

Music in Kamigata *Rakugo* Performance

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Abstract

Rakugo is the Japanese tradition of staged comic storytelling presented by highly trained *hanashika* storytellers associated with small urban variety theatres called *yose*, found in the Kamigata and Edo regions. Although *yose* theatres are associated with spoken rather than musical events, music is an integral component of Kamigata *rakugo* performance. It is central both to the rendering of a storyteller's performance and to creating the overall atmosphere in the *yose* theatre. This paper addresses the lack of detailed research on music in Kamigata *rakugo* performance, particularly in English. It demonstrates and documents the centrality of music in Kamigata *rakugo* performance, specifically the way that this music, which is rich in symbolism, aids a storyteller's performance and is intrinsically bound up in the hierarchical structure of the storytellers and *yose-bayashi* ensemble musicians. It focuses on how the music functions in the performances, transmitting meanings and supporting the social structure of the ensemble.

Keywords

Kamigata; *rakugo*; storyteller; storytelling; *yose-bayashi*

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Introduction

*Rakugo*¹ is the Japanese tradition of staged comic storytelling presented by highly trained *hanashika* storytellers associated with small urban variety theatres called *yose*, located in the Kamigata and Edo regions. Despite the comparable format and appearance of Kamigata and Edo *rakugo*, Kamigata storytellers consider music to be an integral component of *rakugo* performance.² It is central to the rendering of a storyteller's performance, as demonstrated by the inclusion of *debayashi* (theme songs), *ukebayashi* (withdrawal songs), *hamemono* (music and musical sound effects), and *aibayashi* (joining tunes).³ The music also adds to the overall atmosphere created both inside and outside the *yose* theatre through the sounding of the *narimono* repertoire.⁴

The *yose* theatre's *hayashi* ensemble, which consists of a *hosozao shamisen* (thin-necked, three-stringed plucked lute) and *narimono* (percussion and flutes), performs all the music heard in the *yose* theatre. The term *narimono* refers to the percussion and flutes of the *hayashi* ensemble and also to the repertoire of music played solely by these instruments. In order to accurately convey its meaning throughout this paper, the term *narimono* will be used to delineate both *narimono* instruments and *narimono* repertoire. The structure of the *yose* theatre's *hayashi* ensemble and the indispensable role it plays in the theatre clearly reflect the etymology of the word *hayashi* (to be discussed later), and its purpose: to praise and support the storyteller.

The aims of this paper are, firstly, to address the lack of detailed research on music in Kamigata *rakugo*, particularly in English; and secondly, to demonstrate and document the centrality of music in Kamigata *rakugo*—specifically the way music, which is rich in symbolism, aids a storyteller's performance and is intrinsically bound up in the hierarchical structure of the storytellers and the *hayashi* musicians.

This paper has five parts. The first outlines the research methodology, and the second reviews the extant literature on music in *rakugo* performance. The third provides a brief introduction to *rakugo*, and the fourth discusses the instrumentation, function, social structures and transmission of music in *rakugo*. Finally, the central musical components heard regularly during any given *rakugo* performance are examined within the context of their important contribution to Kamigata *yose* performance as a whole.

1 A glossary of Japanese terms is provided at the end of this paper.

2 Yamamoto, *Rakugo handobukku*, p. 246; Mita, *Yose-bayashi gaisetsu*, p. 17; Hayashiya, *Geza-bayashi kenkyū dai nishū*, p. 14; Ui, *Rakugo no keifu*, p. 69.

3 Ui, *op. cit.*, p. 64.

4 *ibid.*, p. 64.

Research Methodology

Data for this paper was collected during fieldwork conducted in Osaka between January and February 2008. Interviews were conducted in Japanese with five storytellers and two *hayashi shamisen* musicians who are affiliated with the Kamigata Rakugo Kyōkai (Kansai Rakugo Association). Set interview questions were used for both storytellers and musicians, but in order to deepen understanding these were followed by unstructured questions relevant to the respondent's circumstances.⁵ Non-participatory direct observation, including video and audio recording, was undertaken in order to obtain an ontological perspective on the *yose* theatre's *hayashi* ensemble. The Kamigata Rakugo Kyōkai and master storyteller Hayashiya Somemaru IV⁶ (b. 1949) granted me permission to observe the workings of the *hayashi* ensemble during *rakugo* performances from behind the stage at Tenma Tenjin Hanjōtei, the main *yose* theatre in Osaka. Supplementary collection of data from primary and secondary Japanese-language materials (books, journal articles, textbooks, newspaper articles, theatre programs, video and audio recordings) was also undertaken.

Literature on Music in Rakugo Performance

This literature review briefly describes the existing literature on Kamigata *rakugo* performance to show the need for more empirical research on music in *rakugo*, particularly in English.

The extant literature on Kamigata *rakugo* primarily describes the linguistic and performative aspects of *rakugo* performance; it pays limited attention to the function, social structures and transmission of the music proceeding, during, and succeeding a storyteller's performance. Japanese-language literature on contemporary Kamigata *rakugo* performance is abundant. Significant contributors to the literature include Hayashiya Somemaru IV, Katsura Beichō III, Katsura Bunshi V, San'yūtei Enshō, Maeda Isamu, Masaoka Iruru, Mita Jun'ichi, Satake Akihiro, Sekiyama Kazuo and Ui Mushū—the first four of whom are also *rakugo* storytellers. Literature on contemporary *rakugo* performance in English is scarce, and focuses on Edo *rakugo* performance. No explanations are available on why non-Japanese scholars focus on Edo *rakugo*; however, this focus does explain the scarcity of English-language literature on music in *rakugo* performance. As mentioned, compared with Edo *rakugo*, Kamigata *rakugo* incorporates and places greater emphasis on the inclusion of music to create atmosphere in the *yose*

⁵ All interviews were transcribed and translated by the author. While data was drawn from the interviews for use in this paper, in order to maintain anonymity, none of the storytellers or musicians quoted have been identified.

⁶ A list of the Kamigata *rakugo ichimon* (artistic families) and the storytellers mentioned here is located at the end of this paper. For more details on the artistic families or specific Kamigata storytellers, see Yamada, *Kamigata rakugoka meikan*.



theatre.⁷ The main contributors to the literature on contemporary *rakugo* performance in English include Lorna Brau, Ian McArthur, Heinz Morioka, Miyoko Sasaki, Matthew Shores, and Kimie Ōshima. Matthew Shores is the only one of these scholars who focuses his research on Kamigata *rakugo* performance.

Existing literature on music in contemporary *rakugo* performance is scant, and primarily limited to Japanese-language sources. The English-language writers Lorna Brau, Heinz Morioka and Miyoko Sasaki refer briefly to the presence of *debayashi* and *narimono* repertoire in the *yose* theatre, but they do not examine the function, social structures and transmission of music in *rakugo* performance. The Japanese-language literature on music in contemporary Kamigata *rakugo* performance can be divided into three categories: studies, anthologies and dictionaries, and *kikkakechō* (cue books). The first category includes descriptions of performance elements such as *debayashi*, *hamemono* and the *narimono* repertoire, and it documents the types of music traditionally incorporated into a storyteller's performance. This type of literature fails, however, to acknowledge the way that storytellers engage in innovation in contemporary performance by incorporating aspects such as foreign music, animation music and children's music into their performance. Noteworthy scholars include the aforementioned Hayashiya Somemaru IV, Katsura Beichō III, Katsura Bunga IV, Masaoka Iruru, Mita Jun'ichi, Satake Akihiro and Ui Mushū.

The second category of literature, anthologies or dictionaries, provide synopses or transcriptions of *rakugo* stories regardless of whether they contain *hamemono*. It is currently unknown precisely how many *rakugo* stories contain *hamemono* because it is unclear how many *rakugo* stories exist.⁸ Most anthologies are arranged by theme or by storyteller. The main contributors of this literature include Mita Jun'ichi, Nagata Yoshinao, Satake Akihiro, Teruoka Yasutaka, Ui Mushū, the Tōdai Rakugokai and the Koten Geino Kenkyūkai. The third category of literature consists of *kikkakechō* (cue books) which notate when and where music should be inserted into a *rakugo* story. Literature in this category is scarce, and limited to sources published by Ōsada Sadao and Tachibana Uchiro. All *yose* theatre *debayashi* musicians and storytellers keep cue books with detailed information about *rakugo* performances containing *hamemono*; however, these are unpublished.

7 Yamamoto, *op. cit.*, p. 246; Mita, *op. cit.*, p. 17; Hayashiya, *op. cit.*, p. 14; Ui, *op. cit.*, p. 69.

8 Morioka and Sasaki, *Rakugo: The Popular Narrative Art of Japan*, p. 9.

What is *Rakugo*?

Rakugo is the oral tradition of staged comic storytelling of the Kamigata (or Kansai) and Edo (or Kantō) regions of Japan, which has been performed regularly since the Edo period (1600-1868).⁹ In this tradition, stories are transmitted through oral interaction (*kōtō denshō*) from *shishō* (master) to *deshi* (pupil, apprentice storyteller).¹⁰ The stories are called *hanashi* or *rakugo*, and are performed by professional storytellers called *hanashika* or *rakugoka*, the former terms being preferred in the Kamigata region.

When performing, the storyteller enters the stage, sits with his legs folded under himself (or herself) in the *seiza* position on a large *zabuton* cushion placed at centre stage, and tells a story. There are two types of *rakugo* upon which a storyteller may base a performance. The first, called *shinsaku rakugo* (literally ‘new *rakugo*’), refers to stories composed during or after the Meiji era (1868-1912). The second, called *koten rakugo* (literally ‘classical *rakugo*’), refers to stories that predate the Meiji era.¹¹ Each of these types of *rakugo* contains numerous categories of stories, such as *otoshi banashi* (stories ending with a joke or pun), *ninjō banashi* (stories of human compassion), *kaidan banashi* (ghost stories), *shibai banashi* (‘theatre’ stories) and *ongyoku banashi* (stories with instrumental accompaniment from the *shamisen* (three-stringed plucked lute) or *narimono* (percussion and flutes)). There is no consensus as to the number or type of representative themes,¹² and most commonly, anthologies of *rakugo* are arranged according to storyteller or by theme.¹³

Regardless of the type of *rakugo* performed, each storyteller’s performance lasts for approximately twenty minutes. Each story characteristically consists of a *makura* (prologue), *hondai* (main story) and *ochi* (ending punch line). Storytellers customarily wear a *kimono* (traditional Japanese garment), or a pair of *hakama* (long pleated culotte-like trousers) and a *haori* (formal jacket). Storytellers use two props or accessories: a *sensu* (folding paper fan) and a *tenugui* (handkerchief/small cotton hand towel). These are said to have been the two items most carried by people during the Edo period.¹⁴ The *sensu* can be used to symbolise objects such as chopsticks, scissors, cigarettes or a pipe, while the *tenugui* can be used to represent items such as a book, a handkerchief or banknotes.¹⁵

9 Morioka and Sasaki, *op. cit.*, p. 9; Shores, ‘Travel and Tabibanashi in the Early Modern Period: Forming Japanese Geographic Identity’, p. 107.

10 Osaka Shiritsu Kamigata Engei Shiryōkan (ed.), *Kamigata engei taizen*, p. 112.

11 Morioka and Sasaki, *op. cit.*, p. 9.

12 *ibid.*, p. 9.

13 Aiba, *Gendai kamigata rakugo benri jiten*; Koten Geino Kenkyūkai (ed.), *Gendai rakugo jiten*; Nagata, *Koten rakugo kanshō jiten*; Tōdai Rakugokai (ed.), *Rakugo jiten*; Ui, *op. cit.*

14 Brau, *Rakugo: Performing Comedy and Cultural Heritage in Contemporary Tokyo*, p. 49.

15 Ui, *Kamigata hanashi kō*, pp. 290-293.



The three main *rakugo* theatres in the Kamigata region are Tenman Tenjin Hanjōtei, Dōrakutei and Tanabe Yose. The main *rakugo* theatres in the Edo region include Suehirotei, Suzumoto Engeijō, Asakusa Engei Hōru and Ikebukuro Engeijō. In both regions, there are numerous other *chihō yose* or *chiiki yose* (provincial and regional theatres respectively) where one can hear *rakugo*.

The Yose Theatre's *Hayashi* Ensemble

Each element of the ensemble is worth considering, including its instruments, etiology, function and social structure. As mentioned, the *yose* theatre's *hayashi* ensemble is composed of a *hosozao shamisen*¹⁶ (thin-necked, three-stringed plucked lute)¹⁷ and *narimono* instruments (percussion and flutes). Those who play *shamisen* are referred to as *ohayashi-san*, after the name of the ensemble (hereafter *ohayashi* musicians), or *geza-san*, after the name of the room in which they perform. The former term is preferred in Kamigata *rakugo*.¹⁸ The *narimono* instruments are played by apprentice storytellers. The instruments include but are not limited to percussion instruments such as *ōdaiko* (large barrel drum), *shimedaiko* (small barrel drum), *okedō* (folk drum with two heads lashed together), *dora* (gong with a knobbed centre), *atarigane* (small brass hand gong played with a small bone hammer on the inside of the gong), *rei* (Buddhist sutra bell used to indicate religious services or the entrance of a priest), *ekirei* (station bells), *hyōshigi* (wooden clappers), *tsuke* (striking clappers on a wooden board), *kotsuzumi* (hourglass-shaped drum), *ōkawa* (small drum), *sōban* (gong), *chanpon* (small cymbals) and flutes such as the *shinobue* (also referred to as *takebue*; transverse bamboo flute) and *nōkan* (Noh flute).¹⁹

Inside the *yose* theatre, the theatre's *hayashi* ensemble is seated in a small room called the *geza*, which is similar to the Kabuki theatre's *kuromisu* (literally 'black curtain'), the off-stage musicians' room.²⁰ From inside the room, the musicians are able to keep an eye on the storyteller through a small window covered by wooden slats and gauze-like fabric. The audience cannot see the *hayashi* ensemble from their seats in the theatre.

16 Kikkawa, *Hōgaku hyakka jiten*, p. 497.

17 The *hosozao* (thin neck) *shamisen* is the main type of *shamisen* used in the *yose-bayashi*, although there are times when the *chūzao* (middle-thickness neck) *shamisen* or the *futozao* (thick neck) *shamisen* are also used for certain genres of music.

18 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 63.

19 *ibid.*, p. 1; Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, p. 6; Ui, *Kamigata hanashi kō*, pp. 294-295; Ui, *Rakugo no keifu*, p. 63; Osaka Shiritsu Kamigata Engei Shiryōkan (ed.), *op. cit.*, pp. 184-185.

20 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 33; Malm, *Traditional Japanese Music and Musical Instruments*, p. 241.

Etymology of the Yose Theatre's Hayashi Ensemble

In discussing the ensemble, it is important to consider the etymology of the term *hayashi* and how it is exemplified in the *yose* theatre. *Hayashi* is a general term for different types of musical ensembles or musical accompaniments in Japan.²¹ When referring to the *hayashi* found in the *yose*—that is, the *yose hayashi*—the phonetically correct term used to describe the ensemble is ‘*yose-bayashi*’, and this term will be used here. The word *hayashi* can be traced to the nominal form of the transitive verb *hayasu* (囃す, 速す), meaning ‘to favour’ or ‘to praise’.²² At the core of the word *hayashi* is the suggestion ‘that the festive mood associated with an instrumental ensemble [*yose-bayashi*] was created in praise of something.’²³ In Kamigata *rakugo* performance, this is clearly exemplified through the ensemble’s sounding of the *debayashi* before a storyteller takes the stage and the *ukebayashi* after a storyteller’s performance, and also through the sounding of *hamemono* incorporated during their performance.

The Function of the Ensemble

The music played by the ensemble is created ‘to praise’ or ‘to favour’ and support the storyteller. In the past it was common for a storyteller’s wife to accompany her husband’s *rakugo* performance with the *shamisen*, thus outwardly displaying support and encouragement for her partner. A particularly noteworthy example of this was Hayashiya Tomi (1883-1970), an *ohayashi* musician who was married to and accompanied her husband Hayashiya Somemaru II (1867-1952). Today, of those affiliated with the Kamigata *Rakugo Kyōkai*, there are two *ohayashi* musicians who are married to storytellers. *Ohayashi* musician Hayashiya Kazume (b. 1961) is married to Hayashiya Kosome V (b. 1963), and *ohayashi* musician Nakata Manami (b.?) is married to Katsura Harusame (b. 1964).²⁴ Interestingly, in 2008, one of the Kamigata *rakugo* storytellers interviewed as part of this research explicitly likened the relationship between the *ohayashi* musicians and storyteller to that between a husband and wife:

The relationship between *shamisen* player and storyteller is similar to that between a husband and wife. The storyteller must respect and revere the *shamisen* player and conversely the *shamisen* player must support the storyteller.²⁵

21 Kikkawa, *op. cit.*, p. 827.

22 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 33; Imada, ‘Lupin III and the Gekiban Approach’, p. 179.

23 Imada, *op. cit.*, p. 179.

24 Yamada, *op. cit.*, pp. 114-115.

25 「落語とお囃子の人は夫婦のようなものです。落語家はお囃子さんのことを尊敬しなければいけない。お囃子さんも落語家のことを立てなければいけない。そういう縁の下の力もちですけれども、とても大事な役目になってます。」



Social Structures and Transmission of Music in Rakugo Performance

In *rakugo*, stories and music are transmitted through oral interaction (*kōtō denshō*) from master to apprentice storyteller.²⁶ Tokita and Hughes state that the traditional arts' 'reliance on oral transmission required the stability of social structure, as well as mechanisms and materials that became established and institutionalised in a variety of ways.'²⁷ All Kamigata storytellers and the majority of *ohayashi* musicians belong to an *ichimon* (artistic family) in which all performers follow and abide by a strict autocratic hierarchical structure. Master storytellers have substantial influence in the *yose* theatre, while *ohayashi* musicians have authority in the musical arena of the *yose* theatre. Apprentice storytellers are musically subservient to the *ohayashi* musicians; however, in the long run they will eventually become professional storytellers and at some stage have authority over the *ohayashi* musicians.

The configuration of the *yose-bayashi* ensemble contains a dichotomy based on gender and one's status as professional or amateur. The *ohayashi* musicians are professionally trained musicians who play the *shamisen*. The *narimono* instruments are played by apprentice storytellers, who are considered—and consider themselves to be—amateur musicians. The vast majority are men, and it is part of their formal *rakugo* training. This gender-based functional dichotomy is said to be evidence that *rakugo* parodies and inverts the conventions of Kabuki, in which all music is played by professional male musicians.²⁸

All musicians, whether considered professional or amateur, practice their instrument and learn the prescribed musical components alone. There are only three occasions when the *yose-bayashi* ensemble practices together: first, when they are required to play *hamemono* that deviate from the prescribed accompaniment inserted in a particular *rakugo* story; second, when they incorporate *hamemono* into a *rakugo* story that does not usually contain *hamemono*; and finally, when a storyteller has selected, composed or received a new *debayashi*.

In the case where a storyteller adopts a new *debayashi* or incorporates *hamemono* into their performance, one of the *ohayashi* musicians will transcribe the melody and place the score in the *geza* (off-stage musicians' room) so that all the musicians are aware of the tune. If they discover immediately before a performance that an *ohayashi* musician is unfamiliar with a new *debayashi*, *aibayashi* or *hamemono*, they will ask a colleague to send them the score via mobile phone text (*sha-mēru*). The notation of the scores

26 Morioka and Sasaki, *op. cit.*, p. 1; Osaka Shiritsu Kamigata Engei Shiryōkan (ed.), *op. cit.*, p. 112; Oshima, *Rakugo and Humour in Japanese Interpersonal Communication*, p. 99.

27 Tokita and Hughes, 'Context and Change in Japanese Music', p. 14.

28 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 34.

usually exemplifies the skeletal structure of the melody with minimal expressive techniques noted. It is interesting to note that while musicians have certain agreed-upon ways to play a piece of musical accompaniment, there is no correct rendition of a piece; thus there may be several slightly different ways in which a piece of music could be heard.

As part of their apprenticeship, apprentice storytellers are required to learn a *narimono* instrument—either percussion or flute. One of the storytellers interviewed as part of this research indicated that learning an instrument is fundamental to *rakugo* training, as it aids in developing a sense of rhythm that is integral in storytelling.

[Participating in the *yose-bayashi* ensemble] greatly improves your rhythm in storytelling. Some people have a sense of rhythm, while others have no sense of rhythm. Rhythm is very important in *rakugo*. People who are not musical are also bad at *rakugo*. They have a bad ear. But if you continue to practice the drums or *shamisen*, even if you have a bad sense of rhythm, your playing will improve and so will your storytelling.²⁹

The *ohayashi* musicians I interviewed also revealed that apprentice storytellers are not scheduled on a roster to play with the *yose-bayashi* ensemble. Instead, those who have been asked to assist their master will assume the role of musician when required. Once an apprentice storyteller has become a fully-fledged storyteller, (s)he is rarely required to play in the *yose-bayashi* ensemble. The only time a storyteller may assume a role in the *yose-bayashi* ensemble is when (s)he is performing in a very small provincial or regional *yose* where only two or three storytellers are performing, and no or very few apprentice storytellers are available. In these cases, master storytellers will work on a rotational basis and assist each other.

Musical Components in Kamigata *Rakugo*

The central musical components heard during a *rakugo* performance include *debayashi*, *ukebayashi*, *aibayashi*, *hamemono*, and *narimono* repertoire (*ichiban daiko*, *niban daiko*, *nakairi shagiri* and *hane daiko*).³⁰ Consideration of the presence, role and function of each of these events will demonstrate the centrality of music in generating the excitement and anticipation for both storyteller and audience that is critical to the jovial atmosphere characteristic of the Kamigata *yose* theatre.

29 「お囃子、お囃子のリズムに大いに勉強なるし、人間って、リズム感のある人と全くダメな人、いてるでしょ。で、落語って、リズムが大事やと僕思うのね。歌の下手な人は、落語もダメ... 耳が悪い...と思う。だから太鼓とか三味線やったら、ま、ある程度ダメな人でも、やれば、リズムがよくなる、そうなる、しゃべりが上手くなる、と僕は思うので。あまりみんなに言わないでほしいんやけど、音痴な人は落語ダメです。平均だめです。見てて、いや、自分のことは棚に上げてね、けど、そう思うわ。だから太鼓とかやっていると、笛でも、やつは絶対に囃子にいきてくると思います。」

30 Ui, *Rakugo no keifu*, p. 64.



Debayashi

The *debayashi* (or *agari*) is the tune heard before each storyteller takes the stage.³¹ It indicates to a knowledgeable audience which performer will be appearing next in the program.³² Storytellers often refer to *debayashi* as their theme song (*tēma songu*),³³ while English academic discourse describes them as entrance music³⁴ or entrance signature tunes.³⁵ Today, every professional Kamigata storyteller is associated with a specific personalised *debayashi*.

Although *debayashi* are not the central component of a storyteller's performance, these tunes have substantial significance for performers. Academics discussing *rakugo* claim that the function of the *debayashi* is to signify to the audience which storyteller is about to take the stage.³⁶ While this statement is correct, it only holds true for those who frequently visit the *yose* theatre and or are avid *rakugo* fans. Of the storytellers interviewed as part of this research, three provided particularly insightful comments regarding the personal significance of the *debayashi* to their performance. The first indicated that the function of their *debayashi* is to assist them in focusing on their performance before they come on stage, while simultaneously 'boosting and confirming [their] inner spirit.'³⁷

The same storyteller also likened the function of the *debayashi* to the function of theme songs for television programs, suggesting that when a person hears the theme song for their favourite program coming from the television they feel excited that the show will begin soon. In a similar way, when audience members hear the *debayashi* of their favourite storyteller, they too feel excited that this person will soon take the stage.³⁸ A second storyteller said that he places great importance on his *debayashi* because when it is playing and the excitement is building, he feels like the audience is saying to him, 'please, we are looking forward to your performance',³⁹ which inspires him to do his best. A third storyteller suggested that the function of his *debayashi* was to motivate him to do his best before he took the stage:

The longer I use [my *debayashi*]...the deeper I consider aspects such as the way in which I take the stage prior to my performance, yes, the more

31 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 33; Ui, *Rakugo no keifu*, p. 66; Ui, *Kamigata hanashi kō*, p. 294.

32 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 33; Morioka and Sasaki, *op. cit.*, p. 32.

33 Osaka Shiritsu Kamigata Engei Shiryōkan (ed.), *op. cit.*, p. 182.

34 Morioka and Sasaki, *op. cit.*, p. 443.

35 Brau, *op. cit.*, pp. 26, 161-162, 231.

36 *ibid.*, p. 33; Morioka and Sasaki, *op. cit.*, p. 32.

37 「自分を応援してくれる。」

38 「テーマ曲というか、やっぱりこの音楽を聞いたら、このテレビだった、この番組が始まるとか、やっぱ、お客さん、それ耳馴染みな人はこの曲を聞いて、この落語家さんが出て来るって言うの、それぞれの曲だから、僕はこの曲とか、この人はこの曲とか、決まっている。だからファンの方は例えば曲だけ聞いた次だれが出てくるっていうのは分かる。で、自分も好きな曲だから、やっぱ気分も乗れるし、自分を応援してくれるような感じかな。」

39 「お願いします。」

familiar I am with my *debayashi*, the more of a motivation is it is for me to succeed.⁴⁰

The literature on *rakugo* indicates that many *debayashi* derive from pre-existing fragments of traditional Japanese music genres such as *nagauta* (long song), *jiuta* (songs of the country), *gidayū* (recitation), Edo *hauta* (Edo short song), Kamigata *hauta* (Kamigata short song), *kouta* (short song) and *jōruri* (recitation).⁴¹ Examples of *debayashi* that derive from such genres include Hayashiya Somemaru IV's *debayashi* 'Shōfudatsuki' (*nagauta*), Katsura Jakujaku's (b. 1960) *debayashi* 'Kajiya' (*nagauta*), Katsura Yoneza's (b. 1965) *debayashi* 'Kanjinchō - Sono Ichi' (*nagauta*), Katsura Sanjaku's (b. 1970) *debayashi* 'Tatsumi no Hidari Duma' (*kouta*), Katsura Sankin's (b. 1971) *debayashi* 'Kisenkuzushi' (*jiuta*), and Shōfukutei Gakko's (b. 1954) *debayashi* 'Fukagawakuzushi' (*hauta*).

An examination of the list of the approximately 120 *debayashi*⁴² currently in use by Kamigata storytellers revealed that while the vast majority of theme songs do derive from fragments of traditional Japanese music genres, a number of tunes derive from foreign songs, popular songs, children's songs and animation songs.⁴³ Noteworthy examples include Shōfukutei Jinchi's (b. 1952) *debayashi* 'Okurahoma Mikusā', which derives from the American folk dance music 'Oklahoma Mixer'; Katsura Fukusha's (b. 1961) *debayashi* 'Kusakeiba', deriving from the American minstrel song 'Camptown Races'; Katsura Fukuraku's (b. 1959) *debayashi* 'Zundoko Sansagari', which is an arrangement of the Japanese popular song 'Zundoko Bushi'; Shōfukutei Kakushō's (b. 1960) *debayashi*, which derives from the animation song 'Harisu no Kaze'; and Katsura Bunbuku's (b. 1953) *debayashi* 'Mari no Tonosama', which derives from the children's song 'Mari no Tonosama'.

It is *yose* theatre tradition that the least-experienced storyteller performs first and the most experienced and eminent storyteller performs last. In accordance with this custom, the storyteller who performs first will take the stage to the *debayashi* titled 'Ishidan', literally meaning 'a flight of stone steps'.⁴⁴ The function of this tune is to symbolically represent a storyteller making their way step-by-step, flight-by-flight to becoming an eminent performer with a successful career.⁴⁵ According to one of the storytellers I interviewed, the sounding of 'Ishidan' before the first storyteller enters the stage also

40 「段々使っている内に...それあわせて、高座に出るまでも歩きかたとか、はい、またその出囃子に慣れると自分のモチベーションっていうのもあがるとか。」

41 Ui, *Kamigata hanashi kō*, pp. 294-295; Ui, *Rakugo no keifu*, pp. 66-68.

42 Shōfukutei, 'Kamigata hanashika debayashi', p. 10; Osaka Furitsu Kamigata Engei Shiryōkan (ed.), *op. cit.*, p. 182.

43 Osaka Furitsu Kamigata Engei Shiryōkan (ed.), *op. cit.*, p. 182.

44 Hayashiya, *Kamigata Rakugo yose-bayashi no sekai kaisetsuhen*, p. 129; Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, p. 16; Osaka Furitsu Kamigata Engei Shiryōkan (ed.), *op. cit.*, p. 182.

45 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 129.



symbolically indicates that the audience will experience continuous amusement as it hears many renowned performers.

If a storyteller's master dies or otherwise stops performing, they may adopt their master's *debayashi* and their name, even if they have already been initiated as a fully-fledged storyteller and have selected their own *debayashi*. Receiving the name of a very successful and popular storyteller is a very big honour for more junior performers as it proves that one has become a big success. This tradition is also present in Kabuki. In both *rakugo* and Kabuki it is referred to as *shūmei*. At the time of writing, the most recent example of the process of *shūmei* took place on 20 July 2012 when Katsura Sanshi (b. 1943) took on the name Katsura Bunshi from his master Katsura Bunshi V (1930-2005), thus becoming Katsura Bunshi VI. At this stage Katsura Bunshi VI's *debayashi* remains 'Nokisu', just as it was when he was known by his former stage name of Katsura Sanshi. Katsura Bunshi V's *debayashi* was 'Kakutanzen'. Another example of the process of *shūmei* is the adoption of the *debayashi* 'Shōfudatsuki' by Hayashiya Somemaru IV, which had been used by his former master, Sanyūtei Enshō VI (1900-1979). In turn, Hayashiya Somemaru IV's apprentice storyteller Hayashiya Someji III (b. 1961) subsequently adopted Hayashiya Somemaru IV's former *debayashi*, titled 'Fuji Musume'.

As mentioned, when an apprentice storyteller has completed the *zenza* period of rigorous training involved in becoming a storyteller, (s)he will be told that it is time to select a *debayashi*.⁴⁶ There is no fixed process through which a *debayashi* is selected; rather, according to the *ohayashi* musicians interviewed, it is customary for the leader of the *yose-bayashi* ensemble (usually the oldest and most experienced *shamisen* player in the ensemble), the apprentice storyteller's master and the apprentice himself or herself to mutually agree on a tune. The leader of the *yose-bayashi* ensemble has input into deciding a storyteller's *debayashi* for two reasons: they are aware of appropriate repertoire, and they have observed the apprentice storyteller's progress throughout their apprenticeship. The type of *debayashi* selected usually accentuates the personality and character of the storyteller. It can be a preexisting tune or a unique composition. The title of the *debayashi* selected is documented at the *yose* theatre and becomes officially taken: no other storytellers in the region can use the tune.

Ukebayashi

Ukebayashi (withdrawal melody), also referred to as *uke* for short or *sagebayashi*, are melodies similar to *debayashi* and can be applied in two differing contexts as part of a

⁴⁶ *ibid.*, p. 129.

storyteller's *rakugo* performance. First, they may be sounded at the conclusion of the *ochi* (punch line) of a *rakugo* story to signify the end of a storyteller's performance. Second, they can also be used to separate multiple *kobanashi* (short *rakugo* stories) performed by a single storyteller.⁴⁷ In both cases, *ukebayashi* are representative of a storyteller telling the audience, 'yes, it is finished, it is finished, there is nothing more'. Today, rather than being a separate piece of music, the *ukebayashi* is often the proceeding storyteller's *debayashi*,⁴⁸ meaning that the function of the *debayashi* is essentially two-fold. *Debayashi* introduce one storyteller to the stage, while also signifying the end of the prior performance.

Ukebayashi are only used as part of a storyteller's *rakugo* performance in the Kansai region; thus, they are characteristic of Kamigata *rakugo*. According to Hayashiya Somemaru IV, at the conclusion of the Pacific War when there was a significant shortage of *yose-bayashi* musicians, Yoshimoto Kōgyō⁴⁹ were forced to make tape recordings of tunes to ensure that *ukebayashi* could still be heard in *yose* theatre.⁵⁰ According to Hayashiya Somemaru IV, *ukebayashi* are not heard at the conclusion of a *rakugo* performance in Edo *rakugo*. As soon as a storyteller from the Edo region concludes their *ochi* (punch line), there is silence. This is used to serve as a lingering memory of the time in Edo *rakugo* when music was not used as part of a performance.⁵¹ In an Edo-centric monograph on *rakugo*, authors Morioka and Sasaki allude to the use of *ukebayashi* as part of a *rakugo* performance. However, they do not provide precise details on the use of *ukebayashi*, so this source does not confirm whether these tunes are only characteristic of Kamigata *rakugo* or are indeed a recent addition to Edo *rakugo* performance.⁵²

There are multiple prescribed *ukebayashi* melodies played by the *ohayashi* musicians and those who play the *narimono* instruments. *Ukebayashi* melodies are composed in each of the mainstream tunings of the *shamisen*: *honchōshi* (literally 'original tuning'), *niagari* (literally 'raise the second') and *sansagari* (literally 'lower the third'). Melodies are selected in accordance with the tuning of the proceeding *debayashi*.⁵³ If the proceeding storyteller's *debayashi* were in the tune of *niagari*, then the *ukebayashi* selected would be one that is also in the tune of *niagari*.

47 Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, p. 198; Morioka and Sasaki, *op. cit.*, p. 33; Hayashiya, *Geza-bayashi kenkyū dai nishū*, p. 3; Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, pp. 101, 125, 180.

48 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 125, 180; Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, p. 2, 198.

49 Yoshimoto Kōgyō was founded in 1912 as a traditional theatre, and is now a major Japanese entertainment conglomerate.

50 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, pp. 125, 180; Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, pp. 2, 198.

51 Hayashiya, *Geza-bayashi kenkyū dai nishū*, p. 14.

52 Morioka and Sasaki, *op. cit.*, p. 33.

53 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 180.



Aibayashi

Aibayashi are joining songs.⁵⁴ Today, a typical Kamigata *yose* theatre session consists of a number of variety acts including *rakugo* stories performed by storytellers; recitations such as *kōdan* (formally *kōshaku*; a professional narrative art form), performed by narrators; *misemono*⁵⁵ (variety acts) such as tricks, acrobatics, special abilities, mimicry and dance; and *manzai* (two-person stand-up comedy),⁵⁶ performed by comedians.⁵⁷ At the end of a *rakugo* performance and preceding a *kōdan* or *misemono* performance, the ensemble plays an *aibayashi* if the stage needs to be reset or the performers need to change their costumes.⁵⁸

Hamemono

Hamemono (music and musical sound effects), also referred to as *kōka ongaku*, are a unique feature of Kamigata *rakugo*, and do not characteristically occur in Edo *rakugo*.⁵⁹ In order to engage fully in a Kamigata *rakugo* performance containing *hamemono*, it is worthwhile understanding the purpose and application of this musical element. *Hamemono* are short melodic or rhythmic phrases that occur during a storyteller's *rakugo* performance to accompany specific stage actions, set moods, establish locations, identify characters or reflect unspoken thoughts.⁶⁰ Many of the melodic and rhythmic phrases used as *hamemono* derive from *kabuki geza ongaku* (Kabuki offstage music).⁶¹ Like *debayashi*, *hamemono* are also taken from traditional music genres such as *nagauta*, *jiuta*, *gidayū*, Edo *hauta*, Kamigata *hauta*, *zokkyoku* and *jōruri*.⁶² *Hamemono* are characteristically found in *ongyoku banashi* (*rakugo* stories with *shamisen* or *narimono* accompaniment), but these days some storytellers include *hamemono* in stories that do not typically contain music.

Hamemono are played by the *yose-bayashi* ensemble. The *ohayashi* and *narimono* musicians keep *kikkakechō* (cue books) in which they maintain a record of the *rakugo* stories that contain *hamemono*, what melodic or rhythmic phrases are required, and where they are to be inserted.⁶³ Most *kikkakechō* record the name of the *rakugo* story,

54 *ibid.*, p. 125; Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, p. 2.

55 For further information on *misemono* (variety acts), see Kodera, *Misemono zasshi*; Nobuhiro, 'Yose misemono'; Sekiyama, *Yose misemono zasshi*; Sekiyama, *Yose misemono*.

56 Maeda, *Kamigata engei jiten*, pp. 111-17.

57 Morioka and Sasaki, *op. cit.*, p. 2.

58 Hayashiya, *Geza-bayashi kenkyū dai isshu*, p. 14; Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 125; Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, pp. 194-196.

59 Yamamoto, *op. cit.*, p. 246; Mita, *Yose-bayashi gaisetsu*, p. 17; Ui, *Rakugo no keifu*, p. 69.

60 Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, p. 1.

61 Osaka Shiritsu Kamigata Engei Shiryōkan (ed.), *op. cit.*, p. 183.

62 This was also mentioned in discussion on the *debayashi*. Ui, *Kamigata hanashi kō*, pp. 294-295; Ui, *Rakugo no keifu*, pp. 66-68.

63 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 93.

the phrase uttered by the storyteller where the *hamemono* is to be inserted, and the title of the melody or rhythmic pattern to follow the utterance. There are discrepancies in the application of *hamemono* between *ichimon* (artistic families) and even between individual performers of the same family.⁶⁴ Many *ohayashi* musicians keep multiple entries for a particular *rakugo* story detailing each storyteller's desired variations to the prescribed melodic and rhythmic phrases.⁶⁵

Some storytellers also choose to add melodic or rhythmic phrases to stories that do not typically contain *hamemono* so as to personalise the story, demonstrating the dynamic and fluid nature of this performance art. The *ohayashi* and *narimono* musicians will also keep records of these variations. If an *ohayashi* or *narimono* musician is unaware of a particular storyteller's approach to the application of *hamemono* in their *rakugo* story, they will seek advice from another *ohayashi* musician, their master or the storyteller themselves. In cases where the application of *hamemono* is difficult, the *yose-bayashi* ensemble will practice with a storyteller before they perform. It is currently unclear how much liberty storytellers have to deploy and alter *hamemono* in *rakugo* performances. Many publications detail the types of melodies and rhythms used as *hamemono*,⁶⁶ but there is limited documentation on which *hamemono* are inserted into each story. Examples of *rakugo* stories containing *hamemono* are *Tenka Ichi Ukare No Kuzu Yori*,⁶⁷ *Atagoyama*,⁶⁸ *Tonari No Sakura*,⁶⁹ *Keikoya*⁷⁰ and *Karajaya*.⁷¹

Narimono repertoire

Ichiban daiko, literally meaning 'number one drum', is a rhythm played on an *ōdaiko* (large barrel drum) with *nagabachi* (long [drum] sticks)⁷² outside of a *yose* theatre to announce that a *rakugo* performance will soon begin. The sounding of the *ichiban daiko* rhythm is a convention adopted from Kabuki for use in the *yose* theatre. In the context of the *yose* theatre, this convention occurs thirty minutes before a *rakugo* session and is typically performed by an apprentice storyteller.⁷³ The structure of an *ichiban daiko* rhythm can be divided into three sections. Initially, the percussionist rubs their *nagabachi* around the edge of the drum. The sound made by the sticks and edge of the drum rubbing together is perceived to sound 'kara-kara-kara (カラカラカラ)'.⁷⁴

64 Osaka Shiritsu Kamigata Engei Shiryōkan (ed.), *op. cit.*, p. 183.

65 Hayashiya, *Kikkakechō*.

66 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, pp. 153-179; Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, pp. 106-191.

67 Osada, 'Kamigata rakugo hamemono kikkakechō 3', p. 17.

68 Osada, 'Kamigata rakugo hamemono kikkakechō 1', p. 19.

69 Osada, 'Kamigata rakugo hamemono kikkakechō 8', p. 47.

70 Osada, 'Kamigata rakugo hamemono kikkakechō 3', p. 23.

71 *ibid.*, p. 17.

72 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 180.

73 Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, p. 202.



In Japanese, *'kara-kara'* is an onomatopoeic word that represents the sound of a wooden sliding door opening or closing. To those around the *yose* theatre, this sound signifies that the doors of the theatre will soon open. The central component of *ichiban daiko* is a rhythm played on the skin of the drum and is perceived to sound *'don-don-don-to-koi* (どんどん、どんと来い). In Japanese, the word *'koi'* is the imperative form of the verb *'kuru'*, which means 'to come'.⁷⁴ This rhythm symbolically calls people to the theatre. At the conclusion of the rhythm, the percussionist places their sticks in the shape of the character for *'hairu'* (入), which means 'to enter', thus signalling to the audience that they should enter the theatre.⁷⁵

Niban daiko, literally meaning 'number two drum,' is a second rhythm played by the *narimono* instruments *shimedaiko* (small barrel drum), *ōdaiko* (large barrel drum) and *nōkan* (Noh flute) five minutes before the curtain opens. The *niban daiko* rhythm is another convention adopted from Kabuki for use in the *yose* theatre.⁷⁶ The rhythm of *niban daiko* is perceived to sound *'o-ta-fuku-koi-koi-kane-motte-koi-koi* (お多福来い来い、金持って来い来い). In Japanese, *'ta'* means 'many'; *'fuku'* means 'good fortune'; *'kane'* means 'money'; *'motte'* is the imperative form of the verb *'motsu'*, which means 'to bring'; and *'koi'*, as mentioned before, means 'to come'. This rhythm symbolically expresses gratitude to the patrons for waiting so patiently and indicates that the performance will begin shortly. It also appeals to the audience to return to the theatre to support them in their career. The theatre will remain open and flourish if there is a large audience because it is the audience who pays to watch them perform.⁷⁷

Nakairi shagiri is a rhythm played to indicate the beginning of the intermission. It is played by the *narimono* instruments and is preceded by the vocalisation *'onakairi'* by a musician from the *yose-bayashi* ensemble.⁷⁸

At the conclusion of a *rakugo* performance, a rhythm referred to as *hane daiko*, *bare daiko* or *oidashi* is played by the *ōdaiko*.⁷⁹ In the past the *shimedaiko* was also used.⁸⁰ This rhythm is perceived to sound *'deteke-deteke...ten-ten-bara-bara* (出てけ出てけ...てんてんバラバラ).⁸¹ In Japanese, *'dete'* is the imperative form of the verb *'deru'*, meaning

74 Osaka Shiritsu Kamigata Engei Shiryōkan (ed.), *op. cit.*, p. 183; Morioka and Sasaki, *op. cit.*, p. 32; Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, p. 202.

75 Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, p. 202.

76 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 181.

77 Osaka Shiritsu Kamigata Engei Shiryōkan (ed.), *op. cit.*, p. 183; Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, p. 203; Brau, *op. cit.*, p. 161.

78 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 181.

79 Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, p. 207; Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 182; Osaka Shiritsu Kamigata Engei Shiryōkan (ed.), *op. cit.*, p. 183.

80 Hayashiya, *Kamigata rakugo yose-bayashi no sekai kaisetsuhen*, p. 182.

81 Osaka Shiritsu Kamigata Engei Shiryōkan (ed.), *op. cit.*, p. 183.

‘to leave’, and ‘*ke*’ is the short form of the imperative verb ‘*ike*’, which means ‘to go’ or ‘to proceed’. The performer is symbolically telling patrons to leave the theatre.⁸²

Conclusion

This paper has demonstrated and documented the centrality of music in Kamigata *rakugo*—specifically the way that the music, which is rich in symbolism, aids a storyteller’s performance and is intrinsically bound up in the hierarchical structure of storytellers and *yose-bayashi* ensemble musicians. First, the etymology of the word *hayashi* was shown to clearly reflect the purpose of the *yose-bayashi* ensemble, which is to praise and support the storyteller. This purpose was exemplified through the instrumentation of the *yose-bayashi* ensemble, with its dichotomy of professional (*ohayashi*) and amateur (*narimono*) musicians and the ensuing strict autocratic hierarchical structure among *yose-bayashi* musicians and storytellers. Second, an examination of the central musical components heard during a given *rakugo* performance further exemplified the role of music in the Kamigata *yose* theatre. Current storytellers likened their *debayashi* to a motivational song or theme song, considering it something that ‘boosts and confirms their inner spirit’. The sounding of *ukebayashi* succeeding a storyteller’s performance and the *aibayashi* preceding a variety act were also seen as a means of ensuring that the jovial atmosphere created by one performer lingers on into the next performance. *Hamemono*, which occur primarily during *ongyoku banashi rakugo* performances, add a multidimensional element to a performance, helping to construct the imaginary world created by a storyteller. The use of *narimono* repertoire (*ichiban daiko*, *niban daiko*, *nakairi shagiri* and *hane daiko*) both inside and outside the *yose* theatre also provides the ceremonial opening and closing to a performance.

Music is a central component of Kamigata *rakugo* performance, creating and maintaining excitement and anticipation throughout the *yose* theatre. Further research on the current application and types of music that a storyteller selects to incorporate into *rakugo* performances will provide additional insights into the music-making process and substantiate evidence for the importance of music in the Kamigata *yose* theatre. It is also inferred that such research will provide valuable information on other aspects of social interaction among *rakugo* storytellers and *yose-bayashi* musicians.

⁸² Katsura, *Kamigata yose-bayashi daizenshū kaisetsu*, pp. 206-207; Osaka Shiritsu Kamigata Engei Shiriyōkan (ed.), *op. cit.*, p. 183



Glossary of Japanese Terms

Aibayashi [合囃子]: joining tune

Agari [上がり]: entrance music; a storyteller's theme song (also *debayashi*)

Atarigane [あたり鉦]: small brass hand gong played with a small bone hammer on the inside of the gong

Bare daiko [ハレ太鼓]: a rhythm played at the conclusion of a *rakugo* performance (also *hane daiko*, *oidashi*)

Chanpon [チャンポン]: small cymbals (also *chappa*)

Chappa [チャツパ]: small cymbals (also *chanpon*)

Chihō yose [地方寄席]: provincial *yose* theatre

Chiiki yose [地域寄席]: regional *yose* theatre

Chūzao shamisen [中棹三味線]: *shamisen* with a neck of middle thickness

Debayashi [出囃子]: entrance music; a storyteller's theme song (also *agari*)

Deshi [弟子]: pupil; apprentice storyteller

Dora [銅鑼]: gong with a knobbed centre

Edo [江戸]: the Kantō region of Japan

Ekirei [駅鈴]: station bells

Futozao shamisen [太棹三味線]: thick-necked *shamisen*

Geza [下座]: off-stage musicians' room

Geza-san [下座さん]: specifically refers to the women (*shamisen* players) of the *yose-bayashi* ensemble (also *ohayashi-san*)

Gidayū [義太夫]: recitation (traditional Japanese music genre)

Hakama [袴]: long, pleated culotte-like trousers

Hamemono [ハメモノ・嵌め物]: music and musical sound effects incorporated into Kamigata *rakugo* performances (also *kōka ongaku*)

Hanashi [噺]: stories used in *rakugo*

Hanashika [噺家]: *rakugo* storyteller, synonymous with *rakugoka* (*hanashika* is preferred in the Kamigata region)

Hane daiko [ハネ太鼓]: a rhythm played at the conclusion of a *rakugo* performance (also *bare daiko*, *oidashi*)

Haori [羽織]: formal jacket

Hauta [端唄]: short song

Hayashi [囃子]: general term for different types of musical ensembles or musical accompaniments in Japan

Honchōshi [本調子]: literally ‘original tuning’; a tuning of the *shamisen*

Hondai [本題]: main story

Hosozao shamisen [細棹三味線]: thin-necked *shamisen*

Hyōshigi [拍子木]: wooden clappers

Ichiban daiko [一番太鼓]: literally ‘first drum’; a rhythm played thirty minutes prior to a *rakugo* performance in front of the *yose* theatre to indicate the imminence of a performance

Ichimon [一門]: artistic family (for example, Hayashiya *ichimon*, Beichō *ichimon*)

Jiuta [地唄]: songs of the country

Jōruri [浄瑠璃]: recitation

Kabuki geza ongaku [歌舞伎下座音楽]: Kabuki offstage music

Kaidan banashi [怪談話]: ghost stories

Kamigata [上方]: the Kansai region of Japan

Kikkakechō [きっかけ帳]: cue book

Kimono [着物]: traditional Japanese garment

Kobanashi [小噺]: short *rakugo* stories

Kōdan [講談]: a professional narrative art form, often discussed alongside *rakugo* (also *kōshaku*)

Kōka ongaku [効果音楽]: music and musical sound effects incorporated into Kamigata *rakugo* performances (also *hamemono*)

Kōshaku [講釈]: a professional narrative art form, often discussed alongside *rakugo* (also *kōdan*)

Koten rakugo [古典落語]: classical *rakugo*; stories composed prior to the Meiji era (1868-1912)

Kōtō denshō [口頭伝承]: passing down a tradition orally

Kotsuzumi [小鼓]: hourglass-shaped drum

Kouta [小唄]: short song

Kuromisu [黒御簾]: literally ‘black curtain’; offstage musicians’ room in Kabuki theatre

Makura [枕]: a prologue to the *rakugo* story proper

Manzai [漫才]: two-person stand-up comedy

Misemono [見世物]: variety act(s) such as tricks, acrobatics, mimicry, dance

Nagabachi [長バチ]: long [drum] sticks

Nagauta [長唄]: literally ‘long song’; vocal *shamisen* genre



Nakairi [中入り]: intermission

Nakairi shagiri [中入りしやぎり]: a rhythm played by the *narimono* instruments to indicate the commencement of intermission.

Narimono [鳴り物]: refers to percussion and flutes of the *yose-bayashi* ensemble, and also to the repertoire of music played solely by the aforementioned instruments.

Niagari [二上がり]: literally ‘raise the second’; a tuning of the *shamisen*

Niban daiko [二番太鼓]: literally ‘second drum’; a rhythm played by the *narimono* instruments five minutes prior to a *rakugo* performance inside the *yose* theatre to indicate the imminence of a performance

Ninjō banashi [人情話]: stories of human compassion

Nōkan [能管]: Noh flute

Ochi [落ち]: ending punch line

Ōdaiko [大太鼓]: large barrel drum

Ohayashi [お囃子]: music played during performances at the *yose* theatre (also *geza-san*)

Ohayashi-san [お囃子さん]: specifically refers to the women (*shamisen* players) of the *yose-bayashi* ensemble (also *geza-san*)

Oidashi [追出し]: a rhythm played at the conclusion of a *rakugo* performance (also *hane daiko*, *bare daiko*)

Ōkawa [大鼓]: small drum

Okedō [桶胴]: folk drum with two heads lashed together

Ongyoku banashi [音曲話]: stories with *shamisen* accompaniment

Otoshi banashi [落とし話]: stories ending with a joke or pun

Rakugo [落語]: traditional Japanese comic storytelling

Rakugoka [落語家]: *rakugo* storyteller, synonymous with *hanashika* (*hanashika* is preferred in Kamigata *rakugo*)

Sagebayashi [下囃子]: withdrawal song (also *ukebayashi*)

Sansagari [三下がり]: literally ‘lower the third’; a tuning of the *shamisen*

Seiza [正座]: sitting with ones legs folded under oneself

Sensu [扇子]: folding paper fan

Sha-mēru [写メール]: a photograph or image sent by mobile phone

Shamisen [三味線]: three-stringed plucked lute

Shibai banashi [芝居話]: ‘theatre’ stories; a genre of *rakugo* stories heavily influenced by Kabuki theatre

Shimedaiko [締め太鼓]: small barrel drum

Shinobue [篠笛]: transverse bamboo flute (also *takebue*)

Shinsaku rakugo [新作落語]: literally ‘new *rakugo*’; refers to *rakugo* stories composed during or after the Meiji era (1868-1912)

Shishō [師匠]: a master of a traditional art such as tea ceremony, flower arranging, Kabuki or *rakugo*.

Shūmei [襲名]: receiving another professional performer’s name

Sōban [双盤]: gong

Takebue [竹笛]: transverse bamboo flute (also *shinobue*)

Tēma songu [テーマソング]: theme song

Tenugui [手拭い]: handkerchief / small cotton hand towel

Tsuke [ツケ]: striking wooden clappers on a wooden board

Uke [受け]: withdrawal song (also *ukebayashi*)

Ukebayashi [受け囃子]: withdrawal song

Yose [寄席]: vaudeville-type variety theatre

Yose-bayashi [寄席囃子]: *ohayashi* music; ensemble of the *yose* theatre

Zabutō [座布団]: a square cushion used for sitting

Zenza [前座]: literally ‘first seat’; first stage of the training involved in becoming a professional storyteller

Zokkyoku [俗曲]: popular song



Kamigata *Rakugo Ichimon* (Artistic Families)

In the Kamigata region, there are 216 storytellers affiliated with the Kamigata Rakugo Kyōkai (Kansai Rakugo Association).⁸³ Every storyteller is affiliated with an *ichimon* (artistic family). A list of the Kamigata *rakugo* artistic families is provided below.⁸⁴ Due to the complexity of the artistic families and the number of current storytellers, only the storytellers mentioned in this paper are listed under their respective artistic families and in order of rank.

Katsura Beichō *ichimon* [桂米朝一門]

Katsura Jakujaku [桂雀々] (b.1960)

Katsura Yoneza [桂米左] (b. 1965)

Tsukitei *ichimon* [月亭一門]

Katsura Bunshi *ichimon* [桂文枝一門]

Katsura Bunshi V [桂文枝 V] (1930-2005)

Katsura Bunshi VI [桂文枝VI] (b. 1943), formerly Katsura Sanshi [桂三枝]

Katsura Bunbuku [桂文福] (b. 1953)

Katsura Bunza V [桂文三] (b. 1967)

Katsura Sanjaku [桂三若] (b. 1970)

Katsura Sankin [桂三金] (b. 1971)

Katsura Harudanji *ichimon* [桂春団治一門]

Katsura Fukuraku [桂福楽] (b. 1959)

Katsura Harusame [桂春雨] (b. 1964)

Katsura Fukusha [桂福車] (b. 1961)

Shōfukutei *ichimon* [笑福亭一門]

Shōfukutei Jinchi [笑福亭仁智] (b. 1952)

Shōfukutei Gakkō [笑福亭学光] (b. 1954)

Shōfukutei Kakushō [笑福亭鶴笑] (b. 1960)

⁸³ Yamada, *op. cit.*, p. 23.

⁸⁴ For further information on Kamigata *rakugo* storytellers and the artistic families see *ibid.*

Mori no *ichimon* [森乃一門]

Tsuyu no *ichimon* [露の一門]

Hayashiya *ichimon* [林家一門]

Hayashiya Somemaru III [林家染丸 II] (1867-1952)

Hayashiya Somemaru IV [林家染丸 IV] (b. 1949), formerly Hayashiya Someji II [林家染二 II]

Hayashiya Someji [林家染二] (b. 1961)

Hayashiya Kosome V [林家小染 V] (b. 1963)



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