhism, political and legal structures, art, and historically a common writing system. The Ryukyu Kingdom adopted a variety of arts and cultural elements, hypothetically including the ancient traditional Chinese

musical system: the *yayue-yanyue* system. *Uzagaku* also served both ritual and banqueting functions. From my point of view, *uzagaku* has been divided into two categories, which are ritual music, *yayue*, and banqueting music, *yanyue*, just as in Chinese court music. Generally speaking, Uzagaku Kenkyukai members perform specific repertoires during the Coronation Ceremonies of the Festival of Shuri Castle, for instance *Gaseichou* and *Taiheika*, and they perform other pieces in non-ritual concerts such as invitational concerts, for example *Shidaikei*, *Renkaraku* and *Sasougai*.

Apparently *uzagaku* follows the Chinese *yayue-yanyue* system and it is, accordingly, appropriate to use social functions to classify the repertoires of *uzagaku*. Social functions readily explain the uses of *uzagaku* performance past and present. It was also normally and persistently used in the Chinese *yayue-yanyue* court music system for thousands of years. In the very beginning, the system originated and was developed in the Zhou Dynasty by the Duke of Zhou. However, music is only the subordinate served on *liyue* system. Music served in ceremonies to solidify imperial authority and hierarchy. *Liyue* became a social standard providing a usage system of music. From an inside perspective of Chinese traditional music, *li* was placed above music because music is only a means of performing *liyue* system. Strengthening the class system is the core of *liyue* system and music was just a means by which to achieve this. The *yayue-yanyue* musical system is an age-old musical concept, established by popular usage when people discussed Chinese court music and its relevance in certain social or official contexts. It was used in each subsequent Chinese dynasty until the Qing Dynasty. This system enjoyed a long and rich period of use until the Chinese absolute monarchy and Chinese dynasties became extinct. Although Chinese court music was extinct, the system had been noted in many historic records, had been strictly used in Chinese court music, and survived in the East Asian cultural sphere. According to the characteristics of *uzagaku's* dissemination, *uzagaku* is a branch of the Chinese court music system. Consequently, the *yayue-yanyue* system is appropriate to use as a basis of repertory classification for *uzagaku*.

Ornamented variations are a traditional Chinese music performance technique. These performance skills are used to ornament and embellish the original melody or theme with passing tones, neighbouring tones, auxiliary tones, suspensions, anticipation and so on, which are amongst the most significant elements of traditional Chinese music, especially Chinese folk musics and ballads. Traditionally Chinese music scores were memorised or written down as succinct and concise outlines. Because it falls under the traditional Chinese musical system, *uzagaku* should, inevitably, use ornamented variations. Ornamented variations are inspired firstly by the titles of the pieces, secondly by the contents of lyrics, and finally by their performance contexts. Generally speaking, the title of a piece will give the first impression for performers and audience. Then, the contents of the lyrics are read to understand the meaning of the songs; after that the performer considers the nature of the ornamented variations to be played. Ornamented variations cannot be arbitrarily used or over-used, as this would risk obscuring the melodic themes, especially in the case of ritual musical pieces and contexts. In addition, the social function lies beyond those three points. The melodies of *yayue* need to sound gentle, quiet, solemn and respectful, and the lyrics of ritual pieces should be sung very clearly because the purpose of *yayue* performance was to eulogise the monarch and royal family's virtues and achievements. As the lyrics of ritual music were sung very slowly and distinctly, ornamented variations must be played sparingly and sensitively. Over-ornamenting the melodies of ritual music might make the lyrics unclear and vague, and this would cause *yayue* music to lose its ritual function. On the other hand, folk musics and ballads drew their inspiration from people's daily lives, romances and labour; musical images are vivid and vivacious, and the performance practices are diverse and rich. Therefore, it is proposed that ornamented variations should be used under the *yayue-yanyue* system. Ornamented variations are employed differently between musical pieces of ritual function and banqueting function. Ornamented variations are more plentiful and diverse in banqueting music styles. Diverse ornamentations make the melodies of banqueting music sound more fascinating and pleasant and give listeners much enjoyment.

However, these skills of ornamented variations are absent from present-day *uzagaku* repertoires because most Uzagaku Kenkyukai members are unfamiliar with Chinese music and its techniques. The skill of Chinese ornamented variations is the bonemarrow of Chinese music and cannot be understood in a short time. The Kenkyukai members only perform exactly what is written in the score and the melody outline for each piece in their repertoire, because they have not learned how to play in the essential spirit of Chinese music, with its signature variations, even though they have been performing *uzagaku* for many years. Therefore, revived *uzagaku* is played almost exactly the same way each time. Actually, Higa discourages and forbids the members from using ornamented variations because she thinks that Chinese court music should be performed solemnly, seriously and with dignity.

HE: Like I said, I keep demanding Uzagaku Kenkyukai members remove this kind of music
(ornamented variations) (Higa, pers. comm.).

Despite her reservations about Chinese style ornamentations, Higa has considered using Okinawan style ornamentations, because she wants to emphasise *uzagaku*'s Okinawan identity. On the other hand, believing *uzagaku* to be Chinese music, most ensemble members, especially Okinawan musicians, think that it would be inappropriate to use Okinawan style ornamented variations in *uzagaku* pieces. From my point of view, they can both try Chinese and Okinawan style ornamented variations because *uzagaku* might become very different from their original forms or not. In fact, Higa has not yet started using the Okinawan style ornamentations, as she herself is not yet wholly familiar with these techniques too. Also, she and Uzagaku Kenkyukai members have not reached a consensus on the use of ornamented variations. Furthermore, Higa said that she has not decided how to deal with the ornamentation issue due to the unfinished progress of the *uzagaku* revival. It will be the next step in *uzagaku* research.

In addition to traditional Chinese musical techniques, most ensemble members are unfamiliar with the Chinese language, not to mention Chinese dialects. Although the *uzagaku* repertory is mostly comprised of songs with lyrics, these are not all sung because most of the members cannot speak Mandarin. In consequence, some *uzagaku* pieces, such as *Renkaraku*, *Ichikouri* and *Dogenshou*, have not been sung at all up to now. Actually, two ensemble members, Nagamine and Hirae, can speak Mandarin. Hirae has sung the great majority of *uzagaku* songs, and only *Taiheika* has been sung by Kise and Tamaki. Hirae can sing quite well in Mandarin but Kise and Tamaki learned to sing in Mandarin by using the Japanese Kana phonetic script. According to Higa, she is expecting that Nagamine could attempt to become a *uzagaku* singer because she can speak Mandarin. Higa desires that a *uzgaku* singer should pronounce the lyrics accurately, therefore, Kise and Tamaki only sing *Taiheika* due to their prestige and importance.

As well as Mandarin, I suggested Tawianese Hokkien dialect as an alternative language for singing as lyrics singing is also affected by the *yayue-yanyue* system. I indicated the language issue to Higa. Coincidentally, she had also considered the issue, but it is quite hard for Japanese speakers to sing in a second language like Mandarin, not to mention in the Taiwanese Hokkien dialect. In order to learn more about this, I went to visit a Ryukyu *Kanwa* expert in the University of the Ryukyus, Kinjo, and discussed the issue with her. She said that the Ryukyu Kingdom sent teenagers to the Ming court to learn the Chinese Official Language; however, its use in *uzagaku* is not yet confirmed. Kinjo and Higa both think there is great potential for singing in the Chinese Official Language, even if this creates difficulties for the Japanese-speaking Okinawan performers. Nevertheless, its authenticity in *uzagaku* performance could not be proved. No one living has heard the language that was used in that period. Actually, whatever language has been chosen depends on whichever style is performed. Hokkien is closer to *guanhua* in the Ming and *guanhua* in the Qing is mostly closer to modern Mandarin. Selectiveness of language use might present performing style and collective aesthetic perception no matter the Ming or the Qing, both of which are feasible.

Coincidentally Uzagaku Kenkyukai gave an invitational *uzagaku* concert in Taiwan and one Taiwanese *beiguan* postgraduate student sang *Shidaikei* in *Lanqing Guanhua* 藍青官話. It may be that the melody of *Shidaikei* sung in Lanqing Guanhua was quite appropriate for the tonemic directions and rhymes, because Lanqing Guanhua closely resembles the Chinese official language only used in *beiguan*. After the concert, Higa told me that I inspired her to perform songs in Taiwanese Hokkien (which resembles the Chinese official language) and she felt that the resulting music had been very good. She confirmed my research result that the lyrics of the ritual and banqueting musics may have been sung in different languages or dialects, with ritual music being sung in the Chinese Official Language and banqueting songs sung in Mandarin. Unfortunately, she has so far been unable to train any ensemble members to speak Taiwanese Hokkien dialect. In consequence, *uzagaku* ritual songs are still being performed in Mandarin.

Aside from language, *uzagaku* also faces significant difficulties with regard to transmission. In fact, almost no younger people have taken part in the Uzagaku Kenkyukai performances to date and Higa has indicated that she is very worried about how *uzagaku* will be passed on to subsequent generations. A few undergraduate students came to join Uzagaku Kenkyukai rehearsals and performances; however, they were not enthusiastic and did not stay for very long. They just wanted performance opportunities and were not really interested in learning about *uzagaku*'s traditions and history. The average age of the members of Uzagaku Kenkyukai is around fifty and some members are over seventy. Only the two youngest, Nagamine and Unno, are thirty-one and thirty-seven. In addition, most members are not music specialists. They all earn their livelihoods and have careers in different professions. Therefore, after Higa's initial recruitment phase, few people have come to participate in Uzagaku Kenkyukai performance out of interest and commitment to the tradition's transmission. In order to revive, pass down and preserve *uzagaku*, they have made use of their free time to practise and rehearse. They sincerely want to maintain, protect and restore this ancient tradition. However, many members do not have much time to practise. The majority of the

members are more focussed on their own jobs than the performances; moreover, the quality of performance is not stable because of their occasional absence from rehearsal. Their rehearsals and practices are not very efficient.

I found it interesting that there is no course related to *uzagaku* in primary, junior and senior high school, or in the Okinawa Prefectural University of Arts, even in the Department of Music. The Okinawan government have not popularised *uzagaku* in their local school education system. Actually, *uzagaku* is a new rising and developing musical culture. It is an unfinished revival project which is still in progress. It is not very popular with or familiar to the public, although the project has been supported by local government from its inception. Ryukyuan *sanshin* music is the only court music widely familiar to Okinawans, therefore, Okinawans have not thought of *uzagaku* as Okinawan court music. In fact, even ensemble members believe *uzagaku* is Chinese music, not Okinawan music. According to questionnaires and my personal participation, I have found that the majority of members think *uzagaku* music is similar to Chinese. Some of them even believe *uzagaku* actually is Chinese music because *uzagaku* is sung in Chinese language and performed on Chinese musical instruments. Language contributes to the creation of national identities. The differences between Okinawan and Chinese languages tend to promote a sense of cultural distance. Hobsbawm (1992, p. 102), expressed that “in consequence of this multiplication of potential ‘unhistorical’ nations, ethnicity and language became the central, increasingly, the decisive or even the only criteria of potential nationhood.” It can be seen that language and ethnicity can sometimes be equated in peoples’ minds to nationhood. Uzagaku Kenkyukai members find it difficult to believe that *uzagaku* can be an Okinawan tradition because they do not fully understand the language. All the ensemble members except Hirae and Nagamine have been inculturated into Japanese culture and manners, and they do not fully comprehend Chinese culture. Hirae and Nagamine are exceptions amongst the ensemble members because Hirae was born and grew up in China until he was twenty years old and Nagamine studied in China for a year. Hence, they understand Chinese

music and culture and they have an understanding of the differences between Chinese and Okinawan music.

For the reasons given above, *uzagaku* is identified as Chinese music, not as traditional Okinawan music, not only by the public, but also by the inner circle of the *uzagaku* musicians and researchers. In addition, Higa's thought and decisions have directly affected the development and performance style of the revived *uzagaku* because she is the main leader and researcher in Uzagaku Kenkyukai. During our conversations and interviews, she expressed her opinion that *uzagaku* was produced through Chinese culture and has been preserved in its original pattern up to the present. At the very beginning of the *uzagaku* revival, she tried to transform *uzagaku* from Chinese music into a more fully Okinawan style. After further research, she finally accepted that *uzagaku* is completely Chinese music. Higa started to consider *uzagaku* as Chinese music in Okinawan history, because *uzagaku* not only stands for Chinese culture in the Ryukyu Kingdom but can also help to convey the Ryukyu Kingdom's historical significance. Okinawans still believe that Ryukyuan *sanshin* music is the only orthodox and classical court music. In consequence, the public has been unfamiliar with *uzagaku* and it has been not yet been included in Japanese teaching syllabi or schoolbooks.

As demonstrated above, it can be seen that several concerns are closely connected, inseparable and interlocking, especially those surrounding musical classification. In fact, the Chinese *yayue-yanyue* system is a fundamental and vital concept in much Chinese music research. The system is used throughout this thesis. The Chinese *yayue-yanyue* system is a longstanding concept and practice in Chinese musical history. Due to the suzerainty-dependency relationship by trade or tribute, the traditional Chinese music system apparently spread to and was used in the East Asian cultural sphere. Nagamine is familiar with the *yayue-yanyue* classificatory scheme and deemed it appropriate for application to *uzagaku* research. Nagamine felt so strongly about this that she asked me to raise it with Higa during an interview. When I raised the subject in interview with Higa, she agreed that we should indeed use the *yayue-yanyue* classification scheme.

It can be seen that the ritual and non-ritual uses of *uzagaku* conform with the classifications of Chinese court music. The *yayue-yanyue* system is a basic but important general idea that was used in the imperial court, royal family and civilian life throughout each Chinese dynasty. The system was not just put to use in social activities and arts performance. Its most important function was that it helped to maintain supreme absolute monarchy and reinforced social class distinctions. Music was used as a means to serve the social functions of the Chinese court. Chinese music was spread into the Ryukyu Kingdom along with the Chinese *yayue-yanyue* classificatory system. At present, *uzagaku* unconsciously follows the system even though Higa and Uzagaku Kenkyukai members may not be consciously aware of it. In fact, the Chinese *yayue-yanyue* system is not only used in musical classification. Many elements of traditional Chinese music work following the specific system, for instance, ornamented variations. Ornamented variations are used everywhere in traditional Chinese music, whether ritual music or banqueting music. Ornamentations have different usages in these two social functions. Variations in ritual music are fewer and simple and ornamented variations in banqueting music are heavy and complicated. Different usages express and serve their own social functions. However, Uzagaku Kenkyukai members have not used ornamentations in banqueting musical pieces because they are unfamiliar with the necessary performance skills. Higa has not yet resolved this issue due to unfinished progress. Although not many ornamented variations are used in *uzagaku* banqueting pieces, they can still be classified under the *yayue-yanyue* system. The analysis of lyrics and language research is used in the system too. Many rites and ceremonies were conducted in the official sphere, therefore official language is considered acceptable for use in ritual music. In fact, Chinese official language is no longer used and is disappearing (according to another speaker, has gradually changed); however, some ancient Chinese language remnants have survived in some older south Chinese dialects, for instance, Taiwanese Hokkien dialect. All *uzagaku* repertoires are divided into ritual music and banquet music due to their social functions in Ryukyu's history. This means that pronunciation and understanding of lyrics vary between literary readings in ritual music and colloquial readings in banquet music. Thus, the variations in rhyming patterns in

banquet music between Mandarin and Hokkien are not a significant difference. However, the rhyming in ritual music actually rhymes in Hokkien and does not rhyme in Mandarin. Distinctions between rhyming and the coordination between the tones of lyrics and melody between Mandarin and Hokkien are less evident. They have almost the same metric feet in both languages. Although there are tonal and pronunciation differences between Mandarin and Hokkien, Mandarin is still somewhat less adaptable to the banquet music melodies. Based on literary and colloquial readings, it is more appropriate to use Hokkien than Mandarin in ritual music. However, it is less obviously apparent whether Mandarin is more or less appropriate than Hokkien for use in banquet music. However, no matter whether Mandarin or Hokkien is used in ritual music and banquet music, the rationality and appropriateness depend on *uzagaku's* performing style. Therefore, even if from my point of view ritual music is better performed in Hokkien and banquet music can be performed with roughly equal facility in both Mandarin and Hokkien, the final decision of singing in Mandarin or Hokkien will be made by Higa and Uzagaku Kenkyukai members' collective aesthetic perception and understanding. In fact, the use of language is not only considered under the system, but it also affects *uzagaku's* transmission and promotion. According to Eric Hobsbawm, people share and learn the same language and culture in a society and nation to maintain self-identity. (1992, p.102) The Japanese government supports an established compulsory education to give the public a nationally unifying cultural understanding. *Uzagaku* stands for Chinese culture, and Okinawan music stands for Okinawan culture; the two do not share the same education, culture and manners, therefore, *uzagaku* has not been widely recognised as Okinawan court music. Also, *uzagaku* has maintained all its original Chinese manners, which cause it always to seem more Chinese than Okinawan. Not only can it not take the place of Ryukyuan *sanshin* music as Okinawan court music, it cannot even be accepted as Okinawan music. In fact, this study is like an applied ethnomusicological case. I not only observed and participated in Uzagaku Kenkyukai but we also worked and researched together. I offered and provided some opinions after my participation and observation, and Higa and Nagamine considered the possibilities of these opinions and their execution. I am involved with this

music revival. According to Jeff Todd, applied ethnomusicologists like to interact with our field subjects, not just observe them. We feel a desire to give something back in exchange for what we are learning, and this impulse leads us not only to research but to work directly for the benefit of those we visit. (2012, p.9) From my point of view, ICTM Study Group on Applied Ethnomusicology gives an appropriate definition:

Applied ethnomusicology is the approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts.

In my case, Higa, Nagamine and I interacted, sharing each other's concepts and research on *uzagaku* revival. We became a research team and attempted to do more research to develop *uzagaku*. Due to my affiliation, Higa started to consider alternative directions for the *uzagaku* revival, for instance, singing language, extension of repertoires, performing occasions and rites. My research raised issues and inspired Higa to undertake more for the *uzagaku* revival. In fact, we found *uzagaku* repertoires might have other routes to revival due to its complex historical background. It may be that the Ming Dynasty style or the Qing Dynasty style could affect *uzagaku* music under the *yayue-yanyue* system and hence extend its variety. In addition, a lot of *uzagaku*'s music scores and singing songs still have not been investigated and examined in this stage. This would be the next step for *uzagaku* revival studies.

In conclusion, the Chinese *yayue-yanyue* system is applicable across all the issues in this research. This research not only presented issues and circumstances encountered in the process of *uzagaku* revival, but also demonstrated the process of promotion and education of music revival. Although Higa and Uzagaku Kenkyukai members have been performing and undertaking promotion, they still proceed to further research into *uzagaku* music's accuracy and develop new music pieces. The accuracy of *uzagaku* music is uncertain and doubtful. It is still difficult for current *uzagaku* research to convince scholars and others of the authenticity of *uzagaku* music. Although most members of

Higa's Uzagaku Kenkyukai do not understand the true contents of *uzagaku*, they still work hard to maintain the ancient culture. The revival of *uzagaku* is an unfinished and incomplete research project at this stage. Higa and all the other members are dedicated to continuing to develop the project to fully revive and bring back *uzagaku*, reestablishing it as a living Okinawan tradition, reflecting some of the past splendours of the Ryukyuan culture, and providing modern Okinawans with something they can truly call their own.

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Glossary

<i>Jiangnan sizhu</i> 江南絲竹	a style of traditional Chinese instrumental music which is popular in the Jiangnan region of China.
Shuri 首里	former capital of the Ryukyu Kingdom, now a district of the city of Naha, Okinawa.
Toyotomi Hideyoshi 豊臣 秀吉	a pre-eminent daimyo, general, samurai, and politician of the Sengoku period.
Tokugawa Ieyasu 徳川 家康	founder and first shogun of the Tokugawa shogunate of Japan.
Emperor Kotoku 孝徳天皇	36 th emperor of Japan who reigned 645-654
Taika Reforms 大化の改新	a series of social and political reforms established by Emperor Kotoku. Main contents are the abolition of the gentry system's dictatorship and following the centralised state system from the Central Plains of the Tang Dynasty emperor. Had a far-reaching impact on the future development in Japanese history.
<i>Beiguan</i> 北管	a type of traditional music, melody and theatrical performance widespread in Zhangzhou (the southern part of China's Fujian province).
<i>Nanyin / Nanguan</i> 南音／南管	a style of Chinese classical music which originated in Quanzhou, Fujian, China; also known in Taiwan, particularly Lukang on west coast.
Tokugawa shogunate 徳川幕府	also known as the Tokugawa bakufu. The third and last feudal Japanese military government which existed between 1603 and 1867. The heads of government were the shoguns and the first one was Tokugawa Ieyasu.
Tokugawa Shogun 将軍	literally 'military commander'; a hereditary military dictator of Kamakura period, Muromachi period, and Tokugawa shogunate in Japan between 1192 and 1867.
Eight sweet ingredients porridge 八寶粥	cooked with a variety of beans (must include small red bean), grains and other ingredients and usually eaten on special days like Laba Festival and Tango no Sekku festival.
<i>Ryūka</i> 琉歌	a genre of poetry in the Ryukyu Islands, a kind of lyric and short poetry composed in Ryukyuan languages, different from the <i>tanka</i> poetry of Japan.
<i>Shimauta</i> 島歌, 島唄	a genre of traditional songs in Okinawa originating from the Amami Islands.
<i>Rujigaku</i> 路次楽	an outdoor ritual music adopted from Chinese imperial processional music.
King Sho On 尚温王	the fifteenth king of the Ryukyu Kingdom.
King Shotai 尚泰王	the last king of the Ryukyu Kingdom and the head of the Ryukyu Domain (October 10 1872 – March 11 1879).
King Bunei 武寧王	the last king of Chūzan.
King Sho Iku 尚育王	the eighteenth king of the Ryukyu Kingdom.

King Sho Ho 尚豊王	the eighth king of the Ryukyu Kingdom.
Shisa(s) シーサー	a traditional Ryukyuan decoration, often in pairs, originating from Southern China. When in pairs, the left shisa traditionally has a closed mouth, the right one an open mouth.
Guan Yu 關羽	a famous general of Shu Han in the Three Kingdoms Period.
Duanwu Festival 端午節	a traditional festival of East Asian cultural sphere held on the fifth May lunar calendar each year, but, it has changed to be on the fifth May Western calendar in Japan and Okinawa.
Minshingaku 明清楽	“Ming-Qing music” spread into Nagasaki in the Edo period. Mingaku originated from southern China in the middle of the Edo period and Shingaku originated from southern China in the end of the Edo period. They are collectively referred to Minshingaku.

Appendix A: interview transcription

Interviewer: Yeh Chiaying	Interviewee: Prof. Higa
Participator: Dr. Nagamine	Time: Thursday, 27 October, 2011
<p>YC: 第一個問題，想請教您是在什麼樣的契機下，開始了這個御座樂計畫，也就是現在這個團體的計畫呢？</p> <p>EH: 契機是嗎。明年 2012 年是我們成為沖繩縣的第 40 週年。這是沖繩的一段歷史，沖繩最初是一個獨立國家，直到 1879 年為止。之後，日本來了，我們就成了日本的一個縣。但 1945 年發生戰爭後，我們又從日本分離出來，被置於美國的統治下。而沖繩人民雖然其實是希望能夠獨立的，但在經濟上卻不具有獨立的能力，但我們又不想依附美國，畢竟我們和美國是完全不同的人種，於是才會想說回歸日本，而開始發起了回歸運動。</p> <p>而沖繩回歸日本是 1972 年的事了，但台灣至今仍不承認沖繩已回歸日本。不曉得是怎麼回事，但行政手續上的確是碰到了問題，事實上在沖繩回歸日本 20 週年紀念時，有舉辦一項大型傳統藝能演出活動，邀請了中國、韓國、印尼等各國的傳統藝能演出。我們當時也邀請了台灣的南管音樂以及雅美族的原住民音樂演出團體，並獲得受邀單位的首肯，但是到了最後階段，要向台灣政府申請簽證時，卻得到回覆說是由於台灣官方並未承認沖繩回歸，因此拒絕發給參加沖繩回歸 20 週年活動的簽證，台灣終究便沒有參加。【疑問：為什麼去日本要台灣政府發簽證呢？應該是日本政府發簽證，然後來台才需要台灣政府的簽證吧？（好擔心是我聽錯了）】</p> <p>雖然民間個人交流互動是友善的，但一旦牽扯到簽證之類的國家層級問題，就會發生這樣的事情。台灣雖然不承認沖繩回歸日本，但沖繩畢竟還是成為了日本的一縣，那是 1972 年的事，1992 年是 20 週年紀念，首里城因戰火而全毀，由日本政府重建了全毀的首里城。</p> <p>而在重建的過程中，覺得建築物蓋起來了，裡面總不能空空蕩蕩的，於是開始討論到首里城裡過去的飲食會是怎樣，穿著會是怎樣，等等有關首里城的話題，於是也討論到當時的音樂。現在當然還是有流傳下來的音樂，像是三弦樂，古箏，三味線等等，還有一直以宮廷舞樂傳下來的舞踊。</p> <p>事實上，琉球原本還存在著被稱做御座樂和路次樂的中國系音樂，但是在 1879 年日本人來了後，就斷了琉球和中國間的關係，於是這類音樂也就沒有再被演奏了。</p> <p>御座樂等於是從 1872 年後便一直都沒有再被演奏過，早就被人所遺忘，沒有人知道曾經有御座樂這樣的東西存在過。</p> <p>但路次樂卻不一樣。事實上御座樂原本是首里的貴族們的音樂，由貴族公卿家的孩子們，一批稱作樂童子的人在演奏的音樂。因此當王室滅亡了，士族、武士階級們流散各處，無法再集聚起來，自然也就無法再演奏音樂了。</p> <p>還有一部份人逃到了宜野座。但路次樂卻是打一開始便是屬於首里“町百姓”們的音樂。在沖繩，貴族被稱為 YUKACHU，而平民則被稱作百姓，就只有貴族與百姓這兩個階級。所謂的百姓，包括有耕田的農夫，也有地主，叫做うみ百姓，而在城市裡做生意的就叫町百姓。首里附近也有許多那樣的平民百姓，路次樂原本就是那些平民百姓所演奏的音樂，而這些人都是世代居住在那裡</p>	

的，無論是日本人來了，還是琉球變成了沖繩縣，這些人還是一樣將路次樂這種民族音樂傳承了下去。

但是御座樂就真的是斷了，已經沒有人知道那是一種什麼樣的音樂。而到了1972年，沖繩回歸日本，到了20週年時，首里城重建，古城被重新蓋了起來，並且需要充實城裡的內容。音樂上雖然有傳統音樂與琉球舞踊，但縣政府方面希望能讓消失的御座樂重現，於是找上了我。當時御座樂這東西，已經沒有人知道它的面貌了。

唯一知道御作樂的，是這位山內盛彬，不曉得你們有沒有聽過他？他是沖繩第一位古樂學者。

只有在山內盛彬所記錄的東西上可以看到御座樂。這是山內盛彬所記錄的御座樂，記錄著過去曾有過這樣的音樂，我因為讀過山內盛彬的東西，才會知道以前曾有御座樂的存在。

而路次樂又不一樣了。

山內盛彬是...這是第一卷和第二卷，此外這是有關????的研究。這是樂譜集，幾乎都是樂譜集，樂譜有好多。

這當中就有路次樂，但是沒有御座樂的樂譜。路次樂的樂譜是有的，一直有被練習，在這裡...我沒有作標籤，要找找看。我知道有這個東西，所以沖繩政府才會來委託我...在這裡，路次樂呢，這個嗎。

路次樂有被傳承下來，完整的樂曲有5首，5個樂譜，5首音樂。

山內盛彬是在大正元年左右，1910年的時候，他的祖父跟他說，以前曾有一種叫御座樂的東西，並叫他把一批古樂通通聽一聽，要他將沖繩的古樂全部用西洋式樂譜記錄下來。但是御座樂這東西大家都忘了是什麼樣子，於是他就去問了一些人，當中有一個叫安室長治的說“御座樂？嗯...我記得有一種叫『難來郎』(naneiro)的”還唱了一段，但是不完整。

這也是安室長治唱的，叫做『操聲』(soshin)，有了『難來郎』，再加『操聲』，並不完整的兩首，都是由他片段想起來唱出來的。

此外，這個是由GUSHI，這位是誰我並不太清楚，山內稱那人叫GUSHI，他採訪了他並請他唱，而這人唱的也是不完整的『難來郎』，而那是1910年的事。首里王國從1872年便停止了演奏御座樂，而到了1910年，人們已經忘了御座樂這東西。狀況便是這樣。

而被記得最清楚的是這首『Sanbouyan』，是來自宇座德守，他也是去了宜野座的一員。這位宇座德守流亡到北方，山內盛彬去拜訪了他，然後聽他唱。這人唱了『操聲』、『難來郎』、『Guchinnohan』、『Sanbouyan』這幾首，這首是最長的。不過『Sanbouyan』其實應該要算是路次樂，看到這裡有寫『Sanbouyan』嗎？『Sanbouyan』它是路次樂。

另外就是『操聲』，我來看看它是哪一個，不是這個，這是『Saiku』(采句?)，感覺這個應該在中國也能找到。『操聲』也是，就是這個，上面寫著參考。這個我們也必須多下工夫研究，就是這個，它們是某種融合了御座樂和路次樂的音樂，或許是後來在琉球王國，他們在御座樂中也會演奏路次樂，是有這樣的可能性。

我是知道這些東西的，於是沖繩政府就要我來做這個東西，最初這是一個由沖繩政府所發起的計畫。有一個人說他想推動這樣的計畫，那個人是在公益部門任職，他事實上是在水戶的德川博物館看到這個樂器的，而他覺得那很美，原來沖繩曾經有過這樣的東西，但沖繩本身的御作樂樂器全都在戰爭中燒光了，

我們也都沒有看過。得知德川博物館有這樣的東西，這人就跑去，並且看到了。而那是個很棒的？？（應該是某種樂器吧）。因此他出於公益的角度，想說希望能讓這樣的東西重現，他很有熱情，想做這樣的事情，於是來找我商量。我身為一個音樂家，這個樂器有範本，是可以做得出來，但音樂就真的沒有依據了，做不出來。我跟他說這個音樂做不出來，但他還是堅持想做。當時我們政府財政還算充裕，他就努力去申請來一個預算，於是這個計畫便開始了。所以說一開始我並不是很想做的。這便是這案子發軔的經過。

RN: 要不要翻譯？

YC: 先不用。

OK

大概知道。

最開始的時候，剛剛我想給你的是，我在 1997 年時也去了長崎，之後也去了台灣，也去了中國。這是去中國時的，中國福建調查，19...差不多是同時，97、98 年左右。這一位你認識嗎？他十分有名的，Kyo Gyo-Ke 先生。

你知道嗎？

不知道耶

不認識嗎？

台灣最有名的音樂演奏家。

他非常有名。

Kyo Gyo-Ke。

對。

許...謝...

或許你可以看一下他的作品。他是一位作曲家。曾經在法國留學，他已經過世了。他現在不在世上。

他也到日本留學過，會說日文。

他曾在法國留學，在法國拿到了學位。他身為一位作曲家，我必須說他是台灣第一位音樂學者。

他最初將台灣的...高山族這個字彙不太好...

原住民

將原住民的...

是黑澤隆朝嗎？
岸邊成雄？我只知道這兩個。

謝...什麼惠

這裡有寫他的名字。

許...哦，許常惠。

許常惠。

沒錯沒錯，他很有名對吧。我也去拜訪了這個人。
他是一個很 nice 的人。
我去拜訪了許常惠先生，然後這位是田名老師，他是一位歷史學者。
還有這個人，這位是喜瀨老師，這位是政府單位的人，我說的很具熱情的就是他，小橋川先生。

他是沖繩政府的人。

公益部門的人。

贊助公益的演奏家。

就是和這些人，我們是 1996 年去從事調查的。
今天我沒帶過來，我當時和人間國寶王宋來老師【聽到 National Treasury 本以為是在說國有財產局還是哪個單位，但覺得怪怪的便查了一下，王先生似乎並非公務人員，所以應該是指日本人所說的『人間國寶』吧】碰了面，之後和 Liu Sui-Kan 老師碰面，我們的調查活動就是從那時候開始的。

這是我們和王老師一起去福建調查時，所採訪到的一些東西。

Q：這是最初的那次嗎？

是我們第一次去中國做的調查。

第一次去，在福州採訪的。

是王老師一手安排的，採訪到的感覺都差不多，後來我們連絡到？？（取材關係？），就是在這裡聽到了『四大景』的演奏，在這個村莊裡，一個叫惠安的地方，在這裡我們得以看到相關樂器，做了很多事。這就是那次的調查隊。
我們的調查就是這樣從 96、97 年左右展開的。
在這同時我們也去了日本，就是去看之前所說到的那些樂器。我們去了德川博物館，也去了水戶博物館。我們還到長崎進行調查。

一開始我們手上什麼都沒有，沒有資源，只有這些樂器而已。也沒有音樂。在頭兩三年，我們都在蒐集資源，於是才要到處去進行調查。好的，下一個問題。

Q：怎麼跟沖繩觀光局合作的？

沖繩觀光局...還是怎麼說，觀光課？您是如何跟他們就御座樂一起合作的？

A：因為這兒寫的是「商工勞動部觀光文化局」，你們可能會以為這邊是觀光課。事實上會造成混淆的就是這個沖繩縣的文化振興課。是文化課。

文化局。

最早我們開始這個工作時，這個文化課是在這商工勞動部裡面的，叫做觀光文化局。事實上，教育單位，也就是教育廳，它的相關文化業務幾乎都是考古學，譬如考古學中的古物。他們對音樂是完全沒興趣的。不過與其說是沒興趣，倒不如說是因為在現在的不景氣中，還得忙著重建古城，心力完全都集中在考古方面，沒什麼餘力來從事御座樂的復原。於是才轉到觀光文化局那邊去做的。在這邊是叫文化國際局。

內容是一樣的嗎？

內容一樣。而且換過一次名字，兩年前是叫做環境文化局。現在環境部份則是和那個...環保業務歸在一起。而從今年四月開始，觀光體育文化都被歸作一個單位，我剛剛才去過那邊回來。我們就是在該單位下合作的，所以說從一開始跟觀光就是八竿子打不著的。

這邊比較不懂。

我只知道這兩個是一樣的。

剛開始的時候是一樣的。以前叫觀光文化局。

就是它改名了。

兩年以前是同一個局的。文化...啊，是觀光文化局。

觀光文化局。那一位不就是在那裡任職嗎，具志堅小姐，她就是觀光文化局的人。

環境文化局，現在再改名字。現在叫做...

今天我剛好因為別件事去了那裡。這人就是部長，平田大一先生。

現在叫文化觀光體育局。

有，我有上網查，因為發現跟這個名字不一樣。

可是裡面一樣。

一樣，一樣，都是一樣的。此外我想強調的是，這位負責公益的小橋川先生他對這件事情很熱心，甚至多少可以說是有點強行堆動的。不過這樣的案子都是需要一些理由的，以說服人家為何有進行復原的必要。當時的理由就是，這並非考古學意義上的復原。考古學上的復原，簡單說就是將樂器，也就是所謂的タカヤサン，做出和這把琴完全一樣的一把琴，連用的材質也一樣。首里城就做的就是這個，連樂器的材質都必須是完全一樣的。但我們對這樣的東西是沒有興趣的。我們的目的是要推廣沖繩的音樂。

我們所持的理由是，說到沖繩的音樂，就只有三味線、三線琴、太鼓、長笛、胡琴這五種樂器，但這裡卻有 18 種其他不同的樂器，如果能納入這些樂器，重建當時的音樂，經過這樣的過程，我們最終的目的其實是希望能由年輕一輩做出更多新的音樂來。

因此就發展沖繩音樂這一層意義，我們決定要來做這樣的事情，而沖繩縣政府也同意了，並撥下了經費。

所以說這個觀光什麼的，啊這裡有寫，文化環境部，此外還有文化交流，國際文化交流。

所以說到底這並不是考古學意義上的復原重建，而且最後不只要重建樂器，而且是一定要能演奏出音樂，小橋川先生當初就是給了我這樣的指令，而我現在也在繼續做這方面的工作。

所以說，發展琉球音樂才是最主要的目的。

小橋川先生是部長嗎？還是局長？

不，他是課長。

課長。

小橋川先生他努力去說服了他上面的人，說服他們要來做這件事。雖然一開始上面面有難色，但最後還是靠著小橋川先生的熱情，尤其他又說這是為了沖繩音樂的發展，要是能引起年輕一輩的興趣，說不定便能用琵琶啦或是三線琴啦，來作出新的音樂來。因此才有了這個重建計畫。

想直接回答剛才的問題，剛才是有說到觀光還是什麼嗎？

是問到說和觀光局的合作。

對對。一開始和觀光是完全沒關連的，而是屬於這個文化局，文化振興會。請在這裡寫下來，文化振興會。正確來說是這樣的。

啊，寫錯了。

我來寫。

就是這個課在負責的。這個課原本在勞動部觀光文化局裡，後來這個部門遷到這邊了，後來又遷了一次。就這樣分分合合的，不過現在它還是叫做文化振興會。

這一位...瞧，寫著文化振興會。就是這部門裡的文化振興會。這一點是一直都沒有變，一直都是文化振興會在負責的

文化振興課，觀光文化局。再改成環境部文化局，然後觀光體育局。

所以說這是上面的部門，而這個是下面的課，這個課是一直都一樣的，只是有時會隸屬於不同單位。不過課本身是不變的。

同時，重要的還有振興這兩個字。要振興文化。所以並不是像教育廳下面的文化課一樣，只負責記錄。那邊做的事情是調查記錄。但這邊要做的不只是調查記錄，而是要去發展文化，振興文化，那才是它的目的。

教育課裡面是以調查記錄為目的，但是這裡的目的是文化的發展。

Q：我想問說是觀光局的人找比嘉老師？還是比嘉老師去找觀光局的人？

是文化振興課的人來找比嘉老師您嗎？

是的沒錯。是他們來委託我的。

他們來委託您。

是對方來找我的。那時候才擬出了最早的計畫。

是小橋川先生來找老師。

提議說要成立一個委員會，一個調查委員會。討論到要找哪些人進入委員會時，我們找了金城老師、還有寺內老師這位民族音樂學者，另外當然不能少了演奏家，因為之後那些音樂是必須演奏的，於是我們找了喜瀨老師。另外還找進來一位叫做瑞慶覽尚子的作曲家，因為原本的樂曲都是不完整的，必須作新的音樂出來。於是我們找了瑞慶覽尚子，她寫了 *Kolala*...不在這裡嗎？

在最前面的資料裡。

在最前面的資料裡嗎？

於是我們去到台灣，進行了調查，將這個 *Kolala*...啊不是 *Kolala*，而是調查了 *Kanshinmonboku*。然後再由她...這個要怎麼說才好呢？

編曲？

對哦。總而言之就是用月琴演奏看看各首曲子，碰到樂曲不完整的時候，就由她將樂曲補綴起來，完成的就是這個。上次聽到的那個前奏，我得親手交給你才行。

這就是剛才說到的作曲家，而且還是寫西方音樂的作曲家，她進到了這個委員會。雖然加入了委員會，但後來感覺她還是有點不適合，因為她並不熟悉傳統音樂，所以有一點不適合。

寺內老師，喜瀨老師，金城先生，另外還有...這幾位，田名先生，歷史學家田名先生。

這位內田小姐不算，她是日本本土的人，算是我們之前有提到的特別邀稿，另外就是王耀華老師，他並不算委員，而是我們的顧問。金城先生、寺內先生、瑞慶覽尚子小姐、以及喜瀨老師，大致就這幾位成員。

我是最早被找進去的，所以一直都是擔任會長。

在這後面有。

我們也有拜託岸邊老師，幫忙查了縣立圖書館的中國樂器資料。

這一位是王宋來。是一位頗為有名的北管老師，我們有去拜訪他，也在他那裡看了許多種樂器。

這是水戶博物館，平成六年，我們去水戶博物館調查。

另外這個是在台灣陳老師那裡拍的。這個是台灣。

這個是中國。

福建。

對，福建。

就是這樣開始的。

【嗚嗚這裡雖然是中文但聽不懂...】

還想看看什麼？沒錯沒錯，這些就是委員會成員。

這是正式的成員。

而這個是最早開始的時候，任命委員，然後前往調查。看這個就可以瞭解我們調查的經過。

你有這個嗎？

沒有。

就是沒有這個，這些是有的，但就這個沒有所以我用影印的。

她也想影印一份，最初我也是沒有這一份。

沒有這一份。所以我最早曾影印了 10 份左右。當中有變成 reef 的，我會再影印一份給你，要找一找。

我會影印一份給你。

這個呢？這個不用嗎？第二卷。

您那時跟我說沒有多的影本。

是啊是啊。

不過這個在文化振興會找一找說不定有。我再問問具志堅小姐。
沒錯，就是這個。有這個會輕鬆很多。OK，我會影印一份給你的。
好，下一個問題呢？

Q：就是怎麼開始決定找什麼人來的？

是研究的還是演奏的？

都有，演奏和研究的。

您剛剛說的那個研究團隊，以及演奏團隊，請問是如何決定人選的？

A：幾乎都是我負責選的。

比嘉老師選定的。

另外就是看到這個，覺得至少應該將這個影印一份給你。

水戶博物館，？？？...這是研究團隊。這個研究團隊，從中途就...

縣政府是有補助這個研究團隊，但是樂器做出來後的演奏團隊，縣政府就沒有補助了。所以是以民營團體，其實是像一個團隊，它要我們成立一個團體，就可以讓我們使用縣政府所製作的樂器。縣政府希望我們能夠成立一個，可以演奏他們所製作的樂器的團體。那就是現在的我們。研究團隊則已經解散了。

這是...

是平成 9 年左右。是從這裡起步的。這就是我們，我們的研究團隊就在這時候結束的。然後才成立了這個。

請告訴她我們是民間團體。It's not substance.

不過有一年時間我們是沒領錢在做事的，後來是文化廳覺得我們的計畫很棒，才撥給我們三年給民間團體的補助金。

是日本的文化廳嗎？

日本的文化廳。

事實上這時只復原重建了半數的樂器，從這時間點起，我們領了三年的演奏研修補助，然後才將 18 到 19 項樂器全部完成。就以這個領了一千萬日元，在三年時間裡。

是從哪年開始呢？

19...

1998 ？

從 1998 年，日本政府給我們的經費。

國家給的。

就三年。

就完成了嗎？

然後再做其他演出。

然後我們也作了這個，服裝也全部弄好，還作了????。
才完成的。

後來我們到台灣進行研習...I pick up the performance.

去和那些人一起學習技術，樂器就是在這裡製作的。製作了樂器，而且因為必須要彈奏，我們就去了這位陳焜晉先生的團隊進行研習。然後亮子就加入了我們。

接下來，我們從台灣招聘了指導者，就是廖小姐，廖真珮。她說好是來這邊兩年，她說她兩年後想去藝大主修，於是自費留了下來，並教我們演奏。其實應該說是我們聘請了她。

廖小姐她總共待了四年嗎？

待了四年。

準備在沖繩四年。

是的。有兩年是由我們聘雇她，還是說只有一年，我記得她沒有任何經費的時間好像只有一年？

最開始去?????的時候

不是哦。那都是領公家經費的。

對哦，那時候是這樣。

每個月付大約 15 萬日元，請她留在這裡。那樣有兩年時間嗎...不對，我們是領了三年的補助。錯了錯了，是三年。

然後在最後一年，她就獨立了。能夠自給自足了。

我們就是從廖小姐那裡學的。

可以嗎？

那就是連這邊都一起。同樣剛剛前面都講到的資料，還有復原樂器。

復原樂器是？

就是博物館看的。

在江.....還有水戶對不對。

水戶博物館。

另外還有名古屋。

那一樣的，可以嗎？

可以。

要問這個？

好啊，這個好。

Q：重建樂器，是怎樣重建的？

A：這是彥根博物館的。但只有一組樂器。

這是名古屋那邊的。我們從名古屋的樂器量好了尺寸，再請陳焜晉先生在做了時代考證後進行製作。

事實上我們也去了水戶做調查，但水戶那邊都不讓我們碰。而且我在猜我們是最後一批獲准看的人了，聽說它現在是完全不給看。是啊，不給看。所以水戶那邊的等於是被封印了起來，很難得到資料。真說來能夠依靠的也只有這個了。

不過由於我們算是民間團體，縣政府那邊不知怎麼，一直不開放給我們看，沒辦法實際接觸到那裡的樂器來量尺寸，只能用對方給我們的尺寸，請陳先生在台灣幫忙製作樂器。

不過陳先生反覆重做了好幾次，他是照這個圖去做的，只是這樣做出來的樂器是沒辦法用的。像這個根本是等距的，德川那裡的樂器。這樣是沒辦法發出聲音的，他就猜想了一種狀況...這樂器應該是 17 多少年，也就是所謂 18 世紀後期的樂器，從 18 世紀後期到現在，這樂器已經有兩百多年歷史了，而在這兩百年的時間裡，恐怕這零件已脫落過好幾回。而不懂音樂的博物館人員，就把這零件裝了回去，而且是沒考慮到聲音，只是等距的將它裝了上去。陳老師一開始是照著圖去做的，做出來卻完全發不出聲音，於是就去改它。我們的樂器不是拿來裝飾用的樂器，因為不是拿來裝飾用的，所以就跟剛才說的考古式的重建不一樣，我們請他做的樂器，是要能夠發出屬於樂器的聲音的。因此據說是做了一點的改良。舉個例子吧...還有就是我們不曉得那個笛子的聲音該是什麼樣子，很長一段時間都是這樣。不過最近知道了，也知道了？？。縣政府那邊是說...等一下，是哪個來著？提箏嗎？提箏也是一樣，你看這裡做得比較現代風對吧。

所以說陳老師他幫我們做的是可以發出聲音，能當樂器使用的琴。

此外，月琴做得也比較厚，聲音比較容易出來。

在...名古屋對吧。

對，名古屋。

名古屋的月琴模仿著。但是那邊博物館是只有展覽，沒有演出，所以應該改寫，他們沒有演奏。在台灣的陳老師在做改良的時候，他自己改良。

所以說並非是完全原封不動照著做的，是作了許多時代考證後才做的。

這是目前首里城復原重建的嗎？

那個就是一模一樣了。此外，由於首里城是屬於政府的，於是政府單位之間就互相協調，為樂器照了 X 光，以確定樂器裡面有什麼，並且它是用什麼材質做的。

而首里城做得特別講究的是這個三線琴。譬如說三線琴的這地方是用鯨魚的齒鬚固定的，這部份他們也是照著做，還去找了鯨魚的齒鬚來。另外像是現在很難入手的象牙，他們也想辦法找了來。首里城的樂器是跟原來一模一樣的。因此和我們的相比，它的琵琶就會顯得比較薄，這一點倒是無所謂，只是我們會擔心首里城那批樂器真的能發出聲音嗎？在現代即使彈出了聲音，會不會聲音很小，能夠在演奏會中彈奏嗎？我們相當的懷疑。所以首里城它又另外做了兩套專供演奏用的樂器。

你看過在首里城的樂器嗎？它們一模一樣。

可是它們的是紅色的。

顏色不一樣。她說他們的顏色和我們不一樣，十分的紅。

關於這點我也是抱有一點疑問的。像這把不是全黑的嗎。

一位日本本土的漆器製作家，現在已經被譽為人間國寶了，一位叫山瀨先生的人。這就是他做的。但很遺憾的，陳老師他則是按照這個範本製作的，不曉得為什麼，這看起來偏橘對吧。所以那邊的就顯得比較紅，而且我們不是用漆器的漆，因為沒什麼錢，所以用得是化學漆，而非傳統漆器的漆。此外像這類細緻的圖案，也就沒能畫進去了。因此就這點而言，我們的是仿製品。沒錯沒錯。其實很難確定，不曉得這樂器過去是不是紅的，只是因為歲月時間的因素，而逐漸變成這種顏色的。

そうそう。本当は判らない。昔が赤かったのが、段々段々歳を経て、こういう色になったのか。私たちも首里城のは赤過ぎるのと、こっちのは黒すぎるだなぁ、っと思っております。これもとてもブラック。

という印象があつて。

でも首里城の材質は全部同じです。

でも樂器として鳴るかは。だからね、“樂器見たくない？”って言って、首里城のものじゃなくて、練習のでもいいからね。

私たちずっとサボってるでしょ。あれを一度行って、音を出してみたいな

あ、っと思ってるわけですよ。

你要不要去首里城？看他們的樂器。

彼女が次来る時、12 月でもいいから。

他們展覽的也有，練習的也有。如果你要的話，下次來我可以帶你去。

我們也覺得首里城的太紅了，而這邊的則是太黑了。這個好黑啊。

是有這樣的印象。

不過首里城用的材質是完全一樣的。

但不曉得能不能實際當樂器使用。所以說你要不要問問看她說，想不想去看看樂器，即使不是首里城原版的也沒關係，練習用的也可以。

我們也好久沒去了。想說很想試試看那個到底能不能發出聲音。

你要不要去首里城？看他們的樂器。

她下次來的時候，12 月也可以。

他們展覽的也有，練習的也有，有三種。如果你要的話，下次來我可以帶你去。

想看看嗎？

我們明明可以進去，可是都太懶了。

沒看過。

所以可以拜託久保先生，下次去看一看吧。屆時還請務必要找井波先生一起去，他一直在說想看。井波先生他懂弦樂，所以記得要找他。拜託久保先生讓你們看一次。我們是委員，應該是可以進去的。

12 月。

好，下一題。

Q：各地的成員，基本上以目前在演奏的為固定班底，請問是誰決定哪個人應該演奏哪種樂器的呢？

A：一半是團員自己的希望，一半是我下的指令。在沖繩當時是沒有任何人在演奏這些樂器的。只有平得老師有在福建演奏二胡。所以一開始找團員時真是頭痛極了，先是去找了平得老師來，平得老師那時剛好成立了一個二胡之友會，我就去問他能不能來幫我們彈這個樂器。我等於是從平得老師那兒，頭一次學到了中國樂器是怎麼回事，在廖小姐過來之前。然後平得老師有一位弟子叫做

伊集。因為平得老師和伊集先生是演奏弓弦樂器的，於是就請他們兩位負責演奏這個。

平得老師他這人不太嘗試其他樂器的，他只演奏二胡。所以就請伊集先生拉這個。

喜瀨老師他是三弦的老師，所以演奏這個。

而彈沖繩三弦的人，就請他演奏這個。

接下來是山內老師。山內老師彈的是日本三弦。沖繩的三弦比較短，所以沒辦法演奏像這樣的東西。這個還好，這個就不行了。於是我們請山內老師彈這個，因為這個比較接近日本三味線。

然後問題是琵琶。找不到彈琵琶的人。我就想說或許彈吉他的人可以來彈琵琶。

於是我們找來了一位叫上原的吉他手，她對這些樂器也很有興趣。

基本上我們都是找對樂器有興趣的人，有在學樂器的人。而且我們找的都是專業的演奏家。這些人都是專業的演奏家，但又對除了自己在演奏的樂器以外的樂器有興趣，我們會優先考慮這樣的人。

我們拜託上原小姐演奏琵琶，她也相當的配合，但後來她吉他主業那邊開始忙起來了，就沒有再幫我們了。另外就是吉他好像是這麼彈的，而琵琶則是這樣，所以據說當時適應得很辛苦。

然後笛子我們就找吹西洋長笛的人，一位吹奏古典音樂的長笛手，叫做山田先生，山田一先生。我們是請他來吹奏，結果還是不太合。之後就是找知念先生，這位吹琉球笛的人進來。

這部份我們總算是解決了，但另外還有一個大問題，就是揚琴。揚琴最初是...

是找寺內老師。

啊，是寺內老師。前陣子有位彈鋼琴的人聽了揚琴的聲音，就說這幾乎跟鋼琴一樣，而表示有興趣。最初是寺內老師演奏的，後來換成亮子。伊波也是希望能演奏揚琴而進來的。

而我這時又犯了一個錯...不曉得該不該算是錯，總之是引起了點困擾。由於這樂器長得像古箏，所以最初我是找了古箏的老師來彈，但顯然我是錯了。這應該要找小提琴的老師來彈才對的。而目前在演奏的澤岷小姐，她已經演奏 10 年了，也能彈出相當不錯的聲音來了，但其實如果找川崎老師，他是大提琴老師不是嗎，我猜要是找川崎老師來彈，應該會演奏出更好聽的聲音來的。只是川崎老師他是後來才進來的，我們則都是原始成員，你也是原始成員吧

我是兩年後左右進來的。

兩年後左右是吧。

原始成員有

平得老師、伊集先生、喜瀨老師，另外玉城先生也是一開始就在吧。

玉城先生應該是比我晚進來。

啊，這樣啊。

此外澤岷小姐和宮城葉子小姐也是一開始就在的。宮城葉子小姐她會三弦，她

原本是彈三弦的人。但因為沒有人彈這個，所以就請她試試看，逐漸轉移到這邊來。

琵琶是誰在彈呢？我不太記得了，是逐漸一個一個出現的。最初琵琶...啊對不起說錯了，是月琴，沒有人會彈月琴。

原始成員大概就這幾個。再加上寺內老師，彈鋼琴的寺內老師，還有 Nobuo 老師。

我是什麼都不會，因為都不會，所以只好負責兩班。

太鼓則有時是請宮城葉子小姐來打，三金則是在討論後，由山內老師擔任。

這些是原始成員，我們最早成立時還辦過發表會。那時川崎老師...啊不對，是廖小姐她在文化中心教了我們中國樂器。

沒錯，後來才是川崎老師。

川崎老師和伊波小姐是去上廖真珮的課，然後才表示希望能加入演奏團隊。根據川崎老師原本是專長，其實是可以讓他演奏這個的。但很幸運的川崎老師他居然答應我們演奏這個【天哪到底是各指哪些樂器啊@@】。因為他以前在高中時曾加入過管樂隊，他說想再更加深那方面的演奏功力，所以才答應演奏這個。他其實是大提琴老師，但他對各種樂器都抱有極高的興趣，二胡也拉得很好，這個他也會彈，這月琴他也會彈。

而伊波小姐她喜歡揚琴，於是就負責演奏揚琴。

成員增加的經過大概就是這樣。譬如說海野先生，海野先生他是拉二胡的，不過因為他說他有興趣，人也年輕什麼都能學，我就說現在我們已經有拉二胡的人了，但沒有人彈月琴。月琴好像是最簡單的，很多人都是從這裡開始，後來才轉到現在的領域來。

這是廖小姐廖真珮她來了以後，經過她的教學，後來具志堅小姐和濱本小姐才加入的。所以說一開始我們的團隊並不是完整的，剛開始的時候還真的是一團混亂。

在經過這些以後，現在也有一位藝大生大濱加入我們，她是演奏三弦的，但也會演奏日本三味線，於是我們就請她演奏四弦，從四弦開始。大概就是這樣。

一邊是自己，一邊是老師決定。

這個吧。就是他們說之後還會不會再繼續。

可以插個話嗎？

所以說最初的樂譜，演奏西洋音樂的人是用這個。而喜瀬老師和其他演奏傳統樂器的人只會看這個，澤岷小姐也是用這個。其實應該都要用這種樂譜才對的，王老師他寫了這個樂譜來，陳老師也是。於是我們就有了三種樂譜。

下次要做什麼，下次就不放西洋樂譜了。下次，我們打算更新這個並加入更多音樂。不過這次只有這個，這次只做了簡譜。那是一開始，所以我們用了三種樂譜。

剛開始演奏御座樂時，他們不懂這個簡譜，所以...三弦的老師，然後是學西方音樂的人。

還有這個，繪卷。這裡也有寫著是彥根博物館館藏嗎？這個則是德川美術館的。

這邊的是...井伊家對吧。彥根是井伊家傳下來的。這個和...啊，這是石井家的東西。是將這個和樂器從名古屋借來，來展覽這些彥根的東西的。

我們有去看那些東西。這個你就拿去影印吧。

其實還有更好的照片，是將這些放大了收在一部叫做沖繩美術傳書的書裡的，大概有這麼大。不曉得圖書館裡有沒有，不過我個人是有一本，那光是一冊就重得不得了，下次我讓你看看，如果有需要，再去掃描什麼的好了。

啊，謝謝。

還有一張很大的，但是很大，所以下次來的時候，老師再介紹這個書。

另外就是，雖然應該是不能公開，也不能放在論文裡。不過我是持有水戶博物館的琵琶之類的一些照片。

老師您嗎。

其實那照片他們是要拿來賣的，一張一萬日元之類的。

當時我個人也沒什麼錢，縣政府的人就表示若是在 5 萬到 6 萬日元的範圍裡，可以跟他們買一些拷貝。所以雖然沒能拿到全部 18 個樂器的照片，不過主要的幾個，我們是買了有 5、6 張，買了它的照片。因為那裡現在都不公開，所以沒辦法看到，不過我可以幫你彩色影印。

還有水戶博物館的照片。

特別是它的琵琶長得不太一樣，在琵琶的頭部有刻著蝙蝠。

琵琶的上面有附...

就是彫在上面那個。

蝙蝠是吉祥的象徵。是塗黑的。

另外水戶還有十二律。

畫在上面。

十二律。但是沒有長線。

水戶博物館和名古屋的樂器不一樣。

你說你是什麼時候回去？

這次嗎？是 11 月 5 日。

5 日。

說這有點怪，不過還記得我要去演歌劇嗎，11 月 3 日。所以會有點忙。不過等 12 月歌劇演完後，我們再約個地方見面，我可以把水戶博物館的彩色影印，還有說要給你什麼來著...對了，還有上次我寫的論文，用電腦傳給你會比較好吧。

說得也是。

雖然不曉得有沒有直接關係，是用日文寫的，最近寫的論文，還有第 14 回＜江戶上京＞帶去的樂器，也整理出來了，你跟她說我會寄給她。

老師 11 月 3 日演出歌劇。

真的比較忙。結束後，跟你一起看剛剛說的那個資料。

還有，最近老師寫新的論文，給你看。

你要來看歌劇嗎？

不曉得還有沒有票，他們是跟我說幾乎都沒了。要是找到我就給你。

要不要看老師的歌劇？

可以嗎？

我是演伯爵夫人。韋瓦第的『弄臣』裡的，很可怕吧。

好的。

是啊，我都在玩。下一題。

Q：沖繩縣對御座樂的活動，該怎麼說呢....

補助嗎？

他們是以怎樣的形式介入的？

A：看這個是最清楚的。我會影印一份給你們。這些是用縣政府的預算所做的全部活動內容。

後來因為要忙御座樂的演奏，研究會本身結果就沒有在活動了，不過每年我們還是會開一次會。結束是在...我得查查看，是最近才結束的，研究會的結束。正式關起來是在四年前左右【咦咦不是說最近才結束嗎@@】，之前一直都還在。

我當時演奏研究會兩邊跑。不過沖繩縣是...平成 9 年、10 年，大約在這時間點左右，沖繩縣的預算補助結束了。接下來三年就是領中央政府的補助，後來我們就自立自強，自己募款。只是有時會像這次一樣，case by case 申請單項的預

算補助，去訪問中國什麼的。

從平成 9 年...

開始就沒有了。

以後沒有。但是很幸運，接著 3 年，由日本政府給。

在那之前都是沖繩縣政府在補助。

Q：另外就是，今後您還有什麼跟政府單位合作的計畫嗎？

A：我想應該是不會有了。今後我們會以這個計畫團隊，在沒有文化廳的補助下繼續從事研究的。

以後也一樣，以後我們自己這樣。

要不然就是像這次去福建省一樣，因為御座樂是沖繩縣政府成立的計畫，如果我們以代表的身分訪問越南或是哪裡時，或許會有經費補助。
之前我訪問夏威夷兩次，但都是自費的。

以前去夏威夷演出的時候，我們是自費。但是下個月去福建是沖繩政府支援。

不過幸運的是首里城。因為它是屬於政府的，忘了是從什麼時候開始的，首里城是在 2000 年？這次是由首里城在支援我們，雖然成員不太一樣，包括我、金城老師，還有這邊的川崎老師也加入為成員，為了首里城的調查，我們去了台灣，也為了首里城的調查，而去了中國。台灣去了兩次，還是只有一次？

台灣是一次？

一次。

原本還有訪問韓國的計畫。後來考慮到內容可能都差不多，就作罷了。
首里城這次的東西，是我們個人在進行研究。

明白？

明白。

好，這個。

Q：海外公演之類的活動，一年大概會有幾次呢？

海外嗎？不是縣外？

縣內縣外，包括國外，最近演奏活動好像剛好蠻多的。

A：是啊。

我那裡有一份每年活動報告書的資料，雖然有些東西沒有在裡面，我會盡量提供給你們。最近活動真的比較多。最早是什麼資源都沒有，都是我們自己在辦的，以聯名演奏會的名義，在宜野座辦過一次，在 **Sugar Hall** 辦過一次。後來就有單位主動來找我們，有時邀請我們去東京演奏，也去九州演奏過，另外就是剛才說到的夏威夷，因為那裡有我的大學母校，一方面夏威夷的老師表示想看，一方面剛好又有很多紀念活動，我們就決定去了。大家就一起去了夏威夷演奏。

另外韓國也有邀請我們去，你有去嗎？韓國一位與民族音樂相關的黃老師，當時有一個學會，它在韓國釜山舉辦時，我們有去演奏。當時是韓國大學學會補助我們的。

去了好幾個國家，夏威夷是自費，也去了韓國...

還有福建。

也有去福建。福建那次是聯合國科教文組織的活動，聯合國科教文組織的 FITC 會議，四年辦一次。王耀華老師說他一定要找我去中國，於是他就邀聘我過去，我們便以協助的名義過去了，錢是我們自己出的，但舞台那些全都是王耀華老師安排的。於是我們在中國也辦了演奏會。

另外就是日本國內了。九州、大阪、名古屋、還有名古屋附近的愛知縣、東京。

靜岡濱松。

靜岡濱松。這樣算下來，九州我們去了三個縣，大阪、愛知、名古屋、靜岡、東京。8 個縣市。我們在 8 個縣市演奏過。

在國外，夏威夷，三次。還有台灣，一次。

夏威夷我們有去三次嗎？

最早是...我想想...

有去三次。我懂了我懂了。因為有去茂宜島。

沒錯沒錯。三次。

夏威夷去了三次。

夏威夷三次。台灣...

演奏會的話只有一次對吧。

台灣一次。韓國一次。福建...

福建。

下個月去就兩次。
國外就這些嗎？

不過這次是有越南的傳統音樂 **Nhã nhac** 的演奏團體來沖繩，我們在沖繩的劇場舉辦了聯合演奏會。

在沖繩的國立劇場，跟 **Nhã nhac** 一起演奏。

重建越南 **Nhã nhac** 音樂貢獻最大的是山內老師和德丸老師這兩個人。德丸老師有蒞臨擔任司儀。我有這次活動的錄影帶。

真的啊。

收了不該收的禮物。
所以要是你們有興趣，我再拷貝給你們。

老師有 **copy**。

如果要把它用在論文裡的話，需要國立劇場的許可。到時候再跟我說。不過因為這是我的所有物，所以我是可以拷貝給你們的。

要的話...

你也想要吧？

我也想看。
我因為自己沒有參加演出，反而更想看。

哦，反而更想看。

是的。

接下來要不要等下一次問，因為再來的問題比較複雜。

Q：接下來是要問有關御座樂內容的問題，說不定會有點難。

請問演奏的方法和所謂風格，您都是怎麼決定的呢？

A：這也是我最煩惱的地方。因為一開始樂譜什麼的都沒有，最初找到的是...
啊，忽然想到，有關御座樂的...我不曉得有沒有帶來，啊呀呀。...最早實際演奏

的御座樂，是喜名先生的版本。

啊，實際是。

就是從那裡開始起步，決定要做這個...對了，我是自己查到的。這些是我查到的資料。最早的時候...這應該算是我的筆記吧。像是這個寬文幾年內閣府怎樣，我都像這樣把這些全部查了一遍，最後整理出來的...就是這個，這篇論文。我把資料整理出來寫了這篇論文，從資料上可以得知這個演奏曲，以及樂器。

所以說我知道了有哪些曲子，這是到 1850 年為止的曲目，我找到了這樣的記錄。就是琉球的人當年去江戶時所演奏的曲目。但是卻完全找不到樂譜，樂譜是 0。再來就是把曲子像這樣排開來，也有歌詞，這是王耀華老師幫我做的。從資料裡把歌詞抽出來，把找得到的歌詞抽出來。

這是鎌倉芳太郎的手寫稿。是在戰爭前，東西都還沒被燒光前，鎌倉芳太郎所抄寫下來的謄本。就只有這些而已，這個是這邊的。

像這樣首先蒐集歌詞。然後蒐集來的歌詞，結果還是得由王老師來比對，哪個歌詞可能是配哪一首歌，都是王老師幫我找來的。

最先找到的是，有寫在這裡，這五首。那就是『四大景』，還有...好可怕，因為只有這一份。『四大景』，『一更裡』，這是『蓮花落』，另外還有『天初曉』、『醉太平』...把這些兜在一起。

那些找到的歌就由陳老師來編曲。所以說陳老師把這首『四大景』...由王老師來找出閩劇裡有類似的曲子，或是惠安縣有類似的東西，一一將它查了出來。然後再由陳老師來改這些樂譜，陳老師做的簡單說就是所謂的編曲。

而由於『醉太平』很短，就把這首『清江引』和『醉太平』合在了一起。我們現在演奏時都是演奏合在一起的版本，不過今晚我們也會演奏這首，不過我們不會演奏這個，只會演奏這首。

去中國進行調查的時候，惠安北管，這位他幫我調查得好仔細，把惠安縣的曲子都查了一遍，這是他給我的。這上面就有『四大景』。有『四大景』，還有『紗窗外』，我猜想應該是非常接近這個區域，。ソウ資料が何とかかんとか言って、何とかソウ。

總之，在這裡我們是實際聽到了歌，這個可以幫我拿一下嗎？『四大景』放到哪裡去了？

啊，找到『紗窗外』了。『紗窗外』...『四大景』，另外還有『打花鼓』，不過這個只有音樂，『採花』...這個幫我拿一下。

而演奏這些曲子的...就是這裡。

這裡我把關鍵的提箏抽出來，忘了是借給哪家報社的人，結果就弄不清了。『四大景』...這裡有彈提箏，看得出來嗎？這裡是彈提箏的。這裡這裡，找到了，就是這裡在彈提箏。看，就是這個，這個在台灣看不到吧，這樂器在中國也找不到，只有像這種鄉下地方的廟裡可以找到。

他們像這樣熱烈歡迎我們，還有列隊哦。後來就去了廟裡，在廟裡像這樣演奏給我們聽。不過演奏『四大景』的地方，並不是在這裡。

記得男人們有在唱『四大景』嗎。這裡，就是這裡。

『太平歌』

沒錯沒錯，還有『太平歌』。這地方實在很有意思，我很想再去一次。去做調查。

其實還蠻多的。這個就是北管。

找不到在唱『四大景』的相片。

所以在看到這個的時候，我心想沖繩的御座樂果然是和福建的一樣...福州則是演奏新的音樂，譬如從北京傳來的音樂，還有南管。所以只有像這樣的鄉下地方，才保留有以前的歌曲。果然是在 1600、1700 年前後，像這樣的音樂開始由中國傳到了沖繩，在拿到這個的時候，讓我更確信了這一點。

還有，這些都是有樂譜的。

之前有找到『四大景』...惠安縣...抱歉，我現在找不到。

怎樣，很有意思吧。

...找不到這位老師的照片。這老師人很好，他把這些都全給了我。

Q：像這樣決定曲子，譬如由王老師決定將哪一首曲子作為御座樂樂譜的基礎，再由陳老師編曲，是這個時候要決定採用北管風格還是南管風格的嗎？

A：所以是由陳老師編曲，決定是要採用南管風格還是什麼樣的風格，我們是全部知道的。我們就只是彈奏陳老師教給我們的東西。照他教我們的彈。

但由於陳老師他是一位南管演奏者，所以我們得到的是南管音樂。

那時候我們不是有去研習嗎。

98 年的時候。

你也有一起去。

是的。

就是這個。在哪裡呢...啊，就是這個。

那時候陳老師的南管演奏團體，其實應該說是台灣的民族音樂團體吧。不只有南管而已，還有其他各種台灣民俗樂。我們還有和那個演奏團體一起集訓，三天時間裡我們都待在同一個地方，從早學習到晚。

但是他們的演奏風格卻是南管的風格。

我們於是把從他們那裡學到的帶回來，在這裡演奏。結果就有人說我們是南管風格。

在人家說我們這是南管風格後，我學會了一些新的風格，特別是顫音，這東西很新，南管中也不太常用到，總之我是得到了新的演奏風格。後來我說要減少這樣的東西，現在我們雖然還是會那樣演奏，但有減少顫音，有減少一些。我去找了範本，我所找到的音樂範本，就是這支曲子。

事實上，剛剛給你看的山內老師，在山內老師的作品中...你瞧，這就是剛才給你看的，在那些作品中，有這首叫做『太平歌』的歌。這不是御座樂，而是傳到沖繩一個叫做久米的中國城的音樂。而且有樂譜，於是我們就知道了有『太平歌』這首歌。

後來根據喜名先生的研究，得知原來這兩個是同樣一首歌。由於『福壽歌』和『太平歌』兩首的韻是一樣的，於是推論出這兩首是同一首歌。

我後來又更進一步的調查，這首歌的韻和御座樂裡的『福壽歌』也大致一樣，因此我得以確信這首歌就是御座樂裡的那首『福壽歌』。

而這就是我們手上唯一有的樂譜。這份樂譜是一份西洋樂譜，所以可以看得出來它的速度是很悠緩的。而陳老師也說這是很久以前的唱腔。後來我們試著唱它，才發現它很像喜瀨老師和玉城先生所唱的，那種古典傳統音樂。

於是也恍然大悟，雖然不曉得中國那邊是怎麼唱的，沖繩人應該是用相對熱鬧的方式，以一種悠緩的速度在唱的。而所謂的音樂風格，則儘可能讓它接近這個，尤其是唱歌的地方，這是出於我的感覺，別人怎麼感覺我是不曉得，但就我的感覺而言，我覺得這就是沖繩的風格。屬於沖繩御座樂的風格。

同樣一首『四大景』，就和越南的『四大景』完全不一樣。

Q：譬如說在演奏時的顫音，還有強調音，像這類表現樂曲細部氛圍的演奏方法，是如何決定的呢？

A：所以，我們先是從南管...從台灣學回了一套音樂風格。但就像剛才說的，我一直力求大家減少這類演奏方式。事實上，我們曾去長崎調查從福建傳來的這種音樂，那裡的音樂其實是沒有顫音的，而是像這樣"噹～噹～噹"...十分簡單的一首歌。

於是我猜想說不定原本的音樂就是沒有那些顫音什麼的。但我想將音樂還原到那樣的狀態時，演奏家們卻不肯。簡單說如果這麼做的話，音樂會變得太單調乏味。或許以前的音樂是這樣的，但在現代，這樣的音樂是聽不下去的。雖然我很想那麼做，但我不是演奏者。演奏者們都抗拒拿掉顫音，他們說三味線如果是像這樣響的話，會什麼都沒有。所以雖然我想做但不行。像三味線那類粗弦的樂器，我都有要求要演奏要減少顫音儘量簡樸。但像琵琶和楊琴就都有保留顫音。不然在舞台上會顯得太單調乏味。

所以說如果是儀式用的演奏，那樣的演奏方式或許是可以接受的，但是放到現代社會中，無論如何是無法避免要搬上舞台演奏給大家聽的，所以還是編的稍微現代風一點，有放一些顫音進去。這個部份還沒有定案，正在煩惱當中。

現在可以告訴老師你的看法。

先告訴我老師在說什麼。

像剛才說的一樣，老師覺得不要太加花加顫音等等，但是老師在長崎縣，那邊有經驗，那邊的演奏方法是很簡單，加花還有顫音很少很少。老師覺得那邊的演奏方法是...

合適的。

所以我們也要模仿。

關於這點，她有一些很有意思的見解

評論嗎。

告訴老師好不好？

好。

像裝飾音譬如加花這種東西，到底要不要加入演奏當中，上次她看到大家一起演奏時，她個人產生了一些想法，其一就是...

是類似這裡該加，那裡不該加那樣嗎？

譬如說『賀聖朝』、『太平歌』...還有什麼？

『 ??? 』

關於這三首歌，她看到歌詞的感覺，應該是為皇帝而演奏的，經過考證，可能是當作儀式音樂在演奏的，這麼一想，在?????這樣的曲子裡，或許還是不加裝飾音，維持簡單比較好？現在幾乎都沒有當作是一般樂曲在演奏了。

沒錯沒錯。

像這樣的曲子，要是沒有了裝飾音，從音樂氛圍來看，可能...

要是有的話反而怎麼說...

感覺很吵。

該說是有點吵，還有點俗氣。

可以想像以前的音樂演奏可能就是這樣。而另一方面，像『四大景』或『蓮花落』，以某個意義來說...

那些屬於民謠，是民間音樂。

Q: 最初の質問、この御座楽のプロジェクト、現在のグループのプロジェクトを始めた切っ掛けというか、それは...

A: 切っ掛け...分かりました。来年 2012 年は私たちが、沖縄県になって 40 年目です。これは沖縄の歴史なんですけれども、沖縄は最初独立国でしたね、1879 年まで。その後、日本が来て、日本の県になりました。でも 1945 年に戦争が起って、私たちはまた日本から切り離されて、アメリカの統治下に置かれた。それで、沖縄の人たちは、本当は独立したほうが良かったんですけど、経済的に独立する力がないから、でも、アメリカは嫌、アメリカはもう全然違う人種ですから、だから日本に帰りたいと言って、復帰運動をしたんですね。で、日本に帰ったのは 1972 年、で、今だに台湾は沖縄の日本復帰を認めてないんですよ。

なんか知らないけど、事務的なことがあって、台湾の人は、実は日本復帰 20 年だったかな、に大きな芸能フェスティバルをやるってということで、中国、韓国、インドネシア、あちこちの国の芸能を招きしたんですね。私たちも、台湾の音楽の南管と、雅美族だったか、どっか高山族の芸能をやって、OK を取ってたんですけど、最終段階で、台湾政府からビザを取るときに、沖縄の復帰 20 周年には、行かせられないと、これは公的に認めてないと言って、断られて、台湾は参加しなかった、っていうぐらい。

個人的レベルだと、とっても仲良くやってるんですけど、ビザ、国のなんかになると、そういうことが起るんですね。だから、台湾は日本復帰を認めてないけれども、沖縄県は日本になりました、それが 1972 年で、1992 年に 20 周年だったので、日本国はこの首里城を、首里城も戦争で全部なくなっていましたので、首里城を日本国が、日本国政府が復元したんですよ。で、復元したときに、建物は建ったけども、中身を入れないといけないということて、首里城ではどんな料理を食べてたのか、首里城ではどんな着物を着ていたのか、首里城では...という話が出て、では音楽はどんなものをやってたのか、っていう話し合いが出て。で、勿論、今現在も伝わってる三弦楽、琴音楽ですよ、三味線の音楽と、三線の音楽と舞踊、ずっと宮廷舞踊として伝わってきたわけですけども、実は、本当は御座楽と路次楽と呼ばれる中国系の音楽があった、あったけれども、1879 年に、日本が来た途端に、中国との関係もなくなって、これらも演奏しなくなったんですね。で、御座楽は 1872 年からずっと演奏しないので、もう忘れられていて、誰も知らなかったんですよ、御座楽というものがあるということ。一方、路次楽は、実は御座楽は首里の高貴な人たちだけでやっていた、トップの子供さん、楽童子とかでやっていたものですから、もう、王府がなくなって、ゆかちゅう（*土族）、

侍クラスがみんな散ってしまっ、もう集まらないから、出来なかった。
で、一部の人は、宜野座に逃れた人とかいましたでしょ。でも、路次楽は最初から首里の町百姓と言うんですけど、沖縄では、貴族のことをゆかつちゅう、そして、平民のことを百姓と呼ぶ、ゆかつちゅうと百姓この二つのクラスしかないのですね。百姓というのは、畑を耕す人たちなんですけれども、領主の人たちもうみ百姓、それで町で商売、商いをしてる人たちを町百姓って、で、首里の近辺もそういう平民の人たちがいて、最初から路次楽はその平民の人たちで演奏されていたので、これは、ずっとずっとこの人たちは移動しないから、日本が来ても、沖縄県になっても、ずっとこの人たちは、民族音楽として、路次楽はずっと継承してきたんです。けれども、御座楽はもう本当にブツツリとなくなってしまう、もう誰も分からなかったですね。そして 1972 年が日本復帰、で、20 周年の時に、首里城ができました、キャッスルができた、それで、その頃から中身を入れようということて、音楽、そして古典音楽と琉球舞踊はあるけれども、消えてしまった御座楽を復元しようて、これは県のほうからあつて、そして私に依頼が来た、もう誰も知らなかったんです、御座楽というの。

Q: そして、御座楽を知ってるのは...

A: この山内盛彬、聞いたことありますか？ He is the first ancient music scholarship in Okinawa. 山内盛彬さんが記録したものにだけ、御座楽があつたんですね。で、山内盛彬さんがこれを書いた御座楽というものなんですけれども、こういうものがあつたと、私は山内さんのものを知ってたから、あつ、御座楽は昔はあつただね、つと思っていました。
で、路次楽は路次楽で、それから

Q: 山内さんは...

A: これは第一巻、二巻、それから、これは????の研究で。これは楽譜集、殆ど楽譜集なんですね、楽譜がいっぱい。
で、この中に路次楽の、御座楽の楽譜はないですよ。路次楽はあつて練習されてたけど、ここに....ちょっと、附箋してないんだけど、探して、あつたら、私は知ってる、それで琉球政府のほうから....ん、これね、これは、路次楽は、これね。
路次楽はもう継承されてました、だから complete music が 5 music、5 score、5 曲ありました。でも、山内さんは 1910 年、大正元年頃、1910 年頃に、お爺さんから言われて、御座楽というものは昔はあつた、で、これを聞きなさいと言って、沖縄の古い音楽を全部洋楽譜に残しなさい、つて言われてやってたんですけど、御座楽は皆忘れてたんですね、それで何人かの人に当たりました、で、この安室長治さんという人が、“御座楽？ん、『難来郎』（ナネーロー）というのがあつたね”と言って、唄ったけれども、incomplete、これも安室長治さんが、『操声』（サウシン）という、『難来郎』があつて、『操声』があつて、2 曲 incomplete で、ん〜とか思い出して、唄ったよね。で、ここ

は、グシ、誰かはよく分からないけど、グシちゃんという、he interview and he was asked to sing、しれで、この人も incomplete、『難来郎』、これは 1910 年。首里王国は They stop performing 御座楽 in 1872、そして、in 1910 も、people forgot about it. こういう状態。それで、一番覚えてたのはこの『サンボウヤン』、宇座徳守、これも宜野座に行った人ね。この宇座徳守も、he was away in the north、山内さん、visited him、そして聞きました。で、この人は、『操声』、『難来郎』、『グチンノハン』、『サンボウヤン』という曲を唄いました、this is the longest, however、『サンボウヤン』も、これは路次楽なんですよ、本当は、と、『サンボウヤン』で書いてある？『サンボウヤン』 it's a 路次楽 music、それから、『操声』というの、あれは何なんでしたかね、『操声』はね、これじゃないね、これは『サイク』(采句?)、これもなんかありそうよね、中国に。『操声』も、これね、参考と書いてある。これ、まだ私たちも勉強しなきゃいけないけど、ここ、これなんですね、they are kind of mixed up with 御座楽 and 路次楽, or in the later, ?? of 琉球 kingdom, maybe they performed the 路次楽 music in 御座楽でもをやった可能性がある、つていうことで、私はこれを知っていたんですよ。そして、琉球政府の方たちが、これをやろうと言って、project under Okinawa government, start out したのが最初。やりたいって言った人がいて、そのやりたいって言った人はですね、実は、これは水戸、この方、公益の方だったですね、彼は徳川博物館でこの楽曲を見たんです、それでこれがとっても美しかったから、こんなのが沖縄にあった、もう沖縄の御座楽楽譜は全部燃えました、戦争にね、戦争の時燃えたので、私たちは見たこともなかったけど、徳川博物館に、これがあると分かって、this person went to 徳川 Museum, and he saw it. で、これがとても優れた???、だから、彼は公益的なところから、これを復元したいと言って、情熱を持ってこれをやりたいと言って、それで私に相談しに来たんですね。私は音楽家だから、ミュージシャンだから、これはモデルはあるから出来るけど、音楽は本当になから、無理無理、つて言って、無理無理で言ったんですけど、やりたいということで、あの時はまだ私たちの政府がお金がありました、お金があつたので、彼らは頑張つて、he got budget from government、で、プロジェクトが始まったんです。だから、私はあんまり気が進まなかった、最初は、これが切っ掛けです、始まった切っ掛けね。

最初の頃はね、さつき見せようと思ったのは、長崎にも行きました、1977 年、それから台湾にも行きました、それから中国にも行きました、これは中国、中国福建調査、19...ほぼ同じ時、1977 年 1978 年、これ分かる?とても有名な人、キョ=ジョウケイさん。

你知道嗎?

不知道耶

知らない?

台灣最有名的音樂演奏家。

He is very famous.

キョ=ジョウケイ？

Maybe you find out his writing. He is a composer. He studied in France, he has passed away already. He is not alive.

彼は、日本にも留学して、日本語が出来たんです、それで He studied in France, he got a degree in France. As a composer, I should say he is one of the first music scholarship in Taiwan.

彼は最初に台湾の、高山族というのは悪い言葉だから、原住民の...

是黑澤隆朝嗎？

岸邊成雄？我只知道這兩個。

謝...什麼惠

キョ=ジョウケイで書いてる、ここに。

許...哦，許常惠。

許常惠。

そうそうそう、有名な人よね。この人にも会いに行つて。He was a very nice person。許常惠さんに会いに行つて、そしてこれは田名先生、he is a historian. それでね、この人が、これが喜瀬先生で、こっちがガバメントの人なんですけど、この人が非常に情熱だったの、小橋川さん。

他是沖繩政府的人。

公益の、公益担当。

贊助公益的演奏家。

で、この人たちと、これは 1996 年ですね、96 年に調査に行つて、で、今日は持って来てないけど、National Treasury の王宋來先生とか会いました、その後、リュウ=スイカン先生にも会つて、そこから私たちの調査が始まりました。

これは王先生と一緒に福建調査に行つて、色々聞いたものですね。

Q：一番最初ですか？

中国の最初の調査です。

第一次去，在福州採訪的。

王先生が仕組んでくれて、大体似たようなあれなんですけど、あの後?? 關係を受けて、ここで四大景が唄われたですね、この村で。恵安でいう所で、楽器も見せてもらって、で、色々ありましたけど、これ調査隊ね。こうやって、私たち調査隊が 96 年、97 年あたりから始まった。

それは同時に日本にも行きました、いわゆる、さっきの楽器を見に。徳川博物館にも行きました、水戸博物館にも行きました、長崎にも調査しに行った。

最初ね、we had nothing, we had no resources, except these instruments.

ミュージックもない、で、first 2 or 3 years, just collecting resources materials, それであっちこっち調査に行きました。はい、次の質問。

Q: 怎麼跟沖繩觀光局合作的?

沖繩の觀光局、なんと言いか、觀光課ですか、と一緒に御座樂に関して、仕事をするとは。

A: 実はこれ、ここに商工労働部觀光文化局と書いてあるから、多分觀光課って言ってるんですけど、沖繩県の問題になるのはこの文化振興課なんですよ。文化課。

文化局。

最初に私たちがスタートした時には、この文化は、この商工労働部の中にあつて、觀光文化局ということであつたの。実はね、education department が、教育庁、教育庁の文化關係は、殆ど考古学、考古学のコレクションとか、そういう意味では、あまり音楽に全然興味がなく、ないというよりも、いまでも不況、城を建てるために追われて、考古学に集中してて、この御座樂の復元とかにはゆとりがなかったんです。それで、この觀光文化局のほうでやったわけ。で、こちらでは文化国際局。

中身は一緒?

中身は一緒。それでいま一回は、二年前は環境文化局で言ってたんですよ、今度は、環境はえと... エコのと一緒にやってた。で、今年、今年の四月から、觀光スポーツ文化が一緒になって、今ちょうど私が行って来たんですけど。その中でやったわけ、だから觀光とは全く最初から關係ない。

這邊比較不懂。

我只知道這兩個是一樣的

剛開始的時候是一樣的。以前叫觀光文化局。就是它改名了。兩年以前是同一個局的。文化... あつ、觀光文化局。觀光文化。あの人がいたでしょ、具志堅さん、觀光文化局。環境文化局，現在再改名字。現在叫做... そして今日は丁度別な事で行って来たんですけど。この人が部長、平田大一さん。現在叫文化觀光體育局。有，我有上網查，因為發現跟這個名字不一樣。可是裡

面一様。同じ、同じ、同じなんですけど。それで、また強調してほしいのは、この公益の小橋川さんがとてもやりたがって、わりと強行にやったんですがね、理由付けが必要ですね、こういうのはね。なぜ復元するかというのを、それでその時の理由はね、考古学的な復元ではなくて、つまり考古学的復元というと、楽器も、いわゆるタカヤサンも、この琴とそっくり同じ、材質も同じ、首里城がやりましたね、材質も全て同じにやらなきゃいけない。でも、私たちはそういうのには興味なくてですね。目的は、この沖縄の音楽を広げると、で、理屈は、沖縄の音楽で言ったら、三味線、三線琴、太鼓、笛、胡弓、この五つの楽器しかない。だけれども、ここに 18 の別の楽器があるから、これを取り入れることによって、復元して、これをこなすことによって、より新しい音楽を若い人たちに作ってもらいたいというのが目的だったんです。だから、沖縄音楽の発展という意味で、これをやりましょうと言って、沖縄県も許可して、お金を出してもらった。だから、この観光とか、あつ、こっちにあるわ、文化環境部、それからエクステンジね、国際文化エクステンジね。だからあくまでも考古学的復元ではなくて、そして最後は楽器を復元するだけではなくて、必ず音楽も演奏できるまでなれよって、私は小橋川さんから命令を受けて、今もそういう事を続けているわけ。だから、沖縄音楽の発展というのが一番の目的でした。小橋川さんは部長？局長？ いえ、課長でした。課長。もっと偉い人がいてね、小橋川さんが説得したんです。これをやろうと。のんなの...と言ったんですけど、でも小橋川さんの情熱で、色々。そして特に沖縄音楽の発展で言ったらもんだから、それはいいねつといわゆる若い人たちがね、もしかしたら琵琶と三線を使って、新しいミュージック、作曲が出来るんじゃないかね、って。そういうのことで、これを復元したわけです。だから、質問を直接に、観光になんとか言ってた？ 観光局と一緒に仕事というか そうそうそう。最初は観光には全く関係なくて、その文化局です、文化振興会。ここに書いてください、文化振興会。正確にはね、だから。あつ、違う。私が書く。この課がやって。この課が労働部観光文化局の中にあつて、この部がまたこっちに移って、そしてまた...。くっ付いたり離れたりしているけど、今でも文化振興会なんですよ。この人は...ほら、文化振興課。この中の文化振興課。これは変わらないわけ、ずっと文化振興課がやったわけ。文化振興課、観光文化局。再改成環境部文化局、然後観光体育局。だからこれは大きなデパートメント、それでこれはセクション、このセクションは *it's always same. but it has to be under this, be under this*. でも、変わらない。で、大切なのはこの振興なの。文化を振興する。だから教育庁にある文化課のように、記録だけじゃないの。あそこは調査記録ですよ。調査記録だけではなくて、発展させるの、振興させるという事が目的。教育課裡面是以調査記録為目的、但是這裡的目的是文化的發展。Q：我想問說是觀光局的人找比嘉老師？還是比嘉老師去找觀光局的人？文化振興課の人が比嘉先生をピックアップ... そうそう。依頼したんですね。He asked me. それで、その時になって、最初のプランを立てて 是小橋川先生来找老師。委員会を作ろうと、調査委員会を作ろうということ、どういう人たちとやろうかという時に、金城先生、寺内先生という民族音楽学者と、それから勿論、演奏家でもある、後には演奏しなきゃいけないので、喜瀬先生。そして作曲で、瑞慶覧尚子さんという人が入ったの、これ

が incomplete だったので、新しく曲を作ってもらおうということて。だから瑞慶覧尚子さんはここに、彼女がコララね...これじゃなかった？ 最初の... 最初のに入ってた？ 台湾に行って、調査して、このコララを、あっ、コララじゃない、カンシンモンボクを調査して、そして彼女は、これは、何と言ったらいいかな？ アレンジ？ そうね。結局月琴で色々入ってて、途切れると、彼女はそれをくっ付けてやったのがこれ。この間聞いたアバンド、手渡ししなきゃいけないけど。これは、さっき言った作曲、それもウェスタン、西洋音楽の作曲家が入ったわけ、入ったんですけど、彼女はやっぱりちょっと違う、伝統音楽が分からないので、ちょっと違ってましたね。寺内さん、喜瀬先生、金城さん、それから...この方たちね、田名さん、歴史家で田名さん。内田さんは、この人は違うの、本土の方で、ちょっと私たちさっきも言っていた特別寄稿ね、で、王耀華先生、この人は委員ではないけど、アドバイザー。金城先生、寺内さん、瑞慶覧尚子さん、喜瀬先生、大体こんなメンバーですね。で、私は最初に呼ばれたので、会長をしていたわけですから、ずっと。だから、この後ろにありますよ。岸辺先生にもお願いして、県立図書館の中国楽器を調べたり。この人、王宋來。わりと有名な、北管の有名な先生、（彼を）訪ねてって、いろいろ楽器も見せてもらって。これは水戸博物館、平成6年ね、水戸博物館に調査に行つて。それから、これは台湾の陳先生のところですね。これ台湾。これは中国。福建。はい、福建。という風に始まったわけですから。【嗚嗚這裡雖然是中文但聽不懂...】何を見せたいの？ あっ、そうそうそう。これがメンバーね。これが正式なメンバーね。そして、これが最初のスタート、委員の委嘱をして、そして調査に行つて。こっちを見れば、私たちの調査の経過は判ります。You have this one? No. これは無いからね、でもこれは有ったのよ、これが無いからコピーを取ったの。コピーを取りたいみたいですが、私も最初はこれを持っていなかった。無くでね。それで私はね、だったものですから、10部ぐらいコピーを一回作つたんですよ。で、リーフになったのはあるから、それをもう一回コピーしてあげるかなんか、探しましょうね。I'll make copy for you. これは、これは大丈夫。セカンドは。You told me no extra copy. そうそう。これはでもね、文化振興会探せば有るかも知れない。具志堅さんに聞いてみる。そうね、これね、これが有ると楽よね。OK, I'll make copy for you. はい、それで、次は。Q: 就是怎麼開始決定找什麼人來的？ 是研究的還是演奏的？ 都有，演奏和研究的。研究のグループ、今、教えて頂いたこの研究のグループ、それから演奏のグループ、どちらも人の選抜は...？ A: 私が大体やりましたけれど。比嘉老師選定的。それで、これを見てると、少なくとも、これだけでも今度コピー取つてあげますけど。水戸博物館、?????....あのね、これ研究グループなんですよ。で、研究グループなんですけど、途中から、あの...これは研究グループで、県が補助するけれども、楽器が出来て後の演奏グループは、県が補助しなかったんです。で、民営団体、グループみたいなね、団体を作つてやってくれと、その代わり、楽器は、県の作った楽器は使わす。作った楽器を演奏する団体を作つて欲しいということで、それで今の私たちなんですね。研究グループは解散しましたから。これは...平成9年くらいね。ここで始めて。This is us. Our research group finished around here. そしてこれが出来たけど、これを言ってください、民間。It's not substance. けれども、一年間私た

ちは free hand でやったんですけど、今度は文化庁、文化庁がとっても良いものだから、民間にくれる補助金を三年間。日本の文化庁ですか？日本の文化庁。それで、ここでは半分しか楽器が復元本当は出来でなかったんですけど、ここから演奏研修三年間もらいましたので、18点、19を全部完全にやって。これで一千万もらった、三年間。從...何年ですかね？19.... 1998？從1998年，日本政府給我們的經費。国の、national. 就三年。就完成了嗎？再做其他演出。それでこれも作った、着物も全部やった、で、????もやって、で出来た訳。そして、台湾に研修...I pick up the performance. それで、その人たちと一緒に技術を習いに、ここで制作されましたからね、楽器製作ね。楽器製作をして、それで、もう弾かないといけないだから、台湾研修を、この陳焜晋さんのグループのところに行つて。それから亮子 joined us. それから、今度は台湾から指導者を招聘、廖さん、廖真珮。彼女は二年の約束が来ましたが、二年後で、芸大で主修をやりたいということで、自分のお金で残つて、そして私たちも教えてくれて。教えてくれたつというた、私たちがハイヤーしたね、してやりました。廖さん全部で四年？四年だった。準備在沖繩四年。そう。じゃ二年は私たちのものでやって、一年だけだったかも知れないね、あの人が何もお金が無かったのは。最初の????とかに行つたん、それも全部国のお金で。あ、その時は。15万ぐらい月々あげて、いてもらつたんですけど。あれ二年だったかな...あつ、三年間もらつてからね。いやいや、三年間。そして、last year, she was independent. She was supported by herself. で、その廖さんから習いました、ということですね。可以嗎？那就是連這邊都一起。同様剛剛前面都講到的資料，還有復原樂器。復原樂器是？就是博物館看的。在江戶....水戸ですよ。水戸博物館。あと、名古屋。では、一樣的，可以嗎？可以。要問這個？好啊，這個好。

Q：復元樂器、どのように復元したのか？ A：これは彦根博物館のものなんですけど、でも樂器は一つしかないのですよ。one set。これね。で、これは名古屋のものです。名古屋のものから寸法を頂いて、その寸法で、陳焜晋さんが時代考証をして作りました。実は、水戸のもね、私たちは調査に行つたんですけど、水戸は触らしてくれないし。それから、私たちは最後だと思ひます、今もう全く見せないみたいです。ん、見せない。だから水戸はちょっともう封印されてて、とても難しいけれども、本当に頼りはこれだけだったんですよ。けれども、私たちも民間団体だったものですから、県なんかですけど、何かあったみたいですけど、なかなか見せてくれない。触つて寸法を計るのが出来なくて、むこうがくれた寸法で、陳さんが台湾で樂器を作つた。ただですね、陳さんも何度も何度も作つて、この通り、これを見て作つただけで、これでは樂器で通らないでしょう。これなんかも、均等なんですよ、これ、徳川のね。これじゃ音が作れないということで、彼は、これはきつとね、これが千七百...いわゆる18世紀後半の樂器ですから、18世紀後半から、いまは二百年ぐらい経つてる樂器なので、恐らく二百年の間、これなんかもそうですけど、しょっちゅうこれがとれるわけなんですよ。とれたものを、この博物館の音楽が判らない人がくつ付けたんですけど、音と關係なく、均等に付けたんじゃないか、ということで、陳先生は、最初はこの通りで作つてたけど、全然鳴らないから、直した。それでそのように、私たちは飾る樂器ではないですと、だから、飾る樂器じゃないから、本物のさつき言

った考古学的な復元ではなくて、楽器として、音が鳴る楽器を作ってください、ってお願いしたんです。だから、すこし改良したみたい。例えば、そしてね、その笛の音色が判らなかつたんですよ、長いこと。でも最近判りまして、??というのも判つたんだけど。県内からはね、ちよつとね、どれだつたかね? テイソウ(提箏?)? 提箏なども、これもそうですよね、ここを何かちよつと現代風にしてますでしょ。だから陳先生はそういう風に、音が鳴る、ちゃんと楽器として使える琴を作ってくれました。それから、月琴なども、これも少し厚めのあるものであったり、音がよく出るように作りました。在...名古屋ですよ。名古屋。名古屋的月琴模倣著。但是那邊博物館是只有展覽，沒有演出，所以應該改寫，他們沒有演奏。在台灣的陳老師在做改良的時候，他自己改良。だから、そっくりそのまま作つたわけじゃない、ということですね。いろいろ時代考証して作つたんだ。これは、いま首里城が復元した.... のはそっくりです。首里城はその後、首里城は国のものですから、国と国のお願いをして、X線にかけて、中に何が入ってるか、それから材質は何か。で、首里城が細かくやつたのは、この三線ですね。三線のここに、クジラの髭でとめてあるらしくて、それもそのまんま、クジラの髭を探して来て。それから、今の象牙はなかなか手に入らないんですけど、なんとか探して来たそうです。首里城はそっくり。だから非常に私たちのと比べると、この琵琶も見たら薄いし。これはいいんですけど、音は出るのかなあ? っと首里城のあの楽器は、音は出るのかなあ? 現代はまた出たとしても、本当に小さい音で、演奏会などで演奏できるものなのかしら? というのが、非常にクエスチョンでしてね。だから首里城は、演奏用のものは、また2セット別に作つた。你看過在首里城的樂器嗎? 它們一模一樣。可是它們的是紅色的。色が違う。むこうの色が違いますよね。すごく赤かつた。あそこはねだから、ちよつと私もそれに疑問に持つてるところが有つて。これなんか真つ黒でしょ。日本本土の漆の人が、人間国宝になりましたけどね、山瀬さんがやつたんです。それから、残念なことに、陳先生はこれを見てやりましたので、よくわからないけど、これオレンジに見えるでしょ。だから、わりと赤い、そして私たちの漆じゃないです。そしてお金も無かつたから、ペイントです。あの化学構成のペイント、漆じゃない。それにこのような細かい模様も入れられなかつた。だから、そういう点で、うちのはレプリカなんですよ。そうそう。本当は判らない。昔が赤かつたのが、段々段々歳を経て、こういう色になったのか。私たちも首里城のは赤過ぎるのと、こっちは黒すぎるだなあ、つと思つております。これもとてもブラック。という印象があつて。でも首里城の材質は全部同じです。でも楽器として鳴るかは。だからね、“楽器見たくない?” って言つて、首里城のものじゃなくて、練習のでもいいからね。私たちずっとサボつてるでしょ。あれを一度行つて、音を出してみたいなあ、つと思つてるわけですよ。你要不要去首里城? 看他們的樂器。彼女が次来る時、12月でもいいから。他們展覽的也有，練習的也有。如果你要的話，下次來我可以帶你去。見てみたい? 私たちもね、入れるなのに怠けていて。だから久保さんに頼んで、見に行きましようよ、12月にもね、一回ね。そしてその時に、井波さんも是非呼んでください。“僕も見たい見たい” って言つてから、井波さんなら弦のあれが出来るから、呼んでね。久保さんに頼んで、一度見せてくださいと。私たちは委

員だから、入れるだと思いますよ。次にしよう。じゃ、次。 Q: 各地メンバーが、いま演奏してるのは基本的に固定してますが、それを誰がどれを演奏するのを決めたのは? A: 半分は希望、半分は私が命令しましたけど。これを行った人は一人もいない、沖縄にはいなかった、当時ね。それで平得先生だけが福建で二胡をやってた。それで最初ね、だからメンバーを集める時にも困ってしまって、で、平得先生を呼んで。平得先生は二胡の友の会と言って、ちょっと始められいたので、この楽器を弾いて頂けないとかどうかと。そして平得先生から、中国音楽はどうであると、初めて習ったんです。廖さんが来る前ですね。それで、平得先生の弟子として、伊集さんがいたの。で、伊集さんと平得さんは擦弦楽器をやってたから、この二つをやってくださいと。平得先生ていうのは、あまり別の楽器を試さない。これをオンリーだから。伊集さんがこっちにいったわけです。伊集さんがこれをして。喜瀬先生は三弦の先生だから、こっち。で、沖縄の三弦を弾く人に、こっちをやらせました。それで後は、今度は山内先生。山内先生は日本の三弦を弾くんですね。だから、沖縄の三弦は短いだから、こういうの弾けないんですよ、こういうのもね。これはいいとして、これね。だから、山内先生にこっちを頼んだ。日本三味線と近いからということで。それで、問題は琵琶。琵琶を弾く人がいなくて。で、琵琶はギターの人だったら弾けるかなあと思ったの。それで、上原さんというギタリスト、彼女はまた楽器にも興味がある。基本的には、楽器に興味がある人。楽器を勉強してる人。そしてプロフェッショナルの人に頼みました。皆プロフェッショナル・ミュージシャン。けれども、自分がやってる楽器以外に何かもつと見てみたいと、楽器に興味がある人を優先的にね。だから上原さんにこれを頼んだ、やったんです。上原さんも一生懸命やってくれたんですけど、今はギターが忙しくなってやってませんが。一つは、ギターは何かこーらしいね、それで琵琶はこーでしょ、だから大変だったみたいです。それで、笛はフルートの人、クラシックのフルートの人、山田さん、山田一さんという人にやってもらいましたが、結局は合わなくて。その後は知念さん、琉球の笛の人が来ました。そしてこの辺は私たちがなんとか出来ていましたけど、もう一つ大変だったのがね、揚琴は最初... それは寺内先生。 あっ、寺内先生。この間ね、ピアノの人がすぐ揚琴の音を聞いて、これピアノでしょ、殆どね、興味を示してくれたから、寺内先生が最初やって、そして亮子さんにやってもらって。伊波さんも最初は揚琴やりたいて来たんですね。それで、私がまたこれを間違え...間違いというか、ちょっと大変だった。これはお琴の形をしてるから、お琴の先生にお願いしたんです。でも、これは私の間違い。 **It was my mistake.** これは本当はヴァイオリンの先生にさせるべきだった。で、今やってる澤岬さんはもう 10 年もやってて、かなり音がでるようになったんですけど、本当は、実は川崎先生、チェロの先生でしょ、川崎先生がやると、もつといい音が出ると思います。ただね、川崎先生は後から入って来たんです。私たちはオリジナルメンバー、貴方はオリジナルメンバー... 私は二年後ぐらい。二年後ぐらいね。オリジナルメンバーは平得先生、伊集さん、喜瀬先生、それから玉城さんは最初からいたね。玉城さんは私の後だと思う。 あ、そうだった。それから澤岬さんと宮城葉子さんは最初からいたの。宮城葉子は最初から、あの人三線出来るから、三線をやってたけど、徐々に、これやる人がい

ないから、これ頑張ってみてということで。琵琶は誰がやったかな？覚えてないね。徐々に出て来て。最初は琵琶...あつ、ご免なさい、月琴は出来なかった。で、オリジナルメンバーが大体このくらいだった。そしてそれに寺内先生、ピアノの寺内先生とか、ノブオ先生なんかもいた、私はなんにも出来ない。何も出来ないから、両班をやりましたね。で、太鼓は適当に宮城葉子さんがやったり、で、三金は打ち合わせして、これは山内先生がやってた。これはオリジナルメンバーなんですけど、私たちが発表会をしたんですよ、最初に出来た時に。その時に川崎先生、あ、廖さんがカルチャーで教えてたんだ、中国楽器。それで川崎先生が。川崎先生と伊波さんが、廖真珮のクラスに来て、で、こっちに入りたいって、云ってきたんです。で、川崎先生は本当はこれだから、やってもらって良かったんですけど、とてもラッキーな事に、川崎先生はこれをやってもいいと言った。どいうのは、彼はブラスバンド、高校生の時ブラスバンドをやってて、これが深けるということて、それで今これをやってるんです。本当はチェロの先生ですから、でも彼は非常に色々な楽器に興味があつて、二胡も上手に弾くし、これも弾くし、この月琴も弾きます。【これこれて言ってるけど、一体どの楽器の事？】で、伊波さんは揚琴が好きで、揚琴をやってます。ま、そんな感じで増えてきています。だから、いま例えば海野さん、海野さんは二胡なんだけど、あの人は興味があると言うから、じゃ、若いし、何でもやれるってということで、二胡はいるから、今。最初は月琴をやつて。月琴はなんか一番弾き易いみたいですね、皆これからスタートして、今こっちをやろうとしてます、今晚ね。で、これは廖さんが、廖真珮さんが来て、やつと教えて、具志堅さんと浜本さんが来たんです。だから最初からコンプリートじゃない、最初はなんか訳が分かんなくて。で、そんなこんなして、今は芸大の大浜さんという子も来ますが。彼女は三線だけれども、日本三味線もやるので、じゃ、この四線をやってね、と言ってるけど、これはこちらからスタートします。そんな感じで。一邊是自己，一邊是老師決定。這個吧。就是他們說之後還會不會再繼續。ちょっといい？だから最初の楽譜は、西洋音楽の人はこれ。それで、喜瀬先生とか古典音楽をやってる人はこれしか見られないから、澤岷さんもこれ。そして、本当はこれでやらないといけないということで、王先生はこの楽譜を作ってきましたので、陳先生なんかもね。それで三種類。今度は何をするというと、今度は洋楽譜を入れないのよね。今度、**we renew this one add more music.** でも今度はこれだけ、数字譜だけで楽譜を作ります。これは最初、だから三種類の楽譜を入れたわけ。剛開始演奏御座樂時，他們不懂這個簡譜，所以...三弦的老師，然後是學西方音樂的人。これはあるんだけど、絵巻、これも彦根所蔵って書いてある？これは徳川美術館所蔵ね。こっちは...井伊家でしょ。彦根は井伊家伝来ね。で、これと...あつ、これは石井家の物。これと楽器は名古屋から借りて来て、で、これを彦根の物を展示したんですよ。で、私たちはこれを見に行きました。だから、これも、じゃ持っててコピーしてください。これもね、もつといい写真は実は沖縄美術伝書というのに、これの大型が載っていて、こんな大きい。で、図書館もあるかな。でも私は個人的に持っている。だから、一つだけでも重たい本ですから、この次にお見せして、必要であれば、どっかでスキャンするか、何かしましょう。啊，謝謝。還有一張很大的，但是很大，所以下次來的時候，老

師再介紹這個書。それでね、公開はできないと思う、論文にも。だけど私は水戸博物館の琵琶とか、一部の写真を持っています。あ、先生が。実は、あそこは売るのよ。一枚一万円とか言って。それで、あの当時は、私個人的にはお金ないし、それに県の人も5万円か6万円の範囲中だったら、コピーを貰いましょう、ということで、18点の楽器全部は出来なかったんで、主なもの、5枚か6枚は買ったんです、写真を買って。けども、あそこはオープンになってないから、見られないけど、それもカラーコピーで今度取ってあげますよ。還有水戸博物館的照片。特に琵琶が変わっている。蝙蝠が付いてんのよ。琵琶の頭に。琵琶的上面有附... 就是彫在上面那個。おめでたい印でしょ、蝙蝠は。黒塗りだね。それから十二律があるんですよ、水戸は。畫在上面。十二律ね。けど長線がない。水戸博物館和名古屋的樂器不一樣。いつ帰るんだっけ？ 今回ですか？ 11月の五日。五日。変な話だけど、オペラに出るでしょ、私、11月三日。だからちょっと忙しいけど、けど12月オペラが終わって、どっかで会って、水戸のカラーコピーと、それから...何をあげるだったけ？ あ、それでこの間、私が書いた論文の...データで送ったほうがいいね。そうですね。ちょっと直接関係あるかどうかは判んないし、日本語でけど、最近、論文を書いて、その<江戸上り>の14回の持って行った楽器なんかが、もう整理したから、それを送るって言って。老師11月3日演出Opera。真的比較忙。結束後，跟你一起看剛剛說的那個資料。還有，最近老師寫新的論文，給你看。見に来る？ チケットあるかどうか？ 殆どないと言ってたけど。探してあったらあげよう。要不要老師的Opera？ 可以嗎？ 役はコンテッサ。リゴレット。Verdi's Rigoletto, so isn't it terrible? はい。はい。遊んでます。次。Q：沖縄県が御座樂の活動に対して、どういう風に...どう言いますか？ 補助？ どういう風にして関わっているのか？ A：それはね、これを見たらいいですね。これをコピーしてあげるから。これは全部、県の予算で全部やった事です。それで、途中から御座樂の演奏で、結局研究会そのものは活動なくなっただすけど、ただ一年に一回は会議はしてたんです。で、終わったのはね....I have to check 終わったのはつい最近なんですよ、研究会はね。正式にクローズしたのは、えと...四年くらい前なんですよ。それまではずっと続いてはいたの。で、この演奏研究会とダブルでやってたけど。ただ、沖縄県はですね...平成9年...10年、この辺りで、沖縄県のお金の関わる援助は切れた、終わった。ここで終わったんですね。で、ここからは、国のものを三年間もらって、後は、私たちはもう独立して、会費を集めてやってますけど。ただ、今回みたいに、その都度その都度、何か有る時には申請して、お金もらって、中国に行ったり、としている。從平成9年... 開始就沒有了。以後沒有。但是 lucky, 接著3年, 由日本政府給。ここまでは全部沖縄県が。後、将来的これからどういう風な、また政府との取り込みの計画が？ もうないと思う。ただもう後は、このプロジェクトチームを組んで、文化庁の科研とかにやって研究を続けるしかないですね。以後也一样, 以後我們自己這樣。或は、今回の福建省に行くみたいに、沖縄の県が作ったこれは、御座樂ですから、代表として、ベトナムに行くとか、どっかに行く時に、もらえるかどうか。以前に二度ハワイに行きましたけど、これは全部自費でいったんですよ。以前去夏威夷演出的時候, 我們是自費。但是下個月去福建是沖縄政府 support。けれども、ラッキーだ

ったのは首里城です。これは国でしょ。何時から始まったかね？首里城は二千...首里城が今度はサポートしたの、それで違うメンバーですけど、私、金城先生、で、こちらは川崎先生がメンバーに入って、首里城の調査で台湾に行ったし、首里城の調査で中国にも行きましたね。台湾二回、台湾は一回か？台湾は一回。一回。で、それで韓国も行く予定だったんだけど、もうほぼ同じだから、いいということで、罷めましたけど。首里城の今度のものは、私たちは個人的な研究をして。明白？明白。好，這個。Q：海外的な公演、そういう活動てのは、一年大体どれくらいの回数になりますか？海外？県内ではなくて？県内県外、国外、含めて、最近は偶々多いですね。

A：ですね。私たちの毎年の活動報告書というのが、私のところにデータがあるので、無いのもあるけど、出せるだけだしてあげますが。最近が多いですね。一番最初は本当に何も無かったから、自分でやりましたよね、提携演奏会ということで、宜野座で一回やって、シュガーホールで一回やって、やってるうちに、“演奏してくれないか”っていうことで、東京から呼ばれたり、九州のほうでもやりましたし。それからさつき言っみたいに、ハワイは私の大学だったもんですから、ハワイの先生たちが見たい聞きたいと言っだし、丁度色んなアニバーサリーがあつてね、行きましようと言って、皆で行って、ハワイでも演奏しました。そしてそれから韓国からは、あれは招待でしたね、行きましたか？韓国の黄先生という民族音楽の方が、学会があつて、韓国の釜山でやった時に、行って演奏しました。これは韓国の大学の学会が補助してくれて。各国に行ったね。ハワイは自費、韓国は行った、で...福建も。福建も行きました。福建は UNESCO のあれなんです。UNESCO の FITC Conference、四年に一度のものを。王耀華先生が必ず中国に呼びたいと言って、彼が招聘して、それで私たちもお手伝いということで、お金は自分で出した、でも舞台は全部王耀華先生が手配して。で、中国でもやりました。では後は国内だね。九州、大阪、名古屋、それから名古屋付近の愛知県、東京。静岡浜松。静岡浜松。もうこれまで数えたら、九州は三県を回って。九州三県、大阪、愛知、名古屋、静岡、東京。8 provinces。8 県で演奏やりましたね。在國外、夏威夷三次。還有台灣，一次。ハワイは三回行った？最初は...えと...三回行ったね。判った判った。マウイも行ったから。そうそう。三回。ハワイ三回。夏威夷三次。台灣...演奏会は一回ですね。台灣一次。韓國一次。福建...福建。下個月去就兩次。これだけですか？国外は。やったけど。沖縄で、今度はベトナムのニャーニャックのグループが来て、あそこの劇場でジョイント・コンサートをしました。在沖縄的國立劇場，跟 Nhã nhạc 一起演奏。その時は、ベトナムの Nhã nhạc を復元したのは、山内先生と徳丸先生この二人。徳丸先生が来て、司会をしたりなんかして。これのビデオはあるよ。あ、そうですか。貰っちゃいけない物を貰えました。だからもし欲しければ、コピーできる。老師有 copy。で、これは、もし論文で使う時には、国立劇場の許可が無いといけないので。その時は言ってください。でも私が持つてる物だから、コピー作ってあげられる。要的話...貴方も欲しいでしょう？私も見たい。私は出ていないので、逆に見たいですね。あ、逆に見たいわけ。はい。接下來要不要等下一次問，因為再來的問題比較複雜。Q：ちょっとこれから御座楽の中身に関する質問になるので、ちょっと難しいかも知れませんが。この演奏の方法、スタイ

ルとか、そういうものは、どういう風にして決めていますか？ A：これは一番の私の悩みの種でしたね。だから楽譜も何も無いのを、一番最初に探し... あ、それでね、御座楽のですね...持ってこなかったかな？ありゃりゃ...一番最初に御座楽というのを実をやったのは、喜名さんのものというか。あ、実際。あれからスタートして、これをやろうと言って...あ、そうだ、自分で調べましたよね。これを調べて、これが資料なんです。最初の頃の、ちょっとこの...何で言うのかな、私のメモなんですけど。この寛文何年の内閣府のこれとかね、こういう風に全部調べて、それをまとめたのが...これですよ、この論文。この論文をまとめたわけですね、資料を見て、この演奏曲、それから楽器が判った。だからこの曲を判ったわけ。曲は判ったんです、これ、1850年までの曲目は、記録はありました。これは江戸のほうに行った時、なんと琉球の人たちがやった。けれども楽譜は全くない、ゼロですね。で、それから、その曲をそういう風に並べていって、歌詞もあるので、これは王耀華先生がやってくれたんですよ。資料からこういう風に歌詞を抜き取って、あるものから抜き取って。これは鎌倉芳太郎の、これから、これは手書きです。戦争の前に、焼ける前に鎌倉芳太郎が写した、こういうものから写した物ですね、これしか無い。これはこれですね。そういう風に歌詞を先ず集めました。歌詞を集めたものを、結局王先生がチェックして、そして同じ歌詞、多分これとこれは同じ曲だろうというのを、王先生が見つけて来たんです。で、最初に見つけたのが、ここに書いてあるように、5曲。それが『四大景』、それから...もう怖いよ、これしか無いので。『四大景』、『一点采歌』、これ『蓮花落』ね、それから『天初暁』、『酔太平』...これとこれにくっ付けて。見つけた物を今度は陳先生がアレンジしたんですよ。だから陳先生はこの『四大景』...王先生はこういう風に、閩劇にはこういう風がありますよ、惠安県にもこういうのがありますよ、つていう風に調べてくれた。それをこの楽譜に直したのは陳先生。で、陳先生がいわゆるアレンジしたみたいな形ですよ。で、『酔太平』は短かったから、この『清江引』と『酔太平』をくっつけたんです。いま演奏する時はくっ付けるんですけど、だけど今夜これをやりますが、いま私たちはこれをやらない、これだけをやってます。で、中国へ調査に行った時に、惠安北管でね、この方がとてもよく調べてあったんですよ、惠安県の曲を調べてあって、これに頂いて来たんです、これを私に下さったんですけど、これにね『四大景』があるの。『四大景』も『紗窓』もあるし、この地域には非常に近いではないかと思って。ソウ資料が何とかか何とか言って、何とかソウ。とにかく、ここは実際に私たちが歌を聞きました、ちょっとこれを持つといてくて。『四大景』は何処にあったかな？あつ、『紗窗外』。『紗窗外』...『四大景』、そして『打花鼓』もあつたよ。でもこれしかは音楽だけど、『採花』...これを持っててちょうたい。で、これを演奏してるのが...ここなんですけどね。ここに肝心の提箏の部分抜いてさ、どこの新聞社の人に貸したら、判なくなっちゃただけと。『四大景』...これは提箏を弾いてたんですけど、判るか？これは提箏を弾いてんの。これだ、これこれ、提箏を弾いてる。これね、これこれ。台湾にも無いでしょ、この楽器ね。中国にも無い、でもこういう田舎の廟にはあつたんですよ。こうやって迎えてくれて、熱烈歓迎してくれて、行列して行って、廟に行つて、廟でこうやって演奏してくれたんですけど。『四大景』をや

ったところはね、ここではない。男の人が歌を唄ってるでしょ、『四大景』は。ここ、ここです。『太平歌』 そうそうそう、『太平歌』もあるし。ここはとても面白い、もう一回行きたいなあ、と思ってるですけどね、だから。調べに。結構あるかも。これがそう、北管。『四大景』を唄ってる画面が目当たらない。だからこれを見た時、私は、やっぱり沖縄の御座楽は、この福建の...福州はもう新しい音楽をやってますね、北京からの音楽とか、南管とか。で、こういう田舎に昔の歌が残ってるから、やはり 1600、1700 年の頃、こういうのが中国でやってたのが沖縄に来たんだな、とが確信しました、これを頂いてね。で、これみんな楽譜あるの 前に『四大景』...恵安県...I'm sorry. I can't find it. ね、面白いでしょ。...この先生の写真が無いのよ。とても良い先生で、これ全部くれたの。 Q: そういう曲を決めて、王先生が決めて、じゃ、こういう曲を御座楽の楽譜のベースにしましょうと決めて、陳先生がアレンジして、その時に、北管スタイルというか、南管スタイルというか... A: だから陳先生がやって、南管スタイルにするのか、何にするのかを決めて、もう全く私たちは判らなかつた。陳先生が教えてくれるものを弾いたの。教えてくれる通り。だけど、陳先生は南管の演奏者だったから、私たちの手には南管が入った。それで、私たちは研修に行ったでしょ、あの時。 98 年に。 貴方も一緒に行った。 はい。 これね。どこでしょ...あ、これね。この時に、陳先生の南管グループというか、民族音楽グループだよ、台湾のね。南管だけではなく、色んな台湾の。そのグループの人たちと私達が、合宿もしましたよね。 We stay 3 days in the one spot. それで朝から晩まで習えました。けれども、彼らのスタイルは南管でした。で、私達は彼らから習って、戻って来て、ここで演奏しました。演奏したら言われましたよ、他の人から、“貴方たちの南管スタイルだね”って。それで、“は南管スタイルだね”って言われて。その後から、私は特にトレモロ、これは新しいから、南管ではあまりやらないけど、新しいスタイルを手に入れた。これを全部削るようにいって、今はまだやってますけど、やってるけど、減らしました、トレモロはね、少し減らして、減らしましたが、私がモデルを探したのは、音楽のモデルを探したのは、この曲です。実は、さっき見せた山内先生の、山内先生がやったもののの中に...これほら、さっき見せたやつね...もののの中に、この『太平歌』という歌がね、御座楽ではなくて、久米という中国人街のほかに伝わっていたの。であって、楽譜が『太平歌』とい歌があるって、判ったです。あ、あつたんです。そしたら喜名さんの研究で、この二つは同じだという事が判ったの。『福寿歌』と『太平歌』は韻は同じだから、これは同じ歌だろうと判った。更に、私は今度もっと調べてみたら、『福寿歌』もだいたい似ている、韻がね。だからこの曲は、この楽譜は御座楽の『福寿歌』だなあ、という確信を得ることが出来たんです。そしてこれが唯一の楽譜ですね、私達には。この楽譜は洋楽のもんですから、このゆっくりとしたことが判るわけ。そして陳先生も、これはとても古い唄い方です。そしてこれを唄ってみたら、いま喜瀬先生と玉城さんが唄ってるような、古典音楽みたいな曲、だと判った。だから、あ、やはり沖縄の人たちは...中国ではどういう風にして唄ってるかは判らないけど...わりと賑やか、歌がもらって、そういう風にうったりと唄っていたんだな、と判って。スタイルは、いわゆる音楽のスタイルは、出来るだけこっち、これに近づけて、特に唱歌はこれに近づけ

て、私のイメージとしては、他の人はどう思ってるのか判んないけど、私のイメージとしては、これが沖縄スタイルだと思ってる。沖縄の御座楽スタイルだと思ってる。同じ『四大景』でも、ベトナムの『四大景』とは全然違う。 Q: 例えば、演奏の時のトレモロだったり、強調音とか、そういう演奏の細かな雰囲気表現するための奏法というのは、どういう風にして決めたんですか？ A: だから、一旦南管と...台湾からスタイルをもらって。で、さっきも言ったように、減らしなさい、減らしなさいって言ってるんですけど、実はですね、長崎に伝わったこの福建省の音楽を調査に行って、調べましたけど。あそこには、本当にトレモロもなく“たん～たん～たん～”...こうやって、すごくシンプルな歌なんですよ。だから、私は多分本当はトレモロも何にもない“つ～ちん～ちん～だ～”、こんな音楽だと思いますが、それに戻そうとしているけど、皆したくない。演奏家が。つまり、そうすると、音楽があまりにも boring というか、昔のものはそうだったかも知れないけど、今の現代で、聞けないでしょうね。私はしたいの、私はしたいけど、私はパフォーマーじゃないから、パフォーマーの皆さんが、なんか、they refused to take off the tremolo, because they said 三味線なんかは“ぶん～”と鳴って“ぶん～”になる、nothing でしょ。だから、“ぶん～”とやりたいけど、でも三味線とか、太い弦のものは出来るだけ減らしなさいと、減らしてますけど。けれども琵琶と揚琴はトレモロをやってる。そうしなと、ちょっとステージでは退屈しすぎる。だから儀式でやるには、それではいいかも知れないけど、いま現代の世の中に於いては、どうしてもステージで人に聞かすから、ちょっと現代っぽくトレモロを入れたりしています。だからこの辺はまだ決まってない、どうしていいか、迷ってる場所ですね。現在可以告訴老師你的看法。先告訴我老師在說什麼。像剛才說的一樣，老師覺得不要太加花加 tremolo 等等，但是老師在長崎縣，那邊有經驗，那邊的演奏方法是很簡單，加花還有 tremolo 很少很少。老師覺得那邊的演奏方法是... 合適的。所以我們也要模仿。で、これに関して、彼女はちょっと面白い意見... コメント。を持っていて。告訴老師好不好？ 好。裝飾とか加花というのは、そういう演奏を付ける付けないに関して、前回来て、皆さんと一緒に演奏を見たときに、彼女なりに色々考えて、ひとつ... ここが付けたほうがいい、ここが付けないほうがいい？ 例えば『賀聖朝』、『太平歌』...還有什麼？ 『？？？』この三曲に関しては、歌詞を見た所、王様のために演奏してる、ちょっと考証の中で、儀式の音楽として演奏する物、と考えた時に、やっぱりその？？？、やはり裝飾がないほうが、シンプルなほうが、？曲として、今は全然やってないけど... そうそうそう。という曲は、裝飾がないと、雰囲気としては、多分... あると却ってなんかこー... 騒々しい。ちょっと騒々しいというか、ちょっと俗っぽいよね。当時の演奏にしてもそうだったんじゃないかと考えられる。で、一方で、例えば『四大景』や『蓮花落』などは、有る意味... その辺は民謡、民間音楽だからね。民間音楽だから、で、公演の場も... もうちょっと軽く。なので、華々しさだとか、歌詞の内容から考えても楽しい民間音楽なので。そこでは、そういう裝飾とかやってたんじゃないかな、という音楽の？？を考えた時、それを考えられるんじゃないかな、のが今の彼女の考えです。これも私達みんな一緒に行って、その方向に持っていく必要が有ると思う。私も。歌を考えるとすごく面白い、いい意見

だと思いました。確かに...そう、歌を考えるね、確かに儀礼は何もなくなつて、

Interviewer: Yeh Chiaying	Interviewee: Prof. Higa
Time: Wednesday, 28 December, 2011	
YC: 今天是 12 月 28 号 4 点 17 分	
We continue last time. I want to ask about the interpretation.	
HE: You want to ask about the interpretation. Interpretation of what?	
YC: About Uzagaku. How do you decide which style you want to do the interpretation?	
HE: Maybe I told you before. Mr Wang Yaohua who found the music in score in FUJIAN. However, Taiwan Chen Kunjin arrange the music for us. Arrange means you know He decided what is 揚琴 should play and basically everybody the same melody. However, he sometimes makes variations. Like we start here and 揚琴 put some ornaments here, and stuff like that. That is what Chen Kunjin did for us. But, since we learned from his group, Chen Kunjin has a music group and then he had some flute players, sanxian players and Youkin players. So when we first went to Taiwan we had our camp about a weekend. And then each one went to (meet) each person. I meant sanshin player went to (meet) sanxian player to lean how to play his lines and they can learn to play this music. So we learned that way first. However, Chen Kunjin group was based on NANYIN. He noticed our performance style is very close to NANYIN. And also we were pointed out from some scholars you know. Uzagaku was really a NANYIN style and some like that. And then we really think about Ming and Qing music, especially Qing music, which was played in Japan. Yes that is very straight almost, very straight connection. However, much later we found out one music score which is <i>Taiheika</i> . This music score was notated in 1910 by Yamauchi Seihin Sensei. And he collected this music as Kuman music. He said he noticed two or three sounds/music which were handed down in Kuman area. Kuman is basically a Chinese area. Kuman people almost keep their Chinese traditions, especially Towering temple. They have tower temples and carry the tower ceremonies. In tower temples they educated young boys in Chinese, music and architecture, everything. There are couples of music today they always played in tower school. This was one of them. These sounds especially have sound taste. When I looked for few other Uzagaku music, I noticed it is similar to two songs reported as Uzagaku music. Their words are same, but titles are different. This is the one we performed.	
YC: You usually use these in your programme?	
HE: This is the sound disk. <i>Taiheika</i> found it in Kuman village is this disk. They are quite similar. According to Dr. Wang Yaohua its tastes are similar, especially the YIN are similar, we can recognise two of them are same melody. This was a big finding. We said this <i>Taiheika</i> and Kuman village are part of Uzagaku. And following this music	

Chen Kunjin said this is very old style singing. And then we thought this is the only one music score really we have got. As you noticed they are very slow very antique very authorized singing. I thought this is the style of Okinawa Uzagaku. And then I tried to get other music close to this style, but it turned out to be the way we perform, basically Kise sensei and Tamaki sing. It maybe because they are Okinawa classic singers, the music they sing sounds like Okinawa classic music. But I feel like maybe when people adapt to a music, they put their taste, because I found that *Shidaikei* is also carry to big..... and I thought *Shidaikei* totally different, to me it sound like other music. So people put their taste. So, music can be changed, can be transformed to their culture. When I got that point, I thought this maybe the main scare/point we should get close to this style *Taiheika*. That is how we decided our performing style.

We still have questions on ornaments, as you noticed. So Ryoko is going to work on ornaments. And some people said it should not be like *mingshin* style performed in Japan, but I think of that in a little different way. *Mingshin* sounds performed in Japan is really a Japanese style to me. I do not know if you heard of it. I have got the performance CD and I will give one to you later. I am wondering which style we should take. The same as *Shidaikei* is performed in China FUJIAN area are also different. Of course they are carried by regular people/county people, not by court. Especially in Okinawa, this music was performed in court. I think they should be authentically authorized. I believe *Taiheika* is the main style of Okinawa singing.

YC: You still think music style may need some improvements?

HE: Yes, we have to improve them. I am not very sure yet. Because it is the only one style, *Taiheika* style. As you noticed we also have little songs, such as *Dogenshou* which is very vivid, very active songs, *Ichikouri* also. It is very simple. I do not know if it should be sound like *Taiheika*. Therefore, we have to study more and make decisions.

YC: How did you decide you sing in Chinese?

HE: Well, to be honest, how to pronounce is *Taiheika*, especially we have taught by Chen Kunjin group. It is possible the NANYIN pronunciation. The others songs are sung by Hirae Sensei right now. Hirae Sensei is from Fujian. Because I am not a Chinese linguist, I cannot tell the difference. You should find out whether Hirae Sensei's pronunciation is pure Mandarin or influenced by FUJIAN.

YC: But from my point of view, it is easy to recognise what Hirae Sensei sings.

HE: Because he is almost a native (Chinese) speaker.

YC: *Taiheika* is a little difficult to understand, if I have not read the lyrics.

HE: I used to sing *Shidaikei* before.

YC: I thought I can understand what you sing.

HE: In my case, my case is different. That is why I do not want to sing. But when I learned how to pronounce, I learned it from a NANYIN singer, and also later from Wang Yaohua. They did not give me tonal signs, but I wrote the pronunciations in English. It is possible because as an English speaker I know where to put the accents. That is how I got the 抑平 and this might be better for you to understand my singing. My singing might be a little better because I have accents. But most of the Japanese people do not think about the accents, because most of the Japanese words are all straight. Yes we do have accents, but we are not conscious of it. My guess is that when Kise sensei and Tamaki sensei learned from Chinese people, they put Japanese words on it. Therefore they have not 抑平. I feel much better in speaking in English as I know Japanese words are always on its vowel, but they do not know 'th'. I am kind of conscious about those problems, but these people are not. I think they drop [16:16]. That is maybe the reason why it is difficult to understand their Chinese.

YC: When you started to perform repertory, did you consider singing it in Japanese?

HE: I am not thinking of that. Mishima san wrote PhD dissertation in education and she is a western musicologist. She came to this concert on 17 Dec. She asked me a few questions about the performances. The first thing she asked is why we did not let anyone sing *Gaseichou* (this one). She is curious with some simple questions which like why you did not sing this song. Until now, I am still wondering who should sing this song. As the contents, I think man can sing. However, I am getting very critical about the pronunciation now. As the first step, it was all right if we did not really care about pronunciations. We just wanted to find somebody to sing those songs in the beginning. But now, I care very much about the accurate pronunciations about singing these songs, since I like this *Taiheika* very much. Therefore, we need someone who can pronounce accurately. So Hirae san might be able to sing, but I was kind of hesitant. Nobody sing these before. I am waiting for someone who understood and speak Chinese can sing it in right and pronunciations in future, such as Ryoko.

YC: Actually, this is my next question. Since we know almost all the repertory has lyrics. But you sing only three songs.

HE: Hirae Sensei is basically not a singer. However, he is very good at singing and getting better and better, which I am really surprised. He was very quiet at the beginning. He did not look he likes singing or good at it. I first gave him a [21:31] and asked him whether he can sing it. He sang it with very nice voice. However, as I do not like my singing quality (texture), I do not think Hilai Sensei voice is for *Uzagaku*. His voice is sound like [21:56] in western. He has strong voice. He can sing everything if I ask him, but I still do not think his voice is right for this song. If once he can start

singing everything, he can stop it. That is why I am waiting. As a performer, sometimes I think Uzagaku singing is good, because audiences can hear the instruments better and more clearly. I am doing it on purpose, sometime people can hear only instruments without singing. But as you pointed out, we have to find a good singer for other songs with right person and right quality. Quality might not be very important, but pronunciations are very important at this step. In very beginning pronunciations were not a big problem, you might be able to sing in 'fake' Chinese. But nowadays, we are getting better and better and it has been almost 10 years since we started performing. We have to improve it in every year and become very careful dealing with 'fake' Chinese singing.

YC: I heard Ryoko said that you planned to do the new and publish the score

HE: Yes, we are working on this. We are not really performing a lot. Because we performing all night every time. Because in my papers it says is almost 70, Kawasaki Sensei said that we should start new challenge. I picked up some papers.

This is not Uzagaku music, but at that time we were asked by Okinawa tower temple to perform them. So we picked this music score. I asked Ching Sensei to arrange those so we can start learning new one. This one is in tower temple. But we only performed once. Somehow people are not really take it easy. But we are going to add this. As something extra. In this book all music scores we do not have. So we will correct some characters trying to do them better.

YC: Because I noticed different types of scores have different lines.

HE: Next music from a only that number score, we did not include the []

YC: So it is not included.

HE: I like to find out Chinese source, because this is Chinese scores. Taiwan people use number scores, are they?

YC: It depends, if we are learning western music we using number scores.

HE: But in practice, which type of scores do you intend to use?

YC: It also depends on what types of music you are playing.

HE: But NANYIN people are using numbers scores.

YC: Really? Because as I know, BEIGUAN players are using GONG GONG BU.

YC: About the transmission of Uzagaku, I think it is a very important part for now. Such as do you have any plans or ideas that you want to improve transmission? I think you got lots of progress with your group this year, for example doing the [], publishing the DVD and according to Ryoko, having the children songs on TV.

HE: You know, not many people know about *uzagaku* in this world. Even my father, who is already 92 years old, said he never heard about it before. The reason is Uzagaku was known and performed in small area. I would say Shuri only. Although

music transmitted to the countryside and every stated doing even in a Maybe instruments are limited, because its instruments have to be brought from China. Some people might say some instruments were made in Okinawa, but I do not believe so. They all came from China, but they put some... around it. Therefore, it is very limited and it is very special music performed in special places. In class we had to stop when we were cut off China relationship because China had been through... Then we became part of Japan, formally, in 1879. The stopped playing Uzagaku after that. I think Uzagaku is kind of ceremonial music. When they lost the kingdom, they did not need to perform Uzagaku anymore and they could not get new instruments. In this case Uzagaku performers lost their job and had to come to the country. They had to earn their lives with other means in countries. Therefore, traditions were really cut off at the year of 1879. It was forgotten by people later. Sanshin music is, as many people thought, really Okinawa. They have Okinawa scales and sound like Okinawa. And Chinese Okinawa music is considered as foreign music. They did not need for any ceremonies. They do not need to be played anymore and just stop. It is almost 150 years later, it was reported [34:00] book. And also gradually, government started collecting Okinawa from different museums. Until they found out there is a full collection of Uzagaku instruments. Edo-Tokyo museum. I knew it because I have a museum collect and I knew the Yamauchi Seihin Sensei's book as well. Therefore I knew there is music called Uzagaku long time ago. However, I have never thought I would pick up this project, because I do not speak Chinese and I do not know much about Chinese instruments. We are lucky, because in 1972 Japan and China got the relationships and then exchange has started after that. Wang Yaohua came here in 1983, he was the second group of Chinese scholars who were invited to Japan. The first one just went to Tokyo. But the person who in charge this inviting events, Wang Sensei, he likes Okinawa. He knew Okinawa has very close relationship with FUJIAN. Therefore, the first group of Chinese scholars were mainly from Beijing and the areas around. Wang Sensei, may be he should pick up one person from FUJIAN and bring him to Okinawa. They chose Okinawa as the second visiting place. Then I met Wang there. He was 40 years old at that time. He was very interested in Okinawa historical music and had very good exchange with us. He decided he wanted to come to Okinawa to do some research. He then applied for the Japan foundation and Wang Sensei also helped him. Wang Sensei has very strong connection with government. Therefore Liao came to Japan with scholarship and stayed in Japan for almost 10 months. He was very geniuses person and learned Japanese very well. He learned sanshin and picked up many books. He did a very good job. Because he had stayed not very long and this is the early study, there might be few mistakes. But he is also. And then gradually. The relationship was built in 1972. And then gradually, from 1975 the Chinese exchange started. That is how sensei was able to come to Okinawa. He is an Okinawan, but he could not come back. He came back to Okinawa in 1976 or 1977. Almost at the same time I came back from Hawaii. I have no relations with

China, but it just happened. Wang sensei came to Okinawa in 1983 and he asked me to go to FUJIAN. It was difficult. The first time I went to FUJIAN was around 1985. We needed to apply for a visa at that time. But later, gradually we do not need visa to go to FUJIAN and it was getting easier to go to China. So, I went there. My study on Chinese music was also improved. And I have good connection with Wang Yaohua. There is another story how I met Chen. I was lucky.

And then in 1992. The year of 1972 was very important, because the relationship between China and Japan was back to normal and Okinawa was also returned to Japan at the same year. We belonged to USA after WWII. After Okinawa returned to Japan, both Japan and Okinawa government have started to help to re-build the Shuri castles. So they [40:12] the [] University and []. They started building Naha castle. The Shuri castles were built in 1992. At that time Okinawa government started thinking that the buildings have been built and we have to do some research. We rather than to stand there than, except how [40:45] to work. For example what kind of music played and what kind of dresses or [40:57] should be worn. We would say the study about [41:05] castle has started around that time. And then one of the sections of Japanese cultural department asked me about joining the project re-constructing Uzagaku. I was very surprised and refused them as I thought it was impossible at that time.

That time we had no money for this project. [41:37] in taking money. So he got 5 million dollars for this project, but I said that we should firstly re-construct instruments. He was specializing [42:00]. So he just [] watching the [42:08] instruments in [42:14] museum. He never knew whether [] castle should these kinds of instruments. All the [42:21] castle in Okinawa were all born and no one knew whether we should have these Chinese instruments. He was surprised and he thought maybe we should start with re-constructing the instruments. He then asked me. At that time [42:50] came here to perform NANYIN for celebrations. Because the performed NANYIN and I thought [43:05] were very close to Uzagaku, I decided to go there and [] all the instruments. But they were all speaking Chinese, no one was speaking English. There was one person, who can speak little bit Japanese. He is [43:27]. He started [43:34] in Japan for 9 months and also he is a [43:42] player. And also he is [] player. He is humble and he is good at making instruments. I think he make PIPA [43:55]. [44:00]. I think he had some help in this project. So I [44:15] he and asked him to re-construct the instruments. But unluckily, he never had the chance to see the real instrument, only pictures. Although he did a good job, some instruments [44:39] are different and then he had to do in very short time. [44:54] government [44:56] have enough money and time. From the beginning it is going to be [45:08], but the real re-construction of the instruments. It []. But what we asked to [45:16] to make playable instruments and he did it. The government's first purpose was not to re-create/re-construct Uzagaku music. They just wanted to provide these instruments to Okinawa young people, therefore young people can use

these instruments and compose new music. Because of this purpose, these instruments must be playable. My friend in the government told me that once we had made the instruments they have to be played. So I needed to gather musicians who want to challenge to play. But nobody played Chinese instruments before, except Hilai Sensei. That is why we had to go to Taiwan to learn how to play the instruments from [46:35]. Moreover, we needed music scores. [46:42] had found 5 pieces from China and then [] arranged the lessons to teach me how to play all of the instruments.

YC: Nowadays Uzagaku is kind of re-construction. After the fieldwork I have done so far, I might say only few of the Okinawa people know about Uzagaku. Do you have any plans for transmission of Uzagaku?

HE: In my concern, no. Because for me research is first and we thought our group is a research group. I do think Uzagaku is not perfect yet. We may never get perfect. I did not think about the transmission before. But by accident, this movie group came over and took the money from government. They made re-construction of musical scroll, I mean the picture scroll, which included *uzagaku*, Ryukyuan dancing and Chinese musical play. We are also involved in this movie. They are transmitting for us. At the same time, Ryoko and I are joining another research group which is sponsored by Shuri castles. In around 2005, Shuri castle decided to get the Uzagaku instruments. Because they are supported by government and they want to re-construct the instruments very close to the Nagoyaku collections, they look for materials, such as what kind of wood and ornaments were used with these instruments. They are very [49:50] about it. They spent about 5 years to do the re-construction. Nowadays, they have real [50:00], which is very close to the completed one, but it is still the replicas, because it is new. Shuri castle wants to have *Uzagaku* Kenkyukai and play those instruments. But their collections are for exhibition purpose. Therefore, some instruments are much thinner than ours. I am wondering how it sounds like. What kind of sounds does it create? Since they asked me how put strings and tuning. I joined their project from that time. We put the strings and then exhibited once. They then asked me if it is possible to perform the Shuri Castle instrument. But the exhibited one is not good for performing. We need a playable instrument. Therefore, they have ordered two more sets of these instruments. Although they did put [51:29] and [], but they ordered them in the same size as the exhibited one. They like to start performing playing the instruments in the project. [51:40]. Although we have these many works to do, our group has done research. They thought they might be able to find real music scores for *uzagaku*. They actually gave us money to look for those scores. With their money, we went to Taiwan, China and we were almost going to Vietnam. But we could not find anything. We found some in China, but that was 1980s. At the time, they have [52:27]. But as you know there are many changes in China, even the countryside. They are so sophisticated

and they adopt city music style in almost all countryside. It was very few we found and could not find any others. However, since Shuri Castle research project is going on, I liked to work with them, instead of doing transmission works. So I have no energy or passion to do the transmission. As I told you before, the first purpose of our *uzagaku* was for young people who use Chinese instruments to create new music. My hope is that some young can come and pick up Uzagaku and they might expend this music in future. However, unfortunately not many young people are interested in it. They are too busy in un-abolished traditional music, especially *sanshin* music. Mr Uno and two other young ladies were interested in coming, but they have never come, because they are too busy in finishing their thesis and performances. So transmissions have done by those movie people.

Also about that CD, everybody is so surprised and is very interested in our Uzagaku. Firstly, we re-constructed instruments and then we learned how to play. I did not care about the costumes, but the government people said 'no, Higa san, the costumes are very important.' He asked us to spend money on them and make them. [55:17] Sensei is my friend from old time. I think she is the best person who has knowledge about Okinawa style. So I asked her to join our project and she made our costumes. As you noticed these pictures scroll, the costumes are very colorful, especially in Shuri Castle which has black is formal. But in [55:50] they put lots of colorful costumes. Also we got lots of resources from Tokyo, because all Okinawa [56:04] anything here. I would say our *uzagaku* is more like Edo style, because of those colourful and people got interests. After we were pushed by all these people, not many people but people who were surprised and attracted by *uzagaku*. Then we got the offer from Victor Entertainment which is one of the major record companies in Tokyo. They wanted to make CD for Uzagaku. That is how this CD came about. We did not ask at all. To me I thought we are not really ready yet. That is why I said we were pushed and in a rush. Someone might not really be satisfied with what we did. But we got these chances. So we hold these chances and we can grow and do all slowly. For this group the last thing is ornaments, as you know. After we decide what kind of ornaments and what kind of style we are going to perform, I like to let this group go on as performing Edo style Uzagaku. But at the meantime, I [] Uzagaku. We are now researching how it was performing in Shuri castle. Was it same as Edo[] style or little bit different from Edo. We do not know yet, because we do not have resources. But we will be working on it. It goes to be very slow research, but it still move forward. To be honest, my interests are Shuri castle's project right now. I am thinking Ryoko or other people can lead our group. I like to let them do it. But Ryoko is more a research person. I do not know what is going on to our group.

YC: Before you re-construct Uzagaku, did you ever image what Uzagaku would be?

HE: The image was a picture score. That is all. That is how we wanted to the similar type of costumes and instruments. The real instruments were late 18th century

[59:40] in Japan. The point is the image of the music. But I did not know about it at all. So when [1:00:02] gave us five music scores and [00:12] gave us [] number scores, it took us almost half a year to decide what [00:20] we do. It was very difficult to decide the [00:27]. We wanted to search what the key of [00:36]. So we checked it. [00:46]. But our instruments are made by [00:56], NANYIN. [] made mostly [1:02]. We finally decided to do it on [1:15]. Then we started playing [1:25]. I am not the player. Before we went to Taiwan, I got the [1:38] player, [] player [] Sensei, [] player Ryoko and [] Sensei, and PIPA. [] Sensei was not there yet and [2:05] San tried the PIPA. It was very primitive sound. But when they played through the music score and I heard the read sound, I realized this is the tone and how Uzagaku sound like. I have never imagined. That was the first time I heard it and I was so moved. Then gradually, we got playing technique and it turned into today's sound. We do not know how fast or slow we should perform. We just use the feeling when performing it. Hearing that sound when it comes thought, [3:14] I think it is little slow [3:19] we are playing. It is musical. It is just [3:25], using the fifth sense or third sense, the musical senses. Then we decided the way we do it. It is still an attempt. So we do not know if it is right or not.

YC: For Uzagaku, in the future, since you are now still in the project in [4:00]. It keep going.

HE: [4:08] is going to be more like, because we have Japanese person in the community. It could be more like Japanese [4:22], no [4:26], only straight sound. It could be quite different from ours. I do not know [4:38] More sounds like []. Because we are influenced by NANYIN and BEIGUAN little bit, our performance oriented maybe [5:05] the real Uzagaku.

YC: That is for [5:12] project. For this *Uzagaku Kenkyukai*, do you have any further plans for the future?

HE: Well, I am not quite sure. But new challenge come out [5:39] this movie, it is a Chinese play. So music is accompanying the Chinese play. They do have Chinese music. Maybe they are using Uzagaku music for that. Although we have 60 and more music to re-construct, I think they are almost the same taste. So I think we stop at this moment and then we like to challenge the music accompanying to the Chinese []. So next year, we could start to modify [6:19] music. I do not know which one Okinawa used, because there is not any indication or writing resources about the music. But we want to try. That is going to be our next challenge, accompanying the play.

YC: Do you have plan for applying other foundations to support *Uzagaku Kenkyukai*?

HE: Not right now. My wish for this group is accomplish the playing technique more first and then to become a professional group, as [7:24] as profession. As a

professional [7:33], most of the performers have [7:36]. Today Uzagaku is second instrument, they have their own instruments, some are playing [7:48], some playing [] and so on. It is always secondary. I do not think our group can get the sponsors and perform worldwide. For now we are going to do what we have been requested. We are asked to perform in Tokyo sometimes. Next we have been requested in [8:37]. It is in somebody's concert. That is all we can adopt right now, because our players' schedules are full as well. We have six performances this year February, March, April, [9:14], November and in FUJIAN. That is quite many. I and my group may feel comfortable if just one in two months, which should be the maximum. Our aim is still Uzagaku re-construction and research group. Although I am not the performer, it is all up to them if they want to be real professional group or what they want to do. They are depended on... So I do not know if I leave them, what is going to happen to this group. This question you should try to ask our other members that if I leave and they want to continue on, what do they want to do? They just follow me now. They are not independent yet. I do not know what they are thinking now. Interesting, but we are not really professional yet, I think.

YC: You are still re-building and researching it.

HE: It is still in a stage of research.

YC: I think it will be better and better.

Interviewer: Yeh Chiaying	Interviewee: Dr Nagamine
Time: Tuesday, 25 October, 2011	
<p>Q: 你怎麼會想參加御座樂的復興演出？</p> <p>A: 從很早就開始了</p> <p>Q: 因為你一開始是說你只是做中國音樂的研究而已，那為什麼會一直繼續想要演出？</p> <p>A: 以前我，在這開始不知道是什麼，其實我要參加中國音樂的。</p> <p>Q: 所以當初你是想參加中國音樂。</p> <p>A: 對，我的老師金城厚老師，知道沖繩有一個中國音樂團，介紹我，所以我不知道 uzagaku 御座樂是沖繩的傳統音樂的樂團，明白嗎？</p> <p>Q: 明白。所以連金城厚老師都覺得 uzagaku 是中國音樂。所以他才會介紹你來。那你來後你有覺得它是中國音樂嗎？</p> <p>A: 是中國的樂器，一開始的時候，他們也不理解 uzagaku 是什麼，中國音樂是什麼。所以我也一起研究。</p> <p>Q: 所以你就一直持續到現在。所以你在過程中就是不只演奏還有一起研究囉。</p> <p>A: 我想要一起研究。沒有一天沒有演奏的。</p> <p>Q: 所以你是比較想研究沒有想要演奏。但是相反，演奏比較多研究比較少。</p> <p>A: 對。</p> <p>Q: 那這樣子的話你當初進來的時候應該都不會中國樂器對不對？因為你說你是拉小提琴和彈鋼琴的嘛。</p> <p>A: 以前彈鋼琴學小提琴，但是以前也沒有學中國樂器，</p>	

Q: 那所以就是進來之後才學。

A: 嗯，學揚琴

Q: 你怎麼會一開始就選學揚琴，因為好像一般人對中國樂器好像不是很認識揚琴。

A: 偶然。以前演奏揚琴老師的老師搬家，現在不在 OKINAWA，那時候去 uzagaku 演出，沒有揚琴，所以 Higa 比嘉老師(04'55)說你要學揚琴，後來我一直彈揚琴。

Q: 那向兩班呢？就是板。

A: HIGA 先生他不參加

Q: 他就是純研究嘛。

A: 以前 HIGA 先生就負責打盤，但是有時候 HIGA 先生不參加演出，HIGA 先生說你也要會。

Q: 因為我之前看你們練習的時候有很多不同的板，可是我看大家好像都交替打，所以是基本上大家都可以打板嗎？就是板的節奏大概大家都會？

A: 我覺得，你說的是一點點問題，他們覺得兩班是很簡單的樂器，沒有複雜的，可是我覺得梁板像是西洋音樂的 CONDUCTOR 指揮一樣，所以很重要的，明白嗎？

Q: 明白，因為我是比較好奇這個，好像是大家都可以打，可是因為就在樂器裡面它好像是指揮。

A: 所以他決定今天演出的 TEMPO 是什麼，很重要，可是 uzagaku 人...

Q: 我了解，樂團就是這樣，什麼樂器沒有人就要有人去演那樣樂器。

A: 其他人不一樣，學了二胡，還有彈三弦，所以 uzagaku 演奏後，也演奏他們決定的樂器，但是我一點也沒有學過中國樂器，所以有的時候有的樂器...

Q: 那什麼時候要去吹嗩吶？

A: 嗩吶最難。

Q: 那接下來是唱的問題啦。因為現在裡面我記得，可以講中文的，認真要算的話是三個人。就是 Hirae 平得先生，還有你，還有具志堅 Gushiken 小姐一點點，可是具志堅 Gushiken 小姐的中文還沒有可以到就是唱歌，所以現在都是 Hirae 平得先生唱，那你有想過要唱嗎？

A: 最近，我覺得有機會的話，我也練習，可是現在他們也覺得...啊，什麼？

Q: 是團員覺得...

A: 團員覺得...，沒有機會。

Q: 團員覺得 Hirae 平得先生唱就好了嗎？還是...

A: Hirae 平得先生喜歡唱歌。我不太喜歡唱歌。

Q: 可是 Hirae 平得先生現在其實也沒有全部都唱，他就唱了兩首。

A: 三首。

Q: 紗窓外。太平歌沒有唱嘛。

A: 還有相思病。蓮花落

Q: HIGA 比嘉先生叫我錄音唱蓮花落，一更裡。因為其實你們的曲子好像很多唱曲，至少這一本書唯一一首樂曲只有賀聖朝，你會不會覺得每一首都都要唱。

A: 其實我覺得，祕密的話：我自己練習。就一個人唱可以，但是在大家面前不敢。

Q: 不會啦，因為向 HIGA 比嘉先生的四大景，他也是用拼音嘛，所以除了 Hirae

平得先生以外，應該大家都是需要用拼音。

A: 我聽說 Hirae 平得先生喜歡唱歌，他很想很想要唱太平歌，但是太平歌是玉城 Tamaki 先生和喜瀨 Kise 先生。11'54"

A: 這是秘密，Hirae 平得先生不喜歡他們唱的，因為發音不準，還有喜瀨 Kise 先生喜歡那個曲子，他要都自己唱，明白嗎？他不喜歡其他人唱歌。我聽說。

Q: 所以到現在你還沒有唱，就是以我聽的話，確實太平歌的歌詞可能會有點聽不出來。

A: LU SAN(13'48'')_ 劉富琳老師，他們也說。但是比嘉先生覺得御座樂是琉球人唱，對不對，所以發音沒有關係，明白嗎？比嘉先生覺得平得先生的發音太標準，所以這樣的發音不是琉球人，所以 HIGA 比嘉先生覺得喜瀨 Kise 先生比 Hirae 平得先生好，明白嗎？

Q: 明白，但是就以歷史背景的話，那個時代的人應該是可以發很標準的音。

A: 你說的對，是跟加花(14'59'')的問題一樣，HIGA 比嘉先生跟我們的看法有點差。

Q: 那這樣子的話你有聽他們覺得對於唱歌的話，他們比較喜歡玉城 Tamaki 先生唱的還是 Hirae 平得先生他唱的。

A: 其他樂團人？

Q: 嗯

A: 有人喜歡 Hirae 平得先生，可是他們聽不懂發音的問題，其實他們不了解，所以都可以。

Q: 如果他們都聽不太出來的話，那比嘉先生他聽得出來那一個比較標準的中文音囉！

A: 中文音？當然是平得先生囉！

Q: 因為你說其他人因為不會講，所以聽不太出差別，因為比嘉先生她聽得出來嗎？

A: 沒有發音的問題，是面子的問題，你知道喜瀨先生是我們樂團的 BOSS，所以...。

Q: 所以是喜瀨先生。

A: 所以沒有音樂、發音的關係。

Q: 是 Policy 的關係，我了解了。那這樣子的話，你現在覺得用中文唱的曲子，你覺得合適嗎？或者是有沒有想過用日文唱，因為像比嘉先生不是一直想做 OKINAWA 的 uzagaku 御座樂

A: 可是 OKINAWA 的 uzagaku 御座樂也是原來從中國的是重要的部分，但是越來越 OKINAWA 化，所以不久也可以，但是不是日本。中文的發音也可以，但是用日文不合適。

Q: 那如果說日文不合適了，那現在用中文唱你覺得好嗎。

A: 普通話？嗯。歷史的關係，那時候應該用閩南話，南部的官話，不是北方的，是跟現在的普通話不一樣。

Q: 南部的官話其實就有一點像閩南話，我去查了一下，平常我們在講的那個叫做讀音，就是用唸的，如果變成官話就是語音，就是用寫的，所以像北管跟歌仔戲，他們用的比較多的就是官話。所以兩個其實很像，但是其實有點不一樣，所以你覺得這三個...。

A: 後來要用南部的官話，但是現在還不準，所以用普通話中文也可以。

Q: 所以你覺得現在用中文是可以的，但是以後如果學得起來的話，因為之前

HIGA 比嘉先生跟我說，你也有學習的困難。如果扣掉學習的問題，你覺得哪一個比較適合？

A: 閩南。

Q: 閩南話，是南部的官話。那為什麼你會覺得用官話是最合適的？

A: 因為從琉球到福建的人是(身份高的人)官宦子弟，所以我覺得他們學官話，不是福州話普通的閩南話，所以唱的也一樣，但是 uzagaku 御座樂裡面有民歌，那怎麼辦呢？民歌應該用地方話。

Q: 就變成是閩南話了，這個也是問題。可是，會不會，我不確定，根據王老師的研究就是通通都是民歌，所以我就會覺得到底哪一個比較合適的原因。

A: 明代、清代用現在的普通話嗎？

清代有，在北京 22'35"

Q: 清代有，在北京，就是他們現在講很多「兒」的那個，

A: 但是福建

Q: 他是講閩南話，江淮官音

A: 所以一起演出有，也是用官話，所以我們 uzagaku 御座樂也用官話。

Q: 所以你覺得排除學習的問題的話，完全照歷史那樣子用官話唱比較合適。那這樣你有興趣學嗎？

A: 努力吧

Q: 這樣你就變成比較能夠學的人捏，因為你有研究歌仔戲。那我們以平得永治 Hirae 先生好了，因為喜瀨 Kise 先生和玉城 Tamaki 先生可能聽不太出來，因為我們唱歌不是要押韻嗎？那你現在以你在練習的時候聽 Hirae 先生用中文唱，就普通話唱，你覺得跟那個旋律合適嗎？聽起來的感覺。

A: 合適。因為我也不太了解那個普通話跟閩南話的什麼音韻跟音樂的關係，所以 Hirae 先生也好聽，是 Hirae 先生自己加花，但是瀨玉城 Tamaki 桑還有 Kise 先生沒有這個樣子只有看樂譜直接唱，所以用普通話的 Hirae 先生好聽。

Q: 那你自己在家裡練習唱的時候...

A: 是 Hirae 先生的模仿。

Q: 不是，你覺得那個有押韻嗎？

A: 歌詞？

Q: 嗯，你覺得用普通話唱就有押韻了。

A: 自己寫拼音。

Q: 所以你覺得其實現在用中文唱是好聽的。那我們就要講你現在講的加花。

A: 加花的問題。

Q: 就是像現在演奏樂曲的時候，你覺得大家的演奏方法_表演方法，你覺得有什麼樣的看法？就是感覺怎麼樣？

A: 我最近想 uzagaku 御座樂有跟北管有關係，所以加花的問題也一樣，是嘗試用北管的加花方法。

Q 你現在的意思是說現在大家有在嘗試嗎？還是你自己有在嘗試？

A: 我自己嘗試，但是我嘗試的方法 Higa 先生不喜歡。

Q: 所以你嘗試的方法是指你在演奏揚琴的時候嗎？

A: 揚琴的時候，因為我覺得我彈揚琴，其他樂器我不會，所以我自己演的時候用北管的風格。

Q: 那是 Higa 先生有聽到嗎？還是你在演出的時候就這樣子演出過。

A: 最近我跟大家一起演的機會比較少，所以我只有自己練習的話 try 用北管的

方法，上個月 uzagaku 御座樂表演的話，Higa 先生有說不要。

Q: 所以 Higa 先生是有大家在練習的時候有說不要打 trio 的。

A: 對。

Q: 那所以 Higa 先生當下叫你不要打 trio 的時候，就是叫你直接打一個音、一個音這樣就好的意思嗎？

A: 那是 uzagaku 的曲子一點點，速度慢，對不對，速度慢的時候沒有 trio 和加花的話...(29'47"聽不懂)很無聊的感覺，長音、沒有音不好聽。我覺得這個是演奏的問題，不是我自己的問題。是大家應該一起考慮的問題，但是大家跟我的看法不一樣，特別是跟 Higa 先生不一樣，以後怎麼辦我也不知道。

Q: 那你們有自己團員討論過這個問題。

A: 沒有，一點也沒有。

Q: 一點也沒有。或者是開會的時候也沒有討論過這個問題。

A: 但是 Higa 先生跟我討論的時候，我告訴他我的看法，但是 Higa 先生不了解我說的意思。因為 Higa 先生不是中國音樂的專業者，所以他不了解。

Q: 大概可以問你是怎麼跟 Kise 先生說的嗎？就是你跟他說什麼？

A: 我就是跟現在說的一樣。

Q: 那老師的回應是說什麼？

A: Higa 先生的看法是明代、清代的中國音樂一定不用琉球 tr_加花，特別是押韻，一定沒有，因為孔子廟的十三音，他覺得傳統的中國音樂沒有 tr_加花這樣子，真的嗎？

Q: 嗯，我在我的文章有講到這個問題，英文看得懂嗎？

A: 大概。

Q: 我講到這個分類的問題，因為我這次來都有發現大家對於 uzagaku 是從哪裡來的，大家都在研究，就像王耀華就做了很多研究，台灣就像你說的李老師，他也在做研究，可以會發現兩邊做出來的好像不太一樣，因為王老師會覺得那個一部分是南音還有他們的那個閩劇，那台灣這邊看會發現它其實是北管，然後我回去有跟研究北管的同學討論一下，就是為什麼台灣的研究結果會跟中國的研究結果差這麼多，是因為南音和北管流傳到台灣後也變得不太一樣，所以台灣對北管的定義和南管的定義和中國是不一樣的，所以其實我預備把它用功能的方式來做，然後這個就會碰到你剛剛問的那個問題，中國的傳統音樂真的沒有加花嗎？其實，一半是一半不是，我的功能我會把它分作雅樂和宴樂，因為我聽了你們的音樂之後，還有看了你們的歷史之後，會發現你們的曲子大概分成兩大種，一種就是像賀聖朝還有天初曉這兩首很明顯就是雅樂，因為你看這個描述的內容，就是國王登基還有那個就是像你們上次去那個首里城的時候的那冊封儀式你們就一定要演這首嘛，所以它等於是儀式的音樂，然後這個賀聖朝是那個 Kawasaki 先生是說這個是孔廟的音樂是嗎？我不是很確定，因為你們幾乎沒有演這首曲子。

A: 是像孔子廟的音樂。

Q: 所以現在我不確定這首，但是至少確定這個（太平歌）一定是雅樂。這個（天初曉）應該也是

A: 這個嘛？這個裡面也有國王的(36'00"聽不懂)

Q: 至少這三首：賀聖朝、太平歌、天初曉應該是雅樂，那如果在那個中國音樂的定義的話，雅樂就是不加花的，就是像 Higa 先生他去聽到孔子演的音樂，他就覺得說我們不可以加花，就是一個音、一個音，很明顯這三首的譜就是一個

音、一個音，尤其是太平歌和天初曉，就是比較明顯就是一個音、一個音，而且速度比較慢，可是像剩下的這些，像是四大景和蓮花落，雖然現在沒有文獻直接考證他是談戀愛的或是什麼，我們只能從歌詞裡大概知道他在講什麼，然後再來 **uzagaku** 歷史上說它只能在宮廷裡面演出，那在宮廷裡面演出的兩種功能，一個就是儀式，一個就是他們在旁邊吃飯的宴樂，那如果是宴樂的話，就是會有加花的。

A: 那時候的，好像是流行歌。

Q: 對，可是只在宮廷裡面用而已，所以這種音樂在中國音樂的分類，宴樂它就可以加花，所以那個時候你說廖真佩有幫你們寫的就比較明顯是這幾首和紗窗外。

A: 我同意。

Q: 那這是我回去翻了一些書和同學研究之後，可能就是要看說你們怎麼去分類這個樂曲再來決定它的加花這個問題，那就是 **Higa** 先生可能也沒有說錯，可是就可能不是全部的音樂都這樣。

A: 完全不用、完全用，不是這樣子，有的曲子用有的不用。

Q: 對。因為我這次預備要把它寫成分類，可是我不知道這樣跟你講好不好，可是我就是預備把它分成這兩種，然後這兩種除了可以當作分類之外，也可以當作加花這件事情的根據。

A: 很有意義的。好的。

Q: 我這章就是寫分類跟加花，因為它是相關的，我把它寫在一起，因為先是那個儀式和宮廷的宴樂，就是宴會音樂嘛，所以才來討論這個加花的問題，可是因為之前聽你說那個 **Higa** 先生很堅持，所以我沒有跟他討論這件事情，所以其實你是覺得就是要適當加花的，那就你知道的，除了你之外，有其他人有跟你有同樣感覺的嗎？

A: 我覺得大家沒有什麼問題。

Q: 我只記得你說那個 **Gushiken** 桑彈琵琶的時候，被 **Higa** 先生講過一次，是因為當初廖真佩教他的時候就有彈加花嗎？還是...。啊!是輪指是不是？

A: 嗯。是輪指。以前廖真佩教他學，怎麼演、還有 **trio**、還有加花都學，但是他回台灣後 **Higa** 先生的看法改變，**Higa** 先生現在都不要，真佩學的部分都不要。

Q: 所以你現在出版的譜跟廖真佩寫的譜也不一樣嗎？

A: 越來越改變，

Q: 因為你好像說還要再出版一次譜是不是？

A: 第一次寫的是陳老師。

Q: 陳昆晉老師。

A: 然後，真佩來後一個一個寫，比如說揚琴的樂譜真佩寫，我有的樂譜是真配寫的，琵琶、三弦都一樣，但是後來 **Higa** 先生不喜歡這個樂譜，他說大家都用這個，真正的樂譜，明白嗎？

Q: 明白。就變成說大家都看同一份譜。

A: 所以我們現在還有做新的樂譜。

Q: 對。你有跟我說你們有要出版新的譜，大概什麼時候要出版啊？

A: 現在還沒寫完，因為 **Higa** 先生他們的安排，應該今年底。

Q: 所以你們現在都是演一模一樣的曲子，那就是變成齊奏囉!就是大家都演奏的旋律都一模一樣。

A: 一模一樣。

Q: 那當初真佩寫得有不一樣嗎？

A: 一點點。還有陳老師也有寫一點點不一樣，每個樂譜樂器的演奏的方法。

Q: 那真佩大概是什麼時候回去的啊？

A: 2002 年或 2003 年。

Q: 那是真配一回去 Higa 先生就把它改掉了，還是有再發生什麼事情嗎？

A: Higa 先生也自己學 uzagaku 是什麼，uzagaku 的音樂是什麼，以後他的看法也越來越易變，以前真佩在 OKINAWA 的時候還沒，大家都不知道怎麼，uzagaku 的演奏方法是什麼，大家都不知道 uzagaku 的演奏方法是什麼，但是 Higa 先生很聰明的人他自己學，問王耀華老師還有台灣的李靖慧老師，大家一起討論，然後 Higa 老師越來越了解自己的看法。

Q: 那你剛剛說的李老師就是指李靖慧老師(45'10')。可是因為李靖慧老師不是北管嗎？

A: 李老師的看法跟我是很像的，差不多。應該 Higa 先生誤會李老師的看法。因為李老師會講日文，但是跟我講中文一樣，不準確。

Q: 所以可能是溝通上的問題。沒關係我們星期五一起來問 Higa 先生。那你對 Higa 先生說的，他不是說他想要做 OKINAWA 化的 uzagaku，所以不要用中國的加花。

A: 那是琉球化的中文。

Q: 琉球化的中國音樂嗎？

A: 來沖繩後中國方言變化琉球化，對不對，所以 Higa 先生說在 uzagaku 用的發音也是這樣子，不準也可以，不準的中文也可以，是琉球化的中文也可以。

Q: 我是說加花的這個部分，你說那個 Higa 先生希望 uzagaku 變成琉球化的 uzagaku，那他...。

A: 我不知道 Higa 先生想什麼。

Q: 所以他這些想法都沒有跟大家討論過。

A: 沒有。一般的 OKINAWA 人知道沖繩沒有加花，琉球音樂裡面沒有加花。

Q: 可是，那個...。

A: 三絃嗎？三絃也一樣，他們用樂譜一模一樣彈三絃。

Q: 我一直以為三絃也有加花耶。

A: 我問沖繩的三絃演奏家的時候，他們說 OKINAWA 音樂沒有加花。

Q: 所以就是完全照譜彈。

A: 照譜彈。倒是有的時候，有名的人演奏自己的，然後即興，他們的弟子模仿自己的老師，然後一點點有像加花，但是不是加花，SENCE。

Q: 感覺像，所以琉球的音樂都沒有加花

A: 古典音樂。

Q: 琉球的古典音樂都沒有加花，都是照譜彈，就是頂多有有名的名家會有即興這樣子，所以 Higa 先生才會覺得說你們也不用加花。那現在的曲目...。

A: 中國不一樣吧。樂譜也用。但是一模一樣演奏嗎？還是...。

Q: 我比較不了解中國音樂，但是根據我跟他們演出了一年之後，大概是這樣子，就是自己的人加花自己的，就是以前的人的譜就真的是很簡單，都沒有後面這些音，可能就是 sol re re do，然後他們再自己加，然後就像你說的，弟子會學，之後他們會把譜寫下來這樣。

A: 日本的傳統音樂和沖繩的傳統音樂沒有這樣子的演奏方法。所以，樂譜是樂

譜，鋼琴也是這樣子，就是完全照譜彈。

Q: 中國音樂就是樂譜當一個骨幹音。

A: 是習慣的問題對不對？

Q: 他們的樂譜是一個骨幹音，就是主旋律在那邊，可是他會上下加很多，就是加花。

A: uzagaku 人都不了解樂譜怎麼演奏自己的，三弦怎麼彈，二胡可以吧，Hirae 先生知道，但是其他人都不知道自己的樂器怎麼演奏。

Q: 所以其實是大家都不清楚，也都不了解什麼是加花。那像現在的曲子，你會想要再多增加一些曲目嗎？因為像根據王老師，還有很多其他的曲子，像你們現在也有多演奏一些就是原本當初出版的譜沒有的。

A: 如果有機會的話。

Q: 那會希望增加比較多唱曲還是樂曲？

A: 樂曲。

Q: 可是因為現在也是很多唱曲沒有唱。就也變成是樂曲。那像你們在學這些曲子之前，知道他在唱什麼嗎？就是歌詞的意思大家都不了解這樣子。

A: 大概看懂，意思也差不多，因為都是使用漢字。

Q: 有的時候是，所以就是沒有先講解一下這個曲子是什麼意思，那這樣像新進來演出的人，像年輕的那個...

A: 海野 Unno 君

Q: 像他們這樣新進來的團員的話，進來的時候會告訴他們說，什麼是 uzagaku 的時間嗎？

A: 海野 Unno 君是我們藝大的人，所以他以前學過，但是...

Q: 藝大有開 uzagaku 的課嗎？你不是說沒有開嗎？

A: 海野 Unno 君的老師是金城厚老師。他是特別。

Q: 所以他事先了解之後才來的，就不像是大家是什麼都不知道。

A: 對，所以他不一樣

Q: 所以大部分的人來是不知道他是什麼東西就來了。

A: 但是年輕人沒來。

Q: 上次我走之前不是說有兩個要來嗎？後來有來嗎？我忘記是彈什麼的，因為那個時候 Higa 先生沒有跟我說，好像是說也有女生。

A: 後來沒有。

Q: 所以年輕人還是那個，所以後來到現在都沒有新的團員。

A: 沒有。剩哪裡？

Q: 這裡。55'56'

Q: 那如果說，它是連接上面這個唱和加花的問題的話，你覺得這樣的一個音樂要繼續在沖繩傳下去你的看法是怎麼樣？會不會有什麼問題？還是你覺得是沒有什麼問題的？

A: 不知道。

Q: 因為像唱的話，是因為現在有 Hirae 先生跟你可以唱中文嘛，那你會覺得說接下來找的那個團員，你會希望他們是先了解什麼？是先了解中國音樂呢？還是什麼人都來？就是大家再交給他們就好了，

A: 都可以，參加御座樂後再學中國音樂也可以，先學中國音樂後來參加 uzagaku 也可以，

Q: 那你會不會覺得說不懂中國音樂的人好像比較沒有興趣、意思參加，後來的

話，因為照這邊看起來的話，唯一後來來的人就只有海野，然後他就是金城厚老師推薦來的。

A: 我覺得先了解不了解沒有關係，但是後來參加 **uzagaku** 後他們一定要說 **uzagaku** 是什麼，中國音樂是什麼，還有西洋音樂和日本音樂，他們都要有興趣是最重要的。

Q: 那你覺得現在的團員還有需要去更了解什麼是中國音樂，什麼是琉球古典音樂。

A: 都要。我的理解沖繩傳統音樂的知識很少，所以我也要學沖繩音樂是什麼，他們也一樣，他們了解沖繩古典音樂，但是他們不太了解中國音樂還有西方音樂，你懂嗎？

Q: 懂。我想問一下你們團練都一直在做些什麼？都一直在練這些東西嗎？就是沒有一些像是講解的過程。

A: 嗯，沒有。

Q: 所以就是大家來就照著譜演出，我猜的，我不確定，你覺得他們會不會雖然是看著 **uzagaku** 的譜在演，可是會不會他們根本就沒有意識他們在演 **uzagaku**，他們覺得他們在演沖繩古典音樂這樣子而已，就是可能就只是在很單純的演出，並沒有去告訴自己說這個東西是什麼，去想要怎麼演。

A: 他們也知道 **uzagaku** 是從來中國的，但是他們怎麼覺得我也不知道，可是 **uzagaku** 大部分的人是原來學琉球古典音樂的人，所以他們的概念是沖繩傳統音樂的概念。懂嗎？明白？

Q: 明白。所以其實你們並沒有，就是 **Higa** 把你們找來演 **uzagaku**，可是並沒有很詳細的告訴你們說在歷史上，不管是在歷史上、或者是演奏上、或者是來源上，他都沒有很詳細的跟你們說明或者是解釋什麼是 **uzagaku** 這樣子嗎？

A: 嗯。

Q: 所以就很可能說，這些人並不知道 **uzagaku** 到底是什麼，只知道它是從福建傳來的這樣子而已。

A: 後來學的，有人是。

Q: 那像現在 **uzagaku** 的推廣，你覺得有在做嗎？

A: 推廣？

Q: 就是傳播出去、讓大家都知道。

A: 推廣。

Q: 就是這裡，傳承和傳播，你覺得有在做嗎？現在。因為...。我就講我看到的而已，我上次來唯一看到的就是在那個清劇的____(01'04'00')有一次演出，然後就沒有了，喔!然後就是配合日劇拍攝，有一個小的演出這樣，然後去大阪的那個被取消了，所以其實好像，然後再前一次我沒有參加到的就是你們說的四月的時候去東京，就好像感覺這一年比較沒有活動是不是？

A: 最近很多，今年比較多，因為拍電影的關係，電影還有電視劇的關係，所以今年比較多外面演出的。

Q: 所以你說今年這樣是比較多的？

A: 嗯，特別。

Q: 特別多。

A: 特別多。以前沒有這麼多。

Q: 因為年底，下個月還有一個嘛，就是下個月要去福州的那個。

A: 還有十二月份也有，在沖繩有兩次演奏會。

Q: 是什麼時候，如果可以我就調整來的時間。

A: 17、18 號。

Q: 有點早。

A: 可是 uzagaku 只有三個曲子。(01'06'09'聽不懂)電影的，

Q: 喔!也是要幫忙拍電影的嗎？還是怎麼樣？

A: 一半放電影，然後再演出 uzagaku 還有琉球舞蹈，還有中國戲。

Q: 17、18。我有作記號，好像有說過，只是不是很確定的樣子。

A: 是在台灣嗎？

Q: 不是。是這個要演奏的事情好像有先跟我說，我這裡有做記號，所以這個已經確定時間了。

A: 下午。

Q: 下午。沒關係我先寫上，我再看我那一次什麼時候來。

A: (01'07'08'聽不懂，好像是在閒聊)

Q: 可以啊!我開電腦一下。今天看到一半的書，我看一下他們裡面講的題目好多種喔，你們開會開很多天喔？因為我看很多耶，很多主題。

A: 很特別。

Q: 所以今年這樣算是活動特別多的，因為像十月又有，這個月又有首里城祭，等於從四月開始有東京的演出，然後...。

A: 大阪沒有。

Q: 四月是去年的吧？

A: 哪裡的？東京，今年一月。

Q: 喔!是一月，那就是一月的時候在東京，三月的時候研討會一次。

01'08'40

A: 我忘記了。

Q: 三月的時候不是那個嗎？那個他們...。

A: 喔!你剛到的時候。

Q: 然後四月有日劇，然後十月的這個取消了，然後就是首里城記。

A: 二月也有。跟北藝大。

Q: 喔!對對對對。

A: 喔!我錯了，在東京演出是三月。

Q: 三月我已經來了，我三月二號來的。

A: 二月，先跟北藝大__(01'10'27'聽不清楚)演奏會，2 月 15 號，然後去東京，2 月 25 號，你來 3 月 2 號。

Q: 然後再來就是 4 月的 17 這樣，還是二十幾號我忘了。

A: 啊!4 月 16 在首里城。五月(01'11'38'聽不清楚)

Q: 那個時候我回去了。

A: 那霸。7 月 16 號也演出。

Q: 喔!所以今年算很多囉!那所以你們聚在一起都是純粹練習這樣子而已，就比較比較沒有研究說接下來怎麼樣組一些什麼樣的討論嗎？。

A: 沒有。

Q: 那你們是決定要怎麼做的？都是 Higa 先生...。

A: Higa 先生跟 Kawasaki 先生，因為 Kawasaki 先生幫樂器的關係，這個演出參加誰？用樂器是什麼？所以，然後決定那天演奏的曲子是什麼。

Q: 那所以 Kise 先生也沒有...。

A: Kise 先生沒有，Kise 先生就練。

Q: Kise 先生就是一個算是掛名的會長這樣嗎？

A: 掛名？

Q: 就是沒有做事情，可是就是掛著他的名，因為可能他的地位比較高，所以實際在研究，實際在做 uzagaku 的人是 Higa 先生而已。

A: 大部分是。

Q: 那就是完全由 Higa 先生來決定說你們什麼東西要怎麼做，什麼東西要怎麼做這樣。

A: 嗯。

Q: 剛剛是說要查什麼我忘了，要打日文對不對？我滑鼠在這邊。沒關係我日文也可以稍微看一下。

A: 是電影的 schedule 還有舞台演出的 schedule。

Q: 舞台是 12 月 17 號，你剛剛說的那個，現在就是所有的...

A: 啊!六點半。

Q: 那就是所以琉球的藝能，就是藝術表演，音樂戲劇的。

A: 明白嗎？這個江戶上。

Q: 這個江戶上不太了解，是指那個時代嗎？

A: 是那個，那不多 1600 年左右日本的一個國度，現在叫東京。

Q: 就是將軍時代，幕府時代，去進貢嗎？

A: 那時候他們演出 uzagaku 還有琉球舞蹈。

Q: 我知道就是去進貢的時候，還有他們來的時候你們演出的內容。

A: 那天我寫，復原電影的目的是這個，復原。

Q: 復原電影的目的。你說這個演出的目的是為了復原。

A: 嗯。

Q: 好像很好看耶，應該要去看。這個人沒有見過。

A: 人名(01'18'29")

Q: 好舊的照片喔!還在用這麼舊的照片，難怪沒見過。想說ㄟ...。那如果接著說像這樣子的話，你們其實活動演出很多啊!那你覺得有 OKINAWA 人認識什麼是 uzagaku 嗎？除了你們之外。

A: 我們以外的，很少。

Q: 那如果說很少人知道的話，那你們這些演出的邀約是怎麼來的？

A: 以前一般的 OKINAWA 人、大部分的 OKINAWA 人不知到 uzagaku，一直也沒聽過 uzagaku 的名字，但是這個電影是很有意思，放映以後大家都知道、明白 uzagaku 是什麼。

Q: 我可以問一下這個電影是從什麼時候開始放映的嗎？大概。

A: 七月。剛剛說的。

Q: 七月十一號。所以你們做這個那麼久了，到今年七月十一號，因為這部電影上映才開始有人知道，所以這個江戶上怎麼發我忽然忘記了。

A: えどのぼり(e do no bo ri)。よみがえる(yo mi ga e ru)琉球芸能るきゅうげいのう(ru kyu u ge i no u)。意思是復原的琉球音樂江戶上。

Q: 使指時期的名稱。

A: 對的。

Q: 所以整個電影的內容是...

A: 歷史還有...。還有這個背景是關於電影介紹，介紹歷史、我們是怎麼樣復原

的。

Q: 過程。通通把它拍下來。了解了。所以你們做這麼久一直到這部電影上映才有人知道這個樣子。

A: 嗯。

Q: 那你覺得這部電影上映之後，就是上映前跟上映後大家對於 uzagaku 的興趣有提高嗎？或者是更多人知道，你覺得有很明顯嗎？

A: 再一次說。

Q: 我是說這部電影上映前後你覺得有明顯的感受到大家對 uzagaku 的興趣有提高，或者是大家開始會可以知道什麼是 uzagaku 嗎？

A: 開始知道 uzagaku 是什麼什麼，有興趣的提高也越來越高，所以放映後觀客的人越來越多。

Q: 所以觀眾有增加，以前都沒有什麼觀眾這樣子，納在演出之後有人有表示想加入的嗎？

A: 目前還沒有。

Q: 目前還沒有。可是目前有感覺觀眾增加了。

A: 但是放映以前，特別是年輕人不知道 uzagaku 是什麼，但是現在琉球最大...。(01'24'10'不知道在做什麼~01'24'20)以前年輕人不了解、沒有興趣對 uzagaku，但是放映後推特有很多討論對 uzagaku，明白嗎？還有個人的部落客也比較多。

Q: 所以你有上網查到他們在討論就對了。

A: 所以這個電影的意思，特別是對年輕人了解 uzagaku，還有琉球的歷史。現在整個已經過時間，剛放映的時候非常非常多，還有現在還有...children song 兒歌也有。

Q: 他把御座樂編進兒歌裡面。那這個等一下先留著，我等一下慢慢看。那就是這個電影對御座樂有很大的影響。

A: 這個電影還有這個兒歌的影響非常大。

Q: 那你覺得現在開始 uzagaku 有開始被琉球人認識、認同嗎？

A: 嗯。

Q: 那他們有認識到這個東西是沖繩的音樂。

A: 沖繩的中國音樂。

Q: 他們還是覺得是沖繩的中國音樂。

A: 嗯。

Q: 是因為在電影裡面介紹就是這樣介紹嗎？

A: 嗯。

Q: 那如果說今天換作是你的話，你會用什麼樣的方法去推廣 uzagaku？用什麼樣的方法？

A: 推廣，現在的也可以，但是，如果我們要推廣的話，一定要我們的水平高。

Q: 你是指你們的演奏水平？

A: 演奏水平。

Q: 所以你現在覺得你們的演奏技巧、水平不夠。

A: 不知道。一半，不是，更低。推廣也要，但是要推廣的話我們的水平也一定要高。

Q: 所以你覺得在推廣以前也必須先提升演奏的水平。

A: 現在歷史的意義有，但是 LEVEL 不好。

Q: 就是演奏的技巧。

A: 嗯，uzagaku...，我想一下怎麼說。

Q: 你剛剛說你們現在已經有做到歷史的意義了，可是演奏的...

A: 現代、當代的 uzagaku 的意義是什麼呢？

Q: 還沒有找到，就是你覺得還沒有找到，你覺得現在有做到的是 uzagaku 在沖繩，或者是在琉球的歷史意義了，可是你覺得還必須更重要，還需要再找到的是當代的意義，然後再，你覺得找到再推廣嗎？

A: 音樂水平一定要高。

Q: 然後再加上找到當代 uzagaku 的意義。

A: 嗯。

Q: 那如果說你提出說要找到當代 uzagaku 的意義的話，以你的話，你覺得當代 uzagaku 的意義是什麼？

A: uzagaku 不是像博物館的音樂，音樂也是文化，文化是生活，所以 uzagaku 也一樣，以前的 uzagaku 是以前的 uzagaku，歷史也很重要，但是如果我們復原的話，是否當代的 uzagaku 演奏...

Q: 我了解，就是說不能把它做出來變成一個死掉的東西，不能把它的歷史過去做出來，而是需要做到讓他可以活到當代，適合當代的音樂。

A: 不是抱枕的音樂。

Q: 抱枕的音樂？就是不是供在那邊的音樂，放在那邊的音樂，保存的音樂。你覺得也要因應時代去做一些改變，就是跟以前歷史上的會不一樣。所以你覺得做出來的要是可以活在現在的古代音樂。

A: 所以當然要復原，但是發展也要，明白嗎？

Q: 明白，這個跟我想的一樣。

Interviewer: Yeh Chiaying	Interviewee: Dr Nagamine
Time: Thursday, 27 October, 2011	
<p>Q 所以就是目前的 uzagaku 跟你原本想的 uzagaku 有沒有一樣？</p> <p>A 我也不知道一樣不一樣，因為一開始參加 uzagaku 的時候，我不知道 uzagaku 是什麼東西？uzagaku 的音樂是什麼？那天我要學中國音樂，摸索階段，他們也是摸索 uzagaku 音樂是什麼的階段，所以他們演奏的是，我聽起來他們演奏的是中國音樂明白嗎？</p> <p>Q 明白。那你說你是從開始加入 uzagaku 之後，才開始去學習 uzagaku 的音樂和歷史是什麼，那在你學了 uzagaku 的歷史和音樂之後，你覺得 uzagaku 應該要做成什麼樣子？有跟你們現在做的一樣嗎？</p> <p>A 很難的問題。一樣不一樣。</p> <p>Q 一樣？還是不一樣？還是有部分一樣？</p> <p>A 部分一樣部分不一樣。</p> <p>Q 那你覺得跟你想的你覺得應該一樣的地方是？那些地方是一樣的？</p> <p>A 一樣的地方是 uzagaku 是從中國來的音樂的看法，但是不一樣的地方...。(鈴聲響了)你問我什麼？</p> <p>Q 你說一樣的看法是它是從中國來的音樂，那你覺得做的不一樣的跟你覺得不一樣的的地方是哪些地方？</p> <p>Auzagaku 樂團人的一部分，他們覺得 uzagaku 是琉球_沖繩的音樂，所以有一個</p>	

方面是...，我覺得 **uzagaku** 的音樂，我的看法是以前一樣，從中國來的音樂，所以重要的部分是中國的風格，但是有人說不要中國風，琉球化是最重要的部分，這個是我跟有人樂團人的看法不一樣。啊！你說的是以前我的看法跟現在看法一樣不一樣的意思嗎？

Q 都有。你覺得現在做出來的 **uzagaku** 是不是你覺得應該是這樣的 **uzagaku**。就是像現在演奏的方式、演奏的曲子、使用的樂譜、樂器，你們覺得現在這個樣子做，因為你們現在的這個團員它的名字還是在復原下面，那你覺得你們現在做的，到現在個階段，你覺得跟你想的有一樣嗎？

A 現在樂團，他們做的音樂是演奏用樂譜一模一樣的，難是我覺得中國的音樂是像這一首要加花、要自己的即興也就是音樂的 **STYLE**，但是現在的 **uzagaku** 不是這樣子，以前真佩在 **OKINAWA** 的時候有，有時候用加花這樣子，所以現在的音樂跟以前的不一樣，我希望現在我們要這個中國風。這個回答可以嗎？

Q 可以啊。我聽得懂，所以你覺得真佩在的時候做的 **uzagaku** 音樂是比較像你覺得的 **uzagaku** 音樂，因為是保留比較多中國音樂風格的樣子，那所以你沒有想要說就像其他人想的那樣要把它變得琉球化，沒有想過？

A 琉球化也要，但是比例的問題。當然要琉球化，但是 **uzagaku** 的音樂從哪裡來也是很重，還有誰演奏呢？也是在中國學習的，對不對，所以中國風格也是很重要的地方。

Q 那這樣子的話你覺得什麼部分可以琉球化？因為你現在覺得樂曲的風格因該要保留中國化嘛，那你覺得是什麼部分可以有機會琉球化、沖繩化？

A 這是很難的地方，音樂的氣氛，比如說 **TEMPO** 沖繩、琉球的音樂比較速度慢，所以他們愛慢的，你以前聽 **uzagaku** 的時候覺得嗎？他們演奏的中國音樂也是比較慢，他們喜歡速度慢的音樂，也是可以，還有發音的問題，發音也可以，因為以前 **uzagaku** 唱的人也是琉球人，不是中國人，所以發音的問題以前也有。

Q 所以你就會覺得發音也可以不用像...

A 不準也可以。

Q 就不用像 **Hirae** 先生唱的那麼標準。

A **Hirae** 先生的特別好，特別好是很特別的例子，對不對？但是我希望 **Kise** 先生和 **Tamaki** 先生也要學中文，更好，但是發音不準也可以，重要的是歌詞的意思，他們明白還是不明白。

Q 了解。所以你覺得可以琉球化的部分，就是像音樂的氣氛還有唱的時候，因為一直都是琉球人學中文。

A 也是像氣氛一樣，發音的問題也是像氣氛一樣，氣氛，有氣氛。

Q 了解。那就是如果說不用考慮任何情況下，你覺得御座樂要做到什麼樣子你覺得這樣才是御座樂？就是不要考慮其他事情，你覺得你們的這個御座樂復原應該要做到什麼樣是你覺得最好的情況？

A 了解的部分。我們有人(13'40)，很少的人，只有演奏，他們愛演奏不理解中國音樂，還有中國跟沖繩的歷史跟關係，但是演奏 **uzagaku** 的時候一定要理解、了解中國跟沖繩的歷史，復原的時候也一樣。

Q 所以你覺得應該要讓所有的人 **uzagaku** 有更深入的了解，而不是只是說他們想來演奏所以就演奏，所以你覺得有人就只是在演，但是不知道他們在演奏什麼。

A 一邊學演奏樂器的方法，一邊學歷史更好。

Q 那你對於現在你們團練的情況有什麼看法？

A 我自己的看法？

Q 嗯，對你們現在練習的...

A 練習的時間很少，考慮的時間也很少，討論一點也沒有。研究機會很多也可以，但是要學，要研究的時間。

Q 所以你覺得最近練習的時間很少，然後也沒有考慮 **uzagaku** 現在要怎麼樣，然後完全沒有討論的時間，然後你覺得要增加一些研究的時間。那你覺得圖練、練習的時間少對你們有什麼樣的影響？或者你覺得這一點不好？有些什麼樣的影響？

A 但是 **uzagaku** 的曲子很少。從現在一直演奏只有十個曲子，沒有變化，所以他們像(17'13')

Q 喔!就沒有進步，就沒有想進步。那你覺得你們如果增加練習的時間的話是應該練習在什麼部分？如果你覺得要增加練習的時間的話，是應該要拿來練什麼部分？

A 不好的地方，短短，但是現在...

Q 都是從頭到尾一直、一直，就是你覺得應該把中間一些比較不好的段落拿出來單獨練習這樣子。那你對 **uzagaku** 的未來、以後你會希望有什麼樣的計畫？就是不管是研究、推廣還是教育都可以，或者是演出的數量等等的都可以，就是次數。

A 再一次。

Q 數量，Number。就是你對 **uzagaku** 的未來有些什麼樣的計畫，像是研究或者是讓大家知道啊_推廣，或者是要不要增加演出或者是減少演出什麼的，或者是應該要參加一些什麼活動？你有想過這一些嗎？

A 參加什麼活動也可以，嗯...怎麼講？現在我們樂團...

Q 喔!盤腿坐，就是用那個小椅子，喔!日文跟中文的意思差好多喔!

A 所以現在 **uzagaku** 的演奏樂團是只有我們還有兩個，但是應該是參加首里城的活動，另外的樂團沒有，很少演奏的機會，我們 **uzagaku** 的樂團比較活躍的感覺，我們看法。

Q 所以你們相對的也比較有名，所以有演出的活動，或是需要去國外的表演都會先找你們，所以你覺得團員因為這樣子所以比較大意這樣子嗎？

A 對。

Q 就比較沒有去練習這樣子。

A 參加什麼活動也可以，但是一定要進步。

Q 你覺得在音樂上面不夠？

A 不夠。

Q 要多花點時間練習這樣。那你對未來的推廣或研究有什麼新的想法，因為你說你最近有在寫那個有關加花的東西嘛，所以你現在開始有想做一些 **uzagaku** 的研究嗎？現在你想做 **uzagaku** 的研究的話，主要是想朝什麼方向？

A 還沒確定。

Q 可是有想。

A 有想。

Q 會先從你遇到的問題會想先去做嗎？因為我知道你一直覺得加花是一件重要的問題，所以你會想先從這邊開始做嗎？

A 嗯。所以大家一起考慮，有機會的話在大陸或者台灣都可以學。

Q 去學中國音樂嗎？

A 嗯。

Q 所以你覺得，因為你們的那個，這個的全名你知道嗎？就是你們樂團的完整名稱你知道嗎？

A 御座樂(uzagaku)復原演奏研究會，可是現在沒有研究，我知道，這是問題的部分。

Q 因為我從開始接觸之後，因為這個還滿早開始的嘛，你雖然是 1998 年加入，可是他 1994 年就開始了。

A 那時候，一開始的時候沒有演奏的。

Q 嗯，一開始只有研究，後來它是兩個合在一起，本來是分開後來連在一起。

A 分開，可是，不是分開吧，(25'25')

Q 因為我原本看 Higa 先生和金城老師他們是研究會，後來有一個演奏會，後來合在一起變成研究演奏會，可是好像研究的部分，從我看到的就是，唯一有書的就是那兩本沖繩觀光局的 REPORT 和 Higa 先生寄給我的那一本，感覺好像你們開始可以完成演出之後就比較沒有在做研究的部分。

A 但是研究的意思有兩種，一個是研究歷史還有曲子是什麼等等的研究，還有一個方面是 uzagaku 御座樂的演奏方法的研究，現在我們應該要...。

Q 要做第二個部分。

A 嗯。

Q 就是你覺得歷史和要怎麼把它復原出來已經完成了，可是接下來要去做的事是要怎麼去演奏。不過好像比較沒有做這部分的東西。因為 Higa 先生寫的東西還是比較多樂器這個東西怎麼做。

A 王耀華老師也一樣。

Q 對，王耀華老師那本書兩個大部份，就是樂器哪來的？曲子哪來的？就沒有了，好像沒有說一些比較當代、現在你們該做的是怎麼樣的研究這樣子，所以你覺得應該做一些演奏的研究，像是加花這種，那這也是你自己想做的嗎？就是你現在比較想做的是就像這一類演奏的研究。

A 嗯嗯。

Q 了解。剛剛忽然想到一個問題，可是忽然想不起來，我思考一下，我記得我上次就要問了可是一直忘記。

A 我說的是危險的。

Q 可是我覺得也是很重要的，所以其實我還是會想，我有點害怕 Higa 先生跟我說一定要論文寫完拿一本給他。可是，我的看法可能就會跟 Higa 先生滿多會...。

A 你的看法是你的看法。也可以，可是我是...。

Q 裡面的人。

A 所以你寫論文的時候...。

Q 我知道我會小心寫。可是像 Higa 先生，這樣講不知道好不好？因為團裡面的人大部分年紀也都比較大了嘛！真的有在做 uzagaku 研究的就只有 Higa 先生一個人嘛！那 Higa 先生有沒有意思要找一個人接替，繼續說就是做 uzagaku 的研究，他有這個想法嗎？就是他在跟你們講話，或是跟你講話的時候有討論到這件事嗎？

A 不知道。

Q 所以 Higa 先生就是讓 uzagaku 停留在，我感覺好像就是停留在 2004 年那個時

候，就是去台灣演出之後就沒有什麼變化了的樣子。

A 不好的變化。

Q 你是說加花那個。我是說也沒有增加太多新的樂曲，就感覺這部分比較慢。

A 演奏的態度也不好，因為已經過十多年，但是他們現在也要看樂譜。

Q 因為其實演奏的曲子也很少，不到十首。

A 對。奇怪。

Q 有一點這樣的問題。

A 那個海野_Unno 君只有兩年，但是他已經...。

Q 全部背起來了。嗯，其實我覺得這個會不會是一個一直沒有辦法做加花的原因之一，因為加花首先要先把主旋律也要先認得，這樣子你接下來要做一些變化，你比較不會跑掉，就還回得來這樣子，因為我這幾次去看，其實我也沒有看很多次，我就只有看到兩次 rehearse，然後兩次表演，一次是東北大學他們來的表演，一個是首里城的表演，可是就是感覺每次來都可以遇到新的人，但是我好像還沒有全部的人都遇到過，

A 這個是問題之一。因為如果，他們也平時有工作，所以有人不能參加的時候，比嘉先生給打電話給其他人，你不可能來排練也沒關係，但是演出的時候要來也可以，我覺得不可以。

Q 因為這樣子可能會，因為沒有排練到可能有一些曲子會不知道，有時候會做改變或者是修改，或者是不熟，因為那一次，就是我看過一次最多的就是首里城那一次，那一天就突然好多人都出現了，至少那個...。

A 因為他們想要被拍練習。

Q 大家想要被拍到。因為那天那個彈四線的姊姊有來。

A 彈__(33'53')

Q 對。另外幾個都沒有見過的，就突然有出現，可是平常排練感覺有在來的就是像(34'10') ...，Nakanishi 桑每次都會來，然後那個 Hirae 先生會來，然後 Kise 先生，Tamaki 桑會來。

A 還有 Kawasaki 先生。

Q Kawasaki 先生有一次沒有來。吹笛子的那個

A(34'34')

Q 還有打揚琴的那個。

A(34'43')

Q 感覺就是這六七個人，還有 Higa 先生，可是 Higa 先生就算是負責事情和看怎麼...，就不是演出的人，演出的人就好像固定是這七八個人在來。

A 但是不一定。

Q 因為到首里城那天忽然變十幾個人。

A(35'17')那個彈四線的那個，人名。可是就是三年都沒來，但是有的時候才來。

Q 所以出席的情況也不是很好，對阿!還有看到誰啊?

A Gushiken 桑。

Q 對啊! Gushiken 桑。Gushiken 桑也都會來。

A 可是 Gushiken 桑比較慢，所以...。

Q 我這幾次好像 Gushiken 桑都有來。

A 練習的時候都有來，可是演出的時候有沒參加。

Q 可是至少練習的時候都會來。

A 因為我們以前在樂團也是很怕有那種都不會來，可是就是要上去演出這樣子，所以還有七、八個人...

Q 沒見過。這也是個問題啦!因為這樣同樣的問題在我們學校的樂團有同樣的情況，可是不是這個意思，因為他們是學生，所以你叫他出席他會來，可是就是我們的那個情況算是跟你們一樣，在音樂上還要更進步，可是沒有進步的理由不一樣，你們可能是因為團練的時候永遠都沒有辦法全部到一起練習，可能練習的方式不是很合適，沒有一段一段抽出來練，所以有些段落可能不太熟。我們學校是因為來參加的人很多都不是學音樂的，他們都是進來才開始學樂器，然後那個中國樂器沒有那麼好學嘛，然後等到他們學得差不多可能已經三年級了，然後可以好好演出是四年級，然後就畢業了，所以也是音樂上要進步比較不容易，可是就會變成說，音樂如果不夠好聽，你也就不容易讓人家喜歡它，不容易讓人家去想知道它是什麼，那像這樣子的練習情況的話，因為你們不是有錄 CD 嗎？那這樣子錄起來的效果好嗎？

A 你聽過嗎？

Q 其實我在網路上聽到的時候，就是...。這張我還沒聽，這張我有了但是我還沒聽。

A 還有一張，但是現在沒有。

Q 因為就是在網路上聽到的時候，是你們去台中演出，所以應該是比較大的活動了，可是就是可能演的那個音樂品質還好，所以我就不知道說如果你們都錄成 CD 的時候，會那個，會不會也有同樣的問題，所以...

A 以前到台中的演出，以前，我們有演練一次，有自己的演奏會，賣票，所以壓力很大，所以我覺得那時候我們比較變強，但是後來...

Q 這個就取消了。為什麼會取消？

A 現在大家都很忙嘛。耶~什麼問題。

Q 就是為什麼兩年一次的演出會取消。

A 因為大家比較忙，還有自己準備演奏會要錢。

Q 所以等於算是觀光局的 Funding (41'13')結束之後，就沒有再繼續辦音樂會了。

A 而且最近越來越多國外，還有沖繩以外的演出活動，所以沒有辦法準備自己的。

Q 那像之前那樣子的賣票演出，票賣的怎麼樣啊!來聽的人多嗎？

A 賣票的情況嗎？很少。但是我們樂團給票給家人還有朋友，所以還好。

Q 所以雖然說是賣票，但是那個票不是真的要賣的。

A 大部分是送。

Q 好像很多都會變成這樣，我們那邊好像都會有這樣的問題。

A 因為以前沒有 uzagaku 那麼的了解，所以一般的人不知道 uzagaku，現在應該可以。

Q 不過你說的那個...

A 江戶上。電影。

Q 電影上映之後、發表之後，可能如果你們再有開賣票的音樂會應該...

A 十二月。

Q 那個就是賣票的。

A 嗯。賣票的，三千多，比較貴，但是大部分已經賣完了。

Q 那看起來那個江戶上的宣傳效果很好，那個只在電影院裏面演嗎？

A 一點點。

Q 我在想，因為其實我有在想會不會也因為那個日劇，也讓更多人認識，雖然畫面只有三秒鐘。

A 百分之...，大部分 **uzagaku** 的關係，雖然也有中國戲劇，也有琉球的，但是大部分是 **uzagaku** 的。

Q 就是像。我一開始還沒有來之前，就是有聽說首里城有傳統音樂的表演，可能是因為我是學雅樂的，我知道雅樂的歷史這樣子，所以我第一個就是會覺得說，在首里城演出應該是你們去演出，可是現在不是嗎，現在是 **FOLK DANCE**，你們有沒有想過可以跟觀光合作，因為其實去首里城的遊客很多，你們有沒有想過說，就變成說你們固定一個時間在首里城，可能不是很長，可能就是兩個月或是一個月一次，

A 我聽過首里城公演的人有搭上，但是現在不可能，因為 **uzagaku**，剛剛我說，大家都有其他工作，還有 **Higa** 先生覺得我們 **uzagaku** 專業的不是...

Q 喔!就是音樂的專業程度不夠。

A 嗯嗯，所以不可能。但是首里城公演的人說他們也要做新的樂團。

Q 所以他們那邊打算成立一個新的，專門做這個的，那就變成有四個團在演 **uzagaku**，在沖繩這邊。

A 還有年輕人。

Q 因為如果再首里城做(**ODYTION 46'30'**)，他們那邊會付錢嘛，等於就是一個職業，對不對，所以 **Higa** 先生就沒有考慮...

A **Higa** 先生也一起考慮首里城。

Q 喔!我的意思是說，**Higa** 先生沒有考慮直接把你們這個團直接進去。

A 我們的樂團比較老，不好看。

Q 所以 **Higa** 先生打算重新培訓一個團，這樣子很辛苦，那你有打算去參加嗎？

A 我也老了啊。

Q 你這樣子還老喔!不會啦!

A **uzagaku** 的樂團閱歷我是十五、六歲。

Q 可是以現在的情況我們也知道不可能找這個年紀的人去演，對啊!我覺得四十幾歲以前，五十歲以前的都還可以耶，因為你們都看起來年紀比較年輕。

A 已經過了二十歲。

Q 是沒有錯，可是因為很多時候純粹考慮年紀這件事，可能有時候很多事情很難做，因為不太可能叫一群高中生去...，所以現在有這個 **Project** 在做，那有聽說什麼時候要 **audition** 嗎？還是只是計畫還沒決定。

A 只是計畫，以前我聽說明年、後年要 **audition**，但是現在放。

Q 喔!又推辭。那如果說你不參加演出的話，那你覺得你年紀太大，那你覺得你年紀那你有考慮去協助他們做研究方面的嗎？

A 幫助他們。嗯。

Q 有。那這樣挺好的。大概問題就這樣吧。謝謝。

A 不好意思。

Q 不會啦!

A 現在是

Interviewer: Yeh Chiaying	Interviewee: Prof. Feng Zhihao
Time: Wednesday, 6 November, 2013	
<p>FZ：這是他原來的譜子。</p> <p>YC：嗯。</p> <p>拉琴</p> <p>FZ：如果要是講加花的話，滑音也是屬於加花的一種。</p> <p>YC：嗯。</p> <p>拉琴</p> <p>FZ：這是甚麼音。比如說。</p> <p>拉琴</p> <p>FZ：就這樣。</p> <p>YC：嗯。</p> <p>FZ：為什麼加到這個地方？第一個加花的音不能超過主要的這個位置，聽起來不能說欵，這個音怎麼跑到別的地方去了。第一個時間要短，要突顯他主音的這個主體性。</p> <p>拉琴</p> <p>FZ：La Si La。妳覺得我加這幾個音會不會影響到主音的出現。</p> <p>YC：沒有影響。</p> <p>FZ：沒有影響。好，加花的作用第一個達到了。然後...</p> <p>拉琴</p> <p>FZ：滑音，有沒有影響感。這裡沒有了。你聽到這個音樂，他本來是平穩的他加在那邊後，加上那個活潑的那個點。我們加花通常不是加在正拍上面，他就是讓你跳一下。音沒有變，我們演奏這個音樂會因為這個加花，曾加他的活潑性。好然後下去...</p> <p>拉琴</p> <p>FZ：他就是在 La 的上面跳躍。加個花，音樂 La 沒有很長。La 就加個 Si，Re 就加個 Mi Re。Mi 就加個 Fa。他這都是加在比這個原來的音再高一個音，那個音感覺是半音，可能是大二度全音都沒有關係。這一句很明顯</p> <p>拉琴</p> <p>FZ：你覺得聽，好像活潑一點點。你講 MiRe、FaMi 因為到 Mi 一定要加個 Fa，Re 就加個 Mi。我們在兩個同時加花的時候，我們會選擇一個。不會 SolMi 接個 MiRe。這兩字都加在一起。是 FaMi 不是 SolMi。【拉琴】在三個加花當中我們一定要捨去一個，然後覺得這個最後一個音或者是中間這個音。他就比較俐落穩定的，不然都是那麼加花的之後，這個旋律、這個主音就會，我們覺得他會影響到。穩定度不夠，所以我們在加這句【拉琴】因為這個比較順便，如果是【拉琴】也可以。如果三個都這樣，妳可以聽出來我上面兩個嗎？好，加三個【拉琴】也可以，但是我們通常會省略一個。FaMi 我們會省去一個。一個比較穩，有一個穩定的，所以加花也是有一個加在甚麼地方，你如何加花。還有一個習慣性。我們這樣寫（5 分 3 5），碰到 Mi 都要加。但是括號兩個 Mi 在一起，第二個 Mi 不要加。他是不是又多讓這個加花這個要求上我們又多了一點更細緻的地方。為什麼要加呢，聽起來好像不加比較好。但她在原則上碰到 Mi 你就是要加花。如果兩個 Mi 在那麼近的地方出現，例如 MiMiMi【拉琴】這個就（6 分 1 1）變成一個上面實在的音了。如果【拉琴】音就可能變多了，他有個自然的</p>	

問題，加花要加花的自然。所以這就是加花的一個特點所在。好下去【拉琴】好，碰到 La 要加，像這個這麼穩定的 La，我們就不加了。Sol【拉琴】一個是主音 X 一個是高音(6 分 52)對吧【拉琴】從旋律和她的乾淨度我就把加花給去掉了。好然後【拉琴】這都沒加。【拉琴】變成打音了，加花和打音還是有些區別。打音是非打不可，加花是打可打不可。打音打一下或打兩下或打三下。

學生亂入（他們在等我上課）

FZ：就這首曲子，看看還有沒有別的地方【拉琴】可以滑可以不滑【拉琴】洋加法【拉琴】加在這個 Do【拉琴】這完全是我們自己習慣，為什麼加花是一種習慣呢，我們覺得加在 Do 上好聽我們就加在 Do 上，加在 Re 上好我們就加上。好，往下拉【拉琴】好，這個 Me 是非加不可。

YC：嗯。

FZ：【拉琴】跟前面一樣的【拉琴】這個曲子在加花的手法上面來講，他用的這是 Si La、Mi Re 如果要是 La Do【拉琴】在加花的過程中，用到滑音通常是小三度【拉琴】他這個沒有回滑【拉琴】因為他沒有 Mi 的回來，如果江南絲竹就會有【拉琴】滑，是連在一起的【拉琴】滑，回滑是連在一起的，所以他滑音也在這個加花的手法裡。

YC：我想要提問一下，因為我不是很懂這個加花的方式，因為我聽起來感覺，是不是一般就是如果要用打音的這個方法，是有不是由上面往下比較多阿。

FZ：多，對。

YC：就好像他似乎比較少由下往上的。

FZ：欸，比較少比較少，也有的。

YC：還是往上的就變成滑的。因為我剛剛聽都是上往下比較多。

FZ：【拉琴】有的，就是他看這個曲子的，我們要把曲子的拉完的時候，或者是說譜上就寫的，加花是我們要練習過。

YC：我在想說會不會是跟，就是這個樂器的演奏法影響，多按弦總是音比較高，所以對好像。

FZ：噢，這個我還

YC：會有因為這樣影響嗎。

FZ：現在我這個為什麼會從高音加到低音，因為他這個聲音會有一個先出現的這個音，他會給我一些引起注意。那個音是一個高音，那個高音出現的話，就是我們往前進行的時候就是他下面的音，所以 Do 就是這個 Re Do、La Si La 他是這 La 的前面那個音，Sol La 也是，因為像【拉琴】因為如果不是這樣【拉琴】那可以，但這個我們覺得他比較明亮一點點，因為他是原來那個主音的上面那個音。

YC：因為我是想說會不會跟樂器的不同加花的方向也不同。

FZ：也不同，胡琴為什麼我們從高音下來呢，因為他手指高音的都在手指的下面。

YC：對對對，我剛剛就是想說因為他按弦的方式就是可能變成高音下來比較多。

FZ：對，高音比較多。低音也有【拉琴】《二泉映月》【拉琴】對，他是從低音開始的。好這就是要看這個曲子的聽這個曲子的這個結構，他音程是怎麼排列的。然後我們練的時候，我們要從這個原來他的譜子然後在加花，我

們在仔仔細細加上去。

YC：嗯，老師那我想請問一下您，就是您在拉這首曲子的時候有覺得說他的旋律，會不會覺得跟您平常拉的曲子比起來好像不太需要加這麼花。

FZ：沒有錯。因為這個曲子的。看它這個詞，他並不是說寫民間小調。通常加花的時候，我們要根據音樂的類型。我們說這個題目絕對有，包誇我們這個眾多的曲目，曲名決定曲子的這個意思。我們叫點題。如果談到加花這件事情上面來講，我們會把他歸類到甚麼就是甚麼樣的曲子比較容易加花，比較習慣加花，我們一看就是，噢這個比較民間的這個音樂。寫的是世俗風景，寫的是人情世故。他跟這個音樂的莊嚴性沒關係。不是所有音樂的莊嚴性都加花他不是，他是分的。我們在說這個世俗音樂，他是寫風景的。她其實也是情緒比較這個輕鬆，比較愉快、愉悅的這個情緒來講。加花使這個音樂活潑。如果這個曲子是比較嚴肅的這個曲子，她帶有恭敬的這個含意在裡頭。他旋律這樣構成的，加花對這個有點多於。你加花要非常小心，只能加一點點，不能在同音的地方還有甚麼，有些特別的時候加一點點。加花在這個曲子當中。就《開明閣》這首歌當中，可能就不能這麼多。他有唱段的地方，我們加花是使他稍微有些豐富。但是這個也不是這一個樂器的主奏。他的旋律也不要那麼的活潑。所以妳剛剛講的那個問題也是提到了一點，甚麼樣的曲子可以加花的比較豐富，甚麼樣的曲子可以加花一點點，甚至於根本就不用加花。

YC：因為我的那個寫作的結構裡面，甚麼的加花本來我設定要把他寫一大章。就是在我實際去做就是田野工作之前的計畫。那我過去之後發現他們並沒有做太多加花的部分，我就把他們濃縮就是我要把他加到其他章節裡面就是挑選出我應該要放在哪些地方比較合適。因為我的論文裡面有一部份是要幫他們做樂曲的分類，那我是沒有辦法像王耀華老師那麼強的考察性再去這個源頭的分類方法。那我也認為這部分王老師已經做得很多了，資料非常豐富，也不需要去重覆去做他已經做過的東西，那所以我就從功能性上面去分類。對所以我就是以他們現階段的演奏模式進行分類。就是一樣分成儀式性和宴樂性。對，那這個曲子我就把它分在儀式性。所以之前我沒有直接告訴老師說這個曲子是使用在儀式性上，因為我想說老師可能在拉曲子的感覺中或許就不一定會跟我一樣。說不定我的使用方式也有可能，就是分類位置可能也會不樣。所以我想要驗證一下，就是老師在拉這個樂曲的時候，也會有這種感覺，那這樣我在做修正。

FZ：妳的感覺是對的。比如剛剛講的加花，我在視譜我唱的時候並沒有這個一定要加花。剛剛拉的時候，也想加很多花他加不進去。他的音型音程的加上他的拍子，他讓人沒辦法施展出來加花的技巧。

YC：沒有剛剛聽感覺老師也不是說做太多加花的感覺，頂多就是多加一兩個音，一點點先現音這樣子。所以我想說是不是有剛好我就是做的方向是沒有錯對吧。

FZ：對的對的，妳想的方向是對的。所以妳把音樂分成類別這也是跟妳提醒就是不是所有的音樂都能加花。

YC：所以我就是因為對於外國人他們沒有辦法理解，就是加不加花這件事情。那他們有一個東西叫即興。可是他們的即興跟我們加花其實概念上差距上不是蠻大的，所以他們即興就是可以整個可以重新創作一個新的片段。然後再把它放進去，那他們不管是不是宮庭音樂都可以即興。所以可能這個

部份我需要作寫得比較謹慎一點。當然理論上我們知道說雅樂加花當然就是，不是需要太多因為需要莊嚴性。可是我還是希望說可以在演奏上面也可以例證這樣子。

FZ：對，可以的。然後我覺得你這個方向也是挺好的。然後可以把這個加花的規則寫上去，甚麼音就加甚麼音就加花。然後到甚麼樣的曲子當中可以用點多少。比如說本來是【拉琴】像這種打音他有些加花的關係，在這個曲子當中是不能用的。這一類曲子是不能用很多加花的，只能指定加花。另一類曲子可以隨便加。

YC：而且我發現老師好像在這個樂曲上，就是不太會使用滑音。

FZ：因為最多的一個滑音就是 La Do 【拉琴】這有一個 Sol Mi。

YC：嗯。

FZ：因為我們這個滑音通常只會選擇小三度。

YC：噢，小三度的時候才會選擇滑音。

FZ：嗯，滑音全四度也用到，但是看他的這個音程。滑音有兩個方向，一個是上滑，一個下滑【拉琴】都會用到，我們很少【拉琴】很少再來一次，我們只會用一個方向。像小三度我們就會用到兩個滑音【拉琴】都會用到【拉琴】因為江南絲竹就是說加花的音樂，我們只能用一個方向，因為又回來的話這個味道不對。因為必須不是這個寫法，所以根據他音程的排列，都是兩個音或是幾個音，他排列的過程就會有音樂的這個風格性的變化。因為又增加到別的音，所以他是音樂的括弧，小二度、大二度、小三度這是最多的。他向近的相鄰的音。Do 降 Re ~ Mi。從這個音開始或者是空弦或是八度。他在四度上面純粹給他用不是太多。妳要分析這樣的曲子就是 La Do Do Re Do La Sol 這連接 Re 或者是 Mi。Re Mi Sol Mi Sol Sol La Do 音接(階) Re La 這就是大大大 Do Do Do Re La 這算是連續一樣 Do La Sol Mi Do Do Re 結束了。從 La 開始 La Mi 或是 Re La La 到 Sol 音接(階)Do 應該是 Do Re Do Do 應該到 La Sol Sol 到 Mi Sol 到 La，妳看這個關係。Sol 到 Mi 到後面 Sol La，La 後面不是 Do 就是 Sol。Sol 後面不是 La 就是 Mi。Sol 後面不是 Mi 就是 La。所以他這個接的是按音接的排列接的。所以妳發現他這個到這邊音就是 Do La、La Sol。不是 Do 就是 La。Sol 停一下，好。看一下下面是甚麼音 Sol Re。Sol 和 Re 是五度對吧空弦。所以我們不太，因為他也是段落的停止。好，如果要是都是空弦的話不太影響。八度也是不太影響。Do Do 也是，倚音也是一個音。Re Sol Sol Sol La Sol Sol Mi Sol Sol La Sol Sol Mi Sol 他這一小節 La 到 Sol，Sol 到 Mi，Do 到 La。因為同樣的音同樣 Sol Sol 到 La Sol 到 Mi。Re Do La Sol Do Do La Sol。他自己旋律上有各別連接是這樣音的连接。他很少有 La Sol La Re La Mi，不可能。因為 La Mi 中間一定要從 Sol 過到。所以中國這樣的音樂的構成是這樣來的。所以一看到這樣的曲子就是南方的曲子。很少【拉琴】很少有這樣大跳的【拉琴】他很少這麼遠的距離，如果要是北方的【拉琴】他就距離會遠，他就跟這個不太一樣【拉琴】這個音就根本就沒有離開好像一個循環。這個循環就是五聲音階帶的這個循環，他這個音階就是【拉琴】這個音階好像不是說不對，他這個是遠了，他沒有這個【拉琴】當然這個也是。所以妳要注意到這個簡譜，為甚麼要看簡譜的時候。我們首調的這個 Do 音找到。我們現在按照著個宮音。唱這個宮音的時候，因為他是古譜。宮音去找的話就會發現這幾個音正好正是在我們的正調，雅樂的宮譜上。不用唱他五線譜，

因為他是這個正音。比較容易找到他這個規律在，他會發現阿原來是這樣的音。你不聽音樂你有這個概念在的時候，找這個比較容易。是不是有些困惑。

YC：是有發現用簡譜看這一首我就看得出來他是宮調，可是看五線譜我就看不出來他是宮調。

FZ：對，所以主任那一套格式。十二鐘排列的格式是非常非常棒的。但是我們從來按自己的不是按自己的習慣，因為我們按自己熟悉的東西來做。按我們自己熟悉的東西來做你放在五線譜上，他的規律就不太好找。他轉了調就不會是 Sol La 了，他是 Do Si【拉琴】是升 Do 到 Si，如果換個別的曲子他不會是升 Do Si 如果換別個調。他可能宮調 D 調比較多對不對。

YC：對，要看你不懂移調這件事情。

FZ：對，我就覺得在解釋這件事情的時候，用我們東方人的概念：永遠 Dosi 的概念，這是容易解釋這樣一個音，不管什麼調都是 Dosi，這恰恰是東方人（日本人、中國人）產生民間音樂的特性。中國也有 G 調的曲子，因為升 Fa 變成了 D 調或 C 調變成了 G 調，有時甚至跑到 A 調上去。如果按照五線譜來解釋的話，大家就會不容易理解。

YC：嗯

FZ：還有什麼曲子？

YC：如果可以的話，我找一個這個給您看看好了，因為這是他們比較常演出的。

FZ：他們那邊常演出的啊。

（拉琴聲）

FZ：到這行吧。

YC：嗯，對！

（拉琴聲）

FZ：多了一橫。

（拉琴聲）

FZ：多了前面的。

（拉琴聲）

FZ：就這個（地方）很可愛。

（拉琴聲）

FZ：在反復。

（拉琴聲）

FZ：你聽了我這個，我是自然地加花的，這個加花我通常會用到（[劍南四局]31:00）的手法，他這個是有兩次是跳超過小三度的。（拉琴聲）。我們是（拉琴聲）。小六度。我們要往下響，他就得大三度。（拉琴聲）。一個小六，一個四度，在（[劍南四局]32:00）裡邊，我們就叫他遠距離拉。你再看看別的音，一樣的。

MiDoRa，就隔了一個 RaMi，還是一樣的。他雖然有兩次的遠距離，但是這個曲子的曲風就好像比較容易（顯得有）比較多的加花線條，因為他有一個愉快的旋律感在。但每次在加花的時候我們大約會用到幾個手法，你現在需要知道加花加的是什麼音？還是？

YC：我理解就可以了。

FZ：哦，理解就可以了！那麼他這個手法從哪裡來的。如果看到小三度，我們通常會滑。（拉琴聲）。就多餘了。一個音不加。（拉琴聲）。這個滑音也就是屬於

加花。(拉琴聲)。快來不及了。(拉琴聲)。So 到 La 的時候,不是加到 La 上的音,看他前面的音,So 到 La 加在 SoDoSiLa,MiLa 這個音太遠的,MiSiLa 就不好了,所以這個加花,剛剛提到一點,就是加在我們演奏非常順利的指,LaSoMi。(拉琴聲)。這就來得及,DoLa 就來得及。(拉琴聲)。你聽聽這加花也不是用的太多,但是有加到一個巧處,不能。(拉琴聲)。在同樣一小節兩個音出現的時候,我們只能加一個。加那個呢?加到那個後邊有音的。(拉琴聲)。這樣可能就不加。所以在解釋的時候,可能要有個概念,在兩個音同時出現的時候,只能加一次。如果是小三度連接是可以的,用滑音。(拉琴聲)。中間要隔一個,要有一個不加,是加一三,不加二,還是加二不加一三,我現在拉一個加一三。(拉琴聲)。然後加二。(拉琴聲)。這個就比較穩定,如果你加。(拉琴聲)。變成要寫在譜子上得多一個達音了,裝飾音了。所以我們讓加花有裝飾的意味在,她絕對不是譜子上的裝飾音的實際存在。如果你講好 SiLa 從 La 到加個 Si,我們巧用這個地方。剛剛我拉的你聽出來了,加在第二個比較穩定。我們不能固定下來說這個要加在某一個音,要看實際情況。

YC: 加在第二個因感覺不止穩定,而且比較順耳。加在一三的話,第三個音聽起來就有點刺耳了。

FZ: 所以加花是以加 La 是一個原則,他必須要在前面一個 So 後面是 La,這才是一個原則。在同音的情況下,這邊加一個。在三個音當中不能加兩個,只能加一個。

YC: 所以就是可以嘮叨,不能囉嗦。

FZ: So 到 La 可以加個 SiLa、Do 到 La 也可以加。(拉琴聲)。Mi 不能加。(拉琴聲)。通常很少同時兩個音都要加花的時候。(除非)兩個音重疊、那兩個音都加、Mi、FaMi 可以加、Ra、RaLa 可以加。碰到這樣的 MiRaMi 的時候、你只能加一次。(拉琴聲)。這個多餘了、就是這樣的。(拉琴聲)。這個小三度用,可以滑音就是這樣的。(拉琴聲)。我們就是說恰到好處的加花,他有一些原則,但是這些原則是不是每次都全部用上,就.....

YC: 老師,我發現是不是如果說同樣的音出現兩次的時候,就好像以這裡的話,是不是會比較傾向長音不加,讓他更加穩定。

FZ: (拉琴聲)。兩次動作在一起。(拉琴聲)。這個旋律就覺得比較活潑。如果。(拉琴聲)。他還下面沒有連弓。(拉琴聲)。還是原來的音。如果用練弓。(拉琴聲)。也可以。加花。(拉琴聲)。XX 出現了。所以這個音樂的豐富、風格的行程,完全是跟加花有重要關係的。而且從好聽的程度頭,從接受這個音樂的樂感,從她給我們傳遞的感受來講,加花我們覺得是自然、合理的,而且聽起來是好聽的。這點就是要在技術,在直接教學的時候給他們做個規定。你規定多了以後,他就變成他的習慣了,他的習慣跟我們就會一樣了。如果光是給他寫上,他沒有聽到你是如何拉的,這可能就不太容易讓他們把手法變成自然的習慣。因為我們在學習的時候,在教我們的老藝人的加花是自然的,我們練多了,我們也變得自然了。他不是給你看譜,他的譜子是沒有加花的。

YC: 可能我們這一輩學樂器的人,不管是學國樂器還是西樂器,就算是國樂器,都開始聽到他們拉的是西方樂曲。所以就是讀沈洽老師的《音腔論》,我一直覺得在很多國樂器上無法找到共鳴。就是聽不出來有什麼理由,就除了古琴,因為在失去了引腦之後,這個音樂就沒辦法聽了。可是今天開始有覺得,沈洽老師《音腔論》裡說的理論:中國音樂的重點不在一個音與音組成的旋律,而是在這個音如何進入到下一個音的過程。今天在二胡上開始有感覺。因為

平常聽二胡拉,不是《流浪者之歌》或者《將 E 小調協奏曲》,所以不太有感覺。但今天特別有感覺,感受到這個過程的重要。可能這個東西在他們學樂器的時候不是這樣子學,所以我聽他們拉,我一直覺得耳朵上不是很舒服。尤其是琵琶,他們的輪指就非常非常的少,就是勾挑這樣的音這樣子而已。我一直覺得少了什麼,可是因為他們一直是這麼演出了,作為一個研究者,我是不能去過多地介入他們的演奏手法之類的。可是一直就覺得音跟音之間少了很多東西的感覺。

FZ: 對,你覺得他太硬了。

YC: 對,我們知道這些是明清小曲,但是沒有小曲的味道。

FZ: 音樂又不夠風趣。

YC: 對對對!

FZ: 所以你剛剛講到音腔,音腔本來主要在戲曲方面(體現),腔指的是聲腔。如果我們在民間音樂學的時候,所有的民間藝人都有一個習慣的用法,這些用法就是就是他們當地語言所產生的結果,就像我們一開口就知道他是大陸的北方人還是南方人,當然你分不清楚這是上海人、蘇州人、無錫人還是浙江人,但我們就能分得清楚,我們就能分的清楚,因為對他的語言知道。就比方外國人能知道你說的東方語言,但是分不清是日文還是韓文,因為他們不知道,就像我們分不清西班牙文和義大利文,因為他們說的很快。因為你只知道英文,如果你學了西班牙文,你就知道那是什麼語言。要是北歐語言,你根本不知道他說的是什麼語言。就是我們沒辦法細分到這樣子,就是我們對他的語言習慣不了解。如果現在的音樂你全部都學習,學習整個最近這幾十年的音樂的話,你可以發現我們以西樂的音層、和聲結構來作曲,但他也有一些民間的調子,這些調子不是現在人創作的,他們大概都是五十、六十年代的人創作的,甚至是更早一點,我們說劉天華創作的曲子。他是根據西洋調去創作的。民間音樂的藝人,用的都是這種手法,你跟她學,也是學這種手法。所以我們講傳承,不是講傳譜子上面有的東西,而是講譜子上面沒有的東西。如果把加花寫在譜子上面,我們的音會比他們多蠻多的,你想想我們把音擴大,我們把他加上。加花還有一個時間和速度的問題,如果都是滑音,他多快,下面會慢一點點。同樣是 La, SoLa 打的要重一點, DoLa 打的要輕一點。所以這種細節的東西,只有通過你實際的演奏給他聽到,他模仿你,才能學會。所以我們在教民間音樂的時候我們缺少一個口叫傳心受的做法,看譜都會的,大家都一樣。針對你剛剛講這個民間的音腔問題,現在越來越少了。就是你拉北方曲子的時候,他也是有很大的。(拉琴聲)。這是秦腔。(拉琴聲)。這明顯的就是一個北方的曲子,比較樸直。(拉琴聲)。DoRaMi, MiRaDo, DoRaMi, MiRaDo。另外靠河南一點點。(拉琴聲)。串一個調,還是這個音,這就柔和多了。(拉琴聲)。這個就像講話不斷的一直纏一直纏。同樣對這幾個音,在不同的地方的音樂個性就很鮮明。所以在民間音樂,特別是中國的民間音樂,是比較多元的。現在那邊孩子拉的這個曲子。(聽孩子拉琴)。是新疆的,因為他有升 So 和 La, 並不是所有的升 So 出現就是新疆的,他有 MiFa 升 SoLa, 兩個小二部,中間一個增二,就是新疆人特色的,如果用胡琴拉著東西 ...

YC: 我基本上是建立在王老師已經出來源的基礎上,在進行比較多跟社會、文化結構結合的部分。像我進行分類之後,就來比較清楚的說面加花的內容,而之後的內容占更大比重的內容是,如老師剛剛講到的,口音的問題。其實我去聽他們演出後,除了覺得他們演奏的音樂很奇怪,還有一個奇怪的地方就是他們

的唱詞很奇怪。因為他們唱中文,當然一方面日語的語調跟中文是不一樣的,日語不是調性語言,所以別人都說中國人、臺灣人說話像唱歌嘛,就是我們的語言是有旋律性的。而日本人的語言是比較硬的,所以他們在學習我們這種有聲調的語言已經很困難了,更何況唱歌。他們主要唱的除了這首曲子外,還有剛剛老師第一首拉的太平歌。他們第一次唱的時候,我是沒有看譜,所以我完全不知道他們在唱什麼。後來我自己拿到譜子之後,我在唱,我錄下來,我也不知道我自己在唱什麼。因為我發現現在普通話發音的抑揚可能沒辦法放進這個旋律的走向上面去。就是像說,這個「萬歲爺」,這裡的音應該是向上揚,雖然旋律線是一直往上走的,可是萬歲的歲的音是向下的。在過去,這是在稱呼皇帝,所以這個地方應該是整首曲子要到最高的地方,也是要講的很清楚的地方。可是現在普通話的音歲是往下掉,就變成說這個歲馬上就不知道他在唱什麼了。所以我就在考慮說,是不是要用不同的地方方言去唱,可能會更合適,畢竟當時的官話並不是現在的普通話,所以我最重的一部份就是語言和旋律的配合,變成也要跟分類有關。因為像這樣的曲子才會使用官話的,可能宴樂性質的音樂可能就不一定有那麼強烈的需要使用官話。腔這個東西在我整個論文裏面很重要。

FZ: 你剛剛講到一個很重的一點,如果你要研究到這方面的話,可以寫到很多很多,就是他這個是不是用現代普通話來發音的,跟過去古語叫“萬歲”也可能叫“萬歲”,我們南方人叫“萬歲爺”,而不是“爺”,我們齒前音多,南方音是沒有捲舌音的,所以“萬歲爺”就很好發音,你“萬歲爺”就很難發。你不要講唱歌了,你平時發音嘴張這麼大都不習慣。

YC: 老師你說的這個捲舌音,捲舌音在唱歌所有的地方放進去都沒有辦法適應。

FZ: 對對對!而且他會把不是捲舌音的音,用另外一個字把他發起來,他的韻才會壓到一起。聲調他都會改變,如果你不看他的詞,根本不知道他在唱什麼。你看了詞之後,你理解的時候使用現代的普通話理解的方式在理解他。

YC: 因為我覺得這樣其實是不合理。因為像過去,不像我們現在看電視機有字幕,古時候的人唱戲曲在臺上唱,他的詞和旋律走向一定要相同,台下的人才會知道你的戲文唱的是什麼。所以我覺得這個詞發音清楚到聽眾聽懂,我覺得的在過去古曲裡邊是一個蠻重要的指標。所以才會有地方戲,不一樣的語言唱不一樣的戲。

FZ: 這個要考究起來也是一個文化的概念,過去有昆曲啊,京劇啊,都是有詩句的詞,這個詞寫得非常美。過去的人的生活都是從讀經開始的,小時候讀四書,那時候沒有什麼大學不大學的。他在傳遞的信息是和他們的學習是相關的,因為我們現在很少讀經,很少用那個詞性,那個詞寫得非常之美,文學性很強,所以他底下是理解的人,他們會接受這種的演繹方法。如果用現在的理解去理解這個詞就會覺得,就是跟我們現在的語言習慣不一樣,因為我們現在的教育不是從我們中國原本的這個詞性發起的,而是從句子開始的。我們會說一大句,就不像過去那麼簡單的幾個字,而且用的詞與過去有很大的不同。所以這樣你要用現在的思想去理解過去的曲子的時候,我們就覺得有些東西要用解釋學的方式來解釋。如果你換個思想,你把自己換做古人,你就會唱這首歌了。

YC: 因為當初我自己還在沖繩的時候,我就覺得他們的歌詞怪怪的,可是我自

己的閩南語好到全部歌詞我都有辦法自己唱，可是我有試唱了幾句之後，很明顯南方語言因為聲調比較多，更容易去符合這些旋律。那所以後來我去找了專門台灣語言研究的人幫我寫了發音，那我整個覺得閩南語韻絕對都壓上了，然後方向一定比普通話清楚。因為他們有些曲子說是從江蘇那邊傳過來的，然後我回到英國后剛好遇到一個江蘇人，就請她幫我念了一小段，雖然她搞不清楚怎樣算押到韻了，但她自己也覺得念起來是很順暢的。可是這個不能搞太龐大，不然越搞會越複雜，所以我必須先切到一段就趕快把它處理掉。

FZ: 就是說你可這個發音，因為他有歌詞，我為什麼講這個如果研究下去也可以成為另一個課題，你可以把這個結合你這個音樂性，因為歌詞算是他的音樂性很重要的一部份，因為他把唱放在前頭的，他不是說可以不唱，而是一定要唱。

YC: 他們其實主要都是唱曲，很多他們現在不唱的原因，主要是他們不會唱。

FZ: 很好！我覺得你現在方向也很好，找的都是些關鍵的點。如果你寫下來之後，給別人看，或者後人在研究這個東西的時候，總得要有一些你採訪的、或者實地考察的東西在，而這個東西最好有音響的依據。

YC: 有，那時候我去那裡錄了非常多。他們都已經錄到都覺得我們幹嘛幫他們錄那麼多，因為有些就是平常練習嘛。而且他們練習的情況不是很好，畢竟大家都是自己本身的工作，他們只是抱著一個能夠把它傳下去的心，儘量做。所以都是老爺爺老奶奶，我是最年輕的，哈哈。里面那位负责拉二胡，他们称呼二胡叫二胡，的那位老先生，今年应该 74 吧。他是整团里边唯一可以说普通话的，这个老先生比较特别，他是在台灣出生，四歲搬到福州，然後二十歲之後帶著太太回到沖繩，所以他會講普通話，他們在福州還有家。所以這個老先生，只有他是真的懂中國音樂的人，所以只有他的演出裏面稍微會加花，其他的樂器，尤其是琵琶，很多時候純粹是在彈空弦這樣子。

FZ: 也有，可能你要再採訪一下琵琶的老師，他有很多加花的東西。有一個老師叫唐良星，在台南小學。他們一家子都是做民間音樂，他們是上海人，在中國江浙一帶，甚至後來傳到北京，他們一家幾個兄弟都非常出名，他們是唐家班，音樂世家。專門演奏這種絲竹曲，還有什麼南曲，南曲是不是南管呢，不一定。廣東也有，但那個更南了。他們講南邊就是比自己還要南的地方。所以這方面信息你如果還想再去瞭解的話，應該講話就沒有我這麼多捲舌音，他們講上海的普通話。

YC: 我可能暫時論文加花的部份，先著重在理解和如何使用這個層面，如果說再深入到詮釋學那部份的話，這個論文可能會太龐大的。所以我訪談的主要目的就是我想要理解一個樂曲應該何時該加花？他加花的理由是什麼？他的特殊性在哪裡？然後再加上我的這個分類，然後去寫。先把這個階段的研究做完之後，我覺得剛還挑的這幾個主題都還蠻具有獨立性的，就是說之後要開題細分下去做的話，其實還可以很多。所以等之後再來細部做，變成獨立開一個課題這樣子來做。

FZ: 我不知道我今天講的東西對你又什麼幫助？

YC: 至少光是聽到二胡的行腔走韻就讓我很開心了。

FZ: 其實要對比起來，你就可以更容易聽到什麼地方的人，他在演奏的時候就會把他自己地方的個性，他自己加花的習慣帶進去。所以有些時候南方人

在演奏北方的曲子的時候，他會把自己南方的東西放進去，北方人一聽，覺得很好聽，然後他也學起來了。等他們到南方的時候，把自己北方東西帶進去，南方人也覺得很好聽，因為就是自己沒有，所以覺得好聽。所以交流之後呢，吹笛子拉胡琴的也好，他就既會拉北方和又會拉南方，他拉北方的曲子沒那麼純，把南方的揉進去了。而北方的人拉劍蘭沒那麼美，他們把北方的東西也融進去了。所以我們發現音樂在交流的過程中，他會相互靠近，現在大家就一起向西方音樂靠近了，靠近了之後大家發現原來的東西越來越淡忘了，好像也沒有必要用到這麼多了，因為沒有人寫這方面的曲子，沒有這個曲子他加花的手法他就沒辦法用上去。現在大陸也是，很多地方都變成只有一個方向了，他多元的東西都在快速的減弱。所以你要從這方面做的話，不管是對別的樂器來講，他最起碼在保存原來的風格、手法這件事情上為作曲家、演奏者指出另外一條方向，就是說你們可能需要找回自己，不是繼續往前走。民族音樂是挖掘的。你要想發展，第一個你要會繼承，第二個再創新，創新你是創的連自己的樣子都沒有了？

YC: 其實我一直都不明白,以二胡為例,為什麼國樂生很多時候喜歡拿二胡來拉小提琴的曲子?

FZ: 因為現在這是一個趨勢,從文化、政治上來講。

YC: 我懂這個趨勢,只是純粹從審美、聽覺上來說的話,我一直都沒覺得用二胡去拉西方音樂會好聽,我總覺得他還是拉古曲比較美。

FZ: 這就是純粹的學術性的看法,因為他對於一個國家沒有什麼意見。如果用小提琴,一個外國的專家,拉的全是二胡曲,我們會覺得奇怪,你有你的東西,你有你的文化,你幹嘛要做我的呢?你可以學學就行了,你可以用二胡來學,學完你用[65:33]還是小提琴,你拉你的[65:35]啦,你幹嘛非得要拉[65:37]那麼辛苦?就像你看我們這樣的東西,你拉你的二胡挺好啊,你這二胡怎麼拉都好聽。

(拉琴聲)。就是自己用自己的語言這種心態。所以我們現在慢慢地接受另一個方式,這種方式最終結果就是否定你自己原來的,因為別人的好,他科學。為什麼我們用鋼絲弦,這裡也會提到為什麼日本和韓國還用過去的絲弦,弦會拉斷他們還會把他接上,他們沒有做任何的改動,就像我們的古琴沒有任何的改動一樣。你不改動以後,你遠來的文化所有的屬性、特徵、文化的特性都表現在原來的基礎之上。如果你用古琴彈一個《小夜曲》,我們會覺得奇怪,就算你彈的再准,用泛音彈,他每一個音都會存在,但這個不是你的語言,母語。你做的這個事情,我就覺得我很欣賞你在哪裡呢,就是說你通過這樣一個文化,你找回原來我們自己的東西,給現在的一些年輕人,甚至不一定是年輕人,就像我們這種歲數的人,走的那條線上是走在一條鋼絲線上,他並沒有在自己的土地上,而且他越走越遠,越走越遠。為什麼我說這個跟國家文化和政治有關係,他沒有認為自己的東西好,臺灣認為,從這裡也反映了另一個問題,她沒有保存到這個文化,她把這個文化變成和中國大陸的,她不知道這是多少年前的。你臺灣不保留不要緊,日本韓國幫你在做這個事情,我們也沒有覺得好像人家做的怎麼好,所以要研究自己的時候,有時候也要看看人家的資料。所以這些事情都會影響到我們現在的音樂領域、創作思想、音樂理論以及現在學習的人,他們會認為這個學習的方向是對的,我們要追上西方。這是跟我們整個的思想基礎是有關係的,他們沒有堅持在自己的老子或者孔子,或者是我們是什麼宗教的體系上,他們沒有非常強烈的理論基礎要保留自己

的原來的東西。我們這些所有的音樂、藝術及文化不能脫離國家機器的方向,我們抵抗不了,如果全臺灣的大學都做雅樂,那我們就贏了。沒有人有這個力量可以抗衡這個大的趨勢,即使是不對的,我們第一個字是跟隨,然後慢慢再找回自己。所以主任和你們辛苦就在這地方,所有的資料要去尋找,因為我們很多時候並沒有那麼多東西,而且你想去找這方面的人去請教,人雖然有,但絕對是少數。這跟一個政府行為來保護、保存自己,讓自己的東西不要變,讓他越純粹越好是不一樣。我們認為像別人是好的,另一個觀點是保存自己,有自己的獨特的特色是好的。所以這也是一個文化觀念的問題。你做一件事情最大的價值就是說,你讓大家看到自己原來的東西,你雖然是在做琉球的音樂,但是你通過他可以看到了自己,這是有另外一層意義的。但是能不能影響現在這些孩子,這個還難。

YC: 儘量努力啦!首先他們要先認真上課才行。

FZ: 對!所以你現在在當老師,所以這些事情是需要積極地去影響他們,讓他們在思想上去要認識到這一點。另外一個方法是我們,他們拉練習曲都是 CC 音階,就是鋼琴,那轉調都是這個八度。

YC: 我一直都不知道為什麼。為什麼你們不是拉七聲音階的的音階練習,或者是五聲音階的。

FZ: 我們有,有五聲音階的。但是我們的曲子很少,這個有一定的重疊。因為那些音的连接是很緊的,像這個曲子沒有[70:20],但現在的曲子創作都有[70:30]

YC: 因為我一直都覺得這是一個很奇怪的事情,就是我們去參加大考啊,不論從國中到高中,在考試前,大家都會在場地外練習,你聽到小提琴吹長笛的在練音階,很合理,但就會一直聽到國樂器也在練音階,也是十二個大小調在那裡練,我們在那邊聽就覺得挺怪的。

FZ: 因為現在技術上向西方靠,所以他們技術基礎是從翻譯的鋼琴和小提琴譜子來的。因為現在創作的是向這個方向做的,這是技術上的。回過頭來講,雅樂、古琴沒那麼快,如果以她的精神,或者以她的慢來鑒定自己的優勢的話,我們就不會這麼做,我們現在是以快速、高難度在追趕西方的小提琴,這個方向是不是正確?但不管她是不是正確,她提高了現代人進入到這個領域的另外一個思考,他需要練習才會有成果,他不是先修仙,他是練的外表,所以這個不是我們東方音樂原來的本質。

YC: 那可能我審美比較奇特,以二胡來說,我總覺得二胡最美的地方,拉的很慢的時候音跟音之間那種過腔的地方是最美的,我覺得跑來跑去很快的音就這樣。

FZ: 西方人也覺得奇怪,這個東西你們應該拉那種讓我們聽起來音不太准的東西才對,然後你們居然跟我們一樣准,而且音色還那麼不好聽。

YC: 對!因為對西方人來說,那個定音,一個四四二,一個四四零音拉的再怎麼准,在他們的心理層次上聽上去的感覺就是有那麼一點點的不准,就總覺得你好像就是有一點底。

Appendix B: ensemble members' questionnaires

フィールドワークに関する同意書

御座楽復元演奏研究会

映像と写真撮影およびアンケートの許可

私 具志堅 ナエ子 は御座楽復元演奏研究会の会員として、イギリス・シェフィールド大学民族音楽学博士課程の学生葉佳穎が本研究会の練習ならびに公演時において映像撮影と写真撮影などを行うこと、ならびにアンケートを執り行うことに同意し協力する。また葉佳穎の論文（Professor Jonathan P. J. Stock 施祥生教授の指導）の中でアンケートの回答内容を使用することに同意する。もし葉佳穎が将来この研究成果を出版する場合にこれらのアンケート結果を利用する場合には、必ず私の許可を得ることとする。葉佳穎の研究が非営利目的であること、またいつ何時でも私の許可を撤回できることを認め、下の同意書に署名する。連絡先を記しておく。

Gushiken naeko

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御座楽問巻調査 / アンケート調査

こんにちは。私は台湾出身の葉佳穎と申します。現在、イギリスにあるシェフィールド大学の博士課程で民族音楽学を学んでいます。現在、博士論文の研究対象として御座楽を取り上げることを検討しており、皆様にご助力をお願いしたいと思います。私の研究内容に同意いただき、下記の質問事項にご回答いただけますと幸いです。ご協力どうもありがとうございます。

■ 選択 □ 非選択
(該当する□にチェックを入れてください)

退休(文化局局長)

浦添市立 Tedako 音楽館
てだこ 館長

姓名: 呉志堅 ナエ子 性別: ☐ 男 ☒ 女
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学歴: ☐ 中学以下 ☐ 高校 ☒ 大学 ☐ 修士課程以上

アンケート用紙は計5枚です。お手数おかけしますが、よろしくお願いいたします。

01. あなたの仕事は芸術に関係する内容ですか? (以前でも可)

☒ はい。 沖縄県庁文化振興課

☐ ない。 _____

02. 御座楽に参加してどのくらいですか？（期間） 10年（2001.4～2011.4）

03. 御座楽に参加するきっかけは何ですか？（もし当初のきっかけと現在の参加理由が異なる場合は、できればどちらも教えてください）

御座楽の復元を県庁が行ったので仕事としてかかわった。

04. 御座楽に参加する以前から「宮廷音楽」について知っていましたか？（琉球に限らず）

☐ 知って ☒ わからない

05. 御座楽に参加する以前から「御座楽」について知っていましたか？

☒ ない。

☐ ない。研究会結成初期からのメンバーだから

☐ ある。あると答えた方はその理由

☐ 新聞や雑誌など ☐ 御座楽の演奏を鑑賞したことがある

☐ 其他原因その他 _____

06. 御座楽に参加する以前に御座楽の演奏会などを鑑賞したことがありますか？

☐ はい。はいと答えた方はその場所も教えてください。

☒ いいえ。

07. 加入御座楽演出前-前是否有學過樂器？

☐ はい。はいと答えた方はその樂器も教えてください。

☒ いいえ。

08. 現在あなたは御座楽で何の樂器を担当していますか？ 琵琶、^{どら}金剛金羅

09. 他の御座樂樂器も演奏したことがありますか？ はい

10. もし複数の楽器を担当している場合は、どの楽器が最も好きですか？その理由も。

琵琶、沖縄に無い楽器で技法が多種
(難しいが習って楽しい)

11. 御座楽の曲の中であなたがもともと得意な曲はなんですか？その理由も。

「紗窓外」 初めて習った曲で長く練習している。

12. 御座楽の曲の中で最も難しいと思う曲は何ですか？その理由も。

「開元宵」 リズムが早くて琵琶では弾きにくい。
(速度が琵琶太難)

13. 御座楽の曲の中で最も好きな曲は何ですか？その理由も。

「太平歌」 唱歌でゆったりと雄大な感じがするから

14. これまでの御座楽の演奏活動で最も印象に残っているのはいつですか？その理由も。

徳川美術館(名古屋)での演奏会 (2007年2月)
御座楽 楽器が唯一残され、保存されている場所
での演奏会は意義深く、又、初めて本物を見ることができた。

15. 御座楽に参加する前と後（現在）で、御座楽に対する理解に変化はありますか？

☐ いいえ。

☒ はい。変化したと答えた方は以下にその内容を具体的に挙げてください。

最初は義務的、興味本意でかかわったが今はその保存、継承に責任を感じる。

16. 御座楽と日本の伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

日本の伝統音楽に対して知識は少ないので充分答えられないが
御座楽は中国音楽の影響が強く調子(リズム)が違うのでは。

☐ 違いはない。

(節奏)

17. 御座楽と中国伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

中国伝統音楽はそれぞれの楽器の特徴を生かしたものが多いか
御座楽は楽器相互のバランスに重きがあるのではないかと

☐ 違いはない。

ensemble

(良くわかりません。)

不太了解

18. 御座楽と琉球伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

琉球伝統音楽では使用楽器が三線、琴、笛が中心
で、又歌と一対であるが御座楽は楽器の種類も多く中国的な
演奏法により、唱のない楽だけの曲もある。

☐ 違いはない。

19. あなたは御座楽を聴いた時に、どのような音楽に似ていると感じましたか？

☒ 中国伝統音楽に似ている。その理由も。

唢呐や銅鑼が使用されている。

☐ 日本伝統音楽に似ている。その理由も。

20. あなたは御座楽は沖縄音楽の代表になり得ると思いますか？

☒ ない。 ☐ わからない。

☐ なり得る。その理由も。

☒ なり得ない。その理由も。

楽器が沖縄に多いし、演奏者も限られている。

(不十分普及)

あなたはどのようなジャンルの音楽が沖縄音楽の代表になり得ると思いますか？

ポップス、ジャズ

(流行音楽, Jazz)

21. 御座楽のような音楽は好きですか？

☐ 好き。その理由も。

☒ 好きではない。その理由も。

研究対象ではあるが、日常的に聞くと思わない。

～アンケートにご協力いただき、ありがとうございます～

フィールドワークに関する同意書

御座楽復元演奏研究会

映像と写真撮影およびアンケートの許可

私 知念久光 は御座楽復元演奏研究会の会員として、イギリス・シェフィールド大学民族音楽学博士課程の学生葉佳穎が本研究会の練習ならびに公演時において映像撮影と写真撮影などを行うこと、ならびにアンケートを執り行うことに同意し協力する。また葉佳穎の論文（Professor Jonathan P. J. Stock 施祥生教授の指導）の中でアンケートの回答内容を使用することに同意する。もし葉佳穎が将来この研究成果を出版する場合にこれらのアンケート結果を利用する場合には、必ず私の許可を得ることとする。葉佳穎の研究が非営利目的であること、またいつ何時でも私の許可を撤回できることを認め、下の同意書に署名する。連絡先を記しておく。

hisa mitsu
chi ne nen hi su
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手機： _____

署名： 知念久光 日期： _____

御座楽問巻調査 / アンケート調査

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■ 選択 □ 非選択
(該当する□にチェックを入れてください)

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田子 Sensei
古典 music performer

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学歴: ☐ 中学以下 ☐ 高校 ☒ 大学 ☐ 修士課程以上

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01. あなたの仕事は芸術に関係する内容ですか? (以前でも可)

☒ はい。 _____

☐ ない。 _____

02. 御座楽に参加してどのくらいですか？（期間） 約10年

03. 御座楽に参加するきっかけは何ですか？（もし当初のきっかけと現在の参加理由が異なる場合は、できればどちらも教えてください）

友人の紹介

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☒ 知って ☐ わからない

05. 御座楽に参加する以前から「御座楽」について知っていましたか？

☐ ない。

☐ ない。研究会結成初期からのメンバーだから

☒ ある。あると答えた方はその理由

☒ 新聞や雑誌など ☐ 御座楽の演奏を鑑賞したことがある

☐ 其他原因その他 _____

06. 御座楽に参加する以前に御座楽の演奏会などを鑑賞したことがありますか？

☐ はい。はいと答えた方はその場所も教えてください。

☒ いいえ。

07. 加入御座楽演出前之前是否有學過樂器？

☒ はい。はいと答えた方はその樂器も教えてください。有學過

☐ いいえ。沒學過

08. 現在あなたは御座楽で何の樂器を担当していますか？ 横笛

09. 他の御座楽樂器も演奏したことがありますか？ ない

10. もし複数の楽器を担当している場合は、どの楽器が最も好きですか？その理由も。

11. 御座楽の曲の中であなたがもつとも得意な曲はなんですか？その理由も。

喜欢

得意、不得意という意識はなく、全ての曲を
楽しんで演奏している

12. 御座楽の曲の中で最も難しいと思う曲は何ですか？その理由も。

難しい曲はない。

13. 御座楽の曲の中で最も好きな曲は何ですか？その理由も。

八平歌 = 浪々とした歌と雄大な曲想。
(朗朗)

清晰响亮的声音

14. これまでの御座楽の演奏活動で最も印象に残っているのはいつですか？その理由も。

沖縄県立劇場での第一回自主公演
初めての自主公演であつたため、印象深い

15. 御座楽に参加する前と後（現在）で、御座楽に対する理解に変化はありますか？

☐ いいえ。

☒ はい。変化したと答えた方は以下にその内容を具体的に挙げてください。

従来の沖縄の伝統芸能(音楽)とは、ふんいきの異なる
楽曲を演奏することにより、音の多様性を感ずることが
できた。

因此了解沖縄音楽多様性

16. 御座楽と日本の伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

☐ 違いはない。

17. 御座楽と中国伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

違いはあると思う。が、中国伝統音楽について、感覚不
よく知らないので、比較するのは困難である。但说不出來。

☐ 違いはない。

18. 御座楽と琉球伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

御座楽は、大陸的要素が大きい。琉球伝統
音楽は、独自(得)の音階が際立って出る。

☐ 違いはない。

19. あなたは御座楽を聴いた時に、どのような音楽に似ていると感じましたか？

☒ 中国伝統音楽に似ている。その理由も。

跟日本伝統音楽风格不一样，像中国传统音乐的
日本の音楽とは、かけはなれに曲想で、どちらかと风格。
たとえば、中国のイメージを受ける。

☐ 日本伝統音楽に似ている。その理由も。

20. あなたは御座楽は沖縄音楽の代表になり得ると思いますか？

☐ ない。 ☒ わからない。

☐ なり得る。その理由も。

「組踊」が、世界に発信する、芸能として、注目を集めて
いる。その根幹となっているのが、琉球古典音楽である。
それゆ、沖縄音楽の代表にはなり得ない。

☐ なり得ない。その理由も。Kumiodori

あなたはどのようなジャンルの音楽が沖縄音楽の代表になり得ると思いますか？

琉球古典音楽

21. 御座楽のような音楽は好きですか？

☒ 好き。その理由も。

楽器のりつ独自性を表現してくれる。

☐ 好きではない。その理由も。

～アンケートにご協力いただき、ありがとうございます～

フィールドワークに関する同意書

御座楽復元演奏研究会

映像と写真撮影およびアンケートの許可

私 仲西純子 は御座楽復元演奏研究会の会員として、イギリス・シェフィールド大学民族音楽学博士課程の学生葉佳穎が本研究会の練習ならびに公演時において映像撮影と写真撮影などを行うこと、ならびにアンケートを執り行うことに同意し協力する。また葉佳穎の論文（Professor Jonathan P. J. Stock 施祥生教授の指導）の中でアンケートの回答内容を使用することに同意する。もし葉佳穎が将来この研究成果を出版する場合にこれらのアンケート結果を利用する場合には、必ず私の許可を得ることとする。葉佳穎の研究が非営利目的であること、またいつ何時でも私の許可を撤回できることを認め、下の同意書に署名する。連絡先を記しておく。

nakaniishi junko
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御座樂問卷調査 / アンケート調査

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■ 選択 □ 非選択
(該当する□にチェックを入れてください)

賣
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アンケート用紙は計5枚です。お手数おかけしますが、よろしくお願いいたします。

01. あなたの仕事は芸術に関係する内容ですか? (以前でも可)

☐ はい。 _____

☒ ない。 _____

02. 御座楽に参加してどのくらいですか？（期間） 5年

03. 御座楽に参加するきっかけは何ですか？（もし当初のきっかけと現在の参加理由が異なる場合は、できればどちらも教えてください）

御座楽のメンバーと一緒に演奏したことがきっかけです。

（団員）紹介 Uzagaku 的 事

↓

Tamaki san

04. 御座楽に参加する以前から「宮廷音楽」について知っていましたか？（琉球に限らず）

☐ 知って ☒ わからない

05. 御座楽に参加する以前から「御座楽」について知っていましたか？

☒ ない。

☐ ない。研究会結成初期からのメンバーだから

☐ ある。あると答えた方はその理由

☐ 新聞や雑誌など ☐ 御座楽の演奏を鑑賞したことがある

☐ 其他原因その他 _____

06. 御座楽に参加する以前に御座楽の演奏会などを鑑賞したことがありますか？

☐ はい。はいと答えた方はその場所も教えてください。

☒ いいえ。

07. 加入御座楽演出前-前是否有學過樂器？

☒ はい。はいと答えた方はその楽器も教えてください。 琉球太鼓

☐ いいえ。

08. 現在あなたは御座楽で何の楽器を担当していますか？ 鼓

09. 他の御座楽楽器も演奏したことがありますか？ いいえ

10. もし複数の楽器を担当している場合は、どの楽器が最も好きですか？その理由も。

南无宵

11. 御座楽の曲の中であなたがもっとも得意な曲はなんですか？その理由も。

南无宵

12. 御座楽の曲の中で最も難しいと思う曲は何ですか？その理由も。

13. 御座楽の曲の中で最も好きな曲は何ですか？その理由も。

賢聖朝

14. これまでの御座楽の演奏活動で最も印象に残っているのはいつですか？その理由も。

ざりざ村でくさ明座楽会。定期演奏会

初めての舞台で、とても楽しかった。第一次参加大的演奏会

宜野座村

15. 御座楽に参加する前と後（現在）で、御座楽に対する理解に変化はありますか？

☐ いいえ。

☒ はい。変化したと答えた方は以下にその内容を具体的に挙げてください。

16. 御座楽と日本の伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

メロディーが全く違う

→ 旋律 完全不一樣

☐ 違いはない。

17. 御座楽と中国伝統音楽に違いはあると思いますか？

? ☒ 違いがあると思う。具体的にあげてください。

わかりません 不知道

☐ 違いはない。

18. 御座楽と琉球伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

メロディーが全く違います。

☐ 違いはない。

19. あなたは御座楽を聴いた時に、どのような音楽に似ていると感じましたか？

☒ 中国伝統音楽に似ている。その理由も。

よくわかりません 不太瞭解

☐ 日本伝統音楽に似ている。その理由も。

20. あなたは御座楽は沖縄音楽の代表になり得ると思いますか？

☐ ない。 ☐ わからない。

☐ なり得る。その理由も。

☒ なり得ない。その理由も。

元来、中国音楽に多い沖縄音楽にはないもの
と思います。

たが、琉球音楽には存在すると思います。

又は Ryukyuan court music

あなたはどのようなジャンルの音楽が沖縄音楽の代表になり得ると思いますか？

？

21. 御座楽のような音楽は好きですか？

☒ 好き。その理由も。

☐ 好きではない。その理由も。

～アンケートにご協力いただき、ありがとうございます～

フィールドワークに関する同意書

御座楽復元演奏研究会

映像と写真撮影およびアンケートの許可

私 川崎 達 は御座楽復元演奏研究会の会員として、イギリス・シェフィールド大学民族音楽学博士課程の学生葉佳穎が本研究会の練習ならびに公演時において映像撮影と写真撮影などを行うこと、ならびにアンケートを執り行うことに同意し協力する。また葉佳穎の論文（Professor Jonathan P. J. Stock 施祥生教授の指導）の中でアンケートの回答内容を使用することに同意する。もし葉佳穎が将来この研究成果を出版する場合にこれらのアンケート結果を利用する場合には、必ず私の許可を得ることとする。葉佳穎の研究が非営利目的であること、またいつ何時でも私の許可を撤回できることを認め、下の同意書に署名する。連絡先を記しておく。

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御座楽問巻調査 / アンケート調査

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大提琴 Sensei
二胡

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アンケート用紙は計5枚です。お手数おかけしますが、よろしくお願いいたします。

01. あなたの仕事は芸術に関する内容ですか? (以前でも可)

☒ はい。 チェロ教師
Cello

-1-

☐ ない。

02. 御座楽に参加してどのくらいですか？（期間）約 10 年

03. 御座楽に参加するきっかけは何ですか？（もし当初のきっかけと現在の参加理由が異なる場合は、できればどちらも教えてください）

二胡を習いたくて。

(要学二胡)

04. 御座楽に参加する以前から「宮廷音楽」について知っていましたか？（琉球に限らず）

☒ 知って ☐ わからない

05. 御座楽に参加する以前から「御座楽」について知っていましたか？

☐ ない。

☐ ない。研究会結成初期からのメンバーだから

☒ ある。あると答えた方はその理由

☒ 新聞や雑誌など

☒ 御座楽の演奏を鑑賞したことがある

☐ 其他原因その他

06. 御座楽に参加する以前に御座楽の演奏会などを鑑賞したことがありますか？

☒ はい。はいと答えた方はその場所も教えてください。

☐ いいえ。

沖縄市のあしびなー

07. 加入御座楽演出前之前是否有學過樂器？

☒ はい。はいと答えた方はその楽器も教えてください。 キーボード

☐ いいえ。

08. 現在あなたは御座楽で何の楽器を担当していますか？ 唢呐, 洞簫

09. 他の御座楽楽器も演奏したことがありますか？ 二弦, 胡琴, 提琴

10. もし複数の楽器を担当している場合は、どの楽器が最も好きですか？その理由も。

洞簫、音色がいい。
(好耳)

11. 御座楽の曲の中であなたがもつとも得意な曲はなんですか？その理由も。

とくにない。
(没有特别)

12. 御座楽の曲の中で最も難しいと思う曲は何ですか？その理由も。

賀聖朝、唢呐がむづかしい。

13. 御座楽の曲の中で最も好きな曲は何ですか？その理由も。

開元宵、弦楽器、管楽器、打楽器がバランスよく使われた
いい曲だから。
(乐器的平衡很好(都善用到))

14. これまでの御座楽の演奏活動で最も印象に残っているのはいつですか？その理由も。

福建省での演奏、中国の人から、御座^座楽の演奏は、
2004/Jan なつかしい感じがすると、言われた。

15. 御座楽に参加する前と後（現在）で、御座楽に対する理解に変化はありますか？

☒ いいえ。

☐ はい。変化したと答えた方は以下にその内容を具体的に挙げてください。

16. 御座楽と日本の伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

使う楽器のちがい、曲のちがい（音律）

☐ 違いはない。

17. 御座楽と中国伝統音楽に違いはあると思いますか？

☐ 違いがあると思う。具体的にあげてください。

☒ 違いはない。

18. 御座楽と琉球伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

使う楽器や、曲のちがい（音律）

☐ 違いはない。

19. あなたは御座楽を聴いた時に、どのような音楽に似ていると感じましたか？

☒ 中国伝統音楽に似ている。その理由も。

御座楽の曲は、中国からもってきた。

☐ 日本伝統音楽に似ている。その理由も。

20. あなたは御座楽は沖縄音楽の代表になり得ると思いますか？

☒ ない。 ☐ わからない。

☐ なり得る。その理由も。

☒ なり得ない。その理由も。

一般受けしないから。

(一般人不喜欢)

あなたはどのようなジャンルの音楽が沖縄音楽の代表になり得ると思いますか？

沖縄民謡、ポップス

流行音楽

21. 御座楽のような音楽は好きですか？

☒ 好き。その理由も。

古いものが好きだから。(楽器や音)

(喜欢老的东西, 所以乐器也是)
☐ 好きではない。その理由も。

～アンケートにご協力いただき、ありがとうございます～

フィールドワークに関する同意書

御座楽復元演奏研究会

映像と写真撮影およびアンケートの許可

私 伊波美智代 は御座楽復元演奏研究会の会員として、イギリス・シェフィールド大学民族音楽学博士課程の学生葉佳穎が本研究会の練習ならびに公演時において映像撮影と写真撮影などを行うこと、ならびにアンケートを執り行うことに同意し協力する。また葉佳穎の論文（Professor Jonathan P. J. Stock 施祥生教授の指導）の中でアンケートの回答内容を使用することに同意する。もし葉佳穎が将来この研究成果を出版する場合にこれらのアンケート結果を利用する場合には、必ず私の許可を得ることとする。葉佳穎の研究が非営利目的であること、またいつ何時でも私の許可を撤回できることを認め、下の同意書に署名する。連絡先を記しておく。

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御座楽問巻調査 / アンケート調査

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■ 選択 □ 非選択
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01. あなたの仕事は芸術に関係する内容ですか? (以前でも可)

☒ はい。 高校音楽教師

☐ ない。 _____

02. 御座楽に参加してどのくらいですか？（期間） 10年

03. 御座楽に参加するきっかけは何ですか？（もし当初のきっかけと現在の参加理由が異なる場合は、できればどちらも教えてください）

中国楽器（揚琴）の講座を受講した事がきっかけです。

04. 御座楽に参加する以前から「宮廷音楽」について知っていましたか？（琉球に限らず）

☒ 知って ☐ わからない

05. 御座楽に参加する以前から「御座楽」について知っていましたか？

☐ ない。

☐ ない。研究会結成初期からのメンバーだから

☒ ある。あると答えた方はその理由

☒ 新聞や雑誌など

☐ 御座楽の演奏を鑑賞したことがある

☐ 其他原因その他 _____

06. 御座楽に参加する以前に御座楽の演奏会などを鑑賞したことがありますか？

☒ はい。はいと答えた方はその場所も教えてください。 沖縄市の「あしびなー」

☐ いいえ。

Ashibina 音聲館

07. 加入御座楽演出前之前是否有學過樂器？

☒ はい。はいと答えた方はその楽器も教えてください。 ピアノ、ヴァイオリン

☐ いいえ。

piano Viola

08. 現在あなたは御座楽で何の楽器を担当していますか？ 揚琴

09. 他の御座楽楽器も演奏したことがありますか？ 鼓

10. もし複数の楽器を担当している場合は、どの楽器が最も好きですか？その理由も。

11. 御座楽の曲の中であなたがもつとも得意な曲はなんですか？その理由も。

「紗窓外」...好きだから

12. 御座楽の曲の中で最も難しいと思う曲は何ですか？その理由も。

「古囃囃」...自分自身では、それ程難曲とは思わなかったが、全員で合奏する事が難しいから

13. 御座楽の曲の中で最も好きな曲は何ですか？その理由も。

「太平歌」...雄大さを感じる

御座楽

14. これまでの御座楽の演奏活動で最も印象に残っているのはいつですか？その理由も。

① 清見寺(静岡県)での初の奉納演奏。具志頭王子様が喜んでくれているかのように演奏を始めると涙がこみあげてきて仕方がなかった。とても厳かな感動的な時だった。

② 徳川美術館(名古屋)所蔵されている御座楽楽器に直面する事ができたのも、自分自身も感動的だった。そこに演奏できたのも忘れられない思い出になった。

15. 御座楽に参加する前と後(現在)で、御座楽に対する理解に変化はありますか？

☐ いいえ。

☒ はい。変化したと答えた方は以下にその内容を具体的に挙げてください。

意識や思い入れが全く違う。

自己の意識

16. 御座楽と日本の伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

御座楽は中国音楽の流れをくむものだから

☐ 違いはない。

17. 御座楽と中国伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

中国伝統音楽については詳しくはわからないが全く同じものではないと思う。不知道中国音楽是什麼但認為完全不一樣

☐ 違いはない。

18. 御座楽と琉球伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

御座楽は楽器も曲も中国から伝わってきているから。
琉球伝統音楽は、曲は琉球で生まれているから。

☐ 違いはない。

19. あなたは御座楽を聴いた時に、どのような音楽に似ていると感じましたか？

☒ 中国伝統音楽に似ている。その理由も。

音色や曲の感じなど。

☐ 日本伝統音楽に似ている。その理由も。

20. あなたは御座楽は沖縄音楽の代表になり得ると思いますか？

☐ ない。 ☒ わからない。

☐ なり得る。その理由も。

☐ なり得ない。その理由も。

あなたはどのようなジャンルの音楽が沖縄音楽の代表になり得ると思いますか？

琉球古典音楽

21. 御座楽のような音楽は好きですか？

☒ 好き。その理由も。

癒やされるから
心霊治療的感覚

☐ 好きではない。その理由も。

～アンケートにご協力いただき、ありがとうございます～

フィールドワークに関する同意書

御座楽復元演奏研究会

映像と写真撮影およびアンケートの許可

私 伊集 盛悦 は御座楽復元演奏研究会の会員として、イギリス・シェフィールド大学民族音楽学博士課程の学生葉佳穎が本研究会の練習ならびに公演時において映像撮影と写真撮影などを行うこと、ならびにアンケートを執り行うことに同意し協力する。また葉佳穎の論文（Professor Jonathan P. J. Stock 施祥生教授の指導）の中でアンケートの回答内容を使用することに同意する。もし葉佳穎が将来この研究成果を出版する場合にこれらのアンケート結果を利用する場合には、必ず私の許可を得ることとする。葉佳穎の研究が非営利目的であること、またいつ何時でも私の許可を撤回できることを認め、下の同意書に署名する。連絡先を記しておく。

I ju mo ri
姓名： 伊集 盛悦

E-mail： _____

電話（工作）： _____ （私人）： _____

手機： 090-5296-0814

簽名： IJU Seietsu 日期： 2011. 4. 10

御座楽問巻調査 / アンケート調査

こんにちは。私は台湾出身の葉佳穎と申します。現在、イギリスにあるシェフィールド大学の博士課程で民族音楽学を学んでいます。現在、博士論文の研究対象として御座楽を取り上げることを検討しており、皆様にご助力をお願いしたいと思います。私の研究内容に同意いただき、下記の質問事項にご回答いただけますと幸いです。ご協力どうもありがとうございます。

■ 選択 □ 非選択
(該当する□にチェックを入れてください)

(退休) 電話公司

姓名: I ju sei etsu 伊集盛悦

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学歴: ☐ 中学以下 ☒ 高校 ☐ 大学 ☐ 修士課程以上

アンケート用紙は計5枚です。お手数おかけしますが、よろしくお願いいたします。

01. あなたの仕事は芸術に関係する内容ですか? (以前でも可)

☐ はい。 _____

☒ ない。2007.3月 NTT(株)定年退職後、農業従事(農民)

02. 御座楽に参加してどのくらいですか？(期間) 秋足時から
1997.6 ~ 2011.3、14年

03. 御座楽に参加するきっかけは何ですか？(もし当初のきっかけと現在の参加理由が異なる場合は、できればどちらも教えてください)

○ 趣味で二胡を習っていた時、御座楽復興研究会への参加を誘
言された。

対学二胡有興味時有人紹介

04. 御座楽に参加する以前から「宮廷音楽」について知っていましたか？(琉球に限らず)

☐ 知って ☒ わからない (TV等で雅楽を見た)

05. 御座楽に参加する以前から「御座楽」について知っていましたか？

☐ ない。

☒ ない。研究会結成初期からのメンバーだから (歴史書などから見たことがあった)

☐ ある。あると答えた方はその理由

歴史資料 没

☐ 新聞や雑誌など ☐ 御座楽の演奏を鑑賞したことがある

☐ 其他原因その他

06. 御座楽に参加する以前に御座楽の演奏会などを鑑賞したことがありますか？

☐ はい。はいと答えた方はその場所も教えてください。

☒ いいえ。

07. 加入御座楽演出前之前是否有學過樂器？ 以前に樂器を學んだことがあ

☒ はい。はいと答えた方はその樂器も教えてください。 (二胡、三線)

☐ いいえ。

08. 現在あなたは御座楽で何の樂器を担当していますか？ 胡琴(四胡)

09. 他の御座樂樂器も演奏したことがありますか？ 月琴

演奏会 (練習のみ)

ではない

10. もし複数の楽器を担当している場合は、どの楽器が最も好きですか？その理由も。

11. 御座楽の曲の中であなたがもつとも得意な曲はなんですか？その理由も。

宵元宵。テンポよく、小正月の祝い気分が湧いてくる。
(速度が耳元宵節的気分濃)

12. 御座楽の曲の中で最も難しいと思う曲は何ですか？その理由も。

四大景・蓮花落
曲節の繰返し部分が多く、また小節内2,3の音階が異なり
楽譜通り演奏できない事がある。

13. 御座楽の曲の中で最も好きな曲は何ですか？その理由も。

懐念の感覚
① 相思病、紗窓外、一更寝。懐しいメロディ、望郷、内面的な曲想を
② 太平歌・・・荘重感があり、ゆとり演奏できる。 感ずる。

14. これまでの御座楽の演奏活動で最も印象に残っているのはいつですか？その理由も。

静岡県興津の清見寺での演奏。
江戸上り道中にて病死した琉球王子(具志頭王子)の墓参後の演奏は
様々な心象が浮んだ。

15. 御座楽に参加する前と後（現在）で、御座楽に対する理解に変化はありますか？

☐ いいえ。

☒ はい。変化したと答えた方は以下にその内容を具体的に挙げてください。

当初(前)御座楽全般は荘厳な儀式、儀式的音楽と見た。が

その後(現在)、唱曲の歌詞、Xロギ、から叙情的、恋愛的内容から中国での流行歌、庶民歌なども含まれているようです。また王朝時代の饗宴のB.G.M要素もあるのではなかと思う。

background music

16. 御座楽と日本の伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

違いはあるが、よく理解していないので記入できない。

不了解日本伝統音楽但覺得不一樣

☐ 違いはない。

17. 御座楽と中国伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

NO16 同しです

☐ 違いはない。

18. 御座楽と琉球伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

歌(三線(唱+器楽))の様式及び歌詞は8.8.8.6文字の定形化されており

中国音楽の歌詞形式はよく理解していないが、異なると思う。

曲の演奏楽器の種類多々、特に打楽器類が多々と思う

☐ 違いはない。

の多用
の多

19. あなたは御座楽を聴いた時に、どのような音楽に似ていると感じましたか？

☒ 中国伝統音楽に似ている。その理由も。

楽器多様、銅鑼、銅鑼、鐘、新心の打楽器類と、胡弓等擦弦楽器が

竹笛、

入る。中国音楽的に聞える。

☐ 日本伝統音楽に似ている。その理由も。

20. あなたは御座楽は沖縄音楽の代表になり得ると思いますか？

☒ ない。

☐ わからない。

☐ なり得る。その理由も。

☒ なり得ない。その理由も。・御座楽の定義付けが不明だが、明清朝時代の曲も古楽器、古い形式(座)、古い演奏方法等から代表は無理。

中国音楽の好影響あり。現代中国音楽の演奏方法、テクニックは牧君羊に進化しており(プロの)、古形式を取る御座楽は退化した演奏方法にならなると時代

あなたはどのようなジャンルの音楽が沖縄音楽の代表になり得ると思いますか？

よく解からない。

※沖縄の家庭には殆んど三線がある。しかし歌が上手

い人少ない。演奏はやりたが歌がダメと言うことで頓座している。沖縄音楽にも

もと器楽曲の作曲が増え、御座楽楽器(中国楽器)+三線のコラボで出す

か〜良いと思う。

21. 御座楽のような音楽は好きですか？

☒ 好き。その理由も。

(懐念的感覚、而且速度快的給我元氣)

64歳の好感。なつかしいメロディーがあり又テンポの速い曲は

元気が出る。

☐ 好きではない。その理由も。

～アンケートにご協力いただき、ありがとうございます～

フィールドワークに関する同意書

御座楽復元演奏研究会

映像と写真撮影およびアンケートの許可

私 比嘉悦子 は御座楽復元演奏研究会の会員として、イギリス・シェフィールド大学民族音楽学博士課程の学生葉佳穎が本研究会の練習ならびに公演時において映像撮影と写真撮影などを行うこと、ならびにアンケートを執り行うことに同意し協力する。また葉佳穎の論文（Professor Jonathan P. J. Stock 施祥生教授の指導）の中でアンケートの回答内容を使用することに同意する。もし葉佳穎が将来この研究成果を出版する場合にこれらのアンケート結果を利用する場合には、必ず私の許可を得ることとする。葉佳穎の研究が非営利目的であること、またいつ何時でも私の許可を撤回できることを認め、下の同意書に署名する。連絡先を記しておく。

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簽名： 比嘉悦子 日期： 2011年4月15日

御座楽問巻調査 / アンケート調査

こんにちは。私は台湾出身の葉佳穎と申します。現在、イギリスにあるシェフィールド大学の博士課程で民族音楽学を学んでいます。現在、博士論文の研究対象として御座楽を取り上げることを検討しており、皆様にご助力をお願いしたいと思います。私の研究内容に同意いただき、下記の質問事項にご回答いただけますと幸いです。ご協力どうもありがとうございます。

■ 選択 □ 非選択
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学歴: ☐ 中学以下 ☐ 高校 ☐ 大学 ☒ 修士課程以上

アンケート用紙は計5枚です。お手数おかけしますが、よろしくお願いいたします。

01. あなたの仕事は芸術に関係する内容ですか? (以前でも可)

☒ はい。 劇場

☐ ない。 _____

02. 御座楽に参加してどのくらいですか？（期間） 15年

03. 御座楽に参加するきっかけは何ですか？（もし当初のきっかけと現在の参加理由が異なる場合は、できればどちらも教えてください）

研究対象

04. 御座楽に参加する以前から「宮廷音楽」について知っていましたか？（琉球に限らず）

☒ 知って ☐ わからない

05. 御座楽に参加する以前から「御座楽」について知っていましたか？

☐ ない。

☒ ない。研究会結成初期からのメンバーだから

☐ ある。あると答えた方はその理由

☐ 新聞や雑誌など ☐ 御座楽の演奏を鑑賞したことがある

☐ 其他原因その他 _____

06. 御座楽に参加する以前に御座楽の演奏会などを鑑賞したことがありますか？

☐ はい。はいと答えた方はその場所も教えてください。

☒ いいえ。

07. 加入御座楽演出前之前是否有學過樂器？ 前から樂器をやったことがあるか？

☒ はい。はいと答えた方はその樂器も教えてください。 (ピアノ・三線・箏)
Piano

☐ いいえ。

08. 現在あなたは御座楽で何の樂器を担当していますか？ 西班牙・唱

09. 他の御座樂樂器も演奏したことがありますか？ いいえ

10. もし複数の楽器を担当している場合は、どの楽器が最も好きですか？その理由も。

「回太景」 最初に復曲された曲だから

11. 御座楽の曲の中であなたがもつとも得意な曲はなんですか？その理由も。

12. 御座楽の曲の中で最も難しいと思う曲は何ですか？その理由も。

速度慢

「天初曉」 テンポがゆるたりにして、off-beat で
入るフレーズが難しい。

13. 御座楽の曲の中で最も好きな曲は何ですか？その理由も。

「回太景」 11番と同じ理由

14. これまでの御座楽の演奏活動で最も印象に残っているのはいつですか？その理由も。

名古屋徳川美術館で演奏した時（復元楽器のオリジナル
が残っている美術館で、本物の楽器と対面できたから）

15. 御座楽に参加する前と後（現在）で、御座楽に対する理解に変化はありますか？

☒ いいえ。

☐ はい。変化したと答えた方は以下にその内容を具体的に挙げてください。

16. 御座楽と日本の伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

御座楽は中国の音楽で、音階が全く違う

☐ 違いはない。

17. 御座楽と中国伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

長い歴史の中で、曲想などは琉球風に変化したと思う
(情緒越来越本地化)

☐ 違いはない。

18. 御座楽と琉球伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

音階や楽器の形態が大きく違う

☐ 違いはない。

19. あなたは御座楽を聴いた時に、どのような音楽に似ていると感じましたか？

☒ 中国伝統音楽に似ている。その理由も。

全くの中国音楽 (楽器そのものも…)

☐ 日本伝統音楽に似ている。その理由も。

20. あなたは御座楽は沖縄音楽の代表になり得ると思いますか？

☒ ない。 ☐ わからない。

☐ なり得る。その理由も。

琉球の音楽はあくまでも三弦楽が代表的なもの

☐ なり得ない。その理由も。

あなたはどのようなジャンルの音楽が沖縄音楽の代表になり得ると思いますか？

三弦楽

21. 御座楽のような音楽は好きですか？

☒ 好き。その理由も。

ゆったりしていて癒される

速度慢有治療的感覚

☐ 好きではない。その理由も。

～アンケートにご協力いただき、ありがとうございます～

フィールドワークに関する同意書

御座楽復元演奏研究会

映像と写真撮影およびアンケートの許可

私 平 得 永 治 は御座楽復元演奏研究会の会員として、イギリス・シェフィールド大学民族音楽学博士課程の学生葉佳穎が本研究会の練習ならびに公演時において映像撮影と写真撮影などを行うこと、ならびにアンケートを執り行うことに同意し協力する。また葉佳穎の論文（Professor Jonathan P.J. Stock 施祥生教授の指導）の中でアンケートの回答内容を使用することに同意する。もし葉佳穎が将来この研究成果を出版する場合にこれらのアンケート結果を利用する場合には、必ず私の許可を得ることとする。葉佳穎の研究が非常利目的であること、またいつ何時でも私の許可を撤回できることを認め、下の同意書に署名する。連絡先を記しておく。

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署名： 平 得 永 治 日期： _____

御座楽問巻調査 / アンケート調査

こんにちは。私は台湾出身の葉佳穎と申します。現在、イギリスにあるシェフィールド大学の博士課程で民族音楽学を学んでいます。現在、博士論文の研究対象として御座楽を取り上げることを検討しており、皆様にご助力をお願いしたいと思います。私の研究内容に同意いただき、下記の質問事項にご回答いただけますと幸いです。ご協力どうもありがとうございます。

■ 選択 □ 非選択
(該当する□にチェックを入れてください)

二胡 Sensei

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学歴: ☐ 中学以下 ☒ 高校 ☐ 大学 ☐ 修士課程以上

アンケート用紙は計5枚です。お手数おかけしますが、よろしくお願いいたします。

01. あなたの仕事は芸術に関係する内容ですか? (以前でも可)

☐ はい。 _____

御座楽問巻調査 / アンケート調査

こんにちは。私は台湾出身の葉佳穎と申します。現在、イギリスにあるシェフィールド大学の博士課程で民族音楽学を学んでいます。現在、博士論文の研究対象として御座楽を取り上げることを検討しており、皆様にご助力をお願いしたく思います。私の研究内容に同意いただき、下記の質問事項にご回答いただけますと幸いです。ご協力どうもありがとうございます。

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01. あなたの仕事は芸術に関係する内容ですか? (以前でも可)

☐ はい。 _____

☒ ない。

02. 御座楽に参加してどのくらいですか？（期間） 1987年～現在

03. 御座楽に参加するきっかけは何ですか？（もし当初のきっかけと現在の参加理由が異なる場合は、できればどちらも教えてください）

愛好
因参加本御座楽前在民間楽隊(市御座楽)後轉到本会

04. 御座楽に参加する以前から「宮廷音楽」について知っていましたか？（琉球に限らず）

☐ 知って ☒ わからない

05. 御座楽に参加する以前から「御座楽」について知っていましたか？

☒ ない。

☒ ない。研究会結成初期からのメンバーだから

☐ ある。あると答えた方はその理由

☐ 新聞や雑誌など ☐ 御座楽の演奏を鑑賞したことがある

☐ 其他原因その他 _____

06. 御座楽に参加する以前に御座楽の演奏会などを鑑賞したことがありますか？

☐ はい。はいと答えた方はその場所も教えてください。

☒ いいえ。

07. 加入御座楽演出前之前是否有學過樂器？

☒ はい。はいと答えた方はその楽器も教えてください。 多種樂器 二胡、笛、三弦等

☐ いいえ。

08. 現在あなたは御座楽で何の楽器を担当していますか？ 二胡

09. 他の御座楽楽器も演奏したことがありますか？ 有

10. もし複数の楽器を担当している場合は、どの楽器が最も好きですか？その理由も。

二胡

11. 御座楽の曲の中であなたがもっとも得意な曲はなんですか？その理由も。

紅窓外 因我有魂唱

12. 御座楽の曲の中で最も難しいと思う曲は何ですか？その理由も。

没有 都一样

13. 御座楽の曲の中で最も好きな曲は何ですか？その理由も。

開元音 因熱鬧

14. これまでの御座楽の演奏活動で最も印象に残っているのはいつですか？その理由も。

中国福州 因我在中国長大 (国外演奏)
(2004)

15. 御座楽に参加する前と後（現在）で、御座楽に対する理解に変化はありますか？

☐ いいえ。

☒ はい。変化したと答えた方は以下にその内容を具体的に挙げてください。

有历史的交流

16. 御座楽と日本の伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

有代表中国性风格

☐ 違いはない。

17. 御座楽と中国伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

中国伝統音楽有代表中国各民族性的，
御座楽只代表一部分。

☐ 違いはない。

18. 御座楽と琉球伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

御座楽有中国的交流
琉球伝統音楽只能代表琉球

☐ 違いはない。

19. あなたは御座楽を聴いた時に、どのような音楽に似ていると感じましたか？

☒ 中国伝統音楽に似ている。その理由も。

各乐器是中国的，歌词是汉文，用中国語演唱

☐ 日本伝統音楽に似ている。その理由も。

20. あなたは御座楽は沖縄音楽の代表になり得ると思いますか？

☒ ない。 ☒ わからない。

☐ なり得る。その理由も。

☐ なり得ない。その理由も。

同来源于中国。

あなたはどのようなジャンルの音楽が沖縄音楽の代表になり得ると思いますか？

21. 御座楽のような音楽は好きですか？

☒ 好き。その理由も。

因有各種乐器合奏，有中国风格

☐ 好きではない。その理由も。

～アンケートにご協力いただき、ありがとうございます～

フィールドワークに関する同意書

御座楽復元演奏研究会

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私 喜瀬 慎 仁 は御座楽復元演奏研究会の会員として、イギリス・シェフィールド大学民族音楽学博士課程の学生葉佳穎が本研究会の練習ならびに公演時において映像撮影と写真撮影などを行うこと、ならびにアンケートを執り行うことに同意し協力する。また葉佳穎の論文（Professor Jonathan P. J. Stock 施祥生教授の指導）の中でアンケートの回答内容を使用することに同意する。もし葉佳穎が将来この研究成果を出版する場合にこれらのアンケート結果を利用する場合には、必ず私の許可を得ることとする。葉佳穎の研究が非営利目的であること、またいつ何時でも私の許可を撤回できることを認め、下の同意書に署名する。連絡先を記しておく。

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署名: 喜瀬 慎 仁 日期: 2011.4月24日(日)

御座楽問巻調査 / アンケート調査

こんにちは。私は台湾出身の葉佳穎と申します。現在、イギリスにあるシェフィールド大学の博士課程で民族音楽学を学んでいます。現在、博士論文の研究対象として御座楽を取り上げることを検討しており、皆様にご助力をお願いしたく思います。私の研究内容に同意いただき、下記の質問事項にご回答いただけますと幸いです。ご協力どうもありがとうございます。

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アンケート用紙は計5枚です。お手数おかけしますが、よろしくお願いいたします。

01. あなたの仕事は芸術に関係する内容ですか? (以前でも可)

☒ はい。 沖縄県立大学教授(琉球古楽音楽)

☐ ない。 _____

02. 御座楽に参加してどのくらいですか？（期間） 約 15 年

03. 御座楽に参加するきっかけは何ですか？（もし当初のきっかけと現在の参加理由が異なる場合は、できればどちらも教えてください）

沖縄県商工労働部観光文化局より御座楽復元研究会
委員委嘱（1993.8月）されたのがきっかけでした。その後、
御座楽復元演奏研究会発足（1997.6月）により会長に就任。

04. 御座楽に参加する以前から「宮廷音楽」について知っていましたか？（琉球に限らず）

☒ 知って ☐ わからない

05. 御座楽に参加する以前から「御座楽」について知っていましたか？

☐ ない。

☒ ない。研究会結成初期からのメンバーだから

☐ ある。あると答えた方はその理由

☐ 新聞や雑誌など ☐ 御座楽の演奏を鑑賞したことがある

☐ 其他原因その他 _____

06. 御座楽に参加する以前に御座楽の演奏会などを鑑賞したことがありますか？

☐ はい。はいと答えた方はその場所も教えてください。

☒ いいえ。

07. 加入御座楽演出前之前是否有學過樂器？

☒ はい。はいと答えた方はその楽器も教えてください。 三線

☐ いいえ。

08. 現在あなたは御座楽で何の楽器を担当していますか？ 三線

09. 他の御座楽楽器も演奏したことがありますか？ な い

10. もし複数の楽器を担当している場合は、どの楽器が最も好きですか？その理由も。

11. 御座楽の曲の中であなたがもっとも得意な曲はなんですか？その理由も。

「感恩澤」(太平歌) → ① 中国と琉球の国王並びに、両国の平和が続くのを祈る歌意である。② 自分の歌(唱)で表現できるので。
和

12. 御座楽の曲の中で最も難しいと思う曲は何ですか？その理由も。

「昭君和番」 → 御座楽に入るか否かは分らないが、最近の練習曲です。その理由は、練習量が足りないからです。

13. 御座楽の曲の中で最も好きな曲は何ですか？その理由も。

唱歌の「感恩澤」(太平歌)と曰大景です。どちらも歌が入り御座楽として取り組んだ最初の曲なので。

14. これまでの御座楽の演奏活動で最も印象に残っているのはいつですか？その理由も。

- (1) 2001年1月初めての演奏公演(沖縄県立御工劇場)県民の初め紹介。
(2) 2001年1月13日、首里城における献上演奏、感激の涙あり。
(3) 2006年9月、ハワイマウイ島公演、初の本格的海外公演。
(4) 2006年10月、第4回ウケナーン社大会で演奏、県民と共に御座楽で会場入口で歓迎した。

15. 御座楽に参加する前と後(現在)で、御座楽に対する理解に変化はありますか？

☐ いいえ。

☒ はい。変化したと答えた方は以下にその内容を具体的に挙げてください。

のなげなしに入った御座楽の世界が大変な広がりとなり。
自分でも驚く程である。(ゼロからのスタート→点→線→面→拡大)
今後は若手への継承が大変な課題だと思う。

16. 御座楽と日本の伝統音楽に違いはありますか？

☒ 違いがあると思う。具体的にあげてください。

独特な歴史を歩んできた琉球は、当然、その歴史に根ざす
伝統音楽文化は日本とは違う。しかし、日本文化の中に御座楽などの
琉球音楽文化が加味されることにより、日本文化は更に豊かになったと思う。

☐ 違いはない。

17. 御座楽と中国伝統音楽に違いはありますか？ (100%同じではなかったと思う。)

☒ 違いがあると思う。具体的にあげてください。

御座楽が琉球に導入される以前から琉球人は歌が好きで
独特な節回しで多くの歌が歌われていた。従って御座楽曲も琉球の
感性に合う形でアレンジされたであろう。それは、三線導入が三線
になったように。(推測です)

☐ 違いはない。 本地化

18. 御座楽と琉球伝統音楽に違いはありますか？

☒ 違いがあると思う。具体的にあげてください。

琉球古典音楽が200曲余りあります。御座楽と琉球伝統音楽
はその目的が違うので当然、表現される音楽も違ってきます。
琉球伝統音楽は民族の娯楽として、御座楽は外交音楽の目的として。

☐ 違いはない。

19. あなたは御座楽を聴いた時に、どのような音楽に似ていると感じましたか？

☒ 中国伝統音楽に似ている。その理由も。

やはり、楽器が基本的に中国楽器であり、それに演奏曲も

(本来)

従来琉球にはけい中国音楽でありこと。

☐ 日本伝統音楽に似ている。その理由も。

基本的には似ているが、強いて言えば雅楽に少し、その
面影が感じられる部分もある

(裡面有像雅楽の地方)

20. あなたは御座楽は沖縄音楽の代表になり得ると思いますか？(代表の意味が不明)

☐ ない。

☐ わからない。

☐ なり得る。その理由も。

☒ なり得ない。その理由も。

沖縄には伝統音楽、芸能がしっかりと根ざっている。(古典音楽、舞踊、
紐踊、民謡等)
従って、御座楽は第1の代表とはなり得ないと思う。(しかし、琉球王朝音楽
文化のジャンルにはまだない。今後、御座楽研究の発展が伝統的
(一部分)な音楽、芸能に寄与するものと思う。)

あなたはどのようなジャンルの音楽が沖縄音楽の代表になり得ると思いますか？

やはり、伝統音楽では琉球古楽、音楽、舞踊、紐踊、沖縄民謡
(沖縄メロデー等)だと思います。

21. 御座楽のような音楽は好きですか？

☒ 好き。その理由も。

琉球王朝時代の中から生み出された沖縄らしい音楽なので。
国際性豊かな琉球王朝時代がほろびつた後から。

☐ 好きではない。その理由も。

(覚得Uragaku也是沖縄的音楽)

～アンケートにご協力いただき、ありがとうございます～

フィールドワークに関する同意書

御座楽復元演奏研究会

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御座樂問卷調査 / アンケート調査

こんにちは。私は台湾出身の葉佳穎と申します。現在、イギリスにあるシェフィールド大学の博士課程で民族音楽学を学んでいます。現在、博士論文の研究対象として御座樂を取り上げることを検討しており、皆様にご助力をお願いしたく思います。私の研究内容に同意いただき、下記の質問事項にご回答いただけますと幸いです。ご協力どうもありがとうございます。

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(該当する□にチェックを入れてください)

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01. あなたの仕事は芸術に関係する内容ですか? (以前でも可)

☒ はい。 研究 (音楽)

☐ ない。 _____

02. 御座楽に参加してどのくらいですか？（期間）從1998年， 13年

03. 御座楽に参加するきっかけは何ですか？（もし当初のきっかけと現在の参加理由が異なる場合は、できればどちらも教えてください）

開端：1998年我刚開始中国音楽研究，学校的老师介绍“用中国的乐器和演奏中国音乐”的乐团，那就是御座乐。

04. 御座楽に参加する以前から「宮廷音楽」について知っていましたか？（琉球に限らず）

☒ 知って ☐ わからない

05. 御座楽に参加する以前から「御座楽」について知っていましたか？

☒ ない。

☐ ない。研究会結成初期からのメンバーだから

☐ ある。あると答えた方はその理由

☐ 新聞や雑誌など ☐ 御座楽の演奏を鑑賞したことがある

☐ 其他原因その他 _____

06. 御座楽に参加する以前に御座楽の演奏会などを鑑賞したことがありますか？

☐ はい。はいと答えた方はその場所も教えてください。

☒ いいえ。

07. 加入御座楽演出前之前是否有學過樂器？

☒ はい。はいと答えた方はその樂器も教えてください。 piano, violin, saxophone, gamelan (印尼甘姆蘭)

☐ いいえ。

08. 現在あなたは御座楽で何の樂器を担当していますか？ 鋼琴，有時兩邊班

09. 他の御座樂樂器も演奏したことがありますか？ 鼓，三板，鑼

10. もし複数の楽器を担当している場合は、どの楽器が最も好きですか？その理由も。

揚琴：音色好

11. 御座楽の曲の中であなたがもっとも得意な曲はなんですか？その理由も。

牡丹亭。御喜欢。

12. 御座楽の曲の中で最も難しいと思う曲は何ですか？その理由も。

四大景 反復旋律，发生混乱！

13. 御座楽の曲の中で最も好きな曲は何ですか？その理由も。

新窗外。可愛。節奏好聽。

14. これまでの御座楽の演奏活動で最も印象に残っているのはいつですか？その理由も。

2008年？在鹿児島、熊本、宮崎的巡回演出。^{演出}三地點都在外地，那時“御座楽”的名還沒那麼有名，可是觀客很多反應不錯，我們大感動了。

15. 御座楽に参加する前と後（現在）で、御座楽に対する理解に変化はありますか？

☐ いいえ。

☒ はい。変化したと答えた方は以下にその内容を具体的に挙げてください。

御座楽的歷史的意義，在當代社會的價值。

16. 御座楽と日本の伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

楽器。音階。音楽的“感覚”。

歴史背景

☐ 違いはない。

17. 御座楽と中国伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

音楽的“感覚” 不可能說 具体地 解釋

歴史背景、社会背景

☐ 違いはない。

18. 御座楽と琉球伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

the same

☐ 違いはない。

19. あなたは御座楽を聴いた時に、どのような音楽に似ていると感じましたか？

☒ 中国伝統音楽に似ている。その理由も。

音色。楽曲構成

☐ 日本伝統音楽に似ている。その理由も。

20. あなたは御座楽は沖縄音楽の代表になり得ると思いますか？

☐ ない。

☐ わからない。

☒ なり得る。その理由も。

从音乐的内容观点，御座乐不是正统的琉球音乐，所以我觉得御座乐~~不能~~不代表琉球(琉球)音乐代表。但是从琉球的歷史观点，御座乐~~也是~~是中琉關係的証据 因而可能成琉球音乐代表。

☐ なり得ない。その理由も。

あなたはどのようなジャンルの音楽が沖縄音楽の代表になり得ると思いますか？

都可以。古典音乐、民间音乐、流行音乐 等等。

重要的是 琉球的 essence, 历史的意义

21. 御座楽のような音楽は好きですか？

☐ 好き。その理由も。

☒ 好きではない。その理由も。

如果 现在我们派系那样的是-5-御座乐真正乐，说实在，我不太喜欢。

～アンケートにご協力いただき、ありがとうございます～

フィールドワークに関する同意書

御座楽復元演奏研究会

映像と写真撮影およびアンケートの許可

私 玉城 秀治 は御座楽復元演奏研究会の会員として、イギリス・シェフィールド大学民族音楽学博士課程の学生葉佳穎が本研究会の練習ならびに公演時において映像撮影と写真撮影などを行うこと、ならびにアンケートを執り行うことに同意し協力する。また葉佳穎の論文（Professor Jonathan P. J. Stock 施祥生教授の指導）の中でアンケートの回答内容を使用することに同意する。もし葉佳穎が将来この研究成果を出版する場合にこれらのアンケート結果を利用する場合には、必ず私の許可を得ることとする。葉佳穎の研究が非営利目的であること、またいつ何時でも私の許可を撤回できることを認め、下の同意書に署名する。連絡先を記しておく。

Tama ki hide haru
姓名： 玉城 秀治

E-mail： _____

電話（工作）： 098-867-6417 （私人）： 090-1947-4157

手機： 090-1947-4157

簽名： 玉城 秀治 日期： 2011. 4. 24

御座楽問巻調査 / アンケート調査

こんにちは。私は台湾出身の葉佳穎と申します。現在、イギリスにあるシェフィールド大学の博士課程で民族音楽学を学んでいます。現在、博士論文の研究対象として御座楽を取り上げることを検討しており、皆様にご助力をお願いしたく思います。私の研究内容に同意いただき、下記の質問事項にご回答いただけますと幸いです。ご協力どうもありがとうございます。

房地産

■ 選択 □ 非選択
(該当する□にチェックを入れてください)

姓名: 王 城 秀 治 性別: ☒ 男 ☐ 女

電話番号 (Office): 098-867-6417 (Home): _____

Cell phone: _____ E-mail: _____

年齢: ☐ 18歳以下 ☐ 19-25 ☐ 25-35 ☐ 35-45 ☐ 46-55 ☒ 55歳以上

学歴: ☐ 中学以下 ☐ 高校 ☐ 大学 ☒ 修士課程以上

アンケート用紙は計5枚です。お手数おかけしますが、よろしくお願いいたします。

01. あなたの仕事は芸術に相关的内容ですか? (以前でも可)

☐ はい。 _____

☒ ない。 _____

02. 御座楽に参加してどのくらいですか？（期間） 13年

03. 御座楽に参加するきっかけは何ですか？（もし当初のきっかけと現在の参加理由が異なる場合は、できればどちらも教えてください）

沖縄県立芸術大学の修課程と三線音楽で終りし、中国大陸福建省で6ヶ月中国語、北京音楽学院大学で1ヶ月中国音楽を学ぶため、中国音楽である御座楽に積極的に参加した

04. 御座楽に参加する以前から「宮廷音楽」について知っていましたか？（琉球に限らず）

☒ 知って ☐ わからない

05. 御座楽に参加する以前から「御座楽」について知っていましたか？

☐ ない。

☐ ない。研究会結成初期からのメンバーだから

☐ ある。あると答えた方はその理由

☐ 新聞や雑誌など ☐ 御座楽の演奏を鑑賞したことがある

☐ 其他原因その他 _____

06. 御座楽に参加する以前に御座楽の演奏会などを鑑賞したことがありますか？

☐ はい。はいと答えた方はその場所も教えてください。

☒ いいえ。

07. 加入御座楽演出前-前是否有學過樂器？

☐ はい。はいと答えた方はその楽器も教えてください。

☐ いいえ。

08. 現在あなたは御座楽で何の楽器を担当していますか？ 三線

09. 他の御座楽楽器も演奏したことがありますか？ _____

学过的楽器

10. もし複数の楽器を担当している場合は、どの楽器が最も好きですか？その理由も。

担当している演奏には 三絃のみならず、揚琴、琵琶、二胡等も
好き。中日、新報からチャート、格古に
琉球

11. 御座楽の曲の中であなたがもっとも得意な曲はなんですか？その理由も。

太平歌 唱の担る者だから

12. 御座楽の曲の中で最も難しいと思う曲は何ですか？その理由も。

伝
中国伝統音楽、平民 music.
特に、御座楽の曲は伝統の古い難曲を採りあがって
いて、庶民は比較的軽い曲、庶民の曲の集大成の
特に難曲、大曲はない、不難、不複雑

13. 御座楽の曲の中で最も好きな曲は何ですか？その理由も。

太平歌 確たる曲、歌詞の内容から

14. これまでの御座楽の演奏活動で最も印象に残っているのはいつですか？その理由も。

15. 御座楽に参加する前と後（現在）で、御座楽に対する理解に変化はありますか？

☐ いいえ。

☐ はい。変化したと答えた方は以下にその内容を具体的に挙げてください。

16. 御座楽と日本の伝統音楽に違いはあると思いますか？

☐ 違いがあると思う。具体的にあげてください。

日本の伝統音楽から 雅楽 や 民謡 の音楽ととり上げると、
日本の方が 重み がある。御座楽の音楽は比較的 庶民 の

☐ 違いはない。 厳肅

17. 御座楽と中国伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

御座楽の曲は 3~4 分 短い

☐ 違いはない。

18. 御座楽と琉球伝統音楽に違いはあると思いますか？

☐ 違いがあると思う。具体的にあげてください。

琉球伝統音楽 (古典音楽) は 重み がある。 長い

☐ 違いはない。

19. あなたは御座楽を聴いた時に、どのような音楽に似ていると感じましたか？

☒ 中国伝統音楽に似ている。その理由も。

もとも 中国音楽 であるから

原来 Utagaki 就是 Chinese music.

☐ 日本伝統音楽に似ている。その理由も。

20. あなたは御座楽は沖縄音楽の代表になり得ると思いますか？

☐ ない。 ☐ わからない。

☒ なり得る。その理由も。

唄の

☐ なり得ない。その理由も。

あなたはどのようなジャンルの音楽が沖縄音楽の代表になり得ると思いますか？

雄太り曲 歌謡曲

21. 御座楽のような音楽は好きですか？

☒ 好き。その理由も。

☐ 好きではない。その理由も。

～アンケートにご協力いただき、ありがとうございます～

フィールドワークに関する同意書

御座楽復元演奏研究会

映像と写真撮影およびアンケートの許可

海野貴裕

私 海野貴裕 は御座楽復元演奏研究会の会員として、イギリス・シェフィールド大学民族音楽学博士課程の学生葉佳穎が本研究会の練習ならびに公演時において映像撮影と写真撮影などを行うこと、ならびにアンケートを執り行うことに同意し協力する。また葉佳穎の論文（Professor Jonathan P. J. Stock 施祥生教授の指導）の中でアンケートの回答内容を使用することに同意する。もし葉佳穎が将来この研究成果を出版する場合にこれらのアンケート結果を利用する場合には、必ず私の許可を得ることとする。葉佳穎の研究が非営利目的であること、またいつ何時でも私の許可を撤回できることを認め、下の同意書に署名する。連絡先を記しておく。

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御座楽問巻調査 / アンケート調査

こんにちは。私は台湾出身の葉佳穎と申します。現在、イギリスにあるシェフィールド大学の博士課程で民族音楽学を学んでいます。現在、博士論文の研究対象として御座楽を取り上げることを検討しており、皆様にご助力をお願いしたいと思います。私の研究内容に同意いただき、下記の質問事項にご回答いただけますと幸いです。ご協力どうもありがとうございます。

IT 工務師

■ 選択 □ 非選択
(該当する□にチェックを入れてください)

Un-no Taka hiro
姓名: 海野 貴裕

性別: ☒ 男 □ 女

電話番号 (Office): _____ (Home): _____

Cell phone: 090-8339-2431 E-mail: seafield0401@hotmail.com

年齢: ☐ 18歳以下 ☐ 19-25 ☒ 25-35 ☐ 35-45 ☐ 46-55 ☐ 55歳以上

学歴: ☐ 中学以下 ☐ 高校 ☐ 大学 ☒ 修士課程以上

アンケート用紙は計5枚です。お手数おかけしますが、よろしくお願いいたします。

01. あなたの仕事は芸術に相关的内容ですか? (以前でも可)

☐ はい。 _____

☒ ない。 _____

02. 御座楽に参加してどのくらいですか？（期間） 1年

03. 御座楽に参加するきっかけは何ですか？（もし当初のきっかけと現在の参加理由が異なる場合は、できればどちらも教えてください）

月琴が弾きたかったから。

(想弾月琴)

04. 御座楽に参加する以前から「宮廷音楽」について知っていましたか？（琉球に限らず）

☒ 知って ☐ わからない

05. 御座楽に参加する以前から「御座楽」について知っていましたか？

☐ ない。

☐ ない。研究会結成初期からのメンバーだから

☒ ある。あると答えた方はその理由

☐ 新聞や雑誌など

☒ 御座楽の演奏を鑑賞したことがある

☐ 其他原因その他 _____

06. 御座楽に参加する以前に御座楽の演奏会などを鑑賞したことがありますか？

☒ はい。はいと答えた方はその場所も教えてください。 うるま市民劇場

☐ いいえ。

07. 加入御座楽演出前之前是否有學過樂器？

☒ はい。はいと答えた方はその楽器も教えてください。 三線・胡弓

☐ いいえ。

08. 現在あなたは御座楽で何の楽器を担当していますか？ 月琴

09. 他の御座楽楽器も演奏したことがありますか？ 二弦

10. もし複数の楽器を担当している場合は、どの楽器が最も好きですか？その理由も。

月琴。

音が好き

11. 御座楽の曲の中であなたがもっとも得意な曲はなんですか？その理由も。

紗窓外、一番最初に覚えたから、

(第一次記憶的)

12. 御座楽の曲の中で最も難しいと思う曲は何ですか？その理由も。

開元宵。

テンポが早い

(速度快)

13. 御座楽の曲の中で最も好きな曲は何ですか？その理由も。

蓮花落

理由 → ⑭

14. これまでの御座楽の演奏活動で最も印象に残っているのはいつですか？その理由も。

台北芸術大学の学生との Workshop。

私たちの演奏に合わせて

学生たちが蓮花落を歌ってくれた。

15. 御座楽に参加する前と後（現在）で、御座楽に対する理解に変化はありますか？

☐ いいえ。

☒ はい。変化したと答えた方は以下にその内容を具体的に挙げてください。

実際に楽器を演奏することで、演奏方法について

(参加後才実際に演奏の手法)

勉強になりました。

16. 御座楽と日本の伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

御座楽は中国の音楽をそのまゝ取り入れている。(採用中国音楽)
音楽自体が~~伝統音楽~~とは違うから。
日本の (風格不一樣)

☐ 違いはない。

17. 御座楽と中国伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

近代、現代の中国音楽に比べて演奏がシンプル
簡単

☐ 違いはない。

18. 御座楽と琉球伝統音楽に違いはあると思いますか？

☒ 違いがあると思う。具体的にあげてください。

御座楽は中国の曲を演奏。
琉球は琉球の曲を演奏。

☐ 違いはない。

19. あなたは御座楽を聴いた時に、どのような音楽に似ていると感じましたか？

☒ 中国伝統音楽に似ている。その理由も。

曲のメロディが中国の旋律だから。
(就是中国的旋律)

☐ 日本伝統音楽に似ている。その理由も。

20. あなたは御座楽は沖縄音楽の代表になり得ると思いますか？

☒ ない。

☐ わからない。

☐ なり得る。その理由も。

演奏する場が無くなったから御座楽の伝承が一日途絶えた。

趣味で一般の人々にもあまり知られていないし、

現在、演奏の人口が大きく増えることは無いから、

☒ なり得ない。その理由も。

あなたはどのようなジャンルの音楽が沖縄音楽の代表になり得ると思いますか？

いろいろなジャンルがあり、それぞれ受容するコミュニティが違っていて

「代表」というのを決めるのは難しい。

例えば、アメリカを代表する音楽というのを上げるときは、ジャズ、ロック、フォーク

ネイティブインディアンの音楽、どれも代表が決めるのが難しいのと同じ。

21. 御座楽のような音楽は好きですか？

☒ 好き。その理由も。

メロディが親しみやすい。

旋律親切

☐ 好きではない。その理由も。

～アンケートにご協力いただき、ありがとうございます～

Fieldwork Consent Form 田野調查同意書

Permission of Interview 訪談錄音許可

我 馮智鴻 南華大學民族音樂學系系主任同意與英國雪菲爾大學民族音樂學博士生葉佳穎 (catrinasi@gmail.com) 進行田野訪談並同意葉佳穎同學可以在她的論文 (Dr Simon Keegan-Phipps 指導) 內使用錄音檔案內容, 若是葉佳穎同學將論文研究成果出版並使用了這些檔案, 則需要獲得我的同意, 我知道我簽下這份同意書是為了協助葉佳穎的研究而非營利目的, 同時我也知道我可以隨時撤回我的許可。我將留下可以與我聯繫的方式。

I Feng, Zhi Hao, who the Head of the Department of Ethnomusicology, Nanhua University, take the responsibility to give permission to Yeh Chiaying, studies in Ethnomusicology in the Music Department, the University of Sheffield, to interview me. She also can use the interview recording in her dissertation, supervised by Dr Simon Keegan-Phipps. She needs my permission and I will contact to her directly (catrinasi@gmail.com), if she publish her dissertation. I realize that I sign it for the intension of helping Yeh Chiaying to do her research not to engage in making profit. I will stand up for my rights to withdraw from use, if she breaks the agreement that publishes and engage in making profit from the files without my permission. I have been given all the appropriate information for Yeh Chiaying. We can discuss how to deal with the interview recording in further use.

姓名: 馮智鴻 E-mail: erhuifeng@yahoo.com.tw

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手機: 886-16267613

簽名: 馮智鴻 日期: 2014.12.19

Appendix C: 江戸上り一覧表(含・明治維新慶賀使)

回	西暦	和暦	国王	将軍	目的	正使
1	1634	寛永11	尚豊	徳川家光	慶賀 謝恩	尚文・佐敷王子朝益 尚盛・金武王子朝貞
2	1644	寛永21	尚賢	徳川家光	謝恩	馬国隆・国頭王子正則
3	1649	慶安2	尚質	徳川家光	謝恩	尚亨・具志川王子朝盈
4	1653	承応2	尚質	徳川家綱	慶賀	馬国隆・国頭王子正則
5	1671	寛文11	尚貞	徳川家綱	謝恩	尚熙・金武王子朝興
6	1682	天和2	尚貞	徳川綱吉	慶賀	尚弘仁・名護王子朝元
7	1710	宝永7	尚益	徳川家宣	慶賀 謝恩	尚紀・美里王子朝禎 尚祐・豊見城王子朝匡
8	1714	正徳4	尚敬	徳川家継	慶賀 謝恩	尚監・与那城王子朝直 尚氏・金武王子朝祐
9	1718	享保3	尚敬	徳川吉宗	慶賀	尚盛・越來王子朝慶
10	1748	延享5 寛延元	尚敬	徳川家重	慶賀	尚承基・具志川王子朝利
11	1752	宝暦2	尚穆	徳川家重	謝恩	尚宣謨・今帰仁王子朝忠(義)
12	1764	明和元	尚穆	徳川家治	慶賀	尚和・読谷山王子朝恒
13	1790	寛政2	尚穆	徳川家齐	慶賀	尚容・宜野湾王子朝陽(祥)
14	1796	寛政8	尚温	徳川家齐	謝恩	尚恪・大宜見王子朝規
15	1806	文化3	尚灝	徳川家齐	謝恩	尚太烈・読谷山王子朝敕(英)
16	1832	天保3	尚育	徳川家齐	謝恩	尚楷・豊見城王子朝春※
17	1842	天保13	尚育	徳川家慶	慶賀	尚元魯・浦添王子朝熹
18	1850	嘉永3	尚泰	徳川家慶	謝恩	尚慎・玉川王子朝達
番外	1873	明治6	尚泰	明治天皇	慶賀	尚健・伊江王子朝直

※往路、鹿児島にて死去。急遽、普天間親雲上朝典が「替え玉」となり豊見城王子役を務めた。

Appendix D: *Uzagaku* pieces' lyrics

- Ritual repertoires

- *Taiheika*

Lyrics	萬	歲	爺
Mandarin	wàn	sui	yé
Taiwanese Hokkien dialect	bān	suè	iâ

Lyrics	鎮	中	山
Mandarin	zhèn	zhōng	shān
Taiwanese Hokkien dialect	tin	tiong	san

Lyrics	萬	古	千	秋	貢	天	朝
Mandarin	wàn	gǔ	qiān	qiū	gòng	tiān	cháo
Taiwanese Hokkien dialect	bān	kóo	tshian	tshiu	kòng	thian	tiâu

Lyrics	一	路	上	海	不	揚	波
Mandarin	yī	lù	shàng	hǎi	bù	yáng	bō
Taiwanese Hokkien dialect	tsit	lōo	siōng	hái	put	iōng	pho

Lyrics	臣	民	俱	歡	喜
Mandarin	chén	mín	jù	huān	xǐ
Taiwanese Hokkien dialect	sîn	bîn	khū	huan	hi

Lyrics	物	阜	興	年	豐
Mandarin	wù	fù	xīng	nián	fēng
Taiwanese Hokkien dialect	bút	hù	hing	nî	hong

Lyrics	萬	載	歸	來	了	嗎
Mandarin	wàn	zǎi	guī	lái	le	ma
Taiwanese Hokkien dialect	bān	tsài	kui	lâi	liâu	mā

Lyrics	萬	歲	爺
Mandarin	wàn	sui	yé
Taiwanese Hokkien dialect	bān	suè	iâ

Lyrics	福	壽	齊	天	長	不	老
Mandarin	fú	shòu	qí	tiān	cháng	bù	lǎo
Taiwanese Hokkien dialect	hok	siū	tsê	thian	tiông	put	ló

- *Suitaihei*

Lyrics	天	初	曉
Mandarin	tiān	chū	xiǎo
Taiwanese Hokkien dialect	thian	tshoo	hiáu

Lyrics	瑞	氣	降	來	臨
Mandarin	ruì	qì	jiàng	lái	lín
Taiwanese Hokkien dialect	suī	khi	kàng	lâi	lîm

Lyrics	五	彩	祥	雲	扶	日	昇
Mandarin	wǔ	cǎi	xiáng	yún	fú	rì	shēng
Taiwanese Hokkien dialect	ngóo	tshái	siông	hùn	hû	jit	sing

Lyrics	江	山	美
Mandarin	jiāng	shān	měi
Taiwanese Hokkien dialect	kang	san	bi

Lyrics	錦	繡	新
Mandarin	jǐn	xiù	xīn
Taiwanese Hokkien dialect	kim	siù	sin

Lyrics	更	喜	是	良	農	暖	俺
Mandarin	gèng	xǐ	shì	liáng	nóng	ài	ǎn
Taiwanese Hokkien dialect	king	hi	si	liông	lông	ài	án

Lyrics	君	王	恩	及	海
Mandarin	jūn	wáng	ēn	jí	hǎi
Taiwanese Hokkien dialect	kun	ông	un	kip	hái

Lyrics	隅	光	照	東	溟
Mandarin	yú	guāng	zhào	dōng	míng
Taiwanese Hokkien dialect		kong	tsiàu	tong	bîng

Lyrics	家	家	戶	戶	管	絃	興	歌	聲
Mandarin	jiā	jiā	hù	hù	guǎn	xián	xīng	gē	shēng
Taiwanese Hokkien dialect	ka	ka	hōo	hōo	kuán	hiân	hing	kua	siann

Lyrics	黃	堂	春	遊	韻	瀟	灑
Mandarin	Huáng	táng	chūn	yóu	yùn	xiāo	sǎ
Taiwanese Hokkien dialect	hông	tông	tshun	iû	ûn	tsiú	sá

Lyrics	身	騎	五	花	馬
Mandarin	shēn	qí	wǔ	huā	mǎ
Taiwanese Hokkien dialect	sin	khî	ngóo	hua	má

Lyrics	村	務	有	光	華
Mandarin	cūn	wù	yǒu	guāng	huá
Taiwanese Hokkien dialect	tshun	kok	iú	kong	huâ

Lyrics	花	酒	藏	風	雅
Mandarin	huā	jiǔ	cáng	fēng	yǎ
Taiwanese Hokkien dialect	hua	tsiú	tsông	hong	ngá

Lyrics	德	政	碑	隨	路	打
Mandarin	dé	zhèng	bēi	suí	lù	dǎ
Taiwanese Hokkien dialect	tik	tsing	pì	suî	lōo	tánn

- Banquet repertoires
- *Ichikouri*

Lyrics	一	更	裡	難	挨
Mandarin	yī	jīng	lǐ	nán	āi
Taiwanese Hokkien dialect	tsiy	kenn	li	lân	ai

Lyrics	燈	落	也	花
Mandarin	dēng	luò	yě	huā
Taiwanese Hokkien dialect	ting	lòk	iā	hua

Lyrics	喬	才	呀
Mandarin	qiáo	cái	ya
Taiwanese Hokkien dialect	kiâu	tsâi	ah

Lyrics	戀	酒	在	誰	家
Mandarin	liàn	jiǔ	zài	shéi	jiā
Taiwanese Hokkien dialect	luân	tsiú	tsāi	suî	ka

Lyrics	自	嗟	呀
Mandarin	zì	jiē	ya
Taiwanese Hokkien dialect	tsū	tse	ah

Lyrics	叫	人	提	起	淚	如	麻
Mandarin	jiào	rén	tí	qǐ	lèi	rú	má
Taiwanese Hokkien dialect	kiò	jîn	thê	khí	luī	jû	mâ

Lyrics	多	因	是	你	乖
Mandarin	duō	yīn	shì	nǐ	guāi
Taiwanese Hokkien dialect	to	in	si	li	kuai

Lyrics	非	干	是	俺	差
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Mandarin	fēi	gān	shì	ǎn	chā
Taiwanese Hokkien dialect	hui	kan	si	án	tsha

Lyrics	枕	邊	言
Mandarin	zhěn	biān	yán
Taiwanese Hokkien dialect	tsím	pian	giân

Lyrics	錯	聽	了	當	初	語
Mandarin	cuò	tīng	liǎo	dāng	chū	yǔ
Taiwanese Hokkien dialect	tshok	thing	lián	tong	tshoo	gú

Lyrics	思	量
Mandarin	sī	liáng
Taiwanese Hokkien dialect	su	liông

Lyrics	別	尋	也	個	俏	冤	家
Mandarin	bié	xún	yě	gè	qiào	yuān	jiā
Taiwanese Hokkien dialect	piat	sim	iā	kò	tshiàu	uan	ka

Lyrics	又	恐	怕
Mandarin	yòu	kǒng	pà
Taiwanese Hokkien dialect	iū	Khióng	phà

Lyrics	溫	存	不	似	也	他
Mandarin	wēn	cún	bù	sì	yě	tā
Taiwanese Hokkien dialect	un	tsûn	put	sū	iā	than

Lyrics	我	的	天	哪
Mandarin	wǒ	de	tiān	nǎ
Taiwanese Hokkien dialect	hgóo	ê	thian	ná

Lyrics	撇	下	難	難	撇	下
Mandarin	piě	xià	nán	nán	piě	xià
Taiwanese Hokkien dialect	phiat	hā	lân	lân	phiat	hā

- Sasougai

Lyrics	紗	呀	紗	窗	外
Mandarin	shā	ya	shā	chuāng	wài
Taiwanese Hokkien dialect	sa	ah	sa	thang	guē

Lyrics	月	呀	月	影	斜	呀	哟
Mandarin	yuè	ya	yuè	yǐng	xié	ya	yō
Taiwanese Hokkien dialect	guât	ah	guât	íng	siâ	ah	iok

Lyrics	映	照	樑	上
Mandarin	yìng	zhào	liáng	shàng
Taiwanese Hokkien dialect	iòng	Tsiaù	hiû	siōng

Lyrics	那	得	睡	著	呀	啲
Mandarin	nǎ	dé	shuì	zhaó	ya	yō
Taiwanese Hokkien dialect	nā	tik	suī	tiók	ah	iok

Lyrics	寂	然	獨	坐	呀
Mandarin	jì	rán	dú	zuò	ya
Taiwanese Hokkien dialect	tsik	jiân	tók	tsō	ah

Lyrics	相	思	相	思	道	呀	子	啲
Mandarin	xiāng	sī	xiāng	sī	dào	ya	zǐ	yō
Taiwanese Hokkien dialect	siunn	si	siunn	si	tō	ah	tsú	iok

Lyrics	紗	那	個	紗	窗	外	呀
Mandarin	shā	nà	gè	shā	chuāng	wài	ya
Taiwanese Hokkien dialect	sa	nā	kò	sa	thang	guē	ah

Lyrics	月	呀	月	影	斜
Mandarin	yuè	ya	yuè	yǐng	xié
Taiwanese Hokkien dialect	guát	ah	guát	íng	siâ

Lyrics	映	照	的	樑	上	呀
Mandarin	yìng	zhào	de	liáng	shàng	ya
Taiwanese Hokkien dialect	iòng	Tsiaù	ê	hiû	siōng	ah

Lyrics	那	得	睡	得	著
Mandarin	nǎ	dé	shuì	dé	zhuó
Taiwanese Hokkien dialect	nā	tik	suī	tik	tiók

Lyrics	嗯	呀	呀	子	啲
Mandarin	ēn	ya	ya	zǐ	yō
Taiwanese Hokkien dialect	n	ah	ah	tsú	iok

Lyrics	寂	然	呀	獨	坐
Mandarin	jì	rán	ya	dú	zuò
Taiwanese Hokkien dialect	tsik	jiân	ah	tók	tsō

Lyrics	相	阿	思	阿
Mandarin	xiāng	ā	sī	ā
Taiwanese Hokkien dialect	siunn	ah	si	ah

Lyrics	相	思	阿	道	呀
Mandarin	xiāng	sī	ā	dào	ya

Taiwanese Hokkien dialect | siunn | si | ah | tō | ah

Lyrics	嗯	呀	呀	子	哟
Mandarin	ēn	ya	ya	zǐ	yō
Taiwanese Hokkien dialect	n	ah	ah	tsú	iok

Appendix E: Table of Comparison between *Pinyin* and Mandarin Phonetic Symbols

Consonant	
MPS	Pinyin
ㄅ	B
ㄆ	P
ㄇ	M
ㄈ	F
ㄉ	D
ㄊ	T
ㄋ	N
ㄌ	L
ㄍ	G
ㄎ	K
ㄏ	H
ㄐ	J
ㄑ	Q
ㄒ	X
ㄗ	Zh
ㄘ	Ch
ㄙ	Sh
ㄖ	R
ㄗ	Z
ㄘ	C
ㄌ	S

Medial Vowel	
MPS	Pinyin
ㄟ	Y
ㄨ	W
ㄩ	Ü/V

Vowel	
MPS	Pinyin
ㄚ	A
ㄛ	O
ㄜ	E
ㄝ	E
ㄞ	Ai
ㄟ	Ei
ㄠ	Ao
ㄡ	Ou
ㄢ	An
ㄣ	En
ㄤ	Ong
ㄥ	Eng
ㄦ	Er