

Dance in the No Theater

Volume One, Dance Analysis

Monica Bethe and Karen Brazell



Cornell East Asia Series
Number 29

Originally published in 1982 as Cornell
University East Asia Papers Number 29

DANCE IN THE Nō THEATER

Cornell East Asia Series Number 29

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Volume One

DANCE ANALYSIS

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and

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Cornell University

The *Cornell East Asia Series* publishes manuscripts on a wide variety of scholarly topics pertaining to East Asia. Manuscripts are published on the basis of camera-ready copy provided by the volume author or editor.

Inquiries should be addressed to Editorial Board, Cornell East Asia Series, East Asia Program, Cornell University, 140 Uris Hall, Ithaca, New York 14853.

© 1982 Monica Bethe and Karen Brazell
Fourth printing 1992
ISSN 8756-5293
ISBN 0-939657-29-5 (No. 29, three-volume set)
ISBN 0-939657-09-0 (No. 29, volume I)

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PREFACE

This study is an outgrowth of our previous publication *Nō as Performance: An Analysis of the Kuse Scene of Yamamba*. In that work we analyzed how the several arts of nō interact in a single scene; in this one we analyze a single art, dance, to explain how it works as a subsystem of nō and how it relates to the other subsystems. Our approach has been to search for underlying structure through a comparison of the traditions of the Kanze school, which Bethe studies with the actor Izumi Yoshio, and the Kita school, which Brazell studied under Takabayashi Kōji. Since the Japanese method of teaching through example and imitation is bound to the particular, the general theories presented here are for the most part a distillation and amalgamation of particulars gathered from actual experience. In the process of writing, we have repeatedly brought our ideas to our teachers and checked them against their far greater knowledge of nō. Often we have found eager response to our systematizations; at times we discovered our conclusions were based on wrong evidence; occasionally we surprised the actors with truths they had not formulated verbally. In addition to the oral instruction, we have drawn on numerous performances of nō and pertinent scholarship in Japanese and Western languages.

The five schools of nō actors represent separate traditions within a single genre. Viewed from without, nō is nō; all schools express the same essence. Viewed from within, the habits of one school can appear odd to members of another. As is evident from the photos in volume three, differences begin with the fundamentals, with the height of the arms and the placement of the feet in the basic position. Although in specific instances, variations between actors

can be as great as those between schools, choreography tends to be consistant within each school. In addition each school has a characteristic style shared by all its actors.

The Kanze school of actors, to which Izumi Yoshio belongs, is the oldest and largest (about 200 professional actors). With the Hōshō school, it comprises the upper lineage (*kami gakari*). The Kita school, to which Takabayashi Kōji belongs, is the newest and one of the smallest (about 40 professional actors). Along with the Komparu school, from which it branched off in the 17th century, and the Kongo school, it belongs to the lower lineage (*shimo gakari*). The conventions of the Kanze and Kita school, therefore, stand at opposite ends of the spectrum.

Each school is headed by a single household (*iemoto*), whose responsibility it is to preserve the school's traditions and to oversee the training and certification of the actors within the school. Certain masks, costumes, and secret traditions are the preserve of these heads. Izumi and Takabayashi are among the many respected performers who make up the membership of each school. Neither of them trained directly under the head of the school, though both have personal contact with their respective heads.

The larger Kanze school has a hierarchy of subgroups, each centered around a theater and each responsible for the training of the young actors. After his father died, Izumi received his basic training from the later owner of the Ōtsuki theater in Osaka, Ōtsuki Jūzo, and he is still a regular member of the Ōtsuki nō group, performing in their monthly programs (*teiki nō*) and sharing responsibility for the training of young actors. In addition he performs regularly in Nagoya and periodically in Tokyo and Kobe.

In the Kita school, the Takabayashi family, the only Kita actors in Kyoto, form their own subgroup. Takabayashi's father, Ginji,

trained under Kita Roppeita, the former head of the school and one of the best actors of the twentieth century. When Roppeita died, a split occurred between the next head of the school and Takabayashi Ginji. Although the breach was officially reconciled in 1971, the Takabayashis still adhere to some older conventions no longer practiced in Tokyo. Takabayashi holds monthly performances in his studio, performs in various Kansai theaters, and participates in the monthly performances of the Kita school in Tokyo.

The two actors, Izumi and Takabayashi, while fully representative of the schools to which they belong, have distinctive individual approaches which color their art. Izumi conceives of tradition as a fluid source of creativity. Faithful to the classical form when doing traditional *nō*, he has also composed modern *nō*. He feels that the performance of *nō*, despite its precise, predetermined form, should be an act of spontaneous creativity, held firm by the form. Takabayashi is a traditionalist. Adhering strictly to the training he received from his father, he views performance as a ritual enactment. For him *nō* has a life energy that supercedes the question of artistic creativity. The two actors do not actually stand as far apart as this description implies. Both believe in the set form as the true vehicle. Both rely on precise control of the simplest, most basic techniques. For one, beauty is the ultimate expression, and for the other, religious ecstasy, but in *nō* these two things are but reverse sides of the same coin.

We have found that sharing the knowledge, approaches, and opinions of our teachers has opened us to a fuller understanding of *nō*. Even a scanty discussion soon makes evident the narrowness of a single approach, and at the same time, the universality of the underlying principles. It is through such comparison that the fundamentals stand out from the peculiarities of the individuals and the schools. While volume one of this book presents the basic concepts shared by all schools, volumes two and three separate the traditions, detailing

where they differ and illustrating these differences and similarities with diagrams and photographs.

The range of materials covered in this study and our attempt to provide specific examples as often as possible, have left ample room for mistakes. We have tried to eliminate as many errors as possible, and we hope that those remaining in the final production are minor. Much as we have learned, we also feel that the material presented here is merely work in progress that broader experience will bring clearer understanding. We encourage any comments, questions, suggestions, and corrections. Please direct these to us at the China-Japan Program, Uris Hall, Cornell University, Ithaca, New York, 14853.

We would like to thank not only our teachers for their hours of patient cooperation, but also the other performers who helped in the production of the video cassettes. Takabayashi Shinji did many of the Kita school dance demonstrations, Yamamoto Masato, Tsuru Katsuhiko, Asayama Kiyoshi, and Hashimoto Minoru assisted in the Kanze school chorus. For instrumental pieces Noguchi Hirokazu and Akai Keizo played flute, Hisada Shun'ichirō played the shoulder drum, Omura Shigeji the hip drum, and Mishima Gentarō the stick drum. Many other performers appear briefly in costumed nō selections.

Many friends and colleagues have read parts of the manuscript and offered helpful suggestions. We would like to thank specifically Susan Matisoff, Royall Tyler, Robert Hapgood, Linda Weiner, Deborah Dunn, and Carolyn Haynes. Chris and Virginia Helm helped with the editing, and Katherine Brazell sorted hundreds of photographs. Carol Hinzman has been indispensable in pasting up photograph pages, correcting scores, proof reading and critiquing. Kurosaki Akira kindly offered to paint the sketches for the title pages of the chapters. All the other drawings are by Monica Bethe.

Without a 1978 Japan Foundation grant to Karen Brazell for six months of research in Japan, this study would not have been possible. Publication has been aided by funding from the Hull Memorial Publication Fund of Cornell University, and the lavish use of photographs was made possible by funds from the Kobe College Research Center. A grant from the US Office of Education helped finance the video cassettes.

FORMAT

The three volumes of *Dance in the Nō Theater* along with the five accompanying video cassettes are designed to supplement and compliment each other. The first volume, *Dance Analysis*, presents the basic system of nō dance and discusses the relationship of dance to other aspects of performance. The second volume, *Plays and Scores*, provides concrete examples to illustrate the material presented in volume one. The scores describe the dances recorded on the five video cassettes. Since the order of presentation in volume one and on the video cassettes progresses analytically, and the order of volume two is according to categories of nō plays and types of dances, a table of cross-references has been provided at the beginning of volume two. This includes references to the video cassettes as well as to the texts in both volumes. Volume three, *Dance Patterns*, provides detailed descriptions of dance movements and compares the traditions of two schools of nō actors, Kita and Kanze. Both step by step photographic explanations and verbal descriptions illustrate this glossary of dance patterns. The back matter in volume three includes a glossary of all the Japanese technical terms used in our study except the names of dance patterns, an index to the three volumes, and a bibliography.

The five video cassettes cover the same material as chapters two through six of volume one. Thus, video cassette one, *Fundamentals of Nō Dance*, goes with chapter two, which has the same title. Video cassette two goes with chapter three, etc. A detailed table of contents of the video cassettes appears on page vi above, and an alphabetical listing of their contents is included in the table of cross-references in volume two.

We have designed this study with three different purposes in mind. First, it is a general analysis of dance in *nō*; second, it is a study of specific plays and dances; third, it is a supplemental guide for people wishing to teach or learn *nō* dance. The first purpose is addressed directly in volume one and on the video cassettes; the other volumes serve as reference. We suggest the reader view each video cassette before and after reading the corresponding chapter in volume one. For the first viewing, the reader may listen to the two channels mixed, that is with the English explanation on channel one and the music on channel two. This will acquaint him or her with the general topics of the chapter. After having read the chapter and studied the appropriate scores, the reader may view the tapes again, perhaps with only the music to give an experience closer to the original.

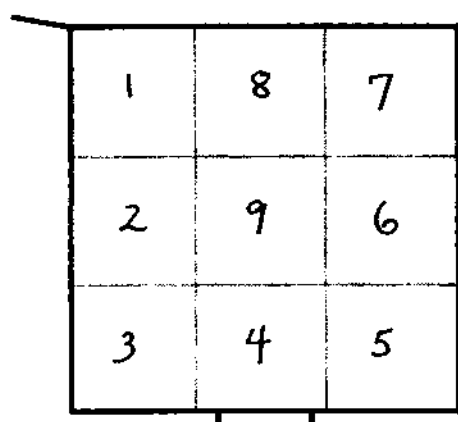
Readers wishing to study specific plays should turn to volume two. Here each play is described, scores are given for the dances to song which are taped, and the table of cross-references leads to the appropriate passages on the video cassettes. These materials, it is hoped, will be found particularly useful for analyzing the correlation between movement and text. As many of the dances are performed by actors from both the Kita and Kanze schools, useful comparisons can be made. It must be remembered, however, that nothing substitutes for the experience of a live performance on a *nō* stage. On the TV screen, depth and subtlety are lost; the good and the bad are leveled to the mediocre. In addition, television distances the experience of the stage art which is dependent on very intimate space.

The Japanese method of teaching *nō* is by imitation. The teacher performs the dances side by side with the student until the student has the movements so ingrained that he can produce them automatically.

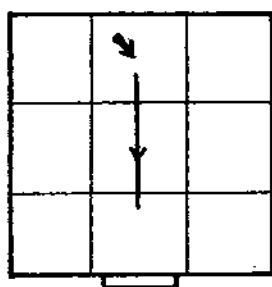
Many teachers never explain the steps; some will give the pattern names as they run through the dance for the first time, some on the third or fourth time. From a Western, technique-oriented point of view, the process is slow and laborious; but in fact, starting with the first day, the student is being taught not only the movements, but the non-verbal essentials of the art. He instinctively absorbs the arts of timing and of subtle variation. He is free to concentrate on the dance rather than on his memory of it, and through years of repetition he gradually acquires the special art of concentration characteristic of *nō*.

Most non-Japanese, however, do not have countless years to spend on learning *nō*, and many *nō* actors now come to the West to teach for only brief periods. This study should provide a useful resource for such students and teachers. The glossary of dance patterns (volume three) is designed to help the students learn individual patterns; the scores of the dances can serve as memory aides. When the student has understood the theory presented in volume one, the more technical analysis of the dances in part two of volume two, should help with conceptualization. The study, however, is not designed for self-teaching. Nothing replaces the guidance of the master *nō* actor nor the wealth of understanding communicated through the personal, one-to-one relationship which is the basis of the teaching technique used in *nō*.

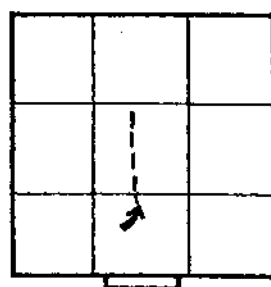
Throughout these volumes, we have used floor plans to indicate movement around the stage. The following key shows the basic symbols we use. A more detailed key is given in volume two. For convenience in describing movement, we have numbered the nine areas of the stage. Pages 16 to 20 below describe the rationale for our ordering of the squares.



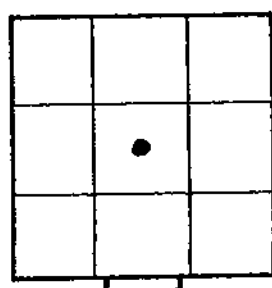
Areas on the n_0 stage



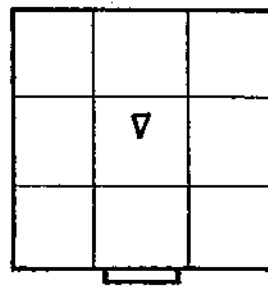
Forward movement



Backing movement



Stamp(s)



Kneel

Key to reading floor plans

INTRODUCTION



INTRODUCTION

Nō is a system of performance composed of several interwoven sub-systems or arts: poetry, chant, instrumental music, dance, costumes, and props. None of these arts is predominant; rather each takes its turn coming to the fore, using its own medium to emphasize a specific action, mood or meaning, and fading back into the intricate texture of the performance as a whole. Fluidity and multiplicity are key characteristics of nō. The final sound of a line of poetry is drawn out to become a long and elaborate vocal trill complementing a flute passage; the raising of the dancer's arms as part of the choreography displays an expanse of beautiful design on the sleeves; the sounds of the stamps as an actor mimes leaping in a window become part of the rhythmic texture created by the drums; and the quality of the drummers' calls reflects the mood expressed by the text. There is no western-style harmony in nō: the chorus sings in unison, and, when the flute plays as the chorus chants, the two simultaneous melodies are only tangentially related, attuned in mood, but not in pitch or rhythm.

The visual dynamics are also complex, for all performers, musicians as well as actors, are on stage in full view of the audience and each has both a visual and an aural role. The members of the chorus manipulate their fans in set ways, and the drummers' arm movements are carefully prescribed. During a performance the viewers may switch their gaze from one performer to another, watching the stick drummer for a while and then the dancer; they may attend to one art or another, admiring first the mask and then the dance; they may become engrossed in the aural or visual display or concentrate on verbal meaning. The final aesthetic effect, however, is that of the performance as an integrated whole, a living tapestry created by the skillful interweaving of the several arts of nō.

As one of the arts of *nō*, dance illustrates the system underlying all aspects of *nō* performance. This study of *nō* dance looks at movement on stage in terms of its intrinsic structure and its relationships to the other arts. A remarkably simple, formal structure informs the choreography of all dances, yet each one is unique in at least a few particulars. When a dance is performed to words, their meaning influences the import of the movements. When a dance is done to instrumental music, tempo and melody and mood alter the impact of the choreography. Because the choreography of dance is prescribed, interpretation comes through subtle variations and through style.

A *nō* performance does not grow out of weeks of daily rehearsals, but is the result of long years of intensive training.¹ By the time an actor is old enough to become professional, he has not only learned to sing and dance the majority of the pieces in the *nō* repertory, but he has also learned something about each of the other arts.² He has studied flute and drums from professionals and will use this knowledge in his own performances and in his teaching. When training a student, he will sing the text and mark the rhythms of the drums with his hands or with a leather-covered stick hit against a hollow block (*hyōshiban*). For purely instrumental dances he will sing the flute melody. Drummers and flutists likewise learn the related arts, singing and beating out the remaining parts when teaching or practicing.³

The main actors (*shite kata*) are both singers and dancers. As well as appearing in acting roles which involve singing given lines of the text, *shite* actors also comprise the chorus (*jiutai*).⁴ They are therefore responsible for the memorization of the texts of the approximately 200 plays in the repertory.⁵ Instant, precise recall of the sung texts is fundamental to the actor's art. In addition, the singing or chanting of texts has become an independent sub-art of the larger system of *nō* and is widely appreciated for its intrinsic beauty. Performances of chanting without dance or instrumental music (*suutai*) are enjoyed for the pleasure of the poetry and melody.

One performer may sing all the parts (*dokugin*), or a group may share the roles and sing together as the chorus. *Nō* chanting is heard regularly on the radio, is recorded and sold as records and tapes, and is performed on the *nō* stage, occasionally as a whole program, more commonly between full *nō* plays.

To say that a *nō* actor is also a dancer does not mean that he stops acting to perform a dance interlude; it means rather that *nō* is danced. Dance is not a sub-category of acting; acting is an aspect of dance. From his entrance to his exit, all of the movements an actor performs are part of the dance, all have been carefully learned. Whether the actor is walking along the bridge to get to the stage, depicting a battle, or portraying a heavenly maiden dancing, his posture and movements are essentially the same: they are *nō* dance in its broadest sense. Some parts of the play, however, contain more movement than others and these are conventionally referred to as individual dances.

Dance is never learned in isolation from music; there are no warm-up exercises, and there is no practice of basic techniques apart from the context of a specific play. A novice immediately begins to master the repertory, working from the simplest danced passages to longer, more difficult ones.⁶ The first dances learned are dances to song, or vocal dances (*shimai*), in which the performer dances to the words and melody of the chant. These simple portions of plays are performed in dance recitals by amateurs and professionals alike. Amateurs may perform for other students as part of their training; professionals perform between *nō* plays in a day's program. Like the chanting of *nō*, the performance of these short dances without the aid of orchestra, costume, or mask, is an independent art much appreciated for its own beauty.⁷ Its simplicity can be profoundly moving.

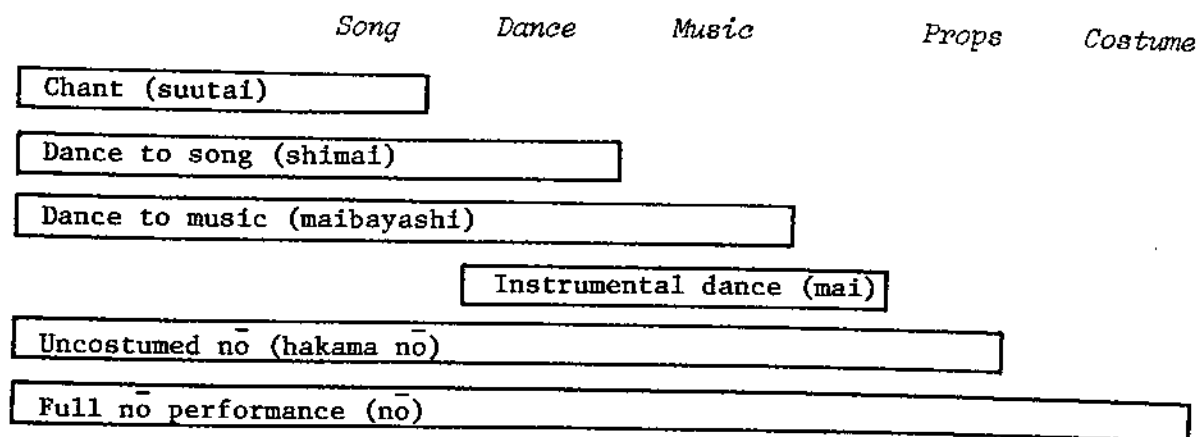
Once the student has learned a dozen or more dances to song, he or she may begin to study longer sections of plays which include

dance to instrumental music (*mai*) as well as dance to song. These selections, which are also performed in recital, are called dance to music (*maibayashi*). In both dance to song and dance to music performances (we refer to both types as dance demonstrations or dance recitals) the dancer dresses in kimono and divided skirts (*hakama*) rather than in *nō* costume and uses a slender fan (*ōgi*) rather than a spread-tipped fan or other hand props that would be used in a full *nō* performance.

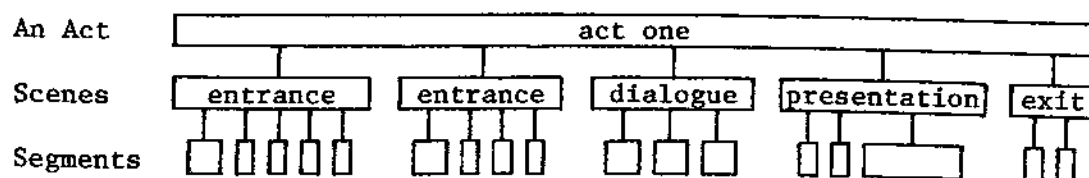
The performance of fully costumed *nō*, the only type of performance which is called simply *nō* in Japanese, is undertaken only after years of training. *Nō* may also be performed with all elements (orchestra, chorus and props) except the costumes (*hakama nō*). This is not so much a step in the training process, as a remedy for the heat of the summer which not only makes heavily clad actors uncomfortable, but also ruins masks and garments.

In our analysis and in the taping of the accompanying video cassettes, we have taken advantage of these various types of performances (fig. 1.1 for a summary) because they allow us to look at dance in partial isolation from its full performance setting, yet in ways which are considered part of the larger *nō* system. To look at the fundamentals of dance and to analyze style, formal structure, and relationships to meaning, we use dance demonstration. When discussing props we employ uncostumed *nō*.⁸ Only when we want to analyze costume and discuss the full effects of *nō* do we turn to sections from fully costumed performances.

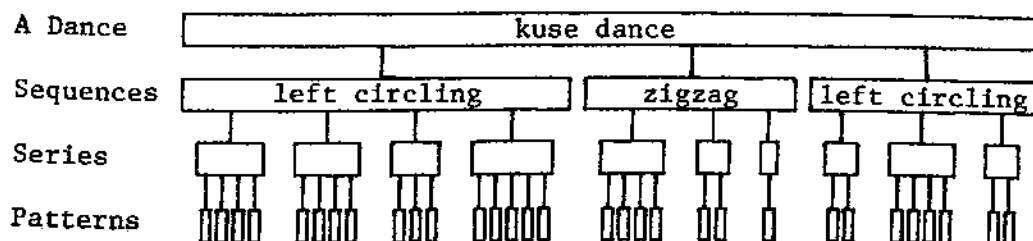
Much has been written about the musical structure of a *nō* play, much less about its dance structure, or to put it in broader terms, its kinetic structure.⁹ A model *nō* play consists of two acts (*ba*) of five scenes (*dan*) each: in the first scene the secondary character (*waki*) (often portraying a travelling monk) enters; in the second the main character, played by the *shite*, enters; in the third these two converse. The fourth scene is a presentation scene in which a long



1.1 Types of performances in the nō system



1.2 The modular structure of one act of a nō play



1.3 The modular structure of a nō dance

passage is sung. The final scene, the exit scene, involves some type of resolution and the exit of the shite. The same general pattern is followed in act two, except that the waki, who has remained on stage between acts, sings a brief song instead of making an entrance and the presentation scene normally includes dance. In any given play these scenes may be reordered, repeated, abbreviated, or expanded. Scenes involving a *kyōgen* actor may also be added.¹⁰

Each scene consists of fixed segments (*shōdan*) (fig. 1.2). The waki entrance scene, for example, begins with the waki walking onto the stage to instrumental music (*shidai*), chanting a thematic song (also called *shidai*), an announcement of his name (*nanori*), a travel song (*michiyuki*), and an arrival announcement (*tsukizerifu*).¹¹ Each of these segments has a set poetic and melodic structure, and, what is often overlooked, a regular kinetic structure as well. For example, when the waki enters alone he pauses at the upstage right corner.¹² There, while facing the pine tree painted on the back wall of the stage, he sings the thematic song. Then, turning to the front and removing his hat, if he wears one, he chants the name announcement, and, putting his hat back on, he sings the travel song (fig. 1.4). At the end of the travel song he takes a few steps forward and back to indicate a journey. He stands still, facing front, for the arrival announcement, then walks across the stage to the downstage left corner where he sits during the shite entrance scene (fig. 1.5). In a similar manner, the shite, when entering alone in act one, pauses at the upstage right corner. He often remains there through the dialogue scene (fig. 1.6), at the end of which he performs a truncated left circling of the stage. For the presentation scene he will sit in center stage (fig. 1.7). He normally interacts with the waki before exiting in the final scene (fig. 1.8). One could go through an entire play, describing each segment in terms of the placement of the actors on the stage and of their movement or lack of movement. Here it is sufficient to make the point that *nō* has a regular kinetic structure which has been adhered to and manipulated by playwrights in creating specific plays.

The scenes in the first act of a play normally have very little movement, and only a few plays include dance in this act. When a dance does occur, it is usually a relatively simple dance to song.¹³ In act two dance often predominates. A brief instrumental dance (*kakeri*) expressing the main character's state of mind may occur in the shite entrance scene. The presentation scene, which may be omitted in act one, is central to act two. There are two major types: an "ear-opening" scene (*kaimon*) emphasizing aural expression, and an "eye-opening" scene (*kaigen*) emphasizing dance.¹⁴ Either or both may occur in act two.

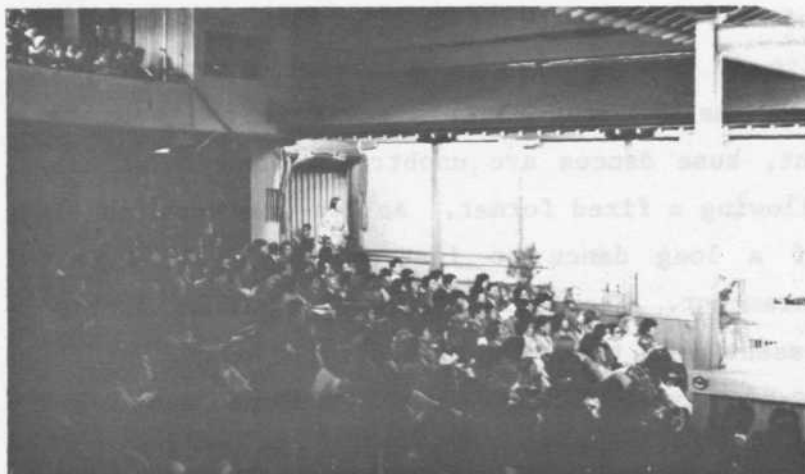
The major type of ear-opening scene is the *kuse* in which the chorus sings a narrative or lyrical passage while the actor may perform a dance.¹⁵ Because the emphasis in this scene is on the words and melody of the chant, *kuse* dances are unobtrusive and relatively abstract, generally following a fixed format. An eye-opening scene is generally comprised of a long dance to instrumental music. Here visual expression is paramount. The choreography of the long instrumental dance remains essentially the same from play to play, but the particular combination of style, timing, music accompaniment, and costumes and props in each play produces quite different effects.

The liveliest dances in *nō* occur in the final scene of the second act. Here dance to song prevails, although at times short instrumental dances are included. Dance in this scene is usually freer from formal structure and more directly expressive of verbal meaning than dance occurring earlier in the play. Final dances may portray a battle in a relatively realistic, if highly stylized, manner, or they may be more abstract, gathering the main images of the play into a flowing collage.

The progression from scene to scene and dance to dance is regulated by a principle of progression called *jo-ha-kyū* which is found in various Japanese arts.¹⁶ Simply speaking, *jo* is a quiet, simple



1.4 Waki entrance.
The travel song:
Kiyotsune.



1.5 Shite entrance:
Nonomiya.



1.6 Dialogue scene
with the waki at
stage left in his
spot, and the shite
at stage right:
Tadanori.

1.7 Presentation
scene with the
shite seated at
center stage:
Adachigahara.



1.8 Final scene
with shite dancing:
Kiyotsune.



introduction, ha, a development or exposition, where complexities appear, and kyū, a quick release or climax. The progression is cyclical: kyū returns to jo. Each play has its own jo-ha-kyū structure. In the play *Kamo* (Thundergod), for example, the waki and shite entrances are the jo; single voices sing simple, set melodies, and the few movements are all formulaic, adhering to the fundamental kinetic structure of all plays. The dialogue and presentation scenes comprise the first part of the ha (it is usually tripartite), in which the melody becomes more elaborate as the chant is divided among the actors and the chorus. The final scene of act one, the middle of the ha section, concludes with both the shite and her companion (*tsure*) exiting to instrumental music. The mother goddess's (*tsure*) entrance and her long instrumental dance in the beginning of act two are the climax of the ha section, for which the musical intensity is increased by the addition of the stick drum to the ensemble. The thundergod's (shite) entrance, dance, and exit, all of which are very short, are the kyū of the play.¹⁷ In this passage the tempo speeds up and the performers play a strong, steady rhythm. The thundergod's dance is more dynamic in style, livelier in movement, and shorter in time than that of the goddess. It is also an enactment of the text rather than an abstraction. At the very end, having raced down the bridge, the dancer performs a quick leap turn, then the music retards and his two closing stamps, distinct and slowed, suggest the kyū returning to jo.

The nature of a given dance depends in part on where it occurs in the jo-ha-kyū progression of a play. A kuse dance, which occurs in the ha section, helps to express and explain the developing intricacies of the play, and its formal structure is expanded by occasional narrative or dramatic gestures. The long instrumental dance, which is also in the ha section, but occurs after the kuse, expresses meaning in more abstract ways as there are no words accompanying the dance. It plays with form, repeating, elaborating, and varying geometric structures and pitting them against the repetitions and variations of the music to develop a creative tension. Dances which occur in the

final scene of act two are always *kyū*. They are freer in form (although formal structure never disappears) and are more complex in the relationship between dance and meaning, in the variety of dance movements which occur, and in the intricacies of the accompanying music.

The progression from *jo* to *kyū* involves quickening the tempo, becoming more clearly rhythmical, and adding more parts (that is to say, going from a single actor speaking a solo to, at the opposite extreme, an actor dancing while the chorus sings and all the instruments play).¹⁸ In addition, both the aural and visual aspects of the performance become increasingly complex. To understand this we must turn to another concept which, like *jo-ha-kyū*, transcends the boundaries of *nō*. This is the idea of ground (*ji*) and figure or design (*mon*) which is basic to the art of weaving and which has been borrowed to describe the structure of various other Japanese arts including music and poetry. Just as the ground of a piece of woven cloth is made up of the interlacing threads of the warp and the weft in a plain cross, the ground of the instrumental music of *nō* is made up of simple musical patterns repeated over and over again. These repetitions are enlivened with a sprinkling of more complex design patterns which stand out because of the very constancy of the ground. The same thing is true in *nō* dance. The repetition of a limited number of simple patterns of movement danced in regular sequences make up the ground of *nō* dance. We call these patterns ground patterns.¹⁹ To create specific effects, design patterns, which are generally more elaborate in their movements and specific in their meaning, are added. If the dance occurs in the *ha* section of the play, as the *kuse* dance does, it consists largely of ground patterns in regular sequences; if it occurs in the *kyū* section, as the final dance does, it is likely to include many design patterns.

The structure we have been describing is that of a modular system with small units or modules linked together in regular ways to form

larger and larger units. The primary modules of dance are named patterns (*kata*) which combine arm and leg movements. These patterns are linked together to form series (groups of patterns which begin and end in the basic position). These combine to create sequences (set groupings of series which move the dancer from the upstage area to the front of the stage and back again). One or more sequences comprises a dance (see fig. 1.3).²⁰

When the arts or sub-systems of *nō*, each of which has its own modular structure, work together to produce a performance, their respective modules are not necessarily coterminous, rather their boundaries often overlap giving a sense of continuity or forward movement.²¹ For example, in many short instrumental pieces, like the danced action (*maibatadaki*) in *Kamo*, the flute enters before the chant is over and continues briefly after the chant begins again. The overlap (plus the fact that the dancer does not pause) blurs the transition from dance to song to instrumental dance and back again. In contrast, at the beginning of the quiet dance (*jo no mai*) in *Hagoromo* there is a definite pause to introduce this instrumental dance. The end of the chanting is followed by a brief drum interlude while the actor gets in place for the dance. Only then does the entrance of the flute mark the beginning of the dance. At the end of the dance, however, overlapping elements again obscure the boundaries: the dancer continues his movements while voice and flute melodies are superimposed upon each other for the transition to vocal dance.

The principle of overlap also relates to *jo-ha-kyū* progression. Because every level of *nō*, from the simplest dance pattern to the progression of a full day's program, adheres to the principle of *jo-ha-kyū*, there is a complex overlapping of progressions. To offer a relatively easy example, the *kyū* section of a *kuse* dance occurs in the *ha* section of a play and is therefore less *kyū*-like than the *kyū* section of a final dance which is performed in the *kyū* of the entire play.

In short, then, *nō* may be described as a system of modular construction regulated by *jo-ha-kyū* progression. Primary modules or patterns are linked together in regular ways, with ground patterns predominating at first, and with more and more design patterns entering as the play progresses toward *kyū*. The modules of the various arts often overlap to push the performance forward. This formal structure of *nō* is as interesting for its aesthetic importance as for its intricate nature. Emphasis on form is not peculiar to *nō*; it is a major characteristic of Japanese art in general. In the written arts, for example, calligraphic form often rivals verbal meaning in importance. The same is true of *nō*. Each play uses its formal structure to express verbal meaning, but the form itself is also significant; it is never fully subordinated to meaning.

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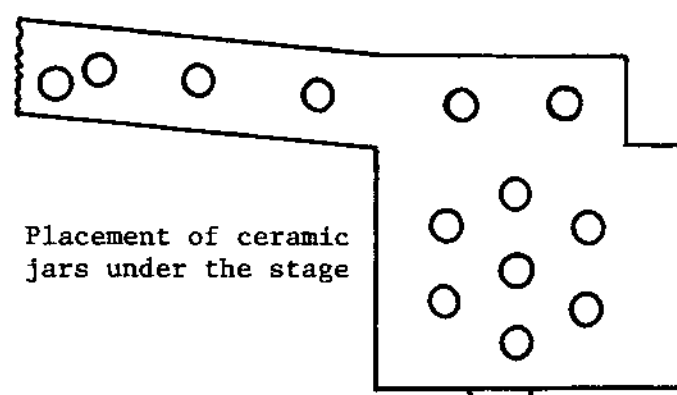
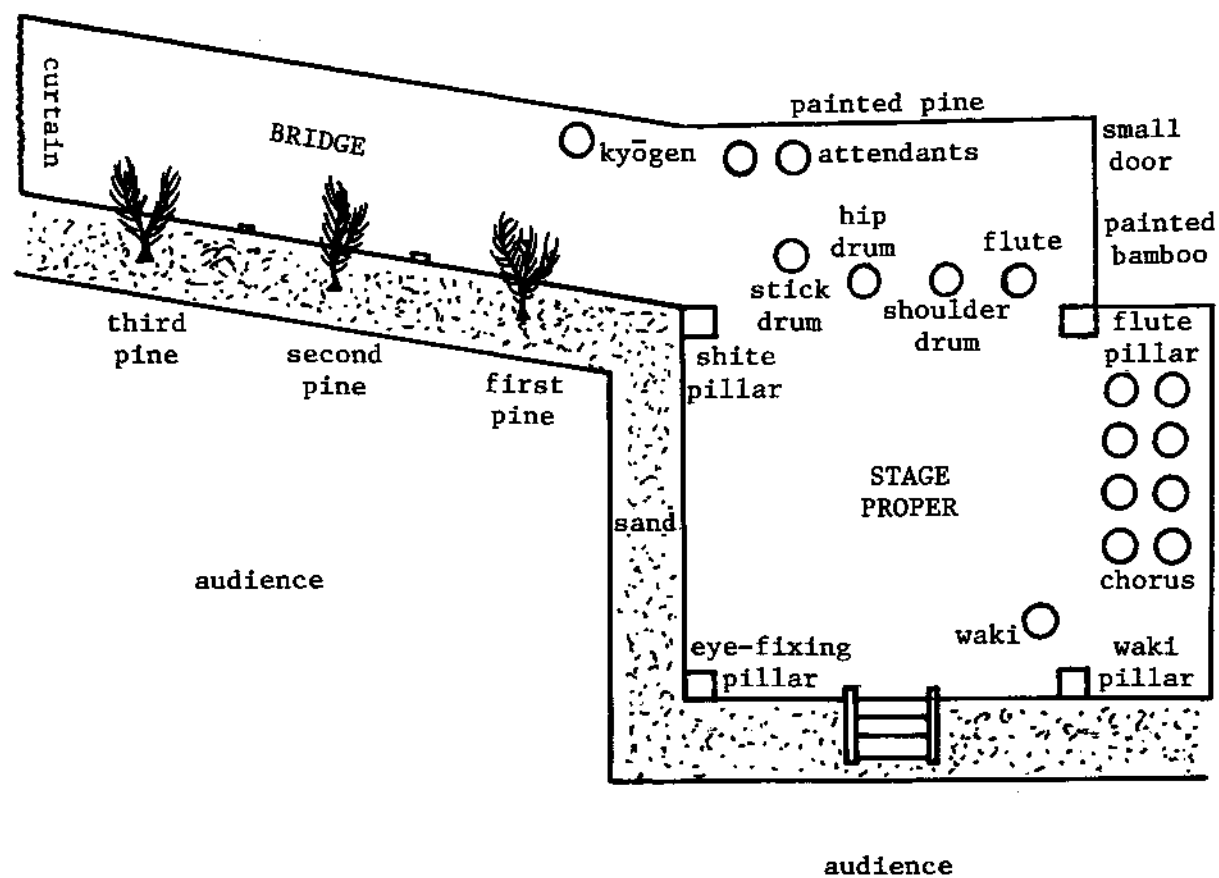
The stage used for *nō* developed over many years, achieving its characteristic shape by the late 16th century. The oldest stage still in existence, the northern stage at the Nishi Honganji in Kyoto, dates from 1581.²² As figure 1.9 illustrates, the *nō* stage has traditionally been a separate building. The stage proper is covered by its own roof and linked to a dressing room by a raised corridor or bridge (*hashigakari*) and separated by a bed of gravel or sand from the building where the audience is seated. Late in the 19th century, when the audience and stage came to be housed in a single structure, the stage retained its separate roof, becoming a building within a building (fig. 1.10).²³ In modern theatres the stone garden has shrunk to a narrow strip of white pebbles along the front of the bridge and the stage. Other vestiges of early performance conditions also remain. The painted pine and bamboo on the back walls of the stage (*kagami ita*) and the small pines along the bridge (*wakamatsu*) recall outdoor performances under the trees, while the paper pendants (*gohei*) which are hung between the pillars on special occasions evoke Shinto shrines where *nō* continues to be performed as a religious ritual.²⁴



1.9 The southern stage at Nishi Honganji



1.10 Typical nō theatre (Osaka Nōgaku Kaikan)



1.11 Schematic drawings of the modern nō stage

The modern stage, which protrudes into the audience seated to the front and to stage right, has a presence of its own. It is not a curtained-off area nor a dead place waiting to be brought to life. Rather, it is a vital space whose emptiness emphasizes the beauty of its form. Its shape is never transformed by elaborate sets; even the simple props which do appear are carried on and off as a part of the performance. The audience, sitting in anticipation of the play, contemplates the empty stage, the same stage which reappears when the play is over.

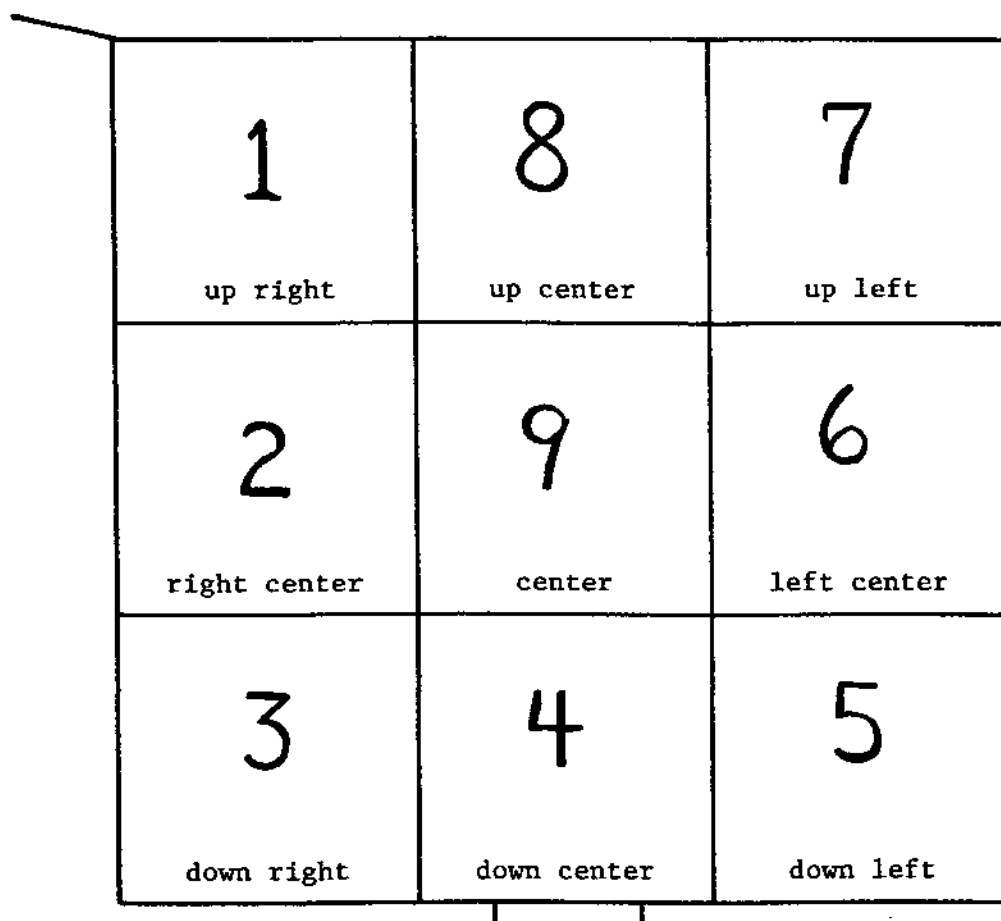
The performers treat the stage, which is reserved for *nō* and for the comic *kyōgen* performed between *nō* plays, with great respect, cleaning it daily, and never stepping on it except in their white-socked feet. The highly polished floor enables the dancer to glide smoothly and also mirrors the actor's feet, adding to the visual beauty of the performance. The stage is built to enhance the sounds produced on it. Raised two or three feet above the ground, it has an empty space underneath in which large ceramic jars are strategically placed to give added resonance to the stamps of the dancer (fig. 1.11).²⁵

Architecturally the *nō* stage is divided into four discrete areas, the bridge and the stage proper, and two non-acting areas where the musicians and chorus sit. Each has designated spots or "seats" (*za*) for specific performers (fig. 1.11). The chorus sits in the area to stage left of the stage proper (*jiutaiza*), while the musicians occupy the rear of the stage (*atoza*). Except for the fact that the actors must pass through a portion of this rearstage area to get to the stage proper, no acting is performed in these two areas. The musicians and chorus leave their places only on very rare occasions, although the former may shift posture to indicate more or less participation in a performance.²⁶ The bridge, which is visually divided into three equal parts by the pillars which support its roof, has a spot for the *kyōgen* actor to sit while awaiting his turn to perform.²⁷ The stage proper,

which is 19 feet in each dimension, is defined by the four pillars in its corners, each of which is named. The shite pillar, flute pillar, and waki pillar refer to the performer who most often occupies the adjacent space. The eye-fixing pillar serves a very practical function: it enables the dancer, who has very limited vision through the small eyes of the mask, to judge distance on the stage. The stage proper is further distinguished from the instrumentalists' area by the fact that its floorboards run perpendicular to the front of the stage, while those of the backstage area run parallel.

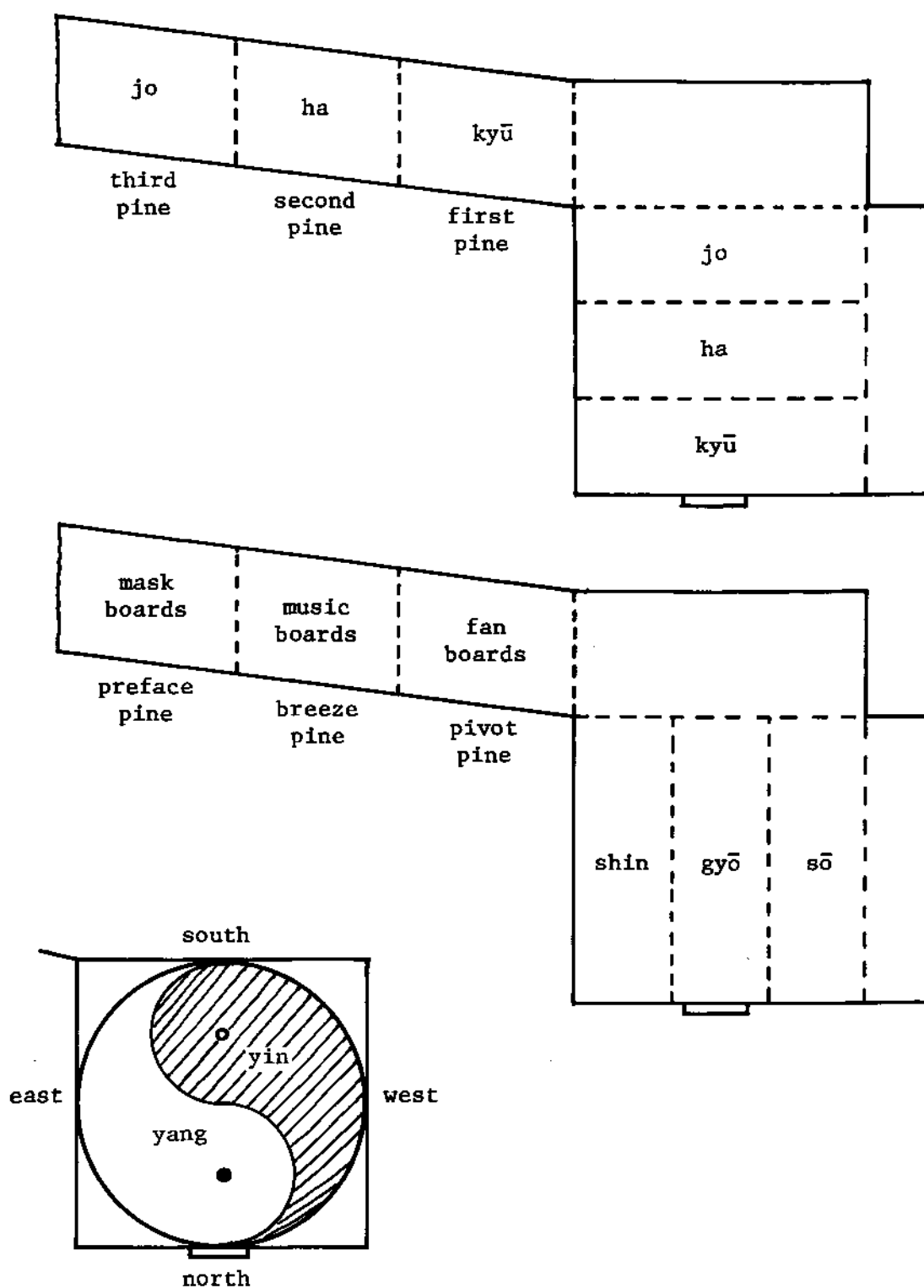
The space within the acting areas is not conceived of as homogeneous; instead each part of the stage proper and the bridge has a particular quality or feel. The facts that the architecture is never changed by sets and that the performers normally sit in fixed spots help to define the nature of specific spots and the type of action which occurs in them. For example, because the dancer can only enter the stage proper by passing through the upstage right area or square 1 (fig. 1.12), this is the place of beginnings and endings. Since the waki is normally seated to the left of square 5, action directed towards this corner is often related to communication with him. As the downstage right corner protrudes into the audience, the dancer often goes there to draw offstage space into the action of the play. He accomplishes this by going to this corner and looking off beyond the audience or pointing out an imaginary mountain or river.

The heterogeneous nature of stage space is evident in the way the stage is perceived to be an expression of certain symbolic orders or qualities, namely: yin and yang; jo, ha and kyū; and *shin*, *gyō* and *sō*, all terms which have been applied to other arts and to other aspects of *nō* besides the stage.²⁸ Both the bridge and the stage proper are seen as spatial expressions of the jo-ha-kyū progression. On the bridge, the area nearest the curtain is labelled jo, and that closest to the stage, kyū, while on the stage proper jo is the upstage third, ha the middle, and kyū the downstage area (fig. 1.13). The stage



1. *jōza* or *nanori za*: constant or name-announcing place
2. *waki jōmen*: waki front
3. *sumi*: corner
4. *shōmen saki* or *shōsaki*: front
5. *wakiza mae*: before the waki seat
6. *jiutai mae* or *jimae*: before the chorus
7. *fueza mae*: before the flutist's seat
8. *daishō mae*: before the drums
9. *shōnaka*: center

1.12 Divisions of the nō stage proper



1.13 Symbolic order superimposed on the nō stage

proper is also divided into three vertical zones which are seen as expressions of the three degrees of elaborateness and formality--shin, gyō and sō. These terms are used in calligraphy, flower arranging, and garden design, where shin refers to the formal and elaborately complete, gyō to the partially simplified and semiformal, and sō to the very simplified and informal.²⁹ The third symbolic order superimposed on the stage proper is that of yin and yang (*in-yō*). Yang represents light, active, positive and male aspects; yin, dark, passive, negative and female aspects.³⁰

These symbolic orders relate directly to stage action. An actor chants his first lines in the jo area of the bridge or the stage, and, as kyū always returns to jo, the final movements of a play also occur in one of these spots (usually in square 1). Dances also always begin and end in the jo area. Square 3, the corner, is kyū, shin, and yang, hence climactic, elaborate, and active, and a great deal of action occurs there. The dancer rarely goes to the corner without pausing there to perform at least a minimal dance pattern. On the other hand, square 7, the opposite corner of the stage, is jo, sō and yin--slow, abbreviated and passive. Almost no dance movements occur there; in fact the actor often does not even pass through this square when circling left.³¹

The order in which we have numbered the nine areas of the stage is significant both with reference to nō dance and to another symbolic order. The order of the numbers reflects the direction in which the dancer moves in the primary sequence in nō dance, the left circling. This sequence is primary not only because it is the most common sequence in nō dance, but also because it comes first: the dancer goes around the stage to the left before he circles to the right.³² The numbered order of the nine squares also relates to a form of meditation in esoteric Buddhism. The Diamond Mandala is a square divided into nine equal sections each filled with a pantheon of deities. The order in which the religious practitioner passes from one square to

the next as he meditates on the deities is identical to the way the dancer proceeds in his left circling.

The three divisions of the bridge have other labels referring to aspects of performance: mask, music and fan boards, and prelude, sleeve and pivot pines (fig. 1.13).³³ These divisions, too, express the qualities and the functions of the spaces. The *jo* section of the bridge--the mask boards and preface pines--is the area of beginnings where the actor first reveals himself and his mask. Actors rarely pause in the middle of the bridge, and the labels for this section suggest that as the dancer traverses this space the music and the costume receive attention. Pausing toward the end of the bridge near the stage, the actor may perform simple dance patterns.³⁴ The entering actor does not normally make use of his fan here; however, in later dances the actor may come to this section of the bridge and perform a fan-centered dance pattern.³⁵

One final spatial dimension is the relationship of the compass directions to stage space. Old *nō* stages were very often built facing north because the buildings in which the audience would sit (the nobility in mansions, the deities in temples and shrines) normally faced south. Thus the front of the *nō* stage is conventionally considered north even though the actual direction of the specific stage may be different. The dancer looking at the setting sun, therefore, usually looks left, toward stage west.³⁶ Attention to directions probably also influenced *nō* choreography in another, more profound way. Various Japanese rituals, especially shamanistic ones, included worship or purification of the four directions. The songs and dances of *Okina*, the ancestor of *nō*, clearly incorporate these actions,³⁷ and we suspect that the practice has influenced the basic choreography of *nō* dance, particularly of the long instrumental dance.

In addition to being heterogeneous, the *nō* stage is characterized by fluidity, a quality we have mentioned before as important to *nō* in

general. There is no scenery in *nō* and only a very few simple props. Space takes on the qualities of a particular place through verbal description, the placement of props, and the movements of the dancer. Hence, in the play *Sakuragawa*, when the chorus sings the words "blossoms scatter, falling become foam" and the dancer goes to the corner and looks intently down, a river covered with falling blossoms appears across the front of the stage. Later, when the dancer takes his net and performs a scooping motion along the middle of stage right as the chorus sings "blossoms, snowflakes, whitecaps, all of them I scoop with my dipper", the river momentarily reappears along the side of the stage. A particular place or image is conjured up in *nō* only as long as it is needed, then it flows back into the basically abstract nature of stage space.

* * * * *

To divide up the aspects of dance as we do in the following chapters is of course artificial, although it is necessary for an orderly presentation. Chapter two concentrates primarily on form, chapter three on meaning. The two of course are intimately related. Chapters four and five show how dance relates to props, mask and costume. The sixth chapter explores instrumental dance.

FUNDAMENTALS OF NŌ DANCE

FUNDAMENTALS OF NŌ DANCE



FUNDAMENTALS OF Nō DANCE

Nō dance is formalized, predictable and controlled. Based on a limited number of movements done in set variation at prescribed times, it has a clear framework established by tradition and preserved for many centuries. The exactness of the form is the strength of the art, for it allows for the perfection of detail. Prescribed form begins with standing and walking, includes dance patterns and their combinations, and extends to the choreography of whole dances and the placement of the dances in the context of the plays.

The nō dancer is weighted in his hips, which remain motionless, as does his torso. The immobile trunk, alive and alert, acts as the energy nexus from which arm and leg movements generate. From skull to tailbone, the straight spine is suspended, so to speak, between heaven and earth. The chin is tucked in and pulled back, giving an extra lift to the back of the skull and an elegance to the unbroken line of the torso.¹ This is the posture of nō, maintained at all times. Slightly bent knees allow this stance to be kept at an even level when walking, the long skirts of the costume hiding the actual movements of the legs, so that the stage figure appears to float. The walk is done with slow, sliding steps that give an impression of smooth, soundless gliding. Spotless white *tabi* (split-toe socks) accentuate the precise movements of the feet on the highly polished boards of the stage. This gliding movement (*hakobi* or *suriashi*) is deceptively simple; although it requires no particular limberness of body to effect, it takes years of training before a dancer achieves the gracefulness which allows the flower of nō to blossom. The walk immediately distinguishes excellence from mediocrity, exposing the dancer's skill with the first steps he takes on the stage.

To achieve the gliding walk, the dancer slides one foot along the floor keeping the entire sole in contact with the boards. When he has completed this forward motion, he raises and then lowers the front part of the foot, leaving the heel on the floor to serve as a fulcrum. The toes never bend as they rise and fall; the foot always works as a flat unit. Even when stepping forward and shifting the weight from one foot to another, the heels remain on or very close to the floor (see fig. 2.1).

When a dancer wishes to change his direction, he makes a pivot (*nejiri* or *kake*), his feet never completely leaving the floor. (For detailed descriptions of dance patterns see volume three.) A skillfully executed pivot appears completely effortless. Movement around the stage may be punctuated with one or more stamps (*hyōshi*). A stamp is performed by raising a relaxed foot--heel first, toes hanging down--then beating it to the floor, the heel hitting first. Stamps have both visual and aural effects, the latter enhanced by the large ceramic jars strategically placed under the stage (fig. 1.11). In all of these movements--walking, pivoting, and stamping--the torso of the dancer remains still, neither wavering to the right or left nor bobbing up and down.

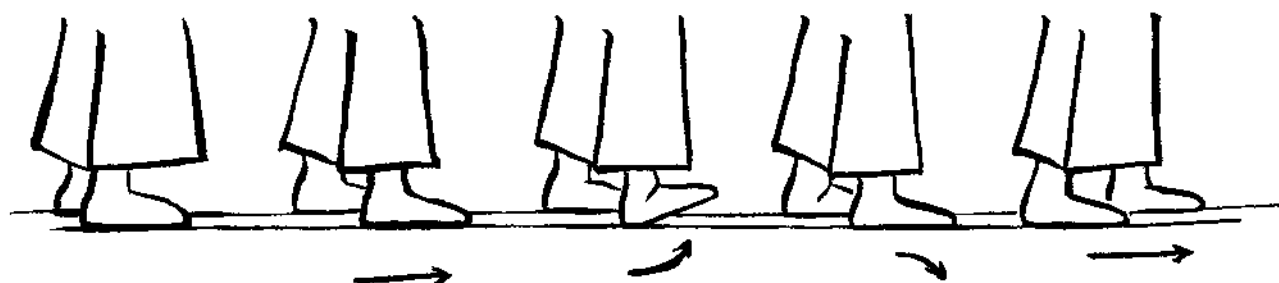
The arms are moved in a broad and unified manner. There is no articulation of the individual fingers and no obvious rotation of the wrist, except that which is necessary to manipulate the fan or another hand-held prop.² The wide sleeves of the costume obscure the arms and at times even the hands. Arm movements center around three major positions: basic, point, and open. In the basic position (*kamae*) the arms are held down to the sides, and the heels of the feet are placed together (figs. 2.2-2.3).³ This is the stance from which all movement begins and to which it returns. It is held for long periods during non-dance portions of a play and is returned to repeatedly during dance. Unlike the basic position, which is stable, the other two positions are focal points held only briefly in a flow of movement.

In the point position the right arm is extended to the front at shoulder level, the left arm is down (fig. 2.4). In the open position, both arms are spread out to the sides at about shoulder level, with the elbows curved gently (fig. 2.5).

The vocabulary of *nō* dance is its patterns (*kata*), named combinations of arm and leg movements. Each pattern is a fixed unit, created some time in the past and now performed over and over again in the same way. The action of a particular play consists of predetermined patterns executed in a prescribed manner each time the play is performed. There is no need for choreographer or director, and there is little room for individual creativity at this level.⁴ The dancer learns the patterns by imitating the movements of his teacher; later he will pass them on to his disciples just as he learned them.⁵

The basic vocabulary of *nō* dance is very small: less than thirty dance patterns make up most of the action. These "ground patterns", which are the ground weave upon which the design of a particular dance is created, are simple, usually involve coordinated arm and leg movements, and are normally performed with the fan either opened or closed. They are constantly repeated to create the structure of a dance, and they are found in both dance to song (*shimai*) and instrumental dance (*mai*). (For a further discussion see the introduction to volume three.)

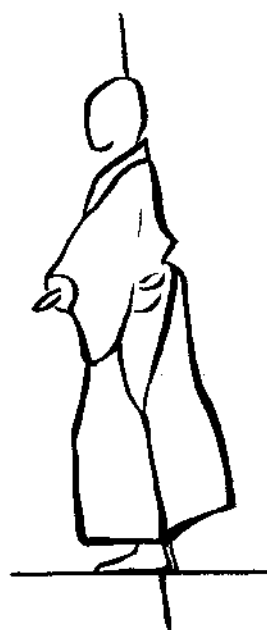
The most common ground patterns are the forward point (*shikake* or *sashikomi*) and its complement, the open (*hiraki*). To perform a forward point, the dancer starts from the basic position, arms down to the sides, feet together. He then takes a number of steps forward, usually starting with the left foot and always ending with the right. The number of steps can vary, but two, four, and six are common. As he takes the last forward steps, the dancer raises his right arm in a straight line from his side to shoulder level, stretched out to the front. He has now reached the point position (fig. 2.6).



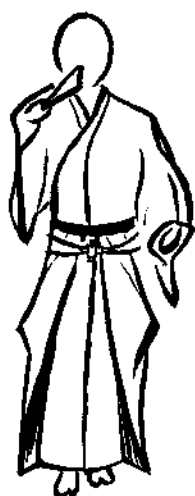
2.1 Forward gliding steps



2.2 Basic position



2.3 Basic position: side view



2.4 Point position: right lead



2.5 Open position: left lead



2.6 Forward point pattern



2.7 Open pattern

The open pattern combines backing movement with spreading the arms to the open position. The number of steps is limited to three--left, right, left--with the first step small, the second large, and the third only a half step which brings the feet together again. Often the open pattern follows the forward point, in which case, as the dancer takes the large step back with the right foot, he spreads both arms simultaneously out to the sides until they are about at shoulder level, elbows barely bent, fists just visible from the periphery of the eyes which are focused straight ahead. This broad gesture, with the arms out to the sides displaying the sleeves of the costume in full, is the focal point of the pattern (fig. 2.7). With the last step, the feet close into the basic position, and the arms return to the sides.

A combination of the forward point and the open forms a dance phrase or series (discussed more fully below). From the basic position, it reaches out to the front moving with a directed impulse forward, the fan in the pointing hand emphasizing the linear movement. Then it recedes, drawing into the wide open figure all that was before it. Finally it returns to rest in the basic position. While the forward point is directed out, the open is weighty and centered.

Since these patterns occur over and over again in very different contexts and are used to express very different feelings, variation in the exact execution is a matter of course. Small differences in details, such as the exact height of the arms, the precise placement of the feet, and the tempo of the movements, alter the impact of the gestures. Performed slowly with the arms kept low and the toes pointed forward, the patterns have quiet elegance. To this one can add a smooth flow of continuous movement, almost eliminating the pause at the focal moments, to give a sense of angelic grace; or one can emphasize the focal moments to create greater depth of feeling. Performed with quick, sharp placement, the same movements gain vitality. Larger

steps and higher arms increase the sense of massiveness and power. All these considerations are aspects of style.

In 1421 Zeami wrote a treatise describing three generalized styles or modes of performance which he labelled the aged (*rōtai*), feminine (*jōtai*) and martial (*guntai*) modes.⁶ Although much has changed since then, these three modes are still considered fundamental to *nō* dance. A play about a young, aristocratic woman is performed in a purely feminine mode; a dance describing a warrior's account of his battle is martial; a male demon is depicted by a strong variation of the martial mode; and a god appearing as an old man or an aged woman recalling the past is portrayed with the aged mode. As this list suggests, the modes transcend age and sex distinctions. The feminine mode suggests a sensitivity to beauty and emotion which is an important part of the masculine as well as the feminine ideal. The martial mode can express, in addition to a feeling of masculinity, a supernatural, demonic quality, unrelated to gender. Venerability as well as age is expressed by the aged mode. Very often, therefore, a dancer must combine modes in order to find the proper style to interpret the particular emotion of a dance. In the early parts of warrior plays, when non-battle aspects of the hero's life are described, the style is a delicate combination of feminine and martial modes; in a play such as *Yamamba*, centered on an old, supernatural woman, the dance requires a careful blend of all three modes.

Of the three modes, the aged is the most difficult to perform, for it is more a matter of the actor's understanding and interpretation than of specific technique. The feminine and martial modes, at least in their pure forms, are more readily discernible in terms of technique. Movements in the feminine mode are slow and quiet with the tempo accelerating and decreasing smoothly, while in the martial mode, movements often occur in spurts with pauses between. The full effect of this difference--the slowly flowing, delicate impression of the feminine mode and the rushing, vigorous power of the martial mode--can

best be seen by comparing two whole dances. Compare, for example, the quiet dance on video cassette 5 with the male dance on video cassette 1, or the kuse of *Eguchi* (video 3) with the final dance of *Atsumori* (video 2). A somewhat more subtle distinction can be seen in the two anguish dances (*kakeri*; video 1); the first depicts a distraught woman, the second a warrior suffering in hell.

In the martial mode the emphatic placement of the weight on one foot or the other combined with a wide stance and turned-out feet throws the body alignment 45° to the right or left. The dancer's eyes continue to look to the front, while his body is angled to the side in relation to the direction of the head and the front foot. When the left foot is in front, as it is in the focal moment of the open, the stance is called a left lead (*jun no mi*). The forward point pauses with the right foot forward and the body angled to the left. This is called right lead (*gyaku no mi*). When executed in the martial mode each ground pattern has a clearly discernible right or left lead. In the feminine mode the difference is not so obvious, but a well-trained dancer is constantly aware of it (compare figs. 2.8 and 2.9).

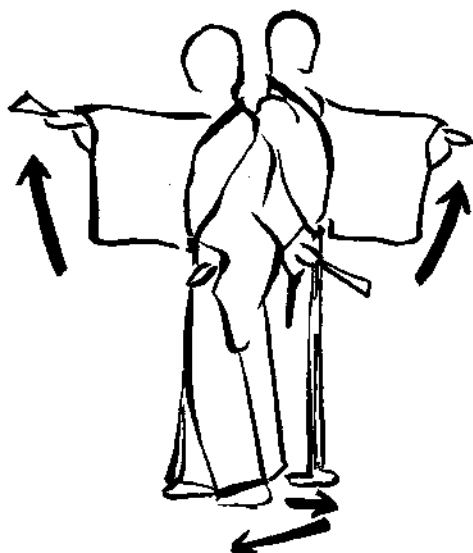
As pointing and opening are the two most important arm movements in *nō* dance, we divide the ground patterns into two major groups: patterns which employ the point position and those which use the open position (see vol. 3 pp. 5-6). The two other important variables we have been discussing are backing and forward movement, and left and right lead. The pair of patterns described above, the forward point and open, are complementary in all three variables. The forward point combines forward movement, point position, and right lead; while the open combines backing, open position, and left lead. Other point patterns use backing movement (the backing point or *sashi*), or have a left lead (left hand points or *hidari de sashi*). Similar, but fewer, variations are possible with the open patterns. These complementary movements and positions are important in understanding how patterns are linked together. Two open patterns do not occur in a row without



2.8 Open: feminine style



2.9 Open: martial style



2.10 Small zigzag



2.11 Closure scoop

at least a minimal point pattern between them, and if two point patterns are contiguous, one is usually executed with the right arm and a right lead, the other with the left arm and a left lead.

When two or more patterns are regularly performed together (as the forward point and open are), they may constitute a dance phrase or series (no Japanese name). Series begin and end in the basic position and consist of complementary movements. The forward point-open series is the most frequently performed and can appear at almost any time in a dance and at almost any place on the stage. Other series serve more specialized functions. The zigzag-scoop (*sayū-shitome*) series, for example, marks the end of a dance or a section thereof, functioning like a cadence in music. The two patterns complement each other in terms of direction of movement. The small zigzag (*sayū*) is a double point: pointing with the left hand, the dancer takes two steps to the left, then pivoting and pointing with the right hand, he takes two steps to the right (fig. 2.10). For the closure scoop (*shitome* or *uchikomi*), the dancer takes two backing steps, circles the fan up, around and down in front of his body, lifts it to his chin (Kita only), and lowers it to the basic position while making a small circle with his left hand (fig. 2.11).⁷

Series of patterns are linked together to form sequences (no Japanese name). If patterns are the vocabulary of *nō* dance and series the phrases, then sequences are its sentences. A sequence is movement from the upstage area to downstage and back again. Theoretically there are any number of ways this might be accomplished, but *nō* makes use of only a few of the possibilities. Most important are left circling sequences and zigzag sequences.

A left circling sequence moves counterclockwise around the stage. The dancer goes forward to the corner and then circles left to return upstage. This is considered the regular order (*jun*) and must be undertaken before reverse order (*gyaku*) or rightward movement is

performed. Consequently the dancer's first movement around the stage is a left circling. This normally occurs in the third scene of act one when the chorus sings its first lines (*shodō*) at the end of the dialogue between the *shite* and *waki*. Until this point the *shite* has remained in square 1 (upstage right); now he moves downstage towards square 3 (the corner), pauses, circles left to square 1 and performs an open pattern (fig. 2.12). This minimal sequence is a simple beginning; the dancer and the play are warming up to dance. (This sequence is shown in *Tadanori* at the beginning of video 4.)

A fuller left circling sequence is seen in the color dance (*iroe*), the simplest dance to have a name. This short instrumental dance adds visual color to the words sung immediately before and after it, and normally occurs in dances featuring women (e.g. *Sakuragawa*, see video 1). To begin the sequence the dancer goes to square 3 and marks it by performing a take corner pattern (*sumitori*): he stops, facing diagonally to his right with his left foot in the lead, pivots to face the front, and takes one or two backing steps. He then circles left, performing a small circlet (*komawari*) before ending with the zigzag-scoop cadence in square 8 (fig. 2.13).

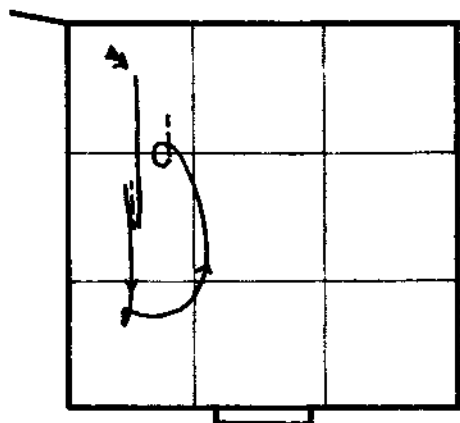
Other variations of the left circling sequence appear commonly, but they generally share two basic characteristics. In the first place, the corner (square 3) is always marked: the dancer approaches it directly and ends on his left foot facing the pillar, then pivots to face the front in preparation for moving away from the corner in a rounded arc. The pivot can either involve performing a pattern like the take corner or the extend fan (*kazashi*; described in volume three), or it can be merely a brief pause. Secondly, the end of a left circling sequence usually coincides with the end of a musical or textual unit, and consequently it normally concludes with patterns--such as the zigzag-scoop series--which indicate closure.

The second basic type of sequence is the zigzag sequence in which the dancer follows a zigzag course across the stage, moving left then right downstage. The sequence is completed with a small right circling back to an upstage area. Most typically the zigzag sequence begins with a series of patterns composed of a large zigzag (*ōzayū*), a scooping point (*uchikomi*), and an open. Like the small zigzag, the large one involves pointing with the left hand and going left, then pointing with the right hand and moving right. However, the large zigzag covers more stage space: the dancer takes three or five steps to the left and then goes all the way across the stage to the right of center (to square 2; compare figs. 2.14 and 2.15). Often a stamp punctuates the first change of direction. After the large zigzag the dancer moves downstage center (square 4) as he performs a scooping point (*uchikomi*) with his arms. The large, circling arm movements of this pattern are similar to the closure scoop except that they end in point position. An open pattern generally completes the series. Square 4 often acts as the focal area for the zigzag series, the movements gaining momentum with the approach. The focus on this square is further emphasized in the zigzag sequence by the performance of a variation on the point-open series within it. To end the sequence, the dancer circles right to the upstage area. There is rarely a sense of closure to a zigzag sequence; rather, the dance continues with another sequence (see fig. 2.16b).

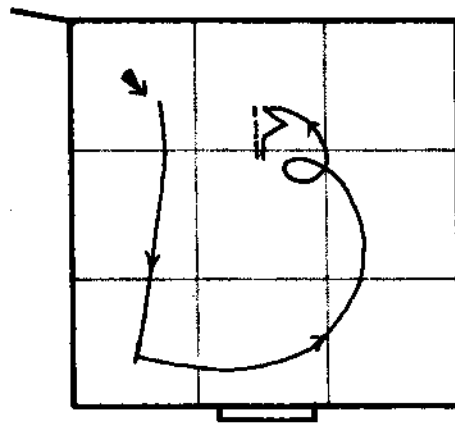
In the modular structure of *nō* dance, the next level--after patterns, series, and sequences--is a complete dance (see fig. 1.3). We are now ready to turn to some actual dances and begin to analyze their forms. We have chosen to begin with the two most highly structured dances, the *kuse* and the long instrumental dance.

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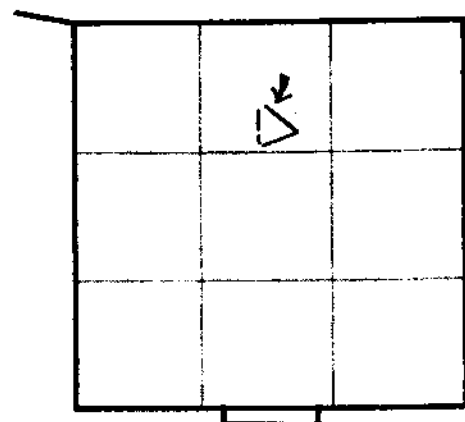
The *kuse* dance is a dance to song in which the *shite* performs to the chant of the chorus. It usually occurs in the second act of a



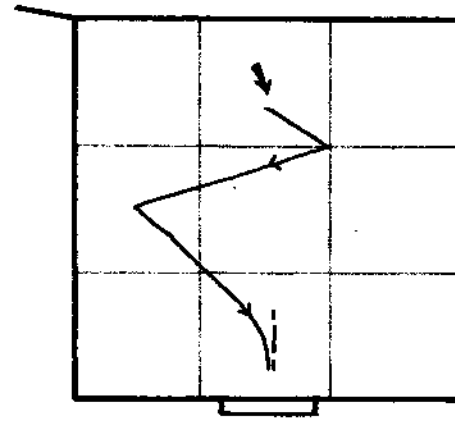
2.12 Dancer's movements during the first chorus (Kanze).



2.13 The color dance (Kanze).



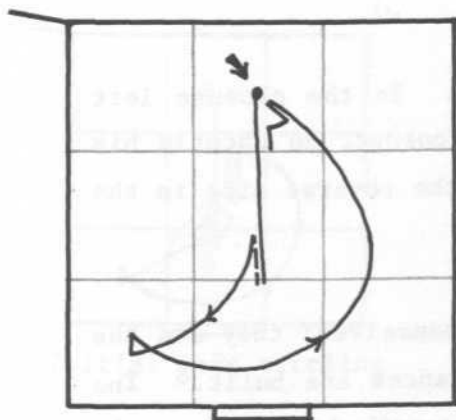
2.14 The small zigzag-closure scoop series which serves as a concluding cadence.



2.15 The large zigzag-scooping point-open series which begins a zigzag sequence.

play, before longer or more active dances. In accordance with the general principle of jo-ha-kyū progression, it is both quieter and more regular than later dances to song. To simplify, and we will continue to simplify throughout this volume, the kuse dance is composed of three sequences: an initial left circling sequence, a middle zigzag sequence, and a closure left circling sequence. In the initial left circling the dancer moves downstage, does one or more point-open series, and then goes to the corner and takes it. He then circles left to upstage center and faces front. The initial sequence usually ends with a zigzag-scoop series indicating closure (fig. 2.16a). Now the dancer opens his fan and holding the fan in front of his face for the beginning of the raised fan pattern (*ageha* or *ageōgi*) he sings one line of poetry (the rest of the kuse is sung by the chorus). This leads to a large zigzag-scooping point-open series which takes him across the stage, left, then right, then to the focal area in square 4. Here he may do several patterns before circling right, back to square 1 (fig. 2.16c). A turning point or backing point begins the closure sequence. The dancer approaches the corner, pauses there to extend the fan, then circles left holding the extended fan high for the first part of the circle, but lowering it before he turns to face the front in square 8. Finally he performs a zigzag-scoop cadence (fig. 2.16e).

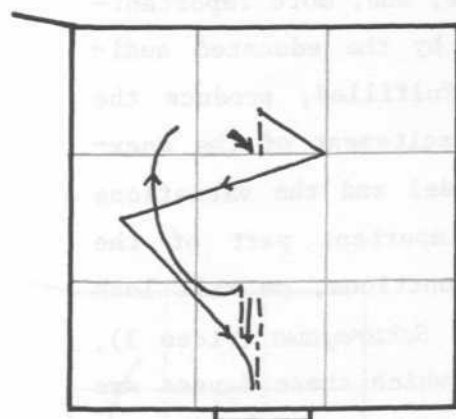
Each of these three sequences--initial, middle and closure--is distinguished by the way the fan is held. For the initial left circling sequence, the fan is closed and held in the right hand where it serves as an extension of the arm and a focus for the arm movements. The closed fan is held loosely with the fingers wrapped around the stem and the thumb laid along the ribs (fig. 2.16b). The left hand has the fingers lightly closed into a fist, mimicking the fingers of the right hand. The fan is opened between the initial and middle sequences when it is grasped with the fingers curled around the ribs so as to nestle it in the crook of the lower arm. We call this the nestled hold, but because it is the normal way to hold the opened fan,



a. Initial left circling sequence.



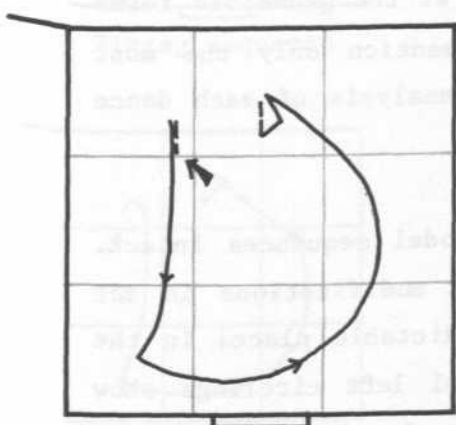
b. Closed fan for initial sequence.



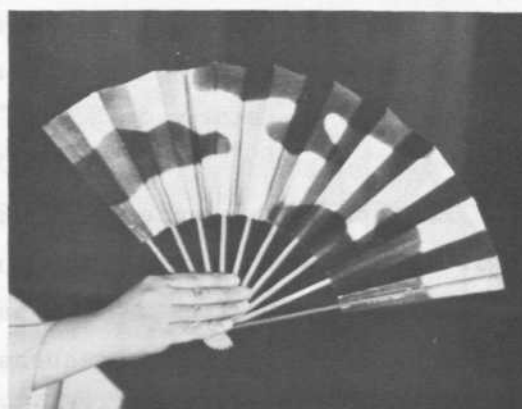
c. Middle zigzag sequence



d. Nestled fan for middle sequence.



e. Closure left circling sequence.

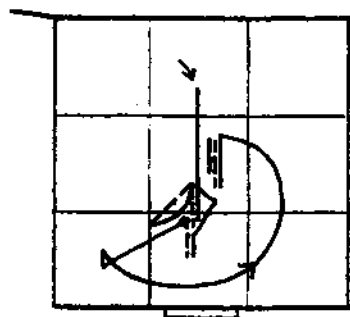


f. Extended fan used in the closure sequence.

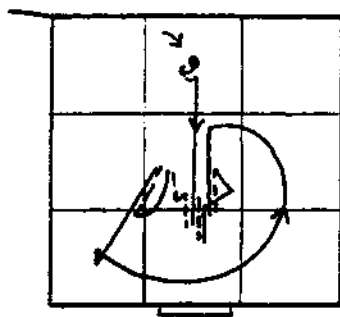
there is no Japanese name for it (fig. 2.16d). In the closure left circling sequence, when the dancer reaches the corner, he uncurls his fingers, flipping the opened fan out to expose the reverse side in the extended hold (fig. 2.16f).

These three sequences are not a dance in themselves; they are the underlying skeleton, the model, on which kuse dances are built.⁸ The sequences are not necessarily performed as described; they may be abbreviated, expanded, modified, omitted, or repeated to create a variety of dances. Sometimes it is difficult to discern these model sequences in a dance, but they are usually there, and, more importantly, they are felt by the performer as well as by the educated audience. They set up expectations which, when fulfilled, produce the pleasure of the familiar, when thwarted, the excitement of the unexpected. The tension between the underlying model and the variations of a particular play or performance is an important part of the aesthetics of *nō*. To explore how the model functions, we will look briefly at kuse dances from *Hagoromo* (video 1), *Sakuragawa* (video 3), and *Eguchi* (video 3). The types of music to which these dances are performed influence both the form and the meaning, but such considerations are the subject of later chapters. Here we will only analyze the dances in terms of sequences. The floor plans for these dances are given in figure 2.17, and a glance at the geometric forms illustrates how similar they are. We will mention only the most important modifications here; a more detailed analysis of each dance appears with the scores in volume two.

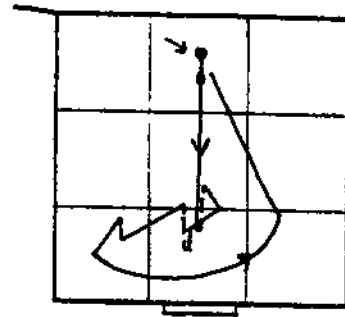
Each of these dances contains the three model sequences intact. Their individuality comes in part from slight modifications in set forms and in part from adding patterns at predictable places in the sequences. Of the three sequences, the initial left circlings show the greatest variations. After an initial forward point-open series, a variety of other point-open series appear before the dancer goes to the corner. In addition, the take corner pattern in *Sakuragawa* is



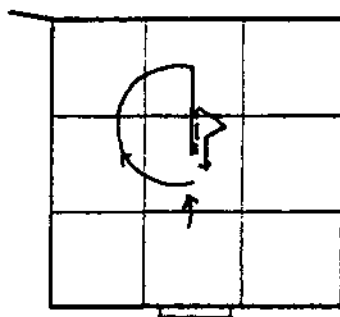
Initial left circling



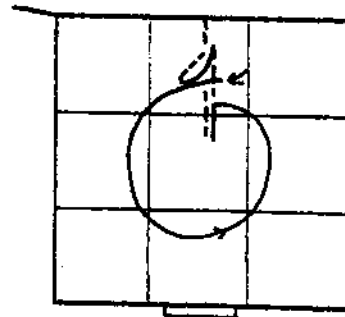
Initial left circling



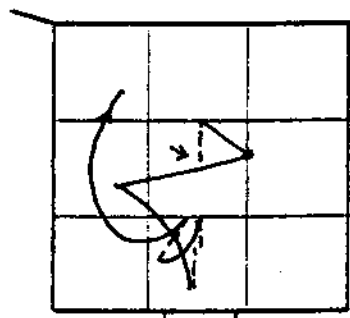
Initial left circling



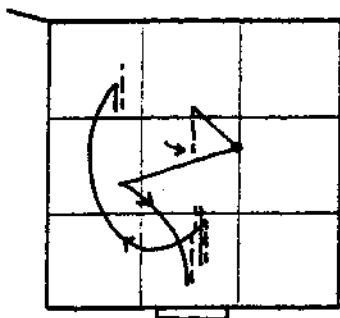
Extra right circling



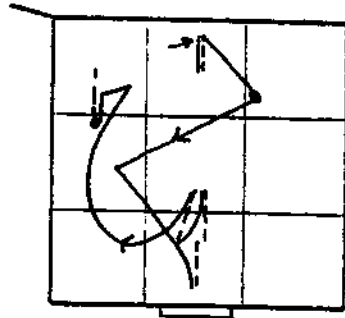
Extra left circling



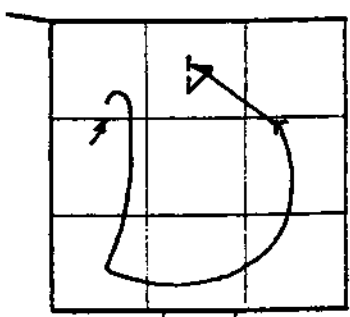
Zigzag sequence



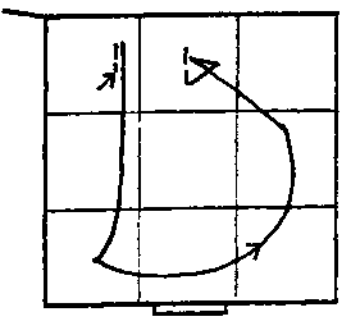
Zigzag sequence



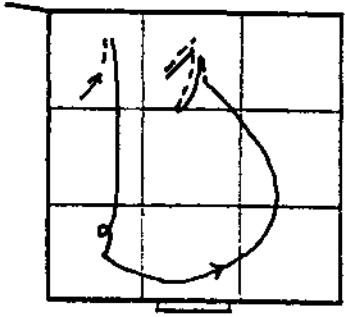
Zigzag sequence



Closure sequence
Eguchi (Kanze)



Closure sequence
Hagoromo (Kanze)



Closure sequence
Sakuragawa (Kita)

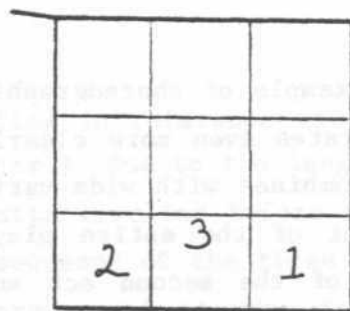
modified in reference to the text. (This is the subject of the next chapter.) Due to the length of the texts, *Hagoromo* and *Sakuragawa* add an extra circling before the middle sequence begins. The middle zigzag sequence of the three kuse dances vary primarily in the choice of patterns used at the focal areas of the zigzag series, and both *Hagoromo* and *Sakuragawa* add patterns at the end of this sequence. The closure left circlings of *Eguchi* and *Hagoromo* are almost identical. *Sakuragawa* contains a circlet on the way to the corner (a common variation) and adds a pattern at the end modifying the final series. By expanding and slightly varying the model dance, three separate dances have been created. Other kuse dances, such as that of *Yamamba*, which we examine in chapter three, also include alterations of the model through abbreviation and repetition of sequences.

This mechanical description makes the three dances sound more similar than they appear in performance. The distinctiveness of each dance depends only partially on the patterns used; more importantly it derives from the correlation between the words and actions, and from the style in which the dances are performed. In our discussion of style so far, we distinguished the aged, feminine, and martial modes. These three kuse dances are all performed in the feminine mode, yet the dominant atmosphere of each is quite different. *Eguchi* is the most weighty; it has the highest rank (*kurai*) and hence is danced very slowly and with great dignity. The heroine, ostensibly the ghost of a beautiful woman, is actually the Buddhist deity Fugen. *Hagoromo*, whose heroine is a heavenly maiden, is much lighter and airier. The movements are broad, joyous, and filled with the gracefulness of a fairy world. The woman in *Sakuragawa* is a mother distraught by the loss of her son, and her crazed state of mind is reflected in her unsettled movements. It is here, at the level of expression, that the dancer reveals both his interpretation and his skill.

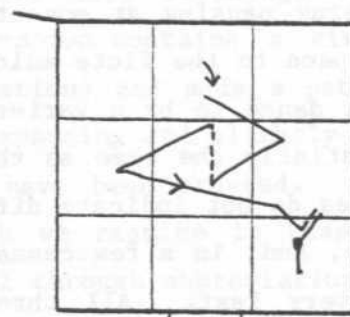
* * * * *

The long instrumental dance, our second example of choreographic structure based on combining sequences, illustrates even more clearly than the kuse dances how singularity of form combines with wide variety in expression. Performed as the highlight of the entire play, this dance usually appears close to the end of the second act and expresses the mood of the play in non-verbal terms. The flute sets the tone with its melody; the drummers establish the rhythm; the dancer glides around the stage in geometric patterns pausing at moments to echo the drum beats with stamps or to give space to the flute melody. Although versions of the long instrumental dance go by a variety of names, they are choreographically one, essentially the same as the male dance (*otokomai*) discussed below. The names do not indicate differences in action, but in expression or style, and, in a few cases, in melody. Tempo varies from very slow to very fast. All three modes, and many subtle combinations of them, are used in the individual dances. In addition, each version of the dance has a characteristic timing of the patterns and weightiness or dignity (*kurai*). The type of long instrumental dance which appears in a play correlates with the type of role, costume, and mask.

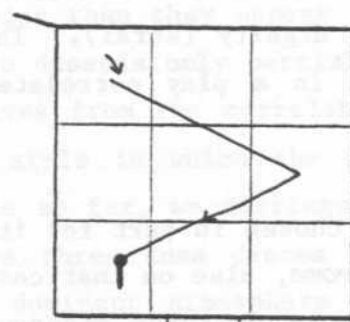
Video cassette 1 presents the male dance, chosen in part for its contrast to the style of the kuse dance of *Hagoromo*, also on that cassette. Performed in the martial mode, this dance features vigorous male characters. It has quick, powerful surges of action interspersed with slower movements. The dancer keeps his feet turned out, takes large steps, places his weight on one or the other foot with a distinct left or right lead. A more detailed discussion of this and other long instrumental dances can be found in chapter six and in volume two. Here we will use the male dance merely as an example of the long instrumental dance and discuss the outlines of its choreographic structure. To do this we have found it most convenient to present a slightly abstracted dance, partway between the Kanze and Kita renditions, each of which are described in full in volume two.



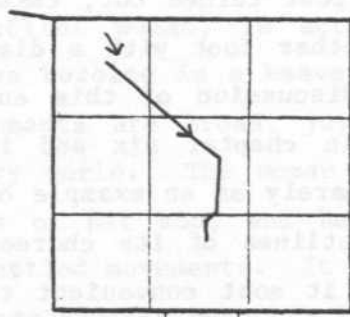
a. Focal points of the zigzag series



b. Double first zigzag

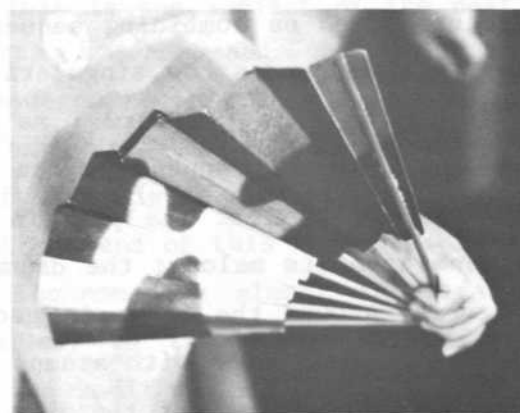


c. Second zigzag



d. Third zigzag

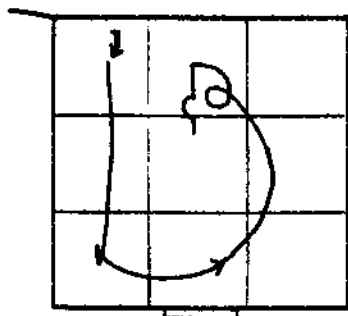
2.18 Modifications of zigzags in the long instrumental dance.



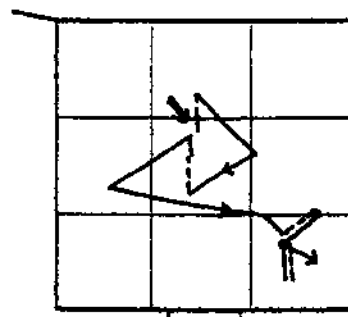
2.19 Reverse fan used after the first and third zigzag series.



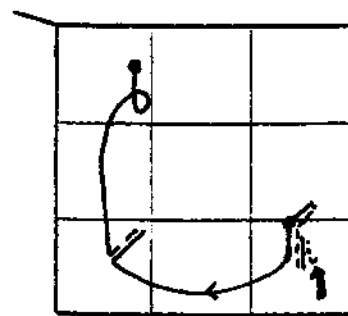
2.20 The fan held in the left hand after the second zigzag series



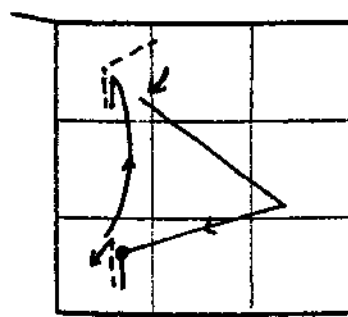
a. Initial left circling:
fan closed.



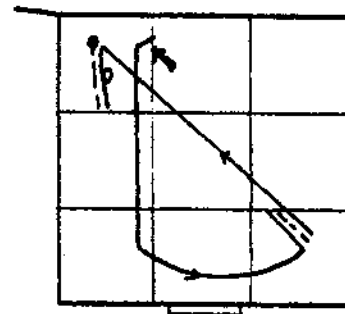
b. First double zigzag:
fan nestled.



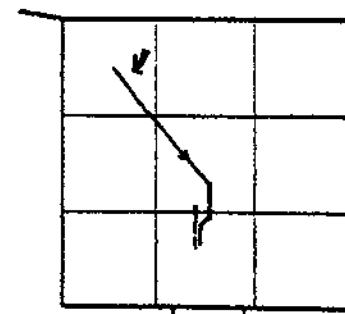
c. Right circling:
fan reversed.



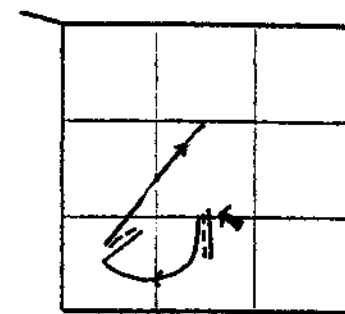
d. Second zigzag:
fan reversed.



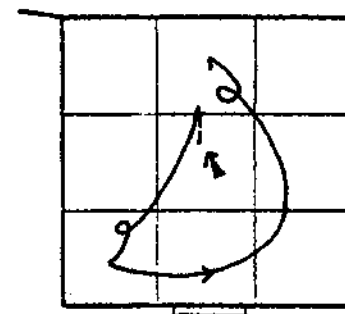
e. Left circling:
fan in left hand.



f. Third zigzag:
fan in left hand.



g. Right circling:
fan reversed.



h. Closure left
circling: fan extended.

The long instrumental dance, like the kuse dance, begins and ends with left circling sequences (fig. 2.21a & h). There are slight, and basically insignificant, differences between these sequences and the kuse model sequences. As in the kuse model, the initial sequence is danced with the fan closed and the closure sequence with the fan extended. Between these frames are three zigzag sequences, all variants of the one in the kuse model. Each of these zigzags has its focal area in a different square at the front of the stage (squares 5, 3 and 4 respectively; see fig. 2.18a). To reach the intended square, the shape of the zigzag is somewhat altered, with each modification becoming simpler (fig. 2.18b-c). At the focal area of each zigzag, the dancer changes the way he holds the fan, adding two new holds to the repertory we saw in the kuse dance: the reverse hold (fig. 2.19) and the left hand hold (fig. 2.20). With the fan in its new hold, the dancer either makes an elaborate circle to the right, pausing to mark the corner with points directed to center stage (fig. 2.1c & g), or he returns upstage and then makes a left circling which marks square 5 with similar center-directed points (fig. 2.21e). The result is an alternation of leftward and rightward circlings of the stage. Figure 2.21 outlines the generalized structure of the entire dance.

* * * * *

Like language, *nō* dance is a system. Its fundamentals include a vocabulary of dance patterns, the most basic of which, the ground patterns, are repeated over and over again to create the structure of dances. These simple patterns, largely variations of points and opens, are linked together in regular ways to form dance phrases or series. Contiguous patterns are usually complementary in one or more of three ways: direction of movement, arm position, and leading foot. These series combine to form sequences, movement around the stage from upstage to down and returning upstage. The two archetypal sequences are the left circling sequence and the zigzag sequence. Dances, such as the kuse dance and the long instrumental dance,

usually begin and end with left circlings and have one or more zigzag sequences in the middle. These sequences may be varied in a number of ways: abbreviated, expanded, or modified to fit the demands of text or music. Exact repetition is normally avoided; thus the three zigzag sequences in the long instrumental dance each focus on a different downstage area. Alternation between left and right, an important consideration in combining individual patterns, is also a strong preference in linking sequences.

Style gives individual life to the repeated patterns that form the ground weave of *nō* dance. Three broad modes of style were distinguished by Zeami and labelled the aged, the feminine and the martial modes. Two or more modes may appear separately in a single play (*Funa Benkei* is an extreme example), or they may be subtly combined to create a single character (Yamamba is at once aged, martial, and feminine). In addition variation of style is possible within a single mode. The kuse dances from *Eguchi*, *Hagoromo*, and *Sakuragawa* are all danced in the feminine mode, but one is grave, one ethereal, and one distraught. The quality and manner of expression also distinguishes one long instrumental dance from another, the male dance being vigorous, the quiet dance elegant and graceful, though both share the same music and choreography.

The very formality of the structure of the dances of *nō* allows for the subtlety of their expression. Because the basic movements are few and repeated, their renditions become the vehicle of interpretation. Because the choreography is structured and predictable, its unfolding suggests climax and cadence, much as certain chords do in western music.⁹ Because the sequences and their order are familiar, their variation becomes a meaningful statement. This, and the relationship between the general, formalized structure and the specific context in which it appears, is the subject of the next chapter.

DANCE AND VERBAL MEANING

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The formal structure described in chapter two is the basis of *nō* choreography: ground patterns linked together in predictable series and sequences to form dances of similar choreography. At this level *nō* dance is largely formulaic. However, it is not an abstract and isolated art, but part of a larger theatrical system. Therefore, at the same time that dance patterns fulfill formulaic demands, they also interact with the words and music of the play. A given pattern usually corresponds to a phrase or a line of poetry which the dancer treats as a single unit, timing his movements to create the momentum required by the piece. The style of the movement reflects the feel of the music and intensifies the mood of the play. In addition, dance patterns may relate to the meaning of specific words or phrases being sung as the pattern is being performed. For example, the dancer normally goes to the corner and takes it as part of the initial left circling sequence. If, as he reaches the corner, pauses, and pivots slightly, the text is describing a beautiful vista, the juxtaposition of words and action makes it appear that the dancer went to the corner to look out on the view described. This method of imbuing abstract gesture with concrete meaning through juxtaposition is a basic technique of *nō* choreography. Further examples will clarify the process.

In the beginning of the Kita school rendition of *Hagoromo's* kuse dance (video 1) it appears, as the dancer moves slowly forward and points, that the heavenly maiden he is portraying is walking along the cloud path described in the text. At the words "this heavenly maiden must stay for awhile" the dancer spreads his arms in an open pattern as if presenting himself as the maiden, and then recedes performing a backing point. When the dancer next goes to downstage right and takes the corner, the chorus sings about the pine beach at Mio, and it seems

to the audience that the maiden is pausing at this viewing spot to enjoy the lovely spring colors of the pine-studded beach. All the dancer has done is to move from upstage to the corner according to the standard model; yet the combination of poetry and graceful movement has transformed the stage into a beach on a gentle spring day.

In the kuse of *Kiyotsune* (video 1) the formulaic patterns of a middle zigzag sequence become a visualization of the emotions gripping a young warrior who decides to commit suicide rather than be killed in a losing battle. Pointing to the left at the beginning of the zigzag pattern, the warrior, drawn by tenderness, approaches his sleeping wife (the tsure). The stamp that marks the large zigzag punctuates his appeal for understanding: "after all, we all must die some day". Turning away he goes right, to square 2, where he makes the lonely decision to take his own life. From there he moves upstage center (scooping point). This zigzag traversal of the stage reinforces the description of his state of mind as "a seaweed swaying to and fro". At "I'll dive into the sea", he steps to the side of the boat (sweeping point), stops abruptly, and peers down into the depths (lowers point position). At "thus will I end my life", he draws away, spreading the arms in a low open pattern which seems to mirror his sad but determined decision.

In juxtaposition with the words, the standard formulaic patterns after a raised fan (large zigzag, scoop, open, sweeping point, open) executed with sensitive timing are transformed into an embodiment of the verse.¹ The patterns neither explain the text like book illustrations, nor enact the words in a purely dramatic way; they embody the meaning. They express the pain, the clouded heart, the insecurity, and the courage of the decision to commit suicide.

In using ground patterns to convey referential meaning, the form of the patterns may be modified. In the above example from *Kiyotsune*, the point is lowered to indicate the ocean into which the warrior

peers. In the kuse of *Sakuragawa* lowering a high point depicts cherry blossoms falling from the tree tops to the river below. Another variation on a ground pattern in the same play is the alteration of the extend fan pattern to evoke looking down into the water at the blossoms (figs. 3.1 and 2). In the Kanze rendition of the final dance of *Yamamba*, an open pattern performed to the words "dust piles up to become a mountain woman" makes *Yamamba*, the mountain woman, seem to rise up, growing ever higher.² This is effected by the dancer straightening his normally bent legs at the close of the pattern.

The abstract nature of the ground patterns allows them to function both as a part of the formal structure and as a vehicle for meaning, a meaning dependent largely on the context in which the patterns appear. The versatility of these patterns makes them the solid groundwork of *nō* dance on which more dynamic patterns stand out. This second type of pattern we label "design patterns". These two large categories of patterns--ground and design--may be distinguished not only in terms of the frequency and context of their occurrences (design patterns are sparsely used and are not essential parts of the model sequences), but also in terms of their relationship to referential meaning. Whereas ground patterns can be performed without reference to anything other than the dance itself (the purest example is the long instrumental dance), a design pattern almost always refers to something mentioned in the text, that something varying with the context. An example is the cloud fan (*kazashi hiraki, kumo no ōgi*), illustrated in figure 3.3. Having brought the extended fan and left hand together in front of him, the dancer spreads his arms, lifting the fan high and wide as he looks into the distance. Most often this pattern calls attention to a far object by focusing attention out and up. In *Hagoromo's* kuse (1. 29) the surface of the lifted fan seems to reflect the crimson sunset; in *Atsumori* (1. 6) and *Tadanori* (11. 16-17) the posture suggests the warrior watching the departing ships.³



3.1 The extend fan pattern as performed in the closure left circling sequence.



3.2 The extend fan pattern as modified in *Sakuragawa* to indicate looking at a river.



3.3 The cloud fan, a design pattern centered on the fan.



3.4 Weeping, a mimetic design pattern.

Similarly a flap fan (*uchiawase*), in which the hands are spread to the sides and then brought quickly together, may indicate the flapping of the wings of a bird or the pounding of the fulling block (*Yamamba*, just before the kuse, and l. 36); or it may express disconsolation, as in *Tadanori*, (l. 66) when Rokuyata laments that it is the lord of Satsuma whom he has killed.

The cloud fan and flap fan are included in a subgroup of design patterns whose movements center around manipulation of the fan. Such fan-centered patterns, while limited somewhat by the shape and feel of their movements, are, like ground patterns, still abstract enough to carry quite different meanings in different contexts. Other patterns are much more limited in their meanings, mimicking real life action in a stylized but recognizable form. Weeping (*shiori*) is one example: lifting his hand to his face, the dancer pretends to dry his tears (fig. 3.4). The names of mimetic patterns often reveal their meanings: bow (*shizumi*), prayer (*gassho*), draw sword (*katana o nuki*), strike (*uchi*), and dip (*sukui*). The meanings of these patterns remain constant from play to play, and their dramatic vitality demands that they be used sparingly. There is one further level of specialization: patterns modified or created to represent the meaning of a particular situation or play. In *Tadanori*, for example, the warrior has had his right arm cut off, so when he says his final prayers he performs the prayer pattern with his left arm alone.

Since design patterns serve to highlight phrases of the text, their placement within a dance is dictated primarily by meaning. However, the integrity of series of patterns and, to a lesser extent, of sequences is usually preserved. Often design patterns are inserted between one sequence and the next. The cloud fan in *Hagoromo's* kuse occurs at the end of the middle zigzag sequence, and the stop water pattern (*mizu o sekitome*) in *Sakuragawa* comes after the return upstage at the end of the closure left circling. When design patterns are inserted within a standard sequence, they often occur at the front of

the stage at the end of a series; in *Eguchi's* kuse a point to head pattern (*atama o sabu*) occurs in square 4 after two point-open series. In *Yamamba's* final dance, the flap fan pattern occurs in the same center front area after a large zigzag-scoop-open series. Design patterns which cover a large amount of stage space, such as the feather fan (*nabike ōgi* or *hane ōgi*) or the beckon fan (*maneki ōgi*; see fig. 3.8), often start upstage and move to center front. These patterns may be worked into the format of a standard sequence: in *Hagoromo's* final dance (1. 11) the dancer performs a feather fan as he moves downstage. He then goes to the corner and circles left to form a variation of the closure left circling sequence.

However, in addition to the left circling and the zigzag sequences discussed in chapter two, there is a third type of sequence which carries the special function of highlighting meaning through design patterns. For these highlight sequences the dancer advances from upstage to one of the front squares, executes meaningful, eye-catching design patterns, and then recedes upstage again. A highlight sequence may consist of no more than rushing forward, reining in a horse, and turning to "ride" upstage, or it may involve going forward and performing a long and elaborate series of patterns evoking, perhaps, a battle. Whichever the case, the structure is basically linear and focuses action in the downstage areas. All highlight sequences contain at least one design pattern, and all are related closely to the text.

The frequency with which design patterns and highlight sequences appear is in part a function of the type of dance being performed. Instrumental dances are essentially composed of ground patterns arranged in left circling and zigzag sequences. Kuse dances also tend to have relatively few design patterns or highlight sequences, although a very long kuse, such as that of *Yamamba* which is analyzed below, may contain highlight sequences. Scene dances (*dan*), such as *Sakuragawa's* net scene, have greater flexibility than kuse dances.

They normally focus on an object, such as the net, exploiting its image and its functions through dance movements. In scene dances, the order and function of the standard sequences are not as formalized as in a kuse dance. Another type of dance, the final dance (*kinj*), has the least formalized structure and the greatest use of design patterns and highlight sequences. Final dances vary so greatly it is difficult to generalize about their formal structure; however, many include at least one left circling and they all end with one of a limited number of possible closure sequences. The variety found in final dances reflects their position at the climactic *kyū* portion of a play. In addition to containing more dynamic movement than other dances, they are faster and more metrical.

To illustrate more specifically how design patterns and highlight sequences function to create meaning, we will examine three dances: the kuse of *Yamamba* and the final dances of *Atsumori* (Kita) and *Hagoromo* (Kanze). Each of these dances has a somewhat different emphasis. *Yamamba's* kuse is a narration of the main character's helpful deeds during which the dancer alternates between acting out the deeds and underscoring parts of the text with appropriate movements. *Atsumori's* final dance is more dramatic: the dancer depicts a battle in movements as the chorus narrates. *Hagoromo* is more evocative: the dance simultaneously portrays a heavenly maiden and evokes peace, prosperity, and beauty.

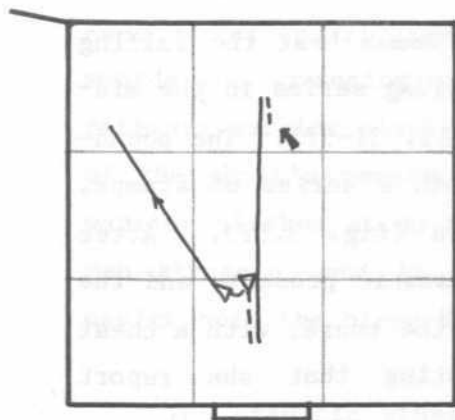
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The play *Yamamba* is about a demoness fated to wander through the mountains in the guise of an old woman dragging with her the distinction between good and evil. Her ambivalent nature--enlightened, yet bound to the wheel of life and death; helpful, yet apparently frightful to behold--is the subject of the play and of the kuse dance. Compared to the kuse dances we looked at in chapter two, the kuse of *Yamamba* is longer and more complex. Since the dancer is seated for

the beginning of the kuse and only rises to dance shortly before the raised fan pattern, the initial sequence is drastically abbreviated. Because this is a double kuse, the dancer sings two separate lines (*ageha*) and performs two middle zigzag sequences. In addition two highlight sequences are inserted between these zigzag sequences. The highlight sequences and the second zigzag sequence narrate three helpful deeds Yamamba performs.

The first example of Yamamba's good deeds describes her aiding a woodsman by shouldering his burden and carrying it down the mountain to his village (ll. 19-23). In a highlight sequence the dancer advances to downstage center, holds his fan high above his shoulder, and falls to his knees, sinking under the weight of the burden symbolized by the fan (figs. 3.5a & b). The burden pattern is repeated later during a short instrumental dance called the stroll. Not only does the pattern refer to Yamamba's good deed, which reflects the enlightened aspect of her being (she is a bodhisattva helping mankind), but it also expresses a central theme of the play: the burden of the illusory distinction between good and evil which Yamamba, in her unenlightened form, must drag around the mountains.

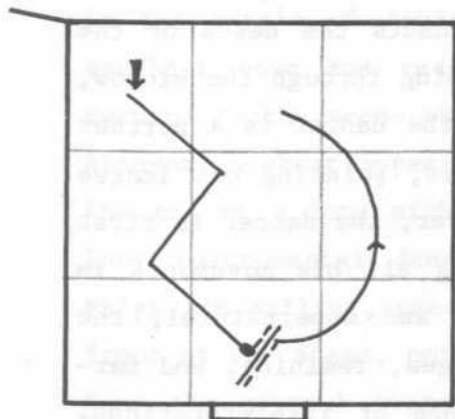
The next highlight sequence illustrates Yamamba's second helpful deed: this time she enters a weaving room to help the women with their work (ll. 24-30). Two high-stepping point stamps (*norikomi*) indicate her entering through the window (fig. 3.5c & d). What happens next is simple, yet striking. The dancer performs a sweeping point which, in conjunction with the words sung simultaneously by the chorus, appears to point out a warbler flitting through the branches of a tree. This warbler springs into existence on stage to the dancer's right, yet it has no existence in the story. It is simply a metaphor for Yamamba's weaving shuttle as it flies back and forth through the warp. In other words, the movements have changed from dramatizing the actions of the character to underscoring a metaphor presented in the text.



a. The first highlight sequence.



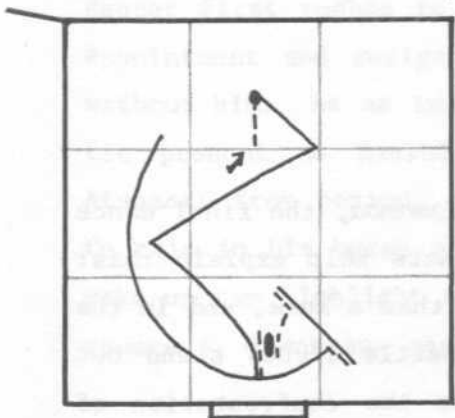
b. Shouldering the burden (burden pattern).



c. The second highlight sequence.



d. Entering the window (point stamps).



e. The second zigzag sequence.



f. Beating the fulling block (flap fan).

3.5 The three helpful deeds of Yamamba in the kuse dance (Kita)

Yamamba's third good deed, helping weary women beat the fulling block, is presented at the focal area of the zigzag series in the middle of the second zigzag sequence (fig. 3.5e; ll. 31-37). The pounding on the block is first presented aurally with a series of stamps, then visually with a broad, flap fan pattern (fig. 3.5f). After describing this deed the text shifts to the dramatic present, and the dancer turns to appeal to the companion actor, the *tsure*, with a chest point (*makizashi* or *munezashi*) pattern, requesting that she report Yamamba's helpful deeds accurately to the world.

These three sequences illustrate text-oriented movement. At lively moments in the narrative, the dancer enacts the deeds of the character Yamamba, shouldering the burden, jumping through the window, beating on the fulling block. At other times the dancer is a partner in the narration, emphasizing words and phrases, pointing out images and metaphors. Whatever the perspective, however, the dancer is first and foremost the spirit of Yamamba, performing all his movements in the "Yamamba style". As she is old, female and supernatural, the Yamamba style is a distinctive blend of the aged, feminine, and martial modes. The text allows for a broad range of interpretations. Consequently, relatively slight differences in the individual dancer's style enables him to portray Yamamba as light and impish, vigorous and demonic, or sober and suffering.

* * * * *

In contrast to the narrative approach in *Yamamba*, the final dance in *Atsumori* is more directly dramatic. Two facts help explain this: in the first place it is a final dance rather than a *kuse*, and in the second, the dance includes a battle scene. Battle scenes stand out with graphic intensity. The dancer acts out the confrontation of fighters: setting his shield, he draws his sword, advances towards the enemy, strikes, is struck, grapples, falls vanquished, or retreats to attack again (fig. 3.6). In fourth or fifth category plays such as

Funa Benkei (p. 76) the opponents meet face to face on stage, crossing swords and advancing or retreating across the floor space. In second category warrior plays, however, the foe is always imagined, a figment of the ghost's memory. Re-enacting a past battle, the ghost of the warrior slashes at an invisible enemy, then becomes locked in man-to-man struggle, and is finally stabbed or beheaded.⁴ The dancer may depict both the blows he gives and those he receives.

The dramatic final dance of *Atsumori* centers on a battle encounter and makes use of many martial patterns in a number of highlight sequences. Atsumori, a Heike warrior of the 12th century, was killed in the battle of Ichinotani by a man called Kumagae who later took Buddhist vows and received the priestly name Renshō. When Renshō returns to the scene of the battle to pray for the soul of his victim, Atsumori's ghost appears and re-creates the last day of his life. At the end of a long night of song and dance (represented on stage as a long instrumental dance) the Heike warriors, realizing that their ships are sailing, race to the shore. The Kita dancer zigzags to the front of the stage, points, and weaves his way upstage again to represent the general commotion (ll. 1-3).⁵ With this introduction, the dancer assumes the specific character of Atsumori and delineates his actions in four highlight sequences and a closure sequence. The dancer first rushes to downstage center and portrays Atsumori's disappointment and resignation as he sees that the ships have set sail without him. As an imaginary Kumagae (the waki remains in the dramatic present as Renshō and is seated in the waki seat) challenges Atsumori from behind, he turns, rushes upstage, then downstage again to rein in his horse and ride it upstage (ll. 4-13). These movements make up two highlight sequences, each of which focusses its action in square 4, downstage center.

The next highlight sequence, the floor plan of which is shown in figure 3.7a, centers on square 3, the corner. In square 8 upstage the dancer "draws" his closed fan to transform it into a sword (fig.



a. To transform the opened fan into a shield, the dancer holds it in the left hand at shoulder level in front of the body (set shield pattern).



b. With his right hand the dancer reaches across to his sword, draws it, and raises it up over his head in preparation for an attack (draw sword pattern). At times the closed fan is substituted for the sword.



c. Charging downstage the dancer strikes from above. Often he stamps at the same time to increase the sense of urgent activity (strike pattern). The Kita school tends to strike in square 3; the Kanze school in square 5.

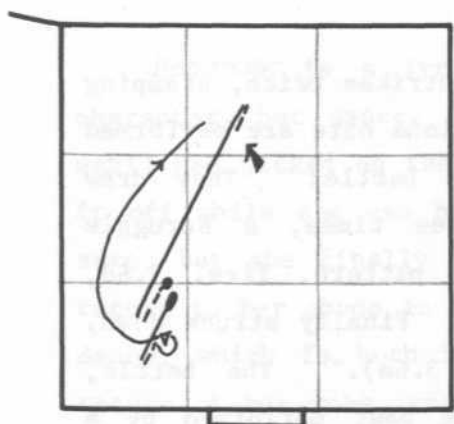


d. Crossed arms show two fighters grappling. They sink down and twirl around in their struggle (grapple pattern).



e. Raising the arm and letting the tip of the closed fan drop toward the head suggests beheading (point to head pattern).

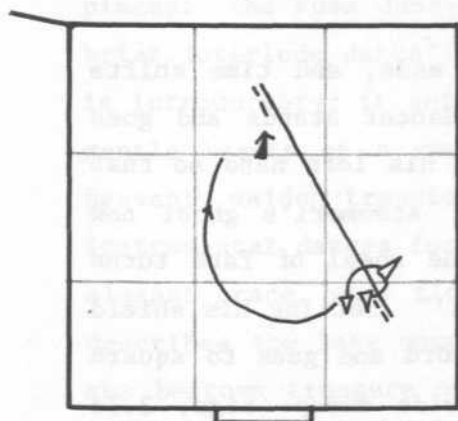
3.6 Martial dance patterns



a. A highlight sequence presents a battle in square 3.



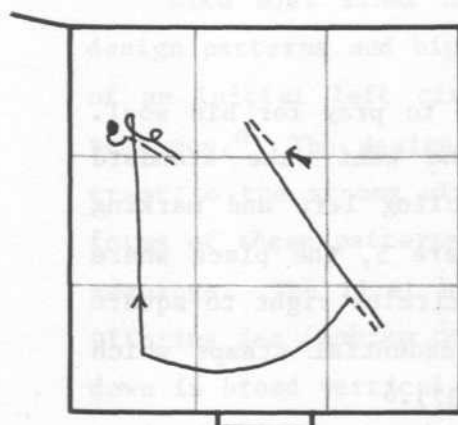
b. Grappling during the battle scene.



c. In another highlight sequence Atsumori advances on Renshō.



d. Setting the shield to attack Renshō.



e. The closure sequence is reversed for the dancer to appeal to the waki.



f. Atsumori requesting prayers.

3.7 Sequences from *Atsumori's* final dance (Kita)

3.6b), advances forward to the corner where he strikes twice, stamping his foot with each strike (fig. 3.6c). The actions here are performed in conjunction with the words describing the battle: "They draw swords in the breakers, striking twice, three times, a struggle ensues; they grapple on horseback (grappling pattern, figs. 3.6d, 3.7b), then fall to the wave-swept shore (sit). Finally struck down, Atsumori dies (point to head pattern, fig. 3.6e)." The battle, actually the re-creation of a battle from the past performed by a ghost against a remembered foe, is graphically depicted (ll. 14-18). The dance patterns visually depict each action described in the text.

Just as suddenly as the battle began, it ends, and time shifts from the past to the dramatic present. The dancer stands and goes upstage, opening his fan and transferring it to his left hand so that it can become a shield in the next sequence. Atsumori's ghost now focuses on Renshō, the waki, as his enemy: "The wheel of fate turns and they meet: 'The enemy's here, I'll strike.'" Setting his shield (the opened fan), the shite draws his actual sword and goes to square 5 (toward the waki) where he strikes with a side sweep (figs. 3.7c & d). He stops short, recognizing that Renshō is no longer his enemy but an agent of his salvation. Dropping his sword, the dancer returns once again upstage (ll. 19-22).

Atsumori's final act is to petition Renshō to pray for his soul. To emphasize the interaction with Renshō, the waki, the standard closure sequence is reversed. Instead of circling left and marking the corner (square 3), the dancer goes to square 5, the place where the waki is, does an open facing the waki, and circles right to square 1 where he does a prayer pattern before the cadential stamps which mark the end of a play (figs. 3.7e & f; ll. 23-27).⁶

* * * * *

Hagoromo is a lyrical play whose subject is neither plot nor character, but dance. The play is a celebration. A fisherman (the waki) has picked up the feathered robe of a heavenly maiden who took it off while she was bathing. He wants to keep it as a family treasure, but she finally persuades him to return it to her so she can return to her abode in the moon. In exchange she dances for him. The dance, which is both her gift to mankind and a celebration of the return of her robe, reflects the beauty of nature, the harmony of the universe, and the peacefulness of the realm. In addition, she is celebrating dance itself. The "dance" technically consists of four pieces: the kuse dance, two instrumental dances (a quiet dance and a brief interlude dance⁷) and the final dance. The kuse dance (video 1) is introductory; it sets the scene by describing the landscape and the gentle beauty of a spring evening and by presenting the dancer, the heavenly maiden transformed by the donning of her feathery gown. The instrumental dances form the core of the dance, filling the stage with elegant grace, easy flow, and munificence. The final dance (video 2) describes the last moments of the angel's visit to earth during which she bestows treasure on mankind and then ascends beyond the mountain peaks into the distant heavens.

Like most final dances, that of *Hagoromo* makes extensive use of design patterns and highlight sequences. Formally, the dance consists of an initial left circling, two highlight sequences, and a closure sequence.⁸ The design patterns are mostly fan centered, and in contrast to the strong mimetic emphasis of the patterns in *Atsumori*, the forms of these patterns are as important as the references to specific meanings. The first highlight sequence includes a beckon fan and an offering fan (*nabike dashi*) (figs. 3.8a & b): swishing the fan up and down in broad vertical movements, the dancer advances downstage to the words "treasures rain down on earth"; lifting the horizontally extended fan, the dancer steps forward to offer these treasures to mankind (ll. 6-9). Having bestowed her gifts, the time has come for the maiden to leave. The dancer returns upstage and advances again



a. A beckon fan pattern depicts the raining down of treasures on to the earth.



b. The maiden offers these treasures to mankind.



c. A feather fan pattern shows the fluttering of the maiden's sleeves in the breeze.



d. The fan nestled in the left arm reflects the glorious scenery.

3.8 Design patterns in *Hagoromo's* final dance (Kanze)

(the second highlight sequence), waving the fan horizontally across his body in a feather fan pattern (fig. 3.8c) to the words "the heavenly feathered robe flutters in the sea breezes". The billowing of the wide, diaphanous sleeve of the costume as the arm moves back and forth evokes sea breezes. Arriving at the front center of the stage (square 4), the dancer spreads his arms with the fan nestled in his left arm seeming to reflect the scene of the pine beach on a misty spring day (fig. 3.8d; ll. 10-13). In a variation of the closure sequence, the dancer goes to square 1 to extend the fan, then circles left, and performs the cadential series in square 8 (ll. 14-15).

The juxtaposition of the rather abstract, fan-centered design patterns with the words of the text imbues these movements with quite specific meanings. In addition to referring to specific textual meanings, the dance patterns evoke the spirit of the place, the presence of the maiden, and, most importantly, they create the beauty of the dance itself. Once the kuse dance begins the maiden never ceases to move. One pattern melts into another in an ebb and flow of grace, increasing in exuberance, broadening in gesture until the maiden takes flight, appearing to rise over the peak of Mt. Fuji as the dancer vanishes from the stage.⁹

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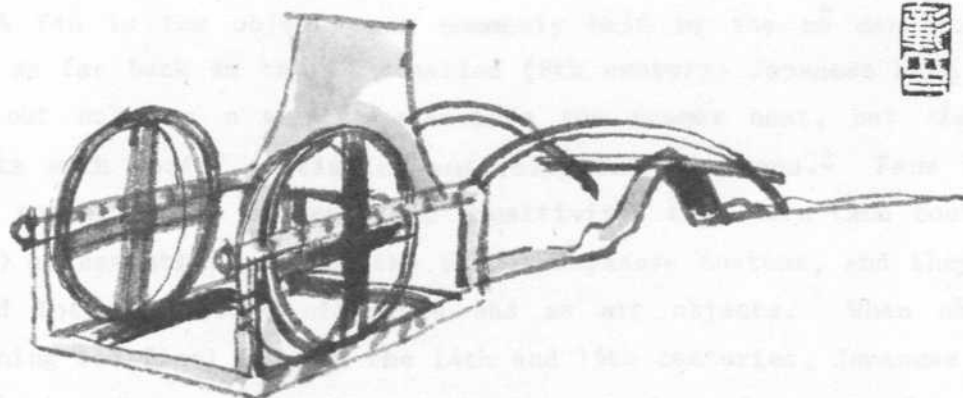
The relationship between dance and verbal meaning is fluid and multi-leveled. Ground patterns and formulaic sequences may be danced with little direct correspondence between movements and words; however, this rarely continues for long. Dance is effectively related to text by the simple juxtaposition of a phrase with an appropriate movement: when a point pattern coincides with a reference to a cherry tree, the dancer appears to be pointing to the tree. To emphasize verbal meaning ground patterns may be modified: the point may be raised to indicate the treetop or lowered to suggest that the petals have fallen. Another category of patterns, design patterns, normally

have referential meaning. Some of these, such as the fan-centered patterns which predominate in *Hagoromo*, may be abstract enough that their referents vary considerably with the context. Mimetic patterns more directly imitate real life activities and hence have a smaller range of reference. The martial patterns used in *Atsumori* are a good example. Although most design patterns appear in many dances, a few, like the burden pattern in *Yamamba*, are created for a specific play. Design patterns may occur within the standard left circling and zigzag sequences, or they may be the focus of highlight sequences, which are designed to express meaning rather than structure.

The dancer in *nō* may dramatize the actions of the character he is portraying, he may assist the narration by visually pointing out the scenery or the poetic images, and he may evoke the mood of the play by the type and style of his movements. Normally he does all three. In our example from *Yamamba* where the dancer leaps in through the window and then points out the warbler, the first action is performed in the first person (the dancer presents *Yamamba*) and the succeeding action is in the third person (the dancer is helping to describe how *Yamamba* works). Both movements evoke the character of *Yamamba* by their style: the actor is constantly presenting *Yamamba* even when he is not dramatizing her actions.

In learning a dance, the dancer begins with the patterns as abstract movements, sensing their feel and their relationship to each other. Once the movements are mastered he concentrates on the juxtaposition of movements and words. He must, however, never let his dancing slide into straight acting. The power of the dance is diminished if the actor emphasizes meaning at the expense of form. The set patterns become a vehicle for the evocation of mood and meaning, which is also expressed concurrently in words, melody and/or instrumental music. The formulaic movements appear as spontaneous expressions of the situation, yet the dramatic impulse is always tempered with the restraint inherent in the fulfillment of a formal structure.

DANCE AND PROPS



DANCE AND PROPS

In *nō*, text and gesture help to establish the scenery for a play, not elaborate stage sets. Many plays use the stage entirely unadorned, leaving the scene to emerge from verbal suggestion supported by dance. For a moment we see the stage as a mountain path with the moon rising off to the right; a few lines later we are peering into the window of a room and a bird is twittering not far from where the moon was. Shift in scene is as easy as combining fresh words with new motion. However, the stage is not always bare. Sometimes a hut or a well frame, a hat or a purification wand appears. Such props add visual beauty to the performance, lend a touch of realism to the scene, and work as symbols, often acquiring new meanings as the play progresses. Props may either be placed on the stage (stage props) or held by the dancer (hand props).¹ Both types affect the form of the dance. The stage props impart meaning to the space around them, and the dancer reacts to this, while the hand props modify the movements of the dance because of their size, shape, or significance.

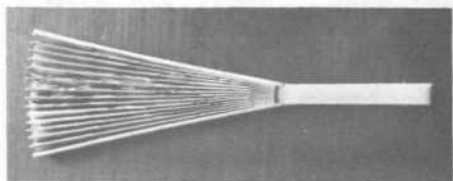
A fan is the object most commonly held by the *nō* dancer. At least as far back as the Nara period (8th century) Japanese have used fans not only as a way to alleviate the summer heat, but also as objects with social, artistic, and religious functions.² Fans indicated social status or aesthetic sensitivity; they were (and continue to be) an essential part of the formal Japanese costume, and they are valued both as votive offerings and as art objects. When *nō* was attaining its final form in the 14th and 15th centuries, Japanese fans were undergoing changes caused by importation of new styles from China. Ribbed fans began to be covered with paper on both sides, and the differentiation between closed-tip (*shizumeori*) and spread-tip (*chūkei* or *suehiro*) fans evolved (figs. 4.1-2). These fans, used in

daily life by priests, aristocrats, and warriors, were adopted into nō. In a full nō performance the shite and waki actors carry spread-tip fans, while the rest of the performers carry closed-tip ones.³

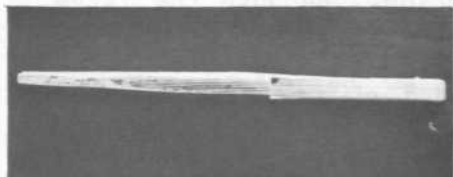
Each school of nō actors has a standard fan with a design based on the school's symbol painted in red, blue, green, or purple on a gold or silver background. (The Kita fan appears in fig. 2.16f, the Kanze, in 4.3.) This closed-tip fan is used by the shite in dance performances outside the context of a full nō, and when he is participating in the chorus. (For everyday practice a similar fan with a white or tan background is used.) In a nō performance the members of the chorus hold their fans vertically with the tail resting on the floor in front of them while singing and place them on the floor in front of their knees when they are not actively participating in a scene (fig. 4.4).⁴ This same action--picking the fan up to indicate participation--is a part of dance demonstrations. Before beginning, the dancer places his fan on the floor, picking it up only when he is ready to begin singing his lines.

The design on the fan used by the shite in nō helps to identify roles: a black and white drawing of several sages identifies the shite as a god; a red sun over blue waves indicates a defeated warrior, while a sun seen through pine branches suggests success in battle, and peonies bring to mind the lions who love to romp in them. A few fans indicate specific characters. The Kanze school, for example, has a Yamamba fan which is used only for that play.⁵

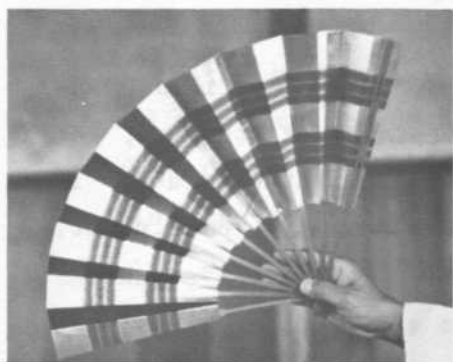
Through much of the beginning of a play the fan is closed, its design simply hinted at in the folds of paper visible between the flaring ribs. If the play contains a danced kuse, the fan is usually opened for the first time at the raised fan pattern. As the dancer spreads the fan and holds it before his face, its full beauty is revealed. For a fan as striking as the Yamamba fan with its silver moon floating through lurking clouds, this is the unfolding of an



4.1 Spread tip fan carried by the shite and the waki.



4.2 Closed tip fan carried by all other performers.



4.3 Kanze school practice fan, closed tip.



4.4 The chorus manipulating their fans in preparation for singing (Kanze).

image. In the text, Yamamba as an enlightened being is metaphorically identified with the moon. In the final scene of the play, as Yamamba searches for views of the moon, the dancer raises the extended fan above his head in a cloud fan pattern revealing its brilliant moon. The image on the fan has transformed a common dance pattern into a symbolic statement; Yamamba is visually identified with the moon she is seeking to view.

In *nō* dance the fan functions primarily as an extension of the arm, a means of expressing or intensifying motion. Because the large sleeves and stiff material of *nō* costumes leave little of the actor's body exposed, the dance movements are conceived of in terms of mass rather than line. The hands peering out of the ends of the sleeves rarely function as more than a neat finish to the bulk of the sleeve. Attention focuses instead on the fan which extends out considerably further. When it is closed, the fan acts like a long finger. When it is opened, its color and design complement the costume while its bulk helps fill out movements, giving them more body.

Sometimes the fan functions as a prop, taking on specific meaning. In the Kita school version of the final dance of *Atsumori*, for example, the fan serves as a sword in the remembered battle scene. In other plays the fan becomes a dipper, a writing brush, a poem paper, or a sake bottle. In dance demonstrations the halberd, the stick and the fan are the only hand props used. The fan mimics other props when necessary; it readily becomes a hat, a net, or a purification wand.

* * * * *

When other hand props are carried in *nō*, they generally replace the fan. Their size or shape can alter the execution of the dance patterns or affect the impression created by the patterns. Sometimes similar actions are performed first with the fan and later with a prop. In the Kita version of *Atsumori*, the shite attacks the

imaginary foe with his fan, but attacks Renshō (portrayed by the waki) with his sword. Here the use of the fan and the sword distinguishes the memory world from the real one, yet the similarity of the patterns emphasizes the continuous repetition of actions and attitudes. In *Yamamba* the burden pattern, performed in the kuse with a fan, mimics Yamamba's shouldering of the woodsman's burden. When it is repeated in the short instrumental dance (*tachimawari* or stroll) with a stick, the burden becomes the distinction between good and evil (i.e. the unenlightened state of mind) which weighs down Yamamba as she makes her mountain rounds (video 4).

The hand prop which, because of its size, requires the most alterations in the dance patterns is the halberd (*naginata*), one of the two props used in dance demonstrations. Its long shaft and large blade measure seven feet in length. The halberd may be held crooked in the arm with the blade down or out in front of the right foot with the shaft end down. In the latter case the shaft may be made to hit the floor with a resounding thump, adding to the aural effects of the play. Simple patterns like opens and points may be performed with the blade of the halberd either up or down (figs. 4.5-6). Fighting with the halberd requires dextrous manipulation. To prepare for an attack, the dancer wields the halberd, tracing a figure eight in the air and flashing the blade in quick flourishes. Lifting it high over his head, he rushes forward and strikes with movements which mimic actual battle postures.⁶

To show how a dance is modified to accommodate the halberd, we have taped two danced actions (*maibataraki*) on video cassette 3. The first is the standard version as it is performed in many first and fifth category plays. This short instrumental dance, which is always performed in the martial style, consists of two sequences: an initial left circling and a right circling. The initial left circling ends with a circlet and cadential stamps (fig. 4.7a). A multiple kneel pattern marks the transition between sequences. Rising, the dancer



4.5 Open patterns holding the halberd

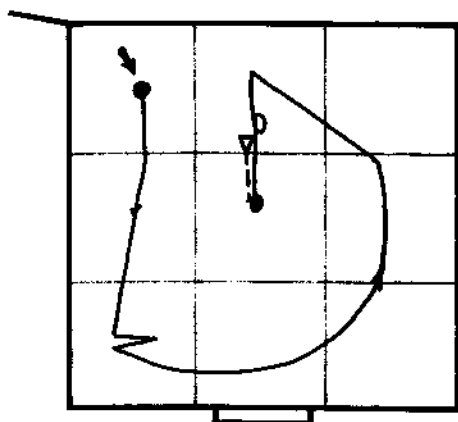


4.6 Point patterns holding the halberd

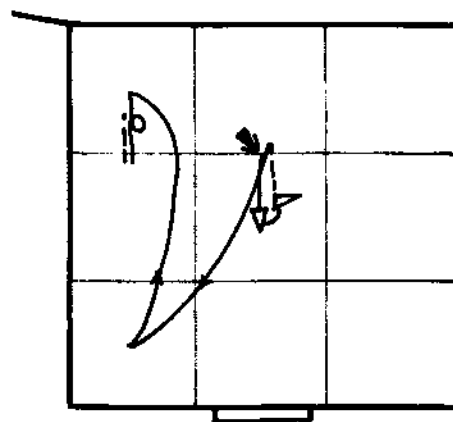
points and goes to the corner in a right circling which ends at square 1 with another circlet and an open (fig. 4.7b). In *Funa Benkei* the same basic danced action is part of a battle scene. The ghost of the warrior Taira no Tomomori (the shite) rises from the sea to attack Yoshitsune (played by a child actor) and Benkei (the waki) who stand in a boat (represented by a frame prop) placed in front of the chorus. The ghost is armed with a halberd, Yoshitsune with a sword, and Benkei with his Buddhist rosary. The action of the dance is directed toward square 5 where Yoshitsune stands. Because the ghost is headed toward Yoshitsune, he bypasses the corner during the first left circling to make an attack on square 5 (fig. 4.8a). He then retreats to square 1 where, instead of making the circlet and stamping, he wields his halberd in preparation for battle. Rushing toward Yoshitsune again, the ghost strikes with his halberd and falls to his knees (fig. 4.8b). In a full *nō* performance Yoshitsune would meet the halberd with his sword. The shite performs the switch knees (pp 110-113) pattern, brandishing the halberd over his head. Unsuccessful in his attack, he retreats to square 1 to perform a circlet and an open. He pauses, leaning against the halberd placed shaft end down. This is the end of the danced action, but the battle continues in the ensuing dance to song.

The use of the halberd helps convert the danced action from an abstract expression of mood or character to a stylized depiction of a battle. The changes in choreography are relatively minor. The circlet-stamps have been replaced by wielding the halberd, and standard patterns have been modified slightly. For example, the multiple kneel becomes more dramatic with the halberd brandished overhead. The participation of Benkei and Yoshitsune standing in the boat prop reorients the dance; instead of emphasizing the corner, as the standard dance does, the focal point of this variation shifts to square 5.

A third danced action occurs in the full *nō* performance of *Kamo* (video 4). This version of the dance makes use of a purification wand

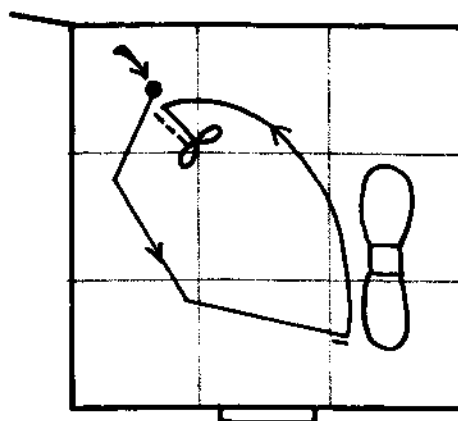


a. The initial left circling sequence of the standard danced action.

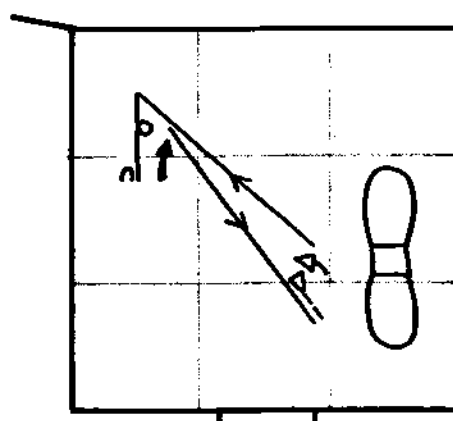


b. The right circling sequence beginning with a multiple kneel.

4.7 A standard danced action (Kanze)



a. The initial left circling, modified for *Funa Benkei* so that the ghost can approach Yoshitsune in square 5. The circlet-stamps are replaced with the wielding of the halberd.

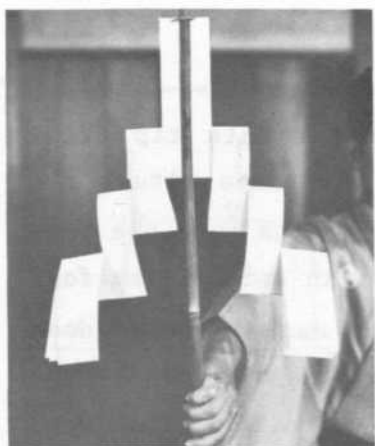


b. The ghost and Yoshitsune cross swords before the multiple kneel.

4.8 The danced action in *Funa Benkei*, modified for a halberd (Kanze)

(*gohei*), a stick with folded white paper attached to its tip (fig. 4.9a). The wand is an imitation of one used in Shinto ritual for purification rites, where it may be waved back and forth over the person or object to be purified, or it may be shaken in each of the four directions to ward off evil spirits. In *Kamo* the danced action does not contain any patterns designed especially for the wand nor is the dance reoriented; the only prop-related change is that the wand slightly modifies standard patterns because of its shape and nature.⁷ Figures 4.9b and c show how the raised fan and the large zigzag patterns appear when performed with the wand. Besides adding visual interest to the dance, the wand indicates that the character being portrayed in *Kamo* is a Shinto deity.

The purification wand is also used during the first three musical sections of a version of the long instrumental dance called the Shinto dance (*kagura*, video 3). Here, as in *Kamo*, the purpose of the prop is to give the dance a context, to signal that the dancer represents a Shinto priestess. Because the character doing a Shinto dance is always female, the dance is in the feminine mode with quiet movements which cause the streamers of the wand to sway gently. Thus the impression is quite different from that conveyed by the brisk, vigorous movements of the dance in *Kamo* done in the martial mode. The music for the wand sections of the Shinto dance is a stylized imitation of Shinto music, unique to this piece (see p. 169). In the Kanze school a design pattern, the bow (*shizumi*, fig. 4.9d), is added to the choreography to emphasize the ritual feel of the dance. When the second zigzag series reaches the front of the stage, a brief special section is added for the purpose of displaying the wand. In this section the dancer holds the wand over his shoulder (fig. 4.9e) and performs a shaking pattern characteristic of purification gestures (fig. 4.9f). Retreating to square 1, the dancer gives the wand to the attendant and takes out his fan to finish the long instrumental dance, using the dance patterns and music of the god dance (*kamimai*).⁸



a. The purification wand in reverse hold.



b. The wand in a raised fan pattern.



c. The wand in a large zigzag pattern.



d. The bow pattern in the Kanze school.



e. Holding the wand over the shoulder.



f. Shaking the wand in purification.

Both the halberd and the wand are close imitations of actual objects. They retain the proportions of the originals and are manipulated in ways which mimic ordinary actions. Other hand props are much more stylized, merely suggesting objects from everyday life. Several plays use stylized nets created especially for *nō*, like the one in *Sakuragawa*. The net in this play functions mimetically only once; the rest of the time it helps to embellish the visual beauty of the dance and to establish complex symbolic overtones. The play is about a woman, crazed by the loss of her son, Cherry Blossom Boy. In her search for him she arrives at Cherry Blossom River (*Sakuragawa*) just as the blossoms are falling from the trees onto the ripples of the stream. In the entrance scene of act two, the dancer enters carrying a net instead of the leafy branch which more conventionally serves to suggest madness. She performs an anguish dance with the net, then gives it to the attendant and takes out her fan to perform the *kuse*, a dance which is always done with a fan. The poetry of the *kuse* scene expresses the transitory nature of life in terms of falling blossoms, and the constancy of change in terms of flowing waters. When the *kuse* ends, the dancer retrieves the net to perform the net scene (*ami no dan*, video 3).⁹ The visual attributes of the net, with its delicate, openwork basket on the end of a long pole, impart a special quality to the dance.¹⁰ The net sways back and forth gracefully as the dancer performs the points, opens, and zigzags which create the ground of the dance. In the middle of the scene, the dancer modifies two stamp series by shouldering the net as he performs the stamps (fig. 4.10c). The most dramatic moment in the scene occurs when the dancer performs a dip pattern at the edge of the stage (fig. 4.10a). This graceful pattern, executed with the net, creates an imaginary river flowing by the side of the stage. The mother (portrayed by the *shite*) scoops imaginary petals from the river, lifts them in her net, and carries them to the front of the stage only to discover that what she has scooped up is simply a netful of blossoms from the trees and not her longed-for Cherry Blossom Boy (fig. 4.10b). Awakened by this realization into a saner, more sober state of mind, she drops the net and



a. Dipping the blossoms from the river and carrying them downstage



b. Examining the contents of the net.



c. Shouldering the net in preparation for stamps.

4.10 Using the net in *Sakuragawa* (Kita)

weeps. The use of the net adds a touch of realism which intensifies the fundamental madness of the action, an action which powerfully expresses the longing of a mother to regain her child. The net scene is the visual climax of the play, taking the place of a long instrumental dance and creating a beautiful and complex image.

* * * * *

Stage props, like hand props, serve as focal points for action. Sometimes the action involves manipulating the prop. This is especially true of small stage props which represent tools. A good example is the thread winder in *Adachigahara* (fig. 4.11a, video 3). The dancer, portraying an old woman, sits before this prop engrossed in the winding of threads, an action which, while representing the woman's means of livelihood, is at the same time a metaphor for the nature of life. A much more stylized small prop appears in the play *Matsukaze*. A tiny cart about 18 inches long, wrapped with colorful cloth, is used to suggest the cart that seafolk would use to haul sea water to salt kilns. The shite, dressed as a young woman, mimics pulling the cart and filling it with water, using her fan as a dipper. Small props are brought onto the stage by the attendants when they are needed and removed when they are no longer of use. Because *nō* is presentational rather than representational theatre, there is no need to invent characters like butlers or workmen to introduce props realistically. The movements of the stage attendants are conventionally ignored by the audience.

Because large stage props generally require two people to carry them, they are usually brought out at the very beginning of an act and removed at the end.¹¹ These props, too, serve as focal points of action.¹² We have seen how the boat prop in *Funa Benkei* reorients the danced action. In *Kamo* a square bamboo frame with an arrow attached to it represents an altar (fig. 4.11b) in the first act and becomes the topic of discussion between a travelling priest (*waki*) and a young

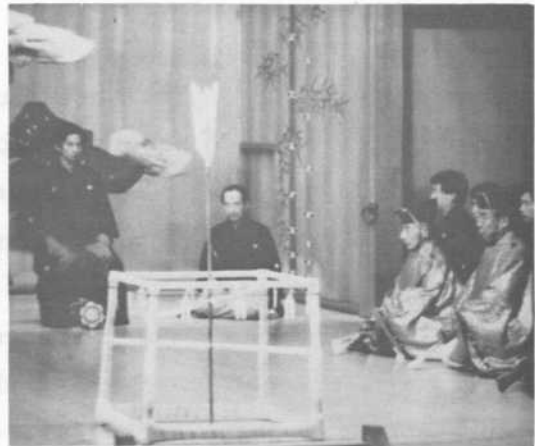
maiden (shite). She relates how the thundergod came to earth in the shape of an arrow. Then she prays before the altar. In the kyōgen dance between acts of the nō play, a subsidiary god of the Kamo shrine appears and dances before the altar. The prop is removed before the second act, for in that act the god whom the arrow symbolized appears in person. In other plays, similar skeletal props placed downstage center remain throughout the play and become the focal point for the climactic moment of the play. In *Nonomiya* a woman steps in and out of the world by slipping a foot through the frame of a shrine gate (*torii*; fig. 4.11c); in *Izutsu* another young woman, dressed in the cloak of her lover, sees his image superimposed on hers in the water of a well prop. In *Tenko* the distressed father of a boy who possessed a special drum beats the drum, which produces a magical sound (fig. 4.11d).

Large stage props are also used for dramatic entrances and exits. In *Eguchi* three courtesans are in a pleasure boat on the river. Just before their entrance scene in act two the stage attendants carry on a boat frame. To entrance music, the shite and two tsure come on stage and step into the prop. The tsure standing at the back carries a pole to indicate that she is propelling the boat. Once the actors are in the prop, the words of the entrance scene are sung. In the play *Kuzu* an old couple makes a similar entrance in the first act of the play (fig. 4.11e). Their boat is covered with cloth because it is later used to hide the child actor from persecutors.

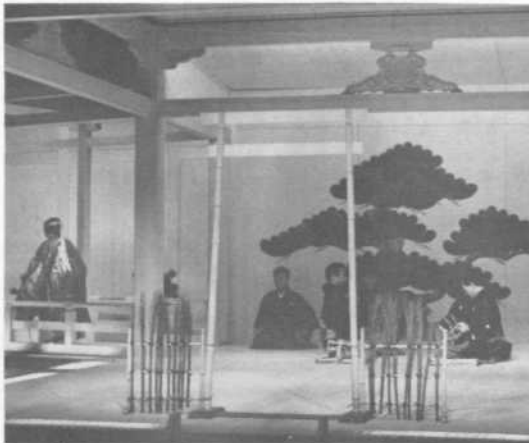
More dramatic entrances make use of a covered frame placed upstage center. In *Adachigahara* a covered frame representing a hut is carried on before the first act. The shite is hidden inside. After the waki and wakizure have entered, the shite sings a few eerie lines from inside the covered hut, and the curtain wrapped around the frame is lowered by the stage attendants to reveal the figure of an aged woman (fig. 4.12). Soon after, the shite comes out of the hut to talk with the waki, but the prop remains on stage to be used again during the kyōgen interlude and to serve as a reminder of the locale.



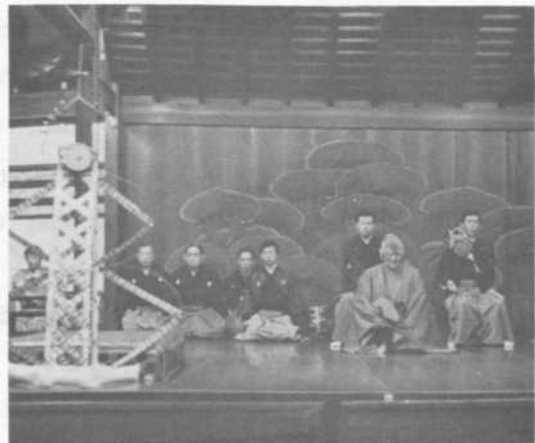
a. Thread winder in *Adachigahara*



b. Altar in *Kamo*



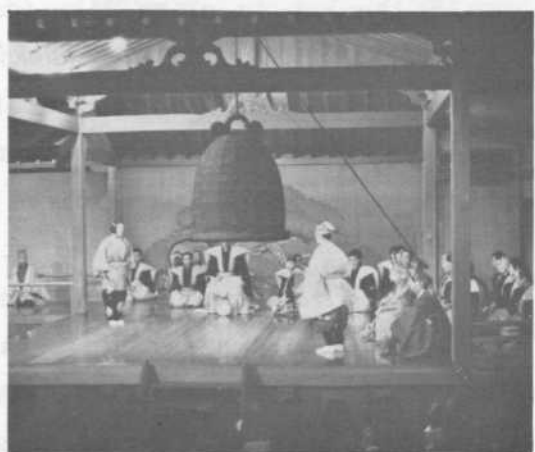
c. Gate in *Nonomiya*



d. Drum in *Tenko*



e. Boat in *Kuzu*



f. Bell in *Dōjōji*

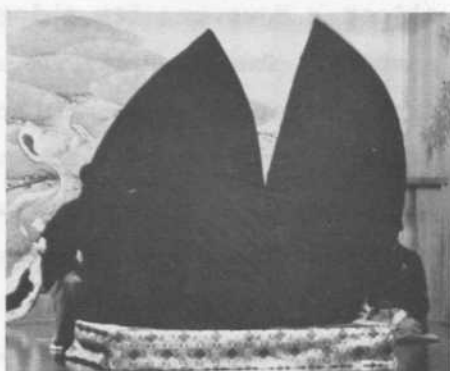
4.11 Examples of stage props

Covered tombs (*yama*) are usually brought on the stage empty. At the end of the first act the shite enters the tomb rather than leaving via the bridge. The stage attendants help him change his costume inside the prop (it is usually open at the back), and at the appropriate moment, the tomb is uncovered to reveal the transformed stage figure. An unusually dynamic example occurs in the play *Sesshōseki* in which a seemingly innocent young girl disappears into a large conical form representing a death rock (fig. 4.13). In the second act, the power of the sutras chanted by the priest splits open the rock to reveal the ferocious figure of the life-devouring spirit dwelling within. The most flamboyant variation of such on-stage transformations appears in the play *Dōjōji*, in which the dancer jumps up as a huge cloth-covered bell simultaneously falls down around him (fig. 4.11f). During the *kyōgen* interval the dancer changes his costume alone in the darkness of the bell. The parts of the costume are laid on a shelf at a convenient height inside the bell. When the bell is rehoisted, it discloses a dragon woman with flashing horns, bulging eyes, and a demon's wand.

The technicalities involved in these spectacles require precise timing and skill on the part of the stage attendants.¹³ The uncovering of the hut in plays like *Adachigahara* must be done unobtrusively and smoothly, while in *Sesshōseki* the rock must crack open with sudden force and then clatter to the sides of the dais on which it had been placed. The attendants quietly remove the pieces. The bell in *Dōjōji* is heavy enough that it requires three men to lower and lift it, using a rope and pulley. The two attendants and a member of the chorus release the rope restraining the bell and hold it hovering above the dancer as he mimics climbing imaginary steps to the bell. The dance also presents the character's passion, and each time her desire intensifies the bell is lowered slightly. The tension in the scene is threefold: it comes from the arhythmic relationship between the sounds of the hand drums and the steps of the dancer, the spatial relationship between the dancer and the ever-lowering bell, and the



a. Shite exits into rock at the end of act one.



b. Rock is split apart early in act two.



c. The transformed shite is revealed.

4.12 Uncovering the hut in act one of *Adachigahara*.

4.13 Rock prop used in the play *Sesshōseki*.

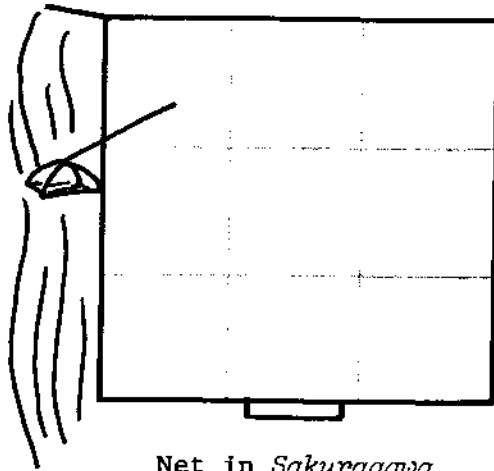
physical tension of the three men lined up at the side of the stage next to the flutist, arms stretched along the rope, restraining and releasing the bell along its pulley. This is an excellent example of how the mechanics of presentation (the physical effort of lowering the bell) contribute to the mood and meaning which is being presented.¹⁴

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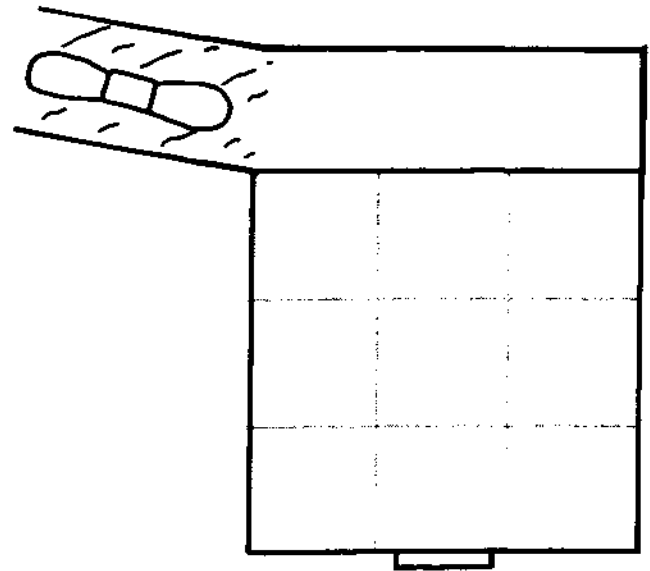
At one level the "meaning" of a prop is quite simple, for even the most highly stylized prop refers to some natural or man-made object. However, few things in *nō* are simple, or limited to a single meaning. One prop may, as a play progresses, represent several things from different temporal and spatial dimensions. Take the prop in *Izutsu*, for example. The square frame with plume grass attached is initially identified as a well at Ariwara Temple from which the shite (a young woman) draws water. Later it represents the overgrown tomb of Ariwara no Narihira. It also becomes the well by which two children played, and the image of the poem in which the grown Narihira declared his love, as well as the plume grass behind which the husband hid to spy on his wife. At the end of the play the young woman, clothed in the cap and gown of her husband, peers into this well and sees his image superimposed on hers. The action related to a prop may also be polysemous. A good example occurs in *Kinuta* where the pounding of the fulling block (a small stage prop) in order to soften cloth represents the labors of a wife for her husband, her calling out to him, her resentment at his failure to respond, and her punishment in hell (she is beaten just as she beats the block). Finally, however, it is the sound of the beating of the fulling block which awakens her to enlightenment.¹⁵ These layers of meaning are added one at a time as the play progresses; a new layer never completely concealing the older ones. By the end of the play the prop or its image (in *Kinuta* the actual prop is removed before the end of the play) has become a powerful expression of the meaning of the play.

Props also impart meaning to stage space. Because there is no elaborate stage setting in *nō*, the scenery must be conjured up by the text, gestures, and simple props. All types of props function in this way. For example, bodies of water are important in many plays and a wide variety of props are used to create the water. Figure 4.14 illustrates how various props turn stage space into water in six plays. We have already described how in *Sakuragawa* the dipping of a net over the side of the stage creates a river running by. In a comparable action, the *shite* in the play *Tōru* dips a pair of buckets off the front edge of the stage suggesting water there. In *Matsukaze* the corner becomes the ocean when the tiny cart for dipping salt brine is placed there. The boat in *Eguchi* is often placed at stage right, leaving the *waki* at stage left on dry land. In another play, *Shunkan*, the contrast between land and water mirrors the conflict in the plot. Three men have been banished to exile on an island and are depicted living there when a boat carrying a reprieve for two of them arrives and stops at the first pine. By doing so the boat designates the bridge as ocean and the stage proper as island. In a heart-rending moment *Shunkan*, the only exile without a reprieve, attempts to hold back the departing boat with his companions aboard. He grabs the rope attached to the boat and futilely attempts to detain them. In *Funa Benkei* the boat is brought in as a part of the *kyōgen* scene and "rowed" across the stage to square 5. By this action the entire stage, which was dry land in act one of the play, is turned into the inland sea. The ghost (*shite*) approaches along the bridge across the waves; part of the skill in dancing this part is to make it appear as if the dancer were walking on water.

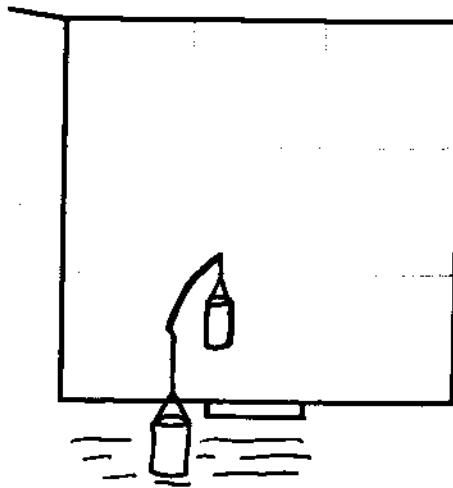
As simply as water is conjured up on stage, it may also disappear. When the cart in *Matsukaze* is carried off, the ocean recedes and the corner becomes dry land. In *Eguchi*, on the other hand, the three women step out of the boat, and though it is taken away, the ensuing dance (video 3), which uses the whole stage, is assumed to be on the boat. At the end of the play, the text describes how the



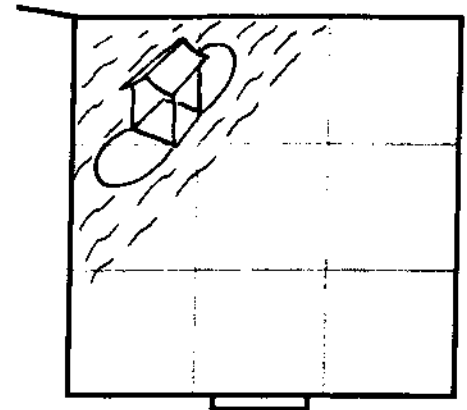
Net in *Sakuragawa*



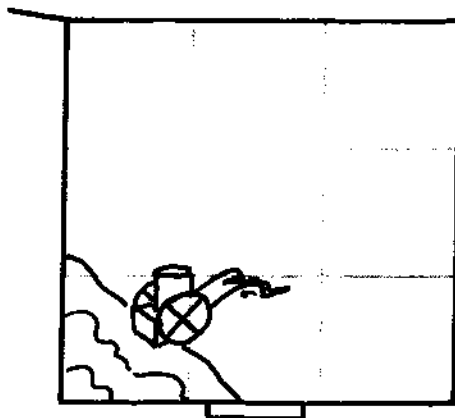
Boat in *Shunkan*



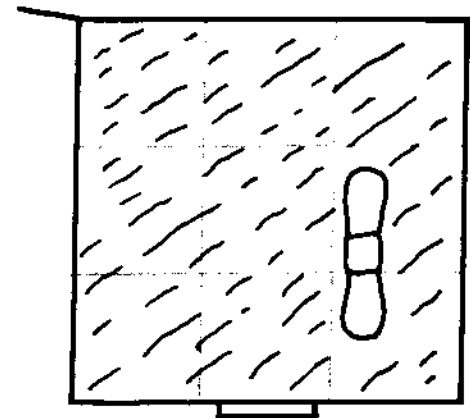
Buckets in *Tōru*



Boat in *Eguchi*



Cart in *Matsukaze*



Boat in *Funa Benkei*

courtesan is transformed into the god Fugen and her boat into the god's vehicle, an elephant. The dancer, when beginning the closure circling of the stage, slightly diverts his movements to indicate the spot on the stage where the boat once stood. By gazing at this spot he helps the audience to recall the boat and to imagine its transformation into a sacred elephant.

* * * * *

The play *Utō* (The Birdcatcher), whose anguish dance (*kakeri*) is presented on video cassette 3, illustrates concretely some of the various ways in which props add to the visual effects of the dance and carry the meaning of a play. The play makes use of three small props: a mantle, a hat, and a stick. Here the fluid functioning of props is clearly apparent; the use and symbolism of the props shifts with the context, each new association adding one more layer of complexity to the image.

Utō is about a birdcatcher who has died and is suffering in hell. His ghost, costumed as an old man (*shite*), accosts a travelling priest (*waki*). He asks the priest to go to his wife's home, take the hat and the raincoat which he will find there, set them up as a stupa, and pray for the ghost's soul. To enable the priest to prove that he has in fact met the birdcatcher, the *shite* tears off one of his sleeves, a most unusual action on stage, and gives it to the priest telling him it will match a cloak the wife has at home. Sure enough, when the priest arrives at the birdcatcher's home, the wife produces a cloak she had made her husband, and the detached sleeve matches it (fig. 4.15a). The sleeve and the cloak have now served their simple function, so when the wife puts them down, the stage attendant removes them.

Once he has identified himself to the wife, the priest's obligation is to pray for the soul of the ghost. He was told to pray in

front of a hat and a raincoat, and the text refers to both, but only the hat appears as a prop. Receiving the hat from the stage attendant, the priest places it on the floor at downstage center and offers prayers before it (fig. 4.15b). This action metaphorically transforms the hat into a stupa (its conical shape makes the transition easy). The power of the stupa draws the ghost from hell to his former home.

When the shite enters in act two, he is portraying the bird-catcher's ghost and is walking with a thin stick (*tsue*), which indicates his insubstantial nature. The thinness of the stick evokes a physical frailty which contrasts with the psychic intensity of ghosts in *nō*. Walking with a stick is something like adding a third foot; a tap with the stick alternates with each pair of steps (fig. 4.15c; see also vol. 3 pp. 150-155). When a heavy stick is used, like the one carried in *Yamamba* (video 4), the loud thumping of the stick is similar to the sound of heavy stamps of the feet. With a thin stick the taps sound more tentative and insubstantial. Special dance patterns are designed to make optimum use of the stick. To look off into the distance, for instance, the dancer may step back while resting both hands on the stick in front of him (fig. 4.15d).

The ghost of the birdcatcher has been condemned to suffer after death for the pain he inflicted during his life: his occupation, which he now laments, was killing baby birds. Returning to earth, he recognizes the similarity of his present plight with that of the parents of the birds he used to kill: like the parent birds he too cries out for his child, but cannot reach him. The sacred power of the stupa prevents the ghost from coming into direct contact with his wife (*tsure*) and child (child actor; *kokata*), who are seated at stage left. Finally its power causes the family to disappear from his view entirely. Sent into a frenzy, the ghost re-creates his former life, describing in song and dance how he killed birds. First the words of the kuse, then the movements of a special anguish dance, depict his obsession with hunting.¹⁶ In this dance the hat again changes



a. Matching the sleeve with the gown.



b. The priest praying in front of the hat/stupa.



c. Walking with the stick



d. Looking into the distance



e. Attacking the birds



f. Protecting himself

4.15 The use of props in *Utō* (Kongō)

function, turning from a stupa into a nest of baby birds. The stick becomes a weapon.

At the beginning of the anguish dance the dancer, with the stick pointing to the front, looks intently at the hat. The chorus has stopped singing, and the flute has begun to play long drawn-out notes. Since the dance and the music are non-congruent (not strictly matched to an underlying beat), the musicians allow the mood to dictate their timing. Dancer and musicians react to each other's tempos. The result is an intensely eerie, slightly "out of sync" feeling. As the dancer stands staring at the hat, it is transformed into a nest of baby birds. The dancer stamps as he zigzags to the front of the stage, then, raising his stick, he strikes at the birds, who seem to scatter. Circling right the dancer goes to the bridge in search of the birds. At the first pine he looks around and then returns to the stage. In square 1 he tenses. Steadying his gaze on the hat/nest, he lifts his hair to look more intently at it. The music quickens and steadies its beat, and the hunter, having once more spotted his prey, rushes forward and attacks, striking at the hat to kill the birds (fig. 4.15e).

The chorus now begins to chant again describing how the parent birds, who mourn the death of their babies, cry tears of blood. The tears rain down on the birdcatcher who throws down his stick, grabs the hat (now transformed back to its original nature), and raises it above his head to protect himself (fig. 4.15f). The fearsome tears penetrate the hat, so he flings it away also. Then, as the chorus sings of the birdcatcher's return to hell, the dancer takes out his fan and helps to illustrate through dance how the birds torment him there.

Of the three props used in this play, only the sleeve has a single purpose: it establishes the authenticity of the priest's mission. After it has accomplished this, it is put aside. The stick, on

the other hand, is first used to symbolize the insubstantial nature of the ghost, then becomes a weapon. After using the stick to kill the birds, the ghost desperately throws it aside and picks up the hat. This prop has the most functions. It begins as an ordinary object left behind at the death of the birdcatcher. By placing the hat on the floor of the stage and offering prayers to it, the priest turns it into a stupa. Then, by staring at it and later striking it, the shite transforms the stupa into a nest of birds. Finally, by picking it up, he reconverts it into a hat. When he dances with it, the hat serves as a hand prop, but when it is placed on the floor of the stage, it functions as a small stage prop creating a focal point for stage action.

* * * * *

Props cause various kinds of modifications in dance movements. The size and shape of hand props often require that dance patterns be modified to accommodate them: the long halberd, for example, cannot be manipulated as simply as the short fan. Some dance patterns have been specifically designed to "show off" certain props: there is the dip for the net, stabs and strikes for the halberd and the sword, and shakes for the purification wand. Other props are manipulated with dance-like gestures: a cart may be pulled, a fulling block beaten, and a thread-winder spun. Simply because they occupy space, large stage props may cause the dancer to re-orient his movements: a hut placed at downstage center forces the dancer to foreshorten dance sequences. Other props--vehicles, huts, tombs, and even a bell--provide alternate methods of making entrances and exits. The shite may sing lines from within a prop before he is actually seen, or he may exit into a prop, change his costume, and reappear in a new guise.

Two or more props may be used in a single play: *Matsukaze* has a cart and a tree; *Adachigahara*, a thread winder and a hut. However, smaller props are never left on stage any longer than they are needed.

Once water is dipped into the small cart, for example, the stage attendant removes it. The image created by some props may continue to function poetically even after the prop itself has been removed. This is true of the fulling clock in *Kinuta* and the boat in *Eguchi*. Larger, more awkward props are normally brought in at the beginning of a play before the action starts and removed after the act or play is over.

Like poetic images, props may take on added associations with each new textual or kinetic context. The gestures of the dancer may turn a stupa into a nest of birds and then into a hat. The visual beating of the fulling block on stage becomes a poetic metaphor for punishment in hell. Likewise props change the meaning of stage space. A river springs up here or there, coming into existence at the dip of a net or the placement of a boat. Multiplicity and fluidity, characteristics of all aspects of *nō*, are clearly visible in the functioning of props.

D. MACK



COSTUME AND MASK

Absence of scenery on the nō stage leaves to costume the role of establishing the color and texture of a play. The rich dyes and lustrous golds and silvers of the garments catch the eye, teasing the mind with complex patterns and multilayered color effects. Made of fine silk and woven in gauze, brocade or satin, the costumes show technical sophistication as well as dramatic conception of design, complemented by elegance of detail which is visible only at close inspection. A similar subtlety of detail combined with dramatic effectiveness at a distance is seen in the carved wood masks worn by the shite actors. Both costumes and masks are a world to themselves, treasured from generation to generation by leading actor families and bought by museums to be displayed as art objects. To completely understand the relationship of costume and mask to performance, one must acquire knowledge of their history and craftsmanship in addition to familiarity with the aesthetics and rules guiding their stage use. In this chapter we will deal only with those aspects directly related to dance.

When fully dressed, the actor is enveloped in costume and mask. Only the hands and a little of the flesh around the chin and neck remain exposed. The costume becomes the outer form of the stage presence.¹ The cut, draping, pattern, and colors of the garments provide a key to the nature and status of the character, while the expression of the mask contains his or her life and personality. The pace and size of the dancer's movements are regulated in part by the bulk and texture of the costume. The massive folded layers at the waist force the arms up and out. The bulk of many of the sleeves lends breadth to even small gestures. Snugly draped garments restrict the size of

steps, while stiff, pleated divided skirts allow for freer, more dynamic movements.

Many of our video cassettes use dancers dressed in plain, crested kimono (*monzuki*) and soft, divided skirts (*hakama*). This outfit was once formal street wear and is now worn by the musicians and chorus in most *nō* performances.² It is also worn by the dancers when they give recitals of dances extracted from the plays, what we call on the video cassettes "dance demonstrations". The simplicity of this costume allows the observer to concentrate on the movements and their execution, but the full impact of the dance can only be realized in costumed performance. Video cassette 4 presents dances from three plays -- *Tadanori*, *Kamo*, and *Yamamba* -- both in their recital form, with the dancer clad in kimono and *hakama*, and in their full *nō* form, with costume, wig, and mask. The effects are quite different. Not only does full costume transform the visual quality of dance movements, but there are also dance patterns which occur only in costumed *nō*. These patterns take advantage of the broad sleeves of the costumes, the long hair of the wig, or the mobile characteristics of the mask. Before examining these patterns, we will describe some basic costume types.

* * * * *

The costume helps to establish the nature of the character being portrayed.³ The cut and type of weave help indicate sex, profession, and status. Each major role type has its own assemblage of garments: aristocratic warriors wear one type of costume, lowly villagers another. Refinements or adjustments within the general type are made for each play; the colors and designs suggest age and mood--a young woman has red in her costume and a vigorous character wears garments with bold designs. Within the limitations of the prescribed types and the number of different garments actually available to him, the actor selects the costume which best represents his interpretation of the

play.⁴ The same combination of garments is rarely used twice; the visual impact of a well-chosen costume brings freshness to a performance.

To some extent the cut of the costume controls the types of movement possible. The small-sleeved kimono (*kosode*) have wrist-length, box sleeves with small arm openings (fig. 5.1a-b). The size of the sleeves does not allow for dynamic manipulation, although the dancer may catch hold of the edge of the sleeve with his fingers. Both male and female characters may be clad in small-sleeved kimono. Women's wear includes the stiff, long-float, brocade kimono (*karaori*) and the softer, satin kimono (*haku*) decorated either with embroidery (*nuihaku*) or with gold and silver leaf (*surihaku*). In the last case the kimono is almost always white. The small-sleeved kimono used for male characters include the stiff, twill brocade kimono (*atsuita*) and the softer, satin kimono (*noshime*).

Through most of recorded history the Japanese have worn their clothing in layers with a bit of each layer visible at the neck and arm openings. In *nō* the layering is used to create complex designs and to ease costume changes.⁵ Two or three small-sleeved kimono may be worn one on top of the other and draped in a variety of ways to create different effects. Female characters will often wear the brocade kimono as an outer garment wrapped around the body and secured at the waist with a thin sash. In this straight style (*kinagashi*) the upper portion is draped so it falls open in a broad "V" over the chest exposing both the under kimono and the lining of the outer kimono (fig. 5.1c). To create bulk, small pillows are placed on the dancer's shoulders and stomach (fig. 5.6b). Clearly a costume which hugs the thighs as this one does restricts the leg movements. Steps are small, stamps are low. When sitting or kneeling the dancer must be careful that the overlapped section in front does not gap. To help assure this, he will often hold the lapel at his hip with his right hand, and he will sit by taking a half step forward then slowly lowering his body.⁶ (When wearing broad divided skirts, he pulls his foot back

before sitting.) When he stands again, a stage attendant will often re-adjust the fall of the skirt. The lower, more restrained arm movements of the feminine style of dancing are best suited to this costume because they help prevent the sleeves from slipping back and exposing the bare forearm.

When freedom of action for the right arm is desired for physical labor, the right sleeve of the outer garment is slipped off, exposing the white under kimono along half of the upper body (*nukisage*).⁷ In *Eguchi*, the tsure at the stern of the boat is attired in this fashion (fig. 5.1d). Another style of draping has the upper portion of an embroidered satin kimono folded down at the waist (*koshimaki*) to create a two-piece effect, dark on the bottom, white on the top. The heavenly maiden in *Hagoromo* is dressed like this when she arises from her swim and finds her feather robe gone (fig. 5.1e). A brocade kimono may be added over this combination of satin ones. In this case the outer kimono is tucked up so its hem comes to about knee level (*tsuiboori*) thus exposing the embroidered satin kimono below and the white satin kimono at the neckline. The shite in act one of *Dōjōji* dresses this way (fig. 5.1f).

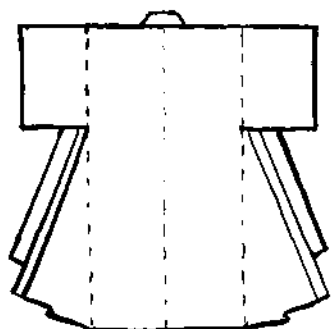
Small-sleeved kimono are most often worn as women's outer garments in the first halves of plays when there is little action. Video cassette 4 shows an example from the first act of *Kamo* in which two young girls appear in bright red, brocade kimono. For male roles too, the costumes in the first acts are often trim, commonly a small-sleeved kimono with a travel cloak (*mizugoromo*) over it. The travel cloak is of light silk with either dense or gauze weave. It is shorter than a kimono, but with sleeves which are somewhat wider and longer (fig. 5.2a), and it is worn when a character is travelling or working. The shite in the first act of *Tadanori*, who depicts an old man working by the sea, typically wears this costume. In the variant performance shown on video cassette 4 (the Kanze school *kaē no kata* variant), the old man first appears with the sleeves of this travel cloak slightly

tucked up at the shoulders to keep them out of his way as he carries firewood on stage. When he sets the bundle down, a stage attendant comes to snip open the stitches which held the sleeves up, allowing them to drop down to his fingertips (fig. 5.2c).

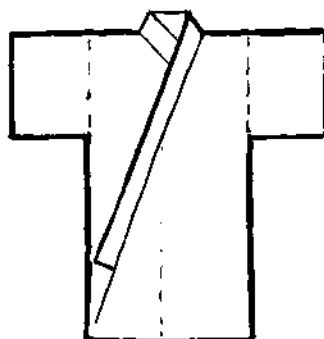
The travel cloak may also be worn by women, usually draped loosely without a sash. On video cassette 4 the old woman in *Adachigahara* wears such a cloak. The mother in search of her child in *Sakuragawa* also wears a travel cloak (fig. 5.2d). In this outfit the legs of the dancer are still restricted by the snugly wrapped kimono, but the lighter, larger sleeves of the cloak sway with the dance movements. The effects are particularly graceful with the broad movements of the net scene.

Arm movements become even more effective when the cloak worn has double-width sleeves.⁸ One such garment is the dancing cloak (*chōken*) which has tasseled ties at the neck and on the sleeves (fig. 5.2b).⁹ This cloak is often made of gauze with brocaded, painted, or gold leaf decorations. The feather robe of the heavenly maiden in *Hagoromo* is represented by a dancing cloak (fig. 5.2e). Once it is put on by the attendants at the back of the stage, the maiden is free to dance, and the large, light sleeves actually do appear to flutter in the breezes.

The dancer is afforded the most freedom of movement when he wears broad divided skirts (*ōkuchi* or *hangiri*).¹⁰ These skirts have pleats in the front and wide, flat "legs" in the back stiffened by straw matting inserted between the lining and the outer material. For storage the skirts can be folded flat, but before they are put on the dancer, large tucks are made in the back to create a voluminous mound over the hips (fig. 5.3a; fig. 5.7b-d). The combination of dancing cloak and broad divided skirts creates the most danceable feminine costume (fig. 5.3b). The legs are free to move, unhampered by tight skirts, and the large, light sleeves dramatize arm movements.



a. Back view of a small-sleeved kimono (kosode).



b. Front view of a small-sleeved kimono.



c. Brocade kimono worn straight (kinagashi) over a white satin kimono as in *Kamo*, act one.



d. Brocade kimono with one sleeve slipped off (nukisage) as for the tsure in *Eguchi*.

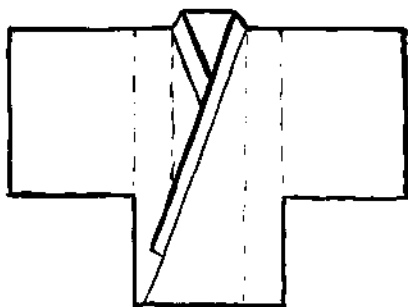


e. Embroidered satin kimono folded down (koshimaki) as in *Hagoromo*.

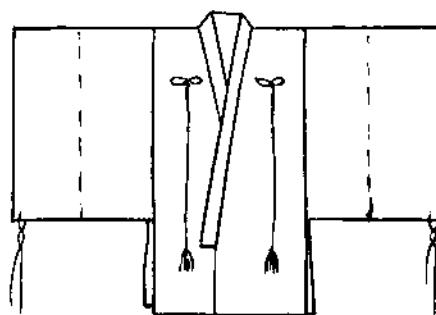


f. Brocade kimono tucked up (tsuboori) as in *Dōjōji*, act one.

5.1 The small-sleeved kimono and styles of draping it



a. Travel cloak (mizugoromo)



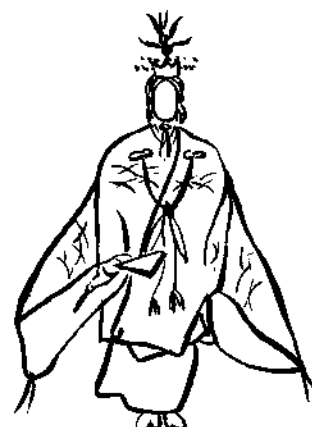
b. Dancing cloak (chōken)



c. The old man in *Tadanori*, act one. The sleeves of the travel cloak are tucked up at the shoulders (left) and later unstitched so they fall loosely over the hands.

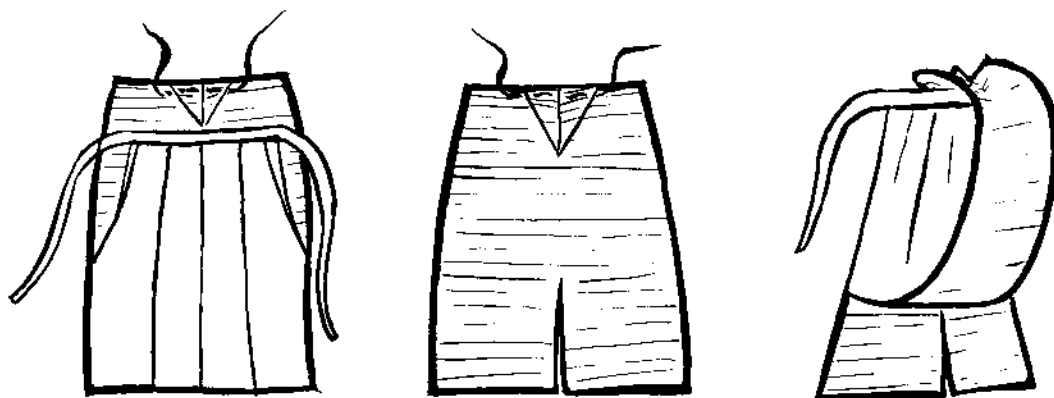


d. A woman dressed in a travel cloak as in *Sakuragawa*, act two.



e. A woman dressed in a dancing cloak as in *Hagoromo*.

5.2 Cloaks with broad sleeves worn over the small-sleeved kimono



a. Divided skirts (ōkuchi; hangiri have the same cut, but are patterned instead of being a solid color). The back is of thicker weave than the front. From left to right: front view, back view, back view tucked up.

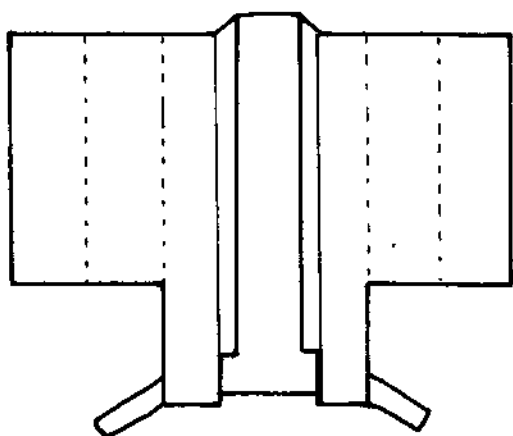


b. A dancing cloak over divided skirts as in *Nonomiya*.

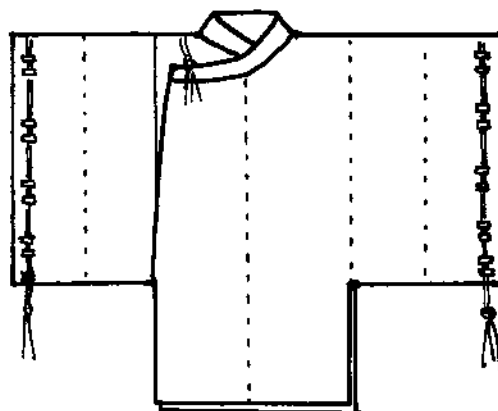


c. A small-sleeved kimono draped over divided skirts as in *Eguchi* and *Yamamba*.

5.3 Divided skirts in female attire



a. Happi cloak (happi). Front and back panels are joined by narrow strips.



b. Hunting cloak (kariginu). Front and back panels are separate pieces.



c. A warrior clad in divided skirts and a happi cloak, one sleeve removed.



d. A god clad in divided skirts and a hunting cloak as in *Kamo*.

5.4 Divided skirts in male attire

Another combination for female characters is a short-sleeved brocade kimono worn tucked up over divided skirts. The shite in the second acts of both *Eguchi* and *Yamamba* (video 4) wear this costume (fig. 5.3c). However, while the courtesan's costume in *Eguchi* is totally feminine in design and color (the divided skirts, *ōkuchi*, are red; and the brocade kimono, *karaori*, is decorated with small, graceful designs), both pieces of the *Yamamba* costume (*hangiri* and *atsuita-karaori*, thick brocade kimono) have more dramatic, masculine patterns to reflect the character's demonic nature.

Male characters also wear broad divided skirts with a variety of cloaks. The travel cloak (fig. 5.2a) may be worn draped over the broad skirts. This is a common costume for a waki representing a high-ranking priest. The general outlines of this costume are similar to the feminine combination illustrated in figure 5.3c except that the sash is worn over the outer cloak rather than under it. A cloak with double-width sleeves (either a dancing cloak or a happi cloak, fig. 5.4a) is worn over broad divided skirts by warriors. On happi cloaks the front and back panels are connected with narrow bands of cloth; travel cloaks are sewn up at the sides, and dancing cloaks have separate panels. In the case of a warrior, the cloak is tied at the waist with a sash, and the right sleeve is slipped off the shoulder and rolled up neatly at the back to allow the right arm the freedom to wield a sword (fig. 5.4c). The resultant divided color scheme of the upper garments, and the comparatively small sleeve of the right arm, give the stage figure a refined restraint despite the volume of the divided skirts and the broad-sleeved cloak. The colors and patterns of the three exposed layers complement each other. For aristocratic Heike warriors defeated in battle (like Tadanori and Atsumori) a dancing cloak or unlined happi cloak in a clear, simple color such as sea blue, lacquer red, or moss green is worn over white or light-colored divided skirts (*ōkuchi*). The fan for defeated warriors -- a red sun setting in blue waves -- mirrors the same hues. Genji warriors, considered more uncouth, and Heike Tomomori, the ghost of the warrior

who appears in act two of *Funa Benkei*, wear the stiffer, lined happi cloaks (*awase happi*) which have dark backgrounds and complex designs.¹¹ These are worn with the right sleeve off over broad divided skirts (*hangiri*) liberally decorated with gold or silver.

Another broad-sleeved cloak for male characters is the hunting cloak (*kariginu*) which is distinguished by its round collar (fig. 5.4b). Like the dancing cloak, the front and back panels are separate and there are tassels on the arms (although in the hunting cloak the strings go all the way around the sleeves). Like the happi cloak, the hunting cloak may be lined or unlined. The thundergod in *Kamo* wears a stiff, lined hunting cloak with bold patterns of gold or silver on a dark background over stiff divided skirts brocaded in gold or silver (fig. 5.4d). Both in bulk and in boldness of design this is one of the most dynamic costumes in *nō*; the massive, glittering outfit beautifully expresses the power of thunder and lightning.

* * * * *

Dressing the actor is an important and complex process which involves precise folding and draping as well as knowledge of a variety of knots. Two or more experienced actors spend 20 to 40 minutes before a performance dressing the shite, although they can redress him during the interlude in only a few minutes (fig. 5.5). The photographs in figures 5.6 and 5.7 show an actor being dressed for the shite roles in *Hagoromo* and *Kiyotsune*.

The actor is ready to be dressed when he has put on long white stockings, split-toe socks called *tabi*, and a three-quarter length white silk undergarment which is padded at the shoulders to give the body roundness and bulk. The stage attendants will then begin with a small-sleeved kimono of one style or another. In the case of *Hagoromo*, this would be a three-quarter length gold foil imprinted satin kimono (*surihaku*). After being placed on the actor's shoulders,

the kimono's collar is folded down until it is the proper width for the actor, snugly fitting his neck (fig. 5.6a). Next, further padding is placed where needed to fill out the figure. Generally this is around the stomach area (fig. 5.6b), though sometimes extra padding is also placed at the shoulders. The left side of the kimono is then crossed over the right and held in place by a sash tied around the actor's hips (fig. 5.6c) and knotted at the back with a bulky tie which will form a base for shaping the next layer of costume (fig. 5.6d).

Now the embroidered satin kimono is placed over the shoulders to adjust the length of the skirts in relation to the floor (fig. 5.6e). Once this is ascertained, the actor holds the sides of the kimono in both hands while the attendant adjusts the belt (fig. 5.6 f). The attendant then places first the right side (fig. 5.6g), then the left side of the now folded-down robe, across the front of the actor's body (fig. 5.6h) to form a tightly wrapped skirt. He secures the kimono in place by a belt which is knotted underneath the folded-down, upper portion of the kimono in back (fig. 5.6i). At the front he secures the placement of the folds with needle and thread (fig. 5.6j), while at the back he first smooths out the excess cloth and sleeves, then stitches them in place (fig. 5.6k).

Next the wig is combed and placed on the head. First the center front of the wig is held against the forehead of the actor (fig. 5.6m). Then, as the actor keeps the wig in place, the attendant ties the wig cords at the back of the head (fig. 5.6n). When knotted, these cords lie on top of the hair just above the ears and hold the strands in place. Although virtually invisible, the cords will be further disguised by the wig band (*kazuraobi*) placed just above the cords after the wig is fixed (fig. 5.6s). The attendant next styles the hair, combing it back into a ponytail (fig. 5.6o), and forming an elegantly twisted, curved draping (fig. 5.6p). The ponytail is secured first with paper thread and then decorated with a broad paper



5.5 Final costume adjustments before act two of *Yamamba*

bow (fig. 5.6q). The hair falls loosely down the back on top of the satin kimono, but will later be covered by the dancing cloak (fig. 5.6r). After the wig is on, the hairband is tied above the wig cords, knotted with a bow at the back, and draped over the ponytail. Embroidered with delicate designs, the hairband is of complementary colors to the costume.

The mask is now taken from its resting place on a shelf beside the large mirror in the room just beyond the bridge leading to the stage proper (fig. 5.6t). After paying homage to the mask (fig. 5.6u), the actor passes the cords back (fig. 5.6v) and then places it on his face (fig. 5.6w) for the stage assistant to tie the cords. Finally the crown is placed above the mask on top of the head and tied under the chin (fig. 5.6x). Figure 5.6y shows the fully dressed actor ready to go onstage as the heavenly maiden arising from her swim.

In the middle of the play, the maiden retrieves her feather robe, dons it, and then performs a long dance. The costume addition is done on stage; the dancer goes to square one (*kutsurogi*), faces the stage attendants and kneels to be dressed (*monogi*). The attendants first place the dancing cloak on the dancer's shoulders (fig. 5.6z). After securing its placement in the center-back of the collar with a stitch (fig. 5.6aa), the attendant carefully drapes the front lapels (fig. 5.6bb), and then ties the long decorative cords attached to the breast of the garment (fig. 5.6cc). The art of an onstage costuming requires being able to drape the costumes on the kneeling figure with a knowledge of how they will fall on the standing figure (figs. 5.6dd and ee).

A similar process of donning successive layers is seen in the costuming of a warrior. Certain steps, however, are reversed because the costumes have different pieces. Before actually fitting the pieces on the actor, the large divided skirts must be prepared. In figure 5.7b they are shown at the right of the photo laid out as folded for storage. The attendant then pulls the cords threaded through

the top at the center-back in order to form the large pleats that make for the characteristic bump at the back of this garment (figs. 5.7c-d). As in the case of the heavenly maiden, the attendant begins dressing the warrior by placing the small-sleeved kimono (a brocade *atsuita*) on the shoulders of the actor, folding the collar to the proper width (fig. 5.7e), crossing the kimono in front and adjusting its fall (fig. 5.7f), and securing it with a sash tied at the back. Next he hikes up the excess length of the brocade kimono so it will not interfere with the actor's movement (fig. 5.7g), and then slips a Y-shaped frame between the sashes at the center-back to hold up the divided skirts (fig. 5.7h). After the actor steps into these skirts (fig. 5.7i), the attendant provisionally hangs the back portion from the frame (fig. 5.7j) so he can tie up the front (fig. 5.7k) in the same manner as he would standard divided skirts (*hakama*). Moving to the back again, he slips the pleated hump over the frame (figs. 5.7l-m) and then knots the sash in front (fig. 5.7n).

Over the brocade robe and divided skirts, the warrior wears a double-width-sleeve dancing cloak with one sleeve slipped off and rolled up. First the cloak is draped over both shoulders and secured at the waist by a belt with embroidered flaps at both ends (*koshiobi*; fig. 5.7q). The belt holds the upper portion of the cloak close to the back and snug against the hump of the skirts (fig. 5.7p). Although the same style cloak is used for both the heavenly maiden and the warrior, the effect is completely different: one falls freely over a straight-lined form, while the other is secured to a voluminous form. Next, the sword with its long braided cords is tied to the actor's waist with decorative knots (fig. 5.7r). Finally the right sleeve is rolled up tightly and tucked in under the robe at the actor's back (figs. 5.7s-v).

While for young women the mask covers the wig, for warriors the wig covers the mask. Therefore the mask is put on first (figs.



a. Placing the upper robe



b. Padding with a pillow



c. Tying the robe in place



d. The knot at the back



e. Placing the lower robe



f. Adjusting the skirts

5.6 Donning the costume for *Hagoromo* (Kita)



g. Adjusting the lower robe



h. Wrapping the lower robe



i. Securing the back



j. Stitching the front



k. The folded down sleeves



l. Dressed figure

5.6 Donning the costume for *Hagoromo* (continued)



m. Placing the wig



n. Tying the securing cords



o. Combing the hair



p. Twisting the locks



q. Securing the paper bow

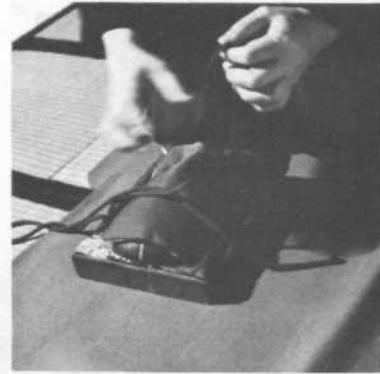


r. Wiggged figure, back view

5.6 Donning the costume for *Hagoromo* (continued)



s. Tied hair band



t. Untying the mask



u. Saluting the mask



v. Passing the cords back



w. Placing the mask



x. Placing the crown



y. Figure dressed for entrance



z. Donning the dancing robe



aa. Securing the robe



bb. Adjusting the fall



cc. Tying the cords



dd. Seated, fully dressed



ee. Heavenly maiden dressed in a dancing cloak
(choken) over a folded-down kimono (koshimaki).

5.6 Donning the costume for *Hagoromo* (continued)



a. Accessories laid out before the performance: fan, mask, hat, hair band.



b. Robes laid out: divided skirts, brocade robe, dancing cloak, belts, sword, etc.



c. Pulling the cords tight to form the hump in the divided skirts.



d. The divided skirts ready to be worn.

5.7 Donning the costume for *Kiyotsune* (Kita)



e. Folding down the collar



f. Adjusting the robe's fall



g. Hiking up the front



h. Frame to hold the skirts



i. Getting into the skirts



j. Back temporarily hung



k. Front tied like hakama



l. Placing hump over frame



m. Hump in place



n. Robe and skirts



o. One arm in cloak



p. Hidden belt secures cloak



q. Tying belt over folded cloak



r. Tying on the sword



s. Folding up the sleeve (1)



t. Folding up the sleeve (2)



u. Rolling up the sleeve (3)



v. Tucking in the rolled sleeve

5.7 Donning the costume for *Kiyotsune* (continued)



w. Back view



x. Saluting the mask



y. Tying on the mask



z. Preparing the wig



aa. Securing the hat



bb. Combing the hair

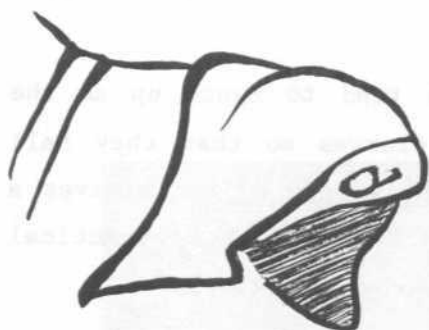


cc. Warrior dressed in a brocade robe (atsuita), divided skirts (okuchi), and a dancing cloak (choken), one sleeve of which is rolled up and tucked in at the back.

5.7x-y), then the loosely flowing wig (fig. 5.7z) and a black lacquer hat (fig. 5.7aa). Finally the hairband is added. The wig is combed so some of its strands fall to the front, others to the back. The strands are crossed in layers to assure that the ears remain covered (fig. 5.7bb). The fully dressed warrior sits on his stool contemplating his image in a large mirror before going onstage (fig. 5.7cc).

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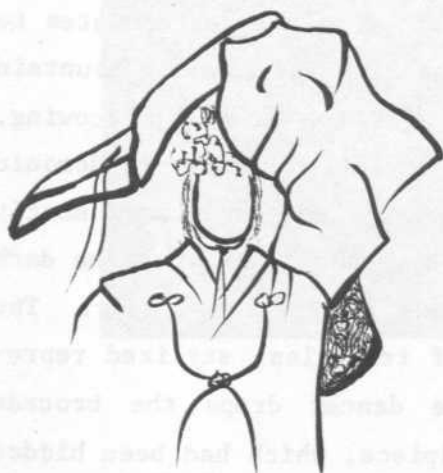
We have seen how dance patterns are modified or new patterns created to display a particular prop. The same is true of costumes. Much of the awesome surprise of the apparition of the thundergod in *Kamo* is created by the flipping and twirling of his oversized sleeves. When doing zigzag or cloud fan patterns, the dancer flips first one, then the other sleeve out, up and over so they float around to rest on his arms (*sode o kake*, fig. 5.8a). This exposes the small-sleeved kimono underneath. He releases the broad sleeves with a swish of the arms to the outside. In a rush of excitement, the thundergod sweeps forward and twirls a sleeve inward around an upraised arm, wrapping it tightly (*sode o maki*, fig. 5.8b). Then, by shaking his arm downward, he allows the folds of material to drop again. To demonstrate the majesty of the god, the dancer does a spinning leap, kneels and flicks the left sleeve over his head (*sode o kazuki*, fig. 5.8c). The sleeve resting momentarily on the thundergod's crown forms the apex of a triangle. This same sleeve pattern is performed by the heavenly maiden in *Hagoromo*, but the differing styles and moods of the two dances create two entirely different effects. Sleeve patterns are sometimes incorporated into other dance patterns, as, for example, when the sleeves are flipped as part of a zigzag pattern. At other times a sleeve pattern may stand alone as a design pattern, calling attention to itself and to a specific moment in the performance. The overhead sleeve is often used in this way.



a. Flip sleeve
(sode o kake).



b. Twirl sleeve
(sode o maki).



c. Overhead sleeve
(sode o kazuki).

5.8 Manipulation of the broad sleeves

The voluminous sleeves of *nō* costumes tend to bunch up as the dancer moves his arms. To straighten the sleeves so that they fall correctly, the dancer circles his arms slightly, giving the sleeves a small jerk to adjust them (*sode o naoshi*). Even this very practical movement is carefully worked into the choreography of the dance.

In addition to dance patterns created for effective use of broad sleeves, other patterns have been designed around the small-sleeved kimono. Sometimes when the *shite* enters in act two of a play as a demon, he comes onstage holding a kimono over his head hiding his mask. Only after he has reached the first pine or the stage proper does he stretch his arms out over his head to raise the kimono and suddenly and dramatically reveal the demonic features of his mask. The dancer may then wrap the kimono around him in a series of dance poses before he discards it. An example of this occurs in *Aoi no Ue*. Another, somewhat similar use of the small-sleeved kimono is seen in the variant performance of *Yamamba* (*Kanze shirogashira*) which is presented on video cassette 4. In the second act the *shite* is dressed with a kimono tucked up over broad divided skirts (fig. 5.3c). During the final dance the *shite* untucks the kimono and slips his arms out of the sleeves. Pulling the kimono up over his head, he crouches down as small as possible on the stage floor, a small mound of costume, or, as the text suggests, a small pile of dust which gradually accumulates to become a mountain/woman. (The name *Yamamba* literally means "mountain woman".) The dancer slowly rises to depict the mountain growing, then, stretching his arms up and out, he reveals a new, more demonic form (fig. 5.9). The white satin undergarment which had been mostly obscured by the brocade kimono now stands out sharply against the dark lining of that kimono, which is briefly held behind the dancer. The satin kimono is decorated with silver-leaf triangles, stylized representations of a demon's scales. As the dancer drops the brocade kimono, the expanse of the long white headpiece, which had been hidden under the outer kimono, flows freely down his back. The tempo of the music picks up to match this new, more ferocious figure, and after



5.9 Shedding the small-sleeved kimono to reveal Yamamba

some quick and dramatic movements around the stage representing Yamamba wandering through the mountains, the shite disappears down the bridge to end the play (video 4).

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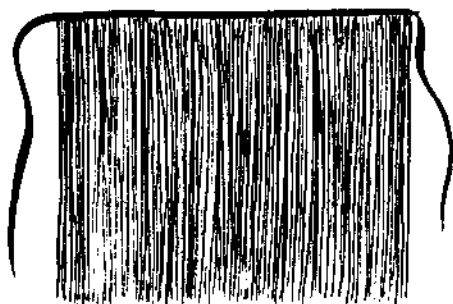
Masks and wigs are also incorporated into dance. The large headpiece (*kashira*) worn by the shite in act two of *Yamamba* is the most dramatic style of wig (fig. 5.10c). Its hair is so voluminous that strands fall down in front of the face. When the dancer wants to look at something intently, he lifts up the hair falling in front of his eyes and peers out from under it. In *Yamamba* the shite stands at the first pine and lifts up strands of white hair to stare out intently at imaginary rivers and mountains. In *Utō*, where a black headpiece is worn, the shite lifts up the hair to look around for birds.

In very lively dances like the final dance in *Kamo*, for which the shite wears a red headpiece, the long hair flips up and down and twirls around as the dancer stamps, circles, and leaps about. Sometimes the opposite effect is achieved: the headpiece creates a massiveness which slows down movement, each deliberate action carrying great weight. *Yamamba* is a good example. The play may be performed with the shite wearing a woman's wig (*kazura*) which has the hair pulled down tightly, close to the head (fig. 5.10a). When this wig is worn the movements of the short instrumental dance are performed with moderate speed. When the large, white headpiece is worn, however, the dance is performed more slowly. This slower, more grueling rendition is effective only because of the massiveness of the figure on stage. Well-performed, it is a powerful reflection of the burden that *Yamamba* is doomed to carry with her.

The type of wig also affects the appearance of the mask. For the second act of *Yamamba* the stark, bony face of the mask dominates when the actor wears the old woman's wig, while the white headpiece creates



a. Woman's wig
(kazura).



b. Old man's wig
(jōgami).



c. Headpiece
(kashira).



5.10 Wigs and headpieces

the "tangle of snowy brambles" described in the text--it obscures much of the mask except for glimpses of flashing gold eyes. Similarly the old man wig (*jōgami*, fig. 5.10b) worn by the shite in act one of *Utō* reveals the mask clearly, while the black headpiece worn in act two has locks falling around the mask keeping it tantalizingly obscured. The large, bulging eyes of the mask used in *Kamo* pop out all the more for being half-hidden behind massive locks of hair, while a gentler mask like the young-woman mask used for *Eguchi* is enriched in sobriety and elegance by the trim woman's wig secured tightly at the neck.

Each general character type uses a specific kind of mask, some of which are illustrated in figures 5.11 and 5.12.¹² Within any given group there are school preferences and some degree of individual choice. For example, among the various types of young-woman masks, the Kita school regularly uses *ko-omote* (fig. 5.11a) for shite roles, while the Kanze school prefers *wakaonna* (fig. 5.11b). For the character Atsumori, the *chūjō* (fig. 5.12c) mask is usually chosen, but the actor may instead select the slightly less noble *wakaotoko* mask (fig. 5.12d) or the special Atsumori mask made for the role. The category of bulging-eye masks (*tobide*) used for vigorous gods includes masks with large features (*ōtobide*; fig. 5.12a), with smaller features (*kotobide*), and with a black beard (*kurohige*). Although the large-featured mask is usually used for the thundergod in *Kamo*, the actor may select another mask within the bulging-eye category. The actor chooses the particular mask which best suits his interpretation of the role. There is a much wider range of choice for some plays than for others. For the mother in *Sakuragawa* the Kita school will always use *shakumi*, the Kanze school, *fukai* (fig. 5.11c). These are the only two major types of middle-aged-woman masks. For the shite in the first act of *Tadanori* the Kita school always uses *sankōjō* (fig. 5.12b), one of five types of quite similar old-man masks.¹³ A much wider selection of masks is possible for the role of Yamamba due to the range of interpretations possible for this play. The most commonly used style

of mask is pictured in figure 5.11d, but more human and more demonic extremes also exist.¹⁴ The individual masks within a specific type have slightly varying expressions, hence the actor almost always has some choice in selecting the expression that best matches his interpretation. In making his selection he also takes into account his own ability and experience (a very young actor would not presume to dance with a great mask) and the occasion of the performance (the best masks would not be taken on performance tours abroad because of the increased possibility of damage and the expectation that the audience's level of appreciation would be low).

Once the dancer has chosen which mask he will use for a particular performance, he contemplates it to discover just how to bring it most to life. Holding it at arm's length, he turns it left and right, up and down. He tries wearing the mask, setting it to his face to find just the right placement and angle. Ultimately his interpretation of the play and the personality within the mask must become one.

In the performance itself, the dancer normally keeps his head absolutely still, facing directly forward. As the body moves, pivoting to right or left, the mask also rotates slowly, subtly changing its expression as shadows fall across the features. Slow motion gives more range to the flexibility of expression in the mask. The custom of slowing down to turn corners helps bring out the latent life in the mask. As the dancer moves around the stage, the change in light intensity as well as light direction brightens or darkens the mask, throwing shifting shadows on its contours. On most modern stages the arrangement of the lights gives the front of the stage the greatest intensity, so that the mask will appear whiter, flatter, and shinier as the dancer moves forward. Before World War Two *nō* stages were lit by large candles placed around the periphery. Under these circumstances, occasionally re-created today in what are called candelight performances, the darkness of the stage lends luminosity to the mask and costume. Shadows are less intense, giving the mask more subtle



a. Ko-omote: young woman used for shite or tsure roles (*Kamo*).



b. Wakaonna: young woman used for shite roles as in *Eguchi*.



c. Fukai: middle-aged woman used for *Sakuragawa*.



d. Yamamba: a special mask for this play.

5.11 Masks for female roles



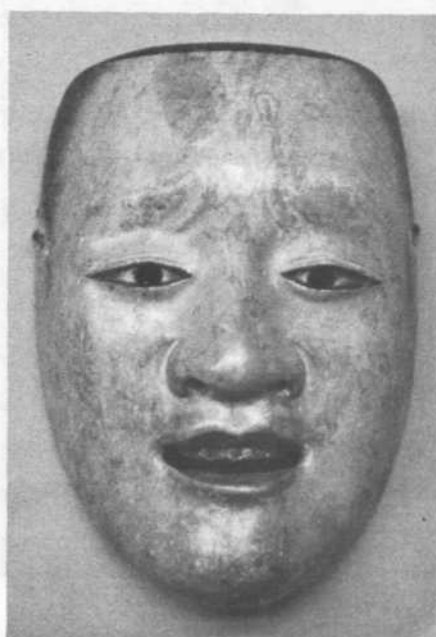
a. Ōtobide: god mask used for the thundergod in *Kamo*.



b. Sankōjō: old man mask used in *Tadanori*, act one.



c. Chūjō: nobleman-warrior mask used in *Tadanori* and *Atsumori*.



d. Wakaotoko: young man mask used as an alternate in *Atsumori*.

fluidity. In even earlier days, and today at some festivals at shrines or temples, performances were held outside under direct sunlight or by torchlight. Each of these circumstances greatly affects the impact of the mask.

Although it is always central to the expression of the play, at certain moments the mask itself becomes the focus of movement. When a character is sad or deep in thought, the dancer leans forward, shifting the angle of the mask more acutely downward. The change in expression effected is called clouding (*kumorashi*; fig. 5.13a). The opposite effect, brightening (*terashi*; fig. 5.13b), is achieved by pulling the body back so that the mask tilts upward. In this position the mask seems to express a happy state of mind. The actor may also manipulate the mask by turning his head to the right or left (fig. 5.13c-d). "Using the mask" (*omote o tsukai*) involves shifting the gaze of the mask to the right and left. In the Kanze version of *Tadanori*, before saying his last prayers, the dancer checks that his enemies are out of his way by looking first to the left, then to the right, and finally straight ahead (ll. 37-38). The speed of the head rotation follows the *jo-ha-kyū* progression: beginning slowly, it finishes with a small, clear placement which adds a sharp edge to the action. At a later point in the final dance a similar rotation of the mask is used to evoke looking out at the sky, wondering whether it will rain (l. 50). Here the dancer walks forward at the same time as he rotates the mask; the gradually quickening speed of the steps combined with the persistent gentleness of the head movement intensify the poetic mood of the moment.

The second method of moving the mask left and right is with an abrupt jerk and is called "cutting the mask" (*omote o kiri*). Gods and demons with bulging gold eyes and round pupils move their heads with quick, precise placement. The roundness of the eye openings seems to cut the light, making the movements more dynamic. Some of the dance patterns done in martial mode incorporate quick head movements. In



a. Clouded mask (kumorashi)



b. Brightened mask (terashi)



c. Mask turned right



d. Mask turned left

the backing point, for example, the head remains aligned with the body (which faces 45° to the right) until the point position is reached. Then, with a final flourish, the dancer sharply turns his head to face the front. *Kamo* has numerous examples of such cutting mask movements. A similar, though more subdued cutting movement appears in the Kanze school's *Yamamba* during the final dance when the dancer gazes down into the valley depths (1. 12). Here, since *Yamamba* is only partially demonic, the movement of the mask is quick, small, and deliberate, less astonishing than the broad head movements in *Kamo* yet carrying a startling intensity.

* * * * *

To wear a mask skillfully takes experience, both on the part of the actor and of the stage attendants who help him adjust it. On the day of the performance cords are slipped through the holes at the side of the mask, and the mask is laid on a pillow near the large mirror in the room adjoining the bridge to the stage (fig. 5.7a). After his costume is on, and before donning the mask, the dancer holds it with both hands, then lifts it in homage (fig. 5.6u & 5.7x). Next he places it in front of his face, throws the cords over his shoulders (fig. 5.6v), and allows the stage attendants to tie the cords tightly (fig. 5.6w). They check with the dancer to make sure that the location and the tightness of the knot are absolutely correct. If the dancer has a broad face and high cheekbones, the rim of the mask will rest comfortably on his cheeks leaving space for him to breathe, but if the dancer's face is narrow, he must pad the back of the mask with small stuffed pouches (*men ate*) placed at the cheeks and/or along the forehead.¹⁵ The latter are to keep the angle of the mask properly slanted, the forehead projected further forward than the chin. A mask which slants back at the top appears awkward. Once he is fully dressed the dancer will sit in front of the mirror for a few minutes and contemplate his image until it is time for him to go onstage.

The eye holes of the mask do not necessarily correspond to the dancer's eyes. He may, therefore, have to look down through the nose holes (on large masks) or he may be able to see only upwards. Such "blindness" is more likely to occur with masks representing humans than with those for gods or demons because of the respective size and shape of the pupil openings (compare figs. 5.11b and 5.12a). The restricted vision, though the cause of lack of balance, disorientation, and myopia in the novice, is no problem for the experienced dancer.¹⁶ He knows his own body and the *nō* stage well enough to place his movements confidently without the aid of broad vision. He will continue to look straight ahead within the mask, even if this results in little or no sight. He senses his position by shifts in light, by the presence of the pillars marking the four corners, and by the feel of the boards beneath him.

Restricted vision distorts the sense of distance. Because the eyes must look out separately, or (which is often the case) only one eye lines up with the eye hole enough to have vision, objects appear closer than they are. This becomes a problem when the dancer must pick up an object. Video cassette 3, for instance, shows a section from *Adachigahara* where the dancer begins to wind threads on a prop (see fig. 4.11a). He must walk up to the thread winder and grasp a single thread in the out stretched palm of his left hand. Holding this he begins to turn the bobbin winder with his right hand. If he misses the thread, he cannot place it properly to start winding, and the only way for him to know he has it is to feel it with his fingers. If he reaches too far, the thread will lie on his stiff kimono unsensed; if his reach is too short, he will be grasping in the air. To compound the difficulties, he does not move quietly to the thread winder, but rushes abruptly up to it, kneels before it and immediately picks up the thread.

Often the dancer will lay down a stick or a fan and then want to retrieve it.¹⁷ If he sets it carefully on the stage and it does not

roll away, he will generally remember where it was and be able to retrieve it without looking down or twisting his head. To avoid appearing as if he is searching, he reaches farther in the right direction than he feels is necessary and then slides his fingers towards him along the floor until they find the object. Occasionally a prop will roll away, or, if the actor is kneeling, be brushed away by the movements of the sleeve. In such cases, the stage attendant comes up quietly and relocates the prop without interrupting the performance.¹⁸ Indeed, the dancer may not even be aware of this aid.

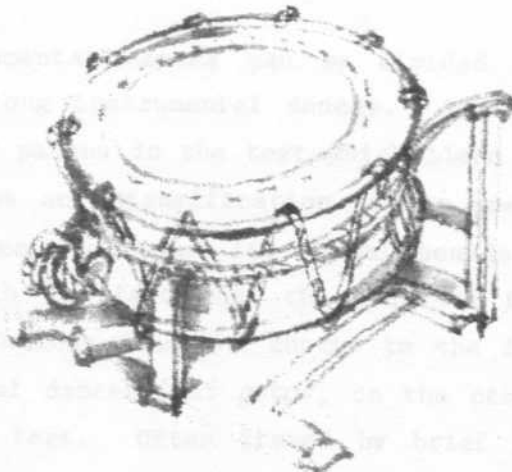
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Costume, mask and movement work together to create a unified effect. In the first act of a play, movement is usually restrained; the mask is calm, human, sensitive to subtle changes in direction or angle, and the dancers are clothed in small-sleeved kimono and other garments which reflect the restraint. Although it is certainly possible to dance in such costumes -- in *Funa Benkei* the shite performs a long instrumental dance in a small-sleeved, brocade kimono draped snugly around the thighs -- it is more effective to have broader sleeves and/or divided skirts for the more active second act. In this act dance patterns make skillful use of the broad sleeves of the costume, of the massive headgear, and of the fluid expression of the mask. Outer garments can be taken off or put on to transform the stage figure before the audience's eyes. The interdependence and correspondence between dance movement and costume or mask is only one more example of the complex system of *nō* in which all elements work together to create a performance. Costume and mask are also correlated with instrumental dance, the subject of the following chapter.

INSTRUMENTAL DANCE

INSTRUMENTAL DANCE

It is a form of dance which is performed by the use of musical instruments. The dancer is usually a woman, and the music is played by a man. The dance is performed in a circle, and the dancer moves in a circular pattern. The music is usually a traditional Chinese melody, and the dance is performed in a traditional Chinese style. The dance is a form of expression, and it is a way of communicating with the audience. The dancer uses her body to tell a story, and the music provides the background for the story. The dance is a beautiful art form, and it is a way of preserving the traditions of the past.



The drum is a traditional Chinese instrument, and it is used in many different types of music. It is a very important part of the Chinese musical tradition, and it is used in many different ways. The drum is a very versatile instrument, and it can be used to play many different types of music. It is a very important part of the Chinese musical tradition, and it is used in many different ways. The drum is a very versatile instrument, and it can be used to play many different types of music. It is a very important part of the Chinese musical tradition, and it is used in many different ways.

INSTRUMENTAL DANCE

Nō dance is a formal system modified and interpreted by the context in which it is performed. Chapter two presented some of the underlying principles behind this system; chapter three discussed how verbal context interprets movement and how design patterns and highlight sequences underscore the meaning of certain passages. When the singers pause, the words fade, and the instrumental ensemble plays alone for the dancer, the correlation between text and dance gives way to formal structure -- nō dance in its purest form. The musical context affects style, not structure. One basic choreography (an elaboration of the model discussed in chapter two) serves for all long instrumental dances and another for the shorter instrumental dances. A study of the structure of these dances leads to an understanding of the underlying principles behind types of movement, basic patterns, use of stage space, and rhythmic concepts. It also suggests the ritual origins of nō dance.

Broadly speaking instrumental dances can be divided into two groups: action pieces and long instrumental dances. Action pieces (*hataraki goto*) are momentary pauses in the text which blend into the fabric of the play, acting as an intensification of the scene; here dance and music extend the meaning beyond its verbal bounds. These dances are so integrated with the text that the audience is hardly aware of the transfer of the melody from the chorus to the flute and back again. Long instrumental dances (*mai goto*), on the other hand, are more independent of the text. Often framed by brief lines of poetry, these dances constitute a complete scene, the eye-opening presentation scene of a play.¹ In *Hagoromo* the long instrumental dance is the dance that the heavenly maiden presents to the fisherman and thereby to all mankind. In *Atsumori* it presents the

soon-to-be-defeated Heike warriors' last night of elegant revelry. The long instrumental dance presents the mood of the play as a whole, while the short action piece expresses the feeling of one moment within the play. Both types, of course, relate closely to the musical fabric of the performance. Dramatic interaction and verbal imagery recede to allow tempo, sound, and movement to dominate.²

The abstractness of instrumental dance and the formality of its conception allow full scope to the dancer's inner expressiveness; the emphasis is not on what is done, but on how it is done. The warrior and the heavenly maiden, the spirit of an old willow tree and the vigorous god are all presented through the same steps to similar music; yet each character stands fully revealed in the dance. Here the dancer's art is at its highest: while performing prescribed patterns he must express the essence of the personality he is portraying through bodily movement. The music which supports him is as formalized and prescribed as the dance, and it is equally sensitive to subtle expression of mood and meaning.

Complex interplay relates all the performers; each not only plays his own part, but also knows and thus anticipates the roles of all the others. The performers are constantly adjusting and reacting to each other, picking up shifts in mood and responding to the built-in cues which allow for flexibility within the formal structure. Each may follow or lead, adjusting to the others as he concentrates on his own interpretation of his own part. Such interplay works successfully only when every performer knows all the parts thoroughly and is acutely sensitive to all of the other performers.

* * * * *

Of the four *nō* instruments -- the flute (*nōkan*), the small, shoulder drum (*kotsuzumi*), the larger, hip drum (*ōtsuzumi* or *ōkawa*) and the stick drum (*taiko*) -- the flute is the most independent.³ It

carries the melody, either free from strict rhythmic considerations or tied to the beat established by the drums. The *nō* flute is a transverse flute made of pieces of smoked or burned bamboo tied together with strips of cherry bark and lacquered (fig. 6.1e). Its most unusual feature is that overblowing produces intervals of less than a perfect octave. Each flute is different in its tonal system, varying by as much as a minor third, but because two *nō* flutes never play together and the singing has only a slight connection to the tonality of the flute, this makes little difference.⁴ Flute music is notated in two ways: one shows which fingerholes should be covered (*yubi tsuke*); the other is a solmization (*shōka*), a system using syllables to indicate the melody and rhythmic structure of the music.⁵ The flutist learns to sing the solmization first, then combines it with the fingerings to produce a tune. When he actually plays the music, he may add far more embellishment than is suggested by either system of notation. The existence of the solmization is extremely important in that it enables non-flutists -- dancers and drummers in particular -- to sing the melody aloud when they are teaching and to sing in their heads as they perform their roles.

The small, shoulder drum (*kotsuzumi*) is made of two skins stretched over metal rings and held against the open ends of an hour-glass-shaped, wooden resonator (fig. 6.1c). The cord lashed between the two skins is only partially tightened, allowing the drummer to produce at least four distinct pitches by tightening or releasing the cord with the left hand as he beats the head with his right.⁶ Since the skin is kept wet by adding moist paper at its center, the sound of the drum, beat from below with a very loose hand (see fig. 6.1a), is soft and resonant. Generally the shoulder drum is sounded on the whole beats, though occasionally it is struck twice in quick succession, sounding on a half or quarter beat as well. The shoulder drum is most active in the second half of the measure, leaving the first half to the larger, hip drum (*ōtsuzumi* or *okawa*) which is similar in construction (fig. 6.1b). To produce the dry crack typical of this

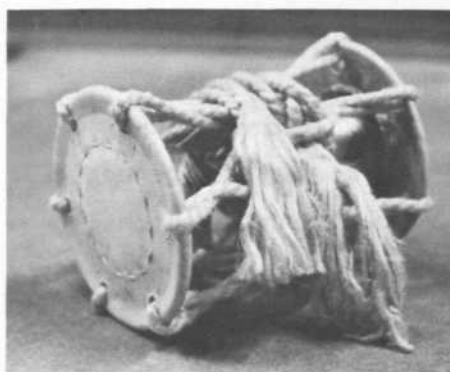
drum, the skins must be dried over a charcoal brazier for about two hours before use.⁷ When assembling the drum, the drummer pulls the skins to the proper tension for the desired pitch by tightening a thin cord wound around parts of the lashed cord. To play the drum, he holds it along his left hip and beats it from the side, bringing the palm of his right hand against the metal rim and allowing the fingers, which are often protected by paper-mache cases, to slap the surface of the skin. Although there is no variation in pitch of the sounds produced, distinction is made in the intensity of the strokes. The hip drum plays mostly in the first half of the measure and only on the whole beats.

The stick drum (taiko) has two skins lashed around a barrel-shaped, wooden body.⁸ After pulling the skins very taut with two sets of cords, the drummer suspends the drum from a low, three-pronged stand and places it in front of him for playing (fig. 6.1d). Using two sticks, each about one inch in diameter, the drummer strikes the skin either from close to the surface, in which case he may mute the sound by pressing with the stick on the skin as it touches, or from higher up, allowing the stick to rebound and produce a full resounding note. The higher he holds his arms to begin the downward stroke, the louder the resulting sound. The stick drummer uses both hands and hits on every half beat establishing a strong pulse which dominates the music when he plays. For this reason, although the hand drums and the flute are used in every *nō* play, the stick drum is used for only about half of the repertory, and then it is used only for part of the play.⁹

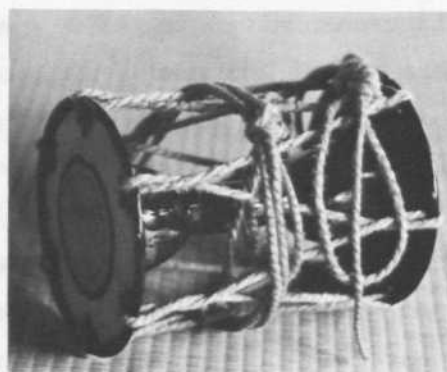
The visual impact of the drummers lined up at the back of the stage is part of the dynamics of the performance (fig. 6.1a). The shoulder drummer beats from the bottom up, the hip drummer from the side, and the stick drummer from above down, forming a complex interweaving of movements. The aural impact of the drummers is derived not only from the resonating drums, but also from the voiced calls of the



a. Members of the nō ensemble performing.
Left to right: stick drum, hip drum, shoulder
drum and flute.



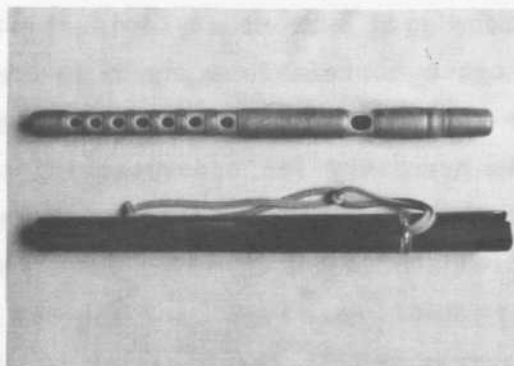
b. The larger, hip drum
(ōtsuzumi or ōkawa).



c. The smaller, shoulder
drum (kotsuzumi).



d. The stick drum (taiko)



e. The nō flute (nōkan) and case

6.1 The musical instruments used in nō

players in anticipation of their strokes. These calls, which emanate from the stomach and resonate in various body cavities, are reminiscent to some people of animal cries, to others of shamanistic practices.¹⁰ They carry a mysteriously meaningful impact, strongly coloring the mood of the play. The type of call -- *yo*, *ho*, *yoi*, *iya*, etc. -- helps identify the beat in the rhythmic structure and keeps the drummers and flutist coordinated. The quality of the call -- loud, quiet, urgent, lulling, gentle, or vigorous -- helps establish the mood, changing with the growing intensity as the play works from a subdued *jo* through the *ha* to the *kyū*.

Instrumental music, like dance, is conceived of in terms of named patterns which are combined according to rules and which may be divided into the two general categories of ground and design patterns.¹¹ Ground patterns are simpler and quieter and are repeated over and over again to form the background. The more animated design patterns appear at beginnings, ends, and transitions. An example is a group of drum design patterns called head patterns (*kashira*). These stand out for their distinctive call of "iya" which resonates high in the throat and is often prolonged to "iya---". Each musician repeats cycles of patterns which are similar yet evolving. As we shall see, the dancer listening to the music recognizes the types of patterns being played and understands their correlation to his own actions. Analogous correlations occur in every repetition of each cycle. In this chapter we will limit the musical discussion to the bare essentials necessary for understanding the formal structure of the dances. More details and a fuller presentation of musical considerations as well as scores for specific dances are presented in volume two.

* * * * *

Most typical of dance to instrumental music is the long instrumental dance (*mai*). The many variations of this dance all share the

same basic choreography. The names of these variations -- male dance, quiet dance, shinto dance, etc. -- suggest the variety of expressions latent in the form. Later in the chapter we will discuss the variations; first we will analyze the basic choreography in its musical context.

The origins of the long instrumental dance are obscure, although Shinto ritual is quite clearly one of its sources.¹² Only the most basic of the ground patterns are used, and some of these are apparently related to gestures in Shinto offering ceremonies and dances (*kagura*). The small zigzag-scoop, for instance, which waves the sleeves to the left, the right, and then the front, corresponds to the ritual sleeve adjustment followed by a bow done by shrine priests during ceremonies, especially before presenting an offering to the gods. It is also a final gesture in the dance of Shinto priestesses (*miko*) and is incorporated in the ancestral *nō* dances of Okina and Sambasō which are the precursors and source of much of *nō* dance. Another pattern borrowed from Shinto ritual is the opening bow (*tappai*) which begins many long dances.

The basic action in the long instrumental dance is walking around the stage and marking key areas. Placement, order, and direction are significant. The dance unfolds as a balanced, geometric progression: what is done on one side, is then repeated in mirror image on the other. As chapter two pointed out (pp. 43-46), the instrumental dance, like the *kuse*, is composed of an initial left circling and a closure left circling, framing or enveloping several zigzag sequences. Unlike the *kuse*, however, the large zigzag patterns are all distorted and modified. Varying with each repetition, for each leads to a different front area of the stage, the large zigzag series also grow progressively simpler. The first time the dancer zigzags to the front (square 5), he does so with two zigzag series (zigzag-scoop-open). The second time, he does a single series to get to square 3; and the third time (square 4), the right hand point is left out while the

Characteristic Description



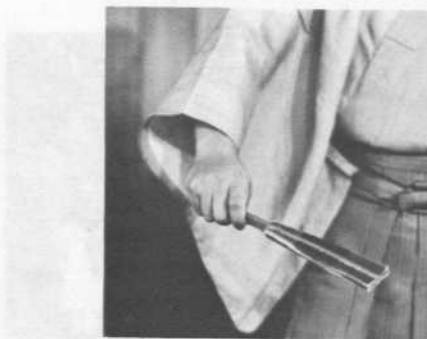
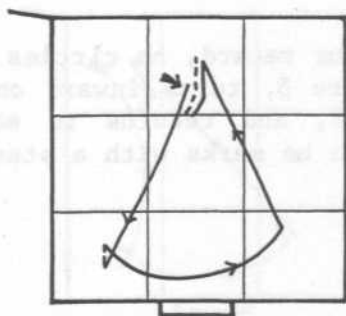
Description of Dance

The dance begins in square 1 or 8 with the fan closed. The dancer performs the initial left circling going to square 3, taking the corner, and circling to square 8 during the preface of the music.

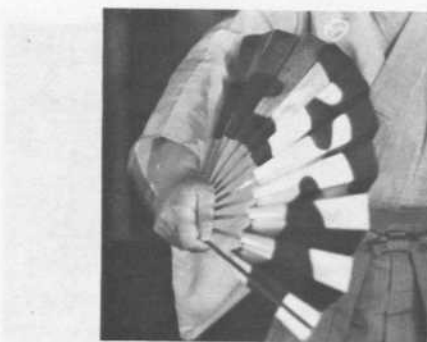
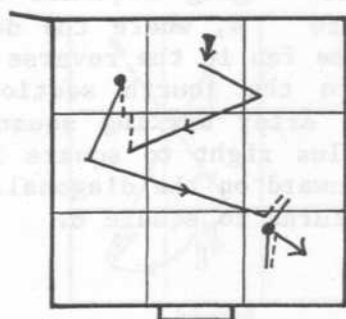
Opening his fan, the dancer begins section one of the music with a raised fan pattern. He then does a double zigzag series to get to square 5.

To begin the second section of the music, the dancer takes the fan in the reverse hold. After marking the square during the retard, he circles right to square 3 and then turns inward on the diagonal. Next he returns to square 1, which he marks with a stamp.

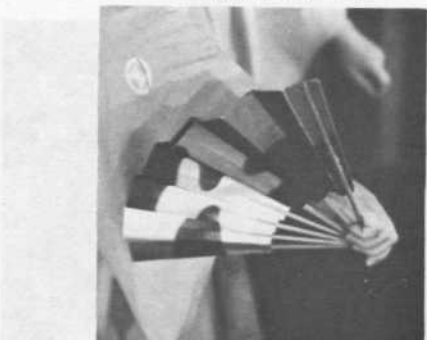
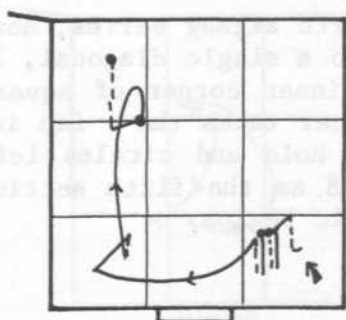
The second zigzag sequence leads to square 3, where the dancer takes the fan in the left hand to begin the third section of music. He then goes back to square 1 for the retard.



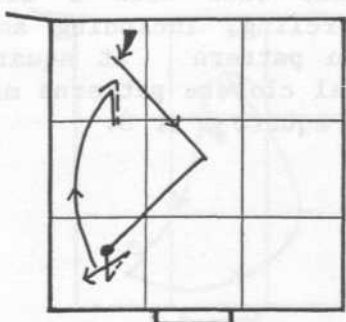
Closed fan



Nestled fan



Reverse fan



Left hand fan

Characteristic Description



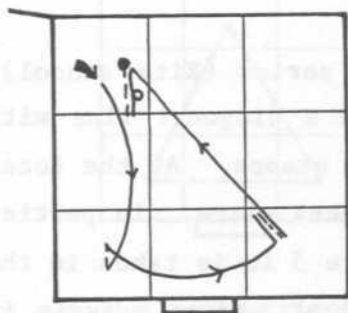
Description of Dance

After the retard, he circles left to square 5, turns inward on the diagonal, and returns to square 1, which he marks with a stamp.

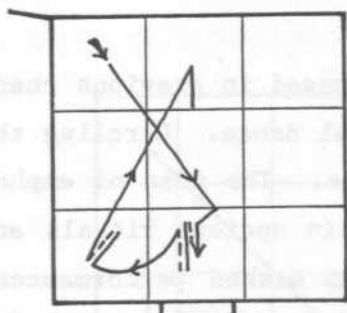
The third zigzag sequence leads to square 4, where the dancer takes the fan in the reverse hold to begin the fourth section of music. After marking square 4, he circles right to square 3 and turns inward on the diagonal. He then returns to square 8.

The fourth zigzag series, now reduced to a single diagonal, leads to the inner corner of square 3. The dancer takes the fan in the nestled hold and circles left to square 8 as the fifth section of the music begins.

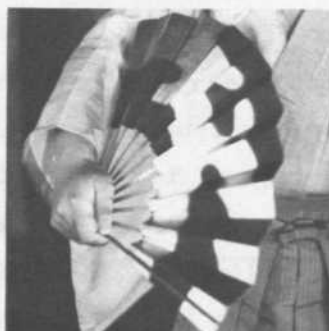
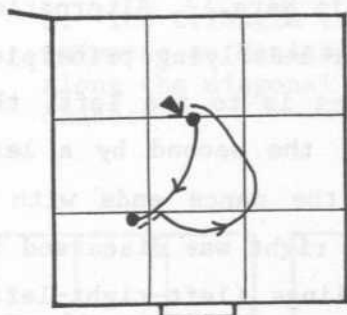
The dance ends with a closure left circling, including an extend fan pattern at square 3. The final closure patterns may be done in square 1 or 8.



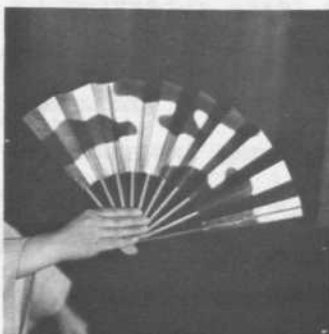
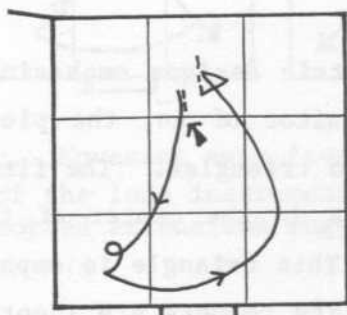
Left hand fan



Reverse fan



Nestled fan



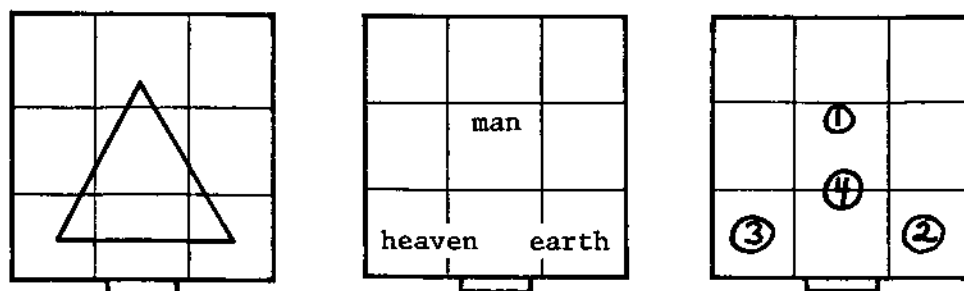
Extend fan

6.2 The long instrumental dance (Kita; continued)

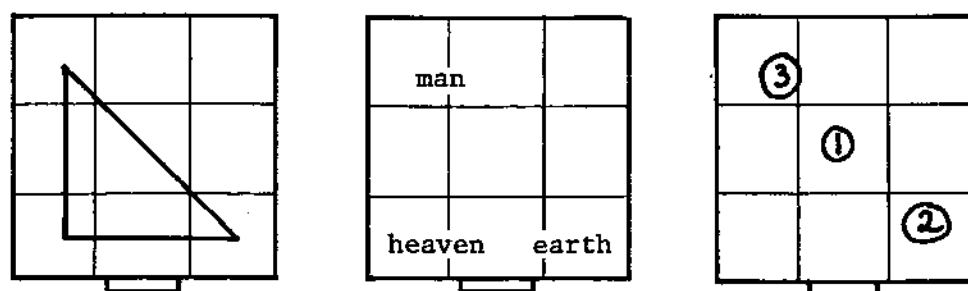
scoop-open is modified. By the fourth zigzag series (Kita school), the zigzag is barely perceptible; it has become a diagonal line with alternating left and right points combined with stamps. At the focal area of each zigzag series significant action takes place. In particular, the hold of the fan is changed. At square 5 it is taken in the reverse hold, at square 3 in the left hand, and at square 4 again in the reverse hold (see chap. 2, pp. 44-45 and figure 6.2 which summarizes the structure of the dance).

Most of the design principles already discussed in previous chapters can be seen clearly in the long instrumental dance. Circling the periphery of the stage begins and ends the dance. The idea of emphasizing an area by circling it has its origins in ancient rituals and was an integral part of the Nara period *gigaku* masked performances. Vestiges can be seen today in many folk festivals and in circumambulation of important Buddhist deities as a part of such ceremonies as the Flower Festival (*hana eshiki*) at the Yakushiji in Nara.¹³ Alternation of left and right circlings also appears as an underlying principle. In long instrumental dances the initial circling is to the left, the first zigzag is followed by a right circling, the second by a left circling, the third by a right circling, and the dance ends with a left circling.¹⁴ The predominance of left over right was discussed in chapter one, and the alternation of five circlings (left-right-left-right-left) is fundamental to court dances (*bugaku*) and is suggested in *nō* texts referring to dancing figures.

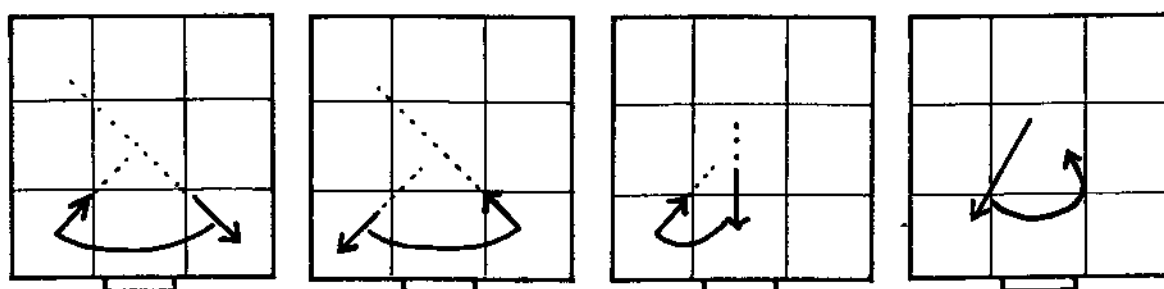
Triangles are also important to the geometric designs emphasized in the long instrumental dance. In the progenitor of *nō*, the piece *Okina*, there are three main dances based on two triangles. The first triangle, and perhaps the most important, lies in the center of the stage between squares 8, 3 and 5 (fig. 6.3a). This triangle is emphasized in the dances by *Okina* and *Sambasō*, and its corners are identified with heaven, earth, and man.¹⁵ In the long instrumental dance, this triangle is traced in the initial left circling (when the dance



a. The basic triangle of *nō* found in the dances of *Okina* and *Sambasō*, its relationship to aspects of the universe, and the areas on the stage which are marked at musical transitions in the long instrumental dance.



b. The triangle traced out by *Senzai* in *Okina*, the aspects of the universe as *Morita* describes them, and the placement of the dancer along the diagonal axis for the retards in the long instrumental dance.



c. Movement away from and toward the center in sections 2, 3, 4, and 5 of the long instrumental dance. Solid lines indicate actual movement. Dotted extensions suggest diagonals.

6.3 Some uses of stage area in the long instrumental dance

begins in square 8) and in the closure left circling (Kita). The triangle also contains all the spots which are "marked" during the dance (fig. 6.3a). By this we mean the spots where the dancer changes his hold on the fan and combines short forward and backward movements with stamps or sleeve manipulations.¹⁶ As we shall see shortly, marking the stage correlates with musical transitions (*dan*).

The second triangle, between squares 1, 3 and 5, is found in the Kanze version of the Senzai dance in *Okina* (fig. 6.3b). Its corners, too, have been identified by Morita Mitsukaze with heaven, earth and man.¹⁷ In the long instrumental dance, this triangle is traced in the left circling which occurs in the middle of the dance (fig. 6.4, sect. 3). The base of this triangle, the diagonal axis of the stage from square 1 to 5, is important in the long instrumental dance. It is along this axis that the dance pauses during the retard section of each musical cycle. The name for the retard (*oroshi*) meaning "descent", is said to derive from the Shinto concept of a god descending (*kami oroshi*) during ritual trance, and the actions performed at these points in the long instrumental dance are symbolic of ritual practices. The stamps, for example, are said to rid the area of evil. Figure 6.3b shows the placement of the dancer for these important retard passages.

A final important and repetitive action in the long instrumental dance is the turning in and out from the center of the stage which occurs as an integral part of the circlings which follow the zigzag series. The dancer moves out from the center of the stage, changes his hold on the fan and marks the spot as described above. Then he circles to the opposite front square and steps inward along the diagonal to the center. This process in section two of the dance is reversed in section three, creating a mirror image. In sections 4 and 5 the distances become shorter and the movements are simplified in accordance with the principle of *jo-ha-kyū* progression (fig. 6.3c). The steps inward along the diagonal are always followed by returning

to up stage (usually square 1: in Kita dance section 4, square 8) and finishing the dance sequence.

The visual design of the dance fits into a musical context of aural design which, like the dance, consists of repeated cycles. The full dance has five dan. Dan, which literally means "step", is a transition or ending which involves the drums playing head patterns, which include the drummer's call "iya". To have five such transitions, a dance must have six parts. In *nō* dance the part after the transition is numbered according to the number of the transition it follows and is also called "dan". (When dan refers to a part of a dance rather than to the transition itself, we translate it "section".) Hence a dance with five transitions (dan) has a prelude (*kakari*) and five sections (dan). In the Kita school, the long instrumental dance follows this model; it is comprised of a prelude and a first through a fifth dan and is called a five-dan dance. The Kanze school version of the same dance, however, has a prelude and only four dan, even though it is also referred to as a five-dan dance.¹⁸ This misnomer is the source of much confusion.

Each musical section or dan acts as a unit, going through a cycle which returns to begin the next section. Each instrumentalist also plays cycles of patterns which combine in overlapping ways to push the piece forward. One then another comes to the fore. For all the instrumentalists, the cycles consist of alternation between ground patterns and more specialized patterns which stand out as design against the ground. The main design patterns, known as head patterns, appear at beginnings, ends, and transitions. The signal to prepare to make a transition from one section to another is given by the dancer when he stamps as a part of the zigzag series. Since transitional design patterns extend over three measures, the dancer has time to do a scoop, an open and then to step out from the center and change the way he holds his fan.¹⁹ This last action is known as "making the transition"

(*dan o tori.*) At the transitions between sections all the musicians play design patterns. At other places one instrumentalist may play design patterns which correlate to the dance, while the others continue their ground patterns. Twice, for instance, the dancer goes to square three and takes the corner. On both these occasions, the hip drum player interrupts his ground patterns to play only on beat one as the dancer takes the corner. Musically the exact measure is not set, and this hip drum pattern may occur a measure or two earlier or later in the score, depending on the performance.²⁰ Another correlation, this time between dance and patterns of both hand drums, occurs in the middle of the second, third and fourth sections. As the dancer returns upstage to square one to complete the dance sequence, the hand drummers play a special variation of head patterns called "mid-head" patterns (*jigashira*). These are characterized by beginning each of three or four consecutive measures with the spaced call "iya---a---" (*kosute*).

While the drummers take their cues from the dancer, and the flute gages its melody by the drums, the dancer listens primarily to the flute. He times his movements according to the phrases of the melody, singing the *sôlmization* in his head in time to the tones. The flute music consists of cycles of repeated ground lines and two kinds of design passages. At the beginning of each section, the flute plays a high, lively passage (*age*). Soon after this introductory passage, come a few quiet, retarded lines (*oroshi*) during which the flute plays lower tones. The retard is a time when music, particularly that of the flute, fills the senses. It is a quiet moment enhanced by the slowed movement of the dancer as he pauses to place quiet stamps and manipulate his sleeves. Just as each section has a characteristic fan hold, so each retard has a characteristic sleeve manipulation. None for the first retard; the right sleeve flipped for the second; the sleeve either twirled (martial) or put overhead (feminine) for the third; and both sleeves flipped during the extended introductory passage (*age*) which substitutes for a retard in the fourth section.

Figure 6.4 correlates the most important instrumental design patterns with the structure of the dance. Musical sections and dance sequences overlap. The initial left circling sequence corresponds exactly to the musical prelude. The first musical section ends at the focal point of the first zigzag series, as the dancer takes the fan in the reversed hold. The second musical section corresponds to the circling to the back of the stage which completes the dance sequence, plus the following zigzag leading to square 3. The third and fourth musical sections also include the circling which finishes one dance sequence and the zigzag which begins the next. The fifth musical section (Kita school) corresponds to the closure left circling. Complete scores for both Kanze and Kita school dances are given in volume two.

In the early days of *nō* it appears that the dancer could vary the length of the dance during performance by signaling to the musicians. If he ended a zigzag series in an unexpected focal square, the musicians would know how to jump to (or to repeat) the section which begins in that square. If the dancer closed the fan after the closure left circling sequence, this would indicate that he was going to perform another dance; if he left it open, he meant to go on to the next part of the play.²¹ Today the number and length of dances in a play are standardized, but some of the signals remain as part of the choreography.

Over the centuries the tempo of *nō* dance has apparently slowed down. Contemporary performers have not attempted to increase the tempo in order to counterbalance this; rather they shorten the plays by leaving parts out. One common method of shortening a play is to abbreviate the long instrumental dance from five sections to three, which in all schools means a prelude plus three sections (*dan*). Within the last 50 years the three-section dance has become the norm for many of the long instrumental dances. The method of abbreviation varies with the school. The Kanze school skips what is normally danced to the music of section two. To do this, it changes the focal

Kita sequences

Musical sections

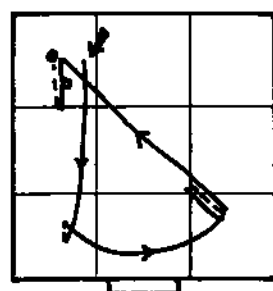
Kanze sequences

	<p>preface</p> <p>initial left circling</p> <p>open fan</p>	<p>PRELUDE</p>		<p>preface</p> <p>initial left circling</p> <p>open fan</p>	
	<p>zigzag stamps</p> <p>zigzag 1</p> <p>reverse hold</p>			<p>zigzag stamps</p> <p>zigzag 1</p> <p>reverse hold</p>	
	<p>back/fore stamps & sleeve</p> <p>circle right</p> <p>return</p>	<p>SECTION TWO</p>		<p>back/fore stamps & sleeve</p> <p>circle right</p> <p>return</p>	
	<p>zigzag 2</p> <p>left hand hold</p>			<p>zigzag 2</p> <p>left hand hold</p>	
	<p>go to 1 back/fore sleeve</p>	<p>SECTION THREE</p>		<p>go to 1 back/fore sleeve</p>	

Kita sequences

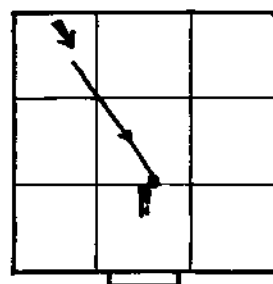
Musical sections

Kanze sequences



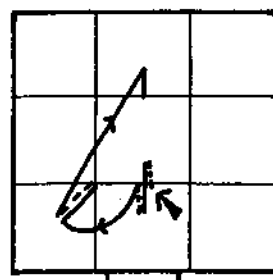
circle
left

return



zigzag 3

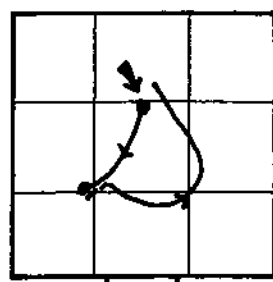
reverse
hold



back/fore
sleeve

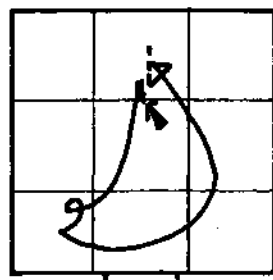
circle
right

return



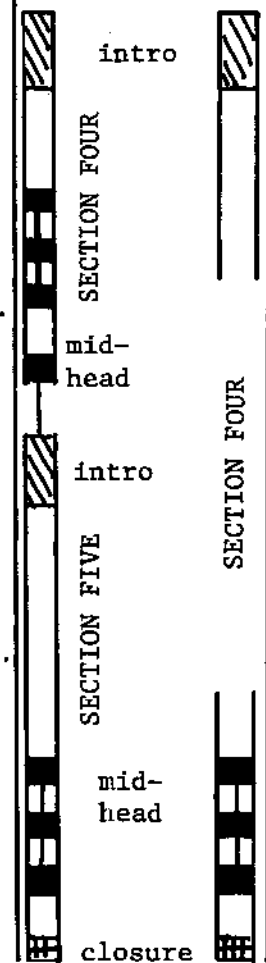
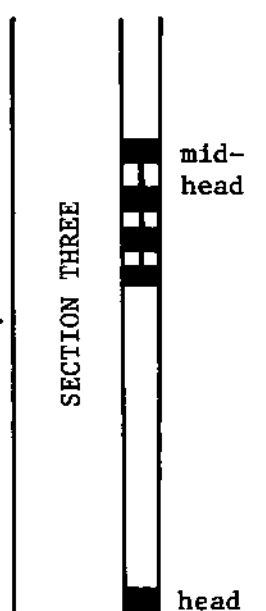
zigzag 4
nestle
fan

go to 8



closure
left
circling

cadence



circle
left

return

zigzag 3

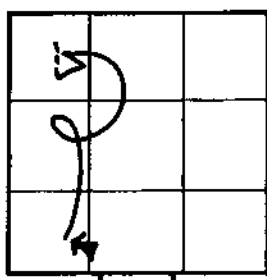
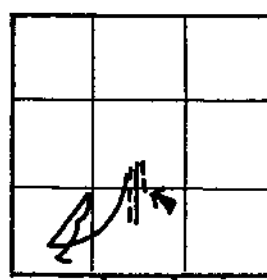
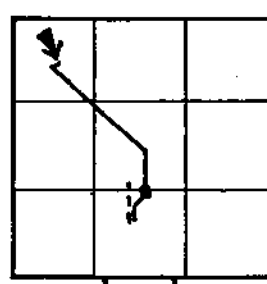
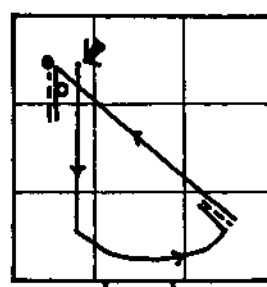
reverse
hold

back/fore
sleeve

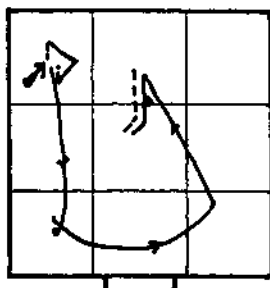
circle
right

circle
left

cadence

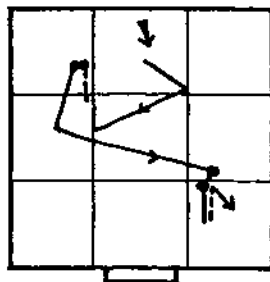


Kita sequences

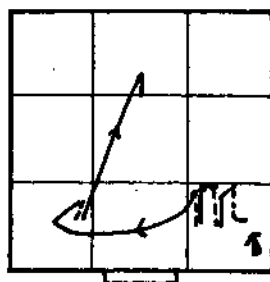


preface
initial
left
circling

open fan



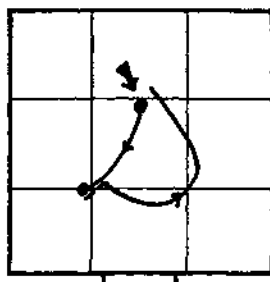
zigzag
stamps
zigzag 1
reverse
hold



back/fore
stamps &
sleeve

circle
right
return

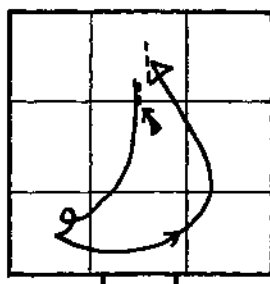
skip zigzag 2 cir.L zigzag 3



zigzag 4

nestle fan

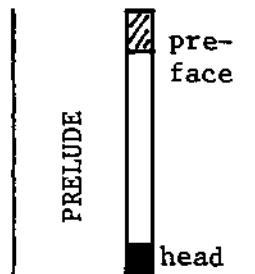
go to 8



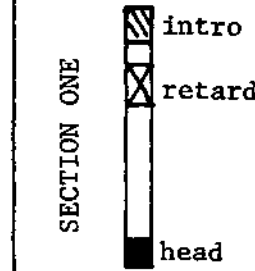
closure
left
circling

cadence

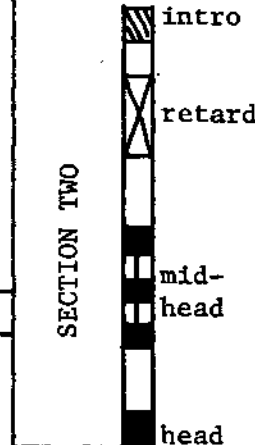
Musical sections



PRELUDE

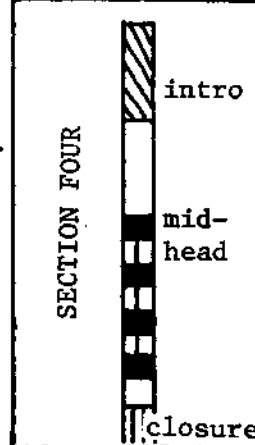


SECTION ONE



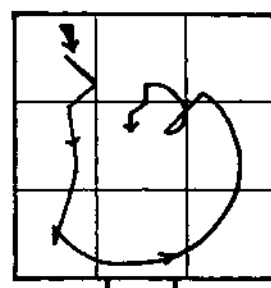
SECTION TWO

skip section 3



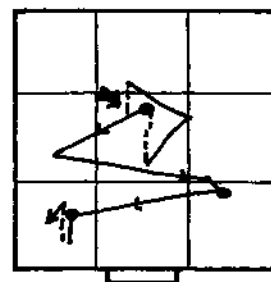
SECTION FOUR

Konze sequences



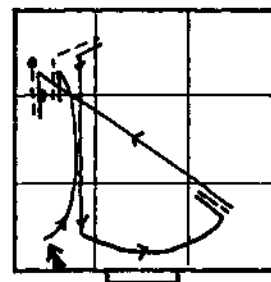
preface
initial
left
circling

open fan



zigzag
stamps
zigzag 1
left hand
hold

skip circle R & zigzag 2

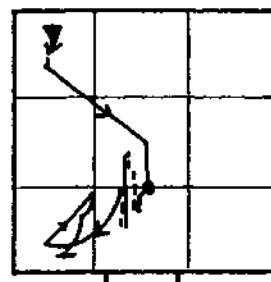


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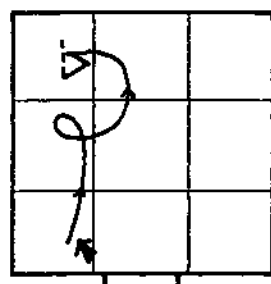
go to 1
back/fore
sleeve

circle
left
return

```



```
zigzag 3
reverse
hold
```



circle
left

cadence

point of the first zigzag series from square 5 to square 3, where the second would normally end. The Kita school skips what is normally danced to the end of section two and to section three of the music. The return upstage during section two is changed from square 1 to square 8 so the dancer is ready to begin zigzag 4 (fig. 6.5). Because in both places in the long version of the dance the fan is held in reverse hold, the transition is made smoothly. In its abbreviated dance the Kita school retains the alternation between left and right circlings but eliminates the part of the dance performed with the fan in the left hand. The Kanze school's abbreviation maintains all the fan holds, but ends up with only left circlings.

The very beginning and the very end of the long instrumental dance join the dance to the rest of the play. The nature of these junctions depends on the context in which the dance appears in the play. If, for instance, the shite sings the lines directly preceding the dance, the long instrumental dance may begin with a stamping preface (*jo*) or a greeting preface (*tappai gakari*), but if the preceding lines were sung by the chorus, the dancer will often begin with a zigzag preface (*hagakari*). The cadence patterns vary in a similar fashion. If the shite sings the first lines after the dance, it ends with a raised fan pattern. If, however, the chorus begins the chanting, the dance might end with a cadential zigzag-scoop-open series or simply with an open pattern. The instrumental music varies somewhat for each of these prefaces and cadences.

* * * * *

What we have been describing is the model long instrumental dance. This model exists only in theory; in practice there are only named variants of the model, each with its own style, timing and minor variations. The male dance (*otoko mai*, video 1) and the quiet dance (*jonomai*, video 5) are two such variants. Composed of the same choreography and done essentially to the same music, they are

distinguished most markedly by style, timing, and -- in full performance -- by costume. However, the effects of the two dances are so different that no casual theater-goer would recognize the four-minute, five-section male dance performed in *Atsumori* as being essentially the same dance as the twelve-minute, three-section quiet dance in *Hagoromo*.²⁴ It is the essential sameness of the dance, however, which brings the refinements of expression into sharp perspective, illustrating just how much of the art of *nō* is a matter of style.

The male dance and the quiet dance exemplify two extremes. One is fast and rushing, the other slow and smooth. One is performed in the martial style, feet apart, body angled; the other in the highly restrained, feminine style. Only two slight choreographic variations distinguish the male dance from the quiet dance: at the transition from the third musical section to the fourth in the male dance, a double kneel pattern is combined with reversing the fan, and in the retard of section two the sleeve is twirled around the arm rather than flipped over the head.²⁵ These patterns heighten the vigorous, masculine effect of the male dance. Otherwise the dances are distinguished by the mood which comes from the rank or dignity (*kurai*) and elegance (*yūgen*) of the dance. The quiet dance is the ultimate in *yūgen* and has a very high *kurai*. The slow restraint of the dance is the outward form of a mood which permeates the dancer so that every move is softened to allow his inner being to shine through. The concentration of the dancer is intense, though his movements are slow. He stretches the patterns so they fill the musical phrase completely, one pattern melting into the next, each movement having an expanded fullness. When stamping, the dancer lifts his foot slowly, in early anticipation of the beat, then brings it down with light but deliberate placement. In contrast, when doing the male dance, which is on the lower end of both *yūgen* and *kurai* scales, the dancer moves with fresh, active vigor. He delineates each separate movement, clearly marking beginnings and endings by pauses that emphasize through contrast the speed of the movements. He seems to surge around the stage, slowing to

round corners, gathering momentum with each forward step. Stamps are quick and sharp.

Each variant of the dance has its own characteristic feel which is related to the type of character presented. Courtiers dance the quick dance (*hayamai*), vigorous gods dance the god dance (*kamimai*), old gods dance the god quiet dance (*shin no jonomai*). Because of the wide scope of characters -- women, warriors, sprites, and children -- portrayed through the medium dance (*chūnomai*), and because it is played at a modest speed, neither fast nor slow, the medium dance is often considered the standard dance.²⁶ It is generally learned first by both musicians and dancers. The type of dance used in a play suggests something of the content and of the dignity of the play itself. (See fig. 6.6 for a list of the common variants and plays.) Distinctions can be subtle. The quiet dance and the heavenly maiden dance (*tennyo no mai*, video 5, a version of the medium dance) can both be performed by female characters; both are elegant and refined. However, the quiet dance is slower, softer, and of higher *kurai*, while the medium dance has more flow and ease. The medium dance is performed by women characters of somewhat lower status. Therefore, by choosing the quiet dance for Yoshitsune's mistress in *Funa Benkei* the Kita school gives her greater dignity, while the Kanze school emphasizes her common birth and role as an entertainer by assigning her a medium dance. In other plays too, the choice of the dance reveals the school's interpretation. The play *Atsumori*, for instance, is about a young, elegant warrior. Generally such second category plays include only a short action piece, the anguish dance (*kakeri*). Here, however, the text calls for a long dance. The Kanze school, emphasizing *Atsumori*'s elegance, chooses the medium dance, performing it to the speed of a courtier's quick dance. The Kita school, on the other hand, ignores the injunction that the male dance is reserved for living, unmasked characters, and chooses it, performed relatively slowly, in order to emphasize the masculinity of the warrior *Atsumori*.²⁷

QUIET DANCE (*jonomai*): a slow, refined dance used in plays about women. It begins with a passage in free rhythm (*jo*) and is usually danced in abbreviated form. It can be done with the stick drum (*flagoromo*) or without (*Eguchi*).

GOD QUIET DANCE (*shin no jonomai*): a dignified dance performed by old gods (*Oimatsu*) and courtiers (*Ugetsu*). It has a long, slow preface, but the tempo accelerates in the later sections. The dance uses the stick drum and is done in abbreviated form.

MEDIUM DANCE (*chūnomai*): slightly livelier than the quiet dance, this dance can be performed by child actors, *tsure*, and *shite*, and appears in all five categories of *nō*. In *Kamo* (first category), the *tsure* does the version of the medium dance called HEAVENLY MAIDEN DANCE (*tennyo no mai*). The medium dance appears also in the Kanze version of *Atsumori* (second), in several third category plays such as *Matsukaze* and *Yuya*, in a variant of *Sakuragawa* (4th), and in the Kanze version of *Funa Benkei* (fifth). Usually done in abbreviated form, the dance may be performed with or without the stick drum.

QUICK DANCE (*hayamai*): a strong yet elegant dance performed in fifth category plays about ghosts of noblemen (*Tōru*) or enlightened women (*Ama*). Both abbreviated and full dance are common, and variants include a 13 section expanded dance. The stick drum always plays.

MALE DANCE (*otokomai*): a fast moving, dynamic, masculine dance most often performed in plays about living men (*Ataka*, *Ashikari*), but used by the Kita school in *Atsumori*. It is done either in the abbreviated or full form, and the stick drum never plays.

GOD DANCE (*kamimai*): a very fast, vigorous dance performed by young gods (*Takasago*) in first category plays. Done either in abbreviated or full form, it always uses a stick drum.

SHINTO DANCE (*kagura*): a flowing dance to music reminiscent of Shinto rituals. It is performed with a purification wand by goddesses (*Miwa*) and priestesses (*Makigiri*). Although it begins as slowly as the quiet dance, it soon speeds up and ends with the music of the god dance. The full dance is most common, and the stick drum always plays.

COURT DANCE (*gaku*): An imposing dance done to special music imitative of gagaku court music. Suggestive of exotic foreign taste, it is used in pieces about China (*Kantan*) and for strong gods (*Shirahige*). Normally done in complete form with the stick drum usually, but not always, playing.

6.6 Some variants of the long instrumental dance



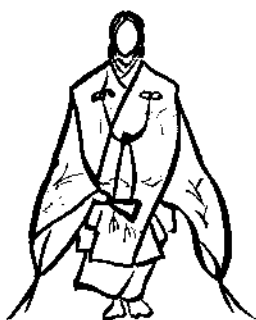
a. Quiet dance I



b. Quiet dance II



c. God quiet dance



d. Medium dance



e. Quick dance



f. Male dance



g. God dance



h. Shinto dance



i. Court dance

6.7 Costumes for long instrumental dances

The dances discussed above are all performed to the standard long instrumental dance music which is called *ryo-chū-kan* after the lines of the flute's ground stanzas.²⁸ While the basic melody of the ground stanzas is the same for each dance, the rhythm and tempo differ. This can be seen by comparing the solmizations of the quiet dance and the male dance presented in figures 6.8a and 6.8b. In addition, there are a few variants whose music, particularly that of the flute, is more complex. Most common are the Shinto dance (kagura, video 3) and the court dance (*gaku*, video 5).²⁹ The flute melodies for these two dances are reminiscent of the forms suggested: Shinto music (kagura) and court music (gagaku).

The music for the Shinto dance (fig. 6.8c), with its high trills and regular beat, imitates the music played for dances at Shinto shrines. Despite the greater complexity of its seven-line stanza (standard music has a four-line stanza), the melody has a pulsating monotony which seems hypnotic. This melody is usually played only through section two, after which the flute reverts to the standard melody as it would be played for the god dance (kamimai).

A few simple transformations turn the model dance choreography into the ritual performance of a Shinto priestess or deity. The purification wand (*gohei*), as was discussed in chapter four, evokes the atmosphere of a shrine and requires various modifications in the dance patterns. Also a short, special section of music and dance added between sections two and three facilitates the insertion of a new pattern, the waving of the wand in imitation of the original ritual. In addition, the Kanze school adds a series of bows which imitate the priestess bowing to the gods. For further details see volume two.

Flute music for court dance in *nō* suggests a strong pulse similar to that of gagaku, court music of the Heian period. It does this by emphasizing the first beat of each measure (fig. 6.8d). Other pieces

1....2....3....4....5....6....7....8

.....	.....	①	.....	HYA.I.HYO...	I.HYA..RI.U.HI
.....	.....		.....	O.HYA..RA.....	RI....HI.U...YA
.....	.....		.....	HI.U...RU.....	I.HYA..RI.U.HI
.....	.....		.....	O.HYA..RA.....	I.HO.U.HO.U.HI

a. Male dance

.....	.....		.....	O.HYA.IHYO...	I.HIHYO...RIUHI
.....	.....		.....	O.HYA..RA.....	RI...HI.U...YA
.....	.....		.....	HI.U...RU.....	I.HIHYO...RIUHI
.....	.....		.....	O.HYA..RA.....	I.HO...UHOHI

b. Quiet dance

.....	.....	.....	OHYA..RA..RI...YA...RA.RA.
.....	.....	.....	RI...YA...RA...RA...RA.RA.
.....	.....	.....	OHYA.ITO.RA.....OHYA.ITO.IYO.
.....	RO...	HYU...	I.HIYA..ITU...HYA..RU.RA.
.....	.....	.....	HIYA...RA..ITU...RA...RA.RA.
.....	.....	RA...RA...	HYA..ITU...YA...RU.RA.
.....	.....	HIYA...	RIUHI.....HI.U.YA.

c. Shinto dance

HI.YO.....	RU.....	RI.HYA...	RORURA...
O.HYA.....	ITOHYU.YA..	OHYA...	RORURA...
O.HYA.....	RA.TO.RO.	RI.HYU.YA.	RI.YA...
O.HYA.RA.	RI.HI.U.YA.	HIU...	RO.RO.RA...
HI..U.....	HYUYA.....	HIYA...	U.HIYA...

d. Court dance

6.8 Solmization of flute stanzas for long instrumental dances

begin each new line on beat 2 or 2 and a half. Furthermore, the *nō* court dance music borrows from *gagaku* a characteristic structure which interprets *jo-ha-kyū* as a diminishing number of repetitive lines of melody in the ground stanza. It begins with a complex, varied seven-to-eight-line stanza, but by the fourth section, repeats only the first two of the lines as the ground stanza.

The court dance of *nō* is used in plays about Chinese characters, indicating the origins of *gagaku* on the Asian continent. The dancer wears a Chinese costume (actually a Japanese version of a Chinese costume with one sleeve slipped off; fig 6.7i) and carries a flat Chinese fan (*tō uchiwa*).³⁰ As this fan does not open or close, the holds of the fan are adjusted appropriately. The most distinctive alteration of the choreography is the use of long series of stamps to imitate the high steps, swinging foot movement, and regular pulse of the original court dance. Eight such series of stamps are inserted into the standard dance choreography, replacing the double stamps which normally occur at the retard and at the end of each section. The addition of these stamps causes slight modification in surrounding dance patterns. These changes are detailed in the score presented in volume two.

* * * * *

Short instrumental dances or action pieces (*hataraki goto*) differ from long instrumental dances in several ways: they have a shorter, less complex musical structure; they usually express a specific meaning or emotion; and in most of them the flute, drums, and dance have non-congruent rhythms.³¹ That is to say, neither the flute player nor the dancer is bound by the rhythm established by the drums. For the dancer this means greater freedom in matching dance patterns with melodic line. Whereas in long instrumental dances the musicians set the pace, all playing to the same beat, in action pieces the dancer controls the tempo; if he dances faster than usual, the drummers reduce the number of ground patterns and the flute player speeds up

his melody; if he dances slower, the instrumentalists add patterns and draw out sounds. They watch the dancer and adjust their music accordingly. This is called "measuring by watching" (*mihakarai*).

Like other dances in *nō*, such as the *kuse* dance, action pieces have a choreographic model. This model consists of one or two dance sequences performed to one or two musical sections. The first sequence is the standard initial left circling we have discussed above. The second sequence is a right circling, but instead of beginning by moving forward with a zigzag series as in *kuse* dances, the dancer moves forward with stamps and/or multiple kneels during the *dan* or transition from one musical section to the next. Figure 6.9 compares the floor plans of several action pieces.

There is a considerable amount of confusion in the categorization of action pieces: sometimes choreographically unrelated pieces are called by the same name, at other times different schools call the same dance by different names. The clearest analysis of types of action pieces is by Morita Mitsukaze (1931). Morita identifies four general categories: color dances (*iroe*), anguish dances (*kakeri*), danced actions (*maibataraki*), and realistic actions (*hataraki*).³² The first three categories are homogeneous groups, the fourth is more heterogeneous, unified mostly by the fact that the dances include some mime of realistic actions. Examples from each group are found on our video cassettes. We discuss each category in general here and give more details in volume two.

In chapter two we explained that the simplest *nō* dance, the color dance (video 1), consists entirely of a left circling sequence (fig. 6.9a). As in other action pieces, music and dance are non-congruent: the musicians time their patterns by watching the dancer. The color dance is unusual among action pieces in that it does not express any particular meaning or state of mind; it is a purely formal dance which serves as a decoration, a touch of added beauty. The dancer,

portraying a woman, is dressed in a small-sleeved kimono and a gentle, woman's mask (fig. 6.11a). This is the most elegant and dance-like of the action pieces. The color dance typically occurs before the kuse scene. In a play which also has a long instrumental dance (*Funa Benkei* is one example), the color dance serves as a "warm up" piece. In other plays it may occur as the only instrumental dance, or, as in *Sakuragawa*, there may be an anguish dance as well.

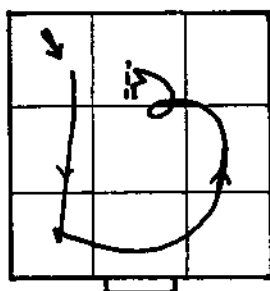
The anguish dance (*kakeri*; video 1) has two sequences. For the initial left circling the correlation between dancer and drummer is much the same as in the color dance; the number of drum patterns varies slightly from one performance to another. The second, right circling sequence is fixed and identical in all performances (fig. 6.9b). This dance expresses anguish largely through changes in tempo. The tension caused by unexpected speeding up and slowing down of the movements reflects the agony of the character who is either a woman suffering the loss of a lover or child, or a warrior suffering in hell. In both cases the suffering may also be indicated by a costuming convention: the right arm of the dancer is slipped out of the sleeve of the outer garment (fig. 6.11c). In the case of a distraught woman, like the mother in *Sakuragawa*, the anguish dance is usually part of the shite's entrance scene in act two. This scene depicts her traveling in search of her loved one, for which she wears a traveling robe (*mizugoromo*; fig. 6.11b). In warrior plays, the anguish dance is normally at the end of the kuse or within the final dance where it reflects the hero's torment in hell.³³ As was described in chapter two, the distraught woman's version is danced in the feminine mode, the warrior's in the martial mode (video 1).

The power and liveliness of a supernatural being is expressed in a danced action (*maibataraki*). Choreographically this is similar to other action pieces, but the flute and the three drummers have congruent rhythms, and the flute plays a ground stanza similar to that used in the long instrumental dance. As in other action pieces, however,

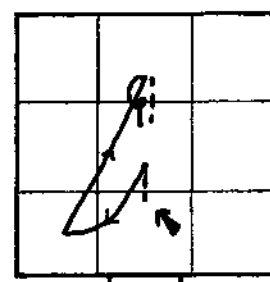
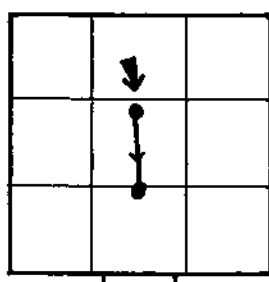
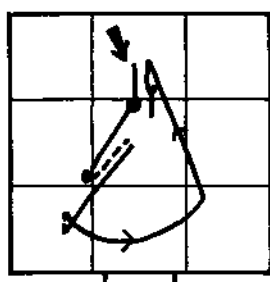
Initial left circling

Stamps or kneels

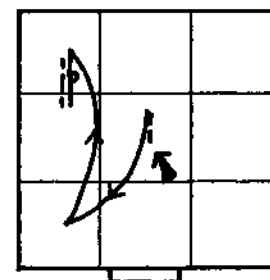
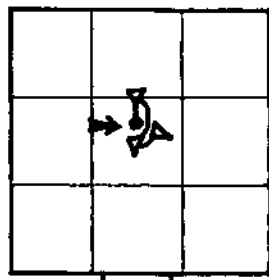
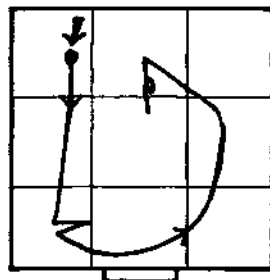
Right circling



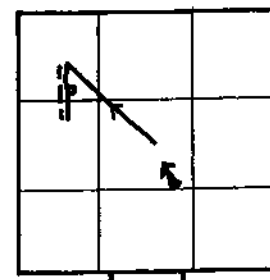
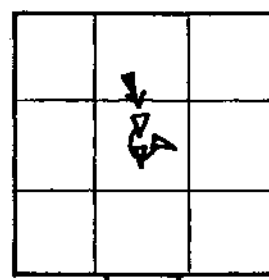
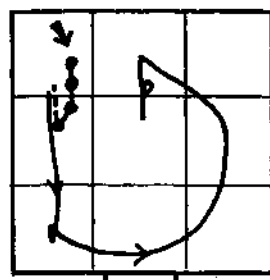
a. Color dance (iroe), Kanze



b. Anguish dance (kakeri), Kita



c. Danced action (maibataraki), Kanze



d. Realistic action (tachimawari from *Yamamba*), Kanze

COLOR DANCE (iroe):

A formal, decorative dance found in plays about living women such as *Funa Benkei* and *Sakuragawa*. Slow and elegant, the color dance is performed to the hand drums without the stick drum. The flute plays in noncongruent rhythm.

ANGUISH DANCE (kakeri):

A dance expressing the anguish of women separated from loved ones (*Sakuragawa*) or of warriors in the shura hell (*Tsunemasa*). The erratic tempo reflects a tormented state of mind. The two hand drums and flute play noncongruently without the stick drum.

DANCED ACTION (maibataraki):

A dance with a powerful beat expressing the strength and vivaciousness of supernatural beings such as the thundergod in *Kamo* and the ghost of a warrior (*Funa Benkei*). The flute plays in congruent beat with the hand and stick drums.

REALISTIC ACTION (hataraki):

This category includes a wide variety of dances (some of which are called *kakeri* or *iroe*). All include some mimetic actions. The instrumentalists and dancer keep noncongruent rhythms; the stick drum plays in some of the pieces.

1. The PSEUDO-ANGUISH dance (*kakeri*) in *Utō* depicts a tormented ghost killing birds. Without stick drum.
2. The STROLL (*tachimawari*) in *Yamamba* portrays a supernatural being struggling under burdens of good and evil. With stick drum.
3. The EXORCISM (*inori*) in *Adachigahara* and *Dōjōji* have priests with prayer beads overcoming demonic spirits armed with magical sticks. With stick drum.
4. FIGHT PIECES (*kirikumi*) have men with swords miming battle on stage in living-people plays such as *Momijigari* and *Tsuchigumo*. With stick drum.

6.10 Types of action pieces



a. Color dance



b. Anguish dance
Mad woman



c. Anguish dance
Warrior



d. Danced action
God



e. Danced action
Warrior



f. Realistic action
Uto



g. Realistic action
Yamamba



h. Exorcism



i. Fight piece

6.11 Costumes for action pieces

the dancer leads, setting the pace with his movements, and the musicians take their cues from him. It is the binding of the flute melody to the rhythm of the drums which differentiates the danced action from other action pieces. This dance is used to portray powerful gods, ghosts and demons who are usually dressed in stiff divided skirts under a hunting cloak or a happi cloak. The mask is usually ferocious, and a large headpiece is often topped with elaborate headgear (fig. 6.11d). A typical example is the thundergod in *Kamo* (video 4) whose Shinto nature is emphasized by the purification wand he holds as he dances. The ghost of the warrior in *Funa Benkei* (fig. 11e) performs a danced action with a halberd (video 3) which, as we explained in chapter four, requires some modifications in the dance patterns. In this play the danced action depicts a battle, which makes it similar to the realistic action pieces.

Realistic action (the Japanese name is simply "action", *hataraki*) is a category which Morita uses for dances which are based on mimetic movements. In terms of both choreography and style, the plays included in this category are quite different. Two good examples from *Utō* and *Yamamba* occur in our materials (figs. 6.11f-g). The dance in *Yamamba* (video 4) is usually called a "stroll" (*tachimawari*), and in it the dancer mimes *Yamamba*'s peregrinations of the mountains with her metaphysical burden. The action piece in *Utō* (video 3) is usually called an anguish dance (*kakeri*), probably because the character is indeed in anguish; however, choreographically it has little in common with the regular anguish dance described above. (The scores for both are given in volume two.) Because, as we described in chapter four, the *Utō* dance depicts the killing of birds using a hat and a stick as props, it is more appropriately placed in the realistic action category. Two other types of realistic action pieces (not available on our cassettes) are the exorcism (*inori*; fig. 6.11h), in which two actors, the *shite* and a *waki* or *tsure*, have a confrontation, and the fight piece (*kirikumi*; fig. 6.11i) in which two or more living men characters actually cross swords.

* * * * *

The instrumental dances embody the central character of the *nō* play. In the feel of the dance, in the particular expression of its movement and music, is a disclosure of the essence of the play. Within a non-verbal framework, the images that control the play are actualized in the instrumental dance so that they isolate and complete the verbal message through sight and sound.

Instrumental dances, particularly long instrumental dances, have the most formalized structure of all the *nō* dances. The dance patterns used are the simplest and most common, and belong among those we have classified as ground patterns. The sequences appear in the same correlation as in other *nō* dances (left circling sequences framing zigzag sequences, or followed by right circling sequences), but are modified so as to make the dance mark important areas of the stage in a balanced symmetrical unfolding. In this the choreography reflects ritual origins and obeys all the basic rules guiding *nō* choreography: alternation of left and right, progressive simplification and acceleration in accordance with the principles of *jo-ha-kyū*, repetition in variation, and overlapping forms.

The long instrumental dance illustrates the extent to which the art of *nō* depends on style and inner spirit. A single choreography composed of repetitious pattern successfully evokes the grace of a heavenly maiden, the loyalty and courage of a warrior, or the awesome vitality of a powerful god. With different music and slight adjustments of choreography, the dance changes into a Chinese court dance or a ritual Shinto dance. Timing, style, costume, context and the dancer's skill all contribute to making possible a broad spectrum of distinct experiences within a single dance structure.

Greater freedom can be seen in action pieces. Although the standard choreography is simple, variations for individual plays show

considerable difference. Usually integrated into the text in an unbroken flow, the action pieces express intense feeling such as the tangles of a distraught mind or the powerful ebullience of a super-human being. At times they are in addition portrayals of specific actions such as killing birds, wandering through mountains, or fighting. Since most of the music is based on a flexible structure, interaction among the performers is crucial. The dancer sets the pace. The other performers watch and adjust. Each must bring to his role a complete command of his own part as well as a knowledgeable sensitivity of other parts of the whole. Although this is true of every moment in the *nō* theater, it is most overtly operative in these instrumental dances.

Notes to Chapter 1: *Introduction*

¹There is normally only one rehearsal (*mōshiwase*), during which the actor playing the main or shite role tells the other performers how he would like various passages interpreted. The group practices only the more complex sections of the play.

²The use of the male pronoun in referring to *nō* actors reflects more than English conventional usage. Until after World War Two women were not permitted to become professional actors. Now the Kanze school allows women at all levels, but in the Kita school women do not appear in professional performances, although the majority of amateurs in all schools are women.

³For their own amusement and practice, *nō* performers occasionally present programs in which each professional performs an art in which he is an amateur. For example, an actor may play the flute, while a drummer dances.

⁴Shite actors appear in the roles of shite (main role), *tsure* (companion role), *kōken* (the stage attendants who also prompt and understudy), and chorus (*jiutai*). Two other groups of actors, *waki* and *kyōgen*, appear in secondary roles. When we refer to schools of *nō* actors, such as Kanze and Kita, we are referring specifically to schools of shite actors. *Waki* and *kyōgen* actors have their own schools.

⁵The repertory consists of plays composed before the 17th century. There are thousands of later plays which are never or rarely performed and very contemporary experimental plays with *nō* forms. Such works are not included in the standard repertory. The exact number of plays in the repertory varies with the school and the historical period.

⁶We refer specifically to the training of adults. The training of children differs somewhat as they may perform children's roles (*kokata*) in full *nō* performances before they are able to do a simple solo dance. Traditionally children begin to study dance on the sixth day of the sixth month of their sixth year. They are apt to be taught livelier dances sooner than an adult novice would.

⁷Such performances serve an economic as well as a training function. Most *nō* actors derive a large percentage of their income from teaching amateurs. In addition to monthly fees, these students pay performance or recital fees which range from about \$25 for a very informal recital of *nō* chant to as much as \$5,000, if the student plays the shite role in a full *nō* performance. In the latter case the student is paying all the professionals who serve as chorus, secondary actors, and musicians, as well as rental fees for costumes, masks, and stage. Professional musicians often charge more for participating in

an amateur than a professional performance because they must cover up for the amateur's mistakes, and because they gain little professional growth from it.

⁸In some of these instances (the net scene from *Sakuragawa* and the final section of *Tadanori*) the dancer performs as he would in unclothed nō, but the musical accompaniment is one or two voices rather than the full chorus plus instruments normally present in unclothed nō. In our scores in volume two we label these selections "dance with prop". Our video cassettes are unconventional in two other respects. On occasion we have isolated dance patterns or passages and asked the actors to perform them without music. We have also had instrumental dances (*mai*) performed without the surrounding dance to song which would be included in *maibayashi*. Recordings of nō music also isolate instrumental passages in this way, but dance recitals do not.

⁹The most complete analyses of nō music have been done by Yokomichi Mario 1963 in Japanese and by Tamba Akira 1974 in French. English studies include those by Eta Harich-Schneider 1973, William Malm 1958 and 1960 and Minagawa Tatsuo 1957, as well as Frank Hoff and Willi Flindt's translation and adaptation of some of Yokomichi's work 1973. See bibliography for specific references.

In analyzing kinetic structures, the nō texts edited by Yokomichi and Omote 1960, 63 are useful in that they give the names of many of the dance patterns alongside the text and indicate the regularly occurring patterns with the notation *teikei*. Their annotations follow contemporary, Kanze school practice. Stage directions in the Koyama, Satō and Satō 1973 texts also generally come from Kanze practice (3 texts reflect Komparu practices), and the headnotes describe variant performances (*kogaki*) and some school differences. Sakurama 1943:67-69 contains a brief description of the general kinetic structure of a play.

¹⁰In addition to performing in kyōgen plays, kyōgen actors (*kyōgen kata*) appear in the interludes between acts of nō plays and, in some cases, in the plays themselves, most often portraying local people. In the latter two cases, the term *ai* or *ai kyōgen* is used. The kyōgen's words do not normally appear in shite chant books, although they do appear in some scholarly texts, most fully in the complete collection of texts edited by Sanari Kentarō 1953-1954 and in the selected texts edited by Koyama, Satō and Satō 1973 and 1975.

¹¹A *michiyuki* is not technically a segment; it is a more general term referring to content rather than to musical structure. A *michiyuki* is most often an *ageuta* describing travel, but it may also include a *sashi* and/or a *sageuta*.

¹²In this study, left and right refer to stage left and stage right, the left and right of the actor facing the front of the stage.

Kinetic structure often varies according to the number of actors involved. For example, when the waki enters with companions (*wakizure*), they stand further downstage.

¹³One quite exceptional play is *Funa Benkei* where a kuse dance and a long instrumental dance occur in act one. Actors claim that one of the difficulties in performing this play stems from its having a major dance before there is enough time to "warm up" properly.

¹⁴These terms are used by Zeami in his treatises on *nō*. See, for example, *Nōsakusho* in Konishi Jin'ichi 1974:181.

¹⁵The kuse is a segment (*shōdan*), and we label the scene (*dan*) in which it occurs the kuse scene. Kuse may be performed with the shite seated in center stage (*iguse*) or dancing (*maiguse*). See Bethe and Brazell 1978.

¹⁶Jo-ha-kyū progression is used in the early court dances imported from the continent (*bugaku*) as well as in linked verse (*renga*), which developed about the same time as *nō*.

¹⁷This is our interpretation of the progression of this play. For varying interpretations see Nogami 1951 and Kazamaki 1942.

¹⁸Tamba 1974 analyzes the degree of rhythmization of the various segments of *nō*, but does not include kinetic aspects. For a summary of his analysis see the chart on page 210 of his book.

¹⁹As far as we know, Japanese scholars have not applied the concepts of *ji* and *mon* to dance patterns. Most, however, recognize a group of basic or fundamental patterns (*kihonteki na kata*) which generally corresponds to our category of ground patterns. (Sakurama 1943:62)

²⁰The concepts of series and sequences are ours; they are not used explicitly by Japanese actors or scholars, though Japanese often group patterns together when speaking of them.

²¹Malm 1975:115-118 discusses the overlap phenomenon in music and labels it the "slide rule effect".

²²Soeda 1971:20. This article gives detailed descriptions of both Nishi Honganji *nō* stages.

²³Yamazaki Gakudō 1944:2 gives the date of the first such theatre as 1883.

²⁴One of the best examples is the annual festival at Kasuga Shrine in Nara when outdoor performances are held under the *yōgō* (epiphany) pine (*matsu no shita no shiki*), where the appearance of a deity is said to have given rise to *nō*, and before the temporary lodging of the deity (*ontabisho no nō*). Other performances occur within structures of the Kasuga and Wakamiya shrines (Kojima 1979:25-26).

²⁵The placement of the ceramic jars varies from stage to stage. Our drawing is based on one found in documents reproduced in Yamazaki 1944:23. The placement of the jars under the Nishi Honganji stages is shown in Soeda 1971:24-26.

²⁶An example of a musician changing position occurs in the *koi no netori* variant of the play *Kiyotsune* where the flutist moves forward slightly and turns to face the bridge as he plays the flute during the shite's entrance. This is a tradition of the Morita school of flute players which has been adopted recently by some Issō players as well. When not actively performing, such as during the kyōgen interlude, the hip and shoulder drummers fold up their stools and kneel on the stage. When not actually playing, the stick drummer sits behind his normal place. Shortly before he begins to play, he faces the left, towards the painted bamboo. This gives him the opportunity to check the timbre of his drum and to retie it, if necessary. On cue he will then turn to the front, move his drum to its playing position, and take the sticks in his hands.

²⁷A few stages have longer bridges, with four pillars dividing the space into five sections. An example is a stage built in the Edo castle and described in Yamazaki 1944:18-21.

²⁸The use of *jo-ha-kyū* in *nō* has been discussed above. Yin and yang are often used with reference to *nō* chanting (Shōda 1935:12, 288, 289), while *shin*, *gyō* and *sō* describe ways the fan may be held by performers who are chanting (ibid:413).

²⁹For garden design see Kuck 1968:239-241, and for flower arrangement, Richie and Weatherby 1966:162-164. Our divisions of the *nō* stage largely follow Shōda 1935:331.

³⁰We have not seen any drawings with yin and yang superimposed on the *nō* stage. Our drawing is based on discussions with Willi Flindt.

³¹While the Kita school essentially never uses square 7, the Kanze school does use it on occasion. In addition, in the Kanze school the basic left circling, being fatter and deeper than that of the Kita school (see scores in vol. two) takes in more of this general area of the stage.

³²The Japanese terms here are *jun* (regular order) and *gyaku* (reverse order). Where *jun* occurs in *nō* it is always related to moving or facing left, a reflection of the precedent of left over right in Japanese culture in general.

³³The labels for the boards, *omote no ita*, *hayashi no ita* and *ōgi no ita* come from Shōda 1935:331. The labels for the prelude pine (*kakari no matsu*) and the pivot pine (*kaname no matsu*: *kaname* refers to the pivot or rivet on the fan) appear in both Shōda 1935 and Yamazaki 1944:17. The second pine is called *kaze no matsu* (breeze pine) by Shōda and *sodesuri no matsu* (sleeve-brush pine) by Yamazaki. We do not fully understand the significance of these labels. Similar terms are also applied to the long instrumental dance in *nō*. A good example is the 16th century text *Kaden zuinō ki*, which devotes its first chapter to a rather obscure discussion of the five sections of the long dance in *nō* and their relations to the seasons, parts of the costume, and *jo ha kyū* (Nishio et al. 1977:167-170).

³⁴An example occurs in the second act of *Yamamba* where the actor underscores his dramatic opening speech at the first pine by rapping with his stick and turning to look to the right, the left, up and down.

³⁵In the *nō* version of both *Atsumori* and *Tadanori* the actor goes to the first pine to perform a cloud fan pattern (see vol. three), which represents his viewing the departure of the imperial ships.

³⁶Yamazaki 1944:33. Contemporary practice varies from actor to actor, Takabayashi always faces the waki seat for west; Izumi does not attend consistently to directions. *Kaden zuinō ki* has a section on directions which indicates that they vary (Nishio et al. 1977:189-191).

³⁷Takabayashi Kōji claims that the bow in square 5 which begins the performance of *Okina* is a bow to the stars of the big dipper.

Notes to Chapter 2: *Fundamentals*

¹The tucked-in chin and straight spine are not only essential for elegant appearance and centered balance, but also aid in the vocal production characteristic of *nō*.

²Rare exceptions to the lack of articulation of the fingers occur to underscore textual meaning. In *Kayoi Komachi*, for instance, Shōshō counts out the nights he has visited Komachi on the fingers of his right hand, and in *Kagetsu* the boy closes his fingers one by one to enumerate the many mountains which he visited with the *tengu*.

³The actual level at which the hands are held in the basic position varies considerably from school to school, and from actor to actor. Takabayashi holds his high for the Kita school, which generally has a higher stance; Izumi holds his low for the Kanze school.

⁴The various shite schools of nō perform plays with somewhat different actions. Kita and Kanze actions are both described in volume two. An individual actor, however, does not change the actions he has learned without considerable self-confidence. Such individual variations may last for only a single performance; the transmitted forms are generally the traditional ones.

⁵Consequently nō has a continuous performance tradition from the 14th century to the present. Of course changes have occurred over time. The most general changes appear to be a slowing of the action and simplification and standardization of the movements. A more modern change is the introduction of a modified stance with the toes parallel, which is used in portraying women.

⁶Zeami describes these modes most fully in his treatise entitled *Nikyoku santaiezu* or more simply *Hitokata* (Konishi 1974).

⁷The Kita school uses the closure scoop to mark the ends of some sections of dances as well as of complete dances. The Kanze school marks section endings with a forward scooping point and open and saves the closure scoop for the very end. Our term zigzag-scoop cadence is intentionally vague enough to include both variations.

⁸The kuse dance of *Momijigari* as performed by the Kita school is very close to the model we describe.

⁹Malm makes this point about drum patterns (1960).

Notes to Chapter 3: *Verbal Meaning*

¹The timing of the words to the text varies somewhat from school to school and from actor to actor. Takabayashi feels it is more effective to precede the words with action so that one sees a brief moment before one understands. This avoids the triteness of action appearing explanatory. Izumi believes action and words should spring to life simultaneously, one the mirror of the other.

²This is illustrated in the dance demonstration presented on video cassette 4. Chapter five describes a more dramatic interpretation of this line which occurs in the variant nō performance also on video cassette 4.

³Line references are to the scores in volume two. These dances are also described in more detail there.

⁴All of the warrior plays except two -- *Yashima* and *Tamura* -- feature warriors who were defeated.

⁵The following discussion describes the Kita school version. For a comparison to the Kanze school rendition see the section on *Atsumori* in volume two.

⁶The variations among endings of plays are described in the section on dance to song in volume two.

⁷*Jonomai* and *hanomai* respectively. The *hanomai*, which is very short, is omitted in dance recitals, and, in fact, *Hagoromo* is most often performed in one or another variant (*kogaki*), most of which make changes in the dances.

⁸Description and photos are of the Kanze school dance. The Kita school version is also described in volume two.

⁹In the most popular variant performances, the shite dances down the bridge to the final lines of the play. As the text describes how she rises over the pine trees, the pines planted along the bridge add a beautifully realistic touch.

Notes to Chapter 4: *Props*

¹Traditional Japanese terminology divides props into two broad categories without very precise meanings. *Tsukurimono* (made object) is sometimes taken to mean props which are made specifically for each performance, corresponding generally to our stage props, although various of the sticks and staffs are included. *Kodōgu* (prop) is then used to refer to objects which are retained from one performance to another, including most of our hand props. A more recent definition by Matsumoto Yasushi 1979:270-274 applies the criterion of use as we do and comes up with similar, but more detailed, categories. The most complete illustrations of props are in Amatani 1931, Fukami 1933, and Sanari 1954 (*shukan*). The first of these shows some props with both the Kanze and the Hōshō school variations. One of the earliest extant sources for props is the volume of early 17th century stage drawings with the props by Shimotsuma Shōshin (Hōsei daigaku 1974:176-256).

²Much of our information on fans has come from Nakamura Kiyoe 1969. Toita 1975:49-61 also has a chapter which speculates on the religious significance of fans.

³The shite or waki may carry a closed-tip fan when he is dressed in a *suo kamishimo*, and the kyōgen carries a spread-tip fan when he is costumed as an official.

⁴The exact way the fan is held by the chorus depends on the school. During dance demonstrations all schools hold the fan with the tip touching the floor.

⁵For a photograph of the Yamamba fan see Bethe and Brazell 1978:141.

⁶A Japanese woman remarked to us that it was easy for her to manipulate the halberd in *nō* because she had learned all the movements in elementary school during World War Two when children were being taught to defend the country.

⁷The ways in which the *Kamo* danced action differs from the standard dance are due to modifications to accommodate the costume (the subject of the next chapter) and to school differences. In our video cassettes the *Kamo* danced action is performed by a Kita actor, the standard one by a Kanze actor.

⁸This description is of the standard Shinto dance; a number of common variations exist. In the lower lineage schools, plays like *Makiginu* use a "complete Shinto dance" (*sōkagura* or *godan kagura*) which has special Shinto-like music for the entire piece, and the dancer carries the wand throughout the dance. On the other hand the variant performance of *Katsuragi* includes a shortened (2 section) version of the Shinto dance called *Yamatomai* with a special purification pattern and offering done in square 4.

⁹The scene dance or *dan* is a type of dance to song. Some *kuse* and final dances have already been described. The scene dance usually accompanies a passage which exploits a single image, often one which appears concretely on stage as a prop. The structure of the dance is varied, and it normally makes use of a number of design patterns. See volume two for a more complete description.

¹⁰The net is normally only used in fully costumed *nō* performances. We asked the dancer on the video cassette to use a net in a dance demonstration simply to illustrate its functions.

¹¹Of the larger props the boat is the most flexible. It may be brought in or carried off during an act as part of the action of the plot.

¹²Some large stage props are manipulated like the smaller tools. For example, the dancer may mime striking a large drum (*Fuji taiko*) or ringing a bell (*Miidera*).

¹³The stage attendants (*kōken*) are not simply attendants, but are *shite* actors with a skill equal to or exceeding that of the performer. They prompt if necessary and will take over the performance should the

main performer become incapacitated. On the role of the stage attendants see Gotō Tokuzō 1943.

¹⁴For a fuller description of the use of unifying images in *nō* see Brazell 1981.

¹⁵Although this dance is labeled a *kakeri* (anguish dance) its movements are not like the standard *kakeri*. See the floor plans in volume two. It is probably labeled a *kakeri* because it expresses the anguished state of mind of someone bound by attachment to his past life.

Notes to Chapter 5: *Costume and Mask*

¹Paul Claudel, impressed by the beauty of *nō* costumes, wrote: "The function of the costume is to give the proportions another dimension and to replace lines by surfaces.... with his great sleeves the actor can build his own shape, according to the idea of himself he wishes to produce. He has more than words to use; in his rich plumage he wheels, explodes, turns, shimmers, and the light playing over him brings out all kinds of subtle shades and reflections. We thrill as he walks down the long gallery to speak to us in that language of fire and peonies, of jewels and leaves" (Claudel, 1972:56-57).

²Two-piece costumes (*kamishimo*) are sometimes worn by the musicians and chorus on particularly formal occasions such as the first performance of the year, when *Okina* generally begins the day's program, memorial performances, and commemorative performances.

³In Muromachi times actual garments of aristocratic patrons of *nō* were often used as costumes rather than robes made for the plays. Consequently they reflected the fashions of the times. Only in the Edo period were costumes made specifically for the *nō* stage. By that time the standard wear had been greatly simplified, but much of the stage wear remained true to Muromachi period styles. Concurrently the Japanese textile industry showed tremendous advances in technology which enabled them to produce natively many of the cloths which previously had been imported from China. The embroidered *nuihaku* and brocade *karaori* are two examples of material produced in Japan in the late 16th and early 17th centuries. Designs which had been popular during the Muromachi period, such as block divided grounds (*dan gawari*), vertically split patterns (*katami gawari*), and patterns on the shoulders and hem (*kata suso*) came to be associated with *nō* costumes during the Edo period.

For information in English about *nō* costumes see Noma 1974 and Tokugawa 1977. The latter has an annotated bibliography. Ito 1981 includes illustrations of drapings fashionable in the Momoyama period. A good Japanese introduction to the subject is Kitamura

1970. Fujishiro 1962 is a very useful handbook describing the combinations of garments used in specific plays.

⁴The number of costumes available to an actor varies greatly. He may use costumes that his family owns, that belong to the school or theatre with which he is associated, or that he can borrow from colleagues. The Kōgō school in Kyoto has an annual airing of their costumes in July of each year. This is open to the public and gives an excellent idea of the variety of costumes used.

⁵Although the majority of costume changes take place off-stage between acts, there are a number of plays which require changing on stage in front of the stage attendants' seats or within a prop (*monogi*). The photographs of donning the costume in *Hagoromo* (fig. 5.6) suggest how such a change is made. The most difficult costume change is in the play *Dōjōji* where the shite must change unassisted within the small, dark confines of the bell prop.

⁶Since the left hand side of the kimono overlaps on top of the right side, when the dancer kneels with his right knee up (as the Kita dancer does), he keeps the overlapping section from slipping by hugging his upraised knee with his right arm. When the dancer kneels with his left knee up (Kanze dancer), the overlapping flap is allowed to fall freely to the right while the dancer rests his left fist on his left thigh as he would when wearing divided skirts.

⁷Crazed women longing for their lovers or children also wear one sleeve off their shoulder to indicate their deranged state of mind.

⁸These sleeves are made with two widths of material sewn together. The sleeves are so long that they fall over the hands and must be held in place by grasping them. To make grasping them easier, the outer edge is gathered to shorten the top of the sleeve to arm's length and is secured with a stitch just before the performance.

⁹We translate *chōken* as "dancing cloak" because the garment is only worn when a long instrumental dance is performed. However a similar cloak, worn only by female characters who dance, is literally called "dancing cloak" (*maigiru*).

¹⁰*Ōkuchi* and *hangiri* have the same cut, but *ōkuchi* are a solid color, often red or white, while *hangiri* have elaborate patterns brocaded or imprinted on them.

¹¹*Tomomori* is a Heike warrior and was probably originally dressed in the more aristocratic Heike style like *Tadanori* and *Atsumori*. However, as his role is a very active and negative one, he now is dressed like a Genji warrior, Fujishiro 1962:113.

¹²The most complete study of *nō* masks in a western language is Perzynski 1925. See also Keene 1966 and Tokugawa 1977. Nakamura Yasuo 1969 is a useful handbook and general introduction to masks. Also see Kaneko 1975, Nakamura Yasuo 1971a and 1971b, Nogami 1944, Shirasu 1978 and Suzuki Keiun 1972 and 1973.

¹³For a convenient outline of mask types see Morita 1976:178-79, 186-87.

¹⁴Five different Yamamba masks are pictured in Bethe and Brazell 1978:136-137. Photographs of the shite in both a woman's wig and a white headpiece are also included.

¹⁵While the Kita school has used men ate as a matter of course for a long time, Kanze actors have only begun to use them recently (conversation with Takabayashi Kōji).

¹⁶Perhaps the strongest shock when first wearing a mask is the lack of balance. One feels with amazement the necessity for the body to be weighted on the heels, which must be solidly placed on the ground. The sliding step with a concentration on the heels becomes (again) the secret, and any false move or misplaced weight leads immediately to loss of control. Thus a dancer wearing a mask for the first time will find he has to rethink all the basic movements of *nō*.

¹⁷When the dancer is finished with a prop he drops it or throws it down and the attendant retrieves it; when he is going to use the prop again he places it carefully on the boards.

¹⁸This is what happens in the full *no* performance of *Tadanori* on video cassette 4.

Notes to Chapter 6: *Instrumental Music*

¹We discussed ear-opening and eye-opening scenes in chapter 1, p. 7. For a discussion of the poetry which may frame a long instrumental dance see Yasuda 1980:420ff.

²Two types of action pieces -- *inori* and *kirikumi* -- do involve dramatic interaction as they present two or more characters fighting. In some plays a dance may be done by two performers in unison, in which case the characters represented are not interacting.

³The shoulder and hip drums are played with the hand hitting the heads directly and so are sometimes referred to as hand drums. Studies of the several instruments of *no* include: Yokomichi 1963 (Japanese); Tamba 1974 (French); and Harich-Schneider 1973, Malm 1959 and 1975,

and Minagawa 1957 (all in English). Studies of individual instruments are mentioned in succeeding notes.

⁴These and other characteristics of the *nō* flute and its music are described in Berger 1975.

⁵Both the Issō and Morita schools of flutists have published books giving their solmization for the flute music accompanying the major dances: Issō 1975 and Morita Mitsuharu 1980. Issō 1964 is a book graphically showing fingerings. The Morita school does not use this system; rather it names each of the fingerings. The student often writes these names next to the appropriate syllables of the solmization.

Unlike the sol-fa syllables, the syllables of the *nō* solmization do not relate directly to pitch or to the fingering of the flute. The syllable "ho", for example, may represent either of two different fingerings which produce different pitches. Conversely a single fingering may be represented by the syllable "ho" or "ro". This system is not as vague as it sounds for combinations of syllables--such as "o-hya-ra" or "hi-hyo"--generally refer to specific musical phrases. This is well explained in Yokomichi 1963:21-22. For descriptions and recordings of other types of traditional Japanese music and their systems of solmization see Yokomichi and Gamō 1978.

⁶In addition to the cord lashed between the skins, another cord, called the *kazari* cord is loosely tied around the middle of the drum (fig. 6.1c). This cord is taken off on the stage immediately before performance. The Kō school of shoulder drummers has published an introductory book about the drum (Kō 1974) and two volumes of scores (Kō 1969).

⁷Because it must be dried, the actual hip drum is not used for practice or even for regular dress rehearsals. Instead the drummer beats a hollow block of wood (*tatakidai*) with a leather-covered, flexible stick. Because of the trouble involved in preparing this drum for use, the hip drummer usually gets an additional "instrument" fee when he performs.

⁸The Komparu school stick drum handbook (Komparu Sōemon 1953) is a masterpiece of analysis and presentation. Malm has written an article in English about this instrument (1960).

⁹The stick drum is almost never used in 2nd category plays and is also omitted in many 3rd category plays. It is not normally used until the second act, and sometimes, as in *Yamamba*, only for the very end of the play, the final dance.

¹⁰Takabayashi Miyuki has written an interesting article which discusses some of the possible origins of the drummers' calls (1977).

¹¹Ground patterns (*ji no mui*) are so labelled in the music of all the instruments. There is no general term for design; these patterns are called by more specific names (Yokomichi 1963:28-30 and Kobayashi 1943:59).

¹²There is no complete study of the development of the long instrumental dance. However various important sources for such a study have been printed recently, and several studies of aspects of the dance have been published. Two documents by Shimotsuma Shōshin (1551-1616) give diagrams showing the placement of the *dan* in both the Kanze and the Komparu (the school from which the Kita school developed) schools (Hōsei daigaku 1973:166-673). Harich-Schneider briefly summarizes the contents of the *Hachijobon kadensho* (written toward the end of the 16th century) and reproduces 16 drawings showing dancers in various positions and diagrams showing the placement of the *dan* in what are labelled *jo*, *ha* and *kyū* dances (1973). The *Kaden zuinō ki*, which describes the dance in terms of the five elements, the seasons, costumes, nature, and directions, is reproduced in Nishio et al. 1977. This contains two sets of floor plans for the dance, drawings which are still unclear to us (pp. 168-169). Nishio's volume is also a gold mine of information about historical sources and secondary studies. Secondary studies important for understanding the long instrumental dance include: an article by Takemoto (1978) about the heavenly maiden dance of Inuō of Ōmi sarugaku and its influence on Zeami; Yokomichi's study of Kurokawa nō (1967) which gives floor plans for dances performed there (pp. 102-103); and Arai Tsuneyasu's studies of *Okina* (1966:36-51) and of various festivals (1970 & 1974). Morita Mitsukaze's ideas on some of the ritual origins of the long instrumental dance (1931, 8:92-95) have been largely reprinted in Morita Mitsuharu 1980:9-12.

¹³For information on *gigaku* and the Yakushiji festival see Nishikawa Kyōtarō 1978.

¹⁴This alternation of direction may be referred to either as "left-right-left" (*sa-yū-sa*) or "regular-reverse-regular" (*jun-gyaku-jun*), which may be related to the heaven-earth-man triangle (Morita Mitsuharu 1980:10. The second *Sambasō* dance in *Okina* illustrates this alternation in tracing a triangle on the stage (Arai 1966:46,49).

¹⁵See the floor plans for all the *Okina* dances in Yokomichi 1979. Arai talks about this triangle as a remnant of magical incantatory rites (1966:51).

¹⁶Stamps in crucial places in *nō* dance may be related to a rite called *hembai* during which yin-yang masters used stamps to get rid of evil and attract good influence (Morita Mitsuharu 1980:11).

¹⁷Morita 1931,8:87 doesn't say which corner is which.

¹⁸A good place to find clear definitions of technical terms such as *dan* is the *Engeki hyakka daijiten* (Waseda daigaku 1960-62).

¹⁹These patterns are condensed in the later zigzag series. See volume two for the complete score.

²⁰For all schools but Kanze the hip drummer must watch the dancer, and there is considerable variation; the number of ground patterns played before and after the *uchihanase* pattern are adjusted accordingly. In the Kanze school the *uchihanase* pattern always comes just before the "ro" line in the prelude and just after it in the third section.

²¹Morita Mitsukaze distinguishes between shite dominated dances (*shitekata hon'i no mai*) and ensemble dominated dances (*hayashi kata hon'i no mai*). It is in the former type that the dancer signals the musicians with his fan (Morita Mitsuharu 1980:4-5).

²²These drawings are schematic. The amount of space used does not necessarily indicate the length of time needed in performance. The length of the musical sections also varies somewhat from school to school.

²³These drawings are schematic and do not indicate performance time. The Kanze dance is slightly longer than the Kita one. We have labelled the final musical section "section four". For the Kita school, the musicians actually play the beginning of section four and the end of section five. The second and third floor plans in the right hand column picture two dance sequences--a zigzag sequence and a left circling sequence--those on the left only one.

²⁴The quiet dance as performed in *Hagoromo* is relatively fast. In a slow piece, such as *Teika*, the three-section abbreviation can take as long as 20 minutes.

²⁵Conventionally the right sleeve is tossed overhead in the feminine quiet and medium dances and twirled around the arm in the masculine god (*kami mai*) and male dances. Individual performers do not always follow this convention (Kobayashi 1943:66).

²⁶Consequently the medium dance is usually the dance analyzed, i.e. Komparu and Masuda 1976 and Kobayashi 1943:62-67.

²⁷As performed on our video cassette 1, the male dance is for fourth category living-male plays (see volume two). The *Atsumori* version would be slower.

²⁸The ground stanza for the flute is four lines long. The lines are labelled *ryo*, *chū*, *kan* and *kan no chū*. From a musical point of

view ryo is considered the first line, although from the dance's point of view, ryo is best considered the last line (Kobayashi 1943:67).

29There are also some very specialized variations of the long instrumental dance such as *shishi*, *midare*, *kakko*, *ranbyōshi* and the three dances from *Okina* (Matsumoto 1979:265).

30When a court dance occurs in a play about a Japanese (usually a gagaku player) rather than a Chinese character, the normal *nō* fan is used. For dance demonstrations the normal *nō* fan is always used.

31There are, of course, exceptions. The male dance takes longer to perform than does the anguish dance in *Uto*; the color dance is purely formal, and the danced action has congruent rhythm.

32This use of "hataraki" is Morita's. Almost all the dances included in this general category are called by different names by different schools.

33The anguish dance in *Tadanori* is an anomaly. See the discussion in volume two.

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