

Melodic Speech Patterns in the Traditional Japanese *Kyôgen* Theatre: A Strategy of Contrasting Structures

Zvika Serper

To Nomura Mansaku,
the greatest living *kyôgen* actor

Kyôgen are comic short plays that serve as interludes between the serious *nô* dramas, together comprising the *nôgaku*, the Japanese traditional aristocratic theatre. They can be farce, satire, tragi-comedy, etc., dealing with the daily life of the lower and middle classes. Relationships between an ordinary man and his wife or lover, and those between a master and his servant are the most common themes in *kyôgen*, in contrast with the more serious super-human appearances of ghosts, gods, and demons in *nô*. *Kyôgen* can be considered as the realistic antithesis of *nô* not only on the dramatic level, but as regards the acting too.¹

Vocal expression in *kyôgen*, as in *nô*, consists of both speech and singing, although the proportions differ completely in the two styles, with far more speech than singing in *kyôgen*. Similar to the other traditional theatre arts in Japan, the art passes from father to sons or disciples, and the acting patterns accumulate and crystallize throughout the generations, including the melodic speech patterns. There is no notation of these patterns in the professional texts, and to date no analysis has been attempted of these traditional speech patterns. The *kyôgen* speech served as one of the main sources for the speech of *kabuki*, the traditional popular theatre that developed later, and therefore it embodies the nucleus of the presentational speech art of all Japanese traditional theatres. In the present analysis of the principles and aesthetic of the *kyôgen* speech patterns I hope to shed some light on these Japanese theatrical speech patterns and provide greater insight into their complexity.

In this article I contend that the *kyôgen* actor molds the various melodic speech patterns through contrasting structures, reflecting a strategy that emerged from the Chinese *yin/yang* (*in/yô* in Japanese) quintessential concept of harmony and dynamism of contrasts.² The ancient writings of the creators and consolidators

Zvika Serper is a scholar of Japanese theatre, a director and actor. He received his B.F.A., M.A. and Ph.D. degrees from Tel Aviv University. In 1980-1985 and 1993-1994 he practiced *nô*, *kyôgen* and *kabuki* in Tokyo with celebrated actors of these traditional acting styles and appeared in leading roles, while also pursuing his research at the Nô Research Institute of Hôsei University, Tokyo. Since 1985 he has taught Japanese theatre, Eastern acting and movement techniques at Tel Aviv University and he is currently a Senior Lecturer at the Department of Theatre Arts and the Department of East Asian Studies. He has published articles on Japanese theatre and on its influence on Japanese cinema in *Contemporary Theatre Review*, *Asian Music*, *Journal of Film and Video*, and *Literature/Film Quarterly*, among others.

of *kyôgen* reflect their awareness and philosophical obligation to this ancient Chinese concept. The most important treatise in the *kyôgen* history is *Waranbegusa* ([To My] Young Successors), written by Ôkura Toraaki, a head of Ôkura School of *kyôgen* and a most important seventeenth century *kyôgen* actor and theoretician. When relating to this principle as a cosmic and philosophical concept, his approach is sometimes only theoretical or even ornamental, but he also provides instruction for its practical application to quite a few elements of acting.³ A similar work from the other existing school, Izumi, was published by the *kyôgen* actor Nomura Matasaburô X in the 1930s, under the title *Izumi ryû kyôgen hisho* (The Izumi School's Secret Treatise of *Kyôgen*), and it too applies the concept of harmony of contrasts to the art of acting.⁴ For example, concerning vocal expression, both writings indicate a contrasting way of voice production by the *kyôgen* actor in the very unique and ritualistic *nô* piece *Okina*. In the first dance by Sanbasô ("Momi no dan") in the piece, performed by a *kyôgen* actor, he emits many meaningless shouts (*kakegoe*), such as *ya*, *ha*, *iya* and *hon*, without any dramatic context. These are identical to the vocal interjections of the *nô* drummers, and this is the only case in which such shouts are performed by an actor and not by a drummer, in the entire repertoire of *nô* and *kyôgen*. Ôkura Toraaki distinguished between the sounds *ya* and *ha* in these *kakegoe*, claiming that *ya* is a straight voice while *ha* is a reverse one.⁵ According to Nomura Matasaburô the sounds *ya*, *o* and *ha*, in these *kakegoe* shouts, embody *yin* and *yang* (but he does not specify the distinction).⁶

I believe that this quintessential concept of contrasting structures is embodied in several aspects of vocal expression in *kyôgen*. Analysis of the melodic speech patterns reveals contrasting elements similar to those existing in the Japanese language as well as in the Chinese language and melodic art. Each of these two languages developed completely different contrasting elements, which I assume to have originated in the same Chinese concept of harmony of contrasts. Japanese distinguishes between regularly pronounced syllables and accentuated syllables; and between the regular duration of a syllable and its two-fold prolongation. Chinese melodic art was directly molded under the influence of the *yin/yang* concept⁷ and comprises four tones: first, level tone; second, high rising tone; third, low dipping tone; and fourth, high-falling tone (Fig. 1).⁸

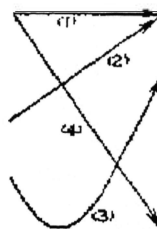


Figure 1. The four tones of the Chinese language

These tones comprise the contrasts of rise and fall, level and oblique, linear and rounded, and high and low. Analysis of the various components of *kyôgen* speech reveals that the actor uses all of these contrasts, enlarging and developing them to manifest their dynamic potential in the melodic patterns.

In this article I have analyzed the *kyôgen* speech pattern components using a computerized graphic description of intonation pitch and volume.⁹ My findings reveal several differences between the intonation contours of the basic speech pattern and those of the special melodic patterns of verbal repetitions and nonverbal vocal expressions, which embody distinctive moments in the plays. Besides the clearer wave plot and pitch contours of these unique vocal expressions, they are also far more diverse and comprise more contrasting components. Following the analysis of the basic speech pattern, I offer an analysis of these unique patterns of expression and the way in which the actor uses contrasting structures to mold them.

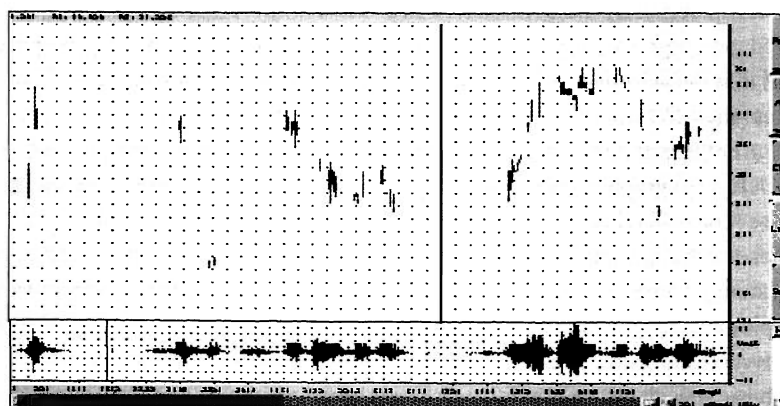
Basic Speech Pattern

Analysis of the basic melodic speech pattern reveals two main contrasting elements: stressed against unstressed syllables and rise in pitch against its fall. The *kyôgen* actor Shigeyama Sennojô suggests four general elements that distinguish *kyôgen* speech from everyday talk: 1) the clear pronunciation of every syllable; 2) the slow rhythm; 3) the exaggerated accentuation of each word; and 4) a fixed rhythm to the flow of speech.¹⁰ The basic melodic pattern is reflected through a unique saying concerning *kyôgen* speech: “Three rises in pitch, in each of which the second syllable is raised.”¹¹ The *kyôgen* sentence is usually divided into several parts and the second syllable of each part receives an especially strong pronunciation - *okoshi* (“raising up”).¹² For example, the intonation of the first spoken sentence in the play *Kagyû* (The Snail) is:

*korewa / dewano / hagurosan yori / idetaru yamabushi*¹³

(I am a warrior priest from Mount Haguro in Dewa).

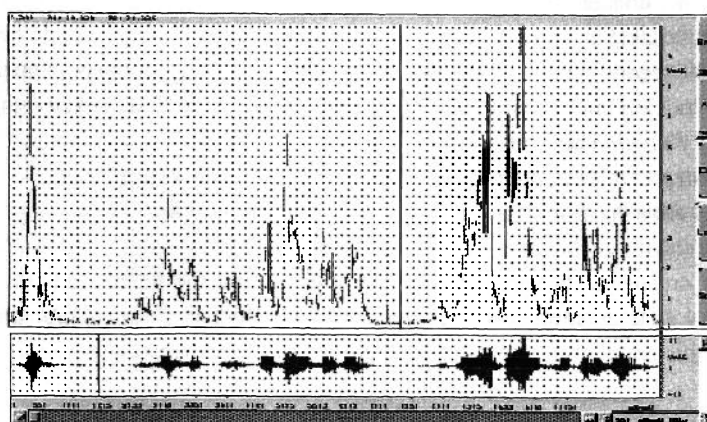
The actor creates a contrast between the stressed and the unstressed syllables combined with undulating intonation of rise and fall. Both pitch and volume usually reinforce this undulating impact (Fig. 2: Nomura Mannosuke 1984):



korewa / dewano / hagurosan yori / idetaru yamabushi

Figure 2. "I am a warrior priest from Mount Haguro in Dewa." (*Kagyū*)

The sentence is divided into four waves of three/three/seven/eight syllables with two pauses, after the first and the third waves. A straight correlation between pitch and volume of the *okoshi* of the second syllable increases the undulating pattern of the speech, as can be seen in the enlarged volume analysis graph (Fig. 2a):



korewa / dewano / hagurosan yori / idetaru yamabushi

Figure 2a. "I am a warrior priest from Mount Haguro in Dewa." (*Kagyū*),
volume contour

The basic contrasting element in this pattern is that between the rise and fall of pitch, graphically resembling the ideogram of the number eight in both Chinese and Japanese - 八, symbolizing the division of an object into two parts. As Ôkura Toraaki notes in *Waranbegusa*, these are not just parts but, rather, symbols of *yin* and *yang*. The left side of the ideogram, *hetsu*, is *yin*, and the right side, *hotsu*, is *yang*.¹⁴ Similarly, John Hazedel Levis divides the oblique (*ts'ê*) tones in Chinese into dichotomous rising tones (*shang sheng*): *yang*, and falling tones (*ch'ü sheng*): *yin*.¹⁵ In this specific *kyôgen* sentence the actor creates three moderate waves of rise and fall of pitch and volume, followed by a sharp rise and fall of pitch. These undulating intonations combined with stressed syllables characterize most of the *kyôgen* actors' speech patterns.¹⁶

Verbal Repetitions

The verbal repetition comprises a single word or a phrase, and it always expresses a dramatic or climactic moment. Against the usual undulating wave of pitch pattern, the actor uses the following contrasting combinations: linear rise in tone against a fall in tone; oblique rise or fall against a level tone; and repetition of the same pattern but with higher or lower pitch. The dimension of time too is embodied in the dialectical treatment of the *ma* - 間, which can be either a **pause** within the spoken phrase (caesura), or a prolonged **duration** of speech.

Whereas the unit of rise and fall of pitch in the basic speech pattern is rounded and connected, creating quite a soft impact, the actor intensifies the contrast in the repetitive pattern by a sharp linear rise followed by a pause before an equally sharp linear fall. The play *Kamabara* (*Suicide with a Sickle*) ends in the main character, Tarô, abandoning the suicide, an act that forms the climax and catharsis of the play. This moment is climactically repeated using contrasting styles of delivering the text.¹⁷ The final moment in the play has Tarô talking to an imaginary girl but in a very realistic way, using the basic undulating intonation. The actor concludes this encounter and the play itself by repeating the word "goodbye" (*saraba*), creating a unique structure by linearly raising the intonation of the first "goodbye", and upon repetition starting the pitch higher than the peak of the first pronunciation and then dropping it lower than the starting pitch of the first "goodbye" (Fig. 3: Nomura Mansaku 1969):

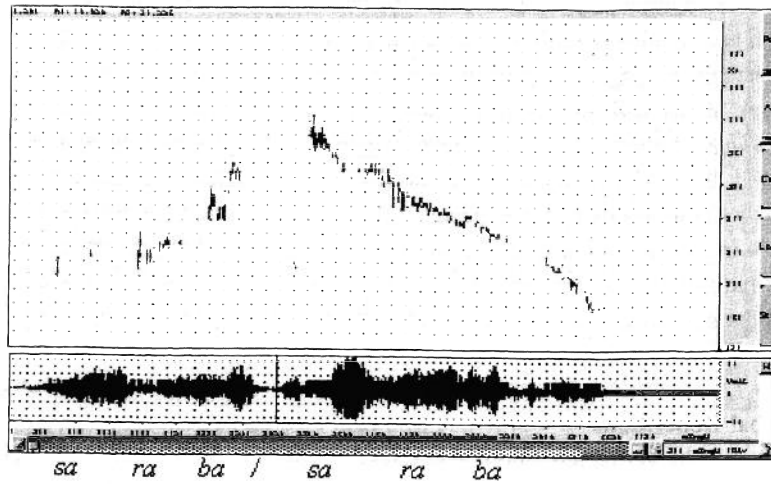


Figure 3. "Goodbye, goodbye!" (*Kamabara*)

Beside the clear contrast of the opposite pitches, the pitch range of the repetition is much greater, and its duration is about fifty percent longer. This pattern strongly resembles the contrasts between direction, pitch and duration of the two components of the ideogram "eight" in Chinese and Japanese (Fig. 4), and between the second and fourth Chinese tones (Fig. 5).¹⁸

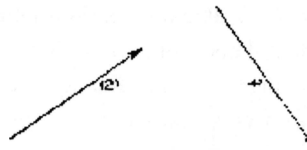
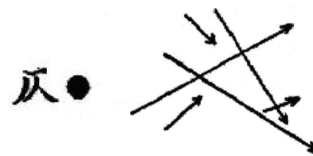
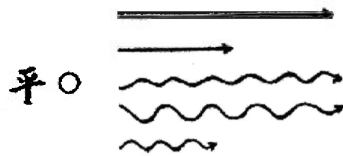


Figure 4. "Eight" in Chinese and Japanese Figure 5. The second and fourth Chinese tones

The actor also uses greater volume upon repetition, thus intensifying the dichotomy between the two intonations of the word.

Another clear *yin/yang* contrast between the two parts in a verbal repetition resembles the contrast between level, negative tonal movements (*p'ing*: "level") and oblique, positive tonal movements (*ts'é*: "oblique") in the Chinese melodic art. The level tones correlate to tranquillity, smoothness, restfulness and passivity—*yin* (Fig. 6),¹⁹ while the oblique tones correlate to activity and change—*yang* (Fig. 7).²⁰

Figure 6. Negative tonal movements (*p'ing*)Figure 7. Positive tonal movements (*ts'ê*)

In the play *Bunzô* (*The Tricky Memory Trick*), instead of a smoothly undulating intonation, the actor develops a sharp contrast between level and oblique intonations. The main character in this play, a master, recounts a very expressive story, *katari*, of the historic war between the two famous Samurai clans—the Heike and the Genji. The story contains repetitions of complete sentences, intensifying the quintessential ecstatic quality of *katari*. For example, at one moment in the story he says: “Trying to behead him but [the sword] does not penetrate” (“*kakedomo kakarezu*”), and then repeats this.²¹ The first time the sentence is spoken in a very moderate rise and fall of pitch, creating the feeling of a level feminine intonation, but on the first syllable of the repetition the pitch rises drastically and then drops sharply until the end (Fig. 8: Nomura Mansaku 1977):

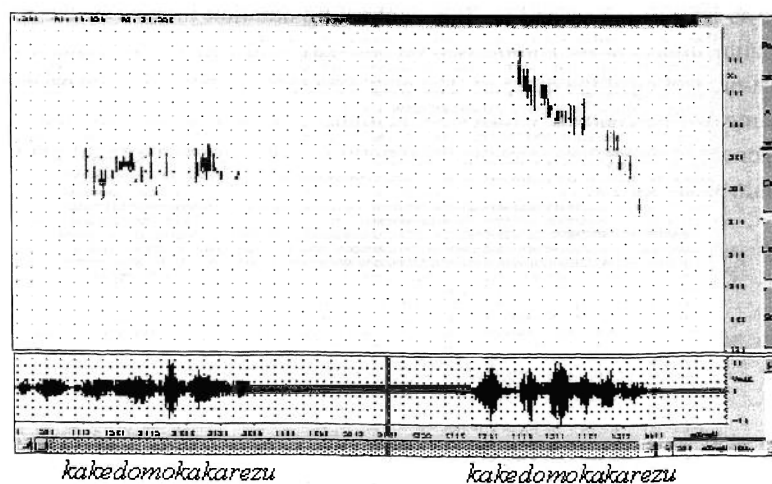


Figure 8. “Trying to behead him but [the sword] does not penetrate. Trying to behead him but [the sword] does not penetrate.” (*Bunzô*)

The contrasting pattern formed here is very similar to the contrast created between the Chinese (first) level tone and (fourth) high-falling tone (Fig. 9)²²:

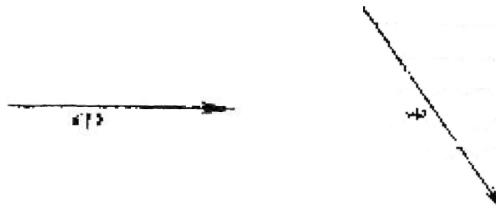


Figure 9. The first and fourth Chinese tones

The actor uses a variation of the same pattern in another sentence in the story, indicating its intentionality. Here, however, instead of repeating a short sentence, once level and once oblique, the actor repeats a longer sentence but each time divides it into the same two contrasting components. He divides the sentence: “He jumps saying *ei* and then he falls” (“*ei yato hanureba korori to korobi*”)²³ into two parts: the first part comprises a very moderate rise and fall, creating a fairly level intonation, and after a very short pause the pitch rises drastically at the beginning of the first syllable of the second part and then drops sharply until the end, reaching the same closing pitch as the first part. The contrast between the two components is also intensified through a contrasting compression of syllables. Although the number of syllables in both parts is almost the same (8:7), the first part is over twice as long as the second is. This contrasting duration intensifies the oblique masculine impact of the compressed second part following the soft and feminine drawn-out feeling of the first part. The whole sentence is then repeated based upon the same two-part pattern, with a slightly higher pitch and longer duration of each component of the pattern, making the repetition a little more expressive (Fig. 10: Nomura Mansaku 1977):

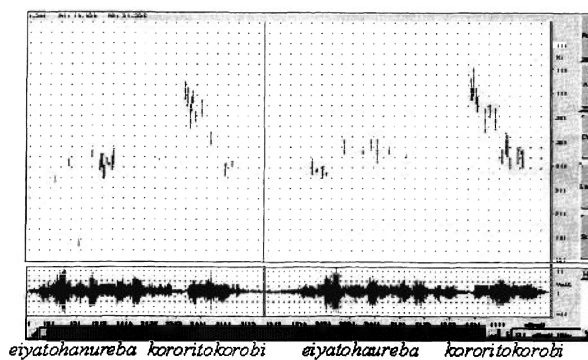


Figure 10. “He jumps saying *ei* and then he falls. He jumps saying *ei* and then he falls.”
(*Bunzô*)

Nonverbal Vocal Expression

Nonverbal vocal expression in *kyôgen* comprises both meaningful and meaningless sounds: onomatopoeic sounds (*giseion*) are used as a concrete reflection of the mimetic action, as well as meaningless sounds of encouragement (*kakegoe*), as a subjective expression. This kind of vocal expression too is based upon contrasting components.

In the play *Bôshibari* (*Tied to a Pole*) the main character uses onomatopoeic sounds to accompany the mimetic action of opening doors. Tarôkaja and Jirôkaja, the two servants who are tied-up by their master in order to prevent them from drinking his *sake* [wine], manage to enter the wine cellar and drink it anyway. The stage is empty and the cellar doors and latch are represented through mimetic actions and the nonverbal vocal expression of Tarôkaja. He lifts an imaginary latch with the pole, to which his hands are tied, and says: “*pin*.”²⁴ He then slowly slides back the left door: “*gii*”, and the right door more easily: “*gara, gara gara gara*.” Analysis of the intonations of these three onomatopoeic sounds reveals structural contrasts: the first sound, “*pin*”, is short, sharp and high pitched, while the second, “*gii*”, is prolonged, flat and low pitched (Fig. 11: Nomura Mansaku 1983):

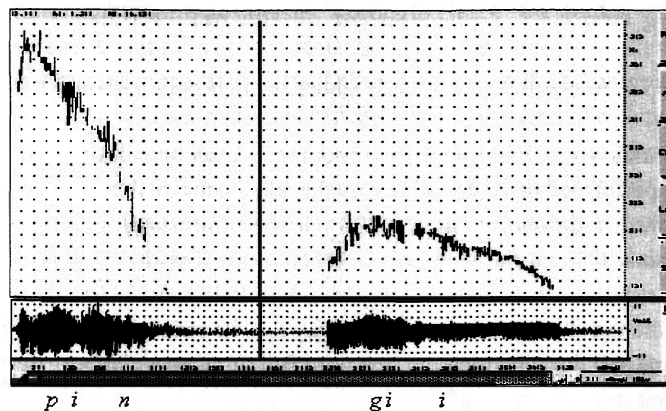


Figure 11. Vocal expression of removing an imaginary latch and barely sliding back the left door in *Bôshibari*

This contrast expresses both the characteristics and the spatial directions of the actions. The short, sharp and high pitched sound *pin* represents the vertical tossing of a light object, while the prolonged, flat and low pitched sound *gii* represents the horizontal moving of a heavy object. One would expect the actor to repeat the sound of the first door when opening the second, similar one. But here he reveals the concept of contrast, for the image of the second door is presented by repetitions of a two syllable sound (*gara*), beginning with the same consonant, but rhythmically

and sharply intoned, in contrast to the previous prolonged two syllables (*gii*). The actor pronounces *gara* with a relatively quick and moderate rise and fall of pitch, and then repeats it three times with a strong rise in pitch and volume on the first *gara* and a fall on the last two repetitions (Fig. 12: Nomura Mansaku 1983):

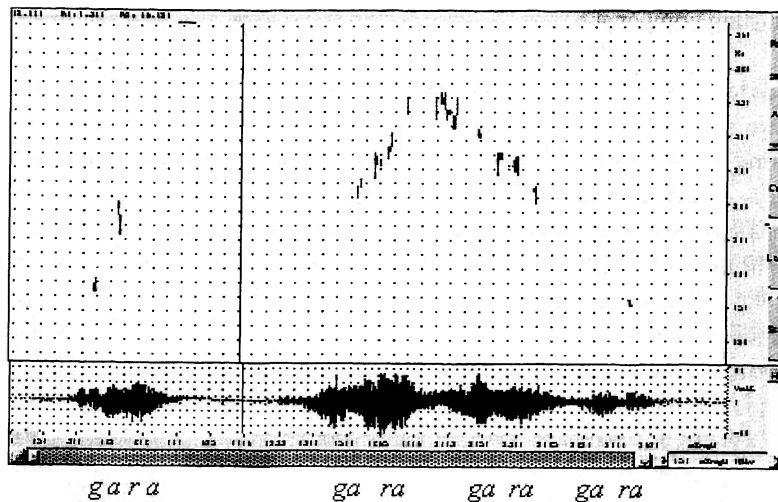


Figure 12. Vocal expression of easily sliding the right door back in *Bôshibari*

Comparing this vocal expression for opening the second door with the same component performed three years later by the same actor reveals the great artistry of this Japanese traditional actor. In addition to the contrasting openings of the two identical doors, the actor also creates another contrast within this last and more expressive vocalization of opening the second door. In the 1983 version the actor performed the vocal expression in such a way that its second part was stronger in pitch, volume and duration than the first part. But three years later he performed it in an opposite structure: he made the first part stronger than the second by repeating the first *gara*, creating a *ma* (pause) between them, and shortening the duration of the second part (Fig. 13: Nomura Mansaku 1986):

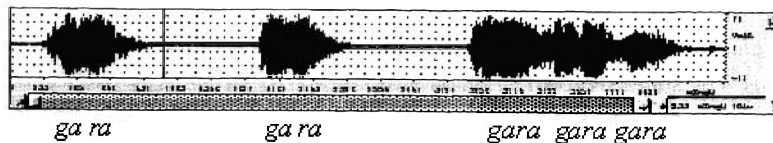


Figure 13. Vocal expression of sliding easily the right door back in *Bôshibari* - volume contour

The play *Kirokuda* (*The Half Delivered Gift*) reveals a very similar vocal pattern, but this time unconnected with mimetic actions, and thus illustrating the intentionality of this contrasting structure also as a pure melodic pattern. In this play, Tarôkaja, a servant, is leading twelve oxen with difficulty through a snowy mountain pass. Of course, the stage is actually bare and the whole business is manifested through text and pantomime. This section in the play is a uniquely realistic one, and therefore considered a very difficult part in the *kyôgen* repertoire. While leading the oxen on and off stage, he urges them on repeatedly: “*sasei // hosei // cho / cho / chochochochocho...*”²⁵—meaningless vocal expressions whose pitch and rhythmic patterns are very similar to those of “*pin // giï // gara / gara / garagaragara,*” analyzed above. The first two sounds are constructed in contrasting fashion: *sasei* is intoned in a high pitched sharp rise against the very moderate and prolonged rise and fall of *hosei*. Then *cho* is said twice, separately, followed by staccato repetitions in quick succession (Nomura Mansaku 1985a; Nomura Manzô VI ([1978] 1997). The actor does not perform any specific movement while emitting these sounds, and their contrasting structure emerges from a pure melodic ideal.

The *kyôgen* actor also uses nonverbal vocal expression as *kakegoe*, calls of encouragement. In the play *Kane no ne* (*The Sound of Bells*), Tarôkaja, the servant, misunderstanding his master’s order to check “the gold price”—*kane no ne*, as “the bell’s sound” (pronounced identically in spoken Japanese), goes to several temples and rings their bells. During this action the actor emits both calls of encouragement and onomatopoeic sounds. While grasping the clapper rope and swinging it, he repeats *ei* three times, and then imitates the sound of each bell: *jan, mo, mo, mo, mo, mo*.²⁶ The encouragement call comprises a contrast between the first two connected *ei*, emitted while swinging the rope and the last separate *ei*, emitted after the actor has completed the swinging, creating two dichotomous parts (Fig. 14: Nomura Mansaku 1985b):

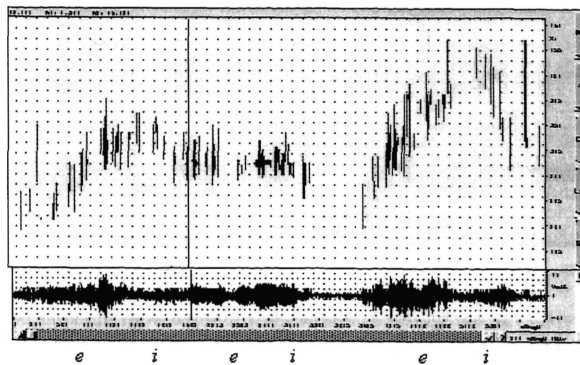


Figure 14. Encouragement calls while swinging the clapper rope in *Kane no ne*

This call is molded through similar contrasting components to those of the vocal expression of lifting the imaginary latch and with effort sliding back the first door in *Bôshibari* (Fig. 11), but in the opposite order: the first and second connected *ei* comprise a moderate short rise and long fall of pitch, set against the third, separate *ei*, which is intoned with a sharp long rise and short fall in pitch. In addition, the peak and range of pitch and volume of the second part is much stronger than in the first part. This very expressively intoned non-verbal encouragement call is dichotomously juxtaposed with the successive almost flat onomatopoeic vocal expression of the bells.

While the *kyôgen* actor usually functions within the *nô* play as a local figure (*ai kyôgen*) who recounts the background of the *shite* (main character) or discusses it with the *waki* (deuteragonist) in an interval between the two parts of the play, he sometimes instead plays a minor independent character within the *nô* play itself, and as such is able to add his special nonverbal vocal expression to the *nô* play too, since the *nô* actor does not employ such expressions. In the *nô* play *Funa Benkei* (*Benkei in the Boat*) the *kyôgen* actor plays a boatman who rows the boat carrying Yoshitsune and his men. During his conversation with the other characters while rowing the boat he emits *kakegoe*, expressing both self-encouragement and emotional reaction as well as simply creating onomatopoeic sounds. In each type of expression the actor creates two dichotomous parts. When miming the rowing he calls *ei ei*, which he then repeats as an expression of self-encouragement (Fig. 15: Nomura Mannosuke 1983):

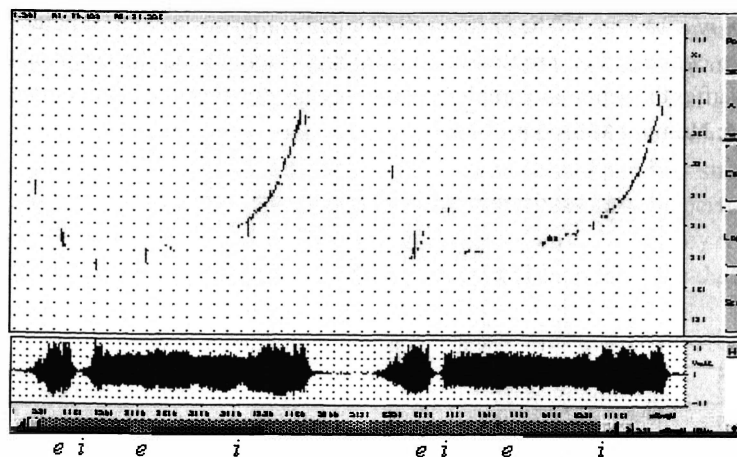


Figure 15. Encouragement calls while rowing a boat in *Funa Benkei*

the waves' surging in a sharp linear rising intonation; after a short pause he then whispers a prolonged *shshshshsh*, in a low level tone, expressing the calming of the waves (Fig. 18: Nomura Mannosuke 1983)³⁰:

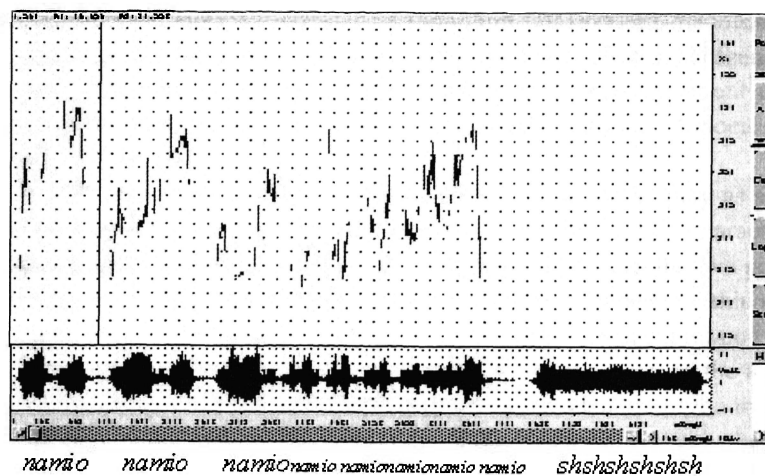


Figure 18. Vocal expression of the waves' surging and their calming in *Funa Benkei*

The vocal imitation of the two contrasting states of the waves is embodied through the contrast of oblique, high, staccato and strong intonation of the surging in the first part, set against the level, low, legato and weak intonation of the calming in the second part.

In summary

As we have seen, the traditional *kyōgen* actor creates a harmony and dynamism by utilizing contrasting structures in molding his melodic speech patterns. He employs every possible formation, based upon the various contrasts: stressed and unstressed, rise and fall, oblique and level, linear and rounded, separated and connected, prolonged and compressed, strong and weak, high and low, staccato and legato. The richness and depth of the *kyōgen* verbal and nonverbal speech patterns that comprise these contrasts, which were created by generations of actors, can serve as a model of a total medium for any actor in contemporary presentational theatre attempting to find new dimensions for his vocal expression in the theatre.

Acknowledgments

I am deeply grateful to my *kyōgen* instructor, Nomura Mansaku—the greatest living *kyōgen* actor, for his patient and inspired instruction of me in *kyōgen* acting, singing and dancing, since 1981, and who also appeared with me on stage, allowing me to

enter his world. I wish to thank the Monbushô (Education Ministry of Japan) for my fellowship in 1980-1981, Hôsei University International Fund for my fellowship in 1982, and the Japan Foundation for my fellowships in 1983-1984 and 1993-1994, which enabled the realization of this research in Japan.

I am indebted to Professor Reuven Tsur of Tel Aviv University, for his very kind and inspired assistance in computerizing the recording sources, which revealed completely new dimensions in my research.

Recorded Sources

Nomura Mannosuke

- 1983 *Nô: Funa benkei*. (The *Nô* Play: *Benkei in the Boat*). *Nôgaku kanshō* (*Appreciation of Nô*). Tokyo, NHK Radio, 27th, February.
- 1984 *Kyôgen: Kagyû*. Tape recording, Tokyo, Hôshô Nôgakudô, 20th, April.

Nomura Mansaku

- 1969 *Kyôgen: Kamabara*. NHK TV, 10th, August.
- 1977 *Kyôgen: Bunzô*. Tape recording, Tokyo, Kita Nôgakudô, 26th, June.
- 1983 *Kyôgen: Bôshibari*. Private lesson, Tokyo, 15th, November.
- 1985a *Kyôgen: Kirokuda*. Private lesson, Tokyo, May-June.
- 1985b *Kyôgen: Kane no ne*. Tape recording, Tokyo, Hôshô Nôgakudô, 13th, May.
- 1986 *Kyôgen: Bôshibari*. NHK TV, 2nd, January.

Nomura Manzô VI

- [1978] 1997 “*Kyôgen: Kirokuda*”. *Nô/Kyôgen: maboroshi no meijintachi* (*Phantasmal Past Masters of Nô and Kyôgen*). NHK TV, Tokyo, 26th, September.

Yamamoto Tôjirô

- 1982 *Kyôgen: Futari daimyô*. NHK TV, Tokyo, 5th, May.

Notes

Unless otherwise stated all translations are mine. Japanese names in the article are given in the Japanese order: family name first.

1. See Nomura Mansaku, "Kyôgen no engi: sono shajitsusei o toshite mita" (*Kyôgen acting: the way I see its realistic characteristics*), in *Yôkyoku, Kyôgen (Nô [and] Kyôgen), Nihon bungaku kenkyû shiryô sôsho* (Library of Japanese Literature's Research Materials), ed. Yashima Masaharu (Tokyo: Yûseidô, 1981) 291-294.

2. According to this concept, all phenomena in the universe are brought into being by the interactions of two opposing forces, each of which requires the other in order to exist. The Chinese philosophers termed the two poles of each contrast *yin* and *yang*. *Yin* represents passivity, negativity, femininity, cold, dark, etc. *Yang* represents activity, positivity, masculinity, heat, light, etc. At all times there is a harmonic balance between the two contrasting poles, which exist side by side. They also create a dynamic state in which they maintain, replace and contain each other. Like other cultural aspects in Japan, the traditional theatre too was influenced by this concept.

3. Ôkura Toraaki, *Waranbegusa ([To My] Young Successors)*, edited by Sasano Ken (Tokyo: Iwanami shoten, 1962). Ôkura Toraaki, 'Waranbegusa' (*[To My] Young Successors*), edited by Ikeda Hiroshi and Nakamura Itaru. In *Yôkyoku, Kyôgen (Nô Plays and Kyôgen)*, vol. 8 of *Kokugo kokubungaku kenkyûshi taisei* (Collection of the Research History of Japanese Language and Literature), rev. and enl. ed., edited by Nishio Minoru et al. (Tokyo: Sanseidô, 1977) 405-672.

4. Nomura Matasaburô X, ed., 'Izumi ryû kyôgen hisho' (*The Izumi School's Secret Treatise of Kyôgen*). *Yôkyoku kai* (August 1931) 29-44, (September 1931) 103-115, (November 1931) 103-114, (December 1931) 93-104.

5. Ôkura Toraaki, *Waranbegusa* 100. Ôkura Toraaki, 'Waranbegusa' 443.

6. Nomura Matasaburô (September) 106.

7. John Hazedel Levis, *Foundation of Chinese Musical Art: Illustrated with Musical Composition*, 2nd ed. (New York: Paragon Book Co., 1964 [1936]) 51.

8. Beijing yuyan xueyuan, ed. *Hanyu keben (Modern Chinese Reader)*, (Beijing: Shangwu yinshukuan, 1977) I, 11.

9. The upper window (intonation pitch) presents a fundamental frequency plot, which displays time on the horizontal axis and the estimated glottal frequency (f_0) in Hz on the vertical axis; the lower window (volume) presents the wave plot amplitude display (in volts) as a function of time (in milliseconds).

10. Araki Yoshio and Shigeyama Sennojô, *Kyôgen*. In the series *Nihon bungaku shinso (New Approaches to Japanese Literature)* (Ôsaka: Sôgensha, 1956) 173-175.

11. Takechi Tetsuji, *Teihon Takechi kabuki I kabuki I (The Authentic Text of Takechi's Kabuki, vol. 1, Kabuki No. 1)*, vol. 1 of *Takechi Tetsuji zenshû (The Complete Writings of Takechi Tetsuji)* (Tokyo: San'ichi shobô, 1978) 141.

12. The stressing of the second syllable originates in the eight-beat system (*yatsu-byôshi*) of the *nô* singing, in which the second syllable falls on the first beat. Another source for this practice is *nagauta* (a school of narrative music) which has a tradition "to start singing" from the second syllable.

Sometimes, in order to diversify the intonation, the stress is moved to the first or the third syllable. See, Araki and Shigeyama 175-176, and Takechi 141.

13. Nomura Mansai, *Shinsen kyôgen shû* (*Collection of Newly-Compiled Kyôgen Plays*). 2 vols. (Tokyo: *Wan'ya shoten*, 1929) I, 200. The larger and bold characters indicating the location of the *okoshi* stressing are my addition.

14. Ôkura Toraaki, *Waranbegusa* 117.

15. Levis, *Foundation of Chinese Musical Art: Illustrated with Musical Composition* 29.

16. More than in the other Japanese traditional theatrical forms of *nô* and *kabuki*, the speech patterns in *kyôgen* are varied according to the family tradition even more than according to which of the two existing schools, Izumi and Ôkura, they belong. Kobayashi Seki classified the various families of *kyôgen* between two poles—realism and non-realism. See Kobayashi Seki, '*Kyôgen Meiji hyakunen*' (The Meiji period's hundred years of *kyôgen*). *Kyôgen: 'Okashi' no keifu* (*Kyôgen: Genealogy of the 'Funny'*), vol. 4 of *Nihon no koten geinô* (*Japanese Classical Performing Arts*), edited by Geinôshi kenkyûkai (Tokyo: Heibonsha, 1970) 322. The non-realism is offered solely by the *kyôgen* actors of Yamamoto family of the Ôkura School in Tokyo, who usually mold their speech pattern differently: instead of undulating intonations, they usually use an almost linear rise in intonation, creating a more stylized speech pattern. For example, the introductory sentence: "I am known by everybody" ("*kore wa izure mo gozonji no mono de gozaru*") in the play *Futari daimyô* (*The Two [Feudal] Lords*) [Koyama Hiroshi, ed. *Kyôgenshû: jô* (*Collection of Kyôgen Plays: Part One*), vol. 42 of *Nihon koten bungaku taikei* (*Collection of Japanese Classical Literature*) (Tokyo: *Iwanami shoten*, 1978) 216] is performed by Yamamoto Tôjirô in this way (Fig. 19: Yamamoto Tôjirô 1982):

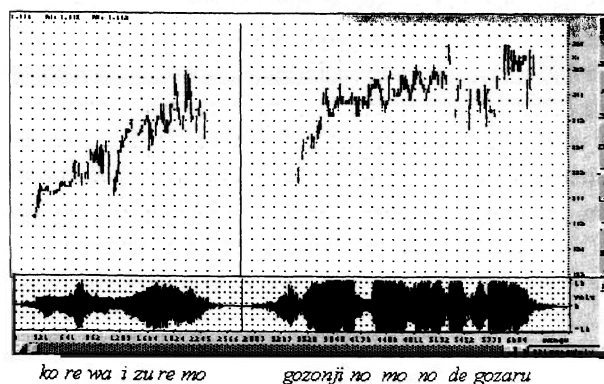


Figure 19. "I am known by everybody." (*Futari daimyô*)

17. For analysis of the various styles of speech in the last part of the play, see Zvika Serper, 'Exploration Through a Concept: Japanese Classical Acting as a Model of Harmonic Contrasts'. *Contemporary Theatre Review*, vol. 1, No. 2 (1994) 70-72.

18. Beijing yuyan xueyuan I:11.

19. Levis 52.

20. 52.
21. Nomura Mansai II: 253.
22. Beijing yuyan xueyuan I: 11.
23. Nomura Mansai II: 253.
24. I: 265.
25. Nomura Mansai, *Kyôgen: Kirokuda* (Vol. 5, No. 5 of a collection of professional textbooks of the *kyôgen* of the Nomura family) (Tokyo: *Wan'ya shoten*, 1927) 6-8.
26. Nomura Mansai, *Shinsen kyôgen shû* II: 256-257.
27. Beijing yuyan xueyuan I: 11.
28. Omote Akira and Yokomichi Mario, eds., *Yôkyoku shû: ge* (*Collection of Nô Plays: Part Two*), vol. 41 of *Nihon koten bungaku taikei* (*Collection of Japanese Classical Literature*) (Tokyo: *Iwanami shoten*, 1968) 159.
29. There was almost no result in the upper window, perhaps indicating that there is no change in the pitch of intonation.
30. During this whisper no intonation pitch was recorded for the upper window of this part.