

An Acoustic Analysis of the Rakugo Story *Nokidzuke*

(first part)

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▶ キーワード

Kamigata Rakugo
acoustic analysis
Gidayuu Bushi

▼ 要 旨

この小論は Kadooka (2009, 2011b, 2012a, 2013, 2016, 2017, 2018a, b)、角岡 (2011a, 2012b, 2014, 2015) を受けて、落語を音響的に分析しようとする試みである。ここでは『軒付け』という上方落語を分析対象とし、落語の中で語られる義太夫節を一人語り話芸という観点から落語の語りと対比させてみる。演者は、落語と義太夫節という話芸の種類によって、語り口を変えねばならない。また落語としては登場人物を描き分けるために、声の高さや喋る速さなど語り口を変える必要がある。それが音響分析を通して、どのように識別できるかというのが最大の関心である。

今回の分析を通して、基本周波数（音高）と音圧の相関関係が認められた。即ち「高い声では音圧が大きく、低い声では音圧が小さい」という関係である。また、サゲにおいて特有の間を置いたり声を落とす「サゲ音調」も観察された。

1. Introduction

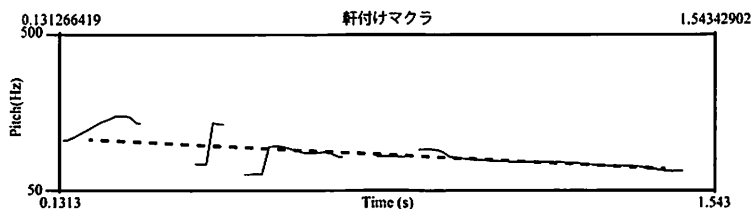
This paper is an acoustic analysis of the Rakugo story *Nokidzuke*, which features the traditional Japanese story-telling entertainment *Ningyou-joururi* or *Bunraku*. The name for the manner of telling the stories in *Ningyou-joururi* or *Bunraku* is *Gidayuu-bushi*, named after the founder Takemoto Gidayuu (1651~1714). In Rakugo stories, one performer tells from the beginning to the end; in *Nokidzuke*, in addition, the performer must tell the *Bunraku* story, which is a melodied narration accompanied with shamisen. The differences of the narration and other ordinary utterances are distinguished by those of the fundamental frequencies, duration times, tempos, and intensities. As the same teller, when appearing in different situations, the styles of speech are different, as the results of the analysis show.

The title of the story *Nokidzuke* comes from the custom which had come to the extinction more than 120 years ago. Before that, amateur *Gidayuu-bushi* tellers went out to other peoples houses standing under the eaves (*noki*), and told the stories. This was a good practice for the amateurs. It was reported that there were more than 100,000 amateurs in Osaka who learnt *Gidayuu-bushi* when watching *Kabuki* and *Ningyou-joururi* had been the largest entertainment among townspeople. In those days, there were professional masters who taught amateur tellers or players of shamisen in each neighborhood. Whether professional or amateur, one who tells the story is called *Tayuu*. *Gidayuu-bushi* is accompanied by a *futo-zao* (larger) shamisen, whose body, neck, strings are larger than the normal (*hoso-zao*) ones. In the following story, *Ten-san*, a junk dealer, goes out with five or six tellers. Each of them tried to tell a story in front of a house in the neighborhood, but refused by one who lives there. The titles they tried to tell were: *Kana-dehon Chuushin-gura* (a revenge story of 47 loyal samurais), *Sugawara-denju Tenarai-kagami* (a calligraphy model given by Sugawara Michizane, one of the greatest calligraphers), *Kamakura Sandai-ki* (a chronicle of three generals in the Kamakura era), and *Shou-utsushi Asagao Nikki* (a diary of morning glory). The source was the recording of the performance by the late master Katsura Beichou on April 21, 1991.

2. Opening remarks

As is usual in the Rakugo performance, the opening remark is the greeting to the audience. When the PRAAT diagram is attached, the words are listed underneath them, trying to adjust the F0 figures and words correspond as much as possible.

(1)



1. Mou hitotsu, o-tsukiai wo negaimasu. (0.45) 2. Mou ... (0.66)

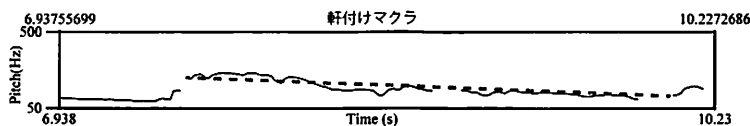
(Ask for listening to another performance. Well, ...)

3. Joururi to iu you na mono, Gidayuu to iu you na mono ga ... (0.56)

(Joururi and Gidayuu, such arts were ...)

4. ee, daihyouteki na goraku de at-ta jidai ga aru-n desu na. (0.40)

(typical entertainments, once there was a time)



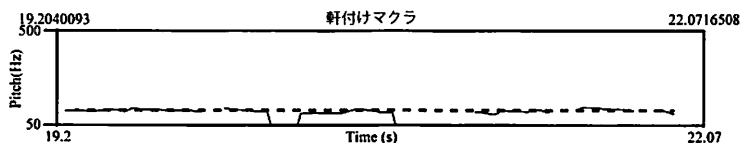
5. Ima mou Nippon-koku-juu de, ... (0.36) (Now, all over Japan)

6. ee, honto ni Bunraku no renjuu-san igai ni (0.60)

(really, other than (the Tayuu) of Bunraku)

7. Kabuki no chobo¹ ya toka, ma, onna-Gidayuu-san mo (0.32)

(Gidayuu-bushi Tayuu of the Kabuki performances and female Tayuu²)



8. ee, mada, yappari, nijuu-nin ya soko-ra, ite hari-masu ga, (0.48)

(there are still around 20 of them)

9. mina, kono kourei deshi-te ne, (0.46) (everyone is advanced aged)

10. ima, wakai hito ga (0.52) (nowadays, young people)

11. choudo, anou, ima no new music sawagu you ni sawai-da jidai ga aru to iu-n desu na.

(0.27)

(just as the popular musician today, popular among (young people))

12. Natsume Souseki nante, annna hito made ga (0.43)

(Natsume Souseki, such a famous novelist)

13. onna-Gidayuu ni muchuu ni nat-ta toki ga at-ta to iu ... (0.41)

(there was once a time when he was charmed by female Gidayuu teller)

14. erai koto de gozai-mashi-ta ya ro na, are (0.35)

(that would be an unusual thing)

15. Gidayuu to iu no wa ... (0.37) (the Gidayuu-bushi performances ...)
16. honto ni are wa (0.58) (really, that is ...)
17. you, yowa-su you na tokoro ga gozai-mashi-te ...
(charm, or charmed by, such a thing ...)

As well as the greeting to ask the audience to listen to another story, this is the explanation of how the Gidayuu-bushi or the Ningyou-joururi were once popular. As the first impression, the pauses between the lines are long and the lengths of them are similar to each other. This impression is because the Hanashika talks as himself, not a character in the story. Though prepared beforehand what to talk as an opening remark, these pauses may suggest that these lines are a kind of improvisation. In addition, he must observe the responses of the audience, even though it would be the last turn of the program.

When we observe the three F0 patterns in these three lines 1, 4 and 8 above, we find several characteristic movements. First, there are gradual falling from the beginnings toward the endings in lines 1 and 4. First, in line 1, the falling always shows a smooth movement. In line 4, on the other hand, the falling follows the filler 'ee' in the beginning. This kind of falling is indicated with the added lines in the above charts. Line 8 can be considered to be an example of a low paratone, a kind of footnote. Lines from 5 to 9 are a series of clauses referring to the rareness and the tendencies of the status of the advanced ageing. Among these lines, line 8 is the reference to the number of the futo-zao shamisen players including those in the Kabuki and the female Gidayuu accompaniments. As distinctive with the low paratone from the acoustic features, the baseline of the F0 keeps always low and flat. Being flat is attested with the narrow range of 63.13 Hz, the lowest except the two-mora interjection of line 2 'mou ...'

Now, let us look at the acoustic analyses of these 17 lines. In each column, the maximum values are indicated with the bold, and the minimums with the underlines ('D' for the duration in seconds, ' μ ' is the number of morae):

(2)

	ave.	min.	max.	range	D	μ	tempo	pause	dB
1	155.61	87.15	266.94	179.79	1.59	16	0.10	0.45	61.12
2	188.16	161.38	199.73	<u>38.35</u>	<u>0.46</u>	<u>2</u>	0.23	0.66	55.02
3	154.17	92.69	247.83	155.14	3.20	25	0.13	0.56	58.65
4	157.72	91.00	260.67	169.67	3.29	26	0.13	0.40	57.78
5	216.98	132.28	266.51	175.51	1.58	13	0.12	0.36	60.96
6	152.52	77.15	226.99	94.71	3.36	21	0.16	0.60	61.31
7	148.03	97.06	183.72	86.66	2.43	20	0.12	0.32	57.35
8	<u>111.01</u>	89.33	<u>152.46</u>	63.13	2.88	24	0.12	0.48	<u>53.99</u>
9	149.70	106.89	171.30	64.41	1.33	12	0.11	0.46	56.25
10	281.99	207.44	405.31	197.87	1.11	8	0.14	0.52	59.97

11	205.16	<u>70.17</u>	306.51	236.34	4.80	39	0.12	0.27	61.63
12	175.77	103.21	293.43	190.22	2.07	18	0.12	0.43	59.57
13	128.96	78.16	164.92	86.76	2.24	24	0.09	0.41	56.05
14	136.50	89.32	202.54	113.22	1.47	17	0.09	0.35	55.22
15	172.30	76.87	202.52	125.65	1.49	9	0.17	0.37	55.20
16	211.47	148.51	255.01	106.50	0.98	7	0.14	0.58	60.39
17	181.36	93.82	314.84	221.02	2.27	18	0.13		64.54
ave	168.97	106.03	242.43	135.59	2.15	17.59	0.13	0.45	58.53

Judging from these overall tendencies in these 17 lines, it can be assumed that the opening remark here is realized with the low-pitched, slower, low-intensity tone and the relatively longer pauses. Later in the summarizing discussion, it will be clarified that the F0 value in this opening remark passage (106.03 Hz) is the second lowest among the eight segmentations of the whole story, and the intensity of 58.53 dB is the third lowest.

The pauses of the average 0.45 second, range from the shortest 0.27 to the longest 0.66 second, the difference being 2.4 times. These pauses have relatively similar lengths. The average duration is 2.15 seconds with 17.59 morae. The average tempo is 0.13 second per mora, which would be a normal speed in the spontaneous speeches.

As the intensity values are measured in decibels (dB), the relative differences are smaller than in the frequencies measured in Hz. The average intensity in these 17 lines is 58.53 dB, less loud than the reciting of *Gidayuu-bushi* reviewed in the later sections. The least loud value is found in line 8, as the result of the supplement explanation of the low paratone. The maximum value is in line 17, the last line in this passage. When we look at the transitions of the intensities, we find that the values are gradually increasing from line 13 towards the ending line of 17.

The correlation coefficients of these values are as follows:

(3) F0 (minimum frequency) and intensity: 0.05

F0 and duration: -0.63

duration and intensity: 0.26

The unexpected minus value between the F0 and the duration means that the longer one line becomes, the less loud voice. This is natural in a physical sense, as the loud voice in longer lines are hard. The one between F0 and the intensity is 0.05, suggesting there is actually little correlation between these two values and denying the tendencies of the cooccurrence of higher pitches and the louder voices. The duration and the intensity have weak correlation.

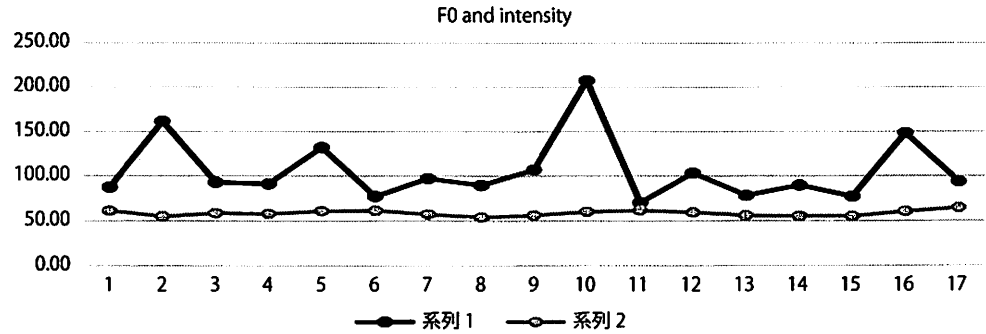
From now on, analyses will be done in each line. Line 2 'mou' (well) is a kind of filler, put between the pauses of 0.45 and 0.66 second respectively, naturally the shortest of all the lines here. Also inevitable from this shortness is the narrow range between the minimum and the maximum frequencies of 38.35 Hz. Another noticeable filler 'ee' is found in line 4, though not

segmented by explicit pauses. The duration of line 4 is 3.29 seconds, in which ‘ee’ lasts for 0.57 second. As a filler, ‘ee’ is low-pitched, resulting in F0 of 91.00 Hz as a whole line.

As pointed out earlier, lines 6 and 7 have the features of a low paratone. Completely changed is the seeming high paratone in line 10 as a sign of the change of the topics. The topic up to line 9 was that the players of the futo-zao shamisen are advanced aged, and line 10 begins with the topic of the young people. Though line 10 contains only 8 morae ‘ima, wakai hito ga,’ it marks the highest average, minimum and maximum frequencies in this passage. Considering that the change of topics and the transition from low to high tone of voice, this would be regarded as the high paratone. The new topic is the contrast between the advanced aged shamisen players and the modern youths preferring pop music.

Let us look at the transitions of F0 and the intensities in this passage:

(4)

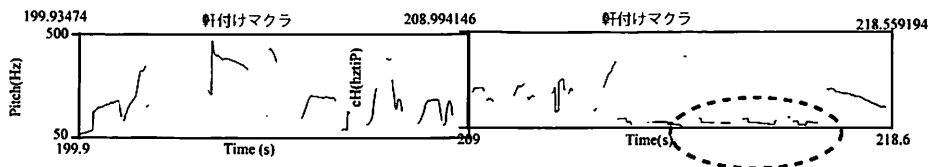


Thus, the series of the movement of the pitches from the low paratone in line 8 to the high paratone in line 10 can be visualized. As pointed out above, there was a gradual raising of the intensity from line 13 to line 17, but the movements of the F0 do not necessarily correspond.

Following the passage above, master Beichou talks about the features of Ningyou-joururi. He emphasizes the difference of the styles of narrative in Rakugo and Gidayuu-bushi. One of the examples is the manner of laughing. Different from the ordinary manner of laughing, loud laughs in Gidayuu-bushi is typical in the narrative style. Always villains in the plays laugh in this way. Fujiwara Shihei (as a historical fact, Fujiwara Tokihira) is one of the examples. There is a contrast between ‘hm... hm...’ of the closed-lips and ‘haa haa’ of the open mouth. The former reminds us of the drawing waves, while the latter flooding ones. The subject of the acoustic analysis is the 18-second loud laughing, divided into five intonation units. Each syllable is counted as two morae, but the second one in the first intonation unit, the last ones in the fourth and fifth units are so lengthy that they are accounted as three morae.

(5)

1 hm hmm 2. ha ha 3. a ha ha ha 4. hm hm hm hmm 5. a ha ha ha ...



(6)

	ave.	min.	max.	range	D	μ	tempo	pause	dB
1	202.29	70.82	412.41	341.59	2.70	5	0.54		61.12
2	263.05	171.53	472.28	300.75	1.81	4	0.45	0.40	55.02
3	190.38	89.87	422.52	332.65	2.09	8	0.26	0.30	58.65
4	217.73	81.52	281.16	199.64	2.82	9	0.31	0.23	57.78
5	151.99	71.89	397.05	325.16	6.78	13	0.52	0.33	60.96
ave	205.09	97.13	397.08	299.96	3.24	8	0.42	0.32	58.71

The most peculiar feature in this loud laughing is the lengths of the durations. The average length of this laughing is 3.24 seconds, about 1.5 times of the one in (2). Also the length of each mora is prolonged as 0.42 second per mora, three times as the one in (2). These would be the results of the intention to prolong each mora as the breath continues.

As an impression of listening to this laughter, it sounds that the open-mouthed 'ha ha' are louder than 'hm hm.' The figures show that the loudnesses are various from one intonation unit to another. The loudest is line 1 'hm hm' with 61.12 dB, while the least is line 2 'ha ha' with 55.02 dB.

The most impressive portion in this loud laughter is the encircled part of the fifth line. Contrary to the impression that the laughter sounds the loudest, the figures show that the pitches are low around 71 Hz.

The highest F0 is found in line 2, on the other hand. That is to say, this line is the highest-pitched and the least loud one. The opposite is line 1, the lowest F0 and the loudest intensity. Despite the extreme distributions of the pitches and the intensities, the correlation coefficient of these two indices is 0.57, much higher than that of the opening remarks.

The explanations of Ningyou-joururi continue to the costumes, manners of sitting, tools such as *kendai* or the desk, of the Tayuu and the shamisen players. In the next section, the acoustic analyses will be done for the beginning part of the dialogue between the two protagonists.

3. The Beginning of the Dialogue

It is often the case in the Rakugo stories, that the protagonists are not called by their names.

Hence, in the following sections, the two protagonists are dubbed as Kiroku and Seihachi, as are the names of those townspeople usually appearing in the Kamigata Rakugo stories. When Kiroku visits Seihachi, the story begins:

(7) Kiroku: 1. Iteru kai? (0.45) (Hello, are you there?)

Seihachi: 2. Oh, oh, shibaraku kao mise-nan-da ya nai ka. (no pause)

(Oh, it was you ... for a certain time of period, you were not here.)

K: 3. Aa, chotto kono tokoro na, (0.31) (Well, these days ...)

4. ee, you ko-nan-da-n ya. (0.51) (I could not come.)

5. S: Nande ya. (no pause) (Why?)

K: 6. Ee, ano, chotto, kore ni kot-te-ru. (0.35) (Well, I am now crazy about this.) S.: 7. E (followed by a glottal stop) (0.57) (What?)

K: 8. Ee, cho, chot-to, kore ni kot-te-n nen. (0.91) (I am crazy about this.)

S.: 9. Kore ... (0.50) (This ...) 10. Ha-ita kai. (1.16) (Is it a tooth-ache?)

K.: 11. Ha-ita ni koru yatsu ga aru kai na. (0.76)

(There would be no one who is crazy about tooth-aching.)

12. Konai shi-te 'kot-ten nen' iu-ta-ra wakarū yaro ga na, ee, Joururi, Joururi, Gidayuu, Joururi ni kot-te-n nen ya. (1.12)

(With this gesture, and saying 'I am crazy' means, it is the Ningyou-joururi, or Gidayuu-bushi, I mean.)

S: 13. Haan, oma-han, Joururi yari-dashi-ta-n kai na. (0.60)

(Wow, you began the lessons of Joururi ...)

14. Sou kaa. (no pause) (Is that so ...)

15. K.: Un, kono aida, kai he deta-n ya de.

(Yeah, a few days ago, I appeared in a gathering of the peers ...)

Judging from the style of the conversation between these two, they are friends of the similar ages, not the interested parties. Hence, this is a passage of the informal dialogue between ordinary townspeople. Kiroku is supposed to be an easygoing, heedless person, while Seihachi supposed to be a person of common-sense, calmly reproving Kiroku. It is Kiroku's turns that invite laughter from the audience.

In this part of the beginning of the dialogue between Kiroku and Seihachi, it is quite interesting that Seihachi innocently asks Kiroku how he was getting along before he visited Seihachi after a long suspension. Kiroku excused that he had been busy with the practices of Gidayuu-bushi. Seihachi was surprised to hear that. The gesture Kiroku adopted in line 9 was to put the open palm at his mouth. Seihachi, whether knows it or not, asks 'What gesture is it?' These turns are funny because the friends know each other quite well, so is line 12 in which Kiroku repeats Joururi three times, as well as the synonymous Gidayuu.

Now, then, let us look at the acoustic analyses of these 15 lines:

(8)

	ave.	min.	max.	range	D	μ	tempo	pause	dB
1	273.26	216.72	319.44	102.72	0.56	5	0.11	0.45	67.28
2	202.70	99.60	321.50	221.90	2.05	19	0.11	0.00	60.95
3	241.14	166.86	346.01	179.15	1.28	11	0.12	0.31	59.55
4	161.71	73.35	239.55	166.20	1.06	10	0.11	0.51	55.73
5	213.63	100.72	288.93	188.21	0.31	4	0.08	0.00	62.37
6	149.26	75.31	233.68	158.37	1.40	14	0.10	0.35	52.71
7	231.10	166.21	254.85	88.64	0.20	2	0.10	0.57	57.37
8	142.73	80.33	203.77	123.44	1.27	15	0.08	0.91	51.71
9	161.69	127.65	207.37	79.72	0.16	2	0.08	0.50	51.24
10	146.64	125.36	181.75	56.39	0.44	5	0.09	1.16	55.84
11	213.69	112.87	403.28	290.41	1.47	14	0.11	0.76	66.46
12	245.45	77.50	442.73	365.23	5.07	49	0.10	1.12	58.92
13	226.61	78.47	409.20	330.73	2.04	20	0.10	0.60	60.76
14	257.02	131.70	340.92	209.22	0.52	4	0.13	0.00	61.06
15	241.00	101.29	371.86	270.57	1.85	15	0.12		58.24
ave	207.18	115.60	304.32	188.73	1.31	12.60	0.10	0.52	58.68

As for the F0 averages, the one 115.60 Hz in this passage is higher than those of the opening remarks and the loud laughing. The intensity values in these three passages are near around 58 dB.

The average pause of 0.52 second is, again, longer than those of the opening remarks and the loud laughing. There are three lines, however, without no pause at all: before lines 2, 6 and 15. All of them are before Kiroku responses to Seihachi. This pauseless changes of the turns would impress the audience that Kiroku is such a restless and careless person. The longer pauses over 1 second in lines after 10 and 12 sound somewhat unnatural. If these lengthy pauses are intentional, there should be some reason. The first one, between lines 10 and 11 is for the teller to wait for the laughter of the audience, after the gag 'Were you crazy about the toothache?' Naturally, nobody wants to have toothache, so this question is theoretically meaningless. The second long pause of 1.12 between the lines 12 and 13 would be for Seihachi to think how to respond to the Kiroku's statement that he is crazy about the Gidayuu-bushi practices.

The correlation coefficient of F0 and the intensities here is 0.43. This means that the higher pitches and louder voices cooccur to a certain extent.

In the above dialogue, the personalities of Kiroku and Seihachi have been revealed through the transcriptions. This time, we will look at the acoustic analyses of the two. Kiroku occupies eight intonation units and Seihachi seven.

(9)

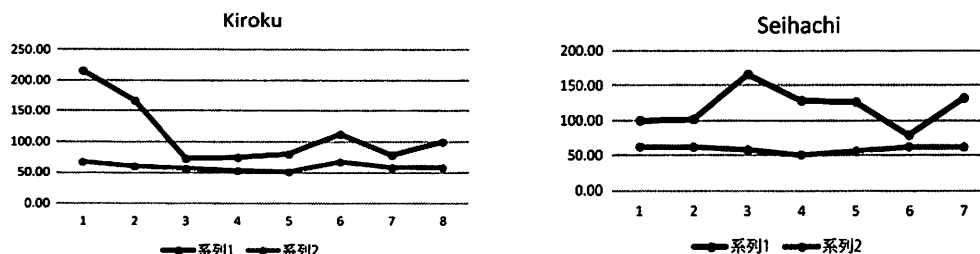
K	ave.	min.	max.	range	D	μ	tempo	pause	dB
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3	241.14	166.86	346.01	179.15	1.28	11	0.12	0.31	59.55
4	161.71	73.35	239.55	166.20	1.06	10	0.11	0.51	55.73
6	149.26	75.31	233.68	158.37	1.40	14	0.10	0.35	52.71
8	142.73	80.33	203.77	123.44	1.27	13	0.10	0.91	51.71
11	213.69	112.87	403.28	290.41	1.47	14	0.11	0.76	66.46
12	245.45	77.50	442.73	365.23	5.07	47	0.11	1.12	58.92
15	241.00	100.64	371.86	271.22	1.85	15	0.12		58.24
ave	208.53	112.95	320.04	207.09	1.75	16.63	0.11	0.63	58.83

S	ave.	min.	max.	range	D	μ	tempo	pause	dB
2	202.70	99.60	321.50	221.90	2.05	19	0.11	0.00	60.95
5	213.63	100.72	288.93	188.21	0.31	4	0.08	0.00	62.37
7	231.10	166.21	254.85	88.64	0.20	2	0.10	0.57	57.37
9	161.69	127.65	207.37	79.72	0.16	2	0.08	0.50	51.24
10	146.64	125.36	181.75	56.39	0.44	5	0.09	1.16	55.84
13	226.61	78.47	409.20	330.73	2.04	19	0.11	0.60	60.76
14	257.02	131.70	340.92	209.22	0.52	4	0.13	0.00	61.06
ave	205.63	118.53	286.36	157.86	0.82	8.00	0.10	0.40	58.51

Among the indices of the pitches, the most remarkable difference between Kiroku and Seihachi is the maximum values of 320.04 vs. 286.36 Hz. For F0, 118.53 of Seihachi is higher than 112.95 of Kiroku. Intensities are similar with 58.83 (Kiroku) and 58.51 dB (Seihachi). Other than these features of the tone of the voices, the lengths of the lines are more different. Those of Kiroku's are much longer than those of Seihachi's: duration of 1.75 seconds for Kiroku vs. 0.82 for Seihachi, 16.63 morae per one intonation unit for Kiroku vs. 8.00 for Seihachi. Kiroku's turns are twice as those of Seihachi's. The tempos are again similar with 0.11 and 0.10 second per mora. Functionally, Kiroku talks somewhat one-sidedly to Seihachi about the practices of Gidayuu-bushi, while Seihachi mainly asks simple questions or makes short responses.

The correlation coefficients of F0 and the intensities in this division: 0.72 for Kiroku and -0.46 for Seihachi. Kiroku's value suggests that the two indices are closely related, but that of Seihachi's shows the negative tendency that the higher pitches entail less louder intensities. Visualization of the transitions will help understand the differences:

(10)



The two indices in Kiroku's diagram seem to move hand in hand, but in Seihachi's one, the movements seem the opposite. This is the reason that the indices of Kiroku's turns show a highly positive value, but that of Seihachi's show a negative correspondences.

After this passage, the dialogue between Kiroku and Seihachi goes on for a while. Then the scene turns to Kiroku's reciting of Gidayuu-bushi from *Yamasaki Kaidou*, the fifth act of *Chuushin-gura*.

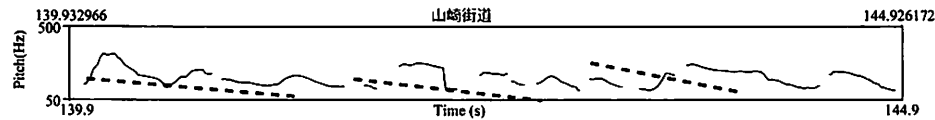
4. *Yamasaki Kaidou*

The play of *Kana-dehon Chuushin-gura* consists of 11 acts. The climax in the first half is the fourth act, when the Lord En-ya Hangan is sentenced to suicide due to the charge of slashing at Kou-no Moronao in the castle. The second climax is the ninth act when Kakogawa Honzou is intentionally slashed at to death. The seeming enthusiastic scene of the revenge in the eleventh act is in fact of secondary importance. Rather than action theater of samurais' sword fights, *Chushin-gura* focuses on the mental interactions among the protagonists. As such, the stories are complicated with so many characters including O-karu and Kampei, as well as those listed above.

In the dialogue in the previous section, Kiroku talked about the gathering of the Gidayuu-bushi pupils. Seihachi advised that the reciting in such a formal occasion must entail a certain amount of the practices. Seihachi wanted to point out that Kiroku's behavior was too rash, bold and hasty, without much proficiency. Later in this section, Kiroku's eccentric reciting, due to the inexperiencedness, will be shown. Before that, the normal brusque version, almost without melodies is shown by Kiroku himself.

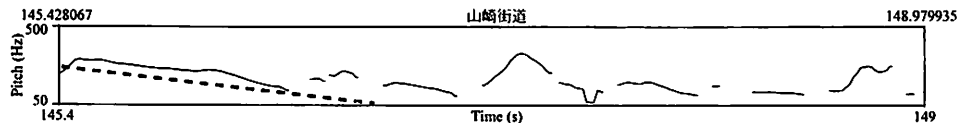
The site of the act, also the name of that act, *Yamasaki Kaidou*, is also known as *Saigoku Kaidou* (Western-states-highway), near the capital of Kyoto. Yoichibee, O-karu's father, comes back from Kyoto to his home with the money of fifty *ryou*, equivalent to current five million yen. Following Yoichibee is Ono Sadakurou, a son of Ono Kudayuu, a traitor to the loyal Akou's samurais. Sadakurou thinks of robbing Yoichibee of his money, and calls out. Below are the first few lines of reciting, a quiet version:

(11)



K: 1. Mata mo furi-kuru ame no ashi, hito no ashi-oto tobo-tobo to, michi no yami-ji ni³ mayowa-ne do, (0.46)

(Again it began to rain, people trudge, not lost because of the darkness)



2. ko yue no yami ni tsuku tsue mo, sugu-naru kokoro kata-oyaji, cchuu nen. (0.11) (the darkness due to the child, (walking) with a stick, frank spirit, stubborn father, as it says)

3. Yoichibee no dee ya. (0.73) (That is the entrance of Yoichibee to the stage)

S: 4. Sonna koto gurai, omae ni osee-te mora-wai de mo, wakat-te-ru wai. (0.41) (Such a thing, unless you tell me, I do know)

There are four added lines in the first two charts, implying that these phrases are recited very smoothly. This is in good contrast with the reproduction of the performance at the gathering.

Seihachi's response in line 4 means that the *Chuushin-gura* stories used to be so popular that everyone knew the famous passages very well, so Kiroku did not have to recite it. Just after this passage, Yoichibee is slaughtered by Sadakurou and robbed of his money. This passage should be recited quietly, so (11) is much closer to the real Gidayu-bushi than the reproduced one below.

The acoustic analyses of these four lines are as follows:

(12)

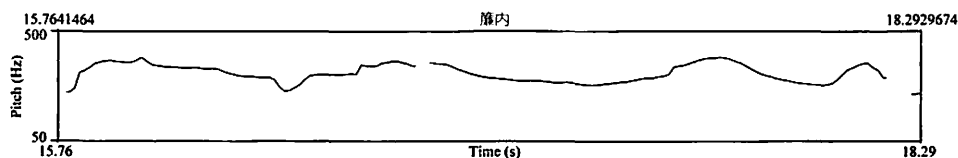
	ave.	min.	max.	range	D	μ	tempo	pause	dB
1	188.56	107.86	333.59	225.73	4.94	36	0.14	0.46	58.03
2	203.30	101.60	346.82	245.22	3.62	29	0.12	0.11	58.08
3	122.86	89.78	151.77	61.99	0.84	9	0.09	0.73	54.31
4	157.87	82.92	320.47	237.55	2.29	29	0.08	0.41	57.29
ave	168.15	95.54	288.16	192.62	2.92	25.75	0.11	0.43	56.93

Line 1 includes three clauses, which should be divided into three intonation units if recited slowly. As a consequence, line 1 lasts as long as 4.94 seconds, and as many as 36 morae. Line 2 is shorter than this, but 3.62 seconds and 29 morae are longer than the average. The average tempos of 0.11 second per mora is similar to those of his ordinary daily conversations. When reciting in the Gidayu-bushi manner, it would be much slower.

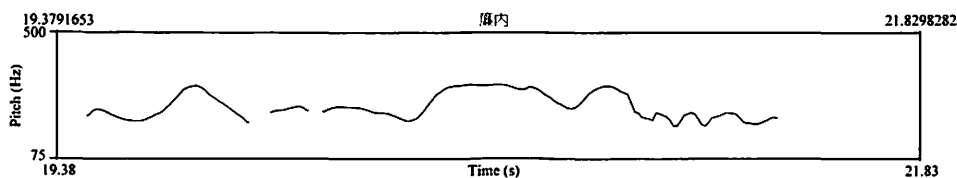
The F0 values show two dimensions of these four lines: lines 1, 2 and 3, 4. Line 1, 2 are the recitation of *Gidayuu-bushi*, whereas 3 and 4 are the dialogue between Kiroku and Seihachi. The pitches in lines 3 and 4 are intentionally lowered than the usual conversation pitches. Notice that the average F0 of the dialogue between Kiroku and Seihachi attested in the previous section was around 115 Hz. After the fast recitation in lines 1 and 2, it was necessary to further lower the pitches as the ordinary conversation in lines 3 and 4.

The very beginning of *Yamasaki Kaidou* is repeated in the reproduction of the gathering by Kiroku, but this time with quite different tone of voice. Kiroku excuses that he had trouble with when to start the recitation, and when it did, it was far from the normal tone. In the gathering, many guests other than the pupils who learn *Gidayuu-bushi* come. Some guests criticize the performer. There was one guest (G) who criticizes the Kiroku's recitation that night:

(13)

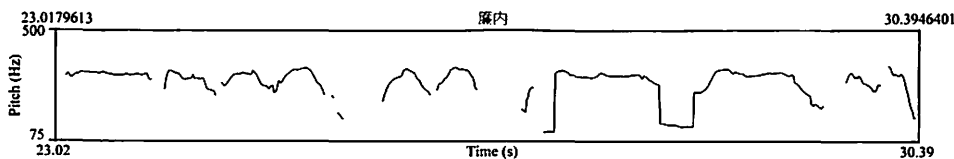


K: 1. "Mata mo furi-kuru ame no ashi" to (0.18) 2. konai iu-ta-n ya. (0.60) (Again it began to rain, I recited)



3. Hona, mae no kyaku ga "yoi, yoi" to konai iu-ta. (1.41)

(Then, one of the guests sitting in front of me made an interjection.)



K: 4. Hito no ashi-oto tobo-tobo to. (0.26) G: 5. Kora, kora. (0.29) K: 6. Michi no yami-ji ni mayowa-ne do, (0.16) G.: 7. A, dokkoi. (0.73)

(people trudge, not lost because of the darkness)

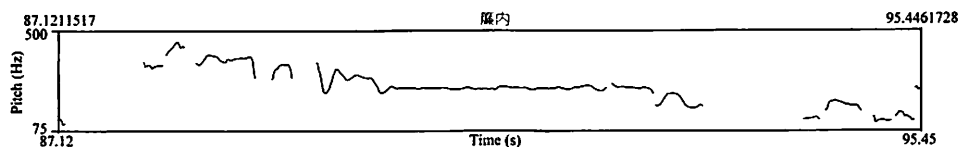
K: 8. Kore ga, you au no ya. (no pause) (These interjections go well.)

S: 9. Awashi-nai na, sonna mon, omae. (2.25) (Don't go in that way.)

K: 10. N-ma, you-you ... (0.30) (Then, well ...)

11. ano, "sugu-naru kokoro, kata-oyaji" chuu toko made ita-n ya. (0.32)
(“frank spirit, stubborn father,” to this phrase, I came)
12. Sore wo ma-chigou-ta-n ya. (0.20) (I made a mistake.)
- S: 13. Donai ma-chigou-ta. (0.40) (How did you make a mistake?)
- K: 14. Sugu-naru ... (0.22) (Frank ...)
15. kokoro cchuu no wo “sugu-naru oyaji” to iu-te shimo-ta. (0.82)
(heart, that phrase, I said it as “frank father”)
- S: 16. De, ato wa. (0.36) (Then, what did you continue?)
- K: 17. Shaa-nai sakai, mata ... (0.23) (No other ways to tell ...)
18. “kata-oyaji” cchuu-ta-n ya. (0.94) (stubborn father, I continued)
- S: 19. Hon wo mae- ni oi-toi-te ma-chigaeru yatsu ga aru kai, omae. (0.39)
(Why did you make such a mistake with the book in front of you?)
20. Kyaku, damat-te-ta ka. (no pause) (Were the guests silent?)
- K: 21. Damat-te-ru kai, urusai kyaku ya ga na. (0.24) (No way, they are noisy.)
- G: 22 “Oi, Tayuu-san, kyou no Yamasaki Kaidou wa oyaji ga futari de-ma-n no ka” (0.43)
(Hey, you, are there two fathers in Yamasaki Highway today?)
- K: 23. Konai iu sakai na, (0.43) (Such a thing the guest said)
24. Kono kaidou wa bussou yue, (0.26) (As this highway is dangerous,)
25. tonari-mura kara ouen wo tanomi ... (1.30)
(asked for a help in the neighbor village)
- S: 26. Nna koto iu-tara mucha-kucha ya nai kai, Joururi. (0.30)
(Telling such a thing destroys the Joururi play)
- K: 27. Os-sho-han mo “Nani wo iu-te-naha-n ne, (0.33)
(the master said, “What are you telling?)
28. mou tobashi-nahare, tobashi-nahare,” (0.16) (skip it, skip it, she told)
29. iu sakai, hon wo ee-kagen ni gyat-to kou mekut-ta-ra na, (0.41)
(and I turned the pages irresponsibly, and)
30. “ake-kuru shishi wa ichi-monji” chuu toko ga de-te-kita-n ya. (0.52)
(then appeared the page saying “a running wild boar straight”)
31. Shishi no dee ya. (0.81) (That is the appearance of a wild boar.)
- S: 32. Gyousan tobashi-tana, omae. (0.31) (You skipped a lot of pages.)
- K: 33. De-te-mouta yatsu, shaa-nai ga na. (0.63) (No way, the page turned)
34. Koko de ichiban, tori-kaeshi-taro to omo-te, (0.85)
(Hoping to clear my disgrace)

35. hitotsu choushi wo age-te (0.68)



36. "kake-kuru shishi waaaaaaa" chuu-ta-n ya. (0.87) S: 37. Soko, sonna fushi ya nai de, oi. (0.91)

(a running wild boar, I recited. Hey, that is a different melody)

38. Inoshishi ga baa-to tobi-dashi-te kuru, ikioi no ee toko ya. (0.68)

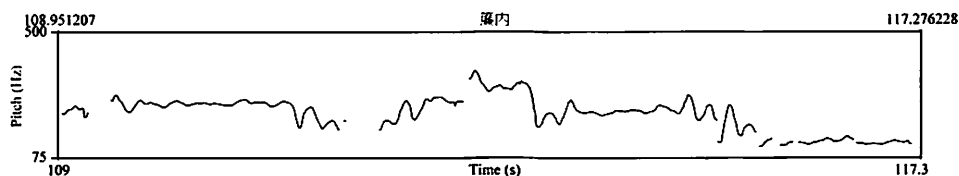
(A wild boar is running, it is a lively scene)

K: 39. Nat-te mou-ta mon, shaa nai ga na. (0.41) (Such is the process, no way)

40. "Shishi wa ..." chuu-ta-n ya. (0.38) (A wild boar, I recited)

41. Os-sho-han mo shaa-nai sakai, (0.15) (The master had no way, either)

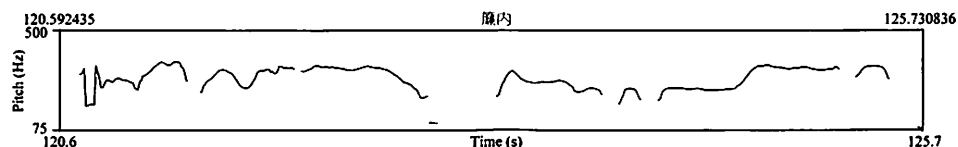
42. "chiin" to uke-yot-ta. (1.02) (she put an interjection accompaniment then)



43. "ichiiii (0.31) 44. mon jiiiiii" (0.20)

S: 45. Erai yasashii shishi ya naa, oi. (0.40) (What a gentle wild boar!)

K: 46. Kyaku mo sonai iu-ta. (0.25) (One of the guests said a similar thing)



47. "Tayuu-san, kono shishi erai yasashi-u oma-n naa" iu sakai, (0.23)

(Hey, you, what a gentle wild boar!)

48. Kono inoshishi wa men no shishi. (This wild boar is female.)

This passage of the dialogue between the two close friends reminds us of a Manzai performance. As a role sharing, Kiroku talks about the most of the contents by the recitation and Seihachi replies with short questions and comments.

What makes this passage funny, though it is based on a serious story of *Yamasaki Kaidou*, is the improvisational exchanges between Kiroku and the audience. First, there were unexpected interjections from the audience, which made the performance funnier. When Kiroku made a mistake to say 'sugu-naru oyaji, kata-oyaji' instead of the authentic 'sugu-naru kokoro, kata-oyaji,' one of the audience asked 'Are there two fathers in Yamasaki Kaidou today?' Kiroku replied as 'As this highway is dangerous, we called a helper from a neighboring

village.' This makes the audience laugh, even the shamisen master. His trial to clear the disgrace led to the second improvisation in the scene of the entrance of a wild boar. This time, Kiroku substituted the melody with a slow, elegant tune, instead of the genuine courageous and simple one. When one of the audience pointed out that it was a gentle wild boar, Kiroku responded, 'It is a female.' Consequently, the audience began to protest loudly and Kiroku had to stop the performance before it came to the end. This is roughly the first half of the whole story of *Nokidzuke*.

The charts of the F0 transitions diagrammed here are of those reciting of the stories of *Yamasaki Kaidou*. Notice, however, that these lines are NOT recited in the manner the *Gidayuu-bushi* school strictly prescribes, but that Kiroku arbitrarily attaches melodies of his own. From the beginning line towards the end, these sounded like folk songs which are native to each state, such as *Kawachi Ondo*, *Goushuu Ondo*. The interjections of *yoi-yoi*, *kora-kora*, and *a dokkoi* are indispensable with such folk songs. Anyway, these interchanges between the main performer on the stage and the audience in the seats are not the norm of the gathering of *Gidayuu-bushi*. The latter half of Kiroku's deviation from the norm is in lines 36 and 43, the entrance of a wild boar. Kiroku intended it to be the opposite to the folklore styles, so he adopted an elegant, slow tune. The most typical would be lines 43 and 44. The one word phrase 'ichi monji' (one character of 一, meaning *straightforward*) is prolonged to 8.08 seconds. This also invited a response from the audience, pointing out that the tune was too elegant, unsuitable for the scene. Finally, the criticism from the audience became too loud to continue the performance.

Those values of the pauses listed in the above transcriptions reveal some insightful findings. There are two extremes of those longer than one second, and the least of no pauses. The longer ones are found in lines between 3 and 4, 25 and 26, 42 and 43. Each one has its reason, and hence it does sound natural. The first one is between lines 3 and 4. The first line of Kiroku's tune is a surprising one, followed by the interjection 'yoi-yoi.' The first lengthy pause should be waiting for the laughter to cease. The second one between lines 25 and 26 is the Kiroku's irregular response against the aggressive comment 'Are there two fathers in Yamasaki Highway today?' It is often the case in the amateur *Gidayuu-bushi* gathering to criticize from the audience, but for the performers to respond to such comments is unexpected. The third one, between lines 42 and 43, is with a quite peculiar slow tune. As pointed out by Seihachi in lines 37 and 38, this scene is the appearance of a wild boar running into the stage. The slow tune is contrastive with the scene, and hence inviting the laughter.

There are two instances of the changes of turns without pauses: lines between 8 and 9 and between 20 and 21. These changes of turns without pauses bring a kind of lively impression in the conversation. In line 8, Kiroku emphasizes that his irregular tunes and the interjections from the audience match quite well, to which Seihachi responded in line 9. The quick response impresses that neither of Kiroku's irregular tunes nor the audience's interjections are suitable for the formal occasions. The second one between lines 20 and 21 begins with the

questioning by Seihachi 'Were the guests silent?' for the mistake of reciting the manuscript that Kiroku made. Momentarily Kiroku responded as the denial to the question.

The details of the acoustic analyses for these 48 lines are as follows:

(14)

	ave.	min.	max.	range	D	μ	tempo	pause	dB
1	302.05	228.13	395.33	167.20	2.61	12	0.22	0.18	66.19
2	114.72	99.44	124.88	25.44	0.37	6	0.06	0.60	53.35
3	253.98	188.61	325.13	136.52	2.58	19	0.14	1.41	69.39
4	319.90	162.72	356.93	194.21	2.40	12	0.20	0.26	68.03
5	319.81	242.10	358.36	116.26	0.94	4	0.24	0.29	65.87
6	299.78	109.37	351.57	242.20	2.56	12	0.21	0.16	66.76
7	307.41	165.21	350.52	185.31	0.61	5	0.12	0.73	64.72
8	237.41	84.28	380.48	296.20	1.36	9	0.15	0.00	68.78
9	295.32	119.99	481.03	361.04	1.24	14	0.09	2.25	72.11
10	266.68	162.14	362.18	200.04	0.84	6	0.14	0.30	63.68
11	184.62	115.83	256.64	140.81	3.24	22	0.15	0.32	58.01
12	227.52	102.92	281.62	178.70	0.90	10	0.09	0.20	64.32
13	128.79	85.74	163.32	77.58	0.55	8	0.07	0.40	55.88
14	265.24	151.73	369.05	217.32	0.82	4	0.21	0.22	60.88
15	182.08	94.84	343.79	248.95	2.27	21	0.11	0.82	60.49
16	147.52	101.79	170.31	68.52	0.48	5	0.10	0.36	60.61
17	192.78	117.75	296.30	178.55	0.75	9	0.08	0.23	62.90
18	148.52	75.31	268.18	192.87	1.12	10	0.11	0.94	56.76
19	213.15	76.57	370.17	293.60	2.55	26	0.10	0.39	55.91
20	256.00	185.41	341.76	156.35	0.86	8	0.11	0.00	64.30
21	317.82	184.92	412.41	227.49	1.84	16	0.12	0.24	63.18
22	297.44	96.92	386.34	289.42	3.17	31	0.10	0.43	63.48
23	173.95	78.57	227.40	148.83	0.70	9	0.08	0.43	59.47
24	252.20	170.10	336.49	166.39	2.07	13	0.16	0.26	60.96
25	278.86	122.82	499.35	376.53	2.41	15	0.16	1.30	62.98
26	178.17	105.91	399.07	293.16	1.90	21	0.09	0.30	62.40
27	261.55	119.35	360.63	241.28	1.32	16	0.08	0.33	57.92
28	271.74	99.38	351.88	252.50	1.41	14	0.10	0.16	59.21
29	154.64	90.56	262.84	172.28	2.28	25	0.09	0.41	55.17
30	162.21	84.81	345.64	260.83	2.48	23	0.11	0.52	55.64
31	208.94	133.41	335.95	202.54	1.11	8	0.14	0.81	63.19
32	299.33	182.87	344.40	161.53	1.84	12	0.15	0.31	69.80
33	183.76	83.41	312.57	229.16	1.01	12	0.08	0.63	60.99
34	232.99	95.82	364.19	268.37	1.55	18	0.09	0.85	60.95
35	143.99	77.47	176.58	99.11	0.84	10	0.08	0.68	54.75
36	284.17	171.99	453.24	281.25	5.51	14	0.39	0.87	61.18
37	146.63	84.96	201.51	116.55	1.53	13	0.12	0.91	56.13
38	205.64	75.15	351.63	276.48	2.61	25	0.10	0.68	63.53

	ave.	min.	max.	range	D	μ	tempo	pause	dB
39	222.37	92.97	340.48	247.51	1.05	14	0.08	0.41	64.06
40	266.86	128.33	385.22	256.89	3.79	8	0.47	0.38	57.26
41	181.82	124.44	257.41	132.97	1.19	13	0.09	0.15	58.55
42	235.89	159.58	272.91	113.33	1.11	9	0.12	1.02	59.77
43	245.76	169.81	287.04	117.23	2.83	3	0.94	0.31	56.37
44	211.85	113.96	368.86	254.90	5.25	6	0.88	0.20	57.90
45	222.64	76.37	403.09	326.72	1.57	14	0.11	0.40	63.48
46	216.83	114.61	269.54	154.93	1.02	9	0.11	0.25	62.01
47	308.69	105.25	368.25	263.00	2.31	26	0.09	0.23	64.94
48	290.08	189.47	353.95	164.48	2.65	12	0.22		62.21
ave	231.67	125.06	325.50	152.45	1.82	13.15	0.17	0.50	61.59

Kiroku's turns include those of the responses from the audience (lines 5, 7, 22, 47) and the master (the latter half of line 27, and the whole of 28). In the following analyses, inclusion of these into Kiroku's turns will be announced at each occasion.

Notes

- 1 A 'chobo' refers to 'a Tayuu of Gidayuu-bushi in the Kabuki performance' (Makimura (1984)). Haikawa (2016: 172) refers to the etymology of this word as a tag put on the screenplay.
- 2 In the Kabuki and Ningyou-joururi performances, all the actors, Tayuu, shamisen players are male. Female Tayuu never tells in the formal performances of Kabuki and Ningyou-joururi.
- 3 'Michi wa yami-ji ni mayowa-ne do' is the correct wording, instead of 'michi no.' In the transcription in Katsura Beichou (2003: 14), this mistake is left as such. In the 2014 transcription, however, it is corrected.

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