

琉球傳統民謠的傳統與創新：以松下耕 《安里屋之歌》無伴奏混聲合唱團編曲為例

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摘要

誠如作曲家松下耕（まつした こう，Matsushita Ko, 1962 生）在他 1998 年所出版《八重山及宮古諸島の三首民謠》（八重山・宮古の三つの島唄）的自序中開宗明義寫道：「使用日本特有的聲音素材寫成合唱音樂，這是我的職志之一。……八重山群島與宮古群島的民謠與歌舞是珍貴的文化寶庫，也保存了完整的傳統祭典。」的確，八重山諸群島與宮古群島為沖繩縣的文化發展中心，而沖繩縣古稱琉球，素有「民謠的寶庫」的美稱，其中最南方的八重山群島更是「歌之島」。

其中的《安里屋之歌》（安里屋ユンタ）就是在八重山群島地區口耳相傳、家喻戶曉的民謠，反映兩百年前琉球王朝時期人民的心聲、政治局勢與歷史軌跡。先後由不少的歌手翻唱，古典音樂家也紛紛寫出各式各樣的編曲，以不同的方式重新詮釋這首歌。

本文先從《安里屋之歌》的音樂及文字本身切入，探討琉球音樂的歷史及音樂理論與中國及日本本土的關聯性。此曲原無歌譜，僅以工工四譜記下指法及歌詞。再就樂曲本身的形式結構及音樂與文字的關係，深入剖析。最後，以當代日本重量級的作曲家松下耕的無伴奏合唱編曲為例，對照原本的單旋律與三線伴奏的歌謠式吟唱，來探究他是如何以西方音樂作曲技巧為基礎，使用古老的音樂素材及原本的沖繩文字，融合現代音樂的語法，在八聲部無伴奏的合唱作品中發揮其嚴謹、結構性強的作曲技巧，藝術性與技術性兼具，在承先啟後中創造出全新的聲響。

關鍵詞：沖繩、八重山、合唱編曲、安里屋之歌、松下耕

Tradition and Innovation of Ryūkyū Traditional Folk Songs: An A Cappella Arrangement of *Asadoya Yunta* by Ko Matsushita for Mixed Choir

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Abstract

Ko Matsushita (松下 耕, b. 1962) wrote in the preface of *Three Insular Songs of Yaeyama and Miyako Islands* published in 1998, “Projection of Japanese peculiar sound materials to choral music is one of my life-long works [...] Yaeyama Islands and Miyako Islands are not just a treasure house of folk songs and folk dances but also a locale, which preserves the traditional festive rituals in their entirety.” Indeed, Yaeyama Islands and Miyako Islands are the cultural centers of Okinawa Prefecture. Okinawa Prefecture, also called Ryūkyū, has the nickname of “The Treasury of Folk Songs” and the southernmost Yaeyama, “The Islands of Songs.”

Passed down orally since the period of Ryūkyū Kingdom two hundred years ago, *Asadoya Yunta* (安里屋ユンタ) is one of the most recognized and often performed folk songs in Yaeyama. The lyrics express the political situation, the historic memento as well as the feelings of the people. The work is given new life with renditions by pop singers and contemporary classical composers in different music forms and interpretations .

This thesis starts with an analysis on the music and text in order to investigate the music history of Ryūkyū, its theory and its relationships with China and the mainland of Japan. The original score does not exist but Kunkunshī shows the tablature notation and verbal texts. The author further explores the correlations between the musical structure, form and text. The last part of the study focuses on an example, a choral arrangement without accompaniment by Ko Matsushita, the celebrated contemporary Japanese composer. By juxtaposing the 8-voice version with the original monophony accompanied by Sanshin, the author investigates how the composer applies techniques of western composition upon the traditional music materials and Ryūkyū texts. The author also discusses how the composer’s strict control over modern music vocabularies and profound knowledge of the traditional folk song help carry on the heritage of Japanese music unto the new era with a brand new sonority.

Keywords: Okinawa, Yaeyama, choral arrangement, *Asadoya Yunta*, Ko Matsushita

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