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THE OKINAWAN KUNKUNSHI NOTATION SYSTEM AND ITS ROLE IN THE DISSEMINATION OF THE SHURI COURT MUSIC TRADITION

by
Robert Garfias

Introduction

The study of Okinawan music presents some unique challenges as well as a unique context, perhaps even more amazing in light of the history of the region. The Ryukyu Islands have suffered long periods of exploitation and domination by China and Japan, at times by both countries simultaneously, and by the United States. In addition and in part because of the early period of political and economic domination, the islands suffered a long period of severe poverty and deprivation which gave rise to the great waves of emigration to Hawaii and California at the beginning of this century. When this was first limited by the Gentleman's Agreement with Japan of 1907 and then virtually ended by the U.S. enactment of the Alien Exclusion Act of 1924, the strong impetus for emigration continued to Brazil, Argentina, and Peru.

In spite of such severe economic and cultural restraints, during the period just prior to World War II there was a great renaissance of activity in Okinawan music and dance which spread also to the emigrant communities in the U.S. and South America. Only today, in the face of the overwhelming force of global mass media dissemination of popular culture, is this beginning to show signs of its inevitable decline. Nevertheless, the continuing practice of Okinawan music and dance represents one of the strongest surviving ethnic traditions in the U.S. today.

If we consider the roots of this impressive tradition, the broad diffusion which it still today enjoys in the Ryukyus and in the U.S. and South America is even more surprising. In the process of spreading through the islands and on to the emigrant Okinawan communities overseas, the *kunkunshi*, the traditional notation system by which this music is recorded, not only played a significant role, but in itself reflected some of the eclecticism and flexibility which brought about these changes.

The Roots of the Okinawan Music Tradition

As is the case with many oral traditions, precise origins are, at best, hazy and depend on imaginative interpretation of scanty documented resources. In essence, the earliest documentation for the tradition is of a court music style which used, as accompaniment to the voice, a group of instruments, some of which were introduced from China, most likely from the Fukien area and others from Japan. The basic element of the tradition seems always to have consisted of the human voice accompanied by the three-stringed lute, *sanshin* (Chinese, *san hsien*) which was later introduced into Japan where it became the *shamisen*. But the music and the poetry of the Ryukyuan tradition are unique and do not manifest many clearly identifiable Chinese or Japanese stylistic elements.

The poetic structure of the classical Ryukyuan song or poetry form is the *ryuka*, consisting of combinations of eight and six syllables and so named to distinguish it from the *waka*, the Japanese form of 7-5-7-7. The term "ryuka" first appears in the *Konkokenshu* of 1711 (Tamashiro 1980). There are a number of variants of the *ryuka* but the body of some 300 compositions which today forms the classical Okinawan tradition, *Okinawa koten ongaku*, are almost entirely in the *tanka* (short song) form of 8-8-8-6. The distinctiveness of the *ryuka* and its use of contrasting lines of six and eight syllables is intriguing in light of the heavy cultural and political influence from Japan. It is also noteworthy that the classical music tradition of the Southern Ryukyu Islands, the Yaeyama group, uses poetry in free form drawn from the local folk traditions and thus follows neither the Okinawan nor the Japanese pattern. It is intriguing but beyond the scope of the present study to consider the potential influence from Vietnam where poetic forms alternating eight and six are used or even the Indonesian *pantun* which also uses contrasts of eight and six syllables.

The court of the King of Okinawa was in the old capital city of Shuri (Shui). From the year 1673 when Tansui Uekata was appointed minister of the dance (*udui bugyo*) — a position which also implied responsibility for music — the importance given to the arts in the life of the court continued. The courtiers themselves, much like the samurai of Japan, were expected to be men of education and culture. They were expected to know the martial as well as the poetic, literary, and musical arts. They knew Japanese as well as classical Okinawan and could compose poetry in both languages. It within this

context that the classical tradition arose. From this context grew a body of songs in the Okinawan language and specifically in the dialect of the Shuri area, generally using the 8-8-8-6 syllable pattern of the *ryuka*.

Collections of Kunkunshi

Although the historical records of the Satsuma clan of Kyushu allude to early collections of Okinawan music in notation, the earliest extant is the YAKABI KUNKUNSHI, compiled by Yakabi Choki (1716-1775). This earliest surviving manuscript collection tells much of importance about the tradition. The word "kunkunshi" has come to be synonymous with music notation in the Ryukyus, but the word refers originally to the first three notes of a Chinese melody which was widely known. On the opening page of the YAKABI KUNKUNSHI the original Chinese melody "Kara no ku roku shi" is given. This suggests that, while early collections of music in notation may have existed, they were not yet widespread and the original popular melody had to be included as a reminder of the pitches implied in the notation system. The notation consists of the sanshin finger position names in *kaki nagashi*, a flowing style without any indication of rhythm. The YAKABI KUNKUNSHI consists of 117 compositions.

The next extant collection of music is the CHINEN KUNKUNSHI, compiled by someone described as a disciple of Yakabi, Chinen Sekko (1761-1828), who in 1804 was appointed *udui bugyo*, minister of dance. In this collection the order of compositions as they appear one after another in the manuscript differs significantly from the order used by Yakabi and it is the order used by Chinen Sekko which, with some modifications, is used in all kunkunshi collections until the present day. Chinen extensively edited the kunkunshi of Yakabi and, although rhythmic indication is still not clearly given, the CHINEN KUNKUNSHI is written with the music in regular even lines and rows. The total number of compositions now is increased to 163 and the *Gujinfu*, those five compositions which were intended to be performed before the king on important occasions, are grouped together at the beginning of the collection where they also appear in all subsequent kunkunshi manuscripts.

Although not a collection of music in notation, in 1796 a work entitled RYUKA MOMOHIAE (or HYAKKO) KANJU FUSHIRYU was compiled with two additions, the RYUKA MOMOHIAE DOKU FUSHIRYU

and the RYUKA MOMOHIKAE RAN FUSHIRYU being added two and five years later, respectively. These works contain only the ryuka texts to be sung to the melodies preserved in the kunkunshi. However, the RYUKA MOMOHIKAE set provides much important additional information. The collection consists of the aforementioned three volumes, each made up of 20 sections, or *dan*, each consisting of usually five compositions. Within each *dan*, the texts are grouped under the title of the melodic composition with which they are most often associated. There is a total of 602 ryuka song texts grouped under 296 compositions in the 59 *dan* of the three books comprising this set.¹ Each of these *dan* is given a heading which describes the song classification for the text within it. There are thus nine sections of *ko bushi*, old songs, eight sections of *nkashi bushi*, songs of long ago, 29 sections of *fwa bushi*, which are labeled by the use of three different characters, all of which are pronounced "fwa." At this time it is not possible to determine if there is a significance to the use of the three different *fwa* characters. Today all three used are taken to mean the lighter and shorter songs of the type most popular at the time in the Shuri court. There are also seven sections of *tan bushi*, or short songs, and in the last volume only, three sections labeled with the general title *bushi mono*, implying an assortment of songs.

There is some question as to whether the *nkashi bushi* and the additional term used today, *ufunkashi bushi*, very ancient songs, are really the oldest parts of the repertoire. They certainly comprise the most difficult and challenging compositions in the repertoire and may have been so named out of the respect with which these pieces are treated. Today these categories do not figure so importantly in the regular process of practice and performance. The student knows when he or she is ready to embark on the learning of the *nkashi bushi* and *ufunkashi bushi* compositions, since at this point it is considered that substantial progress has been made. Also it is after a solo performance of a selection of these compositions that the student is allowed to advance to the higher levels of the tradition. Still, in the course of performance these special compositions are not treated in any special manner nor is the general public, if such can be said to exist in the land of music amateurs, aware of the categories.

Another very useful body of information contained in the RYUKA MOMOHIKAE KANJU FUSHIRYU is the indication of the region of origin of those songs which were introduced into the repertoire from other regions of the Ryukyus. This information is contained only in the

first volume. Of the 95 compositions in the *RYUKA MOMOHIAE KANJU FUSHIRYU*, 62 indicate that they originated either from other parts of the island of Okinawa, outside the Shuri/Naha area, or that they were songs which originated from other islands in the Ryukyu archipelago. Twenty nine of these are among those compositions which also appear in the earlier *YAKABI KUNKUNSHI*. This means that from the earliest extant collection of Okinawan classical music, there was already a considerable incorporation of the music from the folk traditions of the other islands into the courtly style of Shuri. There is no reason to doubt the validity of the assertion that these compositions were from outside the court. In fact, what is significant is that already at this date this high proportion of compositions originating from outside the Shuri court is indicated, almost with a sense of pride and pleasure at the eclecticism of the tradition.

The significance of this is important to the entire Okinawan classical tradition as we know it. This kind of openness and willingness to incorporate material from beyond the court and even folk material is characteristic of the tradition as it continued to grow until the present, and is in strong and clear contradistinction to the general practice of music in the Japanese traditions.

The collection of 602 ryuka song texts contained in the *RYUKA MOMOHIAE KANJU FUSHIRYU* and the two succeeding volumes seems small perhaps when compared to the 3000 contained in Shimizu's *Ryuka Zenshu Sosakuin* of 1985 or the 2891 of Shimabukuro's *Ryuka Taikan* of 1963.² These recent vast compendia of song texts and explanations are an important reference source to Okinawan scholars and musicians alike and are a part of the tradition of Okinawan song scholarship. The purpose of the older *RYUKA MOMOHIAE KANJU FUSHIRYU* was, no doubt, much the same. It is significant that in each section, after each text is given, there follows a poetic paraphrase in more colloquial speech.³ This tell us that already by the late eighteenth century the meaning of the ryuka texts, and perhaps the context which created them, had become remote enough to require explanation and the *RYUKA MOMOHIAE KANJU FUSHIRYU* apparently fulfilled this purpose.

The next important collection of the kunkunshi notation is one I have chosen to refer to as the *SHOKE KUNKUNSHI*, or the kunkunshi of the Sho Household, the dynasty of the last King of the Ryukyus. In 1867 King Sho So ordered a compilation of the kunkunshi repertoire

as it was practiced at the time. He requested four or five of the best musicians of the court to compile the work. The original survives and is preserved in the home of the descendant of the last King of the Ryukyus now living in Tokyo and is not available for inspection nor copy. An authenticated copy of the manuscript was retained in the possession of the Okinawan musicologist Yamanouchi Seihin, himself a descendant of one of the original compilers. From this copy of what I have called the SHOKE KUNKUNSHI we can see the source of what later becomes the AFUSO RYU KUNKUNSHI and the NOMURA RYU KUNKUNSHI, the two standard forms used by Okinawan musicians today. Here the clear rhythmic indication, with one square space on the page indicating one beat of the rhythm, and with all these squares now laid out in neat regular order, and the text of the vocal line given alongside with the point of cessation of the voice part indicated, has now become standard and continues as such in all later versions of the kunkunshi.

Afuso Ryu, Nomura Ryu and Tansui Ryu

For purposes of clarification it might be said here that there exist in the Okinawan classical tradition two main subtraditions or groups. They today refer to themselves as "ryu" or schools, but were first known as "fu" or styles. Strictly speaking, the Nomura Ryu and Afuso Ryu are not really schools in the Japanese sense of the usage of that borrowed term. Both use essentially an identical repertoire, the current edition of the AFUSO RYU KUNKUNSHI consisting of 244 compositions and the current NOMURA RYU KUNKUNSHI containing 201 compositions, the overwhelming majority of which are common to both collections. There are slight differences in the performance of these same compositions; but these differences are significant enough that, except for a few compositions in the repertoire, it is impossible for musicians from the two traditions to play together.

Afuso Ryu is considered the direct continuation of the tradition established by Chinen Sekko and takes its name from the senior disciple of Chinen, Afuso Seigen (1785-1865). As such it is thought to be the oldest of the current Okinawan traditions. Nomura Ancho (1805-1872) led a movement intended to revitalize the tradition of Tansui Uekata and to make it more understandable and more widely accessible. This movement is what eventually came to be known as the Nomura Ryu. There was an older tradition associated with Tansui Uekata (1623-1688) which appeared to have died away

but had been kept alive in the family of the late Yamanouchi Seihin. It consisted of only seven surviving compositions, which are also common to the other two traditions but which were played and sung in a very distinctive manner. The so-called Tansui Ryu tradition survives today as something of a museum piece, practiced and preserved by a small group of musicians who are themselves musicians of the Nomura Ryu tradition. Gradually the rigid formal performance style of the Nomura tradition is becoming apparent in the playing of the Tansui compositions.

All of the examples of the kunkunshi mentioned thus far have been for the *sanshin* and the human voice. Sometime in the nineteenth century the Japanese *koto* was introduced into the Okinawan classical music tradition. It is called *kutu* in Okinawan. In 1895 Matsumura Shinshin published a collection of *Kutu Kunkunshi* in two volumes and including 52 compositions taken from the kutu player Te Do Kon Jun Ran. During the Taisho era, Iha Koko worked out kutu parts for the "Ufunkashi Bushi." These were published in 1940 by Nakazato Yoshiko and Owan Yuki in three volumes containing 203 compositions. This became the standard for later editions of kutu kunkunshi. There later followed collections of the kunkunshi for the bowed fiddle, *kuchō*, in 1972 and even for the drums, *teiku*, in 1975, all of which followed the pattern and compositional structure of the sanshin kunkunshi (Higa: n.d.).

In 1953 Serei Kunio as the first *kaicho*, or head, of the Nomura Ryu Ongaku Kyokai, taking the singing of Isagawa Seizui as model, added it to the kunkunshi notation (Higa: op.cit.). The voice pitches were indicated by means of the sanshin pitches running alongside the sanshin tablature. This was published as the SEIGAKU FU TSUKE KUNKUNSHI, or voice notation attached to kunkunshi. Henceforth sanshin notation in the Nomura Ryu repertoire routinely had voice pitches written alongside the sanshin with some indication of the characteristic Okinawan methods of voice technique, along with indications of tempo and the length of time for performance of each piece. While this was widely hailed as a great stride forward for the dissemination of Okinawan music, in its tendency to move from the direct oral tradition to increased dependency on a formal and literal notation system, it was also one which showed a distinct Western tendency. This gradual Westernization is something which had crept in as part of the attempt to make the Okinawan tradition more like the prestigious Japanese traditions of music without realizing how

Westernized in interpretation those traditions had already become. With the addition of vocal notation many performers and, in particular, teachers began to take the notation system quite literally, this in spite of the fact that the older musicians often pointed out mistakes in the Serei Kunio's transcribed notation of the voice part. Gradually a formal, almost frozen style began to permeate performances in both the Nomura and Afuso traditions.

Although each of the four main groups of islands in the Ryukyus, Amami, Okinawa, Miyako, and Yaeyama, have their own distinctive folk music style, it is interesting that only Okinawa and Yaeyama have what they themselves consider an art, or classical music tradition, *koten ongaku*. It is generally believed that the Yaeyama style originated with Okinawan samurai who were found in disfavor in the court at Shuri and who were exiled to the southern most part of the kingdom, to the Yaeyama Islands. Here they were said to have whiled away their days in reverie over the life at court in Shuri and continued to sing the ryuka songs of the Okinawan court tradition. In these settings some of them, or perhaps several gradually over time, began taking the local folk songs and the *kwena* and *yunta* of Yaeyama and setting them to sanshin accompaniment. It is significant that the Okinawan *koten* repertoire already contained several songs of reputed Yaeyama origin, but these were set to Okinawan ryuka in the 8-8-8-6 poetic pattern. This newly created repertoire began by recognizing and following the free-form poetic pattern of the Yaeyama tradition, and thus there developed a specific *koten* tradition in the Yaeyama Islands. The oldest Yaeyama *kunkunshi* was compiled by Kishaba Eisei in 1885 (*Yaeyamauta Kunkunshi Hensei* 1988: 7). Since then regular editions have been published, most recently under the editorship of Ohama Yasutomo (Anpan), the most respected and senior practitioner in this tradition.

In many respects the Yaeyama *koten* tradition is practiced even more strictly and conservatively than that of Okinawa. Great emphasis is placed on the correct pronunciation of the Yaeyama dialect and it is generally conceded that those who are not native to the *shika*, the four traditional wards of the city of Ishigaki in Yaeyama, cannot and do not pronounce the text correctly and therefore their performances are below the highest level of quality. Recently there has been new interest in the Yaeyama tradition with a good number of exponents living even in the Naha area of Okinawa.

Now the criticism of the performances of these musicians is that their style is becoming contaminated with elements of the Okinawan style.

The Okinawan Tradition and the Kunkunshi

Thus far I have been delineating the path taken in the development of the various forms of Okinawan kunkunshi notation. Study of these collections of notation alone does not explain the dissemination to the general population of the Shuri court tradition of the style, first within the island of Okinawa and then rapidly to the other Ryukyu Islands and beyond to Hawaii, California and on to Brazil, Argentina, and Peru, nor does it account for the vigor with which it was spread. The Shuri court tradition was one of great refinement and one not quickly spread much beyond the learned courtiers who were responsible for having created it. As recently as some 50 or 60 years ago, in the village of Yuntanja (Yomitan), a mere 40 or so miles from Naha/Shuri, a musician who knew and could play *Kuti bushi*, the fourth composition in the standard AFUSO and NOMURA kunkunshi collections and one of the five Gujinhū compositions, would have been considered a rarity and a person of unusual worldliness. Today the classical tradition which began in Shuri is well known in Yomitan and well beyond.

During the early years of this century, TANSUI RYU had fallen into disuse and came later to be resurrected. The traditions of Afuso and Nomura survived in good condition. According to the folklore of musicians on Okinawa today, the pre-World War II musicians of the Afuso tradition continued to believe that the singing of the old ryūka songs preserved in the various kunkunshi collections was a noble and elite tradition and they were reticent to teach the songs to any but a limited few. Even during the late 1920s when the famous singer of the Afuso tradition, Kin Ryojin, went to Hawaii, he taught only a very few pupils. Soon afterwards, however, teachers from the Nomura tradition went to Hawaii and taught; and soon the number of people engaged in the study of Okinawan music reached hundreds until it reached well over a thousand just after World War II.⁴ There are virtually no Afuso musicians living overseas.

The pattern of change in the tradition, which is reflected in the changes in the kunkunshi collections themselves, shows not only a tendency towards increasing detail and completeness in the notation. The collections also illustrate something of the eclectic nature of the

tradition. From the earliest collection which remains available for study, the YAKABI KUNKUNSHI, already a substantial number of compositions from the folk traditions of other regions of the island of Okinawa, as well as from other islands and as far away as Yaeyama, are already in evidence. Each new and more expanded collection incorporates new compositions into it. Most notable is the inclusion of special music required for dance accompaniment, often from the folk traditions of the Ryukyus. As the performances of Okinawan classical music expanded and increased in number, so did interest in dance performance. As a result, the classical musicians were required to supply dance accompaniment and thus these compositions came to be included in the ever-changing kunkunshi collections.

It is also significant that already in the earliest collection, the YAKABI KUNKUNSHI compositions of clear folk origin are in strong evidence. Later additions to the repertoire also inevitably included compositions borrowed from the folk as well. The result is that there is no clear and fast distinction between the folk and court traditions, not to the degree that one finds in Japan, for example. There are musicians who specialize in the classical tradition and others who specialize in the folk music. Special performances, particularly dance accompaniment, may even require musicians from these varying backgrounds to play together in the same ensemble. Today all of the folk musicians know a good number of classical compositions and the classical musicians know an equal number of folk songs. Thus unlike Japan, the lines between folk and classical traditions are diffuse because of borrowing back and forth. The classical tradition is seen as a different, and for some a fascinating, repertoire of compositions, but probably is not considered more prestigious than the folk tradition.

Even the manner in which what we could call music lessons in any other context are conducted is unique in Okinawa and reflects something of a communal and cooperative attitude. At each session there is one master musician in charge. The master has been so designated by having successfully passed a public performance examination judged by several senior members of the tradition. At these music sessions, which are held two or three times a week, a number of different players, or students, attend. The evening consists of going through the kunkunshi, always beginning with at least the first three or four pieces in the book, that is, the Gujinhū, compositions: "Kajiadehu Bushi," "Unna Bushi," "Nakagusiku Hantame

Bushi," and "Kuti Bushi." As the evening progresses the master begins jumping around to different compositions in the kunkunshi without ever stopping to "teach" one. Through this process, beginners are encouraged to play along, glancing at the notation and listening to and watching the master. After some months or more of this, the student may ask the master to listen to and critique his performance of a particular composition, and for this a special meeting time would be arranged, usually just a little before the other players arrive. The manner just described by which the tradition is transmitted is of such a nature that it also suggests an attitude which has played a role in the amazingly wide and rapid dissemination of the tradition.

Today the openness and eclecticism which engendered the dissemination of the Okinawan tradition over such a wide geographic area seems unable to stem the tide of inundation which is also being faced by so many of the oral music traditions of the world. The impact of mass media and global popular culture, combined with the prestige in Okinawa which is associated with the already Westernized traditions of Japan, are together doing much to change the Okinawan tradition. Following the first wave of North American and South American emigrants, there is little new emigration from Okinawa. While the number of young people among these emigrant communities learning Okinawan dance continues to be large, the number of music groups, outside of those in Honolulu, each year suffers from the loss of its oldest members and often those who know the tradition well enough to lead in the singing and to conduct the rehearsals. Unfortunately, it seems just a matter of time now.

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Notes

¹Although each of the three volumes, the RYUKA MOMOHIAE KANJU FUSHIRYU, the RYUKA MOMOHIAE DOKU FUSHIRYU and the RYUKA MOMOHIAE RAN FUSHIRYU appear to have 20 *dan* each, in point of fact, the first, the RYUKA MOMOHIAE KANJU FUSHIRYU and only this volume, skips the number four, thus having only 19 *dan*. This was, no doubt, done to avoid the number four, which in Japanese, *shi*, is bad luck, being synonymous with the word for "to die."

²Only the first 1403 ryuka, common in these two collections, are intended to be sung in the tradition of the music contained in the various collections of kunkunshi, which is to say the Okinawan *koten* tradition.

³It should be noted here that the ryuka song texts were always written in Japanese poetic style and using Japanese characters. They were, however, intended always to be sung and read in the Okinawan dialect of the Shuri court. Even today many Okinawan musicians can pick up a ryuka song text and, without reference to the song, read or recite what they read in Okinawan without difficulty. Although the two languages are quite separate and not mutually intelligible, Okinawan was, in the days of the Shuri court, always written in Japanese.

⁴The 1983 *Okinawa Geino Taikan* is a collection of essays on the music of the Ryukyus. It also includes a directory of names, addresses, and photographs of 2512 Okinawan musicians and dancers. Although this list is far short of complete, scattered among the names are a few from Argentina, from Brazil and from Hawaii. In addition to this work, the Nomura Ryu Ongaku Kyokai, one of the two large groups into which the Nomura tradition is divided, published in its 60th-year anniversary volume, the *Kinen Shi*, a list of registered master musicians, which included 120 from Argentina, 152 from Brazil, 31 from Peru, 104 from Hawaii, and 45 from California. These figures do not include members of the Nomura Ongaku Hozon Kai, the other large Nomura group, nor does it include the large numbers of Okinawan musicians living in other parts of Japan outside the Ryukyu Islands, which would add considerably to these numbers.

Appendix 1: Historical Kunkunshi Manuscripts. Listed Chronologically

- YAKABI KUNKUNSHI, compiled by Yakabi Choki (1716-1775).
 CHINEN KUNKUNSHI, compiled by Chinen Sekko (1761-1828).
 RYUKA MOMOHIAE KANJU FUSHIRYU, 1796.
 RYUKA MOMOHIAE DOKU FUSHIRYU, 1798.
 RYUKA MOMOHIAE RAN FUSHIRYU, 1801.
 SHOKE KUNKUNSHI, compiled under King Sho So, 1867.
 TANSUI RYU KUNKUNSHI, compiled by Tansui Uekata (1623-1688).
 NOMURA RYU KUNKUNSHI, first compiled by Nomura Ancho (1805-1872).
 AFUSO RYU KUNKUNSHI, first compiled by Afuso Seigen (1785-1865).
 YAEYAMA UTA KUNKUNSHI, compiled by Kishaba Eisei, 1885.
 SEIGAKU FU TSUKE KUNKUNSHI, compiled by Serei Kunio
 after Isagawa Seizui, 1953.
 AFUSO RYU KUNKUNSHI., edited by Seiho Furugen.
 Naha: Afusoryu Gensei Kai, 3 vols., 1954
 KUNKUNSHI (NOMURA RYU), edited by Seizui Isagawa.
 Naha: Nomura Ryu Ongaku Kyokai, 4 vols., 1965
 YAEYAMA UTA KUNKUNSHI ZEN KAN, edited by Kenwo Ohama.
 Naha: Yaeyama Ongaku Anshitsuryu Hozon Kai, 158 pp., 1971.
 YAEYAMA KOTEN MINYO KUNKUNSHI, edited by Yasutomo Ohama.
 Naha: Ohama Anpan, 2 vols., 1976.
 AFUSORYU KUNKUNSHI, edited by Haruyuki Miyazato.
 Naha: Afuso Gensei Kai, 2 vols., 1983.

Appendix 2: Okinawan Kunkunshi Resources

- | | |
|-----------------------------------|------------|
| 1. YAKIBI KUNKUNSHI | 屋嘉比工工四 |
| 2. CHINEN KUNKUNSHI | 知念工工四 |
| 3. RYUKA MOMOHIAE KANJU FUSHIRYU | 琉歌百控乾柔節流 |
| 4. RYUKA MOMOHIAE DOKU FUSHIRYU | 琉歌百控独節流 |
| 5. RYUKA MOMOHIAE RAN FUSHIRYU | 琉歌百控覽節流 |
| 6. SHOKE KUNKUNSHI | 尚家工工四 |
| 7. TANSUI RYU KUNKUNSHI | 湛水流工工四 |
| 8. AFUSO RYU KUNKUNSHI | 安富相流工工四 |
| 9. NOMURA RYU KUNKUNSHI | 野村流工工四 |
| 10. SEIGAKUFU TSUKE KUNKUNSHI | 声楽譜村工工四 |
| 11. YAEYAMA UTA KUNKUNSHI | 八重山歌工工四 |
| 12. YAEYAMA KOTEN MINYO KUNKUNSHI | 八重山古典民謡工工四 |

Appendix 3a: YAKABI KUNKUNSHI

[illegible]

Appendix 3c: SHOKE KUNKUNSHI

中ノ	○	四ヲ	中ヲ	五ガ	○	五ノ	
工シ	五ノ	○	工シ	工ヲ	工		
五ヲ	工ヲ	中ノ	○	四シ	中イ	遊	
中ニ	七+	工ク	五ノ	○	工者	子	
工者	五ニ	五ヲ	工ヲ	中ノ	○	持	
○	五者	中ニ	七	工ト	五イ	節	
中ヲ	○	工者	五ニ	五ニ	工+	九	凡
工ハ	工イ	○	五ヲ	中ニ	七ク	分	百
中ヲ	五子	中ヲ	○	工シ	五+	脈	三
工カ	工ヲ	工ヲ	工ハ	○	五者	〇	十二
○	四カ	中ヲ	五ヲ	中ヲ	○	二	十二
五ノ	○	工ヲ	工ヲ	工ガ	工ヲ	揚	拍
			中			子	子
						一	拍
						子	子

Appendix 3d: AFUSO RYO KUNKUNSHI

(1)

七	四	工	工	工
八	老	尺	尺	五
七	上	上	工	四
五	尺	尺	合尺工	工
工	工	上	合尺工	四
尺	五	老	五	乙
工	工	上	工	四
五	尺	尺	尺	合尺工
工	工	上	工	工
尺	五	老	合尺工	○
上	七	四	合尺工	工
尺	○	老	五	五

カギヤデ風節

二百二十五拍子

所要時間凡三分十六秒

1. 今日の誇りややなほにぎやな壁をる蕾やをる花の露きやたこと。
 2. 豊かなる御代の印あらはれて、雨露の恵み時もたがぬ。
 3. 根のはいや巖を身は龍の如に壽や千年子孫揃て。

(上)

Appendix 3e: NOMURA RYO KUNKUNSHI

世^ユ 栄^イ 節^{ブシ} (一名 世にをり節)

凡百二十七拍子 一拍子九分三厘脈 (所要時間凡ソ一分三十八秒)

伊江節 世栄節 垣花節 楊流仁屋天節 四曲組各本歌ヲ歌フ (各歌)

Appendix 3f: YAEYAMA KUNKUNSHI

小浜節

凡百二十八拍子
一拍子八分一厘脉

本調子

Appendix 4: A Listing of the Standard Okinawan Kunkunshi Repertoire as Found in Recent AFUSO RYU and NOMURA RYU Published Notation Collections

note: The numbers to the left of the list are a simple counter series. The AFUSO RYU and NOMURA RYU numbers represent the volume number and the order of the composition within the said volume; thus the number 4-127 represents the 127th composition in volume 4. The list here generally follows the order given in the most recent NOMURA RYU collections.

NO	TITLE	AFUSO	NOMURA
1	KAJADIHU BUSHI	1-001	1-001 御前風節
2	UNNA BUSHI	1-002	1-002 恩納節
3	NAKA GUSIKU HANTAME-E BUSHI	1-003	1-003 中城ハント前節
4	KUTI BUSHI	1-004	1-004 くてい節
5	JAJICHI BUSHI	1-005	1-005 謝敷節
6	HAI TSIKUTEN BUSHI	1-006	1-006 早作田節
7	CHIN BUSHI	1-007	1-007 金武節
8	HISHICHA BUSHI	1-008	1-008 平敷節
9	SHIRASHI HAI KA(WA) BUSHI	1-009	1-009 白潮走川節
10	KU NYA BUSHI	1-010	1-010 クニヤ節
11	BI NU CHI BUSHI	1-011	1-011 辺野喜節
12	UFU GANI KU BUSHI	1-012	1-012 大兼久節
13	NNATU HARA BUSHI	1-014	1-013 港原節
14	NAKANKARI BUSHI	1-013	1-014 仲村カリ節
15	IDI SHINA BUSHI	1-015	1-015 出砂節
16	KARA YA BUSHI	1-027	1-016 瓦屋節
17	CHUNJUN BUSHI	1-016	1-017 仲順節
18	NAKA MA BUSHI	1-017	1-018 仲間節
19	CHINAJI BUSHI	1-037	1-019 チナヂ節
20	MUTU SAN YAMA BUSHI	1-018	1-020 本敷山節
21	SAKA MUTU BUSHI	1-020	1-021 阪本節
22	GU-I-N BUSHI	1-036	1-022 グキン節
23	CHIRURIN BUSHI	1-019	1-023 チルレン節
24	MUTUBU NAGA BUSHI	1-023	1-024 本部長節
25	AGI TSIKUTEN BUSHI	1-038	1-025 揚作田節

26	ISHI-N NI NU MICHI BUSHI	1-022	1-026	石ン根道節
27	MUTU DA NA BUSHI	1-024	1-027	本田名節
28	HANAHU BUSHI	1-032	1-028	花風節
29	MUTU KADIKU BUSHI	1-035	1-029	本嘉手久節
30	MUTU HANAHU BUSHI	1-034	1-030	本花風節
31	NMU NU FA BUSHI	1-029	1-031	芋之集節
32	I-I BUSHI	1-021	1-032	伊江節
33	UFU DA NA BUSHI	1-025	1-033	大田名節
34	UDUI KUWADISA BUSHI	1-030	1-034	踊クワデサ節
35	A GA SA BUSHI	1-026	1-035	アガサ節
36	AKA SA KWADISA BUSHI	1-028	1-036	赤サクワデサ節
37	MA FUKU JI NU FE CHO BUSHI	1-031	1-037	真福地之フェーチャウ節
38	KUN NU HASHI BUSHI	2-092	1-038	くんのはし節
39	SHIRA FU BUSHI	2-112	1-039	白保節
40	ROKU DAN SUGAGACHI		1-040	六段菅攪
41	TSIKUTEN BUSHI	2-001	2-001	作田節
42	JAN NA BUSHI	2-002	2-002	ジャンナ節
43	SHUI BUSHI	2-003	2-003	首里節
44	SHUDUN BUSHI	2-004	2-004	シュドン節
45	AKATSICHI BUSHI	2-005	2-005	暁節
46	CHA YA BUSHI	2-006	2-006	茶屋節
47	NKASHI HABERA BUSHI	2-007	2-007	苜蝶節
48	NAGA-JAN'NAA BUSHI	2-008	2-008	長ジャンナ節
49	NAKA BUSHI	2-009	2-009	仲節
50	JU WICHI HATSI BUSHI	2-010	2-010	十七八節
51	SUKI BUSHI	3-046	2-011	スキ節
52	NJU HAI TSIKUTEN BUSHI	2-072	2-012	伊集早作田節
53	CHURA YA BUSHI	3-013	2-013	清屋節
54	FIGASHI KUMA BUSHI	2-011	2-014	東細節
55	IRABU BUSHI	2-012	2-015	永良部節
56	NKASHI KADIKU BUSHI	2-013	2-016	昔嘉手久節
57	YANAJI BUSHI	2-014	2-017	柳節

58	AMA KAA BUSHI	2-015	2-018	天川節
59	NNI MAJIN BUSHI	2-017	2-019	桶マジン節
60	NAGA I HYA (YA) BUSHI	2-018	2-020	長伊平屋節
61	KAI MIDZI BUSHI	2-019	2-021	通水節
62	MUTU I HYA (YA) BUSHI	2-020	2-022	木伊平屋節
63	HYA JYO BUSHI	2-022	2-023	比屋定節
64	AGARI I BUSHI	2-023	2-024	東江節
65	NU-FWA BUSHI	2-024	2-025	伊野被節
66	NAKA HU BUSHI(HONCHOSHI)	2-025	2-026	仲風節(本調子)
67	SHIKKWE BUSHI	2-026	2-027	述懐節
68	AKA TA HU BUSHI	2-027	2-028	赤田風節
69	IMA FU BUSHI	2-028	2-029	今風節
70	NAKA HU BUSHI		2-030	仲風節(本調子)
71	FUISHI BUSHI	3-001	3-001	干潮節
72	KWA MUCHA BUSHI	3-002	3-002	子持節
73	SAN YAMA BUSHI	3-003	3-003	散山節
74	NAKA HU BUSHI	3-005	3-004	仲風節(二揚)
75	SHIKKWE BUSHI	3-006	3-005	述懐節(二揚)
76	YU SHAI NU BUSHI	3-004	3-006	ユシャイヌ節
77	HICHI SHAKU BUSHI	3-008	3-007	七尺節
78	AGI HICHISHAKU BUSHI	3-009	3-008	揚七尺節
79	HYAKU NA BUSHI	3-026	3-009	百名節
80	SHIRUDUYA-A BUSHI	2-010	3-010	白鳥節
81	TACHI KUMU BUSHI	3-007	3-011	立雲節
82	KUN'NURA BUSHI	2-039	3-012	古見之浦節
83	YAKINA BUSHI	3-028	3-013	屋敷名節

84	IJUMI BUSHI	3-030	3-014	伊豆味節
85	SA SA BUSHI	3-031	3-015	サアサア節
86	UKI SHIMA BUSHI	3-025	3-016	浮島節
87	ME NU HAMA BUSHI	3-032	3-017	前之浜節
88	SAKA WARA KUDUCHI	2-033	3-018	坂原口説
89	YUNA BARU BUSHI	3-034	3-019	与那原節
90	ASIBI KWAMUCHA BUSHI	3-012	3-020	遊子持節
91	UJIDU-U KUDUCHI	2-063	3-021	萩堂口説
92	AGARI I BUSHI	2-071	3-022	東江節
93	AGARI I BUSHI(DO BUSHI)	2-071	3-023	東江節(同)
94	NAKA DUMAI BUSHI	2-098	3-024	仲泊節
95	CHIJUYA BUSHI	2-138	3-025	浜千鳥節
96	YU AMI BUSHI	3-024	3-026	夜雨節
97	TANOMUZO BUSHI	2-117	3-027	タノムゾ節
98	SHONGANE BUSHI		3-028	ショングネ節
99	SHONGANE BUSHI(DO BUSHI)		3-029	ショングネ節(同)
100	TO GANE BUSHI		3-030	トウガネ節
101	HAIYU YE BUSHI	2-120	3-031	ハイユヤエ節
102	NAKA HU BUSHI		3-032	仲風節
103	SHIKKWE BUSHI	2-006	3-033	述懐節
104	MUNJURU BUSHI	2-132	3-034	ムンジュール節
105	HABERA-A GWA BUSHI	3-045	3-035	蝶小節
106	AGARI ZATU BUSHI	3-019	3-036	東里節
107	UFU RA BUSHI	3-038	3-037	大浦節
108	ICHI-N TU BUSHI	3-044	3-038	池ントウ節
109	UCHI MAMI BUSHI	3-047	3-039	打豆節
110	YUNA BUSHI	3-050	3-040	与那節
111	MUTU UFU RA BUSHI	3-014	3-041	本大浦節

112	HAYARI GWE-E NA BUSHI	3-016	3-042	ハヤリグワエナ節
113	KUMI HANTA ME BUSHI	3-037	3-043	久米ハンタ前節
114	UJI DUMAI BUSHI	3-017	3-044	宇地泊節
115	AYA HABERU BUSHI	2-080	3-045	綾蝶節
116	TSIKIN BUSHI	2-082	3-046	津堅節
117	ZU ZU BUSHI	3-018	3-047	ズズ節
119	SHU-U RAI BUSHI	2-053	3-048	シュライ節
120	NJU NU KI BUSHI	2-081	3-050	伊集之木節
121	AHA BUSHI	3-015	3-051	安波節
122	KATSI RIN BUSHI	3-036	3-052	勝連節
123	MATSU MUTU BUSHI	3-011	3-053	松本節
124	JISSO BUSHI	3-035	3-054	ジッサウ節
125	ISHI NU MYOBU BUSHI	2-145	3-055	石之属風節
126	CHICHI YA BAMA BUSHI	2-147	3-056	月夜浜節
127	NAKA HU BUSHI	2-005	3-057	仲風節
128	KUMI AKA BUSHI		3-058	久米阿嘉節
129	UFU RA KUI JI BUSHI		3-059	大浦越地節
130	SHONGANE BUSHI		3-060	ションガネ節
131	KUI NU PANA BUSHI		3-061	蔵之花節
132	NUNU SARASHI BUSHI	2-070	3-062	布晒節
133	NAKA DO-O BUSHI	2-108	3-063	仲道節
134	NAKANKARI BUSHI		3-064	仲村渠節
135	AGI YU NAFA BUSHI		3-065	揚与那覇節
136	YUWATAI BUSHI		3-066	世渡節
137	AKA TA HU BUSHI		3-067	赤田風節
138	JAJICHI BUSHI		3-068	謝家節

139	CHUN JUN BUSHI		3-069	仲順節
140	MUTU KADIKU BUSHI		3-070	本嘉手久節
141	FUNA KUI BUSHI		3-071	船越節
142	SHICHIDAN SUGAGACHI		3-072	七段菅攪
143	YU ZAKAI BUSHI	3-029	4-001	世栄節
144	KACHI NU HANA BUSHI	3-039	4-002	垣花節
145	JIN NYA KU BUSHI	3-040	4-003	沈仁屋久節
146	AGI JIN NYA KU BUSHI	3-041	4-004	揚仁屋久節
147	YESA BUSHI	3-048	4-005	江佐節
148	MINATO KURI BUSHI	2-090	4-006	湊クリ節
149	TAKA NIKU BUSHI	3-042	4-007	高禰久節
150	AGI TAKA NIKU BUSHI	3-043	4-008	揚高禰久節
151	TAKA HANARI BUSHI	2-084	4-009	高離節
152	NAGARATA BUSHI	2-051	4-010	ナガラタ節
153	SHONGANE BUSHI	2-052	4-011	ションガネ節
154	KUDUCHI (NUBUI KUDUCHI)	2-054	4-012	口説(上り口説)
155	HAYA KUDUCHI	2-058	4-013	早口説
156	SHITSU KUDUCHI (SHIKI KUDUCHI)	2-059	4-014	節口説(四季口説)
157	MICHI WA KUDUCHI	2-060	4-015	道輪口説
158	AGI KUDUCHI	2-061	4-016	揚口説
159	UFU GWAN KUDUCHI	2-062	4-017	大願口説
160	MANZAI KO SUI BUSHI	2-065	4-018	万歳コーフス節
161	UFUNSHIYARI BUSHI	2-066	4-019	ウフンシャリ節
162	SEN SURU BUSHI	2-067	4-020	センスル節
163	ICHIHANARI BUSHI	2-150	4-021	伊計離節
164	KAMI KO BUSHI	3-027	4-022	亀甲節

165	NAN DAKI BUSHI	2-068	4-023	南岳節
166	SHUN DO BUSHI	2-077	4-024	シュンドウ節
167	SURI KAN BUSHI	2-078	4-025	スリカン節
168	YARI KUNUSHI BUSHI	2-079	4-026	ヤリクヌシ節
169	KAN CHAI BUSHI	2-083	4-027	カンチャイ節
170	NAKA ZATU BUSHI	2-069	4-028	仲里節
171	NKASHI DANA BUSHI	1-039	4-029	昔田名節
172	NA GUSIKU KWA DI SA BUSHI	2-074	4-030	宮城クワ <u>ディ</u> サ節
173	NAGA CHIN BUSHI	2-075	4-031	長金武節
174	KABIRA BUSHI	2-097	4-032	川平節
175	CHU-U TSIKUTEN BUSHI	2-073	4-033	中作田節
176	YU IMENDA BUSHI	2-076	4-034	与繼前ン田節
177	KUMI AKA BUSHI	2-016	4-035	久米阿嘉節
178	YAKINA KUWADISA BUSHI	2-125	4-036	屋慶名クワ <u>ディ</u> サ節
179	KURU SHIMA BUSHI	1-021	4-037	黒島節
180	SUNBARE BUSHI	2-022	4-038	スンバレ節
181	DAKI DUN BUSHI	2-088	4-039	武富節
182	YURA TIKU BUSHI	2-122	4-040	ユラ <u>テイ</u> ク節
183	KWA MUWI BUSHI	2-107	4-041	子守節
184	SACHI YAMA BUSHI	2-129	4-042	崎山節
185	AKA TA HANA HU BUSHI	3-020	4-043	赤田花風節
186	ASIBI SHONGANE BUSHI	2-096	4-044	遊ションガネ節
187	SATSIKU BUSHI		4-045	サツキ節
188	NAKA HU BUSHI	2-005	4-046	仲風節

189	SHIKKWE BUSHI		4-047	述懷節
190	ASIBI SHUDUN BUSHI	2-103	4-048	遊諸鈍節
191	KU BAMA BUSHI	2-094	4-049	小浜節
192	UMU-NU-HWA BUSHI		4-050	芋之集節
193	NU-N FURI BUSHI	2-089	4-051	ノンフリ節
194	KURUKU BUSHI	2-110	4-052	クロク節
195	SHINA MUCHI BUSHI	2-121	4-053	砂持節
196	HATOMA BUSHI	2-085	4-054	鳩間節
197	SAIYO BUSHI	2-123	4-055	サイヨ-節
198	UMI KARA BUSHI	2-131	4-056	ウミヤカラ節
199	MIRUKU BUSHI		4-057	弥勤節
200	SHIMA JIRI AMAKAA BUSHI	2-142	4-058	島尻天川節
201	SHIKKWE BUSHI		4-059	述懷節
202	SHIKKWE BUSHI		4-060	述懷節
203	TSIRI KAMI BUSHI	3-023	4-061	鵜亀節
204	CHIDORI	2-113	4-062	千鳥節
205	ME-E N TA BUSHI	2-148	4-063	前ン田節
206	GU MU CHI BUJO	2-137	4-064	御物奉行節
207	TSIKU TARU MI BUSHI	2-100	4-065	作タル米節
208	UDUI TO GANE BUSHI	2-146	4-066	踊トウガネ節
209	HIYOKU BUSHI		4-067	ヒヨク節
210	NAKA NU SHIMA BUSHI	2-151	4-068	中之島節
211	AGI KUN'NU RA BUSHI		4-069	場古見之浦節
212	MUMIN BANA BUSHI		4-070	本綿花節
213	SUNAGAKU BUSHI		4-071	租納岳節

214	AJI TIGUTU	2-152	4-072	按司出羽手事
215	WAKA AJI TIGUTU	2-153	4-073	若あ司出手事
216	UFU NUSHI TIGUTU	2-154	4-074	大主出羽手事
217	CHOGIN TIGUTU	2-155	4-075	狂言出羽手事
218	CHOGIN (DO) HICHI FA TIGUTU	2-156	4-076	(狂言) 同引羽手事
219	HA UDUI TI GUTU	2-157	4-076	
220	KASA NU DAN	2-158	4-077	鉦之段
221	WATARI ZO	2-159	4-078	渡リザウ
222	TACHI UTUSHI SUGAGACHI	2-160	4-079	滝落菅櫓
223	JIN SUGAGACHI	2-029	4-080	地菅櫓
224	EDO SUGAGACHI	2-030	4-081	江戸菅櫓
225	HYOSHI SUGAGACHI	2-031	4-082	拍子菅櫓
226	SANYA SUGAGACHI	2-032	4-083	佐武也菅櫓

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