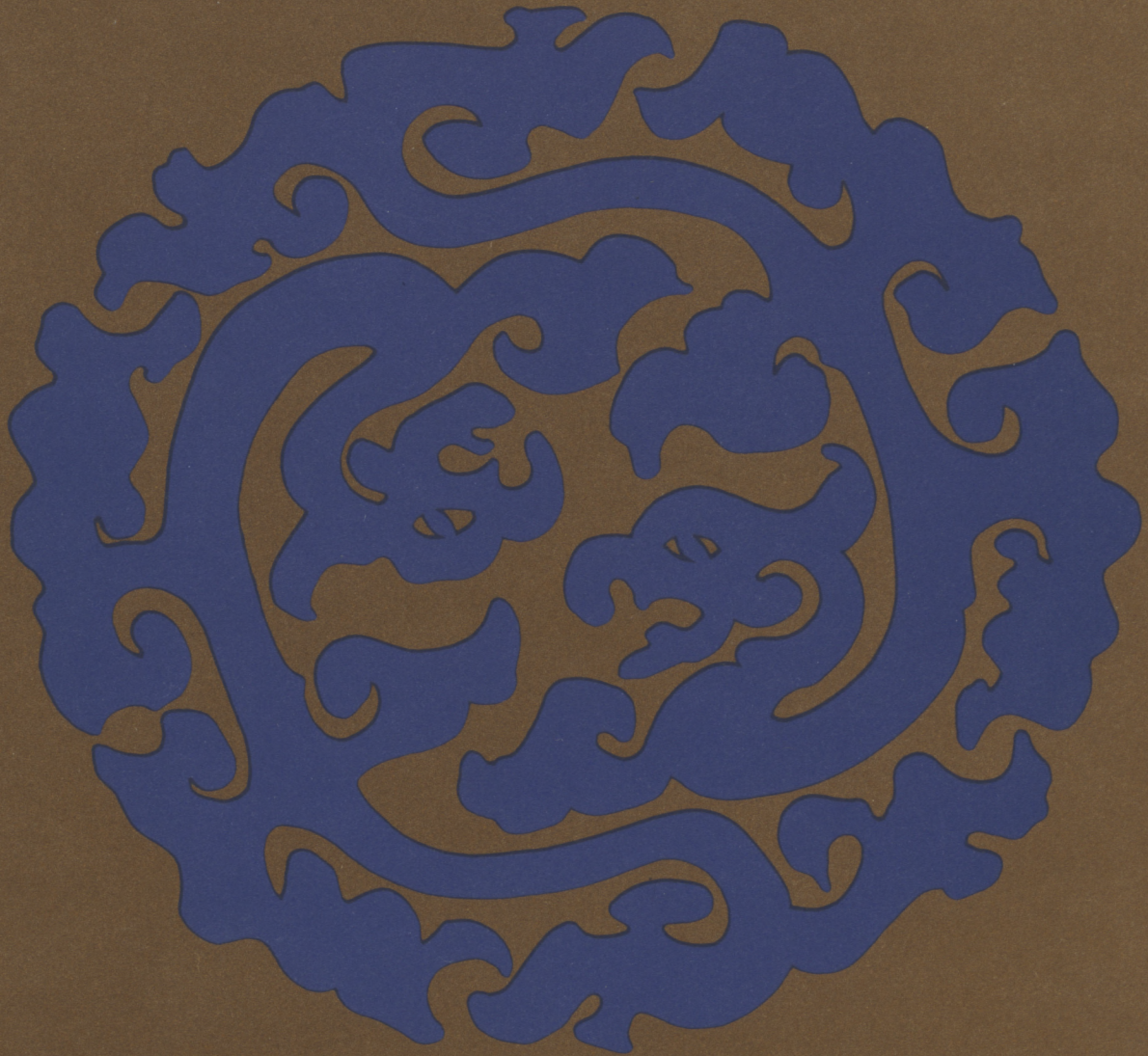


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Number 29



Dance in the Nō Theater
Volume Two, Plays and Scores
by Monica Bethe and Karen Brazell

DANCE IN THE Nō THEATER

East Asia Papers Number 29

DANCE IN THE Nō THEATER

Volume Two

PLAYS and SCORES

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and

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China-Japan Program

Cornell University

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CROSS REFERENCE TABLE

<u>Names of dances and plays</u>	<u>pages in vol. one</u>	<u>pages in vol. two</u>	<u>video no.</u>
<i>Adachigahara</i>			
excerpts (Kanze nō)	83-85		3, 4
Anguish dance (kakeri)			
warrior (Kita)	172-175	238-241	1
madwoman (Kita)	172-175	238-241	1
pseudo-anguish from <i>Utō</i> (Kita)	91-95	252-257	3
<i>Atsumori</i>			
final dance (Kita and Kanze)	62-63	32-43	2
male dance (Kita)	43-46	180-197	1
Color dance (iroe; Kanze)	35, 171	242-244	1
Court dance (gaku; Kita)	170	212-222	5
Danced action (maibataraki)	172-175		
with fan (Kanze)	75-78	245-251	3
with halberd as in <i>Funa Benkei</i> (Kanze)	75-78	245-251	3
with wand from <i>Kamo</i> (Kita nō)	76-79	26-28	4
<i>Eguchi</i>			
kuse (Kanze)	40-42	70-78	3
quiet dance (Kita and Kanze)	163-164	198-211	5
<i>Funa Benkei</i>			
danced action (Kanze)	75-58	245-251	3
quiet dance (Kita)	163-164	198-211	5
Final dance (kiri)			
<i>Atsumori</i> (Kita and Kanze)	62-63	32-43	2
<i>Hagoromo</i> (Kita and Kanze)	65-67	79-97	2
<i>Kamo</i> (Kita and Kita nō)	126	11-28	4
<i>Tadanori</i> (Kanze)	102	44-67	4
<i>Yamamba</i> (Kita, Kanze, Kanze nō)	128-132	118-142	4
<i>Hagoromo</i>	114-119		
kuse (Kita and Kanze)	40-42	79-97	1
final dance (Kita and Kanze)	65-67	79-97	2
quiet dance (Kita and Kanze)	163-164	198-211	5
<i>Kamo</i>			
heavenly maiden dance (tennyo no mai; Kita nō)	166	11-14	5
final dance (Kita and Kita nō)	126	11-27	4
<i>Kiyotsune</i>	120-125		
kuse (Kanze nō)	52		1

CROSS REFERENCE TABLE (cont.)

<u>Names of dances and plays</u>	<u>pages in vol. one</u>	<u>pages in vol. two</u>	<u>video no.</u>
kuse dance			
<i>Eguchi</i> (Kanze)	40-42	70-78	3
<i>Hagoromo</i> (Kita and Kanze)	40-42	79-97	1
<i>Kiyotsune</i> (Kanze nō)	52		1
<i>Sakuragawa</i> (Kita)	40-42	101-115	3
<i>Yamamba</i> (Kita and Kanze)	57-60	118-142	2
Male dance (otokomai; Kita and Kanze)	43-46	180-197	1
Miscellaneous dance			
net scene from <i>Sakuragawa</i> (Kita)	81-83	101-115	3
Quiet dance (jonomai: Kita and Kanze)	163-164	198-211	5
Realistic action pieces (hataraki)		252-257	
anguish dance from <i>Utō</i> (Kita)	91-95	252-257	3
stroll from <i>Yamamba</i> (Kanze nō)	128-132	118-142	4
<i>Sakuragawa</i>			
anguish dance (Kita)	172-175	238-241	1
color dance (Kanze)	35-171	242-244	1
kuse (Kita)	40-42	101-115	3
net scene (ami no dan: Kita)	81-83	101-115	3
Scene dance			
net scene from <i>Sakuragawa</i> (Kita)	81-83	101-115	3
Shinto dance (kagura; Kanze)	168-170	223-234	3
Stroll (tachimawari)	172-176	252-253	
<i>Tadanori</i> (Kanze nō)		44-67	4
<i>Yamamba</i> (Kanze nō)		118-142	4
<i>Tadanori</i>			
excerpts		44-67	2
final section (Kanze and Kanze nō)	102	44-67	4
<i>Utō</i>			
anguish dance (Kita)	91-95	252-257	3
<i>Yamamba</i>			
kuse (Kita and Kanze)	57-60	118-142	2
final (Kita, Kanze, and Kanze nō)	128-132	118-142	4

FORMAT OF VOLUME TWO

This volume provides scores of the dances used as illustrations in volume one and presented on the video cassettes. It describes the actions seen on the screen and provides contextual and technical information for the dances.

In part one, we place each dance to song in the context of its entire play. The plays are ordered according to the traditional sequence of a day's program, that is by category (discussed in the introduction). We introduce the general characteristics of each of the five categories and then discuss one or two plays belonging to that category. In the sections on the individual plays, we outline the story and literary background, with special attention to those passages which include dance. The aim here is to show how the movement supports and interprets the text. We also provide a translation of those portions of the play presented in the scores and photographs of important scenes.

The scores include the Japanese text (in capital letters), an English metaphor (directly below the Japanese), and the names of the dance patterns (above the Japanese). These dance patterns are described in detail in volume three. Indications of the style of singing appear in parenthesis, along with the name of the segment if there are several to one dance. In a column to the right of the text are numbers indicating the lines of the text and letters indicating the stanzas in the kuse dances. Floor plans on the outer portion of each page show movement around the stage. Underneath each drawing is a description of the action and reference to the lines of the text. The key to reading scores on pages xii - xiii shows the placement of these elements and the symbols used in the floor plans.

For comparative purposes, we have placed related texts, such as the Kita and Kanze versions or the recital and full *nō* versions of the same dance, on facing pages. Passages from costumed *nō* performances are titled "*nō*" (i.e. TADANORI Final Section: Kanze *Nō*); pieces performed in kimono are labeled "dance" (i.e. HAGOROMO Kuse: *Kita* Dance); while pieces performed in kimono but with the appropriate prop for *nō* rather than with the fan are labeled "dance with prop" (i.e. TADANORI Final Section: Kanze Dance with Prop).

Part two of this volume is organized around the types of dances in *nō*. First, a discussion of dance to song puts the examples given in part one into a general theoretical context. Information on the singing and rhythmic systems introduces very briefly technical aspects that contribute to the structure of a *nō* play and qualify the tone of the dance. The information on the long instrumental dances, supplementary to chapter six of volume one, outlines the musical form of these dances and correlates it with the dance choreography. Next follow scores for a number of long instrumental dances. These dances are modular units, unbound to the text, and can be inserted in designated spots in specified plays. After describing the major characteristics of each type of dance, we list the plays in which the dance may appear. Next to the name of the play in these charts is a number in parenthesis referring to the category to which it belongs. The presentation of the short instrumental dances uses the same format as that of the long instrumental dances, except that for a few of them the actual scores have been included in part one, because they were taped as a part of a costumed *nō* performance.

The scores for the long instrumental dances give the solmization of the flute melody in capital letters distributed according to the eight beats of the *nō* musical measure. We have tried to line up the

vowel of each syllable with the beat to which it belongs, though the typing of these pages has proven quite difficult. Syllables that are written with three English letters (e.g. HYA) have their middle letter in line with the appropriate beat. These scroes are approximations of the music of the Morita school of flute playing. Even within the Morita school, however, the specific syllable sung in the solmization, and the details of timing differ from one published book to another, as well as from player to player. Although the Japanese system of solmization may appear unnecessarily confusing, it must be remembered that the solmization is not only an aid to the flute player's memory, but also a guide for all the other performers. Drummers and dancer alike sing it in their minds as they perform and practice.

Unlike the long instrumental dances, most of the short instrumental dances have a more flexible rhythm and are performed to noncongruent flute music. The drums form the basis of this music, and the dancer and drummers coordinate their patterns. As the exact number of patterns played by the drummers varies from performance to performance, it is impossible to write the dance movements directly above the beats of the drums. For this reason, we have indicated the drum patterns in a column running parallel to a list of the dance patterns in sequence. Patterns typed on the same horizontal line are approximately coincidental.

In volume one and on the video cassettes the dances appear in the context of a technical analysis. In this volume the ordering is by play and by type of instrumental dance. The cross-reference table on pages vi - vii enables the reader to find the most significant material about each dance in both volume one and two and on the video cassettes. In the table, when only the name of the school appears, the performance is of a dance demonstration in kimono. When the name of the school is followed by the word "nō", the performance is from a costumed nō play.

* * * * *

The publication of this volume has been made possible by funds from the Haro Foundation, the Hull Memorial Publication Fund of Cornell University, the Japan Foundation, and the Kobe College Research Center.

name of singer (musical characteristics) *line no.*
or
stanza letter

Shite: (melodic, plainmatch)

A

kneeling (fan closed)

dance patterns

KOOKA NO HARU NO ASHITA

Japanese text

rose flower spring morning

English equivalents

DANCE TO SONG SCORES

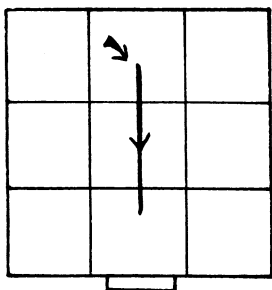
<i>beats in measure</i>	1	2	3	4	5	6	7	8	
<i>dance movements</i>				circlet point					
<i>flute melody</i>	.....	HI.U...	RU.....	I.HYA..	RI.U.HI	c			<i>stanza line</i>
		open				L stamp			
	.....	O.HYA..	RA.....	I.HO.U.	HO.U.HI	d			<i>15 stanza number</i>

LONG INSTRUMENTAL DANCE SCORES

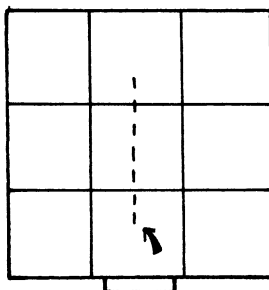
	<u>dance</u>	<u>stick drum</u>	
<i>dance</i>	standing at 1	head	
<i>movements</i>	7 stamps (turn R)	head	<i>drum patterns</i>
	3 steps F	lift	
	<i>name of section</i>		

SCORES TO ACTION PIECES

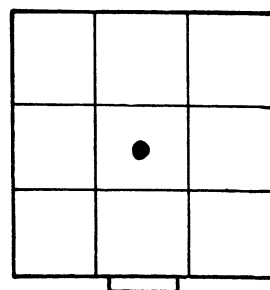
Key to reading scores



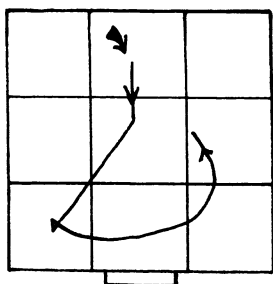
Forward movement



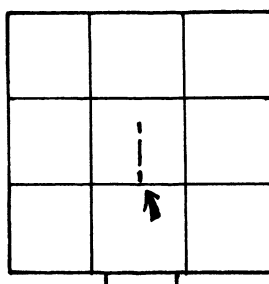
Backing movement



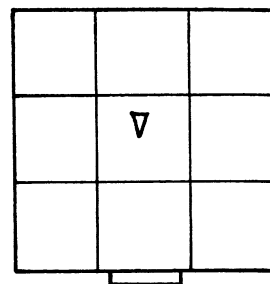
Stamp(s)



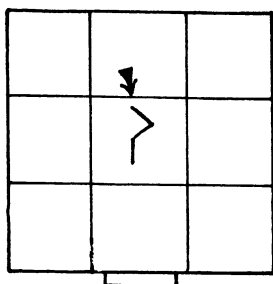
Go forward, take corner, go to 3, circle left



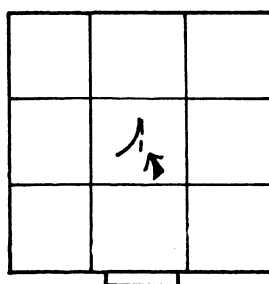
Open



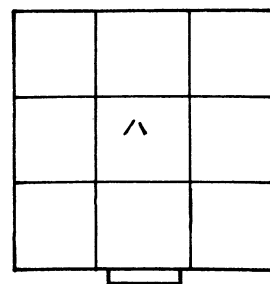
Kneel



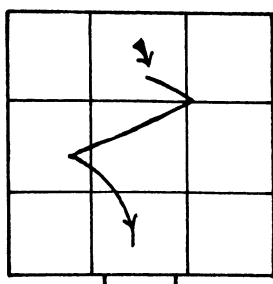
Small zigzag, scooping point



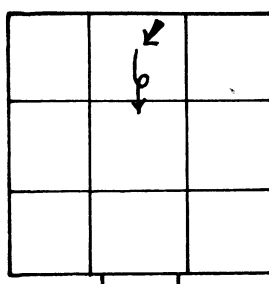
Sweeping point (Kanze)



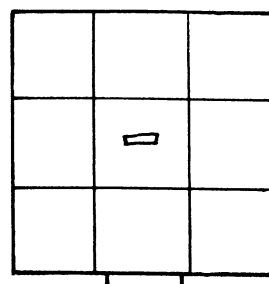
Leap



Large zigzag, scooping point



Circlet



Sit

Key to reading scores

INTRODUCTION



INTRODUCTION

In presenting our analysis of *nō* dance in volume one, we drew most of our examples from a selected number of dances which are demonstrated on the video cassettes made to accompany this study. In this volume we provide the scores for these dances, integrating them into the context of the appropriate plays and of *nō* in general. Part one analyzes seven *nō* plays with special emphasis on how dance works to express meaning and character. Photographs from a performance of the play illustrate costume, mask and important patterns. Line-by-line translations of the danced sections are designed to correlate with the scores which provide the names of dance patterns, the Japanese text, word-for-word translations, and floor plans. Part two discusses types of dances and presents the scores for the instrumental dances, which are modular units used in numerous plays. An overview of the main characteristics of each dance introduces the scores. Further information on aspects of both vocal and instrumental music fill out the general introductions to dance to song and to instrumental dance and should complement chapters two and six of volume one.

In part one we have ordered the plays according to a system of five categories representing the progress of a day's program (*gobandate*). Although even in Zeami's times plays were classified into categories, the five categories accepted today were not standardized until the beginning of the Tokugawa period (early 17th century).¹ The arrangement of the plays is based on *jo-ha-kyū* progression.² The first category, which expresses *jo*, is a formal celebration, somewhat ceremonial and awe-inspiring. These plays feature the appearance of a benevolent deity. The next three categories of plays are the *ha*, or development. They deal mostly with the world of human beings. First come plays about ideal warriors, then lyrical plays about beautiful women, and finally more dramatic plays depicting extreme emotions.

The fifth category of plays, representing the *kyū*, returns to the world of the supernatural and includes sprites, demigods, demons, and various beasts. During the Tokugawa period a full day's program would include *Okina* plus five plays, one from each category, four *kyōgen* sandwiched between the *nō*, and a concluding felicitous piece.³ Such programs take eleven or twelve hours to complete and are only rarely performed today. Now the norm is a two or three play program with *kyōgen* and/or recital songs and dances performed between the plays. Even in these abbreviated programs, however, the order inherent in the five categories is usually preserved.

The five categories are often labeled according to the nature of the character portrayed by the *shite*.⁴ This works well for the first three categories where the characters are quite regularly deities, warriors, and women respectively.⁵ We often refer to plays in these categories by the type of character rather than by the category's number. The last two categories are much less homogeneous. The characters in fourth category plays find themselves in a wide range of dilemmas, but they are usually human and often alive in the dramatic present. Some are disoriented by the loss of a loved one. The fifth category has slightly more unity, including some ghosts of humans as well as a variety of non-human characters, some of whom are harmful. All of the fifth category plays are lively, bringing the day's program to a dynamic close. The seven plays we describe in this volume represent all five categories: one deity, two warrior, two woman, one fourth category and one fifth category.⁶

The largest number of *nō* plays in the current repertories (36%) belong to the fourth category, and the smallest (7%) to the second or warrior category (see fig. 1), a category most likely created by Zeami to extol the double role of the warrior as an aristocrat and a military man. Few second category warrior plays were written after Zeami's death when social conditions encouraged an emphasis on military prowess rather than on cultural finesse. Today these plays are

	Deity	Warrior	Woman	Fourth	Fifth	Total
Plays in any school	40(17%)	16(7%)	43(18%)	85(36%)	51(22%)	235
Plays in all schools	14(11%)	13(10%)	26(20%)	49(37%)	29(22%)	131
% used in all schools	35%	81%	60%	58%	57%	

1. Distribution of plays among the five categories⁷

<i>Main shite dance</i>	Deity	Warrior	Woman	Fourth	Fifth
Quiet dance (jonomai)			<u>33</u>	1	
God quiet (shin no jonomai)	4			1	
God dance (kamimai)	<u>9</u>				1
Quick dance (hayamai)					6
Medium dance (chūnomai)	3	2	7	9	2
Male dance (otokomai)				<u>16</u>	
Court dance (gaku)	10			9	
Shinto dance (kagura)	1			3	1
Danced action (maibataraki)	<u>12</u>				<u>21</u>
Anguish (kakeri)		<u>7</u>		<u>17</u>	1
Fight (kirikumi)				8	1
other	1		1	8	4
none		7	1	14	14

2. Types of dances in the five categories of plays⁸

quite popular and can probably be seen as often as the more numerous deity plays. Indicative, perhaps, of this is the fact that 81% of all the warrior plays are performed by all schools of *nō*, while only 35% of the 40 deity plays are included in the repertoire of all five schools. Perhaps early troupes of actors felt a need to perform plays venerating deities associated with their own clan or geographical region.

Some correlations exist between the types of instrumental dance appearing in a play and the category to which a play belongs. For example, the danced action is the preserve of supernatural characters and therefore appears only in first and fifth category plays (fig. 2). In contrast, anguish dances are performed only by human characters, both by warriors and crazed women (fourth category). The quiet dance is characteristically used for woman plays, the male dance for active, unmasked fourth category plays, the god dance and the god quiet dance for first category plays, and the quick dance for fifth category plays. The court dance, associated with foreigners and court musicians, occurs in the first and fourth category plays. The only instrumental dance which occurs in every category is the medium dance. The underlined numbers in figure 2 indicate the dances most closely associated with a specific category. Deity plays typically have god dances or danced actions, warrior plays are typified by the anguish dance or no dance at all, woman plays by the quiet dance. Each subgroup of fourth and fifth category plays has a typical dance.

A similar, though less clear correlation can be found between types of dance to song and the five categories. First category plays are the most formal; the first act is usually long, slow and wordy, and the second act lively, dominated by the music of the stick drum. Kuse scenes appear in the first act and are performed with the shite seated. In many warrior and woman plays, however, where the tone of the play tends to be continuous, the kuse appears after the costume change as the first of a series of dances leading to the final dance.⁹

The more dramatic fourth and fifth category plays often include dances other than the standard kuse and final dance. For example, crazed-women plays, which have their climactic scene before the end of the play, tend to feature a scene dance like the net dance of *Sakuragawa* and to dispense with a final dance.

In addition to the five categories, there are other ways of classifying *nō* plays. The simplest distinction is between one and two act plays. If the play has only one act, the shite appears in only one form and there is no *aikyōgen* role.¹⁰ If there are two acts, the shite exits to change costume while the *kyōgen* summarizes the story, or, on occasion, furthers the action of the plot or performs a dance. The second act, with the shite appearing in a new form, follows a structure similar to that of act one (see volume one, pp. 6-9). In some plays, however, the distinction between one and two acts is blurred. *Hagoromo*, a one-act play, contains a costume change performed on stage in full view of the audience. *Sakuragawa* has two acts, but the first is extremely abbreviated, simply explaining the circumstances of the shite in act two. The other plays described below are typical two-act plays.

Another way of categorizing *nō* is by whether the main character is a living human being or not. In the latter case the plays are called *mugen nō* (phantom *nō*). Generally in these plays the shite appears in the first act in the guise of a common person who intimates that he or she is not quite normal. In the second act the shite reappears as the spirit of a deity, a demon, or a natural object such as a tree, or as the ghost of a human being. Most *mugen nō* are in two acts, and those which are not often include an on-stage costume change similar to the one in *Hagoromo*. The characters in the second group, *genzai nō* (contemporary *nō*), are all human beings alive in the dramatic present, the *waki* and the shite portray contemporary characters. The structures of these plays varies. Plays dramatizing historical events are often in one act. When they are in two acts there is

little costume change (e.g. *Youchi sogu*), or the shite may play two different characters (*Eboshi ori*). Plays about crazed people are similar to phantom plays in that the shite appears in act one as a normal human being and in act two in an altered state of consciousness (*Sakuragawa*). A third type of play, a cross between these two groups, has a live human being in act one who dies and reappears as a ghost in act two (e.g. *Kinuta*, *Koi no Omoni*).

Nō plays are normally described in terms of all of these classifications. *Kamo* is a two-act, mugen nō play of the first category; *Hagoromo*, a one act mugen nō play of the third category, etc. In the following pages we classify seven plays according to the five categories giving more information about each category as we proceed. In part two we include charts showing the plays in which each of the instrumental dances appear and the categories to which the plays belong.

PART I: DANCES IN CONTEXT



DEITY PLAYS

A traditional program of *nō* begins with the ritual piece *Okina* followed by a deity play, which is usually about one of the Shinto gods who created and protect the islands of Japan.¹ This is the ceremonial beginning, designed to settle the audience, clear the spirit, and concentrate the attention. In the relatively long and quiet first act, the deity most often appears in disguised form as an old man and relates his own history or that of a place associated with him. Reappearing in a shorter second act in his true form, he bestows blessings and performs an instrumental dance as a celebration of life. Deity plays are a type of *mugen nō* we call spirit plays, plays which present epiphanies in the dramatic present; our other type, ghost plays, recreate the remembered past.²

Deity plays always involve at least one *tsure*, and in many of the plays the *tsure* as well as the *shite* dances.³ The category may be divided into three large subgroups according to the type of instrumental dance the *shite* performs. One subgroup centers on a brief, but breath-taking appearance of a benign deity, such as the thundergod in *Kamo*. This type of god is usually dressed in a boldly decorated cloak and a bulging-eye mask (*tobide*).⁴ He enters to fast-flute music (*hayafue*) and performs a danced action (*maibataraki*). In another subgroup the *shite* normally wears the mask of a fierce old man (*aku-jō*) to portray a strong deity. He enters to slower, tenser, *deha* entrance music and performs a court dance (*gaku*). In almost all of the plays in both of these groups, one or two accompanying actors (*tsure* or child actors) also perform an instrumental dance.⁵ Very often the *tsure* performs a heavenly maiden dance (*tennyo no mai*) as is the case in *Kamo*. Common in these first category plays, but rare in other plays, is the performance of a dance by two actors simultaneously. In *Tsurukame* (called *Gekkyūden* in the Kita school) two *tsure* perform a

medium dance (*chūnomai*), while in *Tōbōsaku*, the *tsure* performs the court dance with the *shite*, and in *Rinzō*, two child actors join the *shite* in the court dance. The practice of having two or three dancers perform together or serially is a remnant of earlier theatrical forms.⁶

The third subgroup of deity plays centers around a long instrumental dance to standard music (*ryo-chū-kan*), such as the god dance (*kamimai*) done by a vigorous god wearing the mask *kantan* or *mikazuki*, or the god quiet dance (*shin no jonomai*) performed by an elderly deity wearing a happy old man's mask (*maijō*, *shiwajō*, or *ishiōjō*). These plays have a *tsure* in act one, but in act two the *shite* appears alone.⁷ In structure and atmosphere this type of play resembles warrior and women plays, and it was probably developed by Zeami.

Deity plays are said to have a standard *jo-ha-kyū* progression. The *jo* and the three parts of the *ha* are in the first act. The *kuse*, which begins part three of the *ha*, is always performed seated. Act two, which is mostly dance, comprises the *kyū*.⁸ Even by *nō* standards, plot is secondary in these plays; music and dance predominate. The chanting is completely in the dynamic mode (*tsuyogin*), and the stick drum plays throughout the second act. Since the aim of these plays is congratulatory (*shugen*), the actor must be filled with a creative vitality. The celebration of life force, overtly apparent here, is an essential ingredient of all *nō*, even the saddest and most desolate.

KAMO (The Thundergod)

The play *Kamo* features the benevolent deity of the Kamo Shrine, the thundergod, and celebrates fertility and peaceful prosperity, themes common to deity plays.⁹ Act one relates how, in the mythical time of beginnings, the deity descended to the earth in the form of an arrow which was scooped up from a river by a young woman who consequently bore a child. All three--mother, child, and arrow--were enshrined at the Kamo Shrines in northern Kyoto.¹⁰ In act two, the mother goddess (played by the *tsure*) and the thundergod himself (the *shite*) appear in their divine forms. In current performance practice the *shite* plays a village woman dipping water in the first act and the thundergod in the second.¹¹ The more logical links, however, are between the woman in act one and the goddess in act two, and between the arrow prop and the thundergod. Although the history of the play is not clear, its origins may have been in performances by *dengaku* troupes associated with the Kamo Shrines.¹²

Like all deity plays, *Kamo* is sung in the dynamic mode, even though much of act one is feminine in mood. After some travelling priests (*waki* and *wakizure*) arrive at the Kamo Shrine, three young women (*shite* and *tsure*) enter to dip water from the river. When the priests question them about the arrow on the altar, newly erected for the summer purification ceremonies, they relate the story of the arrow and the thundergod. Next during a poetic passage cataloguing famous rivers, the *shite* dances with a tiny bucket, miming the dipping of water. She pays reverence to the altar with the arrow (fig. 3) and proclaims, "I shall scoop up the spirit of the god."

Between acts, the *kyōgen*, portraying the god of a subsidiary shrine, retells the legend and performs a dance in commemoration and celebration. The liveliness and interest of the *kyōgen* part is

typical of first and some fifth category plays (fig. 3).¹³ Act two begins with the entrance of the tsure to deha instrumental music, which identifies her as a supernatural being.¹⁴ Declaring her intention to protect the nation, she performs a heavenly maiden's dance (tennyo no mai) which in current practice is a three-section medium dance performed with the stick drum in the accompaniment.¹⁵ After this dance the tsure uses her fan to dip water and wet her sleeve, recalling both the legendary woman who scooped up the arrow from the river and the shite's act of drawing water in act one of the play. The chorus sings:

Waves of Kamo mountains reflected in the waters,
 waves of Kamo mountains reflected in the waters,
 blue-green mirrored, transposed to sleeves
 dipped in the waters cool and fresh,
 refreshing, dampening sleeves,
 and then, mountains, rivers, blossoms, and trees
 quiver and shake before our very eyes
 the thundergod appears, sacred.

At the end of this passage the tsure goes to square 1 and, facing the curtain, performs a cloud fan pattern to view the approaching thundergod.

The thundergod appears in magnificent splendor as the musicians play fast-flute entrance music (hayafue) which announces male, supernatural beings.¹⁶ Declaring himself a protector of the realm (lines 1-8 of the following translation), he stamps and zigzags across the stage (fig. 4). Almost imperceptibly the flute takes over the melody from the chorus, beginning just before the chanting stops, and the shite starts the stamps of the danced action. The vigorous, sweeping movements of the dance emphasize the strength and vitality of the deity (fig. 4). When the chanting resumes, the dancer flips his sleeve up over his head, striking a brief pose before the storm begins. As the rain clouds gather, the shite zigzags downstage, then circles to square 1 where he points upward toward the curtain,

indicating the arrival of the storm. He turns, rushes down stage, jumps, and falls to his knees as "lightning strikes the dew on the seedlings"; to indicate that it "lodges briefly", he flips his sleeve over his head (fig. 4). The thunder claps, and the dancer performs a series of 16 loud and lively stamps to onomatopoeic words (ll. 15-16), his arms outstretched and the dangling tassels of the wand swinging in front like jagged lightning. Dancer, drummers, and chorus combine to produce the sounds of the thunder and the falling rain, which are then transformed by the text into the sounds of the god's footsteps and the drums he plays. A natural event is portrayed, interpreted as spiritual, and described as performance all in one brief, magical moment. The storm subsides; its beneficial effects of good harvest and peace are the gifts of the gods. It is time to depart. The shite turns to watch the mother goddess quietly leave, then makes a final circle of the stage which includes a lively double kneel pattern to re-emphasize his power. Rushing down the bridge, he stamps, throws aside his wand, and performs a jump turn before exiting.

The brief scene of the thundergod's entrance, storm dance, and disappearance is the climax of the play. The large, quick, martial movements of the dance encompass the entire stage, the broad sleeves of the bulky costume swish from side to side, and the purification wand flies in white flashes to and fro. Diagonal lines in the costume and the zigzag cut of the wand paper combine with the numerous zigzag movements, stamps, leaps and kneels to present a stylized storm. The twirls of the sleeves and thrusts of the wand contribute to the vivid action. Although the god disappears little more than six minutes after he arrived, echoes of the resounding stamps suggest he will return when rain is needed again.

Two forms of the final dance of *Kamo* are shown on video cassette 4, one in full costume, the other in recital version.¹⁷ The latter omits the danced action, substitutes a fan for the purification wand, and limits the action to the stage proper. Otherwise the recital

version faithfully follows the choreographic structure of the costumed $n\bar{o}$. However, the effect of the full $n\bar{o}$ is greatly enlivened by the costume and the frequent manipulations of the sleeves. All the major sleeve patterns are used: flipped sleeves during the zigzag patterns, twirled sleeves (line 5), and overhead sleeves (lines 9 and 12). Dramatic use is also made of the wand, which becomes a visual image of the lightning, its papers flying about with each arm movement. At the very end, as the shite speeds down the bridge and tosses away the wand, the whirling white becomes a final flash of light.

Translation of the Final Scene of *Kamo*

Shite: Here I am
protector of capital and king,
the thundergod.

Chorus: I become a heavenly being
(noriji) soaring through the skies 5

Shite: or take on earthly shape--

Chorus: heavenly light turned to dust--
a miraculous event.
(danced action)

Shite: In the season for wind and rain,

Chorus: in that season, from a cloudy abode 10

Shite: thunder splits clouds and mists,

Chorus: lightning strikes dew on seedlings

Shite: lodging briefly, claps of thunder

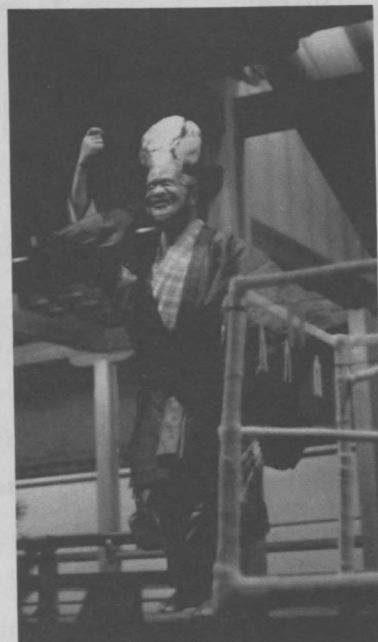
Chorus: carry rain, falling footsteps,

Shite: *horo horo* Chorus: *horo horo* 15
todoro todomo, stamps resound,
drums of roaring god, in time will come
the ripening of grains in a protected land,
a peaceful reign, this god's virtues
and majesty reveal. 20

Toward Tadasu Woods the mother goddess
flies away, she flies away.
Rising to follow, the god of thunder
pierces clouds and mists,
this god too ascends the heavenly path, 25
this god too ascends the heavenly path,
rises to heaven and disappears.



Act 1. The young woman prays at the altar.



Kyōgen interlude. The subsidiary deity dances.



Act 2. The heavenly maiden dance



Act 2. The mother goddess pours water over her sleeve.

Act 2. The final
dance: the thunder
god in earthly
shape (line 6)

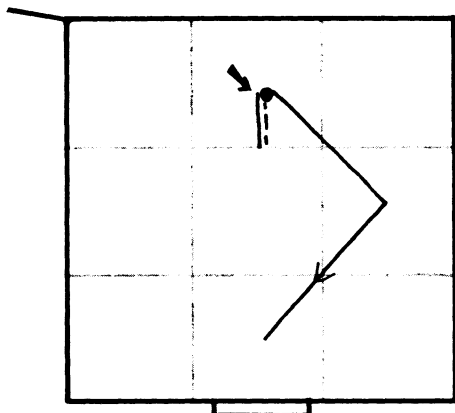


Act 2. The danced
action: double
kneel pattern

Act 2. The final dance
(line 13)



KAMO

Final Scene: Kita Dance

Lines 1-5. In recital versions this sequence begins in square 8. After a series of stamps the dancer zigzags to square 4.

Shite: (dynamic, non-congruent)

kneeling (fan closed)

SOMO SOMO KORE WA

now then I

stand

OOJOO O MAMORU KUNSHIN NO MICHI

capital guard subject-master way

forward point (2) OPEN

WAKE-IKAZUCHI NO SHIN NARI

distinguish/thunder god am

Chorus: noriji (whole-match)

8 stamps

ARUI WA SHOTEN ZENJIN TO NATTE

sometimes heavenly being become

zigzag to 4 spread

KOKUU NI HIGYOO SHI

heavens fly through

5

Shite:

sweeping point open circle R to 3

MATA WA KOKUDO O SUISHAKU NO HOOBEN

or on earth take form

Chorus:

Make angle (adjust sleeves) go to 8

circlet point

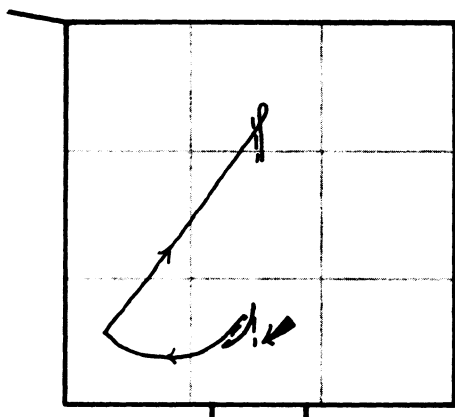
WAKOO DOOJIN KECHIEN NO SUGATA

light-becomes-dust shape

open

ARA ARIGATA NO ONKOTO YA NA

how miraculous a thing



Lines 6-8. Circling R to the back of the stage, the zigzag sequence ends with a circlet-point-open series.

KAMO

Final Scene: Kita Nō

Shite: (dynamic, non-congruent)

standing at 1 (holding wand)
SOMO SOMO KORE WA
now then I am

OOJOO O MAMORU KUNSHIN NO MICH
capital guard subject-master way

forward point (2) open
WAKE-IKAZUCHI NO SHIN NARI
distinguish/thunder god am

Chorus: noriji (whole-match)

8 stamps

ARUI WA SHOTEN ZENJIN TO NATTE
sometimes heavenly god become

twirl sleeve zigzag to 4 spread
KOKUU NI HIGYOO SHI
heavens fly through

5

Shite:

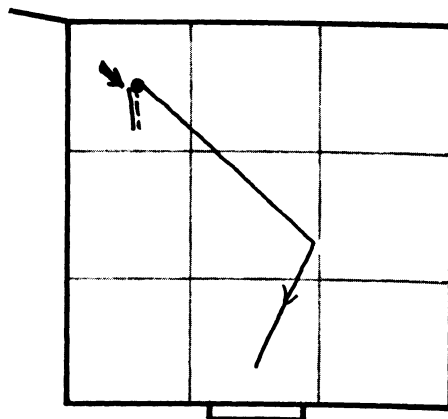
sweeping point open circle R to 3
MATA WA KOKUDO O SUISHAKU NO HOOBEN
or on land take form

Chorus:

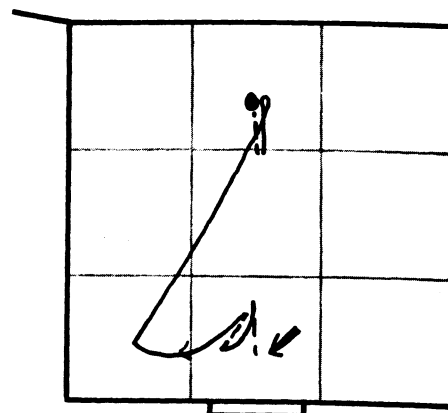
make angle (adjust sleeves) go to 8
circuit point

WAKOO DOOJIN KECHIE NO SUGATA
light-becomes-dust shape

open 6 free stamps (move right)
ARA ARIGATA NO ONKOTO YA NA NA
how miraculous a thing



Lines 1-5. The dancer, having just entered the stage, begins the zigzag sequence in square 1.



Lines 6-8. In full nō the zigzag sequence ends with a series of stamps to introduce the danced action.

KAMO

Final Scene: Kita Dance

The danced action
is omitted in dance
demonstrations.

KAMO

Final Scene: Kita No

Danced Action (maibataraki)

dance

drawback point facing R

go to 3

take corner

circle L

make angle

go to 8

circlet point

open

double kneel

(Point wand down as
kneel R facing F.Stand, step L
point wand down,
kneel L facing L.
Stand.)

circle to 2

make angle (adjust
sleeves)

go to 8

circlet point

open

stick drum

descent

ground

lift

cut

head

head

descent

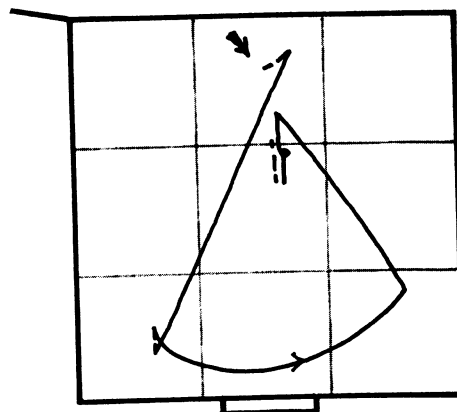
cadence

head

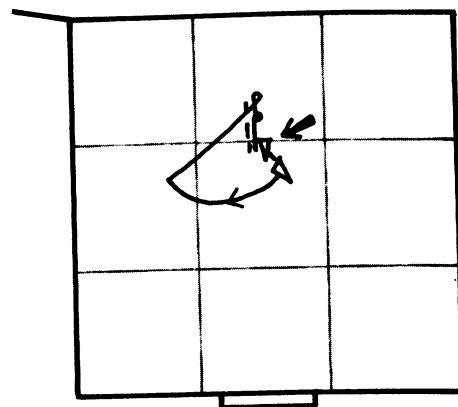
head

PRELUDE

SECTION ONE

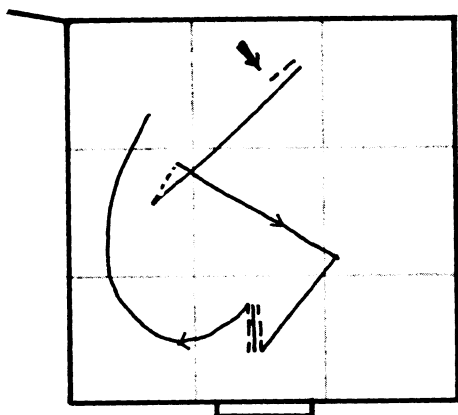


The first sequence is a
model left circling
sequence.



The second sequence, a
right circling, begins
with lively kneels.

KAMO

Final Scene: Kita Dance

Lines 9-11. A zigzag sequence is modified with points and the dancer looking up and down to indicate an approaching storm.

Shite: noriji (dynamic, wholematch)

drawback point go to 2 (left fan)

open to R (look down then up)

FUU U ZUIJI NO

MISORA NO KUMOI

wind rain season sky's cloud dwelling

Chorus:

2 B steps zigzag spread B point

FUU U ZUIJI NO

MISORA NO KUMOI

10

wind rain season sky's cloud dwelling

Shite:

forward (3) open (look up) circle R to 1

WAKE IKAZUCHI NO

KUMO KIRI O UGACHI

splitting thunder clouds mist pierces

Chorus:

point hi toward bridge scoop point to 4

stamps jump kneel R

HIKARI INAZUMA NO

INABA NO TSUYU NI MO

lightening bolts on rice plants dew

Shite:

stand spread to R circle L make angle

go to 8

YADORU HODO DA NI

NARU IKAZUCHI NO

lodging briefly claps of thunder

Chorus:

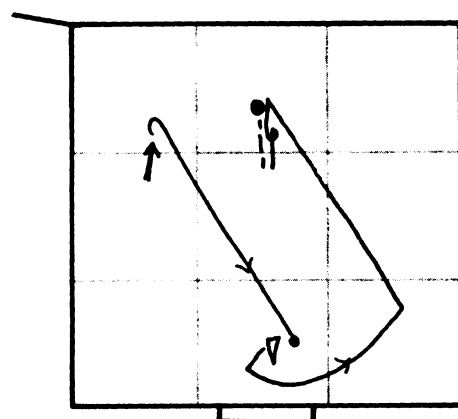
circlet point open (L hand to fan) stamps

AME O OKOSHITE

FURI KURU ASHIOTO WA

rain cause

falling come footsteps



Lines 12-14. A lively left circling sequence highlights a jump landing in the kneeling position and depicting the lightning striking.

KAMO

Final Scene: Kita Nō

Shite: noriji (dynamic, wholematch)

go to 2 (lifting fan) put sleeve
overhead (look down then up)
FUU U ZUIJI NO MISORA NO KUMOI
wind rain season sky's cloud dwelling

Instrumental interlude (uchi kaeshi)

sleeve down open steps
arms together

Chorus:

2 B steps zigzag spread B point (lo-hi)
FUU U ZUIJI NO MISORA NO KUMOI 10
wind rain season sky's cloud dwelling

Shite:

forward (3) open (look up) circle R to 1
WAKE IKAZUCHI NO KUMO KIRI O UGACHI
splitting thunder clouds mist pierces

Chorus:

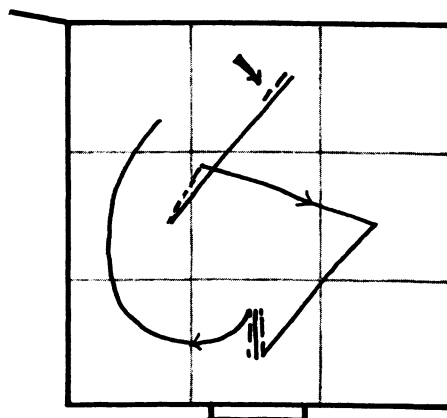
point hi toward bridge scoop point to 4
stamps jump kneel R (sleeve overhead)
HIKARI INAZUMA NO INABA NO TSUYU NI MO
lightening bolts on rice plants dew

Shite:

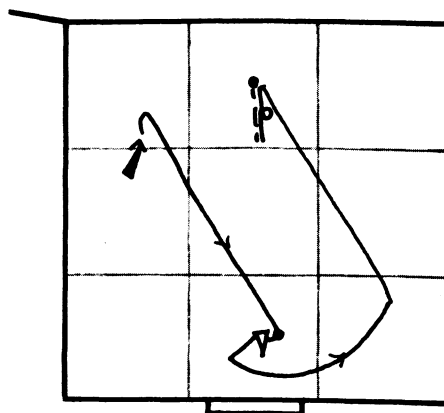
sleeve down stand spread to R
circle left make angle go to 8
YADORU HODO DA NI NARU IKAZUCHI NO
lodging briefly claps of thunder

Chorus:

circlet point open (L hand to wand) stamps
AME O OKOSHITE FURI KURU ASHIOTO WA
rain cause falling come footsteps

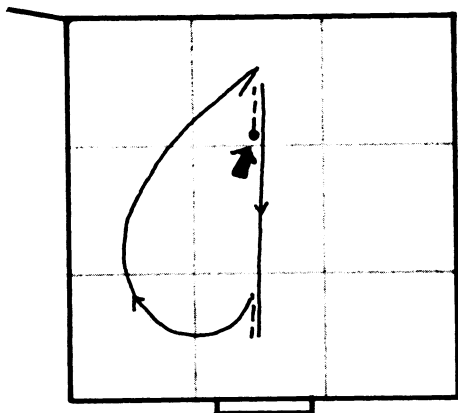


Lines 9-11. A brief instrumental passage after line 9 allows time for sleeve patterns.

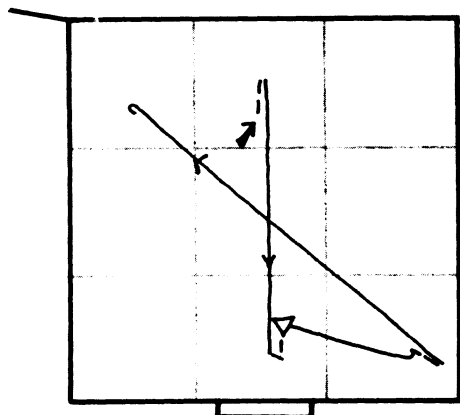


Lines 12-14. The Jump-Kneel in square 4 is emphasized with a sleeve pattern. Wand is held in both hands for stamps.

KAMO

Final Scene: Kita Dance

Lines 15-18. A series of 16 stamps is followed by a simple right circling sequence.



Lines 19-23. In this sequence the thundergod sees the goddess mother off. He watches her from square 4, then follows her from square 5 to square 8.

Shite:

Chorus:

16 stamps

HORO HORO

horō horō

HORO HORO

horō horō

15

Chorus:

TODORO TODORO TO FUMI TODOROKASU
todoro todoro stamping resounds

open (release L hand) go to 4 spread
NARU KAMI NO TSUZUMI TOKI MO ITAREBA
roaring god's drum in time comes

backing point circle R to 8 spread
GOKUKU JOOJU MO KOKUDO O SHUGOSHI
5 grains ripening land protect

chest point go to 4
OSAMARU TOKI NI WA KONO SHINTOKU TO
peaceful reign this god's virtues

leap-turn to R kneel R
IKOO O ARAWASHI OWASHIMASEBA
majesty reveals does

20

half rise (look from 5 to 1)
MIOYA NO SHINNA TADASU NO MORI NI
parent god Tadasu Woods to

(in full nō tsure leaves here)

stand go to 5 pivot L chest point
TOBISARI TOBISARI IRASETAMAEBE
flies flies away

go to 1 pivot L
NAO TACHISOU YA KUMO KIRI O
and following clouds mist

KAMO

Final Scene: Kita Nō

Shite:

16 stamps
 HORO HORO
 horo horo

Chorus:

HORO HORO
 horo horo

15

Chorus:

TODORO TODORO TO FUMI TODOROKASU
 todoro todoro stamping resounds

open (release L hand) go to 4 spread
 NARU KAMI NO TSUZUMI TOKI MO ITAREBA
 roaring god's drum in time comes

backing point circle R to 8 spread
 GOKOKU JOOJU MO KOKUDO O SHUGOSHI
 5 grains ripening land protect

chest point go to 4
 OSAMARU TOKI NI WA KONO SHINTOKU TO
 peaceful reign this god's virtues

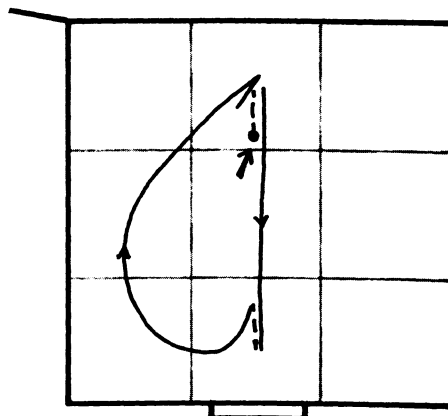
leap-turn to R kneel R
 IKOO O ARAWASHI OWASHIMASEBA 20
 majesty reveals does

half rise (look from 5 to 1)
 MIOYA NO SHINNA TADASU NO MORI NI
 parent god Tadasu Woods to

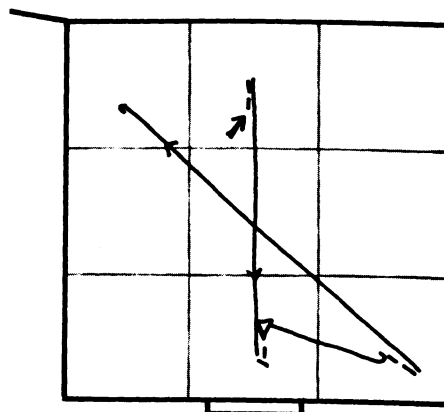
(tsure leaves)

stand go to 5 pivot L chest point
 TOBISARI TOBISARI IRASETAMAEBE
 flies flies away

go to 1 pivot L
 NAO TACHISOU YA
 and following

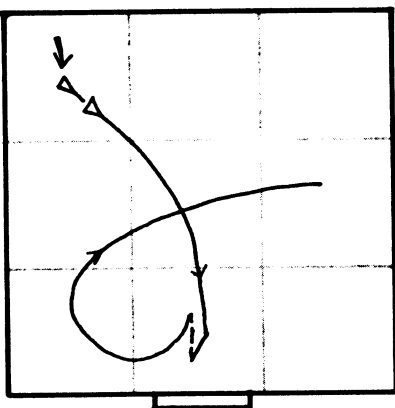


Lines 15-18. The dancer holds wand with both hands for series of stamps.



Lines 19-23. In full nō the tsure is actually present and departs down the bridge.

KAMO

Final Scene: Kita Dance

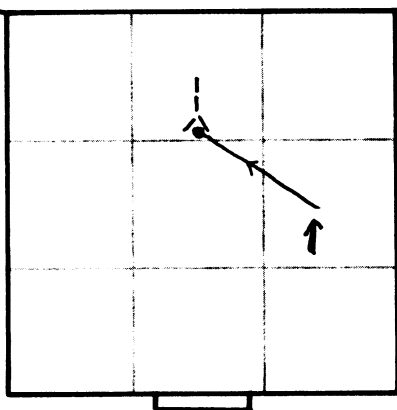
Lines 24-25. A lively sequence leads to square 6.

double kneel stand
WAKE IKAZUCHI NO
splitting thunder

go to 4 spread B point circle R to 6
KAMI MO AMAJI NI YOJI NOBORI 25
god too heaven road ascends

overhand point go to 8 point-stamps
KAMI MO AMAJI NI YOJI NOBOTTE
god too heaven road ascends

leap-turn to R closure scoop
KOKUU NI AGARASE TAMAIKERI
to heavens rises goes



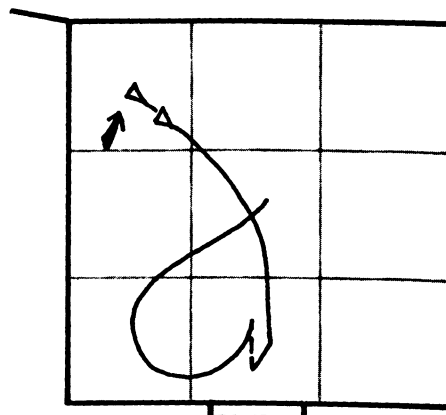
Lines 26-27. A leap turn is inserted before the closure scoop.

KAMO

Final Scene: Kita Nō

double kneel stand
 KUMO KIRI O
 clouds mist

go to 4 spread B point
 WAKE IKAZUCHI NO
 splitting thunder



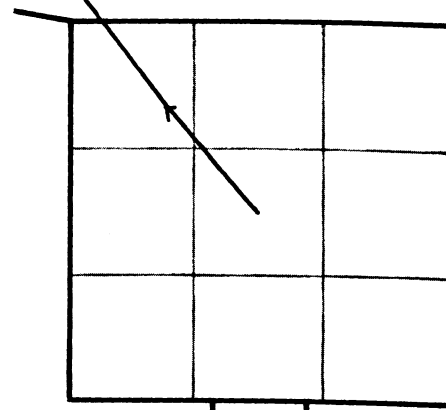
Lines 24-26. The return to square 8 is fore-shortened to set up the diagonal exit.

circle R to 9
 KAMI MO AMAJI NI YOJI NOBORI
 god too heaven road ascends

overhand point go down bridge
 KAMI MO AMAJI NI YOJI NOBOTTE
 god too heaven road ascends

stamps drop wand leap-turn R
 KOKUU NI AGARASE TAMAIKERI
 to heavens rises goes

25



Lines 26-27. The dancer in full nō rushes down the bridge to perform stamps and leap turn.

WARRIOR PLAYS

The second category, warrior plays, was created by Zeami to depict the ideal warrior who combines aristocratic sensitivity and martial valor.¹ In each of these plays the ghost of a dead warrior appears on stage to re-create the life he lived in the past. The very human quality of these ghost plays contrasts with the supernatural nature of the spirit plays in category one. The sensitivities and sufferings of the warrior are expressed by chanting in the melodic mode; his battles are depicted in the dynamic mode, the only mode used in deity plays. Furthermore, while the deity plays portray a Shinto world, the warrior plays have strong Buddhistic overtones. The ghost of the warrior usually requests that the waki (normally a priest) pray for his salvation.²

Typically the shite appears in act one as an old man who reveals something of the history of the locale and of the brave warrior who died there. In the second act the ghost of the warrior appears to relate his story in the ear-opening scene (usually a kuse). In deity plays this central descriptive scene occurs in the first act with the dancer remaining seated; in warrior plays, it is moved to the second act and is usually accompanied by movement. In *Atsumori* a long and elaborate kuse dance describes the warrior's last days on Suma beach. Even in *Yorimasa*, where the old warrior remains seated on a stool, dramatic gestures illustrate the story of his last days. Generally the plays also include a presentation of the hero's final battle danced as a solo; the adversary is imaginary, or his actions are portrayed by the shite, as in *Tadanori* and *Sanemori*. This narrative approach contrasts with the more dramatic actions in fourth and fifth category plays involving warriors, where both antagonists appear on stage and engage in combat.

This category is homogeneous not only in terms of character and theme--most of the plays feature defeated warriors,³ but also in terms of dance. Instrumental dances are relatively unimportant; seven of the sixteen plays in this category have no instrumental dance at all; seven contain a brief anguish dance (*kakeri*); and only two (*Atsumori* and *Ikuta Atsumori*) have a long instrumental dance. In several plays, including *Yashima* and *Tsunemasa*, the anguish dance may depict the hero's sufferings in the shura realm, that place to which, according to Buddhist cosmology, all warriors are condemned upon their deaths and where they suffer never-ending battles. Again, almost all the warrior plays have kuse dances, and their final dance to song depicts a battle scene: either the shite's last battle on earth or his encounters in hell.

The large majority of plays in this category (14 out of 16) are performed by all five schools, most of them (12 out of 16) are without the stick drum, and, with the exception of *Tamura*, all feature Heike or Genji warriors.⁴ The plays can be sub-divided in terms of the masks worn by the shite, although there is some flexibility both among and within schools. The divisions reflect age, degree of elegance of the character, and the type of dance performed. For example, the two plays which contain long instrumental dances use young men's masks (*Atsumori*, *jūroku*, or *imawaka*) while the three plays in which the characters are also young, but have no long instrumental dance, use the somewhat older *chūjō* mask. Plays presenting victors rather than defeated warriors (*Tamura*, *Yashima*, *Ebira*) use the middle-aged *heita* mask. The old warrior *Sanemori* wears an old man's mask such as *waraijō* or *asakurajō*.

The basic costume of the warrior is a broad-sleeved cloak worn over divided skirts and a thick brocade kimono. Variety in cloth, cut, and draping indicates the gentility or virility of the character. The actor has some leeway in choosing the combination most appropriate to his own interpretation. The most elegant warrior would

wear a dancing cloak (chōken), with the right sleeve slipped off, over plain-colored divided skirts (ōkuchi) and a patterned kimono (atsuita, karaori, or nuihaku). The more powerful warrior can wear a boldly patterned, lined happi cloak with both sleeves hiked up to the shoulders in imitation of armor. Under this are richly gilded, stiff divided skirts (hangiri) and a brocade kimono (atsuita) with a strong design. The former costume best suits the young men's masks, while the latter is more appropriate for the *heita* mask, but various combinations are possible. For the one woman's role in this category, Tomoe, the actor wears a relatively strong woman's mask, either zō-onna or *masugami*, with a distinctly woman's costume (a tucked-up brocade kimono over divided skirts) or a costume similar to that of the more refined young warriors, dancing cloak and divided skirts. She carries a halberd, the traditional weapon of woman warriors.

Large stage props, which are commonly used in deity plays, rarely occur in warrior plays: *Michimori* uses a boat prop and a hut appears in *Ikuta Atsumori*. In the other 14 plays, the set is depicted only through words and actions.

ATSUMORI

Of all the warrior plays, *Atsumori* is the most elegant.⁵ The ghost of its hero returns to this world to re-experience his own valiant death and to re-create the mood of the last days of his aristocratic and short-lived clan, the Heike. The setting is Suma Shore, that place of lonely exile where Ariwara no Yukihiro lived and, according to the *nō* play *Matsukaze*, loved two fisherwomen, that place where Prince Genji spent a year in exile, and where the Heike clan, forced from the capital, spent their last days in humble elegance.

As the play opens, a priest named Renshō is headed toward Ichinotani on Suma Shore to pray for the soul of Atsumori, whom he, in his pre-religious life as a warrior called Kumagae, had slain in battle.⁶ Once he arrives, he meets a group of reapers who sing of their miserable lives spent reaping on the hills near the seashore (fig. 5).⁷ One of them, the ghost of Atsumori in disguise, plays the flute so beautifully that Renshō wonders aloud how such fine music can be produced by a common man. The reaper, quoting a phrase from an old poem entitled "Reapers' Flutes, Woodsmen's Songs", explains that music is necessary to solace their friendless lives and that elegance comes from the heart. While all the reapers but one leave the stage, the chorus sings a brief catalogue of famous flutes. The remaining reaper then asks the priest to pray for Atsumori's soul, and the two of them pray together. Hinting that he himself is Atsumori, the final reaper also vanishes.

The relationship between the shite (Atsumori) and the waki (Renshō) is part of the plot, and the tension between the two grows during the strong dialogue scene in act two.⁸ Here Renshō suggests that the appearance of the warrior is a dream. Atsumori stoutly denies this, explaining that he has come to clear up the effects of

events from the past. The two share the lines of a passage which declares a major theme of the play: enemies in life can become friends through religion. Next Atsumori prepares to re-create his tale in song and dance.

The kuse scene which follows describes the brief glory of the Heike. The clan grew haughty in its success, afflicting pain on those more humble. Then its radiance dimmed; its members scattered like leaves before a storm, a broken rank of geese forced down on Suma Shore. The poetry of this scene brings the place vividly to life, and the kuse dance has a brief added sequence which highlights the description of the Heike's stay at Suma, where they were forced to live like the humble reapers of act one (fig. 5).

Next Atsumori relates how, on eve of the sixth day of the second month, his father called the clan together and declared that they should spend the night before their last battle in elegant entertainment. From outside the Heike camp, Kumagae listened to the sounds of the flute and the singing. The play presents the sad pleasures of that night in a long instrumental dance. As often happens in *nō*, an element of the performance is also a subject of the play. In this case it is the flute. Act one has prepared for this through the description of the reaper's playing and the enumeration of famous flutes. The *kyōgen*'s speech between the acts furthers the theme by describing how Atsumori's dead body was identified by the flute he carried.⁹ During the instrumental dance, the *nō* flute embodies the strains of Atsumori's flute heard on that fateful night.

The long instrumental dance is a cross between the medium dance and the male dance. The Kita school, emphasizing the martial nature of the warrior-aristocrat, chooses to call it a male dance, although this dance is normally used only in plays about living warriors portrayed without masks. The Kita rendition of the male dance in *Atsumori* is slower than the male dance presented on video cassette 1.

The Kanze school calls the dance a medium dance, but performs it to the music of a quick dance (*ōshiki hayamai*), giving it more vigor than a normal medium dance.¹⁰ In both cases the vitality of this dance contrasts with the elegance of the preceeding kuse dance.

A call to arms follows immediately after the long instrumental dance. The emperor has embarked; the warriors rush to their ships. Atsumori also scurries to the beach (downstage) and, performing a cloud fan pattern, watches the imperial boats recede into the distance (fig. 6). Chagrined at having missed the boat, Atsumori resigns himself to his fate. This is emphasized by a change in the rhythm of his singing (from noncongruent to congruent) and an elaborate figure eight pattern. For this the Kita dancer remains downstage, but the Kanze dancer backs up to square 1, then moves to square 5 so that, like the Kita dancer, he can turn sharply about as he senses the approach of the enemy from behind. In both schools the actor approaches the bridge to get a better view of Kumagae's attack (ll. 10-11). The actual Kumagae-turned-priest is onstage as the waki; however, in lines 11-22 where the battle is re-created, the remembered Kumagae struggles invisibly with Atsumori.

Having decided to fight, Atsumori turns his horse into battle: the shite rushes forward, mimes pulling on the reins, and returns upstage where he draws his sword in preparation for the fight. The Kita dancer closes his fan and uses it for a sword, while the Kanze dancer draws his real sword.¹¹ The struggle begins; the dancer rushes forward (Kita to square 3, Kanze to square 5), strikes, grapples, and falls. Atsumori dies, and the wheel of fate turns, changing the time from the past to the dramatic present (the actor returns upstage). Spotting his former foe in the person of Renshō the waki, Atsumori rushes to attack him. This time the Kita dancer also draws his real sword to strike. Recognizing, however, that his intended victim is no longer an enemy, but a priest, a friend in religion, Atsumori drops

his sword, kneels, and then returns upstage where he performs a prayer pattern, requesting prayers for his soul.

The three dances in *Atsumori* flow together smoothly, yet each leaves a distinct impression. The kuse dance, performed in the feminine mode to song in the melodic mode, combines grace with sadness; the instrumental dance expresses vitality tempered with refinement; and the final dance, performed in the martial mode to song in the dynamic mode, portrays battle, death, and the resolutions of fate.

For the final dance of *Atsumori* (the score for which is on the following pages), movements and melody are strong. The action is depicted in a series of highlight sequences focussed on the upstage squares. The choreography includes numerous retreats and advances, six sequences in all. The use of stage space, however, differs considerably between the schools. While the Kita school centers all its important action downstage and reserves square 5 where the waki sits for the actual encounter with Renshō, the Kanze school makes liberal use of square 5 throughout the dance and also uses the upstage space in squares 1 and 8 to express moments of inner realization--resignation at missing the boat and recognition of Renshō as a friend. In both the Kita and the Kanze dances, the sword is drawn, used, and dropped, but while the Kita dancer fights his remembered battle with his fan substituting for the sword and draws his real sword only to strike the real person, the Kanze dancer uses the actual sword throughout. The moment of discarding the sword also reflects different emphases. While the Kita dancer drops his sword in front of the waki and thus underscores his forsaking of revenge in favor of a future life together on the same lotus petal, the Kanze dancer drops the sword only at the end of the dance, when he faces the waki from square 1 and pleads to have prayers said for his soul. Here again is an example in the Kanze school of more dynamic action occurring upstage.

Translation of the Final Scene in *Atsumori*

Shite: And then the royal ship embarked,
 Chorus: and the clan, all of them (me too, me too)*
 (noriji) board the ships. Not wanting to be late
 Atsumori races to the shore,
 but royal ship and troop ships too 5
 are already far in the distance.¹²

Shite: It's hopeless. Reining in my horse
 I reconcile myself to circumstance.
 (Just at that moment)

Chorus: just at that moment from behind 10
 (chū-
 noriji) Kumagae no Jirō Naozane
 shouts, "Don't flee!" and charges.
 Atsumori too turns back his horse.
 They draw swords in the breakers,
 striking twice, three times, a struggle ensues; 15
 they grapple on horseback
 then fall to the wave-swept shore.
 Finally struck down, Atsumori dies.
 The wheel of fate turns and they meet:
 "The enemy's here, I'll strike." 20
 For evil, returning good,
 prayers and services he performs
 that in the end, rebirth together
 on a single lotus, Rensho the priest,
 my enemy no more, 25
 please pray for my soul
 please pray for my soul.

*Phrases in parentheses are sung by the Kita school but not by Kanze.



Act 1. The reapers' entrance scene

Act 2. The kuse dance: Atsumori describes how they gathered brushwood on Suma Shore.



Act 2. The final dance:
Atsumori watches the
Imperial boats leave
(line 6).



Act 2. The final dance:
Atsumori addresses Renshō
(lines 23-24).

ATSUMORI

Final Scene: Kita Dance with Prop

Shite: (dynamic, non-congruent)

raised fan
 SARU HODO NI MIFUNE O HAJIMETE
 then royal ship starts

Chorus: (whole match)

zigzag spread backing point
 ICHIMON MINA MINA WARE MO WARE MO
 whole clan all me too me too
 circle R to 9 (adjust sleeves) go to 1
 FUNE NI UKAMEBA NORI OKUREJI TO
 boats afloat "mustn't be late"

body turn-draw back to 9
 MIGIWA NI YOREBA
 to sea shore race

go to 4
 GOZABUNE MO HYOSEN MO
 royal ship troop ships too

cloud fan
 HARUKA NI NOBITAMOO
 far off in distance

Shite: (non-congruent)

draw back rein in horse (L hand)
 SENKATA NAMI NI KOMA O HIKAE
 hopeless in waves draw horse up

double figure 8 fan
 AKIRE HATETARU ARISAMA KANA
 resign self to circumstances

chū noriji (dynamic, halfmatch)

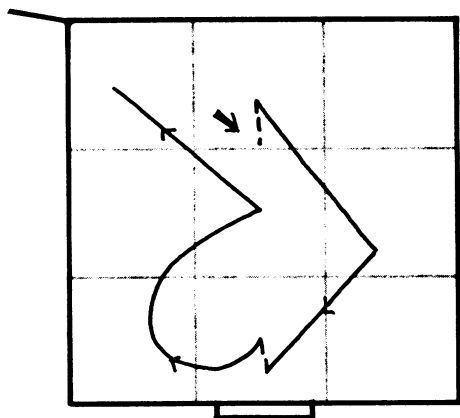
forward point (2) open
 KAKARIKERU TOKORO NI
 just then

Chorus:

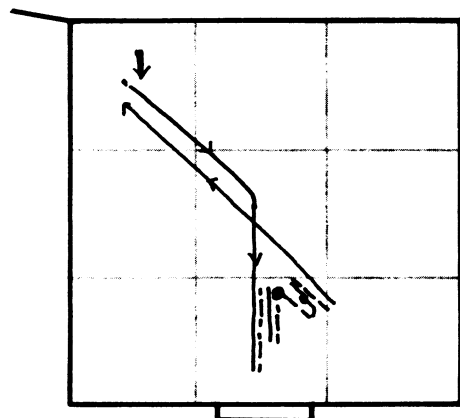
6 stamps (move R) B point facing 1
 KAKARIKERU TOKORO NI USHIRO YORI 10
 just then from behind

step circlet open F point facing 1
 KUMAGAE NO JIROO NAOZANE
 Kumagae Jiroo Naozane

go to 1 stop short pivot F
 NOSAJI TO OKKAKETARI
 "don't flee" races up



Lines 1-3. A zigzag sequence with a change of direction on return to upstage illustrates the scramble for the ship.



Lines 4-12. This sequence highlights Atsumori's resignation (fig. 6) and Kumagae's appearance (backing point facing 1).

ATSUMORI

Final Scene: Kanze Dance with Prop

Shite: (dynamic, non-congruent)

raised fan
SARU HODO NI MIFUNE O HAJIMETE
then royal ship starts

Chorus: (whole match)

3 stamps turning R backing point
ICHIMON MINA MINA
whole clan all

small circle R to 8 lower fan
FUNE NI UKAMEBA NORI OKUREJI TO
boats afloat "mustn't be late"

4 steps to R (look)
MIGIWA NI UCHI YOREBA
to sea shore race

forward point to 3
GOZABUNE MO HYOSEN MO
royal ship troop ships too

cloud fan 9 steps back to 1 lower fan
HARUKA NI NOBITAMOO
far off in distance

Shite: (non-congruent)

pause at 1 rein horse, look down
SENKATA NAMI NI KOMA O HIKAE
hopeless in waves draw horse up

figure 8 fan
AKIRE HATETARU ARISAMA NARI
resign self to circumstances

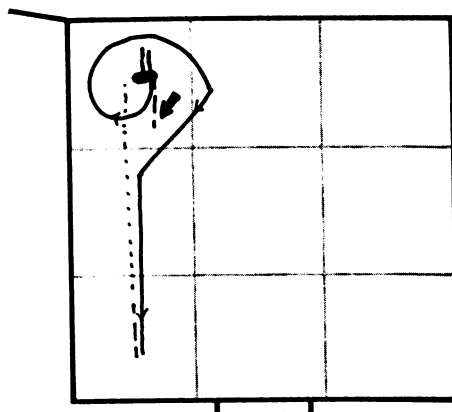
Chorus: chūnoriji (dynamic, halfmatch)

arc R to 5
KAKARIKERU TOKORO NI
just then

switch directions look toward 1
USHIRO YORI
from behind

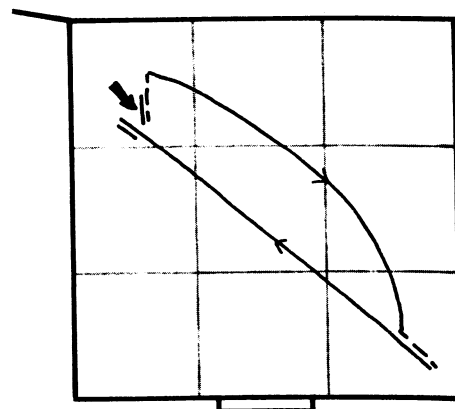
open
KUMAGAE NO JIROO NAOZANE
kumagae Jiroo Naozane

go to 1 L back look
NOSAJI TO OKKAKETARI
"don't flee" races up



Lines 1-6. Stamps, circling, rushing forward illustrate confusion. With a cloud fan, the dancer watches the ships leave, then he retreats disheartened.

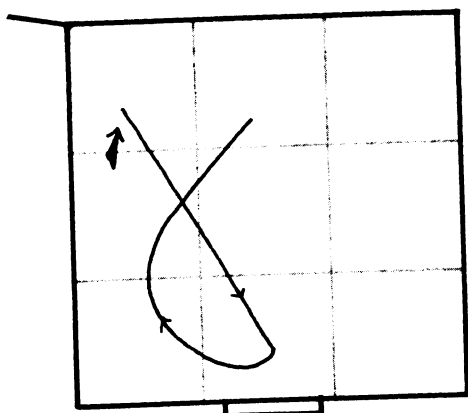
5



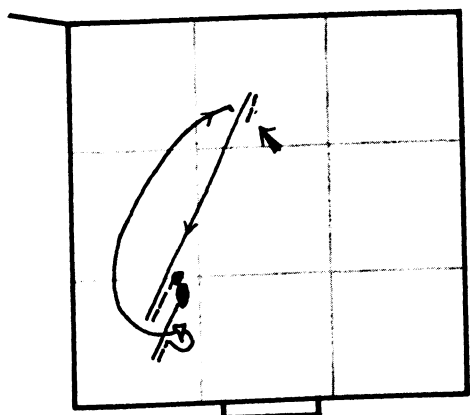
Lines 7-12. Highlight sequence: running away to square 5, spying the enemy and returning to square 1 to face the encounter. Compare Tadanori lines 18-23.

10

ATSUMORI

Final Scene: Kita Dance with Prop

Line 13. Going to square 4, the dancer reins in his horse, turns, and "rides" to square 8.



Lines 14-19. Converting his fan to a sword, the dancer hurries to square 3 where the battle occurs.

go to 4 rein in horse go to 8
 close fan draw as sword
ATSUMORI MO UMA HIKKAESHITE
Atsumori too horse turns around

L point to 3 drawback point
NAMI NO UCHIMONO NUIE
in waves draw sword

strike-2 stamps 4 stamps (move F point)
 L point (look down)

FUTAUCHI MIUCHI WA UTSU TO ZO MIESHI 15
2 blows 3 blows striking begins

grapple (spread-cross arms-sink-stand)
UMA NO UE NITE HITSUKUNDE
on horseback grapple

(twirl) sit
NAMI UCHI GIWA NI OCHI KASANATTE
on wave swept shore fall together

point to head look down half rise
 open fan

TSUI NI UTARETE USESHI MI NO
finally struck dies

stand go to 8 fan to L hand
 draw sword pivot R

INGA WA MEGURI AITARI
fate goes round we meet

ATSUMORI

Final Scene: Kanze Dance with Prop

go to 3 rein in horse ride to 1
 ATSUMORI MO UMA HIKI KAESHI
 Atsumori too horse turns around

shield-sword go to 4
 NAMI NO UCHIMONO NUI TE
 in waves sword draw

strike-stamps (2) 4 stamps to R
 open arms

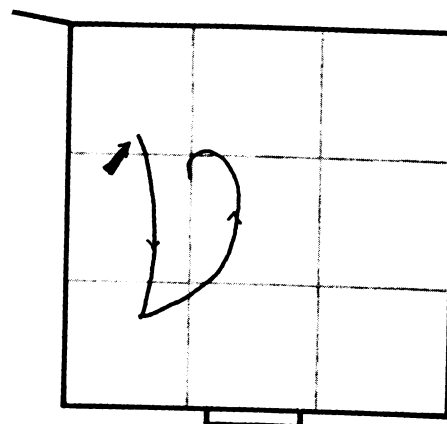
FUTAUCHI MIUCHI WA UTSU TO ZO MIESHI GA 15
 2 blows 3 blows striking begins

B point (look L and F) F spread cross arms
 UMA NO UE NITE HIKKUNDE
 on horseback grapple

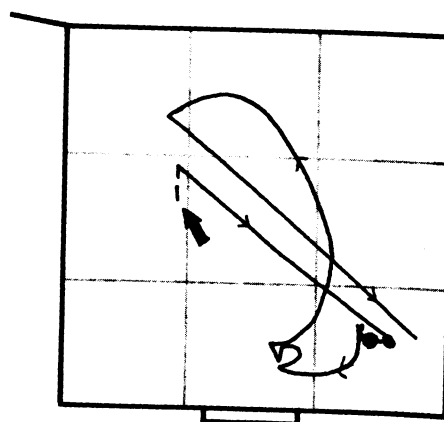
1 foot circle to L kneel R
 NAMI UCHI GIWA NI OCHI KASANATTE
 on wave swept shore fall together

stand circle L to 1
 TSUI NI UTARETE USESHI MI NO
 finally struck down dies

go to 5
 INGA WA MEGURI AITARI
 fate goes round we meet

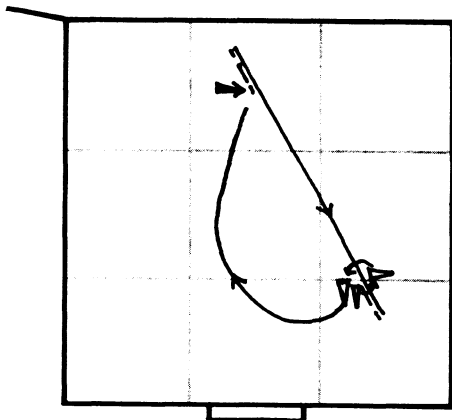


Lines 13. Highlight sequence: riding horse. Compare Tadanori lines 24-25.

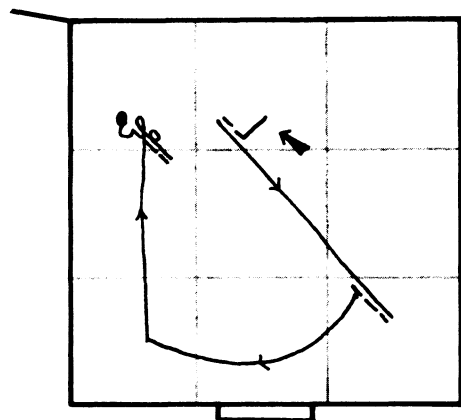


Lines 14-19. Crossing the stage, the dancer strikes, is stabbed, falls. After retreating he advances again.

ATSUMORI

Final Scene: Kita Dance with Prop

Lines 20-22. The dancer attacks Kumagae with his real sword, then reconsiders, returning to square 8.



Lines 23-27. This right circling is a reversed closure sequence. The two stamps at the end are the standard ending for a nō play.

set shield	go to 5	raise sword	
		side strike	
KATAKI WA KORE ZO TO	UTAN TO SURU NI	20	
enemy	this is	strike intend to	
R kneel	switch knees	stand	
ADA O BA ON NITE			
enemy does good			
R kneel facing F	point shield to L		
	stand	circle R to 8	
HOOJI NO NEMBUTSU SHITE	TOMUREWAREBA		
services prayers	perform		
spread to R	chest point to 5		
TSUI NI WA TARE MO	UMARUBESHI		
finally everyone	is reborn		
drop sword	open	fan to R hand	
	circle R to 3 (make angle)		
ONAJI HACHISU NO	RENSHOO HOOSHI		
same lotus petal	Renshoo the priest		
(adjust sleeves)	go to 1		
KATAKI NITE WA	NAKARINIKERI	25	
enemy	is not		
circlet point	close fan	prayer	
ATO TOMURAITE	TABITAMAE		
for me pray	please		
pivot R facing	bridge	stamp RL	
ATO TOMURAITE	TABITAMAE		
for me pray	please		

ATSUMORI

Final Scene: Kanze Dance with Prop

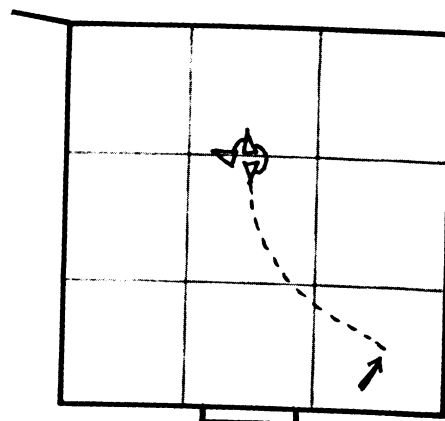
pause
 KATAKI WA KORE ZO TO UTAN TO SURU NI 20
 enemy this is strike intend to
 9 steps back to 9 lower sword
 ATA O BA ON NITE
 enemy does good
 triple kneel (RLR) to L
 HOOJI NO NEMBUSSHITE TOMURAWARUREBA
 services prayers perform
 stand backing point (look L and F)
 go to 3 spread
 TSUI NI WA TOMO NI UMARUBEKI
 finally together reborn

pivot R go to 1
 ONAJI HACHISU NO RENSHOO HOOSHI
 same lotus petal Renshoo the priest

KATAKI NITE WA circlet to L
 enemy NAKARIKERI
 is not

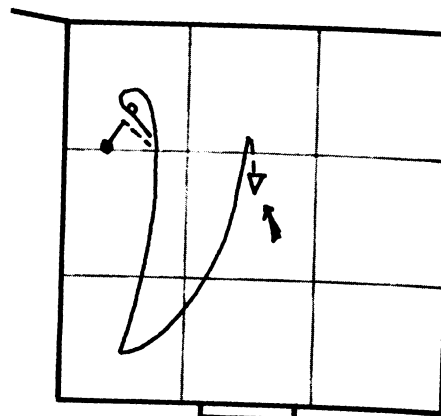
F point to L drop sword prayer
 ATO TOMURAITE TABITAMAE
 for me pray please

2 step R lower arms stamp LR
 ATO TOMURAITE TABITAMAE
 for me pray please



Lines 20-22. Realizing his former enemy is praying for him, he backs up.

25



Lines 23-27. Closure sequence (reversed). Petitioning prayers for his soul, he throws away his sword.

TADANORI

Tadanori, like *Atsumori*, is a second category play featuring a young aristocratic warrior who died at the battle of Ichinotani.¹³ Like *Atsumori*, *Tadanori* is known not only for his valor in battle, but also for his accomplishments in the arts of the courtier, especially in the composition of poetry. The play is structured around the image of a cherry tree.¹⁴ The image first appears in act one when the waki, a retainer of the late poet Toshinari (also read Shunzei), on a pilgrimage after his master's death, stops at Suma Shore to admire a cherry tree in bloom. (The tree is imaginary; no prop is used.) The tree is identified as a memorial to *Tadanori* through a recitation of one of his poems: "Travelling late I lodge beneath this tree; tonight the blossoms must serve as host." In act two, in which the past is re-created, the same poem, written on a poem paper and attached to the arrow of a dead warrior, identifies that warrior as *Tadanori*. Finally the poem becomes the experience of the play, for the waki has done exactly what the poem describes: he has made the cherry tree his resting place and the blossoms, which have become a symbol for *Tadanori's* ghost, have served as his host.

In the first act the shite appears as an old man carrying a staff and a branch (usually a broad-leaf evergreen such as *sasaki*).¹⁵ The man describes his double dreary life of making salt at the sea shore and gathering wood in the hills. He claims that when he returns from the hills he always brings with him, as he has today, a branch of blossoms to offer before the cherry tree on the beach (fig. 7). When the travelling priest questions the old man's dual role as salt maker and wood cutter, the man explains that the two are intricately related: how can one boil salt water without firewood? This discussion is characteristic of the debate or challenge which the waki often faces on first encountering the shite.¹⁶ While in *Atsumori* the waki

learned to accept the incongruity of a flute-playing reaper, in *Tadanori* the incongruity stems from the conventional poetic opposition between hills and sea. As in *Atsumori*, the dual aspects of the humble villager's life mirror the two paths of the life of the ideal warrior: the ways of the martial and the literary arts.

When the priest asks for lodgings, the old man suggests that the cherry tree is shelter enough by quoting the poem given above, and the priest recognizes the poem as one by Tadanori, a favorite colleague of his late master.¹⁷ At this the old man reveals that he is Tadanori come to request prayers for his soul. Promising to reappear later with a message for the priest to take to the capital, the man disappears into the shadow of the tree. Between the two acts, the *kyōgen* tells the story of Tadanori and the history of the cherry tree on the shore, and then leaves the priest to sleep under the tree.

In act two the shite reappears dressed as a warrior with an arrow on his back and, bemoaning his ghostly appearance, explains that he is still bound to earth by poetic pride. In editing an imperial anthology Toshinari had included one of Tadanori's poems, but had listed it as anonymous because, as a defeated Heike warrior, Tadanori was considered an enemy of the throne. Tadanori's ghost is therefore drawn to this world to beg the waki to ask Toshinari's son Teika to attach his name to his poem (fig. 8). In order to convince the waki to carry out this mission Tadanori re-creates the past in song and dance.

First Tadanori tells how he turned back from battle to request that Toshinari include his poem in the anthology (lines 1-13 of the translation given below). In the full *nō* play shown on video cassette 4 (the right-hand pages of the following score) the shite rushes to battle down the bridge, turns back and goes to the corner to enact Tadanori's trip to Toshinari's house, and then circles upstage to square 8 to rejoin his comrades after his wish has been granted.¹⁸ The battle ground near the Suma Shore is melancholy, for the Heike are

doomed to defeat. This entire section is sung in the softer melodic mode, and the dance is composed of ground patterns.

A quickening of pace and shift to the dynamic mode of singing launches the battle of Ichinotani. Both in content and in movement this dance is reminiscent of *Atsumori*. The dancer gazes at the boats (cloud fan pattern), rushes downstage to join them, and then discovers a foe in hot pursuit. He reins in his horse and turns to meet the enemy (ll. 24-25). Unlike *Atsumori*, however, much of the story is related in speech by the dancer himself, which gives the passage the immediacy of the first person. In lines 25 through 29 the shite uses both words and actions to describe his encounter with his enemy Rokuyata. Catching his adversary (twirl left sleeve), he struggles with him (grapple), and both fall to the ground (twirl around and kneel). Jumping up, Tadanori grabs Rokuyata, presses him down with his left hand, and reaches for his sword. Just at this point--and the chorus takes over the narration here--Rokuyata's henchman sneaks up from behind and lops off Tadanori's right arm (the shite lets his arm fall). After flinging Rokuyata aside with one arm, Tadanori recites his last prayers. He lifts his left arm to pray (fig. 8). Rokuyata approaches from behind, pulls out his sword (the dancer's right arm enacts Rokuyata's movements with the closed fan substituting for the sword), and cuts off Tadanori's head (point to head).

Upon Tadanori's death, the dancer becomes Rokuyata. To emphasize this switch in perspective the dancer sings line 45, "Rokuyata ponders".¹⁹ The chant returns to the melodic mode, for now that the battle is over, the sorrow of death predominates. The dancer, in the character of Rokuyata, gazes at the imaginary body of his victim whose youth is suggested by the image of leaves not yet colored by the autumn drizzle and by the unsettled clouds wavering between rain and shine (dancer looks up to the right and left).²⁰ These poetic images lead by association to Tadanori's richly brocaded mantle indicative of aristocratic birth. The dancer approaches the spot where the body is

supposed to be, kneels, and looks at it. Rokuyata discovers a poem paper attached to Tadanori's quiver. Actually the dancer takes the arrow from his own back as he goes to square 1. Dangling from the arrow is a piece of paper on which Tadanori's poem is written. Holding it in front of him to read, the dancer stamps, moves forward, bows, and backs up as the chorus recites the poem's first lines. A short, elegant instrumental dance is inserted before the last lines of the poem are chanted. This dance, labelled a stroll (*tachimawari*) by the Kanze school, is the simplest of left circlings, a momentary expansion of the mood.²¹ Then the dancer completes the reading of the poem and announces the name of the poet. As the chorus declares that now there can be no doubt of the identity of the warrior (lines 64-66), the dancer kneels and weeps.

After this recognition the shite reassumes the character of Tadanori's ghost in the dramatic present. Approaching the waki he declares that this is the tale he had come to tell. Now that the truth is known, all doubts resolved (emphasized by a series of stamps), the ghost must return to his world, as blossoms inevitably return to their roots (a modified chest point indicates the blossoms falling from the branches to the roots). A variation on the sheltering tree poem ends the play: "When you make a tree your lodgings, the blossoms are indeed the host." Tadanori has just been metaphorically described as the blossoms, and he has indeed served as the host for the travelling monk. The dance ends with the shite performing a cloud fan pattern which visually suggests the sheltering tree, the raised arm becoming the blossom-laden branches.²² The identification of Tadanori and his poem is now complete. Tadanori is not only its creator; he is also its central image.²³ The *nō* play has expanded the image of the cherry tree to include not only the experience of the poem, but also the life of the poet-warrior Tadanori.

In this long, narrative, final section of the play, the style and vigor of the dance and song change several times, suggesting four

divisions. The first left circling (ll. 1-13) is calm and simple, danced with restraint to song in the melodic mode and plainmatch rhythm. Lines 14-50 depict Tadanori's final battle and its aftermath. The song progresses from freer to stricter rhythm much as in a kuse scene. The excitement of the battle is expressed through the dynamic mode, but at the death of Tadanori, the song reverts to the melodic mode. Lines 60-66 reaffirm Tadanori's identity by quoting the poem. The words of the poem, sung in an elaborate style (*jōnoei*), frame a short instrumental dance. This, unlike similar dances in warrior plays, is gentle, evoking the melancholy of death and the beauty of poetry. A passage sung in the melodic mode in plainmatch (ll. 67-75) concludes the play.²⁴ The closure sequence, a right circling sequence performed in a simple, graceful style, includes a number of design patterns to lend it the interest required at the end of a play.

The two versions of this dance presented on video cassette 4 are both by Kanze actors dancing with a prop. Izumi performs without costume; Yamamoto performs a fully costumed play. Sleeve manipulation, particularly during the battle scene, intensifies the movements of the full *nō*. Izumi, following Kanze school practice, omits the weeping pattern when not wearing full costume. Since he also omits the instrumental dance, the reading of the poem occurs in center stage.

In addition, a few differences reflect individual choices. For lines 2-4, when Tadanori goes to visit Toshinari, Yamamoto goes down the bridge while Izumi stops at square 1.²⁵ In the riding-the-horse sequence (ll. 24-25) Yamamoto goes farther upstage, and for the inspection of the body (ll. 51-59) Izumi uses broader motions. To hold down Rokuyata at the climax of the battle scene, Izumi springs from kneeling position to pounce on his opponent; Yamamoto prefers to step forward and grab.

Translation of the final section of *Tadanori*

Chorus: Rushed though I was
(ageuta) rushed though I was
my poetic turn of mind urged
me turn back from Kitsune River
and go to Toshinari's house
to beg my poems be published.
My desire granted
I rejoined my fellow warriors
adrift on western seas;
we hoped to remain at Suma Bay, but
the place of Prince Genji's exile
boded ill for the Heike;
sad that we were unaware.
Then came the battle of Ichinotani:
"this is it," we thought, and
all took to our boats
sailing out to sea.

Shite: I too, wanting to board
(katari) gallop toward the beach,
but looking back I see
a man who identifies himself
as Okabe no Rokuyata from Musashi
with six or seven henchmen.
This is the challenge I have hoped for.
Reining my horse about I charge
Rokuyata and we grapple
both falling to the ground.
Holding Rokuyata down, I am
about to draw my sword, when

Chorus:	Rokuyata's henchmen	30
(uta)	approach from behind	
	and pounce on Tadanori	
	cutting off his right arm.	
	With his left	
	he thrusts Rokuyata away;	35
	realizing that all is lost	
	he tells the men to stand back	
	that he might pray for paradise.	
	"Hail sacred light shine on the faithful,	
	guide me to paradise"	40
	Before these words are done,	
	alas, swiftly	
	Rokuyata unsheaths his sword	
	and cuts off Tadanori's head.	
Shite:	Rokuyata ponders:	45
Chorus:	alas, poor man,	
	when I gaze upon his corpse I see	
	his years are few;	
	late autumn's drizzles	
	raining off and on, unsettled, have	50
	deepened crimson leaves the color of	
	his brocade mantle,	
	indeed, he is no common man.	
	He must be a noble,	
	one of the aristocrats,	55
	I wish I knew his name.	
	Look! on his quiver, strange!	
	a poem paper is attached;	
	the poem's entitled "Lodgings."	

(jōnoei) "Travelling late, 60
I lodge beneath this tree

(stroll)

Shite: Tonight, the blossoms must serve as host."
(uta) It's signed, Tadanori.

Chorus: There can be no doubt
His name is known, the Lord 65
of Satsuma, alas.

(uta) Beneath these blossoms
you have lingered
that I might tell this tale
I caused the night to fall. 70
Now there can be no doubt at all,
Blossoms return to the roots,
Please pray for my remains.
When you make a tree your lodgings,
the blossoms are indeed the host. 75



Act 1. The old salt maker prays after offering a branch at the grave of Tadanori.

7. TADANORI



Act 2. Tadanori's ghost
requests that the priest
ask the poet Teika to add
his name to his poem.

Act 2. Final scene:
Tadanori, who has
lost his right arm,
says his last prayers
(lines 49-50).



TADANORI

Final Section: Kanze Nō

kneeling at 1 stand 2 steps forward

Chorus: ageuta (melodic, plainmatch)

lift point open LR stamps
SAMO ISOGAWASHI KARISHI MI NO
so busy I was

go to bridge
SAMO ISOGAWASHI KARISHI MI NO
so busy I was yet

KOKORO NO HANA KA RANGIKU NO
poetic mind upset/chrysanthemum

stop with L pull L back
KITSUNE GAWA YORI HIKIKAESHI
from Kitsune river turn back

go to 1 forward point
TOSHINARI NO IE NI YUKI
to Toshinari's house go

open
UTA NO NOZOMI O NAGEKISHI NI
poetic hopes reveal

go to 3 take corner
NOZOMI TARINUREBA
hopes fulfilled

circle L to 8 make angle
MATA KYUSEN NI TAZUSAWARITE
again bowmen join

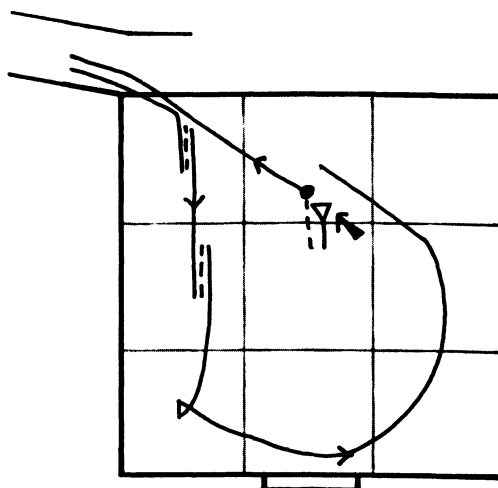
circlet point
SAIKAI NO NAMI NO UE
west sea waves upon

open
SHIBASHI TO TANOMU SUMA NO URA
a while depend on Suma Bay

6 stamps turning R
GENJI NO SUMIDOKORO
Genji's dwelling place

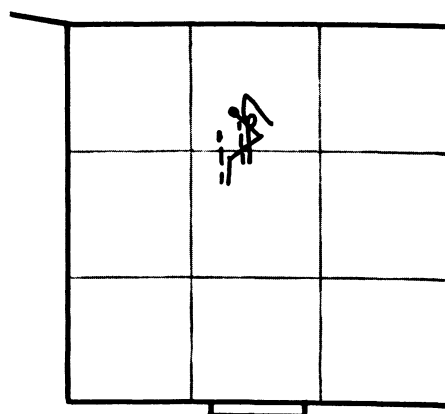
zigzag (flip sleeve) F scooping point
HEIKE NO TAME WA YOSHI NASHI TO
for the Heike not good

open (release sleeve)
SHIRAZARIKERU ZO HAKANAKI
lack of foresight regrettable



5

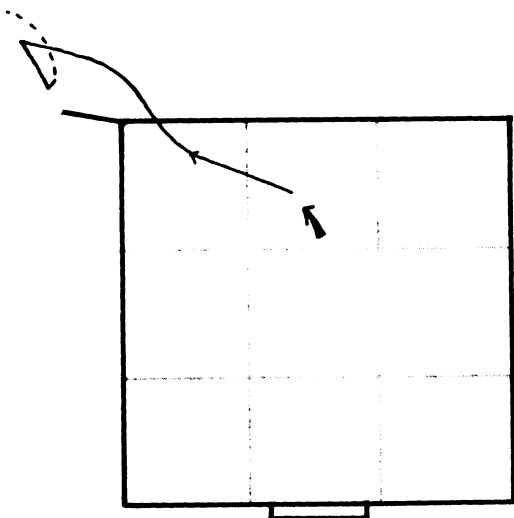
Lines 1-8. The act of turning back gains impact by using the bridge.



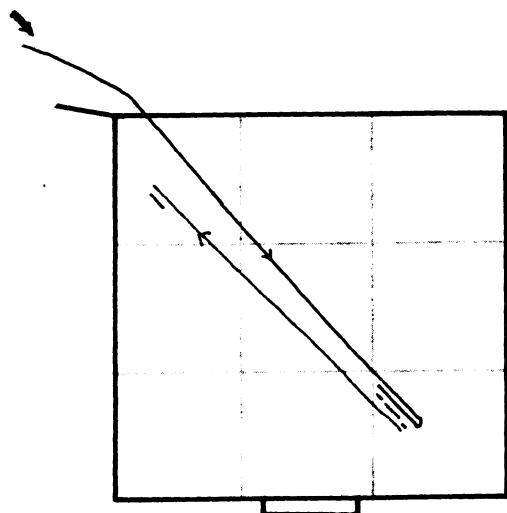
10

Lines 9-13. Sleeve manipulation accompanies the zigzag pattern when the dancer is costumed in broad sleeves.

TADANORI

Final Section: Kanze Dance with Prop

Lines 14-17. Highlight sequence: a cloud fan is used to view the departing boats. Compare Atsumori lines 5-6.



Lines 18-23. The diagonal is used to illustrate leaving, then returning to the field. Compare Atsumori lines 9-12.

kuri (dynamic, non-congruent)

pivot R go to bridge (open fan)
SARU HODO NI ICHI NO TANI NO KASSEN
then at Ichinotani battle

pivot L
IMA WA KOO YO TO MIESHI HODO NI 15
now this is it it seems so

forward point
MINA MINA FUNE NI TORI NOTTE-
everyone boat boards

cloud fan back up lowering fan
KAISHOO NI UKAMU
on water float

Shite: katari (spoken, non-congruent)

go to 5
WARE MO FUNE NI NORAN TOTE
I also boat would board

switch directions face 1
MIGIWA NO KATA NI UCHIIDESHI NI
beach toward rush

look at 1
USHIRO O MIREBA 20
behind when look

F point
MUSASHI NO KUNI NO JUNIN NI
Musashi province resident

open go to 1
OKABE NO ROKUYATA TADAZUMI TO NANOTTE
Okabe no Rokuyata Tadazumi by name

stop short look down bridge
ROKU SHICHI KI NITE OKKAKETARI
with 6 or 7 horsemen in tow

TADANORI

Final Section: Kanze Nōkuri (dynamic, non-congruent)

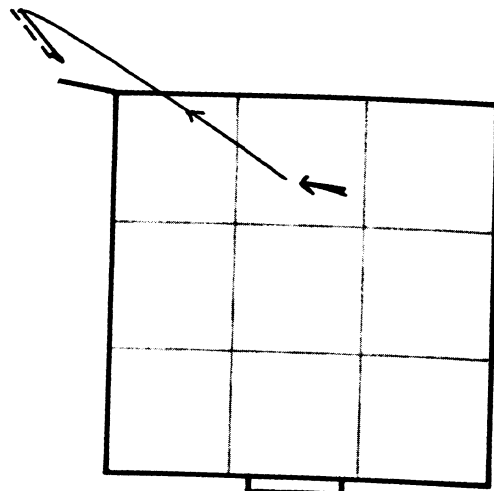
pivot R go to bridge (open fan)
 SARU HODO NI ICHI NO TANI NO KASSEN
 then at Ichinotani battle

pivot to face 4 flip sleeve
 IMA WA KOO YO TO MIESHI HODO NI
 now this is it it seems so

cloud fan
 MINA MINA FUNE NI TORI NOTTE-
 everyone boat boards

open lower fan and sleeve
 KAISHOO NI UKAMU
 on water float

15



Lines 14-17. Viewing the
 boats takes place at the
 first pine on the bridge.

Shite: katari (spoken, non-congruent)

go to 5
 WARE MO FUNE NI NORAN TOTE
 I also boat would board

switch directions
 MIGIWA NO KATA NI UCHIIDESHI NI
 beach toward rush

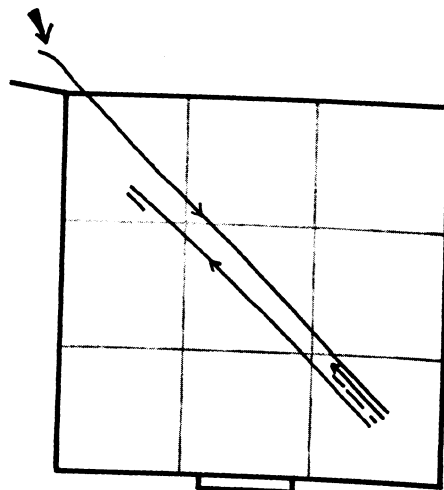
to face 1
 USHIRO O MIREBA
 behind when look

forward point toward 1
 MUSASHI NO KUNI NO JUNIN NI
 Musashi province resident

open go to 1
 OKABE NO ROKUYATA TADAZUMI TO NANOTTE
 Okabe no Rokuyata Tadazumi by name

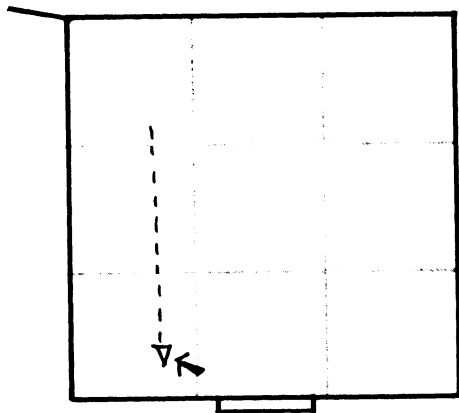
L back look down bridge
 ROKU SHICHI KI NITE OKKAKETARI
 with 6 or 7 horsemen in tow

20



Lines 18-23. As he de-
 parts, he looks back to
 see the enemy pursuing him.
 He goes to meet them.

TADANORI

Final Section: Kanze Dance with Prop

Lines 38-46. After praying, Tadanori is killed by Rokuyata. The dancer switches roles and becomes Rokuyata discovering the identity of the corpse.

look left	look front	
NISHI OGAMAN TO	NOTAMAITE	
to West will pray	he says	
one handed prayer		
KOOMYOO HENJOO	JIPPOO SEKAI NEMBUTSU SHUJOO	
sacred light	shines in world the faithful	
SESSHU FUSHA TO	NOTAMAISHI	40
are received	he says	

(melodic)

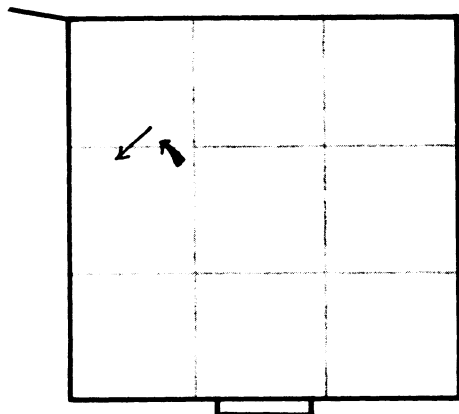
lower arm	
ONKOE NO	SHITA YORI MO
before voice	ends
rise to knee	
ITAWASHI YA	AENAKUMO
how tragic	quickly
draw fan as sword (look down R)	
ROKUYATA TACHI O	NUKI MOCHI
Rokuyata sword	draws
point to head	lower arm
TSUI NI ONKUBI O	UCHI OTOSU
and head	cuts off

Shite:

look up		
ROKUYATA KOKORO NI	OMOOYOO	45
Rokuyata thinks to himself		

Chorus:

stand backing	steps to 1	
ITAWASHI YA	KANO HITO NO	
how tragic	that person's	
look down towards 3		
ONSHIGAI O	MITATEMATSUREBA	
dead body	look at	
look up		
SONO TOSHI NO	MADASHIKI	
his age	not much	
pivot R		
NAGAZUKI GORO MO	USUGUMORI	
ninth month's	cloudiness	
4 steps to R	look LR	
FURIMI FURAZUMI	SADAME NAKI	50
rain not rain	unsettled	



Lines 47-50. The dancer looks left and right at the unsettled sky, a poetic allusion to the youth of Tadanori.

TADANORI

Final Section: Kanze Nō

look front
 NISHI OGAMAN TO NOTAMAITE
 to West will pray he says
 one handed prayer
 KOOMYOO HENJOO JIPPOO SEKAI NEMBUTSU SHUJOO
 sacred light shines in world the faithful
 SESSHU FUSHA TO NOTAMAISHI 40
 are received he says

(melodic)

lower arm
 ONKOE NO SHITA YORI MO
 before voice ends

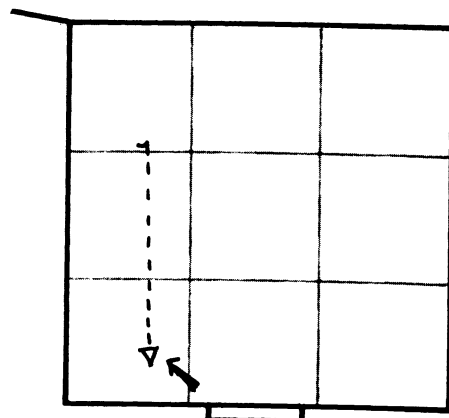
(adjust sleeve)
 ITAWASHI YA AENAKUMO
 how tragic quickly
 draw fan as sword (look down)
 ROKUYATA TACHI O NUKI MOCHI
 Rokuyata sword draws
 point to head lower arm
 TSUI NI ONKUBI O UCHI OTOSU
 and head cuts off

Shite:

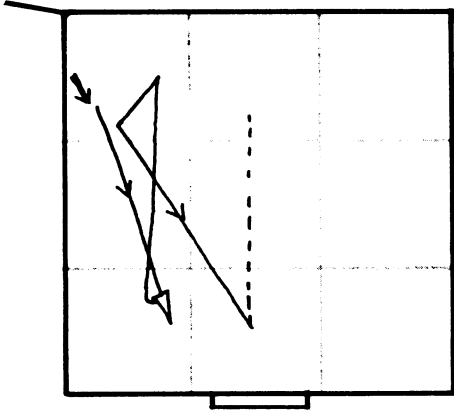
look up
 ROKUYATA KOKORO NI OMOO YOO 45
 Rokuyata thinks to himself

Chorus:

stand
 ITAWASHI YA KANO HITO NO
 how tragic that person's
 backing steps to 1 look down towards 3
 ONSHIGAI O MITATEMATSUREBA
 dead body look at
 look up
 SONO TOSHI MO MADASHIKI
 his age not much
 NAGAZUKI GORO NO USUGUMORI
 ninth month's cloudiness
 pivot R
 FURIMI FURAZUMI SADAME NAKI 50
 rain not rain unsettled



Lines 38-50. To indicate the slaying of Tadanori, the dancer uses his right hand to unsheath the fan sword; he raises it above the head and lets it drop in a point to head pattern.

Final Section: Kanze Dance with Prop

Lines 51-59. After inspecting the body, the dancer finds a poem paper attached to an arrow.

go to 3
SHIGURE ZO KAYOO MURAMOMIJI NO
drizzles come to maple-leaves like

look down (at body)
NISHIKI NO HITATARE WA
brocade garment

kneel R (facing R) turn to
TADA YO NO TSUNE NI YO MO ARAJI
ordinary person indeed is not

face front look up
IKA SAMA KORE WA KINDACHI NO
surely he is aristocrats

stand go to 1 drawing arrow
ONNA NI KOSO ARURAME TO
among he must be

take arrow in L hand
ONNA YUKASHIKI TOKORO NI
about name curious therefore

EBIRA O MIREBA FUSHIGI YA NA
quiver look at strange!

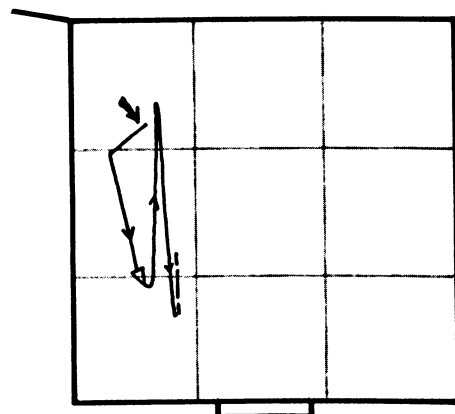
(3 steps to R) feather fan to 4
TANJAKU O TSUKERARETARI
poem paper is attached

R hand to poem paper backing steps to 8
MIREBA RYOSHUKU NO DAI O SUE
when look "Lodgings" title is

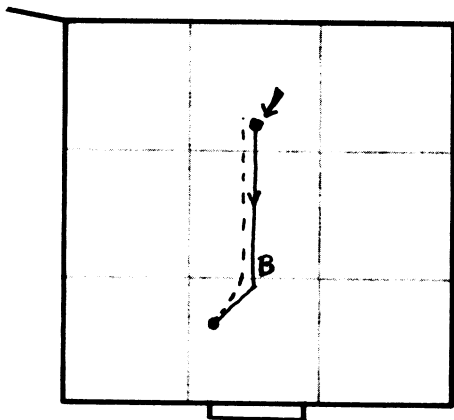
TADANORI

Final Section: Kanze Nō

F point (2) pivot F
 SHIGURE ZO KAYOO MURAMOMIJI NO
 drizzles come to maple-leaves like
 go to 3 look down (at body)
 NISHIKI NO HITATARE WA
 brocade garment
 kneel R look down
 TADA YO NO TSUNE NI YO MO ARAJI
 ordinary person indeed is not
 look up
 IKA SAMA KORE WA KINDACHI NO
 surely he is aristocrats
 stand go to 1 drawing arrow
 ONNAKA NI KOSO ARURAME TO
 among he must be
 take arrow in L hand
 ONNA YUKASHIKI TOKORO NI
 about name curious therefore
 EBIRA O MIREBA FUSHIGI YA NA
 quiver look at strange!
 feather fan to 3
 TANJAKU O TSUKERARETARI
 poem paper is attached
 left hand to poem paper open
 MIREBA RYOSHUKU NO DAI O SUE
 when look "Lodgings" title is



Lines 51-59. While going
 to square 1 the dancer
 draws out the arrow, os-
 tensibly found on the dead
 body, from his belt.

Final Section: Kanze Dance with Prop

Lines 60-61. Stamps and
a bow punctuate the reading
of the poem.

jō no ei (melodic, non-congruent)

LR stamps go to 4 bow

YUKI KURETE

grows late

2 steps R LR stamps backing steps to 8

KO NO SHITA KAGE O YADO TO SEBA

tree beneath shade lodgings make

60

The stroll is omitted in
dance demonstrations.

Shite:

look at poem again

HANA YA KOYOI NO ARUJI NARAMASHI

blossoms tonight's host become

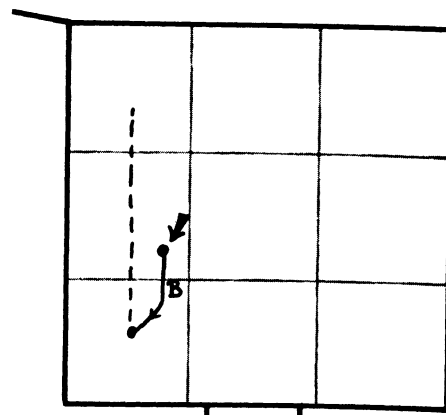
TADANORI

Final Section: Kanze Nōjō no ei (melodic, non-congruent)

LR stamps go to 3 bow
YUKI KURETE
 grows late

step R LR stamps 7 steps back to 1
 KO NO SHITA KAGE O YADO TO SEBA
 tree beneath shade lodgings make

60



Lines 60-61. The actor chooses to perform the stamps and bow at stage right.

Stroll (tachimawari)

dancedrums

(lower wand)

3 steps F, pivot R

go to 3

take corner (optional)

circle L to 9

small circle to 8

pivot F

2 steps F (arrow up,
 R hand to poem paper)

ground

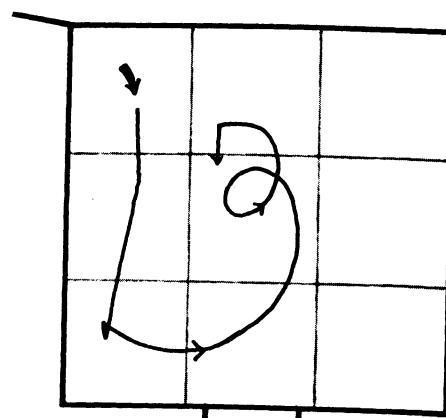
all beat

Shite:

reading poem

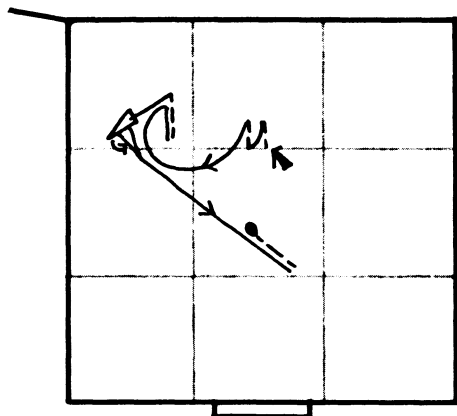
HANA YA KOYOI NO ARUJI NARAMASHI

blossoms tonight's host become

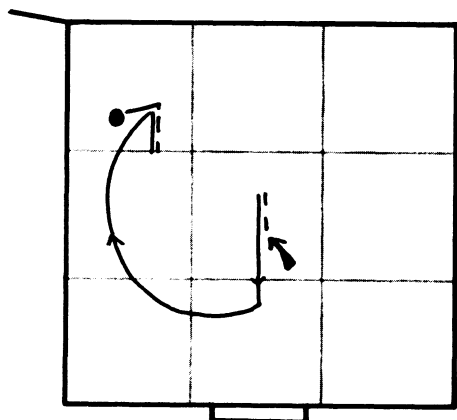


Single sequence stroll:
 In choreography this is identical with the color dance, except for the optional take corner pattern.

TADANORI

Final Section: Kanze Dance with Prop

Lines 63-71. A double sweep pattern expresses the certainty of Tadanori's identity, a flap fan pattern and kneel the sadness of his fate.



Lines 72-75. The flowers returning to their roots are suggested by a chest point which slowly lowers.

uta (melodic, plainmatch)

2 B steps look down poem paper arrow to R
TADANORI TO KAKARETARI
"Tadanori" it is signed

Chorus:

double sweep
SATE WA UTAGAI ARASHI NO OTO NI
well doubts none/gale's sound

circle R to 1 (lower fan) F point open
KIKOESHI SATSUMA NO
reveal Satsuma's

65

2 steps flap fan kneel **facing** R
KAMI NITE MASU ZO ITAWASHIKI
lord he is how tragic

uta (melodic, plainmatch)

face L open fan look at 5
ONMI KONO HANA NO
you these blossoms'

stand
KAGE NI TACHIYORI TAMAISHI O
shade entered

forward point to 9
KAKU MONOGATARI MOOSAN TO TE
this tale intending to tell

open
HI O KURASHI TODOMESHI NARI
sun I caused to darken

70

7 stamps turning R (lower arms)
IMA WA UTAGAI YO MO ARAJI
now doubts cannot be

chest point to 4
HANA WA NE NI KAERU NARI
blossoms to roots return

half open circle R to 1
WAGA ATO TOITE TABI TAMAE
for me pray please

forward point (3) cloud fan
KOKAGE O TABI NO YADO TO SEBA
tree's shade journey's lodging make

2 steps to R (lower fan) LR stamps
HANA KOSO ARUJI NARIKERE
blossoms host will be

75

TADANORI

Final Section: Kanze Nōuta (melodic, plainmatch)

2 B steps look down poem paper
 TADANORI TO KAKARETARI
 "Tadanori" it is signed

Chorus:

double sweep
 SATE WA UTAGAI ARASHI NO OTO NI
 well doubts none/gale's sound
 circle R to 1 (lower fan) F point open
 KIKOESHI SATSUMA NO 65
 reveal Satsuma's

2 steps to R flap fan kneel R drop arrow weep
 KAMI NITE MASU ZO ITAWASHIKI
 lord he is how tragic

uta (melodic, plainmatch)

face L look at 5 adjust sleeves
 ONMI KONO HANA NO
 you these blossoms'

open fan
 KAGE NI TACHIYORI TAMAISHI O
 shade entered

stand forward point to 9
 KAKU MONOGATARI MOOSAN TO TE
 this tale intending to tell

open
 HI O KURASHI TODOMESHI NARI 70
 sun I caused to darken

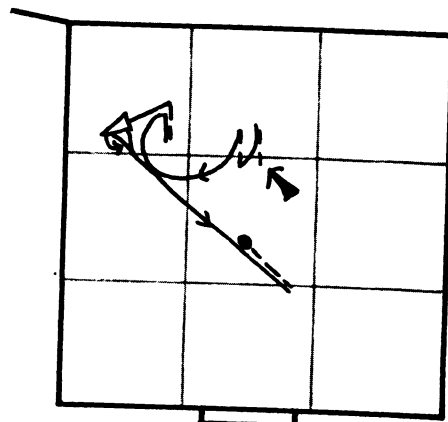
7 stamps turning R to front (lower arms)
 IMA WA UTAGAI YO MO ARAJI
 now doubts cannot be

chest point to 4 half open
 HANA WA NE NI KAERU NARI
 blossoms to roots return

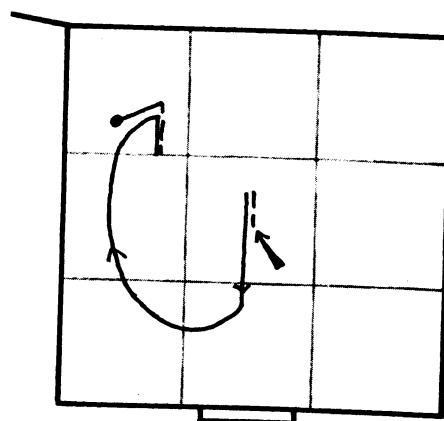
circle R to 1
 WAGA ATO TOITE TABI TAMAE
 for me pray please

forward point (3) flip sleeve cloud fan
 release sleeve
 KOKAGE O TABI NO YADO TO SEBA
 tree's shade journey's lodging make

2 steps to R (lower fan) flip sleeve LR stamps
 HANA KOSO ARUJI NARIKERE 75
 blossoms host will be!



Lines 62-71. In the kanze school the weeping pattern appears only in full Nō. Stamps underscore the certainty of Tadanori's identity.



Lines 72-75. Both the cloud fan and the final stamps make use of sleeve manipulation.

WOMAN PLAYS

Zeami's concept of ideal beauty or *yūgen* is believed to be epitomized in the third category woman plays.¹ Consequently, there is more than a little irony in the fact that only two of these plays (*Izutsu* and *Higaki*) are now considered to be definitely his.² Plays in this category feature beautiful, or once beautiful, ladies, the spirits of plants, and divine maidens. The grace and inner elegance of these characters is reflected in elaborate poetic imagery and lyrical song sung in the melodic mode. Although the beauty expressed is conventionally labelled feminine, the category is not the exclusive domain of women. The male poet Ariwara no Narihira is the shite in two plays (*Unrinin* and *Oshio*), and in two others (*Yūgyō yanagi* and *Saigyō zakura*) old, male characters represent the spirits of the willow and the cherry trees.³ Woman plays are typified by the quiet dance (*jonomai*) which occurs in 33 of the 42 plays in this category. Seven other plays use a medium dance (*chūnomai*); one has only a brief color dance, and one has no instrumental dance at all.⁴

Most woman plays are about ghosts or spirits (*mugen nō*). Ghost plays include characters from *The Tale of Genji* and *The Tales of the Heike* as well as historical people like Izumi Shikibu and Ono no Komachi. The quintessential third category play (*hon sambamme mono*) presents a young female ghost who, in the second act, wears a dancing cloak (*chōken*) over broad, divided skirts (*ōkuchi*) and performs a quiet dance without the stick drum. *Eguchi* is an example, although its main character is somewhat unusual: she is the ghost of a harlot who, at the very end of the play, is revealed to be the bodhisattva Fugen. The spirit plays include the spirits of plum blossoms, snow, plantain, iris and wisteria as well as the moon maiden in *Hagoromo*. For most of these pieces the stick drum plays, and the tempo is lighter than for the subdued ghost pieces. Another group of woman

plays features living characters (e.g. *Yuya*, *Senju* and *Yoshino Shizuka*). Although the characters in these plays are from the historical past, on stage they live in the dramatic present. While most of the women portrayed in third category plays are young, there are four old-woman plays (*Sekidera Komachi*, *Obasute*, *Higaki*, and *Ōmu Komachi*) which are the most difficult and most respected plays in the entire repertory.⁵ An actor does not undertake the performance of one of these plays lightly; they are the challenge of a lifetime and usually performed by a master actor well along in years.

One characteristic of third category plays is that, although the majority of the plays (31) are in two acts, the shite does not change his mask even though he changes his costume.⁶ The interlude between acts, which in most other categories prepares for a startling revelation, here serves as a bridge. The *kyōgen* sustains the quiet sobriety, and the reappearance of the stage figure in a new costume signals a further development on a deeper level.

The highly restrained movement of third category plays focusses attention on the lyricism of both poetry and music, and on the stage props which are used for over half of the plays (24 out of 42). Stage props, such as the well in *Izutsu* and the gate in *Nonomiya*, are often visual reflections of key images developed in the text and serve as the focal point of important movements (peering into the well and stepping through the gate). What little movement occurs in act one of these plays often relates to the props. In the second act slow, elegant movements begin to embody the words of the text. In contrast to the highly mimetic endings of the warrior plays, the final dances in the woman plays are more abstract; the dance patterns bring the poetic images to life. Even though restrained, dance is extremely important in this category of play. Only one play, *Ohara gokō*, has neither a dance to song nor an instrumental dance. The rest include both types of dance, and 56% of the plays have both a *kuse* and a final dance.

EGUCHI

Elegance and refinement mark *Eguchi* as an outstanding example of the ideal beauty or *yūgen* expressed in woman's plays.⁷ The play, which was written by Kanami, draws on various tales about two priests: the poet-priest Saigyō (1118-1190) and the holy man Shōkū (910-1007).⁸ One story relates how Saigyō, visiting the port of Eguchi at the mouth of the Yodo River near modern Osaka, was refused shelter from the rain by a harlot, who claimed to want to help him keep his religious vows. Another tells how the monk Shōkū prayed to see the bodhisattva Fugen in visible form and was rewarded with a vision of beautiful female entertainers. These stories describe the overcoming of attachment and the transcendence to a spiritual state.

Like Shōkū and Saigyō, the waki in the *nō* play is a priest who has renounced the world. Yet for him too the reminder that even the slightest attachment binds one to this world comes from a female entertainer. It is only at the very end of the play that this woman is identified as Fugen, one of two bodhisattvas who assist the Buddha Shakyamuni in his work of saving mankind.⁹ The dualism of attachment and renunciation, of the transient and the eternal, of this world and the beyond, set up tensions in the play which resolve only when the figure of the Lady of Eguchi is revealed to be Fugen. Throughout the play she is associated with the moon, a symbol of absolute reality, of constancy in change.

As the play opens the waki and his companions arrive at Eguchi and inquire about the Lady of Eguchi. Directed to the site of her old home, the waki quotes the poem Saigyō composed when the lady refused him lodgings: "The world indeed is difficult to renounce, yet you cling so much as to begrudge even temporary shelter." Hearing this, the shite, dressed in the bright brocades of a young woman, enters and

offers the lady's reason for her refusal: "As I heard that you renounced the world, I only thought to warn you not to set your heart on a temporary shelter." Confessing that she is the spirit of the Lady of Eguchi, the shite exits, leaving the waki to inquire of a villager (the kyōgen) about the legend.

The second act presents a vision of the lady (shite) accompanied by two other entertainers (tsure). Stepping into a pleasure boat--a large, roofed frame placed either on the bridge or near square one--the women sing of their lowly role in life (fig. 9). The boat, floating on the silvery waters, is equated with the moon whose image also floats there. When the women step out of the prop and it is removed by the stage attendants, the entire stage becomes the boat. Going to stage center, the shite sits on a stool for the first part of the kuse scene, which presents Buddhist ideas about casuality and fate and depicts the sadness of a harlot's fate. The shite then dances the kuse segment, a warning against attachment to the pleasures of the senses, the beauties of nature or the emotions of the heart. Stanza A, lines 1-8, details the attractions of the seasons; their colors, sounds and scenes, and their transience. Movement is minimal. During stanza A the dancer only performs the forward moving part of the initial left circling. A sweeping point-open series indicates "a batik of yellow branches, colors brimming", and then a zigzag-scoop-open series marks the end of the stanza. In stanza B, which explains that evanescence is the rule for human experience and for the natural world, the dancer completes the initial left circling, reducing the closure series to a simple scoop. The shite sings the opening lines of stanza C and then follows the model kuse choreography precisely. The text suggests that humans are unable to apply the lessons of nature to themselves; forgetful of higher aims, the heart grows more involved; the lure of the senses muddles the mind.

The vivid brocades of the costumes in conjunction with the slow motion of the dance express simultaneously the pleasures of the senses

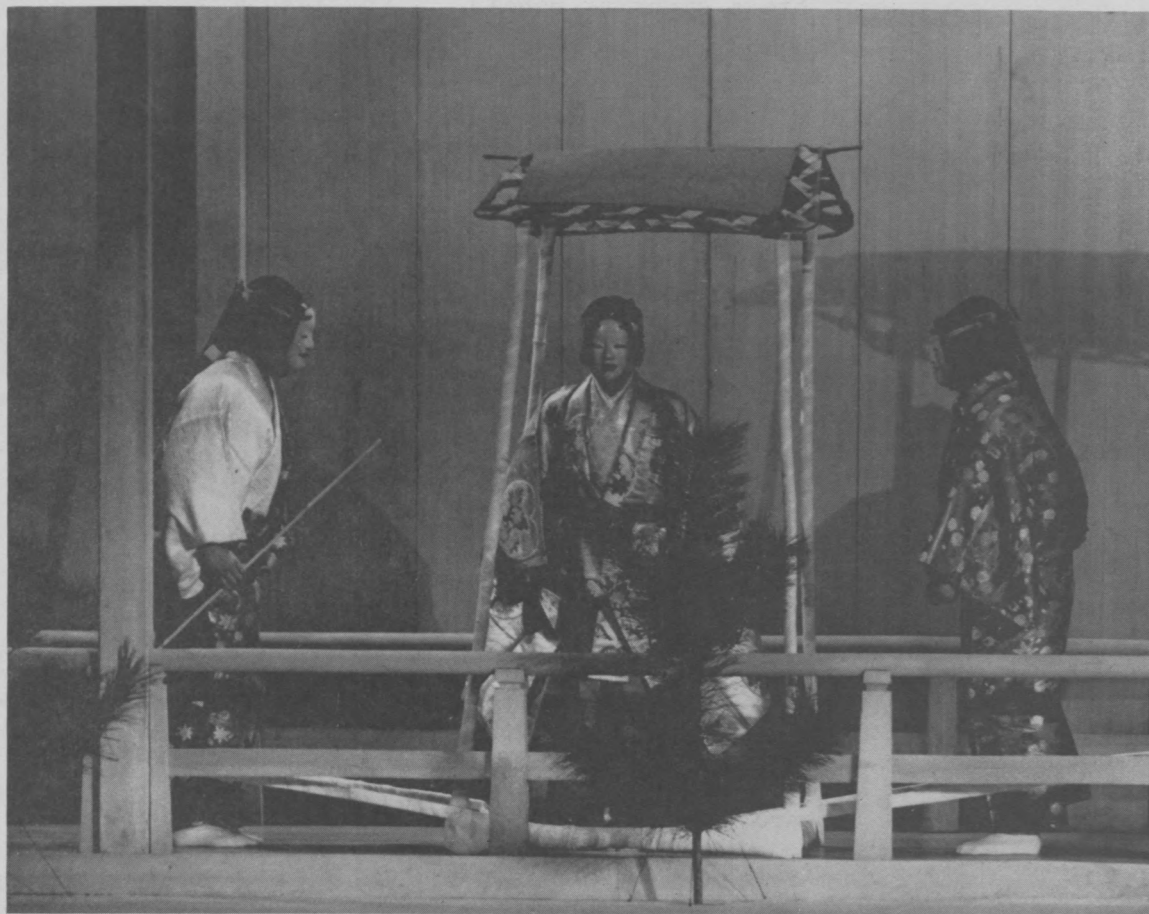
and the necessity for their rejection. The need to go beyond action to a state of being is implied in the text and is essential to the dance. The choreography is so simple, the movements so slow that it requires extraordinary control to make the dance live. Although the text is four lines shorter than the kuse of *Hagoromo*, it takes about two minutes longer to perform, and even so, several of the patterns are abbreviated for "lack of time." Only one pattern, pointing to the head to indicate the pillowing lovers (fig. 10), is overtly referential, yet the word to movement correlation is extremely precise to bring out the feel of the lines.

Directly following the kuse is a quiet dance, slower than the one in *Hagoromo*, and performed without the stick drum. The final part of the play contains a reiteration of the main theme: detachment from pleasure leads to freedom from pain, or, in the words of the Lady of Eguchi, "do not set your heart on a temporary shelter." Understated suggestion reveals that the lady is really Fugen. No splendid god comes rushing on stage to announce himself with stamps and vivid movements as happens in act two of *Kamo*. Rather a restrained figure eight pattern underscores the words, "Fugen the Bodhisattva stands revealed", and a low sweeping point indicates that her boat has been transformed into an elephant, the conventional mount for Fugen. In the closure left circling a pause and two soft stamps at square 5 suggest "mounting the white clouds"; the shite's exit down the bridge suggest her ascent "off to the western skies". The words describe an event of majestic splendor; the dance expresses stately elegance.

Video cassette 2 presents the kuse dance in a Kanze school rendition. *Eguchi* is characterized by its refined restraint. Therefore, although the patterns of the kuse dance are relatively simple, the dance is not generally learned by a beginner, but is reserved for the art of a more mature dancer. The form is but a transparent vessel for inner grace; no untimed gesture or expression of ego, no conscious dramatization should cloud its vision.

Translation of the kuse of *Eguchi*

Shite:	Rose flowered spring morning	
(kuse A)	mountains bedecked in rosy brocade	
Chorus:	are a sight to behold	
	till swept by evening breezes;	
	gilded autumn evenings	5
	a batik of yellow branches	
	brimming color	
	till bit by morning frost.	
(kuse B)	Pine breezes, moonlight ivy, words	
	exchanged with guests, who also	10
	leave, not to come again.	
	In green hung, crimson chamber	
	lovers pillowed side by side	
	will also drift apart too soon.	
	Insentient plants and trees	15
	human beings filled with feeling	
	none can escape this sorrowful fate.	
	We know this and yet	
Shite:	sometimes, seeped in love's hues	
(kuse C)	are lured on by covetous dreams;	20
Chorus:	at other times, the sound of a voice	
	deepens our yearnings.	
	Feelings of the heart, words of the mouth	
	lead to delusory entanglements.	
	Alas, we are all	25
	lost in the realm of six dusts	
	and commit sins of the six senses; ¹⁰	
	for all things heard and seen	
	lead the heart astray.	



Act 2. The three courtesans in their pleasure boat



Act 2. The kuse dance: "lovers pillowed side by side" (line 13)

EGUCHI

Kuse: Kanze Dance

Shite: (melodic, plainmatch) Stanza A

kneeling (fan closed)
 KOOKA NO HARU NO ASHITA
 rose flower spring morning

Chorus:

stand
 KOOKIN SHU NO YAMA
 rose brocade mountans

YOSOOI O NASU TO MIESHI MO
 sight makes it seems

go to 4
 IUBE NO KAZE NI SASOWARE
 by evening breeze swept away

forward spread
 KOORYOO NO AKI NO IUBE
 guilded autumm evening

sweeping point
 KOOKOOKETSU NO HAYASHI
 yellow batiked woods

open zigzag
 IRO O FUKUMU TO IEDOMO
 colorful is said

scooping point open
 ASHITA NO SHIMO NI UTSUROO
 by morning frost faded

go to 4 Stanza B
 SHOOFUU RAGETSU NI
 pine wind ivied moon beneath

stop on R
 KOTOBA O KAWASU HINKAKU MO
 words exchange guests also

RL step low point
 SATTE KITARU KOTO NASHI
 leave come not again

open (lowering fan)
 SUICHOO KOOKEI NI
 green veiled rosy room

point to head
 MAKURA O NARABESHI IMOSE MO
 pillows side by side lovers too

5

10

Lines 1-7. Compare the
 opening to Hagoromo kuse
 lines 1-11.

Lines 7-13. A cadence
 zigzag marks the end of
 stanza A. Compare
Sakuragawa lines 1-8.

EGUCHI

Kuse: Kanze Dance

lift point open L stamp
ITSU NO MA NI KA WA HEDATSURAN
sometime are parted

go to 3 take corner
OYOSO KOKORO NAKI SOOMOKU
non sentient plants

circle left to 9
NAsAKE ARU JINRIN
compassionate humans

LR forward point open
IZURE AWARE O NOGARU BEKI
somehow sadness escape should

scooping point open fan
KAKU WA OMOI SHIRI NAGARA
though emotions aware of

Shite:

raised fan
ARU TOKI WA IRO NI SOMI
sometimes by color/loved dyed

TONJAKU NO OMOI ASAKARAZU
covetuous thoughts not shallow

Chorus:

large zigzag (L stamp)
MATA ARU TOKI WA KOE O KIKI
at other times voice hear

AISHU NO KOKORO ITO FUKAKI
affection in heart deep

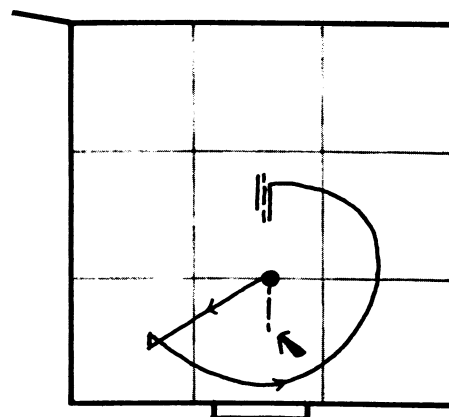
scooping point
KOKORO NI OMOI KUCHI NI IU
heart's thoughts mouth speaks

open
MOOZEN NO EN TO NARU MONO O
reckless relations begin

sweeping point open
GE NI YA MINA HITO WA
truly all people

circle R to 1
ROKUJIN NO KYOO NI MAYOI
in six desires are lost

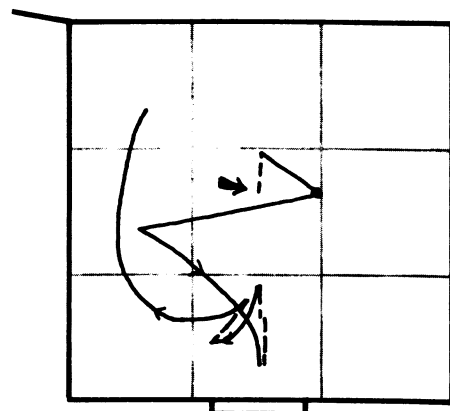
15



Lines 14-18. Completion
of the initial left
circling.

Stanza C

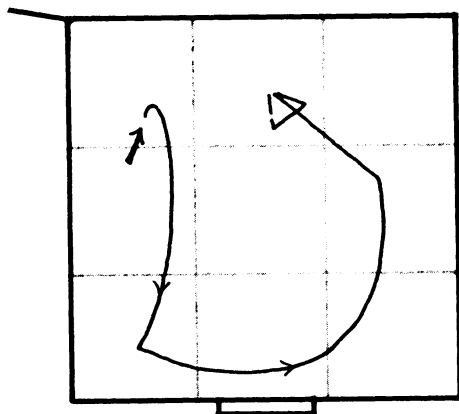
20



Lines 19-26. Middle zig-
zag sequence. Compare
Sakuragawa 19-26.

25

EGUCHI

Kuse: Kanze Dance

Lines 27-29. Closing
left circling begins
with a turning point.

turning point go to 3 extend fan
ROKKON NO TSUMI O TSUKURU KOTO MO
six senses' sins create things

circle L to 8 (make angle)
MIRU KOTO KIKU KOTO NI
sights sounds

zigzag closure scoop kneel
MAYOO KOKOKO NARU BESHI
confuse heart

HAGOROMO (Feather Robe)

Hagoromo synthesizes several varied sources into a simple, yet touching story that forms the background to the presentation of an elegant, graceful dance.¹¹ The first story is a universal legend about a bird maiden who descends to earth, removes her feathered cloak to bathe, and has it stolen by a man. In most versions of the tale, the maiden is forced to live as the wife of this man for several years until the recovery of her cloak enables her to return to her celestial realm.¹² The second legend is about the thirty maidens of the moon, fifteen dressed in white and fifteen in black who take turns serving at the palace of the moon. Their regular rotation causes the moon's phases: when the fifteen white maidens are in attendance, the moon is full; as each white maiden is replaced by a black one, the moon wanes until it becomes new and the process is reversed.¹³

The celestial bird/moon maiden in the *nō* play is fortunate in that the man who steals her cloak, a fisherman with the unlikely name of Hakuryō (white dragon), agrees to return it provided the maiden performs a dance for him.¹⁴ The dance, which is both the subject of the play and comprises most of its action, also has a double identity. On the one hand it is referred to as the Suruga Dance (*Suruga mai*), one of a series of dances known as the Eastern Entertainments (*Azuma asobi*) which have been performed at certain Shinto shrines in Japan since the Heian period and which are said to have been passed down to mankind from the gods. On the other hand it is also referred to as the "Rainbow Skirt and Feather Jacket" (*geishō ui no kyoku*) the name of a dance transmitted to Japan from India via China before the ninth century and described in a poem of the same title by Po Chū-i.¹⁵

The play is set at Mio Point in Suruga near Mt. Fuji, the locale of a well-known bird-maiden legend as well as of the Eastern

Entertainment of that name; the time is spring. The play, however, transcends both time and space: the moon registers the passing of time and transcends it by symbolizing true reality (*shinnyo*); the place is Suruga, yet the tradition of the "Rainbow Skirt and Feather Jacket" takes us far away to India; and the maiden, once she has donned her cloak, transcends earthly space altogether. Thus at the same time that the play describes the scenery of a specific place in a specific season, explains the etymology of a particular dance, relates a certain event in the life of a named fisherman, and celebrates the peace of the present reign, it also transcends all such particular phenomena to present the unity of heaven and earth, and the dance and music of the spheres.

To begin the play, the waki enters dressed as a fisherman and describes the beautiful spring scenery. He discovers a magnificent cloak hanging on the branch of a pine tree (prop in center front stage) and is about to take it home to make it a family heirloom when the shite, a young maiden wearing the most refined of young women's masks (*zō-onna*) calls out from behind the curtain (*yobikake*) imploring him not to take her cloak, for without it she cannot return to heaven. When the fisherman adamantly refuses to return the gown, she expresses her sorrow as her divine nature begins to fade. The chorus takes up the chant and the shite makes a circle of the stage (the left circling usually performed during the first chant of the chorus). Moved by this expression of grief, the fisherman promises to return the cloak if the maiden will dance for him (fig. 11).

With the help of the stage attendants, the shite dons the cloak to dance the rest of the play. Technically this dance may be divided into four dances, although the pieces flow smoothly together. It begins and ends with dances to song, a *kuse* and a final dance (the scores for these are on the following pages), and contains two instrumental dances, a quiet dance and a brief *hanomai*, separated by a few lines of text. The four dances have a *jo-ha-kyū* progression. They

move from formal to freer structure; from ground patterns in standard sequences to design patterns in highlight sequences; from quiet, prime rhythm to pulsating cyclic rhythm. The stick drum joins the ensemble at the end of the kuse providing added intensity. All the dances are performed in the feminine mode with ample movements reflecting the joyous tone of the text.

The kuse dance is close to the model dance we presented in volume one and analyze more completely later in this volume. It therefore provides an excellent study of how the juxtaposition of formal, abstract movements combines with the words of the text to create meaning, and how a difference in the timing of the patterns can shift the emphasis. The text celebrates the creation of earth and the beauty of spring with poetic images linked by association rather than a narrative thread. Stanza A, lines 1-16 in the following translation, describes trailing mists and blossoms as signs of spring and wonders of heaven apparent on earth. The breezes are requested to blow closed the cloud path to heaven (indicated by the shite moving downstage in a forward point) so that the maiden may remain a while and view the pine groves at Mio, which are indicated by the dancer moving toward the corner and performing a broad gesture to indicate the expanse of the grove (a take corner pattern in the Kita school and a sweeping point-open series in Kanze). The beauty of the spring colors, the moon (the Kanze dancer indicates this with a take corner pattern), and Mt. Fuji are declared incomparable. As the stanza draws to its peaceful end, the dancer completes the initial left circling sequence and performs cadence patterns in square 8. A medium right circling and another cadence series is performed to stanza B, lines 17-20, which describes how Japan is a land graced by the gods.

With the raised fan pattern that begins stanza C, the subject turns to the reign of the sovereign, which is described as being stable as a rock and blessed by songs of the east sung by the voices of heaven. Performing a large zigzag series the dancer has reached

center front stage where an enumeration of celestial instruments is underscored by a body turn.

This pattern often appears at this point in the structure of a kuse dance when the text restates the meaning in a new way.¹⁶ Next the dancer circles right to square 1 where he performs a cloud fan pattern to indicate the crimson of the setting sun reflected in the mountains. During the closure left circling which follows, the Kanze dancer evokes the sweeping gale blowing down the cherry blossoms with an extend lift fan pattern in the corner, while the Kita dancer suggests the swirling snow-like blossoms with a backing circlet in square 8. Both of these patterns are regular alternatives in the model kuse dance.¹⁷

A few transitional lines lead into the quiet dance, done with the stick drum playing at approximately the speed demonstrated on video cassette 5 (about 13 minutes; see fig. 12). After the quiet dance, a short chanted passage during which the dancer shares lines with the chorus and continues to move joins this dance with a short, two-section instrumental dance called hanomai. The graceful easy flow of this fast dance lends a final flourish to the quiet dance.¹⁸

As the flute plays its last tones for the instrumental dance, the chorus begins singing the final scene, which describes the dances of the East done by the maidens of the moon, and the shite circles the stage (Kita dancer to the right, Kanze to the left). Jewels shower down on earth (beckon fan pattern) and treasures are bestowed on mankind (offering fan, fig. 12). Then, as the maiden prepares to leave the earth, the dancer circles upstage. A feather fan pattern displays her feather robe fluttering in the breeze as she flies over Mio's pines (which the Kanze dancer indicates with a reflecting fan) and over Mt. Ashitaka and Mt. Fuji (whose height is described by the Kita dancer performing an extend-lift fan at square 3). Mingling with the mists, the maiden vanishes.

Hagoromo is one of the best known and most often performed of all *nō* plays. The dances are learned by all beginners, and the song has an attractive melody. Because the play is so well-known, variant performances are often used. In fact, in the Kanze school, a variant known as the harmonized dance (*wagō no mai*) is performed more often than the standard version. In this variant the two instrumental dances are combined: the quiet dance quickens in tempo midstream and turns into the *hanomai*.¹⁹ The short sung passage between them is omitted, and the rhythm of the final dance has accentuated elasticity. It slows once as the maiden bestows her treasures, speeds for displaying her fluttering sleeves, but slows again before line 13 to prepare for the dramatic ascent. The stick drum player holds the drum with the left hand, striking only with the right and on the beats, first slowly, then with gathering momentum as the dancer sails down the bridge and out of sight.²⁰ The *waki* goes to square 1 to watch her vanish, and then he performs the final stamps concluding the play. In addition to this dramatic use of the bridge for the exit, the variant eliminates the pine prop and instead makes use of the pines along the bridge by hanging the cloak on the railing behind the first pine.

The Kanze and Kita recital versions of the *kuse* dance appear toward the end of video cassette 1, and both recital versions of the final dance conclude video cassette 2. These combined with the quiet dance as shown on video cassette 5 comprise all but a few minutes of the danced portion of the play.

Translation of the kuse of *Hagoromo*

Shite:	"Spring mists	
(kuse A)	trail off to distant	
Chorus:	moon; are its laurel blooming?"	
	A crown of blossoms in bright hues	
	surely signals spring.	5
	How lovely! this is not heaven	
	yet it is exquisite. "Heavenly breeze!	
	close the passage through the clouds	
	that this maidenly figure	
	may linger yet a while"	10
	to view the pine grove's	
	spring hues at Mio Point,	
	the bright moon at Clear View Bay, Mt. Fuji's snows,	
	which is best? With spring dawn	
	nothing can compare; waves and pine breezes,	15
	peace on this tranquil bay.	
(kuse B)	Moreover, heaven and earth	
	unite in jewel-fenced	
	inner and outer shrines whose offspring rules	
	this sunrise land of cloudless moon.	20
Shite:	"This our sovereign's reign, where	
(kuse C)	heavenly wings but rarely come	
Chorus:	to wear away its rock-like strength"	
	exquisite words, songs of the East	
	add their voices, numerous	25
	"flutes, pipes, harps, and zithers"	
	"beyond the Lone Cloud" spread	
	the setting sun's crimson glow	
	coloring our Mt. Sumeru,	
	azure in the waves, Floating Isle,	30
	swept by winds, blossoms fall,	
	snowflakes swirl	
	white-cloud sleeve, exquisite.	

Translation of the final scene of *Hagoromo*

<p>Chorus: (noriji)</p>	<p>The dances of the East are numerous, in the numerous dances of the East there is the name Moon Maiden, on the fifteenth night, high in the heavens the full moon of truth shines brightly vows fulfilled, kingdom come the seven treasures shower down, on this our land bestowed. And now, the time has come, the heavenly feathered robe in sea breezes trailing, trailing off over Mio's pines and the clouds round Floating Isle, beyond Mt. Ashitaka and Fuji's soaring peak, vanishing as she ascends to heaven, mingles with the mist, and disappears.</p>	<p>5 10 15</p>
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The fisherman hands the robe to the heavenly maiden.



The kuse dance (lines 1-5)

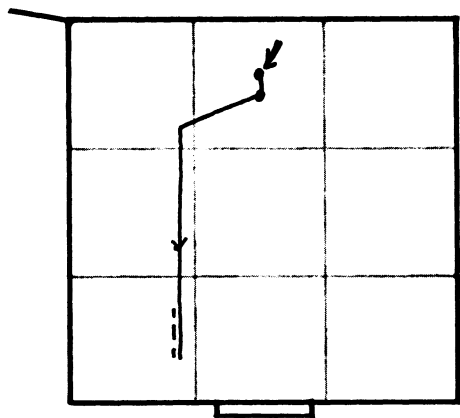


Quiet dance: retard of section 2 (Kanze)

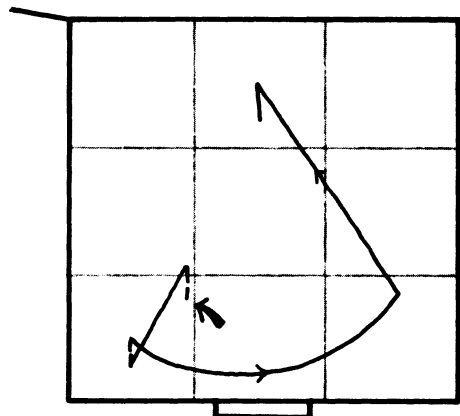


The final dance: the maiden bestows treasures (line 8).

HAGOROMO

Kuse: Kita Dance

Lines 1-9. The dancer moves slightly to stage right to begin the initial left circling sequence.



Lines 10-13. The left circling returns up-stage, but the closure series is postponed.

Shite: (melodic, plainmatch)

Stanza A

kneeling with fan closed
HARUGASUMI
spring mists

Chorus:

stand:
TANABIKINIKERI HISAKATA NO
trailing distant

stamp left
TSUKI NO KATSURA NO HANA YA SAKU
moon laurel blossoms bloom

2 steps forward
GE NI HANAKAZURA IROMEKU WA
truly flower garland colorful

stamp right
HARU NO SHIRUSHI KA YA
spring sign is?

5

raise arms pivot right
OMOSHIRO YA AME NARADE
wonderful! heaven not

5 steps right pivot front
KOKO MO TAENARI AMATSU KAZE
here too exquisite heaven breeze

forward point to 3
KUMO NO KAYOLJI FUKITOJI YO
cloud path blow closed

open
OTOME NO SUGATA
maiden's figure

backing point go to 3
SHIBASHI TODOMARITE
for a while remain

10

take corner
KONO MATSUBARA NO
this pine grove

circle L make angle
HARU NO IRO O MIOGASAKI
spring's color see/Mio Point

go to 8 pivot F F point (2)
TSUKI KIYOMIGATA FUJI NO YUKI
moon clear/Kiyomi Fuji's snow

HAGOROMO

Kuse: Kanze Dance

Shite: (melodic, plainmatch)

Stanza A

kneeling
HARUGASUMI
spring mists

Chorus:

stand
TANABIKINIKERI HISAKATA NO
trailing distant

TSUKI NO KATSURA NO HANA YA SAKU
moon laurel blossoms bloom

GE NI HANAKAZURA IROMEKU WA
truly flower garland colorful

stamp L
HARU NO SHIRUSHI KA YA
spring sign is ?

pivot right
OMOSHIRO YA AME NARADE
wonderful ! heaven not

pivot front forward point
KOKO MO TAENARI AMA TSU KAZE
here too exquisite heaven breezes

open
KUMO NO KAYOIJU FUKITOJI YO
cloud path blow closed

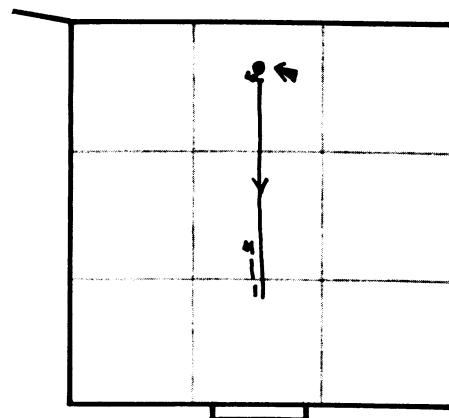
pivot right
OTOME NO SUGATA
maiden's figure

2 step R pause
SHIBASHI TODOMARITE
for a while remain

sweeping point
KONO MATSUBARA NO
this pine grove

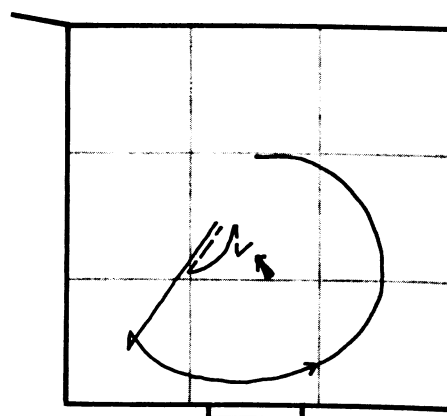
open go to 3
HARU NO IRO O MIOGASAKI
spring's color see/Mio Point

take corner circle L to 8
TSUKI KIYOMIGATA FUJI NO YUKI
moon clear/Kiyomi Fuji's snow



Lines 1-9. Stamps and a pivot to the right then back introduce the opening sequence.

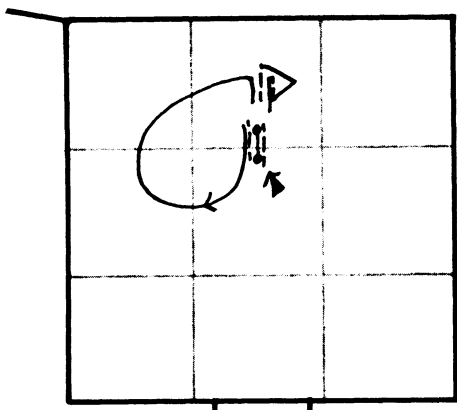
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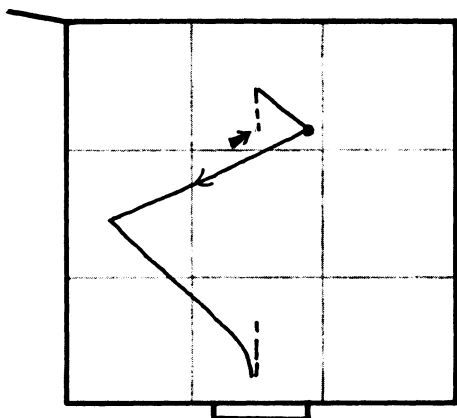
Lines 10-13. Standing still underscores "remain," a sweeping point indicates the pine grove.

10

HAGOROMO

Kuse: Kita Dance

Lines 14-20. Added patterns and cadence series.



Lines 20-25. Beginning of the middle zigzag sequence.

open 2 stamps move
IZURE YA HARU NO AKEBONO _
which ? spring dawn 15

forward RL (pointing) 2 stamps
TAGUI NAMI MO MATSUKAZE MO
unrivalled/waves pine breeze too

open
NODOKA NARU URA NO ARISAMA
peaceful bay appearance

medium circle R Stanza B
SONO UE AME TSUCHI WA
moreover heaven earth

pivot front forward point (3)
NANI O HEDATEN TAMAGAKI NO
what separates jewel fenced

open zigzag
UCHITO NO KAMI NO MISUE NITE
inner-outer gods descendants

closing scoop open fan
TSUKI MO KUMORANU HI NO MOTO YA 20
moon too cloudless sun's base

Shite: Stanza C

raised fan
KIMI GA YO WA
your reign
AMA NO HAGOROMO MARE NI KITE
heavenly feather robe rarely comes

Chorus:

large zigzag (stamp L)
NAZU TO MO TSUKINU IWA O ZO TO
brush, not exhaust rock

scooping point
KIKU MO TAENARI AZUMA UTA
listen exquisite Eastern Song

open
KOE SOETE KAZUKAZU NO 25
voices join numerous

HAGOROMO

Kuse: Kanze Dance

forward point open
IZURE YA HARU NO AKEBONO
which ? spring dawn

zigzag
TAGUI NAMI MO MATSUKAZE MO
unrivalled/waves pine breeze too

15

scooping point open
NODOKA NARU URA NO ARISAMA
peaceful bay appearance

medium circle R to 8
SONO UE AME TSUCHI WA
moreover heaven earth

Stanza B

NANI O HEDATEN TAMAGAKI NO
what separates jewel fenced

forward point open
UCHITO NO KAMI NO MISUE NITE
inner-outer gods descendants

zigzag scooping point open fan
TSUKI MO KUMORANU HI NO MOTO YA
moon too cloudless sun's base

20

Shite:

Stanza C

raised fan
KIMI GA YO WA
your reign

AMA NO HAGOROMO MARE NI KITE
heavenly feather robe rarely comes

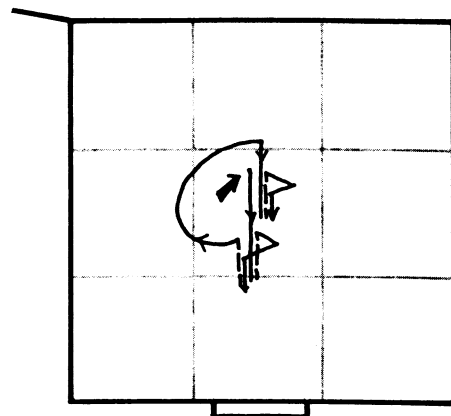
Chorus:

large zigzag (L stamp)
NAZU TO MO TSUKINU IWA O ZO TO
brush, not exhaust rock

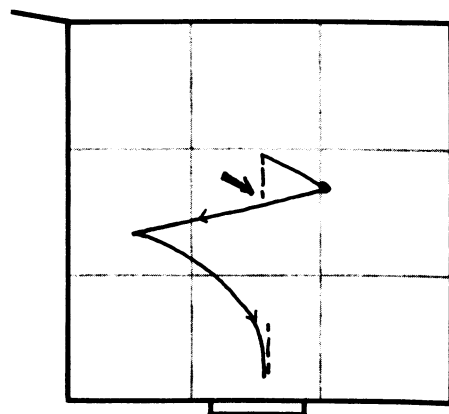
KIKU MO TAENARI AZUMA UTA
listen exquisite Eastern Song

scooping point open
KOE SOETE KAZUKAZU NO
voices join numerous

25

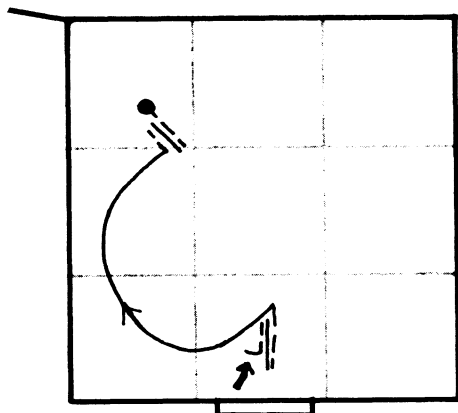


Lines 14-20. A cadence zigzag ends stanza A. Compare Eguchi 7-8, Sakuragawa 6-8. After a right circling another cadence zigzag leads into the raised fan.



Lines 21-25. Beginning of middle zigzag sequence.

HAGOROMO

Kuse: Kita Dance

Lines 26-29. The zigzag sequence ends with a cloud fan pattern and stamps emphasizing sunset.

body turn
SHOO CHAKU KIN KUGO
pipes flutes koto lute

open circle R to 1
KOUN NO HOKA NI MICHI MICHITE
lone cloud except fill

turning cloud fan
RAKUJITSU NO KURENAI WA
setting sun crimson

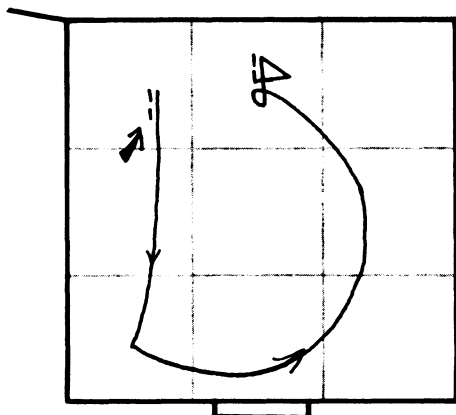
6 stamps (move R lower fan)
SOMEIRO NO YAMA O UTSUSHITE
dyed color mts. reflect

backing point go to 3
MIDORI WA NAMI NI UKISHIMA GA 30
green waves on floating isle

extend fan circle L to 8 (lower fan)
HAROO ARASHI NI HANA FURITE
sweeping gale blossoms fall

back circlet zigzag
GE NI YUKI O MEGURASU
truly snow swirls

closure scoop kneel
HAKUUN NO SODE ZO TAENARU
white cloud sleeve exquisite



Lines 30-33. Model closure sequence with a back circlet before the cadence series.

HAGOROMO

Kuse: Kanze Dance

body turn
 SHOO CHAKU KIN KUGO
 pipes flutes koto lute

open circle R to 1
 KOUN NO HOKA NI MICH MICHITE
 lone cloud except full

2 steps to Front forward point
 RAKUJITSU NO KURENAI WA
 setting sun crimson

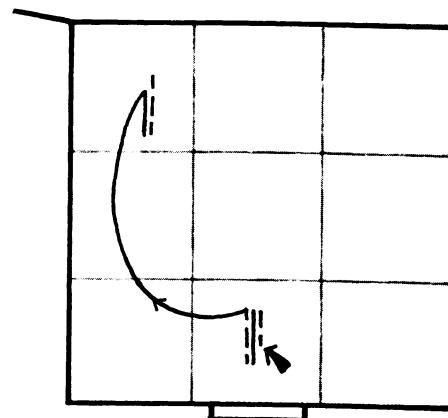
cloud fan
 SOMEIRO NO YAMA O UTSUSHITE
 dyed color mts. reflect

backing point go to 3
 MIDORI WA NAMI NI UKISHIMA GA
 green waves on floating isle

extend-lift fan circle L to 8
 HAROO ARASHI NI HANA FURITE
 sweeping gale blossoms fall

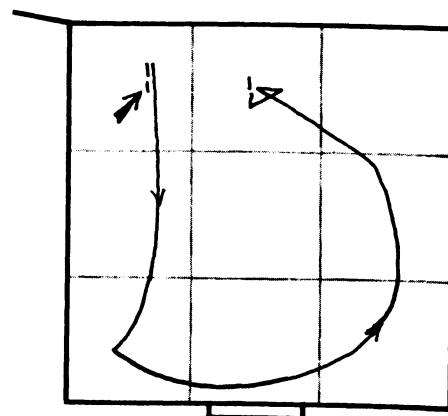
(make angle lower fan)
 GE NI YUKI O MEGURASU
 truly snow swirls round

zigzag closure scoop kneel
 HAKUUN NO SODE ZO TAENARU
 white cloud sleeve exquisite



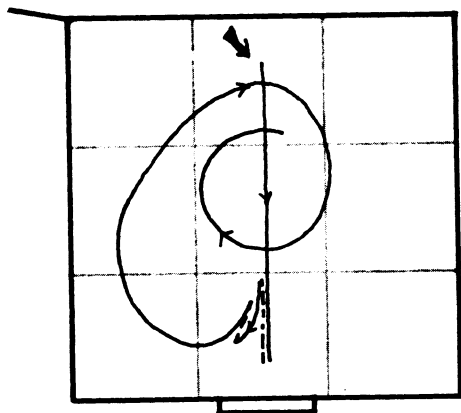
Lines 26-29. The zigzag sequence ends with cloud fan to look out at the sunset.

30



Lines 30-33. Closure sequence.

HAGOROMO

Final: Kita Dance

Lines 1-5. The opening sequence ends with a double circling right.

Shite: Noriji (melodic, wholematch)

kneeling with open fan
ASUMA ASOBI NO KAZU KAZU NI
eastern dances numerous

Chorus:

stand forward point to 4
ASUMA ASOBI NO KAZU KAZU NI
eastern dances numerous

open sweeping point
SONO NA MO TSUKI NO IROBITO WA
that name too moon's color maidens

open circle R to 8
SANGO YACHUU NO SORA NI MATA
15th night in sky again

circle R to 8 again
MANGAN SHINNYO NO KAGE TO NARI
full moon's truth light becomes

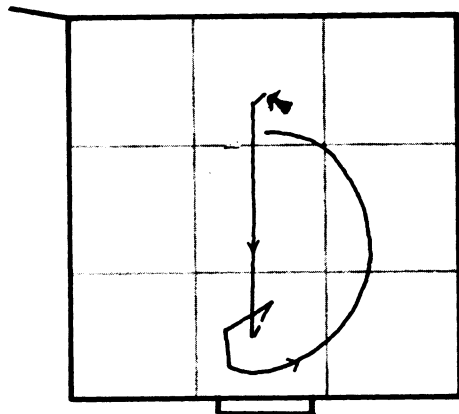
5

spread to R beckon fan
GOGAN ENMAN KOKUDO JOOJU
vow accomplish domain enlighten

go to 4 open to R
SHIPPOO JUMAN NO TAKARA O FURASHI
seven jewels abundant treasure shower

3 steps R fan to L offering fan
KOKUDO NI KORE O HODOKOSHI TAMOO
in domain this bestow please

circle L to 8 pivot F scoop point to R
SARU HODO NI TOKI UTSUTTE
meanwhile time comes



Lines 6-9. This sequence highlights the beckon fan and offering fan patterns which illustrate the bestowal of treasures on earth.

HAGOROMO

Final: Kanze Dance

Shite: Noriji (melodic, wholematch)

kneeling

AZUMA ASOBI NO KAZU KAZU NI
eastern dances numerous

Chorus:

stand

ASUMA ASOBI NO KAZU KAZU NI
eastern dances numerous

forward point open
SONO NA MO TSUKI NO IROBITO WA
that name too moon's color maidens

go to 3 take corner (look up)
SANGO YACHUU NO SORA NI MATA
15th night in sky again

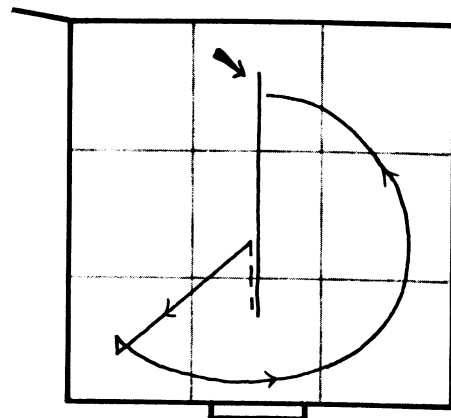
circle L to 8
MANGAN SHINNYO NO KAGE TO NARI
full moon's truth light becomes 5

forward point open
GOGAN ENMAN KOKUDO JOOJU
vow accomplish domain enlighten

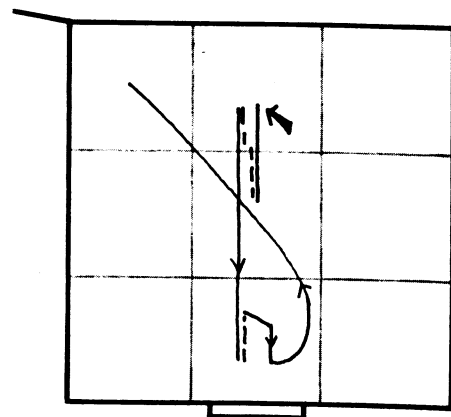
beckon fan to 4 open
SHIPPOO JUMAN NO TAKARA O FURASHI
7 jewels abundant treasure shower

2 steps L (fan to L) RL bestowing fan
KOKUDO NI KORE O HODOKOSHI TAMOO
in domain this bestow please

lower fan circle L to 1
SARU HODO NI TOKI UTSUTTE
meanwhile time comes

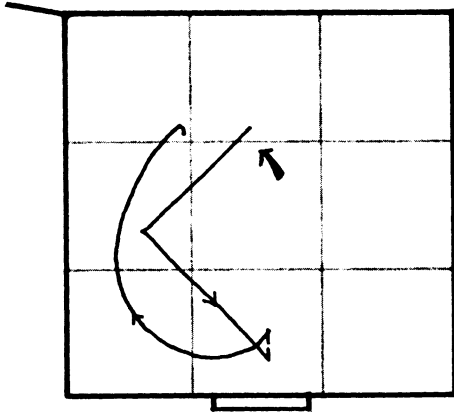


Lines 1-5. Left circling sequence.



Lines 6-9. The beckon fan moves from square 8-4. The bestowing of treasures is done in the square (4).

HAGOROMO

Final: Kita Dance

Lines 10-12. This sequence highlights the Feather Fan. It depicts the maiden's sleeves fluttering in the breezes.

go to 2 10
AMA NO HAGOROMO
heavenly feather robe

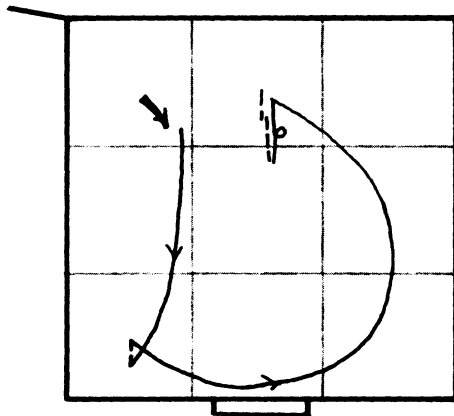
feather fan to 4 offer fan-drawback
URAKAZE NI TANABIKI TANABIKU
in sea breeze fluttering fluttering

circle R to 1 (fan to R) turning point
MIO NO MATSUBARA UKISHIMA GA KUMO NO
Mio's pine grove floating isle clouds

go to 3 extend lift fan
ASHITAKAYAMA YA FUJI NO TAKANE
Mt. Ashitaka Mt. Fuji's peak

circle L to 8 circlet point
KASUKA NI NARITE AMA TSU MISORA NO
faintly fades heaven's sky

open closing scoop kneel 15
KASUMI NI MAGIRETE USENIKERI
in mist mingles disappears



Lines 13-15. Closure sequence with a circlet point. The extend lift at 3 emphasizes the height of Mt. Fuji.

HAGOROMO

Final: Kanze Dance

3 steps R (fan to R shoulder)
 AMA NO HAGOROMO
 heavenly feather robe

feather fan to 4
 URAKAZE NI TANABIKI TANABIKU
 in sea breeze fluttering fluttering

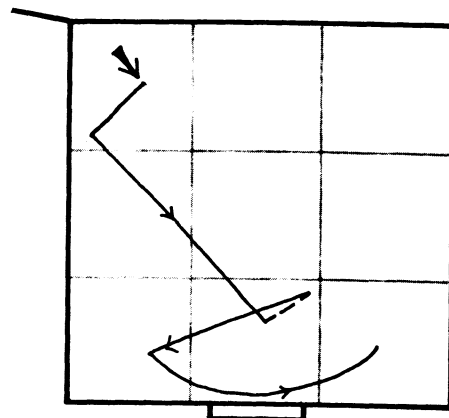
nestle fan open to R look RL
 go to 3 go to 5
 MIO NO MATSUBARA UKISHIMA GA KUMO NO
 Mio's pine grove floating isle clouds

backing point go to 1
 ASHITAKAYAMA YA FUJI NO TAKANE
 Mt. Ashitaka Mt. Fuji's peak

extend fan circle L to 8 (make angle)
 (lower fan)
 KASUKA NI NARITE AMA TSU MISORA NO
 faintly fade heaven's sky

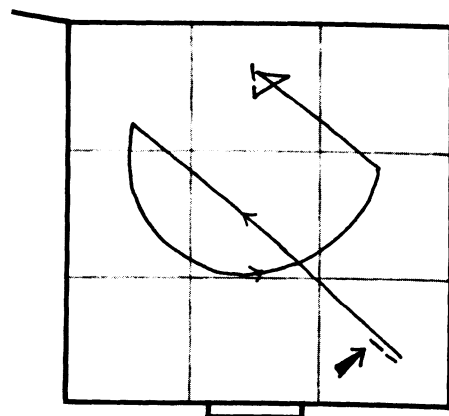
zigzag closing scoop kneel
 KASUMI NI MAGIRETE USENIKERI
 in mist mingles vanishes

10



Lines 10-12. Like bekon fan, the feather fan traverses the stage from back to front, this time on a diagonal.

15



Lines 13-15. The standard left circling closure sequence is turned by 90°. The diagonal towards the bridge creates a sense of distance.

FOURTH CATEGORY PLAYS

This large, miscellaneous category includes over a third of the plays in the *nō* repertory (85 plays).¹ Little of the homogeneity of the first three categories exists in the fourth; although these plays tend to be centered on this world and are more dramatic than other groups of plays. They have quite complex plots characterized by chronological progression and dramatic interaction among the characters. The variety of types within this category is apparent from the spectrum of dances which are used: every kind of instrumental dance appears in this category except the two most closely associated with deities and demons, the god dance and the danced action (see figure 2 in the introduction). Both the dynamic and the melodic modes of singing are used extensively in this category, the stick drum often plays, and stage props are used for slightly less than half of the plays.

The this-worldly orientation of the category is reflected in that most of the plays portray characters alive in the dramatic present (*genzai nō*) rather than the ghosts and spirits typical of phantom *nō* (*mugen nō*).² The living-character plays are generally divided according to theme and type of dance. Most typical are the living-male pieces (*genzai mono*).³ In these the shite portrays a middle-aged warrior and performs without a mask (*hitamen*). He dances either a male dance (in 12 plays including *Ataka* and *Kosode Soga*), which presents the vigorous nature of the warrior, or a fight piece (*kirikumi*; 8 plays including *Youchi Soga* and *Hashi Benkei*) involving several actors in a mimed battle. The characters presented are historical: some from the same twelfth-century battles which provided characters for warrior plays, others presenting later warriors, such as the Soga brothers. The events in fourth category plays occur in front of the audience's eyes and present the complexities of live situations and emotions; while those in second category plays are seen through the

lens of a warrior's memory and focus more narrowly on a single, powerful emotion.

Another, smaller subgroup (8 plays) of living character plays deals explicitly with human feelings (*ninjō mono*). These plays too may present warriors, but they are often unknown, common people, and their problems usually involve their families, making them the "domestic dramas" of *nō*. They are characterized by a sense of tragedy and a lack of dance. A melodramatic example is *Take no yuki* in which a step-mother mistreats her stepson so badly that he dies; the natural mother and father grieve so strongly that the Seven Sages of the Bamboo Grove bring him back to life.

Entertainers populate a third group of plays (*yūgaku-yūkyō mono*). This rather diverse group includes: plays about lay monks who perform a drum dance (*kakko*) for which the dancer mimes beating a small drum hung from his neck (e.g. *Jinen kōji*, *Kagetsu*, *Hōkazō*); plays in which Chinese characters perform a court dance (e.g. *Kantan*, *Tōsen*); and plays about priestesses (*Makiginu*) or female deities (*Miwa*, *Tatsuta*) performing a Shinto dance.

In medieval Japan, mad or deranged people were thought to be entertaining and were often requested to dance or sing. Such characters are presented in crazed-people plays (*kyōran mono*). While in phantom *nō* a ghost or spirit appears in two different forms in the two acts of a play, in crazed-people plays, the normal person who appears in the brief first act reappears for the second in an altered state of consciousness. He or she (19 of the 25 plays feature women) is usually distraught because of the loss of a child or lover, and this state of mind is most clearly expressed in the anguish dance which is used in 17 of these plays. If the two have merely been separated, as in *Sakuragawa* or *Hanjo*, they are normally reunited at the end of the play (*Sumidagawa* is a tragic exception). When the lover has died, as in *Fuji daiko* or *Sotoba Komachi*, his spirit may come back and possess

the woman, causing her to appear crazed. Three of the crazed-people plays present the distraught ghost of a woman who returns to earth to depict her anguish (*Tamakazura*, *Ukifune* and *Mitsuyama*).

The final subgroup of fourth category plays centers around ghosts (*shūnen mono*). These ghosts are filled with resentment, usually towards some specific person from their former life, often a lover who has failed them. Of these plays *Kinuta* comes close to the refinement of third category plays, while others have much more in common with fifth category plays. In the latter group are *Dōjōji* and *Aoi no Ue* in which the shite appears in act two wearing the revengeful, horned hannya mask and is exorcised by priests. The exorcism is presented through a realistic action piece (*inori*). Five of the plays include an anguish dance. Three of these (*Kayoi Komachi*, *Ominaeshi*, and *Funabashi*) describe relationships between a couple which went wrong; the other two (*Akogi* and *Utō*) are about a fisherman and a hunter who must suffer in hell for the pain and fear they inflicted on other living creatures in life.

The emphasis on plot and dramatic interaction in fourth category plays diminishes the importance of form and *jo-ha-kyū* progression. Especially in some of the living-man pieces, it is difficult to see the resemblances to the underlying model structure dominant in plays of other categories. Kuse and final dances are comparatively infrequent in the fourth category; miscellaneous types of dances are plentiful (see figure 17 in "Dance to Song"). In short, the fourth category is not only more varied, but also more distinctive than the other categories. This is most clearly seen by reading plays dealing with the same subject matter: compare, for example, *Tadanori* (second category) with *Genzai Tadanori* (fourth), or *Eboshi ori* (fourth) with *Kumasaka* (fifth).

SAKURAGAWA (Cherry Blossom River)

Unlike the other six plays in this section, *Sakuragawa* has no classical source; it is what Zeami called a "made" play (*tsukuri nō*.)⁴ Such plays, Zeami advised, should make use of things associated with a famous place or a relic of the past. Here the place is Cherry Blossom River in the province of Hitachi, and the image which unifies the play is the cherry blossom. The time of act two is spring when real blossoms fall upon the waters of the rivers and "cherry blossom" fish swim in them. The son, who is separated from his mother, is named Cherry Blossom Boy after the goddess, Lady of the Blossoms. As is apparent from the two scenes translated below, the list of things associated with blossoms is long. Although the poetic imagery is classical, the play is about common people in medieval Japan, where human beings were sometimes bought and sold, a practice depicted in several plays. The characters and their predicament are true to life, but *Sakuragawa* is not designed to expose social injustices; rather it is a profound and beautiful expression of the human emotions these wrongs can evoke. In *nō* even ordinary people become a means of expressing sublime beauty.

The structure of *Sakuragawa* closely follows the model Zeami suggests for plays of this type.⁵ In act one a slave trader (*wakizure*) enters the stage in silence and relates how he bought a young boy the previous night and is now seeking the boy's mother to pay her and to give her a letter from her son. After summoning the mother (*shite*) and handing her the letter, he exits through the small sliding door at stage left. The mother reads the letter and learns of her son's sacrifice: he has sold himself that she might take religious vows and therefore have a better life. The chorus picks up the chant, speaking mostly from the mother's point of view:

My days and nights pass in poverty, but in times of sorrow
the sight of my child would always console me. . . .
Now what have I to live for?. . . I shall go and
search for him.

Weeping, she exits.

There is nothing deranged about the mother in the first act, but her state of mind is clearly unstable when she reappears in act two, some three years later and far to the north at Cherry Blossom River where several priests (*waki* and *wakizure*) and a young boy (child actor) have come to view the blossoms. The audience is prepared for her appearance by a villager (*wakizure*) who tells the priests about a crazed woman roaming the area and scooping blossoms from the river with a net.⁶ In his entrance scene the shite sings of the long journey the mother has made in search of her child and then dances an anguish dance. The words bemoan the passing of spring and the scattering of the blossoms; the dance expresses the mother's state of mind, which is in as much disarray as the blossoms. The anguish dance is similar to the one performed on video cassette 1; however, in a costumed performance of *Sakuragawa* the shite would dance with a net rather than a fan. Like the quiet dance in *Eguchi* and the short instrumental dance in *Tadanori* this dance is framed by the words of a *waka*.⁷ Here the poem is a slight variation of one by Ki no Tsurayuki published in the tenth century anthology, *Kokinshū*: "Cherry blossoms scattered by the wind, how regrettable; waves arise in a waterless sky." For the deranged mother, the cherry blossoms are her son.

As the mother is talking with the priests and the villager, a gust of wind blows more petals from the trees, resulting in a poetic profusion of white: blossoms, snowflakes, whitecaps, flowers, and clouds, all of which seem to scatter on the stream. The poetry is capped by a color dance; a simple circling of the stage (see video 1) which visually expresses the beauty of the scene and the mother's love for the blossoms and the child they represent. While the anguish dance was performed with the net, this dance is done with the fan.

The kuse scene which follows describes the transience of life and points out that humans, while able to understand impermanence as it relates to nature--especially to such beautiful and short-lived phenomena as blossoms, dew, and mist--usually fail to accept that human life too is ephemeral. The same theme is expressed in the kuse of *Eguchi* by reference to specific Buddhist doctrines, but in *Sakuragawa* it is developed through images, some of which--like falling blossoms and flowing waters--were popularly used in contemporary Zen circles to express the brevity of life and the inevitability of change.⁸ In the play, the images merge: the blossoms fall into the water and are carried along, white caps on the waves, an imagistic expression of the stream's (and the play's) name, Cherry Blossom River. This theme and its images are developed poetically through the juxtaposition of bits and pieces of earlier poems (given within quotes in the following translation). Here, as often happens in *nō*, the technique is itself an expression of theme, for the meanings of the phrases change in their new context, even as the water of the river changes: bubbles burst and are re-formed.

The kuse dance follows the model form quite closely. The initial left circling includes a zigzag-scoop cadence in square 4 to mark the end of stanza A (l. 8). Once the shite returns upstage (l. 10) there is an added medium circling and some point and open patterns before the closure scoop which marks the end of stanza B (compare the Kita version of the kuse of *Hagoromo*). Many of the patterns in the kuse point out features of the scenery. The shite glances up at the tree-tops (l. 9) and the mist (l. 17) and gazes down at the dew (l. 17) and the blossoms in the water (ll. 25-31).

Like the rest of humanity, the mother in this play resists the doctrine of impermanence. She attempts to stop the flow of the river, to recover the scattered blossoms and thus regain her son. The closure dance sequence is interrupted by a simple, but effective, design pattern: the shite pushes forward his fan to hold back the

blossom-bearing stream (l. 35). This is the only mimetic pattern in the kuse dance, and it acts as a bridge to the more dramatic net scene. The first two sequences of the net scene conform to the kuse structure: a left circling followed by a large zigzag series with a right circling. The subsequent two are highlight sequences with repeated diagonal movement and special design patterns which capitalize on the net prop.

When the kuse ends, the shite exchanges his fan for the net (fig. 13). In literary terms the net scene (*ami no dan*) is a *tsukushi*, a catalogue or enumeration of things related to cherry blossoms: poems about cherries, varieties of cherries, places famous for their blossoms, white falling objects, and things named after cherry blossoms, most especially the son, Cherry Blossom Boy. In creating this catalogue, the composer of the play linked together phrases from earlier literature. The beginning lines are split between the chorus and the shite and sung while the shite does a left circling sequence. On line 48 with the word "Miyoshino", a reference both to a place famous for its cherry blossoms and to a river, the chorus takes over the song and the abstract time and space of poetic allusion switches to the dramatic present: the shite is beside a river strewn with cherry blossoms. The scenery, of course, is created by the poetry and dance; the stage remains bare. At the word "Miyoshino" the dancer shoulders the net and performs a long series of stamps. Then he performs a zigzag to a list of white objects which might be mistaken for cherry blossoms, ending in the front with a scooping point that suggests the act of scooping. The movements mime the words more realistically as the shite goes to square 1 to dip the net over the edge of the stage and carry it to the front to inspect the catch (fig. 14). Disappointed, for they are "only cherry blossoms from the tree", the dancer drops the net, backs up and sits on the stage, weeping that the mother has not found her boy.

In the final scene of the play, the mother learns that the boy with the priests is her long-lost son, and the two are happily reunited. In terms of plot this is the highlight of the play; however, in performance terms it is an anticlimax. Reunion scenes, a standard part of crazed-people plays, are highly stylized, the mother simply touches the boy's shoulder and follows him off stage, a quiet resolution to the intense beauty of the poetry and dance in the preceding scenes.

On video cassette 3 the kuse and net dances are performed as a unit by the Kita dancer Takabayashi Shinji. We requested that he use the net for the net scene even though he is performing without costume or instrumental accompaniment. When a fan is substituted for the net in normal dance demonstrations, it is held in front of the body for the stamp series, and it is not dropped at the end. To conclude the dance demonstration the shite circles left and performs a zigzag-scoop cadence at square 8 rather than sitting down and weeping.

Sakuragawa is the most splendid (*hanayaka*) of the crazed woman plays. In fact, it is so showy that the Kita school chantbook warns that the singing and dancing must be carefully constrained to prevent the performance from slipping into frivolity. Because of its elegant beauty, *Sakuragawa* is sometimes performed as a third category play, in which case a variant performance which substitutes a medium dance for the color dance (*mai iri*) is normally used.

Translation of the kuse and net scene of *Sakuragawa*

- Chorus: Indeed, "each passing year
 (kuse A) the water mirrors the blossoms
 which, scattering, cloud it."
 Truly, when they scatter
 blossoms turn to dust. 5
 And what of us?
 Our lives too are dreams, yet only in the blossoms
 do we see transience.
- (kuse B) It is said, "From treetops
 ephemeral blossoms scatter 10
 and falling become foam."
 Lacking awareness, waves of blossoms
 we enjoy now; afterwards
 regrets will come "numerous as birds
 flitting through the blossoms, ephemeral beings, 15
 enviable, despite their fleeting fates."
 "The melancholy of the mists and sadness of the dew"
 our hearts enjoy.
- Shite: For all that,
 (kuse C) I'd only heard its name, "How far," 20
- Chorus: I thought, "to Cherry Blossom River,"
 yet I "rode the waves to Hitachi".
 At least a few scattered blossoms
 I will rescue by damming the waters,
 using snowy white waves 25
 of "blossoms to form a weir."
 How awesome,
 the Blossom Goddess's
 sacred symbol: the blossoms.
 "Bypass them wind as you blow, 30
 don't dirty the waters' reflection."

My sleeves become damp, my skirts
are drenched as I
stop the blossom-bearing stream
to create a Cherry Blossom River. 35

Chorus: Precious blossoms,
(net
scene) precious blossoms,
whose fault is it you scatter cruelly,
"hateful blossoms, spiteful wind:
by scattering do blossoms invite the wind, or 40

Shite: does the wind scatter the blossom?" "Garlands
Chorus: hanging down, glorious sights:"
Shite: "the willow like weeping cherry,"
Chorus: "glimpsed through the mist,
Shite: the wild cherry," 45

Chorus: "clouds of blossoms
Shite: at Miyoshino,"
Chorus: Miyoshino, Miyoshino
River pools and rapids with waves
of blossoms. If I dip my net 50
perhaps I'll catch white minnows
or those cherry blossom fishes,
the name arouses my longing.
So many things so white,
flowers, blossoms, 55
snowflakes, whitecaps, all of them
I scoop up with my net:
but these are only blossoms from the trees,
I seek my Cherry Blossom Boy so dear.
I seek my Cherry Blossom Boy so dear.



Act 2. The net scene



Act 2. The net scene: looking in the net (line 56)

SAKURAGAWA

Kuse: Kita Dance

Chorus: (melodic, plainmatch)

Stanza A

standing at 8 (fan closed)

GE NI YA TOSHI O HETE

indeed years pass

HANA NO KAGAMI TO NARU MIZU WA

blossom mirroring water

L stamp LR forward R stamp

CHIRIKAKARU O YA KUMORU TO IURAN

their scattering clouds it, tis said

raise arms forward point to 4

MAKOTO CHIRINUREBA

truly when fall

open

NOCHI WA AKUTA NI NARU HANA TO

afterwards dust-becoming blossoms

small zigzag

OMOISHIRU MI MO SATE IKA NI

we know ourselves what?

scooping point (2) open

WARE MO YUME NARU O HANA NOMI TO

we too dreams blossoms only

MIRU ZO HAKANAKI

we see as fleeting

drawback point (high to R)

SAREBA KOZUE YORI

thus from treetops

go to 3

take corner

ADA NI CHIRINURU HANA NAREBA

in vain scatter blossoms

2 steps to R (low point look down)

OCHITE MO MIZU NO AWARE TO WA

falling water's foam/melancholy

circle L to 5

ISA SHIRANAMI NO HANA NI NOMI

unknown/white waves blossoms only

make angle

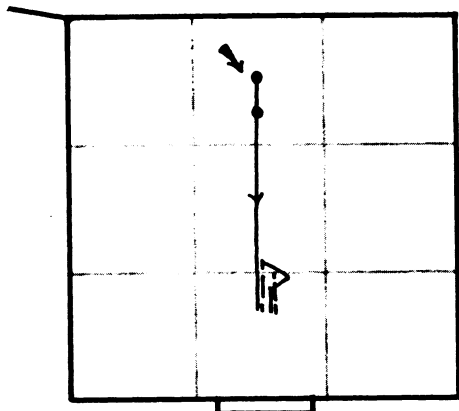
NARESHIMO IMA WA SAKIDATANU

enjoy now afterwards

go to 8

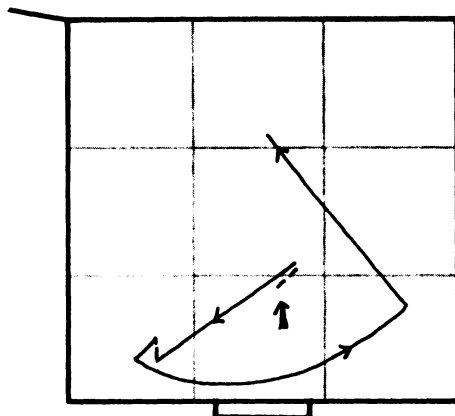
KUI NO YACHI TABI MOMO CHIDORI

regret 8,000 times hundreds of birds



Lines 1-8. The initial sequence uses a zigzag and scooping point in square 4 to mark the end of stanza A.

Compare Hagoromo, kuse, lines 1-13.



Lines 9-14. Two point patterns are added: the high point indicates blossoms on the trees, the low one, blossoms fallen into the water.

SAKURAGAWA

Kuse: Kita Dance

circle L again to 8
 HANA NI NAREYUKU ADASHI MI WA 15
 in blossoms flitting ephemeral self

forward point (2) open
 HAKANAKI HODO NI URAYAMARETE
 fleeting despite enviable

sweeping point (high) open (look down)
 KASUMI O AWAREMI TSUYU O KANASHIMERU
 mist melancholy dew sadness

closure scoop
 KOKORO NARI
 heart

Shite:

Stanza C

open fan
 SARU NITE MO
 and so

raised fan
 NA NI NOMI KIKITE HARUBARU TO 20
 name only hear distant

Chorus:

large zigzag (5 steps left)
 OMOI WATARISHI SAKURAGAWA NO
 thinking cross Cherry Blossom River

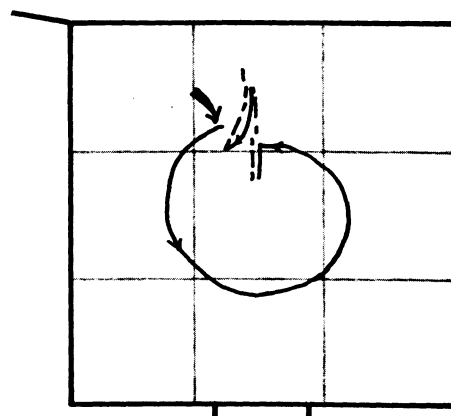
(L stamp)
 NAMI KAKETE HITACHI OBI NO
 waves ride Hitachi to

scooping point to 5
 KAGOTO BAKARI NI CHIRU HANA O
 a few at least scattered blossoms

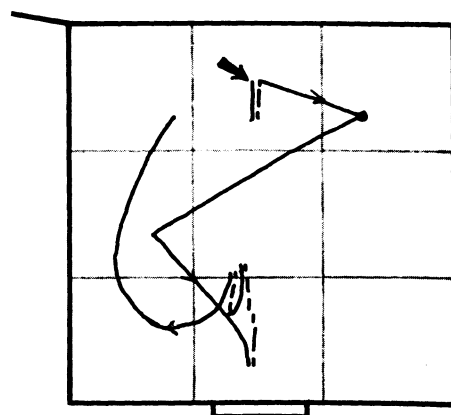
open sweeping
 ADA NI NASAJI TO MIZU O SEKI
 waste don't water dam

point (low) open
 YUKI O TATAETE UKINAMI NO 25
 snow full floating waves

circle R to 1
 HANA NO SHIGARAMI KAKEMAKU MO
 blossom weir make

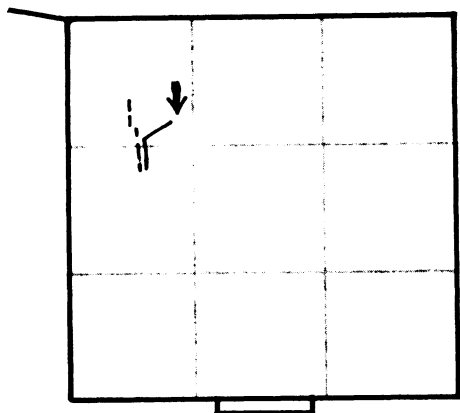


Lines 15-18. A second circling left is followed by added point patterns and the closure scoop.



Lines 19-26. The middle zigzag sequence uses the sweeping point variation.

SAKURAGAWA

Kuse: Kita Dance

Lines 27-29. Patterns
are added here to empha-
size the Blossom Goddess.

pivot to F spread to R
KATAJIKENASHI YA KORE TOTEMO
awe inspiring this very

F chest point (2)
KONO HANASAKUYA HIME NO
this Blossom Goddess

open backing point
GOSHINBOKU NO HANA NAREBA
sacred symbol blossoms are

go to 3 circlet right
KAZE MO YOGITE FUKI MIZU MO
wind bypassing blow water

30

extend fan (look down)
KAGE O NIGOSU NA TO
reflection dirty don't

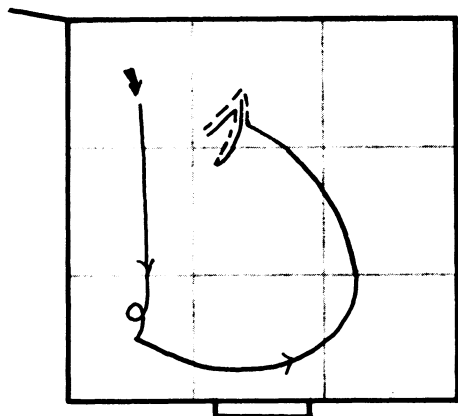
circle L to 8 (lower fan)
TAMOTO O HITASHI MOSUSO O
sleeves dampen skirts

pivot to F drawback point
SHIORAKASHITE
drench

spread to R (4) stop water
HANA NI YORUBE NO MIZU SEKI TOMETE
blossom bearing water stop

open
SAKURAGAWA NI NASOO YO
cherry blossom river I'll make

35



Lines 30-35. The closing
sequence includes a circlet
right on the way to square
3 and a mimetic pattern at
the end to indicate the
stopping of the river's
waters.

SAKURAGAWA

Net Scene: Kita Dance with Prop

Shite:

drawback point facing F
 ATARA SAKURA NO
 precious blossoms

Chorus:

close fan go to 1
 ATARA SAKURA NO
 precious blossoms
 change fan for net pivot to F
 TOGA WA CHIRU ZO URAMI NARU
 fault scatter hateful

forward point to 3
 HANA MO USHI KAZE MO TSURASHI
 blossoms sad wind spiteful

open
 CHIREBA ZO SASOO
 by scattering invite

40

Shite:

forward 4 steps
 SASOEBA ZO CHIRU HANAKAZURA
 by inviting fall blossom garland

Chorus:

take corner
 KAKETE NO MI NAGAMESHI WA
 wearing the view

Shite:

circle L to 5
 NAO AOYANAGI NO ITOZAKURA
 like green willow weeping cherry

Chorus:

Shite:

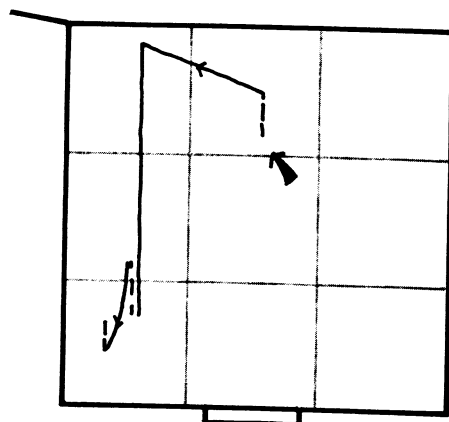
make angle go to 8 circlet point
 KASUMI NO MA NI WA KABAZAKURA
 mists in wild cherry

Chorus:

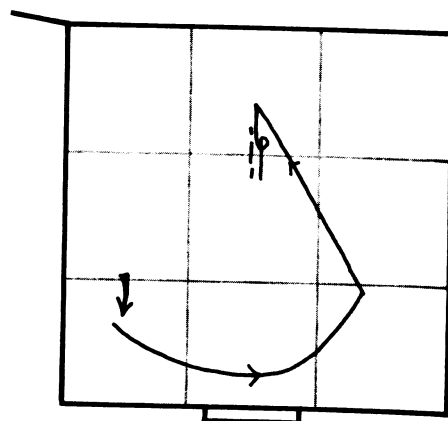
Shite:

open net over shoulder
 KUMO TO MISHI WA MIYOSHINO
 cloud as seen Miyoshino

45



Lines 36-42. Going to square 1 the dancer exchanges fan for net and begins a left circling sequence.



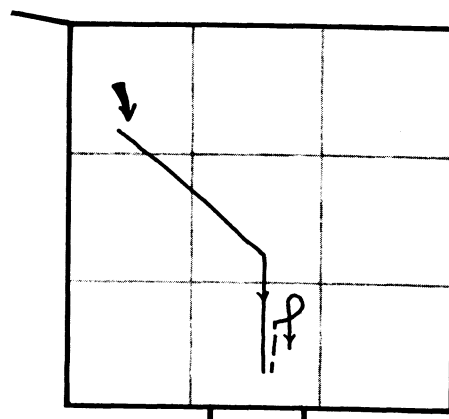
Lines 43-45. The left circling sequence ends with preparations for a series of stamps.

SAKURAGAWA

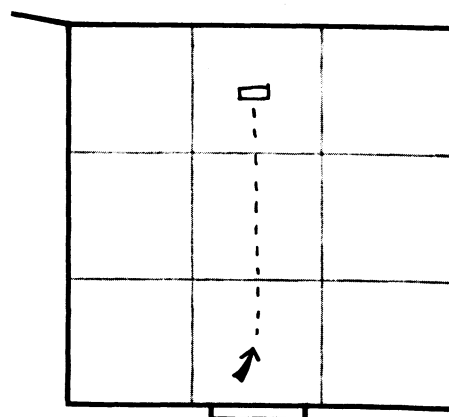
Net Scene: Kita Dance with Prop

dip go to 9, pivot F
 go to 4 (L hand to net)
 SUKUI ATSUME MOCHITAREDOMO
 dip gather hold
 open steps (look at net) drop it
 step circlet
 KORE WA KIGI NO HANA MAKOTO
 these trees blossoms truly
 2 steps F backing steps to 8 (weep)
 WAGA TAZUNURU SAKURAGO ZO KOISHIKI
 my searched-for Blossom Child dear
 sit weep
 WAGA TAZUNURU SAKURAGO ZO KOISHIKI
 my searched-for Blossom Child dear

55



Lines 55-56. Dipping up the blossoms at square 1, the dancer carries them to square 4, looks at them, and drops the net to emphasize disappointment.



Lines 57-58. Backing to square 4, the dancer sits down and weeps. This is the ending performed in full nō.

FIFTH CATEGORY PLAYS

Fifth category or final plays divide into three subgroups.¹ By far the largest are action plays (*hataraki*) presenting a diverse array of supernatural characters: deities, dragon gods, apparitions, tengu, demons, devils, and ghosts.² Some are harmful; others merely frightening. As the name suggests, these plays include action pieces rather than long instrumental dances.³ The danced action (*maibataraki*) appears in 21 of the 41 plays in this subgroup, and 14 plays have only energetic dances to song. The fearsome aspect of the characters appears in the dynamic masks such as the clenched-mouth mask (*beshimi*) and the bulging-eye mask (*tobide*). The broad gestures of the dance may gain extra vitality from jumping on and off a stage prop, often a large dias boldly decorated. The music, sung in the dynamic mode, makes use of the stick drum. The effect is climactic release appropriate to the final position these plays hold in a day's program.

Many of the spirits in these plays must be vanquished. In *Seshōseki* (Death Rock) a travelling priest watches a bird fall dead after flying over a rock and learns that the rock houses the spirit of a fox who kills whatever comes near it. In act two the fox's spirit bursts from the rock and after some struggle promises to cease doing harm in return for prayers for its soul. In *Adachigahara* (also called *Kurozuka*) two travelling priests are horrified to discover that they are staying in the home of a devil disguised as a woman. In act two they overcome her with an exorcism piece (*inori*). In the second act of *Funa Benkei* (Benkei in a Boat) the revengeful ghost of Tomomori attempts to seize Yoshitsune and carry him to the bottom of the sea. The danced action dramatizes a part of the battle between the two (vol. I pp. 76-79). Eventually Tomomori is driven off by the priestly power of Benkei.

The second subgroup of fifth category plays centers around a quick dance (*hayamai*), a long instrumental dance which always uses the stick drum. Although few in number (only 6 plays), these plays are some of the most popular in the repertory. The quick dance is a bit higher in rank (*kurai*) than the medium dance and is appropriate for portraying the ghost of an aristocrat who is filled with a sad nostalgia for the past. For example, *Tōru* describes how the nobleman Minamoto no Tōru made a replica of the bay of Mutsu in his Kyoto garden. Act two, in which he sings and dances about the splendors of his former life, contains a quick dance, which, in a popular variant expands the dance to 13 sections (*jūsandan no mai*). The play *Ama* (The Fishergirl) relates the story of a humble fishergirl who has a relationship with a Chinese lord and secures the future of their son by retrieving a lost jewel from the bottom of the ocean at the cost of her life. Particularly popular as a dance demonstration is the jewel dance at the end of act one which mimes her heroically retrieving the jewel. The shite, revealed to be the ghost of the fishergirl, returns in act two in the form of a dragon goddess to perform the quick dance in praise of the Lotus Sutra and in thanks for her enlightenment. The lively showiness of these plays qualifies them as climactic pieces.

Another small, but important subgroup (5 plays) presents mythical characters who perform special dances. In the play *Shakkyō* (The Stone Bridge) two to four lions romp among peonies to the shrill, lively music of the lion dance (*shishi no mai*). In *Shōjō* (The Tippling Elf), one to seven dancers wearing bright red masks mime the drinking of wine in the tangled dance (*midare*). Both of these dances employ special movements that make them quite distinctive. *Yamamba*, although without such a unique dance, is included among the plays of this subgroup. Nogami suggests that is because the entire play may be seen as a dance presenting Yamamba's peregrinations through the mountains.⁴

YAMAMBA (Old Woman of the Mountains)

Legends about a mysterious old woman living in the mountains which have circulated in Japan since early times form part of the background of the nō play *Yamamba*.⁵ The mountain woman depicted in the play, like the sum total of the legends, is an enigma: she is a benevolent demon, a supernatural human, an enlightened being tormented by attachments. She is, in short, an impossible bundle of contradictions, until and unless one understands the major point of the play: "good and evil are not two, right and wrong are the same." A similar theme is developed in *Eguchi*, where a lowly female entertainer is revealed to be an incarnation of a deity. In *Yamamba* the confusion of identity is more complex, because in addition to Yamamba, there is an entertainer called Hyakuma Yamamba, who makes her living performing a song and dance about Yamamba.⁶ Reality and its imitation, truth and delusion intermingle as the real Yamamba appears to entertain the entertainer with the true form of her dance. The ambiguities of Yamamba's nature are expressed through all aspects of the performance. The text describes both her enlightened acts and her tormented sufferings. The chant is in the dynamic mode, usually reserved for males or deities, and the dance movements are a mixture of the aged, feminine and martial modes. The costume also suggests ambiguity, and, of the masks made specifically for this play, some express enlightened clarity and some are grotesquely distorted, while others depict an old woman suffering.⁷

The play begins with Hyakuma (tsure) on a pilgrimage to the temple Zenkōji with three attendants (waki and wakizure; fig. 15). She chooses the most difficult road to the temple because it is said to be the path Amida Buddha descends when he comes to welcome believers to paradise. Barely have they set out along this road when night falls and an old woman (shite) appears to offer them lodging. The old

woman admits that she has caused dusk to fall early in order to detain the travellers and to hear Hyakuma's performance (fig. 15). Hinting that she is indeed the real Yamamba--the subject of Hyakuma's song--and that she will return in her true form once the moon has risen, the old woman disappears.

During the shite's entrance scene in act two the shite, now costumed as Yamamba, proclaims: "good and evil are not two". Then, after the performers have described Yamamba's appearance in the shared lines of a dialogue scene, the tsure moves to the waki seat and sits in line with her attendants, while the shite, with the help of the chorus, performs the kuse scene, which is one of the few in *nō* adhering closely to the kusemai form Zeami described.⁸ Kusemai, a popular entertainment of song and dance which is thought to have been introduced into *nō* by Kanami, began and ended with a theme song (*shidai*). In *Yamamba* the kuse scene begins with the first full presentation of the theme song whose opening lines were quoted in earlier parts of the play: "Dragging good and evil Yamamba makes her mountain rounds in pain."⁹

While the chorus repeats the theme song, the dancer gives his stick to the stage attendants and takes out his fan. He sits on a stool at stage center as the chant describes the mountainous landscape in Buddhist terminology. A climactic moment occurs at the end of stanza A of the kuse segment when the mountains are seen as a metaphor for two methods of salvation:

Sacred peaks soaring
suggest ascent to enlightenment;
lightless valleys deep
betoken grace descending to mankind
even to the center of the earth.

The last line is emphasized by the seated shite dramatically pointing his fan downward and peering into the depths of the earth. He may perform two strong stamps to further underscore the passage.

The kuse dance begins with stanza B. The mountains, which had grown to cosmic proportions, are now seen as the natural landscape in which Yamamba resides. After an abbreviated initial sequence, the first zigzag sequence begins with the shite announcing that Yamamba is not human (raised fan pattern), but has temporarily taken on visible form (large zigzag series), and that, if one accepts the premise that "right and wrong are one" and sees "form and void for what they are" (body turn), then Yamamba's existence is logical. Stamps bridge the transition of the chant back to the lower register for stanza A'. As the chorus describes the good deeds Yamamba performs, the shite highlights key passages: first shouldering of the burden of a woodsman (burden pattern), then entering through the window of the weaving girls' shed (point stamp) to help them. The metaphor of a flitting bird (viewed by the shite with a sweeping point) expresses the flying of Yamamba's shuttle. Despite these deeds, the village gossips only whisper slander about Yamamba being a demoness (the shite circles right to square 8 to begin the second middle zigzag sequence). On frosty winter nights Yamamba also helps weary women beat cloth (stamps and flap fan; fig. 16). Having described her many good deeds, Yamamba turns to Hyakuma and requests that when Hyakuma returns to the capital, she tell the true story of Yamamba (chest point). Realizing that this desire too is a form of attachment, Yamamba declares she will cast off all desire, for it only adds to the burden which the unenlightened Yamamba must shoulder as she makes her painful mountain rounds (closure left circling).

Retrieving his stick, the shite dances a realistic action piece. This dance, which depicts Yamamba's wanderings in the mountains, begins with a series of steps, stamps, and taps of the stick carefully timed to the calls of the drummers. Then the shite performs a slow left circling and a double kneel during which he shoulders the stick. This action alludes back to the burden pattern in the kuse dance. However, whereas in the kuse Yamamba was specifically shouldering the burden of a woodsman, an action her enlightened self performed to help

mankind, in this dance her unenlightened self is shouldering the burden of the distinction between good and evil. Only when good and evil are seen as one, that is, only through Buddhist enlightenment, will this burden be lifted.

The shite then mentions the close tie between Yamamba and her impersonator and kneels to say farewell before continuing her mountain rounds. Her wanderings are depicted in the final dance, sung to cyclic rhythm with the stick drum playing. Yamamba is shown circling the mountains in various seasons: going forward to view spring blossoms, pointing out the autumn moon (fig. 17), and looking at winter clouds and snow at the corner. This passage reinforces Yamamba's identification with nature. As she circles round the mountains, she also becomes one with them: "bits of dust pile up to become mountain/woman". In the variant performance of full *nō* shown on video cassette 4, this is dramatically presented with the shite crouching small under his kimono, then standing high and discarding the robe. In the dance demonstrations, the shite does a simple, yet powerful open pattern to express this growth. The tempo increases as Yamamba, now revealing her most demonic form, winds her way through the mountains (zigzag), visible momentarily in the valleys below (jump turn, kneeling cloud fan), and then lost in an endless range of mountains. To the incantatory repetition of "mountain after mountain, making mountain rounds" the shite in the full *nō* performance rushes down the bridge to perform the closing stamps of the play.

Yamamba is a play which allows a relatively wide range of interpretation and which shows considerable variation in the choreography of the various schools, even in the *kuse*, whose length allows for many added patterns. The video cassettes present dance demonstrations of the *kuse* (video 2) and of the final dance (video 4) by performers from both schools, as well as a variant performance (*shirogashira*) of the final scene. The full *nō* performance includes the realistic action piece and makes extensive use of the bridge.

Translation of the kuse of *Yamamba*

- Chorus: And then there is Yamamba:
 (kuse B) birthplace unknown, lodgings uncertain
 wandering with clouds and streams
 no mountain depths unreachable.
- Shite: Certainly she cannot be human 5
 (kuse C) with shifting form, like drifting clouds
- Chorus: temporarily transforming self
 by attachment transfigured, a she-demon
 appears before our eyes, but
 when good and evil are seen as one 10
 form as void as it is, then
 Buddhism equals worldliness
 passions imply enlightenment
 buddhas, living creatures
 living creatures, Yamamba: 15
 willows are green
 blossoms are crimson, colors' color.
- Chorus: Then too, she sports with people
 (kuse A') sometimes when a woodsman rests
 beside a mountain path beneath the blossoms 20
 she shoulders his heavy burden and
 with the moon comes out the mountain
 going with him to the village below.
 At other times where weaving girls
 work looms, she enters the window 25
 a warbler in willows winding threads
 or she places herself in spinning sheds
 to help humans, and yet
 women whisper--it is
 an invisible demon they see. 30

Shite: This sad world, an empty husk or battered cloak
 (kuse C') whose unbrushed sleeves hold frost
 Chorus: buried by the cold night moon.
 When wearied beaters pause to rest
 a thousand, ten thousand voices 35
 burst from the fulling block
 it is Yamamba's doing!
 Return to the capital
 tell the world these tales
 but think! Is this still delusion? 40
 brush it all away, everything, for
 dragging good and evil Yamamba
 makes her mountain rounds painfully.

Translation of the final dance of *Yamamba*

Shite: Now I take my leave, returning to the mountains
 (noriji) awaiting the spring when treetops bloom
 Chorus:
 Shite: I visit the blossoms, making my mountain rounds
 Chorus: in autumn's radiance seeking the light
 Shite: to moon viewing places I make my mountain rounds 5
 Chorus: in winter's crisp cold, when storm clouds gather
 Shite: I summon forth snow, making my mountain rounds.
 Chorus: Around and around
 bound to fate, clouds of delusion
 Shite: like bits of dust pile up to become Yamamba 10
 Chorus: in demoness form. "Look look"
 she scales the peaks, echoes resound in the valley
 until now she was here, plain to be seen
 mountain after mountain, making mountain rounds
 destination unknown, she disappears. 15



Act 1. The entertainer
Hyakuma Yamamba



Act 1. The old woman
talks about Yamamba



Act 2. Dialogue scene: Yamamba presented
in her true form (*Shirogashira*).



Act 2. The kuse dance (line 36)

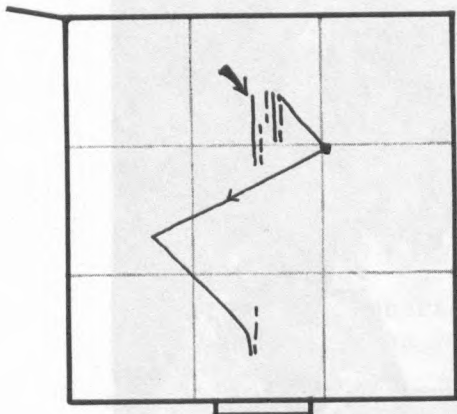


Act 2. The stroll (tachimawari)



Act 2. The final dance:
seeking moon-viewing places
(line 5)

YAMAMBA

Kuse: Kita Dance

Lines 1-9. As the dance begins with stanza B, the initial sequence is shortened.

Shite: (dynamic, plainmatch) Stanza B

kneeling (fan closed)
SOMOSOMO YAMAMBA WA
and then Yamamba

Chorus:

stand
SHOOJO MO SHIRAZU YADO MO NAKU
birthplace unknown lodging none

forward point (4) open
TADA KUMO MIZU O TAYORINITE
just clouds-water follow

closure scoop open fan
ITARANU YAMA NO OKU MO NASHI
unreached mountain depths none

Shite: Stanza C

raised fan
SHIKAREBA NINGEN NI ARAZU TOTE
therefore human is not

5

Chorus:

large zigzag (5 steps L)
HEDATSURU KUMO NO MI O KAE
separating cloud form change

(L stamp)
KARI NI JISHOO O HENGE SHITE
temporarily self transform

scooping point to 4
ICHINEN KESHOO NO KIJO TO NATTE
by attachment transfigured, demoness

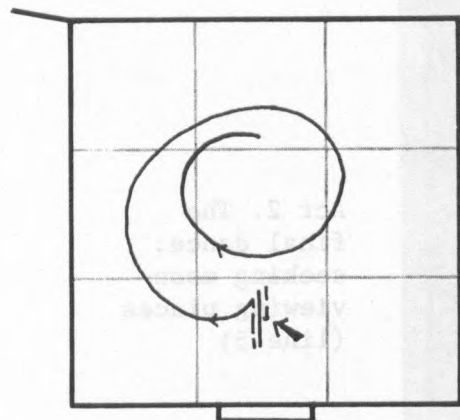
open
MOKUZEN NI KITAREDOMO
before eyes comes but

body turn open
JASHOO ICHINYO TO MIRU TOKI WA
evil-good are one this seen

10

circle R to 8
SHIKISOKU ZEKUU SONO MAMA NI
phenomena equal void just as is

circle R again
BUPPOO AREBA SEHOO ARI
sacred implies profane
BONNOO AREBA BODAI ARI
passions imply enlightenment



Lines 10-13. The right circling is doubled. Compare Sakuragawa lines 4-5.

YAMAMBA

Kuse: Kanze Dance

Shite: (dynamic, plainmatch)

Stanza B

kneeling (fan closed)

SOMOSOMO YAMAMBA WA

and then Yamamba

Chorus:

stand stamp L

SHOOJO MO SHIRAZU YADO MO NASHI

birthplace unknown lodging none

forward point open

TADA KUMO MIZU O TAYORINITE

just clouds-water follow

zigzag scooping point open fan

ITARANU YAMA NO OKU MO NASHI

unreached mountain depths none

Shite:

Stanza C

raised fan

SHIKAREBA NINGEN NI ARAZU TO TE 5

therefore human is not

Chorus:

large zigzag

HEDATSURU KUMO NO MI O KAE

separating cloud form change

(L stamp)

KARI NI JISHOO O HENGE SHITE

temporarily self transform

scooping point to 4

ICHINEN KESHOO NO KIJO TO NATTE

by attachment transfigured, demoness

open

MOKUZEN NI KITAREDOMO

before eyes comes but

body turn open

JASHOO ICHINYO TO MIRU TOKI WA 10

evil-good are one this seen

go to 3 right circlet

SHIKISOKU SEKUU SONO MAMA NI

phenomena equal void just as is

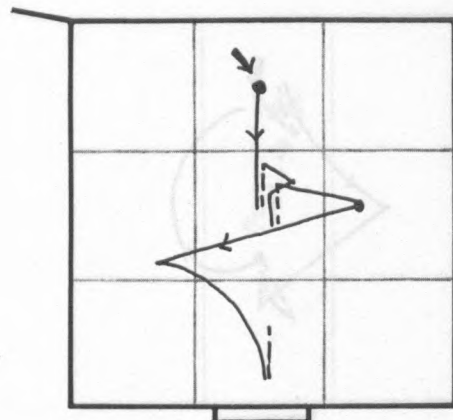
take corner

BUPPOO AREBA SEHOO ARI

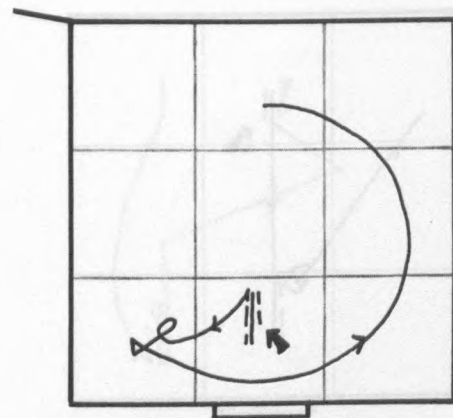
sacred implies profane

circle L to 8

BONNOO AREBA BODAI ARI

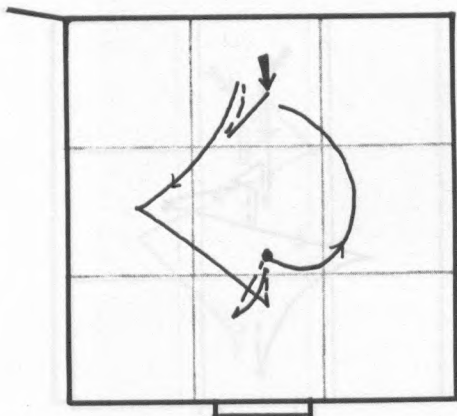


Line 1-9. Abbreviated opening sequence followed by zigzag series.

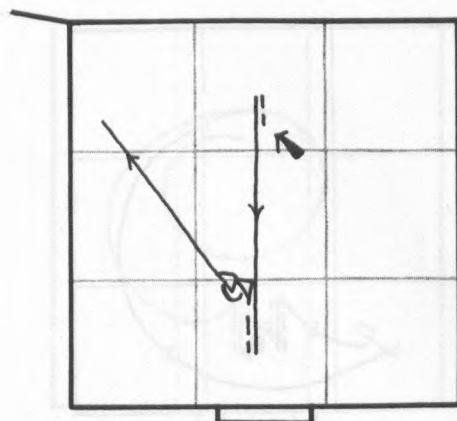


Lines 10-13. Body turn followed by left circling.

YAMAMBA

Kuse: Kita Dance

Lines 14-19. Referential patterns underscore the meaning in an added sequence. A stamp separates stanzas B and A'.



Lines 20-23. This simple sequence highlights the burden pattern.

spread to R B point go to 2
HOTOKE AREBA SHUJOO ARI
buddhas imply humanity

L point go to 4 rotate arms
SHUJOO AREBA YAMAMBA MO ARI 15
humanity implies Yamamba

sweeping point
YANAGI WA MIDORI
willows green

open to R L stamp
HANA WA KURENAI NO IROIRO
blossoms crimson color's color

body turn arms Stanza A'
SATE NINGEN NI ASOBU KOTO
when with humans she mingles

circle L to 8
ARU TOKI WA YAMAGATSU NO
sometimes mountain woodsman

drawback point (look up)
overhand point (look down)
SHOORO NI KAYOO HANA NO KAGE 20
path trudging in blossom's shade

go to 4 (lifting fan) burden
YASUMU OMONI NI KATA O KASHI
rests, to burden shoulder lends

switch knees to R (nestle fan) stand
TSUKI MOROTOMO NI YAMA O IDE
moon with mountain come out

go to 1
SATO MADE OKURU ORI MO ARI
to village accompany times are

YAMAMBA

Kuse: Kanze Dance

backing point go to 9 pivot R
 HOTOKE AREBA SHUJOO ARI
 buddhas imply humanity

pivot F figure 8 fan
 SHUJOO AREBA YAMAMBA MO ARI 15
 humanity implies Yamamba

viewing fan
 YANAGI WA MIDORI
 willows green

lift point open
 HANA WA KURENAI NO IROIRO
 blossoms crimson color's color

7 stamps (move R lower arms) Stanza A'
SATE NINGEN NI ASOBU KOTO
 when with humans she mingles

large zigzag
 ARU TOKI WA YAMAGATSU NO
 sometimes mountain woodsman

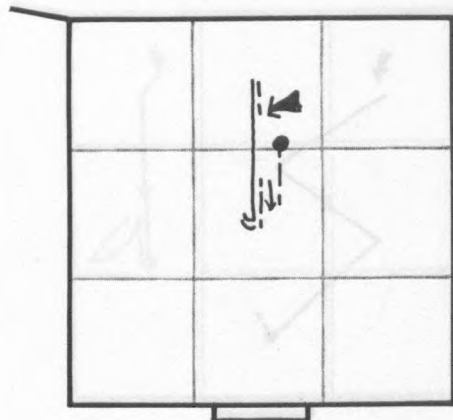
scooping point
 SHOORO NI KAYOO HANA NO KAGE 20
 path trudging in blossoms shade

burden
 YASUMU OMONI NI KATA O KASHI
 rests, to burden shoulder lends

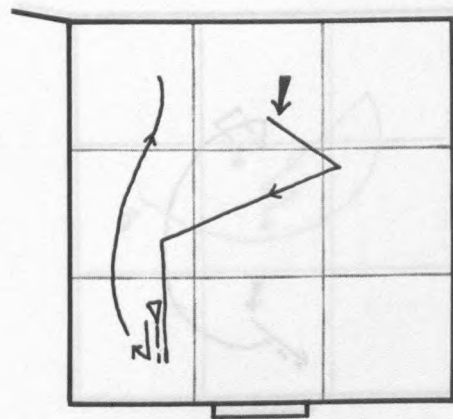
(look up) stand 2 steps F
 TSUKI MOROTOMO NI YAMA O IDE
 moon with mountain come out

low fan pivot R look at bridge
 SATO MADE OKURU ORI MO ARI
 to village accompany times are

go to 1
 MATA ARU TOKI WA ORIHIME NO
 or other times weaving girls

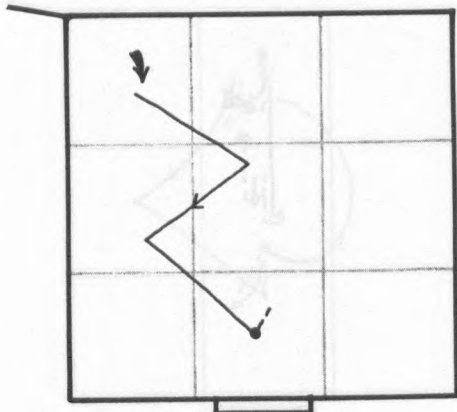


Lines 14-18. After pointing to mankind, the dancer indicates Yamamba with a figure 8 fan. Stamps act as a bridge to stanza A'.

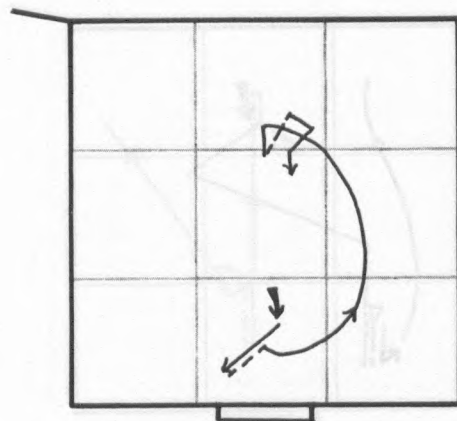


Lines 19-24. After the burden pattern the dancer evokes the succeeding phrases with referential movement.

YAMAMBA

Kuse: Kita Dance

Lines 24-25. Another added zigzag sequence involves a point stamp to indicate Yamamba entering the weaving room.



Lines 26-30. The sequence ends with a left circling and a cadence series.

large zigzag

MATA ARU TOKI WA ORIHIME NO
or other times weaving girls'

point stamps (low) B point

IOHATA TATSURU MADO NI ITTE 25
looms working window enter

4 steps R spread drawback point
facing R (look up) circle L to 8

EDA NO UGUISU ITOKURI
in branches warbler threading

F overhand point (2)

HOOSEKI NO YADO NI MI O OKI
spinning shed into put self

open to R
HITO O TASUKURU WAZA O NOMI
people helping deeds only

small zigzag
SHIZU NO ME NI MIENU
to housewives' eyes invisible

scooping point (2)

ONI TO YA HITO NO IURAN 30
demon people say

YAMAMBA

Kuse: Kanze Dance

3 steps R (circle fan) go to 2
point stamp
IOHATA TATSURU MADO NI ITTE_
looms working window enter

open sweeping point open
EDA NO UGUISU ITOKURI
in branches warbler threading

circle L to 7
HOOSEKI NO YADO NI MI O OKI
spinning shed into put self

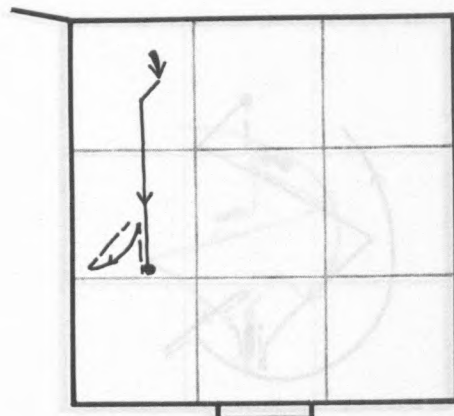
pivot R go to 9 raise arms
HITO O TASUKURU WAZA O NOMI
people helping deeds only

zigzag
SHIZU NO ME NI MIENU.
to housewives' eyes invisible

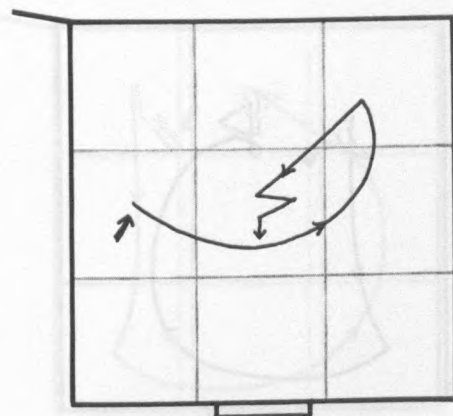
F scooping point
ONI TO YA HITO NO IURAN
demon people say

25

30



Lines 25-26. Entering the window: although the patterns of the two schools are similar, placement, timing, and style differ considerably.



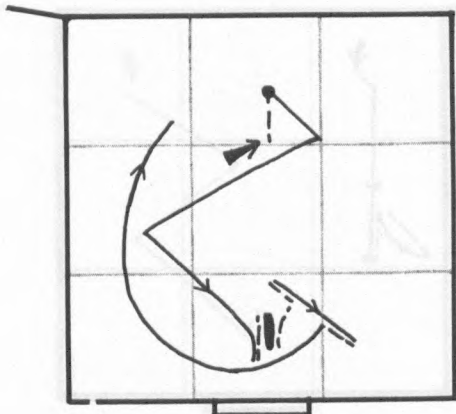
Lines 27-30. The placement of the cadence series is farther downstage in the Kanze school.

YAMAMBA

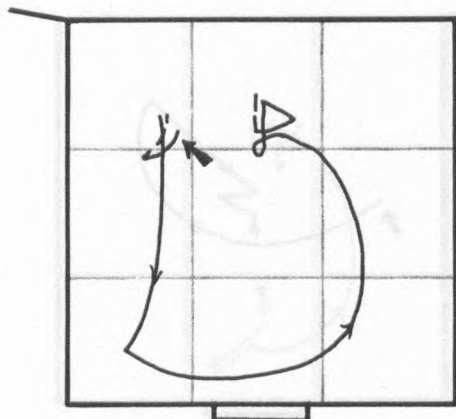
Kuse: Kita Dance

Shite:

Stanza C'



Lines 31-38. Patterns are added to this zigzag sequence to illustrate Yamamba's beating of the kinuta.



Lines 39-43. The kuse ends with a standard closure sequence.

open L stamp
YO O UTSUSEMI NO KARA KOROMO
world discard brocade robe

Chorus:

large zigzag
HARAWANU SODE NI OKU SHIMO WA
on unbrushed sleeves lies frost

scooping point
YOSAMU NO TSUKI NI UZUMORE
by cold night moon buried

open
UCHISUSAMU HITO NO TAEMA NI MO
wearied beaters rest, still

7 stamps (pointing front)
SENSEI BANSEI NO
1000 1000 sounds

35

open to R flap fan
KINUTA NI KOE NO SHIDE UTSU WA
fulling block voice beat

chest point facing 5 open
TADA YAMAMBA GA WAZA NARE YA
it's Yamamba's deed

circle R to 1
MIYAKO NI KAERITE
to capital return

spread to R
YOGATARI NI SESASE TAMAE TO
these tales tell please

backing point go to 3
OMOO WA NAO MO MOOSHU KA
but think, is this too delusion?

40

extend fan circle L to 8 (lower fan)
TADA UCHI SUTE YO NANIGOTO MO
just renounce everything

back circlet small zigzag
YOSHI ASHIBIKI NO YAMAMBA GA
good-bad dragging Yamamba

closure scoop kneel
YAMA MEGURI SURU ZO KURUSHIKI
mountain rounds makes in pain

YAMAMBA

Kuse: Kanze Dance

Shite:

Stanza C'

open L stamp
 YO O UTSUSEMI NO KARA KOROMO
 world discard brocade robe

Chorus:

large zigzag
 HARAWANU SODE NI OKU SHIMO WA
 on unbrushed sleeves lies frost

scooping point
 YOSAMU NO TSUKI NI UZUMORE
 by cold night moon buried

open
 UCHISUSAMU HITO NO TAEMA NI MO
 wearied beaters rest, still

7 stamps (pointing front)

SENSEI BANSEI NO
 1000 10,000 sounds

35

flap fan (backing to R)
 KINUTA NI KOE NO SHIDE UTSU WA
 fulling block voice beat

pivot L look toward 5 2 steps L
 TADA YAMAMBA GA WAZA NARE YA
 it's Yamamba's deed

circle L to 1
 MIYAKO NI KAERITE
 to capital return

chest point facing 5 open
 YOGATARI NI SESASE TAMAE TO
 these tales tell please

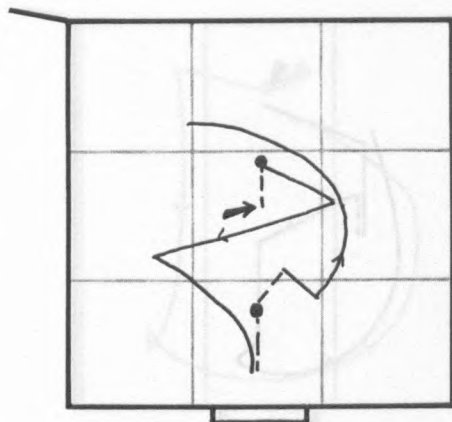
backing point facing front
 OMOO WA NAO MO MOOSHU KA
 but think, is this too delusion?

40

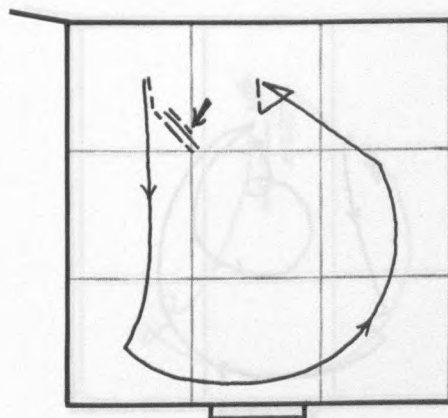
go to 3 extend fan
 TADA UCHI SUTE YO NANIGOTO MO
 just renounce everything

circle L to 8 (make angle lower fan)
 YOSHI ASHIBIKI NO YAMAMBA GA
 good-bad dragging Yamamba

zigzag closure scoop kneel
 YAMA MEGURI SURU ZO KURUSHIKI
 mountain rounds makes in pain

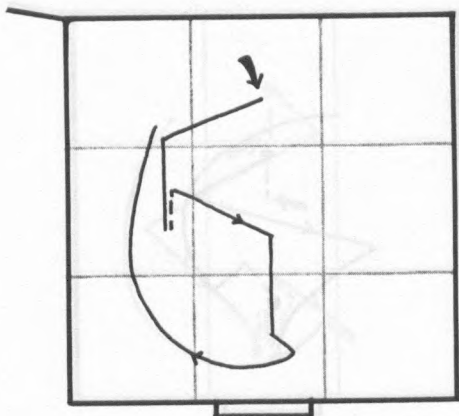


Lines 31-38. Zigzag sequence with stamps and flap fan. The Kanze dancer saves the chest point for line 39. Compare kita, l. 37.



Lines 39-43. Closure sequence, including the standard cadence zigzag scoop series.

YAMAMBA

Final Section: Kita Dance

Lines 1-5. The final dance begins with a right circling sequence.

Shite: Noriji (dynamic, wholematch)

kneeling (fan open)

ITOMA MOOSHITE KAERU YAMA NO

I take leave return to mountains

Chorus:

stand pivot R 5 steps R pivot F
HARU WA KOZUE NI SAKU KA TO MACHISHI
spring treetops bloom? await

Shite:

forward point to 2 open
HANA O TAZUNETE YAMA MEGURI
blossoms seeking mt. rounds

Chorus:

go L to 9, forward to 4
AKI WA SAYAKEKI KAGE O TAZUNETE
autumn brilliant moonlight seek

Shite:

L point (2) to L (look up) circle R to 1
TSUKI MIRU KATA NI TO YAMA MEGURI 5
moon viewing places mt. rounds

Chorus:

turn point go to 3 spread extend
fan (LR step)
FUYU WA SAEYUKU SHIGURE NO KUMO NO
winter chill drizzle clouds

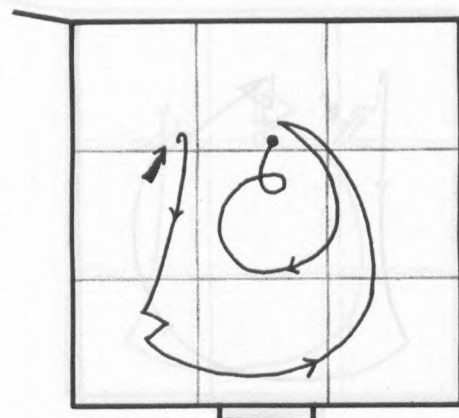
Shite:

circle L to 8 (lower fan)
YUKI O SASOITE YAMA MEGURI
snow invite mt. rounds

Chorus:

double point circle R to 8
MEGURI MEGURITE
round and round

right circlet RL stamp (facing R)
RINNE O HEDARENU MOOSHUU NO KUMO NO
fate not escape delusions' clouds



Lines 6-8. A left circling sequence is followed by a circling right to emphasize Yamamba's peregrinations.

YAMAMBA

Final Section: Kanze Dance

Shite: Noriji (dynamic, wholematch)

kneeling (fan open) stand go to 1
ITOMA MOOSHITE KAERU YAMA NO
I take leave return to mountains

Chorus:

pivot F 3 forward pivot go to 3
take corner
HARU WA KOZUE NI SAKU KA TO MACHISHI
spring treetops bloom? await

Shite:

circle left
HANA O TAZUNETE YAMA MEGURI
blossoms seeking mt. rounds

Chorus:

forward point cloud fan
AKI WA SAYAKEKI KAGE O TAZUNETE
autumn brilliant moonlight seek

Shite:

backing point
TSUKI MIRU KATA NI TO YAMA MEGURI 5
moon viewing places mt. rounds

Chorus:

go to 3 R circlet extend lift fan
FUYU WA SAEYUKU SHIGURE NO KUMO NO
winter chill drizzle clouds

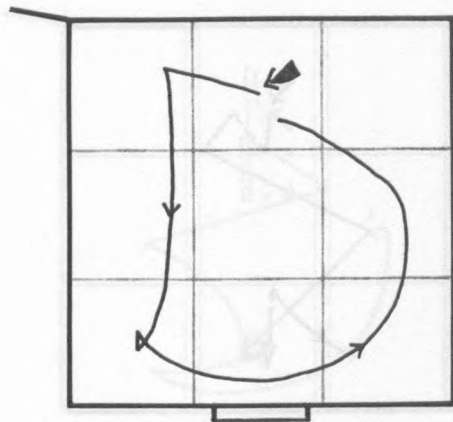
Shite:

(lookup) circle L (lower fan make angle)
YUKI O SASOITE YAMA MEGURI
snow invite mt. rounds

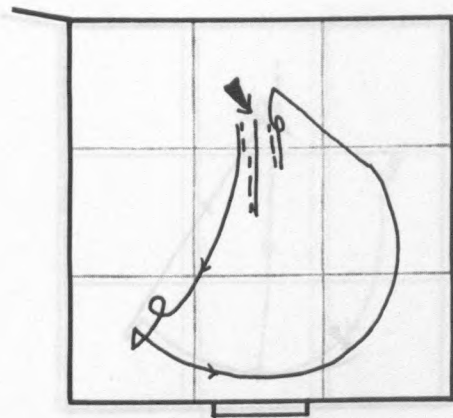
Chorus:

circlet point
MEGURI MEGURITE
round and round

open
RINNE O HANARENU MŌSHUU NO KUMO NO
fate not escape delusions' clouds

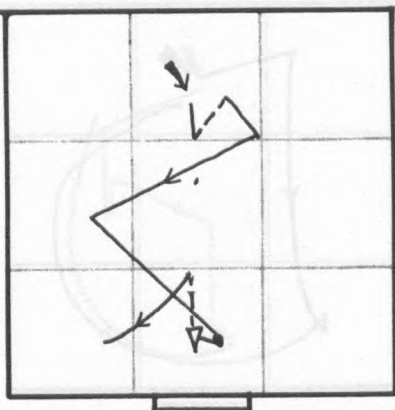


Lines 1-3. The left circling from square 3 corresponds to the words "mountain rounds."

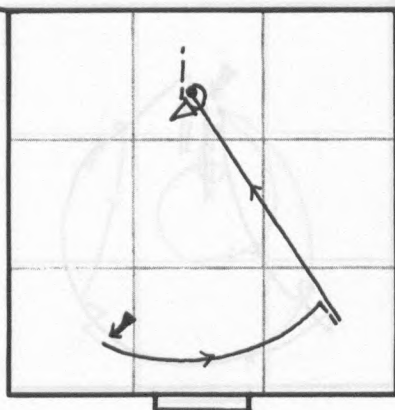


Lines 4- . After invoking the snow at square 3, the left circling again correlates with the words "mountain rounds."

YAMAMBA

Final Section: Kita Dance

Lines 10-13. The dancer zigzags to square 4 and performs a jump kneel looking up at Yamamba scaling the peaks.



Lines 14-16. The closure begins in square 3 and emphasizes square 5. A jump kneel illustrates Yamamba's disappearance.

Shite:

F overhand point (2) open to R
CHIRI TSUMOTTE YAMAMBA TO NARERU 10
scatter/dust piles mt./Yamamba becomes

Chorus:

large zigzag scooping point
KIJO GA ARISAMA MIRU YA MIRU YA TO
demoness appearance look! look! calling
RL stamps jump-kneel extend fan (look up)
MINE NI KAKERI TANI NI HIBIKITE
up peak soar in valley echo

stand B point go to 3 spread
IMA MADE KOKO NI ARU YA TO MIESHI GA
until now here she was it seemed but

circle L to 5 body turn
YAMA MATA YAMA NI YAMA MEGURI
mt. after mt. mt. rounds

go to 1 RL point stamps fan to left
jump-kneel (pillow fan)
YAMA MATA YAMA NI YAMA MEGURI SHITE 15
mt. after mt. mt. rounds making

stand fan to R closure scoop kneel
YUKUE MO SHIRAZU NARINIKERI
destination unknown disappears

YAMAMBA

Final Section: Kanze Dance

backing point go to 9 open (grow up)
 CHIRI TSUMOTTE YAMAMBA TO NARERU 10
 scatter/dust piles mt./Yamamba becomes

large zigzag scooping point
 KIJO GA ARISAMA MIRU YA MIRU YA TO
 demoness appearance look! look! calling

RL stamps jump-kneel cloud fan look
 (R,L, center)

MINE NI KAKERI TANI NI HIBIKITE
 up peak soar in valley echo

nestle fan stand go to 3
 IMA MADE KOKO NI ARU YA TO MIESHI GA
 until now here she was it seemed but

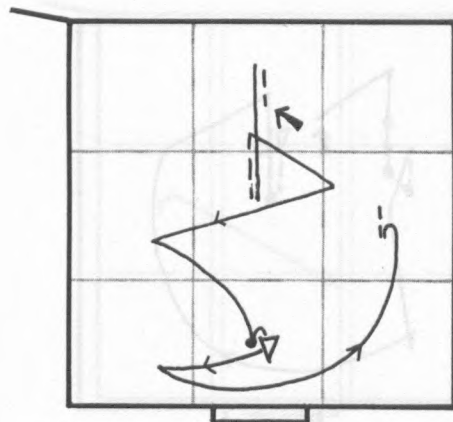
circle L to 6 switch directions backing
 point to F (martial)

YAMA MATA YAMA NI YAMA MEGURI
 mt. after mt. mt. rounds

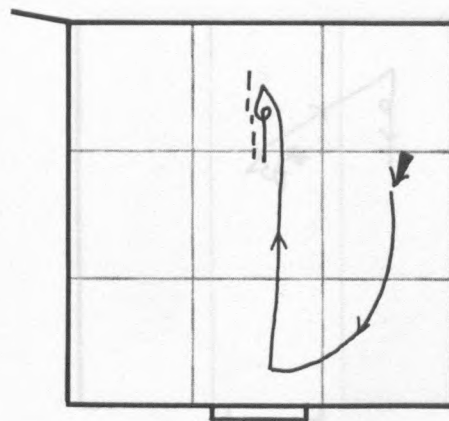
go to 4 lower fan pivot R go to 8
 circlet point

YAMA MATA YAMA NI YAMA MEGURI SHITE 15
 mt. after mt. mt. rounds making

open closing scoop kneel
 YUKUE MO SHIRAZU NARINIKERI
 destination unknown disappears



Lines 9-14. Line 10 quickens, the dance becomes more martial.



Lines 15-16. A common martial style closure sequence.

YAMAMBA

Final Section: Kanze Nō

Shite: (dynamic, non-congruent)

stand with stick to front
 ICHIJU NO KAGE ICHIGA NO NAGARE
 one tree's shade, one river's flow

MINA KORE TASHOO NO EN ZO KASHI
 all this a former life bond

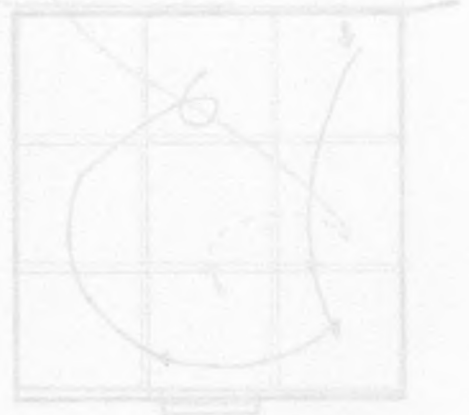
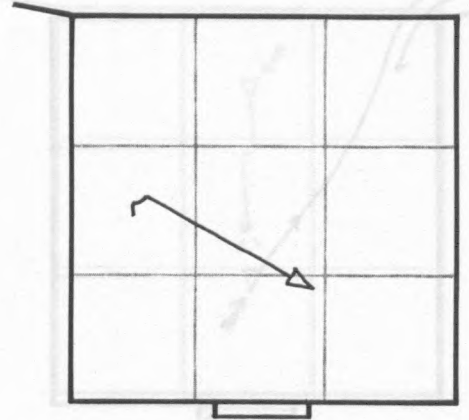
pivot R to face tsure
 MASHITE YA WAGA NA O YUZUKI NO
 now my name known

UKIYO O MEGURU HITOFUSHI MO
 floating world-rounds become song

KYOOGEN KIGYOO NO MICHU SUGU NI
 wierd, flowery words: way to

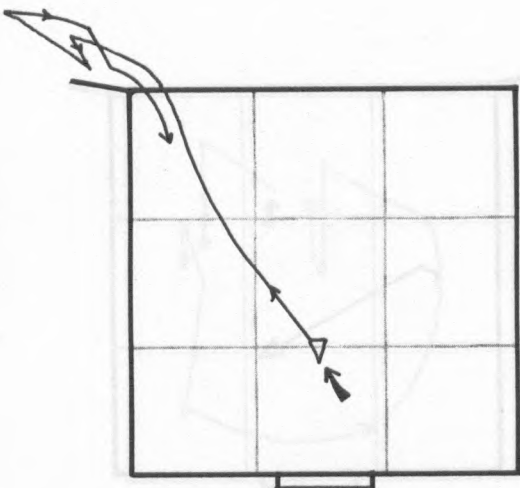
go to 4
 SANBUTSUJOO NO IN ZO KASHI
 enlightenment cause I hope

kneel, lean stick on shoulder
 ARA ONNAGORI OCHI YA
 parting sad !

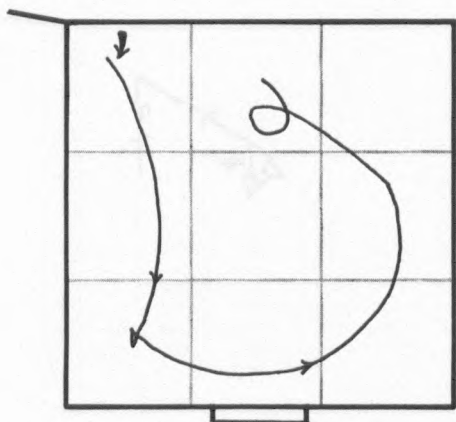


YAMAMBA

Final Section: Kanze Nō



Lines 1-5. Instead of going to square 3, the dancer goes down the bridge to seek the blossoms. To view the moon he lifts up a lock of hair and gazes out.



Lines 6-8. Large and small circles represent the mt. rounds.

Shite: (dynamic, whole beat)

kneeling pivot F stand go to bridge
ITOMA MOOSHITE KAERU YAMA NO
I take leave return to mountains

Chorus:

HARU WA KOZUE NI SAKU KA TO MACHISHI
spring treetops bloom? pivot front await

Shite:

2 steps R (look LR) go up bridge
pivot R

HANA O TAZUNETE YAMA MEGURI
blossoms seeking mt. rounds

Chorus:

return pivot F 3 steps F (look down RLR)
AKI WA SAYAKEKI KAGE O TAZUNETE
autumn brilliant moonlight seek

Shite:

grab hair	release hair	go to 1
TSUKI MIRU KATA NI TO	YAMA MEGURI	5
moon viewing places	mt. rounds	

Chorus:

go to 3 take corner
FUYU WA SAEYUKU SHIGURE NO KUMO NO
winter chill drizzle clouds

Shite:

L to 8 make angle
YUKI O SASOITE YAMA MEGURI
snow invite mt. rounds

Chorus:

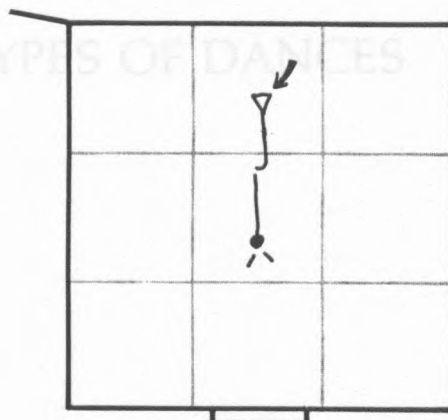
drop stick small circle L
MEGURI MEGURITE
round and round

YAMAMBA

Final Section: Kanze Nō

PART II: TYPES OF DANCES

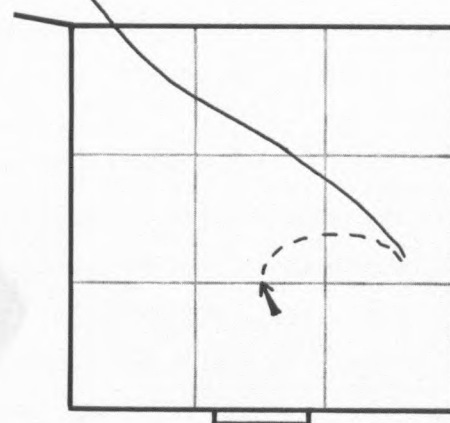
unfasten robe pivot front
 RINNE O HANARENU MOOSHUU NO KUMO NO
 fate not escape delusions' clouds
 kneel R (robe over head) stand drop
 robe 2 steps F
 CHIRI TSUMOTTE YAMAMBA TO NARERU 10
 scatter/dust piles mt./Yamamba becomes



Lines 9-12. Slipping off his robe, the dancer crouches under it, then grows upward, finally holding the robe out with raised arms.

open fan
 KIJO GA ARISAMA MIRU YA MIRU YA TO
 demoness appearance look! look! calling
 point RL stamps leap look down (RLR)
 MINE NI KAKERI TANI NI HIBIKITE
 up peak soar in valley echo
 7 steps backing to L go to
 IMA MADE KOKO NI ARU YA TO MIESHI GA
 until now here she was it seemed but
 end of curtain
 YAMA MATA YAMA NI YAMA MEGURI
 mt. after mt. mt. rounds

stop short circlet point
 circlet R (fan down and up)
 YAMA MATA YAMA NI YAMA MEGURI SHITE 15
 mt. after mt. mt. rounds making
 open 2 steps to R LR stamps
 YUKUE MO SHIRAZU NARINIKERI
 destination unknown disappears



Lines 13-16. The final mt. rounds are circlets at the end of the bridge. Stamps mark the completion of the play.

DANCE TO SONG

PART II: TYPES OF DANCES



DANCE TO SONG

The term dance to song as we use it refers to sung portions of *nō* plays accompanied by extensive movement, generally several dance sequences. The singing of the text is usually shared by the chorus and the *shite*, and the dance performed by the *shite*. These danced passages contrast, on the one hand, with scenes where action remains at a minimum, and, on the other, with dances performed to instrumental music without song. Since the same walk and similar gestures are used throughout *nō*, the boundary between dance and stage action is blurred. For teaching and performance purposes, *nō* actors have traditionally extracted a large number of danced passages from plays and performed them without costume or instrumental accompaniment. These pieces are called *shimai* or dance demonstrations. Not every dance to song has been isolated as a dance demonstration, and different schools chose somewhat different dances; however, conventional *shimai* make a convenient body of dances to analyze, and we make use of this convenience in our analysis. The charts in figure 17 classify the 162 pieces given in the Kanze school *shimai* book.¹

There are three major types of dance to song: *kuse*, *final* and *miscellaneous* dances. *Kuse* dances are associated with the feminine attributes of elegance and entertainment. The majority are performed by *shite* playing female characters. Male characters dance *kuse* when they are explicitly entertaining within the context of the play (*Jinen koji*, *Kagetsu*, *Hōkazō*) or when they are crazed, for in medieval Japan crazed people often danced and sang for the amusement of those around them. The entertainment aspects of the *kuse* drive from its origins in the *kusemai*, a form of dance to song performed by female entertainers which was adapted into the *nō* by Kan'ami.² Other

Category:	1	2	3	4	5	Total
# of plays with shimai	26	16	32	53	35	162
# % plays with kuse dance	0	7	23 (72%)	19 (36%)	4 (11%)	53 (33%)
# % plays with final dance	26 (100%)	16 (100%)	26 (81%)	31 (58%)	32 (91%)	131 (81%)
# % plays with misc. dance	0	0	0	21* (40%)	7 (26%)	28 (17%)
Total # shimai	26	23	49	74	43	215

* three of these plays have two misc. dances each.

a. Number and percentage of plays containing each dance type by category.

Category:	1	2	3	4	5
% of plays	16	10	20	33	22
% of kuse	0	13	43	36	8
% of final	20	12	20	24	24
% of misc.	0	0	0	75	25
% of shimai	12	11	23	34	20

b. Percentage of each dance type by category of plays

17. Types of dances to song by play categories

kuse performed by male characters emphasize elegance and refinement. The most interesting of these are the seven warrior plays which have kuse danced in the feminine mode to express the gentility of the courtier-warrior. As this is one of the types of *nō* most closely associated with Zeami, it is possible that the use of the kuse dance in these male plays was his innovation.

Over 60% of the dances to song classified in figure 17a conclude a play. These final dances (*kiri*) occur in every category of *nō* play, although the fourth category has relatively fewer than the other groups (fig. 17b).³ Although the final dance always occurs in the last portion of a play, it does not necessarily correspond with any specific musical-textual segment, as the kuse dance does. Final dances are the culmination of the play, and in most cases are faster, looser, and more varied than earlier dances.

The third type of dance to song, miscellaneous dances, are largely associated with the miscellaneous, fourth category of plays (75%), although some belong to the fifth (25%). Miscellaneous dances include scene dances (*dan*) which focus on an image or a prop, crazed dances (*kurui*), act-one exit dances (*nakairi mae*) and shite travel dances (*michiyuki*). Before discussing each of these major types of dance to song in some detail, we will briefly describe the music which accompanies them.

* * * * *

Nō chant is based on clearly formulated metric, rhythmic and melodic structures. The text ranges from prose through unmetered (*muritsubun*), broken metered (*haritsubun*) and metered (*teiritsubun*) poetry.⁴ The latter two forms are based on the 7/5 syllabic line. When the text is chanted it may be matched to the drums' rhythm (congruent, *hyōshi au*) or it may be largely independent of that rhythm (noncongruent, *hyōshi awazu*). Prose and unmetered poetry tend to be

sung noncongruently; broken-metered and metered poetry are most often sung congruently.⁵ Most dances are performed to the latter combinations; however, our video cassettes contain a few instances of dance to the former types. For example, in *Tadanori's* final section, lines 18-28 are performed in a speech-like (*kotoba*), noncongruent style, while lines 14-17 are also noncongruent, but are sung in a more recitative-like style in which melodically unembellished syllables are given even emphasis, but embellished syllables and the last syllable in each line are drawn out.⁶ In such passages the simplicity of the melody as well as the flexibility of the rhythm creates a flowing, direct expression in which the words are emphasized. The drums accompanying these passages play in pliant rhythm (*sashibyōshi*) for which ground patterns are repeated an indefinite number of times until the chant ends.

For the most part, dances to song are performed to texts chanted to a rhythmic measure congruent with that of the drums. Both the drum beats and the syllables of the poetic lines are matched to the same eight beats that comprise the basic *nō* measure. For such congruent sections, the drums generally play one of two rhythmic systems: prime rhythm (*namibyōshi*) based on the hand drums playing alone, or cyclic rhythm (*noribyōshi*) derived from the cycles of patterns played by the stick drum.⁷ These two rhythmic systems of the drums require different methods of matching the song to the beats. For prime rhythm, the drums play on the whole beats, but the syllables of the song are distributed according to half beats, either unevenly in the most extensively used plainmatch (*hiranori*), or evenly with the halfmatch method (*chūnori*). For cyclic rhythm, where the stick drum plays on the half beats, the distribution of the syllables of the song is based on whole beats and is called wholematch (*ōnori*). Figure 18 summarizes the correlation between singing and drum rhythms.⁸

All kuse dances as well as many final and miscellaneous dances are performed to prime rhythm with plainmatch. The actual matching of

chant	plainmatch (hiranori)	halfmatch (chūnori)	wholmatch (ōnori)	noncongruent (hyōshi awazu)		
drums	prime rhythm (namibyōshi)		cyclic rhythm (noribyōshi)	cyclic	pliant (sashi byōshi)	none
flute	decorative (ashirai)			none or decorative		
dances	kuse final misc.	final misc.	final	rarely or never danced		
segments	kuse kiri uta ageuta sageuta rongi kurui	chūnori-ji	nori-ji	waka jōnoei issei	akeai kuri sashi	katari

a. Rhythmic structures for dances to song

drums	cyclic rhythm		
flute	cyclic rhythm	bridging rhythm (wataribyōshi)	noncongruent (ashirai)
dances	quiet dance god quiet dance medium dance quick dance male dance god dance Shinto dance danced actions	court dance lion dance	anguish dance color dance stroll fight peice exorcism

b. Rhythmic structures for instrumental dances

18. Types of rhythmic structures for nō dances

the syllables of the text to the beats of the measures depends in part on the type of drum patterns played. When the drummers play continuous patterns (*tsuzuke*) for which they strike on every beat establishing a clear grid of eight beats to a measure, the singers must distribute the 12 syllables of the standard poetic line (7 plus 5) over the half-beats making up the measure (*tsuzuke utai*). The method used follows the principle of *jo-ha-kyū*: the first seven syllables are extended, expanded to occupy the measure from the upbeat of beat 1 through beat 5, with three of the syllables held for a whole beat; the next five syllables come in quick succession on each half-beat from 5-1/2 to 7-1/2. Beat 8 becomes a breath (see fig. 19a). This model distribution (*jibyōshi*), like many other structures in *nō*, serves as an underlying framework rather than as an absolute rule.⁹ In actual practice the distribution also depends on melodic embellishments and on the meanings of the words. For example, figure 19b shows an adjustment of the distribution of the syllables to maintain the integrity of the words. Such modifications are common.

When the drummers play the simplest type of ground pattern, three beat patterns (*mitsuji*), the drums only strike on half of the beats of a measure (fig. 19c).¹⁰ In this case the singers may choose to give equal weight to all unembellished syllables and thereby reduce the number of beats in a measure. The drummers adjust to this type of song (called three-beat song, *mitsuji utai*) by taking their cues from designated syllables in the text rather than from beats in the measure.¹¹ The essential element of this method of matching words and drum beats is the convention of *komi*, the tightening of the stomach muscles by the drummer just before he issues a call.¹² For the most common three-beat patterns, the tightening of the muscles occurs on the syllables that fall on beats 2, 4 and 6 of the model distribution ("bi", "ke" and "sa" in the example in figure 19c) and the drum stroke occurs one beat later. Consequently, when the singers give each syllable equal duration (omitting the extensions of the model distribution), although the tightening of the muscles remains matched to the

1 2 3 4 5 6 7 8
 song: ku - mo no ka - yo i ji - fu ki to ji yo *

hip drum: yo ho ho

shoulder drum: ho ho

a. The model distribution of a 12-syllable poetic line. Prolongations of sung syllables (--) occur on beats 1, 3 and 5, and beat 8 is used for a breath (*). The drum strokes work in counterpoint to the song. (*Hagoromo kuse*, 1. 8)

1 2 3 4 5 6 7 8
 song: ku mo no - ka yo i ji - fu ki to ji yo *

hip drum: yo ho ho yo ho

shoulder drum: ho ho

b. This modification of the model distribution maintains the integrity of the words *kumo* and *kayoi ji*. Beginning the line with a short syllable also gives the singing more life. The breath between the hemistichs at beat 5 is a common alternative to extending the syllable on beat 4-1/2.

1 2 3 4 5 6 7 8
 song: ta - na bi ki - ni ke ri - hi sa ka ta no *

hip drum: yo....., ho Δ

shoulder drum: , yo ○ , ho • ho ○

c. A hypothetical line with model distribution and three-beat drum patterns. In actual practice the line is not sung this way (see below). The drummer's *komi* (,) are matched to the syllables falling on beats 2, 4 and 6 and are followed by a call and a stroke on the succeeding halfbeats. (*Hagoromo kuse*, 1. 2).

1 2 4 6 7 8
 song: ta na bi ki ni ke ri hi sa ka ta no *

hip drum: yo....., ho Δ

shoulder drum: , yo ○ , ho • ho ○

d. In fact when the drums play three-beat patterns, unembellished syllables are evenly spaced. The drummers adjust to the song, matching their *komi* to the same syllables as in model distribution (19c), and letting the drum strokes fall a syllable later.


same syllables, the first two drum strokes fall a syllable later than in the model distribution (fig. 19d). Seen from a strictly rhythmic point of view, the result is an elipsis, the loss of three half-beats. However, in the context of $\bar{n}\bar{o}$, the drummers' function is to pinpoint certain beats rather than to keep a pulse. It is the presence of this beat structure which differentiates three-beat singing from noncongruent singing, even though both are based on evenly weighted syllables. It must be remembered as well that three-beat singing never appears completely in isolation but is intermingled with lines sung according to the model distribution.¹³

Halfmatch singing with evenly spaced syllables falling on each half-beat also has drum accompaniment playing in prime rhythm. The quick, regular pulse of this match creates a driving energy which makes it appropriate for use in warrior dances, such as the final dance in *Atsumori*. Because matching each syllable to a half-beat would soon become monotonous, halfmatch lines are usually intermingled with plainmatch lines. The drum accompaniment for such passages makes more use of design patterns than does the accompaniment to plainmatch song, and the patterns repeat in cycles. These characteristics resemble cyclic rhythm.

Cyclic rhythm is used for final dances danced to segments called *noriji* and for most instrumental dances. When chanting is involved, the syllables are matched to every whole beat in wholematch ($\bar{o}nori$), with new lines or phrases beginning on beat 2. An example of the model match for a seven-syllable phrase is shown in figure 20a. Because the steady pulse of wholematch quickly becomes monotonous, variations are made to add rhythmic interest as well as to adjust to the number of syllables in the text. One common variation is to syncopate the match, placing some syllables on the half-beats. For example, a five syllable phrase often begins on beat 2-1/2 and the first syllable is extended to beat 4. In our example, figure 20b, the syllable *zu* is similarly matched to beat 6-1/2 and extended. A second

2 3 4 5 6 7 8 1


song: so - no - na - mo - tsu - ki - no - -

stick drum: 
(takakizami)

a. The basic distribution of a seven-syllable line. The singing begins with beat two, as does the stick drum pattern, which marks the underlying pulse. Each syllable falls on a whole beat. (*Hagoromo* final dance, 1. 2)

2 3 4 5 6 7 8 1


song: ka - - zu - ka - - zu - - ni - -

stick drum: 
(kizami)

b. A typical distribution for a five-syllable line. The first and fourth syllables are syncopated and extended. (*Hagoromo* final dance, 1. 1)

2 3 4 5 6 7 8 1

song: u - ra ka ze ni ta na bi ki

stick drum: 
(tsukegashira)

c. The phrase *urakaze ni* illustrates the running pattern: the first syllable falls on beat 2-1/2 and is held for a whole beat while succeeding syllables are matched to successive halfbeats (*Hagoromo* final dance, 1. 11)

20. Examples of wholematch.

common variation, called the running pattern (*hashiri*) allows for an increased number of syllables to match the eight-beat measure. The first syllable of a running pattern begins on beat 2-1/2 or 6-1/2 and is held for a whole beat while the succeeding syllables are a half-beat each (fig. 20c). The pattern is usually applied to a word or a phrase, in our example it is *urakaze ni* (in the shore breezes).

In illustrating wholematch in figure 20, we show the stick drum patterns, because, even though this drum need not play for all passages in this style, its strokes most clearly express the characteristics of cyclic rhythm. The drums play in cycles of ground and design patterns similar to, but shorter than those used for long instrumental dance (see pages 172-176).¹⁴ The movement from quiet ground patterns to the mounting excitement of design patterns (usually head patterns, *kashira*) and back again is echoed in the chanting by adroit use of syncopated and running patterns. In these passages, music dominates text, and the accompanying dance is lively and full of design patterns. The intensified mood created by cyclic rhythm demands that it be used sparingly. It occurs only in the latter half of plays, it never occurs before the *kuse*, and it often ends the play.

Several aspects of the melodic structure of *nō* chant also relate directly to dance. One is the concept of registers; the pitches between which the melody moves. There are two registers: in the higher register the melody centers around the pitch named high (*jō*), sometimes moving down to the pitch named middle (*chū*); in the lower register the predominate movement is between the middle and low (*ge*) pitches.¹⁵ A segment is said to be in the higher register if it begins on *jō*, in the lower register if it begins on *chū* or *ge*. This does not imply that every pitch sung must belong to the register indicated; in fact most segments end on the low pitch, even if they are in the higher register. Segments are considered, however, to be in a single register, which for segments which are danced, is usually the higher register. As we discuss below, the *kuse* is exceptional in

that it changes registers and marks this change with a specific dance pattern.

Nō chant may be classified not only in terms of rhythm and register, but also in terms of mode, that is style of singing and quality of voice production. The melodic mode (*yowagin*), based on a pitch-related scale, is used for quiet, elegant plays, such as *Hagoromo* and *Eguchi*. These are danced in the feminine mode. The dynamic mode (*tsuyogin*), based on intensification and retraction of voice support, is used for stronger, livelier plays, like *Kamo* and *Yamamba*.¹⁶ These are danced in a more martial mode. Some plays effectively combine modes: *Atsumori* and other warrior plays use the melodic mode for the kuse and the dynamic mode for the final section, varying the dance style according.

Since the chant carries the main melody in dances to song, the flute is relatively unimportant. It plays occasional passage which serve mostly as embellishments and mood-intensifiers. These brief flute passages are decorative (*ashirai*) and noncongruent with the drum beats. As we shall see in the following description of specific types of dances to song, the flutist has some discretion in the timing and embellishment of his melodies.

* * * * *

Kuse dances occur in the kuse scene, a presentation scene designed to open the ears. The emphasis is on text and music, and therefore kuse are often performed seated, especially when they occur in the first act as they do regularly in deity and fifth category plays.¹⁷ When they are danced, the formalized dance patterns support the text and melody. The choreographic model of the kuse dance is bound by predictable rules, and most of the patterns employed are ground patterns. In its model form, the kuse dance includes three sequences: an initial left circling which includes a take corner

pattern, a zigzag sequence beginning with a raised fan pattern and including a right circling, and a closure left circling including an extend fan pattern at square 3 and a cadential zigzag-scoop series. (This model form and three specific kuse dances are described in volume one, pages 36-42.) The outside perimeter of the stage is delineated by circumambulation, while the downstage squares are given special emphasis by patterns such as the take corner and extend fan in square 3 and the make angle pattern in square 5 (Kita). The zigzag crossing of the stage in the second sequence contrasts to the rounded movement of the left circlings which frame it. This basic model is modified, abbreviated, or expanded to fit the text. (There is an analysis of form and meaning in the *Yamamba* kuse in volume one, pages 57-60.)

Text and music have similarly prescribed yet flexible forms. In his analysis of these aspects of the kuse segment (shōdan), Yokomichi has distinguished three stanzas (*setsu*) which we label A, B and C.¹⁸ The major break in the segment is with stanza C (which may occur immediately after stanza A, as B is sometimes omitted). The kuse segment is always composed of broken-metered poetry (haritsubun) in plainmatch (hiranori). Each stanza is grammatically complete, ending with a full stop, and there is generally a change of topic at the beginning of stanza C. In *Sakuragawa*, for example, the topic changes from an abstract discussion of the transient nature of life to a description of the immediate experience of the shite at Cherry Blossom River, and in *Hagoromo* there is a shift from the description of the scenery of earth to that of heaven. *Yamamba* has a double kuse (*nidanguse*) which theoretically means the addition of three stanzas (A', B', and C'), although in *Yamamba*, as in most kuse of this type, B' is omitted.¹⁹ The subject matter in this kuse changes with each stanza: stanza A describes the scenery in religious terms, B places *Yamamba* in this landscape, C is a definition of the supernatural character of *Yamamba*, A' describes her deeds, and C' shifts to the nature of the world and *Yamamba*'s perceptions of it.

Except for the first line of stanza C (and C' when it is present) which is sung by the shite (ageha), the chorus chants the text of the kuse segment. Stanzas A and B (and A', B') are sung in the lower register; C (and C') in the higher. The melody begins low, modulates between the low and middle tones, and then, at some point part way through stanza A, rises briefly to the high tone. The ascent to high may be repeated, but there are never whole lines of high tones in stanzas A or B. Stanza B begins similarly to stanza A and then may or may not rise to the higher tones. Stanza C begins on high, the exact pitch being set by the shite who sings the opening phrase. The melody soon ascends to upper (*kuri* or *shiori*) for a special ornamental touch. This may occur twice, or occasionally three times. Next the melody descends to the middle tone, moves back and forth between middle and high, and then slowly gravitates downward to end on low. Figure 21 summarizes this movement.

The music of the hand drums (the stick drum is never used for the kuse) is characterized by a gathering intensity. The segment is played in prime rhythm. During stanzas A and B the hand drums play three-beat and continuous ground patterns to the chant and play a split pattern (*uchikiri*) as a brief drum interlude between stanzas A and B. The drummers mute their calls at the beginning of stanza C to add emphasis to the line sung by the dancer; then, when the melody descends to the middle pitch for the first time, they play more complex design patterns: typically the shoulder drum's dancing pattern (*odori*) and the hip drum's skip-beat pattern (*kosute*). A special closure pattern (*kusedome*), which includes the calls of *iya* and *yoi*, completes the kuse.

The flute's role in the kuse segment is relatively minor. It plays a few decorative passages (*ashirai*). The spots where these patterns come are only loosely designated: in most cases it is up to the flutist's judgement during the performance exactly where and how he plays the patterns. The one pattern which invariably appears is the

STANZA A

Dance: Seated, or begin left circling sequence. Insert cadential patterns if stanza ends before sequence does. Take corner pattern may correlate to melody rising to high.

Chant: Lower register, melody rises briefly to high.

Hand drums: Predominantly three-beat patterns, some continuous.

Flute: May play mid-high tone pattern when melody rises to high.

Hand drums play a split pattern as a brief musical interlude between stanzas A and B.

STANZA B

Dance: Continuation of left circling and/or additional patterns.

Chant: Lower register; tune may, but need not, rise to high.

Hand drums: Combination of three-beat and continuous patterns.

Flute: May play mid-high tone; occasionally 3/6 low pattern ends stanza.

STANZA C (first part)

This stanza always begins with a single line sung by the dancer who simultaneously performs a raised fan pattern. The line is sung in the higher register while drums play a quiet three-beat.

Dance: Zigzag series to square 4 where extra patterns may be added; circle right to square 1 where added patterns may also appear.

Chant: Higher register with melody rising to upper pitch and then descending to middle.

Hand drums: Mostly continuous patterns with dance and skip patterns when the melody first descends to middle.

Flute: 3/6 low after the dancer's line.

STANZA C (second part)

Dance: Closure left circling

Chant: Higher register moving between high and middle, then dropping to low.

Hand drums: Ground patterns with a special kuse cadence during the last two and a half measures.

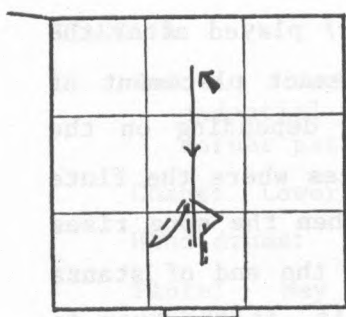
Flute: May play a kuse ending pattern for the last two measures

21. Dance, song and instrumentation in the kuse segment.

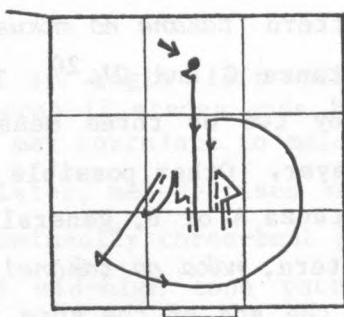
three-phrase, high tone pattern (*takane no mikusari*,) played after the dancer's line beginning stanza C and C'.²⁰ The exact placement of even this pattern varies by two or three measures depending on the discretion of the flute player. Other possible places where the flute may play are: in either stanza A or B, generally when the song rises to high (mid-high tone pattern, *naka no takane*); at the end of stanza B (in rare instances); at the end of the kuse itself, if the kuse is followed by a long descriptive segment without much movement (3/6 low pattern, *minoroku no ge*). The role of these short flute passages is primarily decorative, and they are meant to be played inconspicuously, their response just barely sensed. If the flute player feels that a pattern inserted at a given moment will divert attention from the chant, he may omit it.

The kuse, as we have seen, commonly has three musical-textual stanzas and three dance sequences; however, the music and dance units do not always coincide. The most important correlation is at the beginning of stanza C where the dancer sings his solo line (*ageha*) while he performs the raised fan pattern. As a result of this correlation, both the middle zigzag sequence and the final left circling are performed to stanza C (see fig. 22). The middle zigzag sequence is typically danced to between eight and ten lines of text, while the closure sequence occupies only three to five.

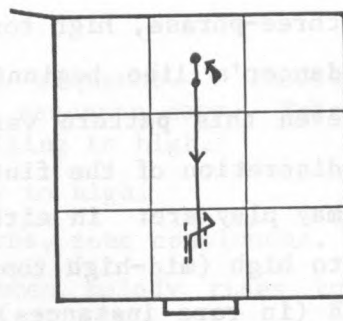
The relationship between the dance sequences and stanzas A and B shows considerable variation. First the dance does not always start with the beginning of the kuse, or even the beginning of a stanza. In *Yamamba*, for example, the kuse dance begins at stanza B. Second, the number of lines of text for either stanza may be as few as three or four, or as many as twenty. Third, the placement of the patterns depends in part on the correlation of dance to words. The two most common choreographic approaches are represented in the examples shown in figure 22. In *Hagoromo*, the opening left circling sequence corresponds to stanza A, and an additional right circling sequence



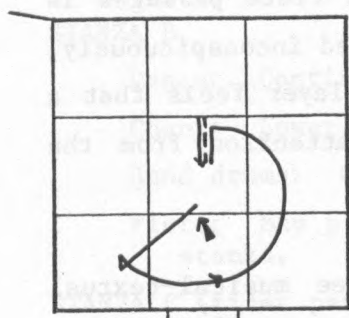
Stanza A



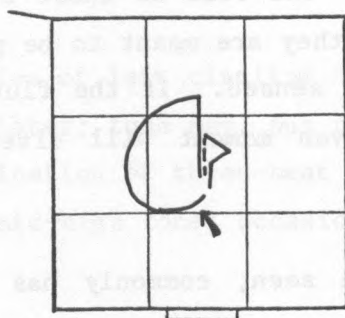
Stanza A



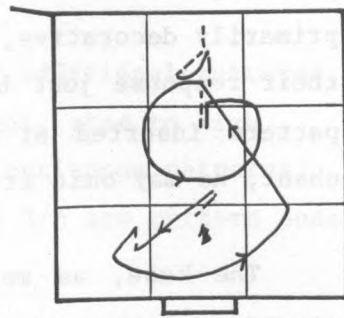
Stanza A



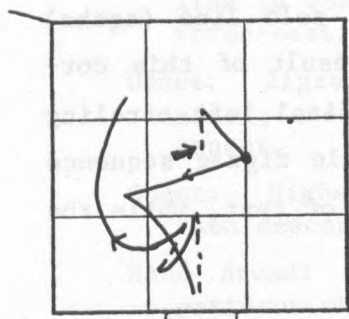
Stanza B



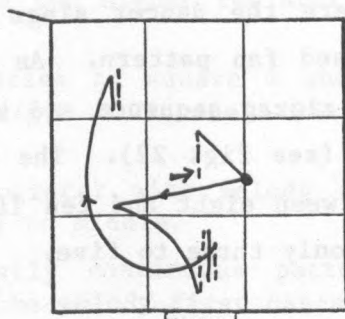
Stanza B



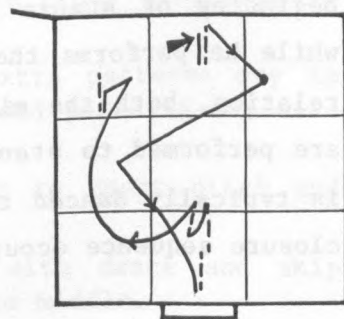
Stanza B



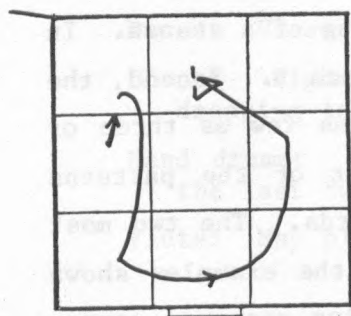
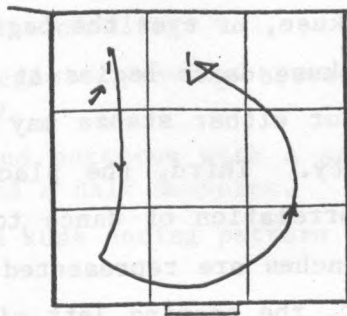
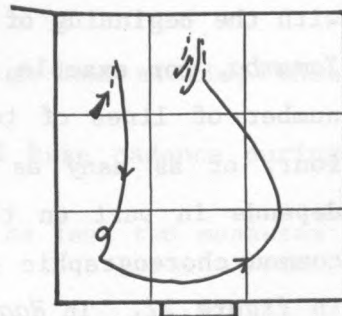
Stanza C



Stanza C



Stanza C

Stanza C closure
Eguchi (Kanze)Stanza C closure
Hagaromo (Kanze)Stanza C closure
Sakuragawa (Kita)

corresponds to stanza B. Each stanza ends with a cadence zigzag/scoop series. In *Eguchi* and *Sakuragawa*, the initial left circling sequence is split between the two stanzas. The dancer remains along the central axis for stanza A, performing a cadence zigzag in square 4 at the end of the stanza. Then, during stanza B, he continues with the initial left circling. *Eguchi* ends this with a simplified scoop cadence, but *Sakuragawa*, a much livelier piece with lower rank (kurai), has an additional left circling. In summary: in *Eguchi* a single sequence fills two stanzas, in *Hagoromo* two sequences correspond to the two stanzas, and in *Sakuragawa* the first stanza has only a half sequence, while the second has two. All of the examples incorporate the model initial left circling and mark the end of each stanza with a cadence pattern.

* * * * *

The majority of *nō* plays end with a final dance where all the arts of *nō* come together to produce a dynamic conclusion, the *kyū* of the play.²¹ If the stick drum is present, it usually plays. The dancer and chorus exchange lines and the dancer performs a relatively elaborate dance. The flute marks the end. Final dances have varied structures and make liberal use of design patterns and highlight sequences. The rhythm is often cyclic; the text in metered poetry. In keeping with the conception of *kyū* returning to *jo*, there is a retard in the very last lines, often from the time the flute enters, making the final moments slow and quiet.

Unlike *kuse* and instrumental dances the final dances do not have a model form. They are the danced passages which end plays, not dances which had a form before being incorporated into *nō*. This accounts for the wide variety of musical and kinetic structures. However, because the very end of a final dance also marks the end of play, it is marked by clear musical and kinetic signals which follow formulaic patterns. Generally the play ends while the shite is still

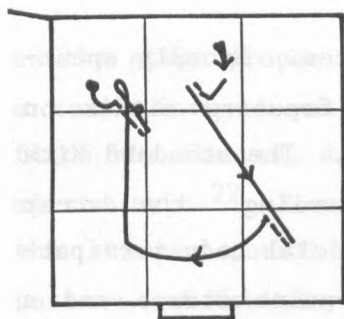
on the stage proper. Most typically, he goes to square one, performs a small forward point and open, then turns slightly to the right, flips his sleeves, and stamps twice (*tomebyōshi*) to the last syllables of the text.²² Some plays, mostly those in the fourth category, omit the stamps, possibly substituting a weeping, kneeling, or prayer pattern. A few plays end with the shite re-entering the prop (*Teika*, *Hajitomi*, *Motomezuka*). Other plays, such as *Kamo*, have the shite going down the bridge while the chorus sings the closing lines. In this case the shite may perform stamps by the third pine, or the waki may go to square one and perform the stamps for him (*Dōjōji*, *Momijigari*).²³ Variant performances (*kogaki*) of plays often use one of these alternatives. The harmonized dance (*wagōnomai*) variant of *Hagoromo* has the shite exit down the bridge and through the curtain while the chorus sings of the heavenly maiden rising into the mists; here the waki goes to square 1 to perform the closing stamps (fig. 23f). In the white headpiece variant (*shirogashira*) of *Yamamba* shown on video cassette 4, the shite performs the last section of the dance on the bridge, then stamps just in front of the curtain before exiting.

Musically, the most typical ending is for all elements to cease together, with the last head calls of the drummers lingering slightly beyond the voices of the chorus. When the stick drum plays, a final head call of the stick drummer alone concludes the music. A variation of this standard form, used most notably for old woman plays, has the shite going to square 1 only after the chant has finished. The instrumentalists play a concluding passage with the strains of the flute lingering the longest (*nokoridome*).

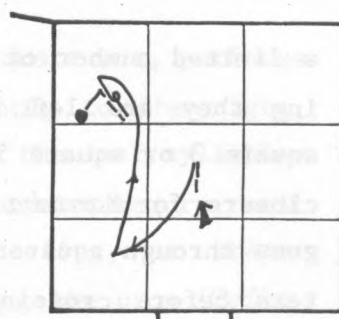
The form of these closing passages applies to all *nō* plays, regardless of whether they conclude with a final dance or not. When there is no final dance, the shite may, as in *Hanjo*, cross over directly to square 1 and stamp, or he may, as in *Hanagatami*, perform a short dance sequence in the process. The final dances themselves have

a limited number of alternative concluding sequences. Broadly speaking they are left or right circling sequences focusing either on square 3 or square 5 before proceeding to square 1. The standard Kita closure for *Yamamba* illustrates a typical left circling: the dancer goes through square 3 to 5 where he performs a special body turn pattern before crossing the stage to square 1 for point stamps and a pillow fan pattern followed by the closure stamps (fig. 23c).²⁴ The Kanze ending for *Atsumori* has a right circling similar to the second sequence in action pieces. The dancer does a backing point, goes to square 3, then returns to square 1, where he does a circlet before turning right and doing the closure stamps (fig. 23b). Another closure widely used in the Kanze school for dynamic pieces is illustrated in their recital version of *Yamamba*. It begins like a left circling, but then doubles back in square 6 to become a right circling with a direct, vertical passage to the upstage area (fig. 23d).

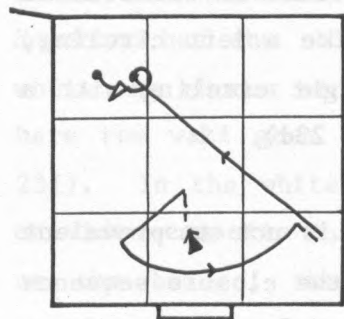
One problem in discussing final dances which is not as prevalent in other dances, is the clear distinction between the closure sequence as performed in costumed *nō* and the same sequence performed in a dance demonstration. In the latter case, the dance ends in square 8 rather than square 1, and the closure patterns are consistent with those of kuse and miscellaneous dances: a closure scoop replaces the closure stamps. In many dance demonstrations the final sequence of the *nō* version is merely shifted to square 8 with the above adjustments, but for some the left circling sequence with extended fan in square 3 (the standard kuse ending known as the congratulatory ending or *shūgen no tome*) replaces quite different *nō* endings.²⁵ An interesting variation on the congratulatory ending is found in the Kanze school version of *Hagoromo*. In order to create a sense of the heavenly maiden disappearing into the distance, the placement of the ending patterns is changed: the dancer goes diagonally from square 5 to 1 (rather than from 1 to 3) before extending the fan and circling left (fig. 23e).



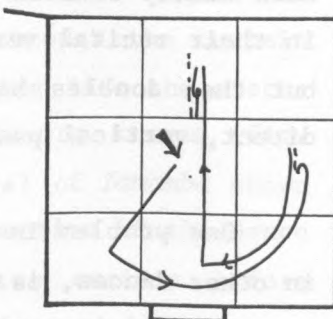
a. Right circling
Atsumori: Kita nō



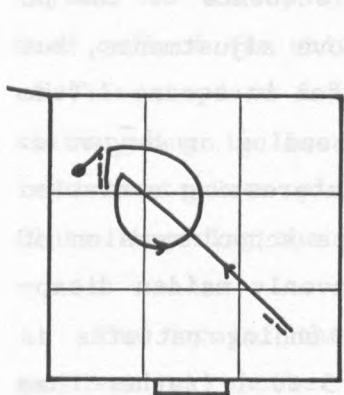
b. Right circling
Atsumori: Kanze nō



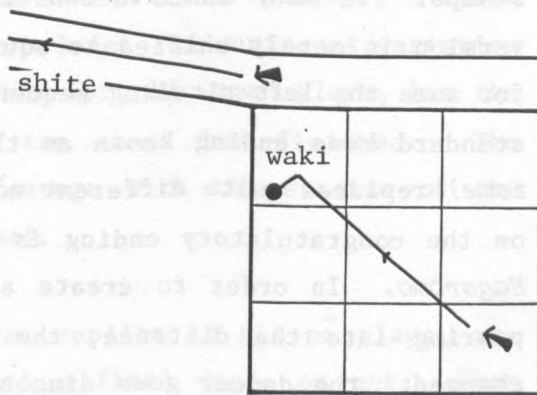
c. Left circling
Yamamba: Kita nō



d. Switchback
Yamamba: Kanze



e. Congratulatory ending
with placement changed
Hagoromo: Kanze nō



f. Waki stamps
wagonomai variant
Hagoromo: Kanze nō

Final dances are generally referred to in Janapese as *kiri*, but this word has two distinct definitions. In dance terminology it refers to dances to song which conclude plays. In musical-textual terms, however, *kiri* has a much narrower meaning, referring to brief final segments in plainmatch sung on the middle pitch.²⁶ Other final dances are performed to segments such as the *chūnoriji* sung in half-match (*Atsumori*), and the *noriji*, in wholematch (*Yamamba*, *Hagoromo* and *Kamo*). All pieces with the stick drum playing are *noriji*. Some pieces without stick drum accompaniment begin in wholematch and switch to plainmatch in the middle of the dance. One reason for the broad definition of final dance (*kiri*) is that many of these dances overlap the borders of musical-textual segments. Many start before the concluding segment and some include several segments. Because there is usually a clear continuum of movement in the second acts of plays, the exact point at which the final dance begins is often unclear. For this reason the dance demonstrations of different schools often begin in different places.²⁷

Despite the wide variety found in final dances and the lack of an underlying model such as is found in the *kuse* dance, final dances do share distinguishing characteristics. Movement is broader, more flowing, and faster than in other portions of the play. Gestures are more consistently referential, with a higher percentage of design patterns. Many of the sequences are highlight sequences with conspicuous use of the downstage areas. Action dominates in a final release.

* * * * *

The miscellaneous category of dance to song includes all those dances which are neither *kuse* nor final dances. Potentially there is a large number of such dances; the number depending mainly on how much movement was considered necessary to label a section of a *nō* play a "dance". In practice, the Kanze school has isolated only 31 miscellaneous passages from 28 plays to perform as dance demonstrations

(shimai).²⁸ All of these dances occur in fourth and fifth category plays, and they are concentrated in crazed person plays (kyōran) where dance is an effective way of expressing the demented state of mind of the main character. Miscellaneous dances may occur at the end of act one or in various places in act two. The only miscellaneous dance we have video taped is the net scene from *Sakuragawa* (video 3).

The largest subcategory within miscellaneous dances is scene dances (dan). The Kanze school isolates 12 scene dances from 11 plays. Each of these dances has a specific name referring to a central image in the play. Scene dances can occur in various parts of the play: two are exit dances concluding act one--the pillow dance (*makura no dan*) in *Aoi no Ue* and the cormorant dance (*u no dan*) in *Ukai*; one is a crazed dance--the drum dance (*tsuzumi no dan*) in *Rōdaiko*; two, like the travel songs, are part of the shite's entrance scene in act two--the cart dance (*kuruma no dan*) in *Hyakuman* and the colt dance (*koma no dan*) in *Kogō*; one comes immediately before the kuse scene--the bell dance (*kane no dan*) in *Miidera*--and one comes immediately after it--the net dance (*ami no dan*) in *Sakuragawa*.²⁹ Like the final dances, these have no underlying kinetic model. Musically they are all performed to prime rhythm, usually with metered poetry sung in plainmatch. They may be less than a segment or may span several segments. The most typical segment which appears is a *dan no uta*; which Yokomichi defines as a segment linking various types of *uta*.³⁰

All the scene dances center around a particular object or action. In *Kuzu* a very short trout dance (*uo no dan*) depicts the releasing of fish, a Buddhist act of piety, while in *Ama* a long and complex mimetic dance, the jewel dance (*tama no dan*), mimes a maiden's dive to the bottom of the ocean to rescue a jewel, and her subsequent death as she is chased to the surface by fish-servants of the dragon king. In the most intense moments of this dance, the singing switches from the melodic mode sung in plainmatch to the dynamic mode in

halfmatch, producing an excitement in this dance similar to that of a battle scene in a final dance. On the other end of the spectrum is the net dance of *Sakuragawa* in which the shite delicately dips cherry blossoms from a river. This dance is similar to a kuse; it begins and ends with standard left circling sequences and has a large zigzag sequence in the middle. In addition it contains some highlight sequences.

Most of these scene dances use props. The climax of *Miidera's* bell dance is the pulling of the long sash attached to the large bell prop standing in square 3. For many scene dances the dancer holds a hand prop in place of a fan. The sprig of bamboo grass in the grass dance (*sasa no dan*) of *Hyakuman* is emblematic of the mother's crazed state of mind. In *Ashikari* a man separated from his wife performs with his hat held in his hand (*kasa no dan*), and in *Sakuragawa*, the mother searching for her Cherry Blossom Boy dips blossoms from the river with a net. These visual images may be strengthened by poetic catalogues in the text: *Ashikari* has a list of hats, *Miidera* a list of bells, *Sakuragawa* a list of blossom related objects.

* * * * *

Dances to song, whether kuse, final or miscellaneous dances serve to enliven the text. They bring into visual clarity the images and actions described by the words. While kuse dances are fundamentally formulaic, scene and final dances illustrate the text more explicitly and follow less predetermined forms. All of these dances concentrate on the main character's story, expressing its essence in danced movement rather than in dramatic interaction.

LONG INSTRUMENTAL DANCES

Long instrumental dances are modular units which serve as the eye-opening, presentation scenes in a large number of *nō* plays. In several ways they are independent of specific plays. For example, the same dance may be used in a number of different plays (fig. 2, p. 3). Conversely, a performance can be abbreviated by omitting the long instrumental dance without losing the textual integrity of the play. The long dance also has a distinct beginning and ending which separate it from the text of the play, although overlapping of flute and vocal melodies can bridge the passages. In contrast, dances to song and many action pieces flow more unobtrusively into the continuum of the play. Finally, the long instrumental dance has its own independent structure: a complex elaboration of a rather simple form. Although all long instrumental dances are based on a single choreographic model, each of the variations of the dance (quiet dance, male dance, etc.) has a clearly sensed atmosphere which helps to characterize the plays in which it appears. For this reason plays are sometimes grouped according to the type of long instrumental dance they contain. We will discuss these variations after a general discussion of the musical structure basic to all long instrumental dance.

In the following pages the form of the long instrumental dance is presented through scores which describe the choreography in terms of floor plans and dance patterns in relation to a solmization of the flute music. This is a conventional and convenient method of describing dance, but it is a shorthand method. It ignores the role of the drums and says nothing of the complex interaction which occurs among all the performers. It also fails to point out the systematic unfolding of the structure of each of the performance arts involved. These are some of the issues we wish to discuss before presenting the scores.

In chapter six of volume one, we discussed the cyclical aspects of both the visual and aural design of the long instrumental dance. We described the dance as a set of sequences beginning with a left circling and having several zigzag sequences with alternating right and left circlings (vol. one, fig. 6.4). We suggested that these zigzag sequences overlap with musical sections (dan) and mentioned briefly the cyclic nature of the musical sections. A clearly defined structure of musical progression which repeats itself in each section lies at the core of the long instrumental dances. Like the dance movements, the music also establishes a form, develops it, and finally simplifies it. Like the dance, the musical form is based on repetition of ground patterns punctuated at key moments by design patterns. After outlining the essential elements of each of the instrumental parts, we will suggest a few ways in which the music and dance cycles interact. Figure 27 summarizes the complete structure of the long instrumental dance on page 179.

The flute music for the long instrumental dance consists of repeated ground patterns (ji) interrupted by introductory (age) and retard (oroshi) passages. The standard, ground stanza of (*ichijun*) flute music consists of four measures which are labelled *ryo*, *chū*, *kan* and *kan no chū* (see figure 24a). Hence the term "ryo-chū-kan" to refer to standard dance music. These measures occur in repeated cycles which, from the perspective of dance, are most conveniently seen as beginning with *chū* (which we accordingly label *a* in the scores) and ending with *ryo* (*d*).¹ These two measures also appear independently and in other contexts, while *kan* (*b*) and *kan no chū* (*c*) usually appear as a pair and only occur in the standard ground stanza.² *Chū*, or its last phrase, often acts as a connective between introductory or retard passages and the ground patterns.³ The most distinctive of the four measures is *ryo*, which ends with a relatively low and slow trill: *houhouhi*.⁴ Dancers listen for this sound, bringing their patterns to a close with the end of the phrase.

1	2	3	4	5	6	7	8	
.....	0.HYA	I.HYO	.....	I.HIHYA	.....	RIUHI	a (chū)
.....	0.HYA	RA	.....	RI	.....	HI.U...YA	b (kan)
.....	HI.U	RU	.....	I.HIHYA	.....	RIUHI	c (kan no chū)
.....	0.HYA	RA	.....	I.HO	.....	THOUHI	d (ryo)

a. The standard ground stanza (ji) of the flute for the quiet dance.

1	2	3	4	5	6	7	8	
.....	.....	0.HYA	.....	0HIYA	RI	.....	HI.U.I.YA	
RA	RI							

b. Introductory pattern (age) from section two of the quiet dance.

1	2	3	4	5	6	7	8	
.....	0.HYA	.....	I	.....	TA.U	.....	RIURO	
.....	.....	HI.U	RA	.....	RA	.....	RA	
.....	RU	RA	.....	RIUHYU	.....	I.HIHYA	RIUHI	(a)

c. Retard pattern (oroshi) from section two of the quiet dance.

24. Examples of flute patterns played for the long instrumental dance by the Morita school of flutists.

Drummers use it to keep track of the number of ground patterns they must play. We have used it for numbering the stanzas in the scores.

The flute part of a musical section of the long instrumental dance (except the prelude) begins with an introductory or transition passage (age or dan) which, in most sections, is about a measure long.⁵ It is a light-hearted, high-pitched melody followed by ground lines a and d. Next, in sections 1, 2, and 3, comes a retard (oroshi) stanza. Here the flute plays a tune meant to characterize the piece; for each retard of each variation of the long instrumental dance, the flute plays a slightly different melody. The tempo of the retard slows gradually, until the flute hits the lowest note in the pattern (often sung "ro" in the solmization; the actual tone varies). After taking a breath, the flute player begins again slowly, gradually resuming the original tempo as he plays ground lines a and d which conclude the retard stanza.⁶

After these two design stanzas (the introductory and the retard stanzas), the flutist plays a series of ground stanzas, the number of which varies from section to section and from school to school. Rather than count them in his head, the flute player listens to the drummers and watches the dancer. When the drummer begins cadence patterns and the dancer nears the focal point of the zigzag series, the flutist knows the section is nearing the end. In his last line of the section, he slows the tempo of the last phrase to indicate closure.

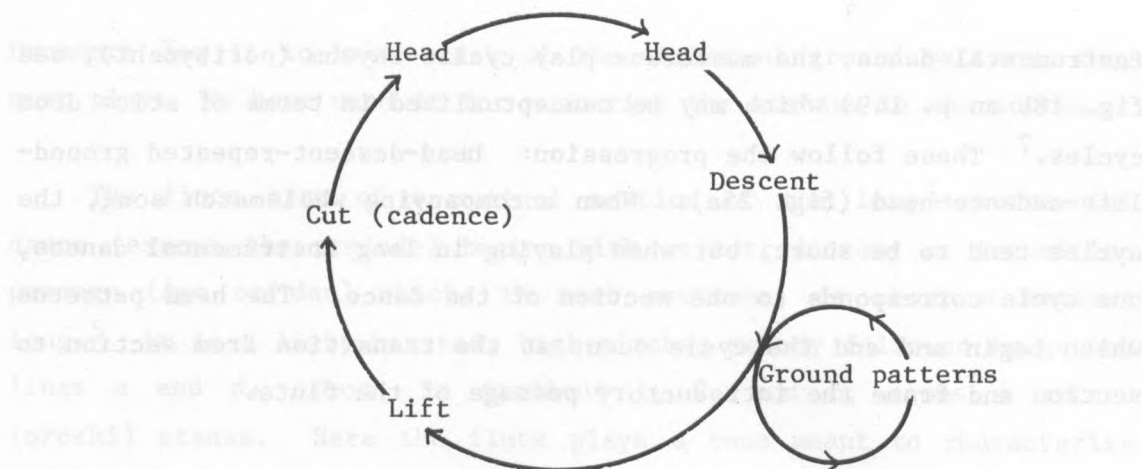
The drummer's major role is to set the tempo and keep the beat. When the stick drum player participates in the ensemble, he dominates because he strikes his drum more steadily and frequently than the others. This gives pieces with the stick drum more rhythmic vitality, while those without often have more flexible interplay. The hand drummers play primarily on the whole beats, and each generally plays for only a part of each measure. For most variations of the long

instrumental dance, the musicians play cyclic rhythm (*noribyōshi*); see fig. 18b on p. 149) which may be conceptualized in terms of stick drum cycles.⁷ These follow the progression: head-descent-repeated ground-lift-cadence-head (fig. 25a). When accompanying wholematch song, the cycles tend to be short, but when playing in long instrumental dances, one cycle corresponds to one section of the dance. The head patterns which begin and end the cycle occur at the transition from section to section and frame the introductory passage of the flute.

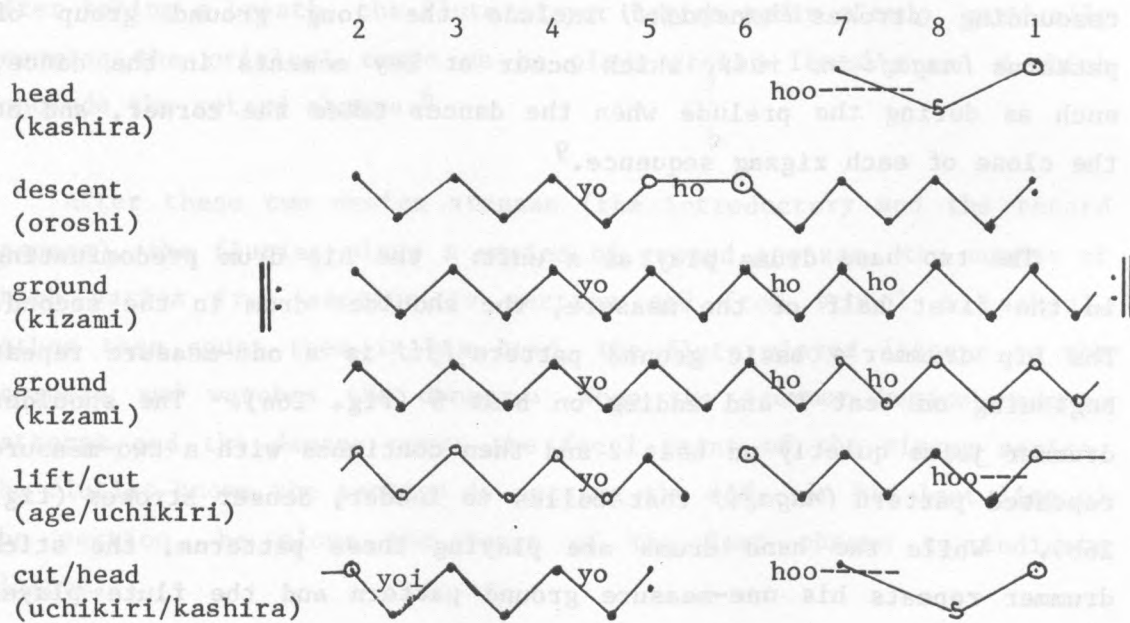
The cycles contain a variety of ground patterns, all characterized by exclusive use of the quiet calls of "yo" and "ho".⁸ The simplest and most frequent ground pattern (*kizami*) uses quiet strokes (*osaebachi*) on each half beat (fig. 25b line 3). Variants employing resounding strokes (*hanebachi*) include the long ground group of patterns (*nagaji no rui*), which occur at key moments in the dance, such as during the prelude when the dancer takes the corner, and at the close of each zigzag sequence.⁹

The two hand drums play as a unit: the hip drum predominating in the first half of the measure, the shoulder drum in the second. The hip drummer's basic ground pattern (*ji*) is a one-measure repeat beginning on beat 1 and ending on beat 6 (fig. 26a). The shoulder drummer joins quietly on beat 2 and then continues with a two-measure repeated pattern (*nagaji*) that builds to louder, denser strokes (fig. 26b). While the hand drums are playing these patterns, the stick drummer repeats his one-measure ground pattern and the flute player performs a four-measure, repeated pattern. Figure 26c shows how the ground patterns of all four instruments interlace in the prelude of the quiet dance.¹⁰

The progression of the hand drum patterns within a section of the dance follows a scheme similar to that of the stick drum. At the end of each section, they, too, play cadence patterns (*uchikake*) which lead into head patterns (*kashira*). To commence the cadence patterns,



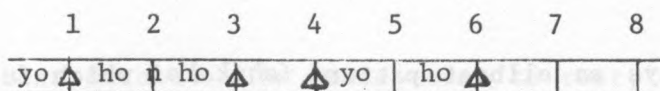
a. The progression of patterns in the stick drum cycle.



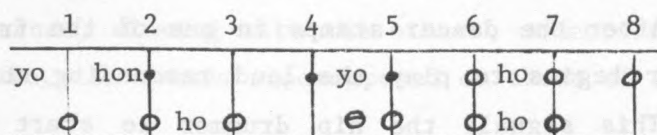
key: ○ = large strokes ○ = medium strokes • = small strokes
 S = strokes from the right shoulder with the left stick
 : = placing both sticks on the drum quietly

b. The strokes and calls of the stick drum patterns.

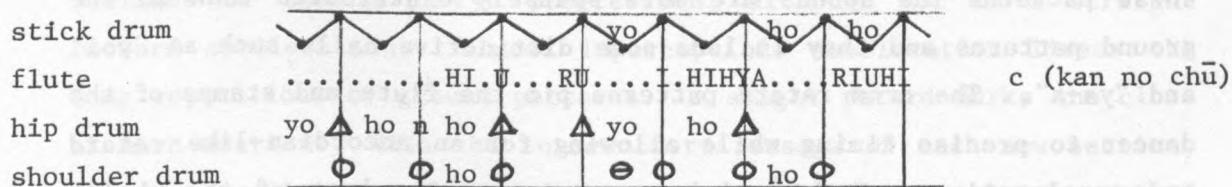
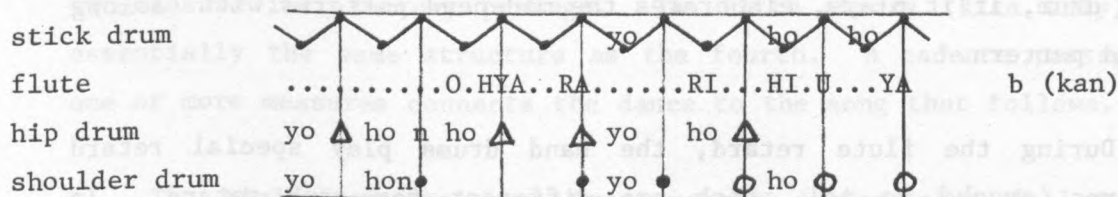
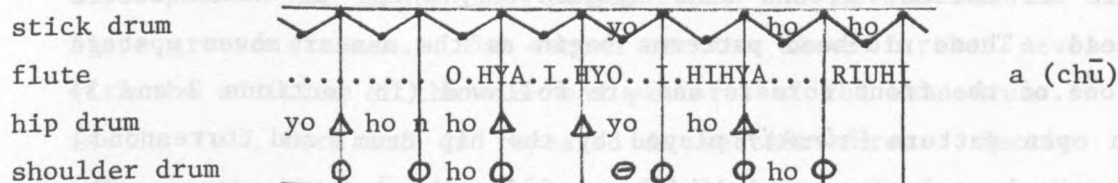
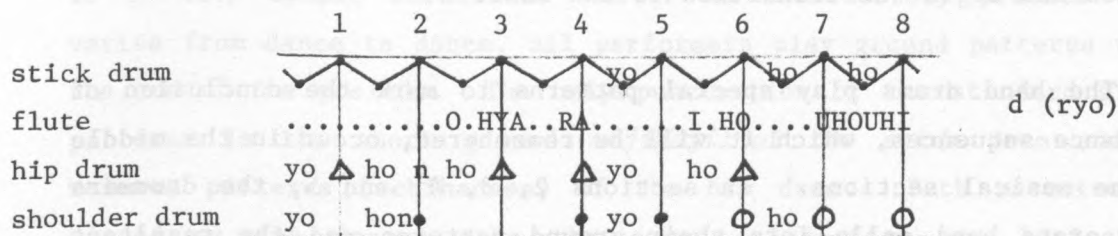
25. Stick drum patterns used in cyclical rhythm (noribyoshi)



a. Ground pattern (ji) played by the hip drum player.



b. Two-measure ground pattern (nagaji) played by the shoulder drum player.



c. Ground pattern cycles of the four instruments

the hip drum plays an allbeat pattern (*shikake*) which functions much like the lift pattern of the stick drum. The cues to begin these ending patterns illustrate the type of complex interaction among musicians and dancer that informs the structure of the long instrumental dances. After the dancer stamps in one of the front squares, the stick drummer begins to play the loud resounding strokes of the lift pattern. This signals the hip drummer to start his allbeat pattern, which the shoulder drummer follows with a connective pattern (*musubi*). Hearing these, the flute knows it is time to finish the section and begin the transition to the next.

The hand drums play special patterns to mark the conclusion of the dance sequences, which it will be remembered, occur in the middle of the musical sections. In sections 2, 3, 4, and 5, the drummers incorporate head calls into their ground patterns and the resultant mixture is called "ground-head" (*jigashira*), which we have labeled mid-head. These mid-head patterns begin as the dancer moves upstage from one of the front corners and are followed (in sections 2 and 3) by an open pattern (*hiraki*) played by the hip drum and corresponding to the open dance pattern which concludes the dance sequence. The stick drum, if it plays, elaborates the mid-head patterns with a long ground pattern.

During the flute retard, the hand drums play special retard patterns (*oroshi no te*), which are different for each retard. In these patterns the sounds are more sparsely distributed than in the ground patterns and they include some distinctive calls such as "yoi" and "ya-a". The drum retard patterns pin the flute and stamps of the dancer to precise timing while allowing for an accordion-like retard and acceleration. Each musician must sense the beat of the whole. Sound by sound the instrumentalists feel the tempo of the others, expanding the intervals between the beats. A double stroke on beat 7 by the shoulder drum cues the flute player to descend to his low note, which in turn signals the hip drummer to make a large, expansive

stroke from beat 8 to 1. The music comes to rest, only to begin to move again. All breathe. Then the shoulder drummer picks up the tempo, the flute joins, and the hip drummer follows.¹¹ When the stick drum is a part of the ensemble, it plays quiet ground patterns during the retard stanza, slowing with the others, momentarily pausing, then beginning again, its sounds superimposed on those of the others.

The overall structure of the long instrumental dance follows the jo-ha-kyū development. The prelude, being the jo, sets the scene and is of very simple structure. After an introductory preface which varies from dance to dance, all performers play ground patterns until the end of the prelude. The only punctuation of the standard ground patterns is the short ground (*mijikaji*) of the stick drum and the release patterns (*uchihanase*) of the hip drum. Both patterns are played as the dancer take the corner. Section one begins the development (*ha*) by adding introductory and retard stanzas to the flute ground stanzas. The second section shows further development with the addition of the mid-head patterns of the hand drums.¹² This is the full form and is repeated in section three. Section four, advancing to the *kyū*, simplifies: it eliminates the retard, but has a two-measure introductory passage. The fifth stanza (*Kita* only) has essentially the same structure as the fourth. A cadence passage of one or more measures connects the dance to the song that follows.

The timing of the long instrumental dances also follows the outlines of the jo-ha-kyū progression, although not in a straight forward acceleration. Almost imperceptible acceleration livens the long repetitions of ground patterns. A slight retard marks the close of each section. With the introductory passage of each new section, the tempo picks up and is only momentarily interrupted by the retard passage. Each section is faster than the preceding one, though none of the shifts are abrupt.¹³ The solemn beginning loosens to a freer and more fluid ease as the dance progresses. Tempo is, of course, relative; the quickest dance is ten times faster than the slowest.

Although the scores which follow do not indicate these rhythmic details, the video cassettes and numerous records and tapes of instrumental nō music should illustrate them sufficiently.

The correlation between the formal structure of the music and that of the dance forms an intricate interweaving. The more one understands the whole, grasping the underlying structure of all the elements together, the simpler and clearer the form becomes, and the more meaningful the individual differences become. The links fit together slightly differently in each case, and it is these differences which lend each variation of the long instrumental dance its unique character.

dance flute stick drum hand drums

closed fan

take corner short ground release
(hip only)

circle left head

open fan.....introductory...head.....head

stampsretardspecial
long ground

zigzag to 5

head

reverse fan.....introductory...head.....head

stamps & sleeve .retardspecial

circle right

return to 1 long long ground mid-head

zigzag to 4

head

head

left hand fan.....introductory...head.....head

sleeveretardspecial

circle left

return to 1 variant long ground mid-head

zigzag to 4

head

head

reverse fan.....introductory...head.....head

circle right

return to 1 mid-head

closureclosureclosureclosure

note: the spacing of the dots indicates the degree of correlation
between elements

PRELUDE

SECTION 1

SECTION 2

SECTION 3

SECTION 4

MALE DANCE (otokomai)

The male dance is a vigorous, masculine rendition of the long instrumental dance. Done in the martial style to quick tempo, it is most typically performed by an unmasked dancer portraying a living warrior, who, in the context of the play, dances for a specific person. Morihisa dances for Yoritomo to celebrate his deliverance from execution; Benkei dances for Yoshitsune in the play *Ataka* to express his relief and pride at their having safely passed through the barrier. Appropriately, a greeting pattern usually opens the dance.¹⁴ Although the male dance is generally the preserve of unmasked characters, in a few cases it is used for masked roles.¹⁵ The Kita school uses a softened version of the male dance for the warrior in *Atsumori* (fig. 6).

Although the stick drum never plays in the male dance, the fast speed and even spacing of the flute melody strengthens the rhythm of the piece. Surging movements and strong contrast between slow roundings of the corners and quick crossings of the stage characterize the style of the male dance. The dancer gathers speed, slows, then rushes forward again. The ends of the musical sections and the retards have only very slight tempo reduction, while the piece grows progressively faster with each new section. The full, five-section dance performed on the video cassette takes only minutes to perform.

One special dance pattern distinguishes the male dance: a double kneel inserted at the transition between the third and the fourth sections. In the Kita school, the dancer kneels as he completes the feather fan pattern at the close of section three. Then, he switches knees, takes the fan in the reverse hold, and stands to begin section

four. In the Kanze school, the dancer kneels as a part of the open pattern following the feather fan, reversing the hold on the fan as he sinks down. As the music for section four begins, he does a forward double kneel, stands, and stamps. In the abbreviated version of the male dance, the Kita school, which omits section three and part of four, puts the double kneel pattern at the end of section four.

The ground stanza of the flute music of the male dance differs from slower pieces in that the notes are more evenly distributed. In accordance with the relatively fast tempo, the flute plays on the beat rather than delaying the lead tones, as is typical of slower pieces like the quiet dance. Each stanza, although written in the scores as beginning on beat 2-1/2, is actually played starting on beat 2.¹⁶ A similar adjustment in timing affects the dancer when he stamps. In order to stamp precisely on the beat, he lifts his foot with a high, swift movement immediately after the preceding beat. This contrasts to the stamps in the quiet dance, where the dancer delays and restrains the lifting of his foot.

The version of the male dance shown on video cassette 1 would be used for a living warrior piece. It is somewhat faster than the piece played for *Atsumori*. The dance begins with a greeting pattern performed in the kneeling position. The ending (a small zigzag-scoop-open series) demonstrated here is used when the chorus signs the lines which immediately follow the long instrumental dance.

All dances are performed without the stick drum

A. Unmasked men in living character plays

warrior dancing for a man

Morihisa (4)
Shichikiochi (4)
Shun'ei (4)
Kiso (4)
Gempuku Soga (4)

others

Ashikari (4; husband dancing for his wife)
Kogō (4; warrior dancing for a woman)
Kosode Soga (4; shite and tsure, warriors dancing for woman)
Nakamitsu, also called Manju (4; courtier dancing for a monk)
Ataka (4; Yamabushi dancing for a man)

B. Plays in which some schools use the male dance, even though the shite may be masked.

instead of the lower scale quick dance

Nishikigi (4; masked)
Matsumushi (4; masked)
Atsumori (2; masked, Kanze uses medium dance)
Ikuta Atsumori (2; masked)

instead of the medium dance

Koya monogurui (4; no mask)

others

Toei (4; no mask)
Genzai Tadanori (4; tsure masked, shite unmasked)
Sakurai eki (4; masked)
Kusu no tsuyu (4; masked)

28. Plays using the male dance

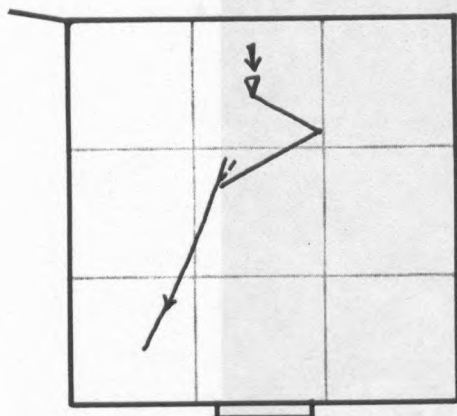


Atsumori

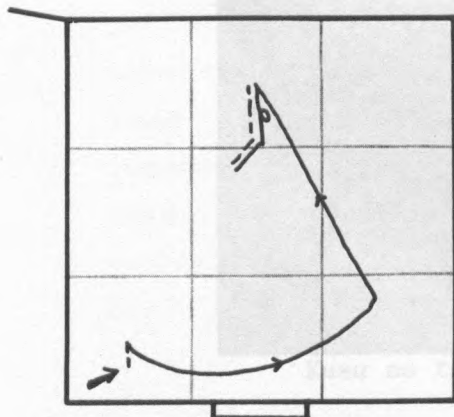
MALE DANCE

Prelude: Kita Dance

(closed fan)



Stanza 1. After a greeting pattern in square 8, the dancer zigzags and goes to square 3.



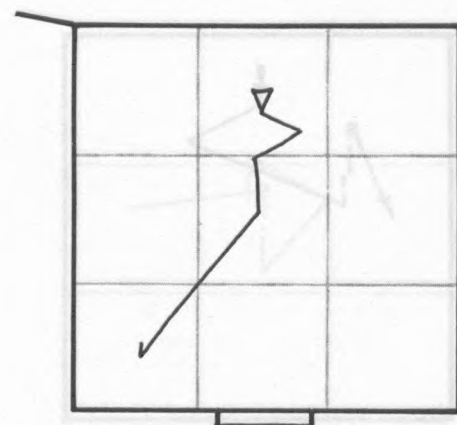
Stanzas 2-3 finish the opening sequence with a left circling and an elaborate cadence series.

1	2	3	4	5	6	7	8	
		greeting (kneeling)						preface
		RO.....	O.HYA.....				RI	
stand	zigzag (3 steps L overhand point)							
YA.RI.....	O.HYA...	O.HI.YA.RI..	HI.U.I.YA					
(4 steps R)				spread				
RA.RI.....	O.HYA...	I.HYO..	I.HYA..	RI.U.HI				a
	circling drawback	go to 3						d ₁
.....	O.HYA..	RA.....	I.HO..	U.HO..	U.HI			
	take corner (leave fan up)							a
.....	O.HYA...	I.HYO..	I.HYA..	RI.U.HI				
	circle L to 5							b
.....	O.HYA..	RA.....	RI....	HI.U...	YA			
	make angle	lower fan						c
.....	HI.U...	RU.....	I.HYA..	RI.U.HI				
	go to 8	raise R arm						d ₂
.....	O.HYA..	RA.....	I.HO..	U.HO..	U.HI			
full	circlet point							a
.....	O.HYA...	I.HYO..	I.HYA..	RI.U.HI				
		spread to R (2)						b
.....	O.HYA..	RA.....	RI....	HI.U...	YA			
	circling drawback							c
.....	HI.U...	RU.....	I.HYA..	RI.U.HI				
open	fan	raised fan						d ₃
.....	O.HYA..	RA.....	I.HO..	U.HO..	U.HI			

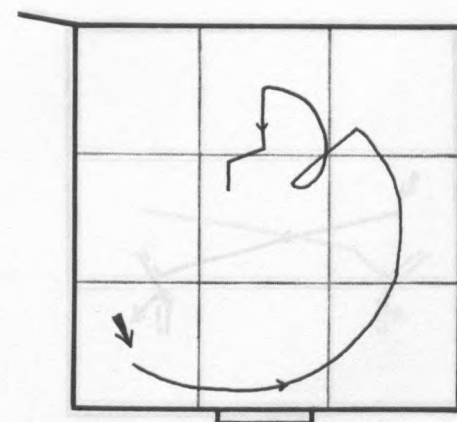
MALE DANCE

Prelude: Kanze Dance

(closed fan)



Stanza 1. A kneeling greeting pattern precedes the opening zigzag. The Kanze school has a pivot on the way to square 3.



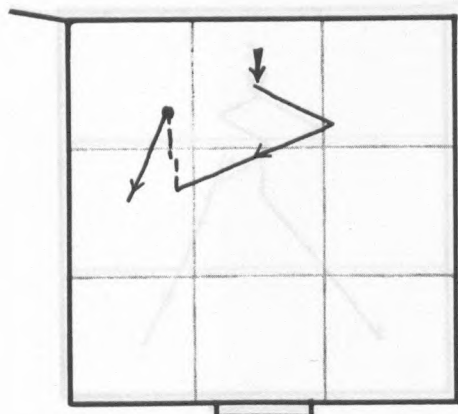
Stanzas 2-3. The left circling is broken by going towards the center on the diagonal from square 7. This parallels the full circlet in the Kita version.

1	2	3	4	5	6	7	8	
	greeting (kneeling)							
.....	O.HYA	.....						preface
		stand				zigzag		a
.....	O.HYA	I.HYO	.....	I.HYA	RI	U	HI	a
spread to R								
.....	O.HYA	RA	.....	I.HO	U	HO	U	d0
3 steps forward								
.....	O.HYA	I.HYO	.....	I.HYA	RI	U	HI	a
		pivot to R						
.....	O.HYA	RA	.....	RI	.....	HI	U	b
go to 3								
.....	HI	U	RU	.....	I.HYA	RI	U	c
.....	O.HYA	RA	.....	I.HO	U	HO	U	d1
circle L to 7								
.....	O.HYA	I.HYO	.....	I.HYA	RI	U	HI	a
.....	O.HYA	RA	.....	RI	.....	HI	U	b
		pivot L, face 9				lift R arm		
.....	HI	U	RU	.....	I.HYA	RI	U	c
go to 9								
.....	O.HYA	RA	.....	I.HO	U	HO	U	d2
circle L to 8								
.....	O.HYA	I.HYO	.....	I.HYA	RI	U	HI	a
2 steps forward								
.....	O.HYA	RA	.....	RI	.....	HI	U	b
spread to R (2)								
.....	HI	U	RU	.....	I.HYA	RI	U	c
F scooping point								
.....	O.HYA	RA	.....	I.HO	U	HO	U	d3

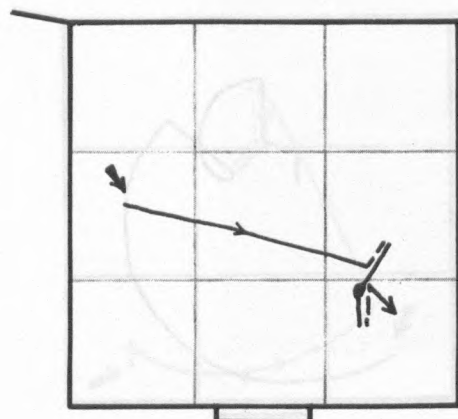
MALE DANCE

Section One: Kita Dance

(nestled fan)



Stanzas 4-5. A large zigzag series leads to square 1 where stamps mark the retard.



Stanzas 6-7. The dancer moves to square 5 where he marks the end of section one and reverses the fan.

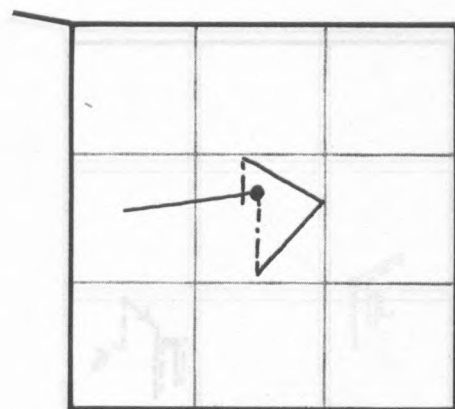
1	2	3	4	5	6	7	8	
.....O.HYA...	O.HI.YA.RI..	HI.U.I.YA						intro
(3 steps right	6 steps left)							
RA.RI.....	O.HYA...	I.HYO..	I.HYA..	RI.U.HI				a
			back scooping point					
.....O.HYA..	RA.....	I.HO.U.HO.U.HI						d ₄
	open							
.....O.HYA.....	I.TA.U.....						RA	
	L stamp						pivot R	
.....RI.U...RO.....							HI.U...RA	retard
							R stamp	
...RU...RA...RI.U.HYU....	I.HYA..	RI.U.HI						(a)
	3 steps to R						zigzag	
.....O.HYA..RA.....	I.HO.U.HO.U.HI							d ₅
	(L to 5)							
.....O.HYA...	I.HYO..	I.HYA..	RI.U.HI					a
.....O.HYA..RA.....	RI....	HI.U...YA						b
							pivot R	
.....HI.U...RU.....	I.HYA..	RI.U.HI						c
	lift point						2 backing steps	
.....O.HYA..RA.....	I.HO.U.HO.U.HI							d ₆
	forward point to R (5)							
.....O.HYA...	I.HYO..	I.HYA..	RI.U.HI					a
.....O.HYA..RA.....	RI....	HI.U...YA						b
	L stamp						R stamp	
.....HI.U...RU.....	I.HYA..	RI.U.HI						c
	scooping point (2)						open	
.....O.HYA..RA.....	I.HO.U.HO.U.HI							d ₇
	2 steps to L						reverse fan	
.....O.HYA...	I.HYO..	I.HYA..	RI.U.HI					a

MALE DANCE

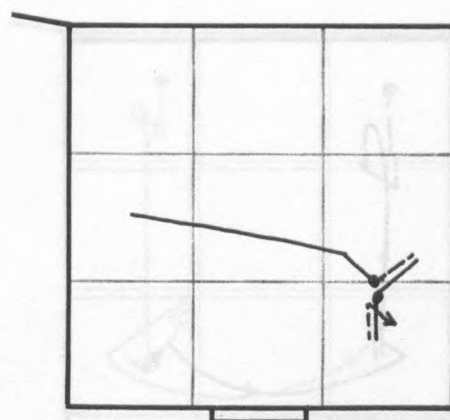
Section One: Kanze Dance

(nestled fan)

1	2	3	4	5	6	7	8	
		raised fan						
.....	O.HYA...	O.HI.YA.RI..	HI.U.I.YA					intro
medium zigzag				spread				a
RA.RI.....	O.HYA.I.HYO...	I.HYA..RI.U.HI						
back scooping point			open					d ₄
.....	O.HYA..RA.....	I.HO.U.HO.U.HI						
body turn								retard
.....	O.HYA.....	I.TA.U.....	RA					
				L stamp				
.....	RI.U...RO.....	HI.U...RA						
				R stamp				(a)
.....	RU...RA...RI.U.HYU...	I.HYA..RI.U.HI						
go R to 2								d ₅
.....	O.HYA..RA.....	I.HO.U.HO.U.HI						
zigzag		(L to 6)						a
.....	O.HYA.I.HYO...	I.HYA..RI.U.HI						
		pivot R						b
.....	O.HYA..RA.....	RI...HI.U...YA						
2 steps L		L stamp						c
.....	HI.U...RU.....	I.HYA..RI.U.HI						
pivot R left point 3 steps B 3 steps F								d ₆
.....	O.HYA..RA.....	I.HO.U.HO.U.HI						
		L stamp						a
.....	O.HYA.I.HYO...	I.HYA..RI.U.HI						
		R stamp						b
.....	O.HYA..RA.....	RI...HI.U...YA						
F scooping point (2)		open						c
.....	HI.U...RU.....	I.HYA..RI.U.HI						
2 steps L		reverse fan						d ₇
.....	O.HYA..RA.....	I.HO.U.HO.U.HI						



Stanzas 4-5. A medium zigzag-spread leads to a retard centered in square 9.

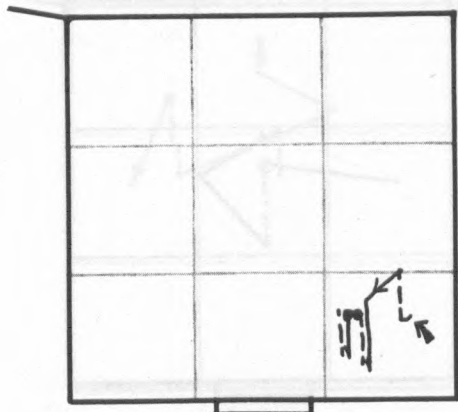


Stanzas 6-7. The zigzag begins as usual, but before 'stepping right' with the right arm lifted, the dancer backs on the diagonal.

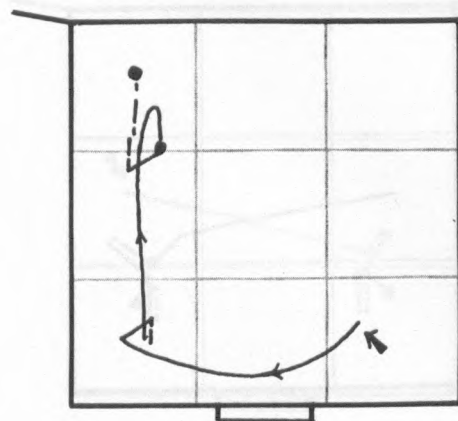
MALE DANCE

Section Two: Kita Dance

(reversed, then nestled fan)



Stanzas 8-9. Back and forth movements characterize the introduction; slow stamps mark the retard.



Stanzas 10-11. Circling to square 3, the dancer does diagonal movements toward the center and then nestles the fan. He goes to 1 and ends the sequence with stamps.

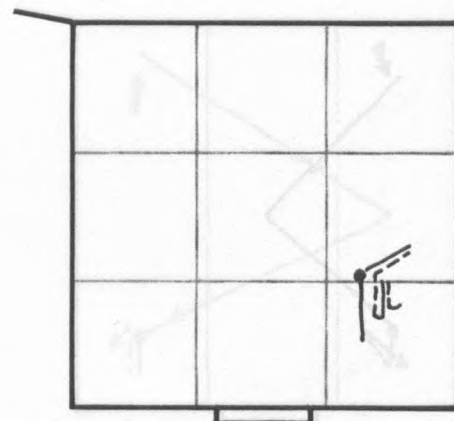
1	2	3	4	5	6	7	8	
		pivot R		B point	facing F			intro
.....	O.HYA...	O.HI.YA.RI..	HI.U.I.YA					
spread to R (2)								a
RA.RI.....	O.HYA...	I.HYO..	I.HYA..	RI..	U.HI			
forward point (4)					open			d ₈
.....	O.HYA..	RA.....	I.HO..	U.HO..	U.HI			
.....	O.HYA.....	I.TA.U.....					RO	retard
L stamp					pivot R			
.....	RU.....				RA...	RO...	RA	
.....	RA.U.RA.U.HI.....				HI.U...	RA		
.....	O.HYA...	I.HYO..	I.HYA..	RI..	U.HI			a
					R stamp			
.....	O.HYA..	RA.....	I.HO..	U.HO..	U.HI			d ₉
scooping point (LR) open								
.....	O.HYA..	RA.....	I.HO..	U.HO..	U.HI			
(leave fan up)					circle R			a
.....	O.HYA...	I.HYO..	I.HYA..	RI..	U.HI			
.....	O.HYA..	RA.....	RI...	HI.U...	YA			b
L hand F point toward 7 (2)								c
.....	HI.U...	RU.....	I.HYA..	RI..	U.HI			
drawback (nestle fan) go to 1								d ₁₀
.....	O.HYA..	RA.....	I.HO..	U.HO..	U.HI			
turning point (2 steps F)								a
.....	O.HYA...	I.HYO..	I.HYA..	RI..	U.HI			
L stamp					R stamp			b
.....	O.HYA..	RA.....	RI...	HI.U...	YA			
spread to R (2)					back scooping point			c
.....	HI.U...	RU.....	I.HYA..	RI..	U.HI			
.....	O.HYA..	RA.....	I.HO..	U.HO..	U.HI			d ₁₁
					open			
.....	O.HYA..	RA.....	I.HO..	U.HO..	U.HI			

MALE DANCE

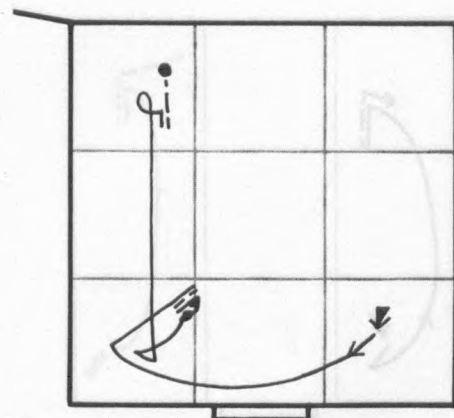
Section Two: Kanze Dance

(reversed, then nestled fan)

1	2	3	4	5	6	7	8	
pivot R (point at 1)				face front				intro.
.....O.HYA...				O.HI.YA.RI..			RI.U.I.YA	
2 steps F								a
RA.RI.....				O.HYA.I.HYO...			I.HYA..RI.U.HI	
pivot R (point at 1)				face front open				d ₈
.....O.HYA..RA.....				I.HO.U.HO.U.HI				
pivot R face 3				3 steps back				
.....O.HYA.....				I.TA.U.....			RO	
3 steps F				L stamp				retard
.....RU.....				RA...RO...RA				
overhand point to F (4)								a
.....RA.U.RA.U.HI.....				HI.U...RA				
go to 3								d ₉
.....O.HYA.I.HYO...				I.HYA..RI.U.HI				
spread toward 9 (2)								a
.....O.HYA..RA.....				I.HO.U.HO.U.HI				
B point F 2 steps				L stamp				b
.....O.HYA.I.HYO...				I.HYA..RI.U.HI				
pivot R toward F				R stamp				c
.....O.HYA..RA.....				RI...HI.Y...YA				
go to 3								d ₁₀
.....HI.U...RU.....				I.HYA..RI.U.HI				
face 8 nestle fan								a
.....O.HYA..RA.....				I.HO.U.HO.U.HI				
go to 1								b
.....O.HYA.I.HYO...				I.HYA..RI.U.HI				
half zigzag								c
.....O.HYA..RA.....				RI...HI.U...YA				
(forward point)								d ₁₁
.....HI.U...RU.....				I.HYA..RI.U.HI				
open				L stamp				
.....O.HYA..RA.....				I.HO.U.HO.U.HI				



Stanzas 8-9. Holding the reversed fan high, the dancer pivots to the right then to the front twice before establishing the diagonal for the retard.

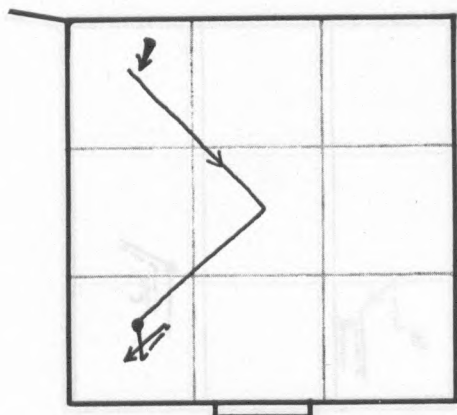


Stanzas 10-11. As the dancer goes to square 1 the drummers play their mid-head patterns. The final stamp on "hi" marks the end of the sequence.

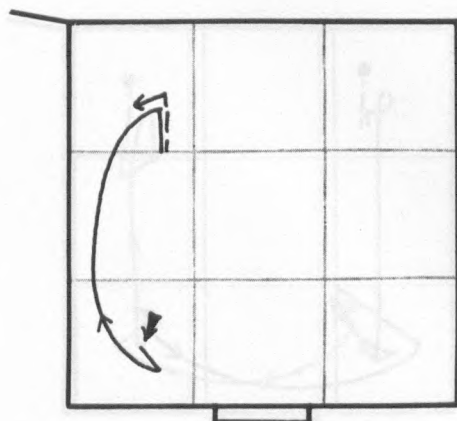
MALE DANCE

Section Two (cont.): Kita Dance

(nestled fan)



Stanzas 12-13 begin the second zigzag sequence which has square 3 as its focal point. At the transition the fan is switched to the left hand hold.



Stanza 14--retard. The second zigzag sequence proceeds to square 1 where the retard is marked by sleeve patterns in full nō.

1	2	3	4	5	6	7	8	
	zigzag	(L to 9)						
.....	O.HYA...	I.HYO..	I.HYA..	RI.U.HI				a
			(L stamp)					
.....	O.HYA..	RA.....	RI....	HI.U...YA				b
	(R to 3)							
.....	HI.U...	RU.....	I.HYA..	RI.U.HI				c
	L stamp				R stamp			
.....	O.HYA..	RA.....	I.HO..	U.HO..	U.HI			d ₁₂
	scooping point		open to R					
.....	O.HYA...	I.HYO..	I.HYA..	RI.U.HI				a
	2 steps to R	fan to L hand						
.....	O.HYA..	RA.....	RI....	HI.U...YA				b ₍₁₃₎

Section Three: Kita Dance

(left-hand fan)

	double point (L point 2 steps)	R point)						intro
.....	O.HYA...	O.HI.YA..	RI..	HI.U..	I.YA			
	circle R to 1							
RA,RI,.....	O.HYA...	I.HYO..	I.HYA..	RI.U.HI				a
.....	O.HYA..	RA.....	I.HO..	U.HO..	U.HI			d ₁₄
	forward point (3)							
.....	O.HYA.....					RA		retard
open		rotate arms (2 to R)						
.....	TU.RO...	RA.....	RI.U...	RO				
		L overhead point						
.....	HI..U...	RA.....	RA.....	RA				

MALE DANCE

Section Two (cont.): Kanze Dance

(nestled fan)

1	2	3	4	5	6	7	8	
			large zigzag					
.....	O.HYA.	I.HYO	.....	I.HYA.	RI.U	HI		a
		(go L to 6)						
.....	O.HYA.	RA	.....	RI	.....	HI.U	YA	b
.....	HI.U	.....	RU	.....	I.HYA.	RI.U	HI	c
		(go R to 3)						
.....	O.HYA.	RA	.....	I.HO	U.HO	U.HI		d ₁₂
				L stamp				
.....	O.HYA.	I.HYO	.....	I.HYA.	RI.U	HI		a
				R stamp				
.....	O.HYA.	RA	.....	RI	.....	HI.U	YA	b
		F scooping point		open				
.....	HI.U	.....	RU	.....	I.HYA.	RI.U	HI	c
		2 steps R		fan to L hand				
.....	O.HYA.	RA	.....	I.HO	U.HO	U.HI		d ₁₃

Section Three: Kanze Dance

(left-hand fan)

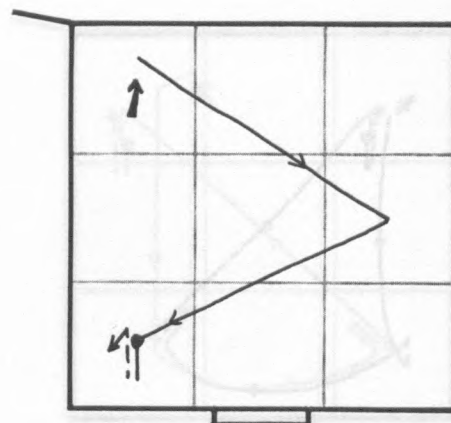
		pivot L						
.....	O.HYA	.....	O.HI	YA	RI	.....	HI.U	I.YA
go to 1								
RA.RI	.....	O.HYA.	I.HYO	.....	I.HYA.	RI.U	HI	a
		forward point (4)		open				
.....	O.HYA.	RA	.....	I.HO	U.HO	U.HI		d ₁₄
		3 steps back toward R						
.....	O.HYA	.....	.....	.....	.....	RA		
.....	TU.RO	.....	RA	.....	RI.U	.....	RO	
.....	HI..U	.....	RA	.....	RA	.....	RA	

Intro.

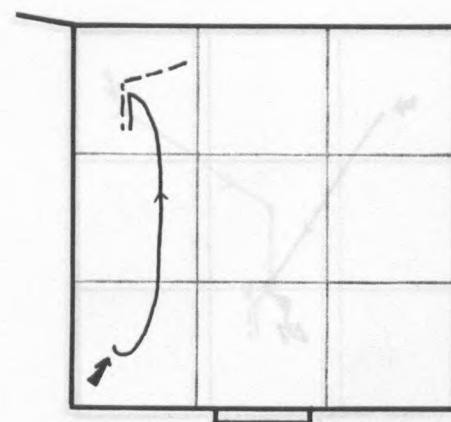
a

d₁₄

retard



Stanzas 12-13. The Kanze large zigzag goes all the way across the stage to square 6.

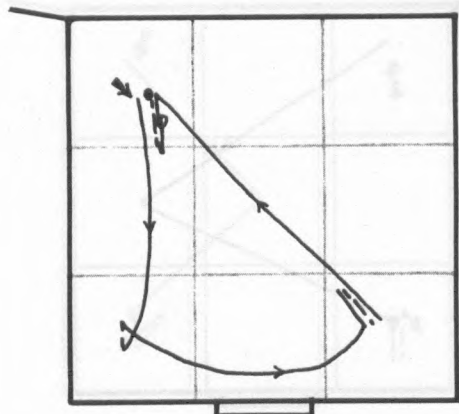


Stanza 14--retard. The 3rd retard occurs in square 1, along the diagonal established by the first two retards.

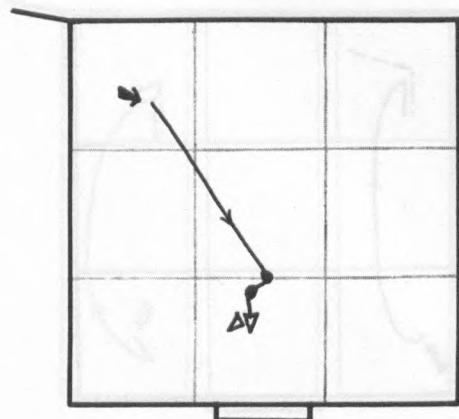
MALE DANCE

Section Three (cont.): Kita Dance

(left-hand fan)



Stanzas 15-17. A left circling sequence includes diagonal movements toward the center in square 5 and a stamp in square 1. Compare stanza 10.



Stanzas 18-19. This modified zigzag sequence highlights a design pattern (double kneel) at its focal point in square 4.

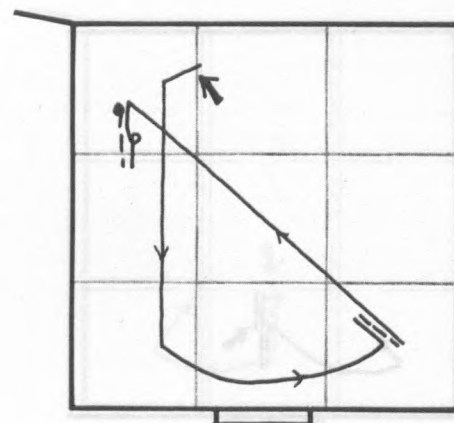
1	2	3	4	5	6	7	8	
	go to 3							
...RU...	RA...	RI.U.HYU...		I.HYA..RI.U.HI				a
				take corner				
.....	O.HYA..RA.....			I.HO.U.HO.U.HI				d ₁₅
	circle L to 5							
.....	O.HYA...I.HYO..			I.HYA..RI.U.HI				a
	forward point toward 9 (2)							
.....	O.HYA..RA.....			RI...HI.U...YA				b
	L backing point							
.....	HI.U...RU.....			I.HYA..RI.U.HI				c
	go to 1							
.....	O.HYA..RA.....			I.HO.U.HO.U.HI				d ₁₆
.....	O.HYA..I.HYO..			I.HYA..RI.U.HI				a
	circlet point							
.....	O.HYA..RA.....			RI...HI.U...YA				b
	open							
.....	HI.U...RU.....			I.HYA..RI.U.HI				c
	L stamp							
.....	O.HYA..RA.....			I.HO.U.HO.U.HI				d ₁₇
	L overhand point go to 4							
.....	O.HYA...I.HYO..			I.HYA..RI.U.HI				a
.....	O.HYA..RA.....			RI...HI.U...YA				b
	L stamp							
.....	HI.U...RU.....			I.HYA..RI.U.HI				c
	L hand scoop point (2 to R)							
.....	O.HYA..RA.....			I.HO.U.HO.U.HI				d ₁₈
	feather fan-double kneel LR-reverse fan							
.....	O.HYA...I.HYO..			I.HYA..RI.U.HI				a(19)

MALE DANCE

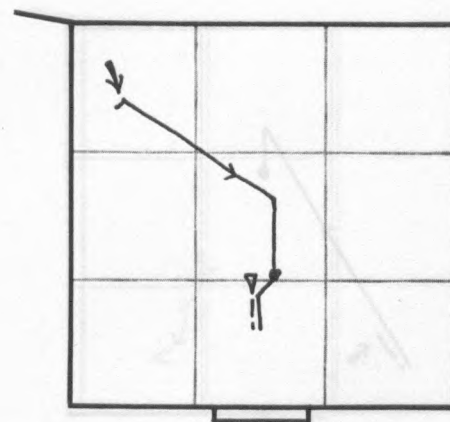
Section Three (cont.): Kanze Dance

(left-hand fan)

1	2	3	4	5	6	7	8	
...	RU...	RA...	RI.U.HYU	...	I.HYA..	RI.U.HI		(a)
	2 steps forward				pivot			
.....	0.HYA..	RA.....	I.HO.U.HO.U.HI					d ₁₅
	go to 3							
.....	0.HYA.I.HYO	...	I.HYA..	RI.U.HI				a
	circle L to 5							
.....	0.HYA..	RA.....	RI....	HI.U...YA				b
	forward point towards 1 (2)							
.....	HI.U...	RU.....	I.HYA..	RI.U.HI				c
open	L overhand point fan (fan vertical)							d ₁₆
.....	0.HYA..	RA.....	I.HO.U.HO.U.HI					
	go to 1							
.....	0.HYA.I.HYO	...	I.HYA..	RI.U.HI				a
.....	0.HYA..	RA.....	RI....	HI.U...YA				b
	circlet point (2)							
.....	HI.U...	RU.....	I.HYA..	RI.U.HI				c
	open				L stamp			
.....	0.HYA..	RA.....	I.HO.U.HO.U.HI					d ₁₇
	pivot R L overhand point							
.....	0.HYA.I.HYO	...	I.HYA..	RI.U.HI				a
	pivot L							
.....	0.HYA..	RA.....	RI....	HI.U...YA				b
	go to 9							
.....	HI.U...	RU.....	I.HYA..	RI.U.HI				c
	4 steps forward							
.....	0.HYA..	RA.....	I.HO.U.HO.U.HI					d ₁₈
	L stamp							
.....	0.HYA.I.HYO	...	I.HYA..	RI.U.HI				a
	R stamp 2 steps R							
.....	0.HYA..	RA.....	RI....	HI.U...YA				b
	fan to R feather fan							
.....	HI.U...	RU.....	I.HYA..	RI.U.HI				c
	open-reverse fan-kneel L							
.....	0.HYA..	RA.....	I.HO.U.HO.U.HI					d ₁₉



Stanzas 15-17. The left hand holds of the Kanze school clearly distinguish between the lowered fan, dropped at the side of the body (14-16) and the lifted fan (17-19) held high and vertical.



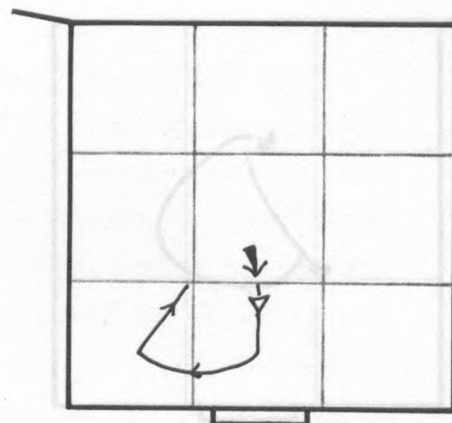
Stanzas 18-19. The 3rd zigzag sequence is adjusted to the fan being in the L hand. Instead of the scooping point the dancer does a feather fan pattern.

MALE DANCE

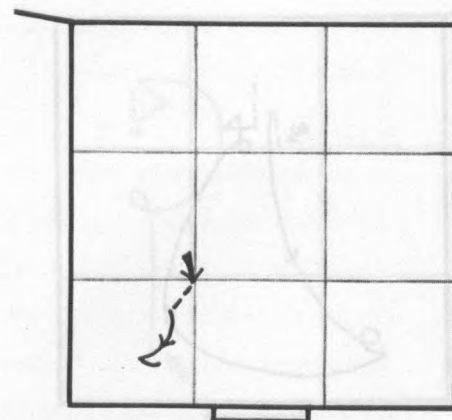
Section Four: Kanze Dance

(reversed fan)

1	2	3	4	5	6	7	8	
				F double kneel				
.....	O.HYA...	O.HI.YA.RI..	HI.U.I.YA					intro
stand	LR stamps				3 steps F			
RA.RI...	YA...RI...	YA...RI...			HI.U.I.YA			
circle R to 3	lower arms							
RA.RI.....	O.HYA.I.HYO...	I.HYA..RI.U.HI						a
	spread toward 9 (2)							d ₂₀
.....	O.HYA..RA.....	I.HO.U.HO.U.HI						
	backing point			pivot R				a
.....	O.HYA.I.HYO...	I.HYA..RI.U.HI						
	go to 3							b
.....	O.HYA..RA.....	RI...HI.U...YA						
	step L front	pivot L (face 1)						c
.....	HI.U...RU.....	I.HYA..RI.U.HI						
	nestle fan							
.....	O.HYA..RA.....	I.HO.U.HO.U.HI						d ₂₁



Stanza 20. A standard double kneel pattern bridges the transition from section 3 to 4. Extra stamps add emphasis. The circle right and inward movement on the diagonal are the same as the Kita school.

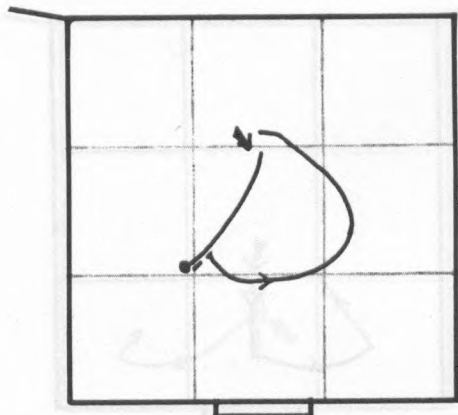


Stanza 21. The dancer retraces his steps on the diagonal, then faces back and nestles the fan.

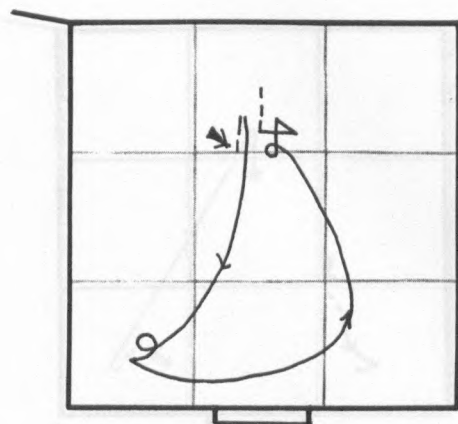
MALE DANCE

Section Four (cont.): Kita Dance

(reversed fan)



Stanza 22. A modified zigzag sequence. In the abbreviated male dance a kneel is performed at the focal point (square 3) of this sequence.



Stanzas 23-24. A left circling sequence ends the dance. The zigzag-scoop-open cadence series is one of two possible endings. Compare quiet dance, stanza 21.

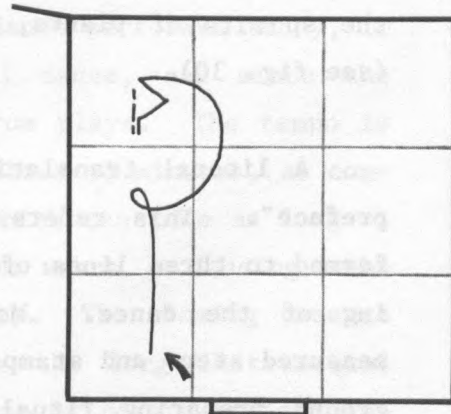
1	2	3	4	5	6	7	8	
L point to 3							stamps	
.....	O.HYA...	I.HYO...	I.HYA...	RI	U	HI		a
drawback point	circle L (nestle fan)							
.....	O.HYA..RA.....	RI...	HI	U...	YA			b (22)
<u>Section Five: Kita Dance</u>								
(nestled fan)								
							pivot F	
.....	O.HYA...	O.HI	YA	RI..	HI	U	I	YA
backing point facing front	go to 3							
RA	RI.....	O.HYA...	I.HYO...	I.HYA...	RI	U	HI	a
right circlet								
.....	O.HYA..RA.....	I	HO	U	HO	U	HI	d 23
	extend fan						circle L	
.....	O.HYA...	I.HYO...	I.HYA...	RI	U	HI		a
to 8	(nestle fan)							
.....	O.HYA..RA.....	RI...	HI	U...	YA			b
.....	HI	U...	RU.....	I	HYA...	RI	U	HI
	back circlet							
.....	O.HYA..RA.....	I	HO	U	HO	U	HI	d 24
	zigzag							
.....	O.HYA...	I.HYO...	I.HYA...	RI	U	HI		a
	scooping point							
.....	O.HYA..RA.....	RI...	HI	U...	YA			b
	open							
.....	O.HYA..RA	HI	YA	RI...	HI	.....	

MALE DANCE

Section Four (cont.): Kanze Dance

(nestled fan)

	1	2	3	4	5	6	7	8	
.....		go to 2							a
.....		O.HYA.I.HYO	.....	I.HYA..RI.U.HI					b
.....		large circlet L at 2				go to 1			c
.....		O.HYA..RA	.....	RI	.....	HI.U...YA			d ₂₂
pivot F		zigzag							
.....		HI.U...RU	.....	I.HYA..RI.U.HI					
		F scooping point							
.....		O.HYA..RA	.....	I.HO.U.HO.U.HI					
		open							
.....		O.HYA...O.HI.YA.RI..HI	.....					



Stanza 22. The dancer returns to square 1 to complete the closing sequence.

QUIET DANCE (*jonomai*)

The quiet dance epitomizes Zeami's ideal of elegant beauty (*yūgen*). A gentle, floating lilt gives the music special grace, and the careful percision of movement allows an inner elegance to unfold. Sustained, slow-flowing movement and music and a concentration on inner subtleties characterize all quiet dances. Those performed in six plays about the ghosts of 6 beautiful young women are, however, designated as "pure" or "true" (*jun* or *hon*; see fig. 30). For these particular third category plays, the dancer wears broad divided skirts (*ōkuchi*) topped either by a dancing cloak (*chōken*) or by a tucked-up brocade kimono (*tsuboori*). The stick drum does not play, and the chant just before the flute takes over is in the high register.¹⁷ For each of these six plays, the flute plays a distinctive melody during the retard of the first section. Less "pure" versions of the quiet dance, with slight variation in costume and music, appear in plays, mostly third category, with other types of leading roles, including the spirits of plants, living women, old women, and even a few men (see fig. 30).

A literal translation of the name *jonomai* would be "dance with preface". This refers to the characteristic stamping preface performed to three lines of flute music in unmetered rhythm at the opening of the dance. Morita Mitsuharu suggests that the precisely measured steps and stamps which constitute this preface are related to ground preparing rituals and to the yin-yang master's ceremony of *onyōdō* which uses ritual stamping (*hembai*), to chase away evil spirits.¹⁸ This *jo* or preface is musically unlike the rest of the dance, for the flute plays noncongruent rhythm (*ashirai*) and the drummers extend their calls and delay the actual beats. Pulse is suppressed in favor of mutually sensed timing, each musician and dancer

picking up on the intervals established by the others. This is a prime example of the art of *ma* (interval). Sensing the unpulsed intervals, the dancer times each component part of the gliding walk to the drum beats. He slides his foot forward, lifts his toe, lowers it, and brings the back foot parallel to the other in separate motions, each to a single call or beat of the drummer. A stamp immediately following the head call of the drummer characterizes pieces with the stick drum. In the Kita school version shown on video cassette 5, one such step with a stamp precedes a standing greeting pattern. In the Kanze version, the dancer takes 3 steps with 2 stamps but omits the greeting pattern.

After the opening passage, the music moves into cyclic rhythm. The restrained solemnity of the beginning loosens slightly when the dancer takes the corner during the prelude. With each successive section, the tempo and dance movement become more free-flowing, until in the last section, the tempo approaches that of the medium dance.¹⁹

The quiet dance on video cassette 5 is the version used in the play *Hagoromo*. As is standard for the quiet dance performed today, it is a three-section, abbreviated instrumental dance, and since the maiden in *Hagoromo* is unearthly, the stick drum plays. The tempo is relatively fast for a quiet dance. It takes about 13 minutes, as compared to the quiet dance in the play *Teika*, which can take as long as 25 minutes. The main character in *Hagoromo* wears a dancing robe (*chōken*) over a folded-down kimono (*koshimaki*). The closing passage demonstrated here is typical of plays where the long instrumental dance is followed by the dancer singing a line of poetry (raised fan ending). Turning to the front (the Kita dancer is in square 8, the Kanze dancer in square 1), the dancer brings the fan to stand vertically before his face and sings a line of poetry. As he finishes, he raises the fan and does an open pattern. Almost invariably the raised fan ending is followed by a medium zigzag-spread-back scooping point-open series. Typical of such endings is an overlap between the flute melody and the beginning of the song.

I. Dances performed without the stick drum

A. Plays about ghosts of women (preceding chant is pitched on high)

pure quiet dances

Eguchi (3)

Yōkihi (3)

Izutzu (3)

Nonomiya (3)

Uneme (3)

Hotoke no hara (3)

others

Teika (3; old-woman like)

Yugao (3; plant-spirit like)

Hajitomi (3; plant-spirit like)

B. Spirits of plants (preceding chant is pitched on middle)

Tōboku (3)

Bashō

C. Living characters (preceding chant is pitched on low or middle)

all schools use quiet dance

Senju (3)

Futari Shizuka (3)

Yoshino Shizuka (3)

Tokusa (4; male)

Sumiyoshi mōde (4)

some use quiet, others medium

Funa Benkei (5)

Momijigari (5)

Sōshiarai Komachi (3)

Hibariyama (4)

Hanjo (4)

Gio (3)

Kamo monogurui (4)

Kōya monogurui (4; male)

D. Old woman plays

hand drums only

Ōmu Komachi (3)

Higaki (3)

Sekidera Komachi (3)

stick drum may be used

Obasute (3)

II. Dances performed with the stick drum

A. Spirits of legendary people

stick drum always used

Seiganji (3)

Hagoromo (3)

Katsuragi (3)

Unrin'in (3; male)

Oshio (3; male)

stick drum may be used

Ochiba (3)

Minobu (3)

B. Spirits of plants

stick drum always used

Kakitsubata (3)

Mutsuura (3)

Fuji (3)

Kurozome zakura (4)

Yugyō yanagi (3; male)

Saigyō zakura (3; male)

stick drum may be used

Ume (3)

Yuki (3)



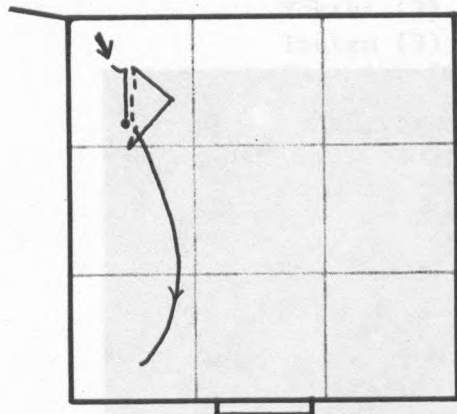
Hagoromo

31. QUIET DANCE

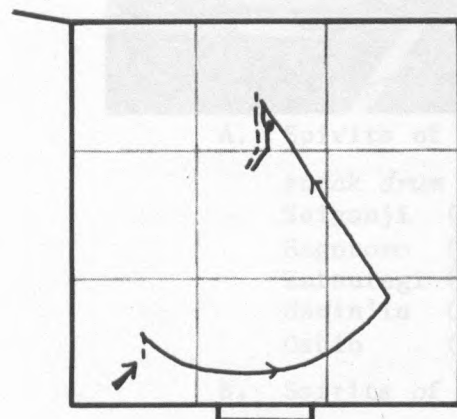
QUIET DANCE (abbreviated)

Prelude: Kita Dance

(closed fan)



Stanza 1. The greeting pattern is preceded by a feminine style stamp timed to the hip drummer's beats. The quiet dance begins standing in square 1. Compare male dance, stanza 1.



Stanzas 2-3 finish the opening sequence with a left circling and an elaborate cadence series.

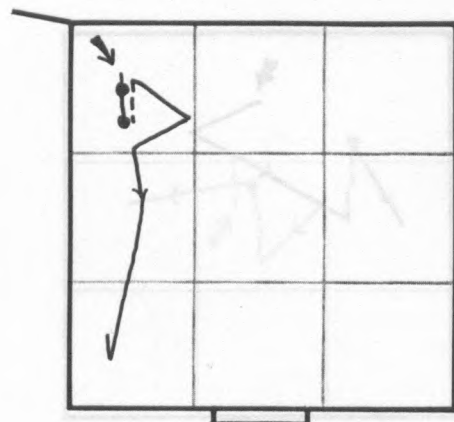
	1	2	3	4	5	6	7	8	
				facing back	pivot L	toward F			Preface
.....	HI.HYO..RU	...RI	....I	YA.HYO...					
		2 steps forward							
I.....	HI.HYO...	O.I	YA...	RA	RI	U...	RO		
R stamp	lift point	(RL back)							
I.....	HO.O	.....	HYA..RA	RI	U...	RO			
		zigzag (3 steps L		overhand point)					
.....	HYU	.....	I.HYA	....	RIUHI				(a)
		(4 steps R)			spread				
.....	O.HYA..RA	.....	RI	..	HI	U...	YA		b
		circling drawback							
.....	HI	U...	RU	....	I	HIHYA	....	RIUHI	c
		go to 3				take corner			
.....	O.HYA..RA	.....	I	HO	....	UHOUI			d ₁
		(leave fan up)				circle L to 5			
.....	O.HYA	I.HYO	..	I	HIHYA	....	RIUHI		a
		make angle (lower fan)							
.....	O.HYA..RA	.....	RI	..	HI	U...	YA		b
		go to 8							
.....	HI	U...	RU	....	I	HIHYA	....	RIUHI	c
						raise R arm			
.....	O.HYA..RA	.....	I	HO	....	UHOUI			d ₂
		full circlet point							
.....	O.HYA	I.HYO	..	I	HIHYA	....	RIUHI		a
						spread to R (2)			
.....	O.HYA..RA	.....	RI	..	HI	U...	YA		b
		circling drawback							
.....	HI	U...	RU	....	I	HIHYA	....	RIUHI	c
		open fan				raised fan			
.....	O.HYA..RA	.....	I	HO	....	UHOUI			d ₃

QUIET DANCE (abbreviated)

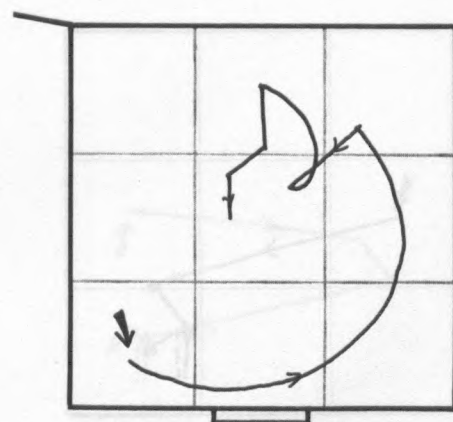
Prelude: Kanze Dance

(closed fan)

1	2	3	4	5	6	7	8	
		facing back			pivot L			
.....	HIYA	.....U	.....HYO	RURI	.....YA	.....HYO		
R close		R step			L step			
...I	.....HIHYO	.....RI	.....(I)	.....RI				
stamp L		L step			R step			
...I	.....HO	.....HYA	.....RA	.....RIURO				
stamp R		open			zigzag			
.....	HYU	RU	.....I	HIHYO	.....RIUHI			(a)
		spread to R						b
.....	O	HYA	RA	.....RI	HI	U	YA	
pivot front	3 steps F			pivot R	go to 3			c
.....	HI	U	RU	.....I	HIHYA	.....RIUHI		
				take corner				d ₁
.....	O	HYA	RA	.....I	HO	.....UHOUI		
circle L to 7								a
.....	O	HYA	I	HYO	I	HIHYA	.....RIUHI	
.....	O	HYA	RA	.....RI	HI	U	YA	b
	pivot L	face 9			L right arm			c
.....	HI	U	RU	.....I	HIHYA	.....RIUHI		
to 9 (3)								d ₂
.....	O	HYA	RA	.....I	HO	.....UHOUI		
circle L to 8								a
.....	O	HYA	I	HYO	I	HIHYA	.....RIUHI	
2 steps forward								b
.....	O	HYA	RA	.....RI	HI	U	YA	
spread to R (2)					circle fan			c
.....	HI	U	RU	.....I	HIHYA	.....RIUHI		
F scooping point					open fan			d ₃
.....	O	HYA	RA	.....I	HO	.....UHOUI		



Stanza 1. This version begins with a series of steps and stamps timed to the beats of the shoulder and stick drum in non-congruent rhythm.

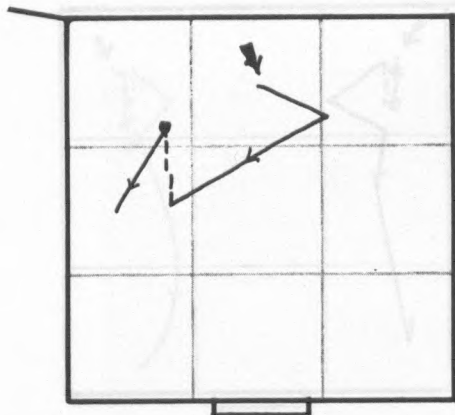


The quiet dance is performed as it would be for the play Hagoromo. This is a relatively fast rendition. Both schools use the stick drum for this play, but have slightly different beginnings.

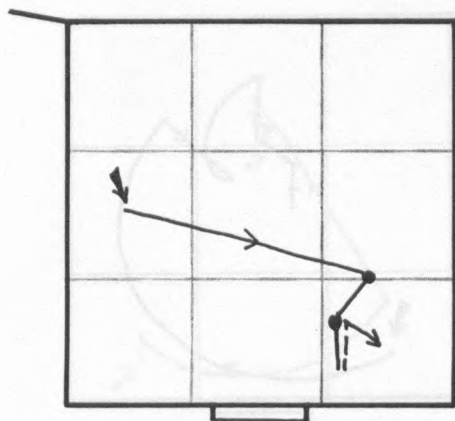
QUIET DANCE

Section One: Kita Dance

(nestled fan)



Stanzas 4-5. A large zigzag series leads to square 2 where stamps mark the retard.



Stanzas 6-7. The Kita abbreviated dance makes only one modification in section one: the draw-back at the end of stanza 6 is replaced with a stamp to signal the musicians that the dance is to be shortened.

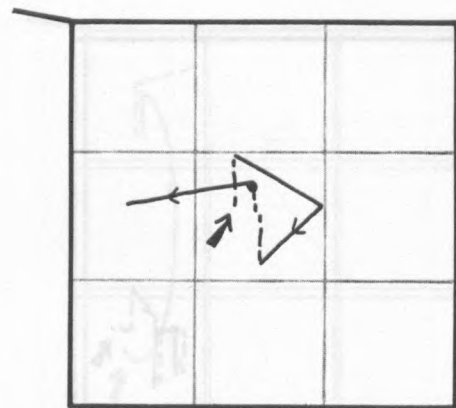
	1	2	3	4	5	6	7	8	
.....	O.HYA...	OHIYA..	RI...	HI.U..	I.YA				intro
(3 steps right				6 steps left)					
.....	HI.U...	RU....	I.HIHYA...	RIUHI					c (4)
		back scooping point							
.....	O.HYA..	RA.....	I.HI.....	U.IYA					retard
		open							
.....	O.HYA..	RA.....		HYO....	I.HIU				
	L stamp	pivot R			R stamp				
...RU...	RA.....	RIUHYU...	I.HIHYA...	RIUHI					(a)
		3 steps to R			zigzag				
.....	O.HYA..	RA.....	I.HO.....	UHOUI					d ₅
		(L to 5 slowly)							
.....	O.HYA..	I.HYO..	I.HIHYA...	RIUHI					a
.....	O.HYA..	RA.....	RI...	HI.U...	YA				b
.....	HI.U...	RU....	I.HIHYA...	RIUHI					c
					L stamp				
.....	O.HYA..	RA.....	I.HO.....	UHOUI					d ₆
	pivot R	forward point (4)							
.....	O.HYA..	I.HYO..	I.HIHYA...	RIUHI					a
.....	O.HYA..	RA.....	RI...	HI.U...	YA				b
	L stamp				R stamp				
.....	HI.U...	RU....	I.HIHYA...	RIUHI					c
		scooping point (2)			open				
.....	O.HYA..	RA.....	I.HO.....	UHOUI					d ₇
		2 steps to L			reverse fan				
.....	O.HYA..	I.HYO..	I.HIHYA...	RIUHI					a

QUIET DANCE

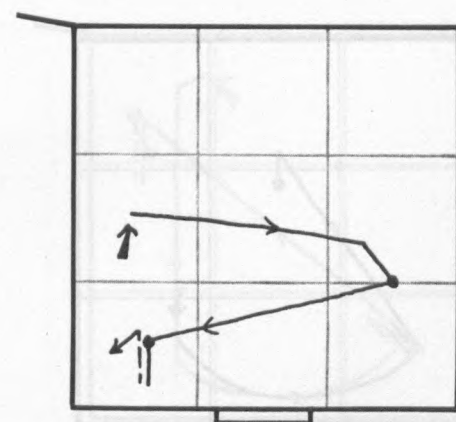
Section One: Kanze Dance

(nestled fan)

1	2	3	4	5	6	7	8	
		raised fan						intro.
.....	O.HYA...	OHIYA..	RI...	HI.U.I.YA				
medium zigzag				spread				c (4)
.....	HI.U...	RU....	I.HIHYA...	RIUHI				
		B scooping point						retard
.....	O.HYA..	RA.....	I.HI....	U.IYA				
			open					
.....	O.HYA..	RA.....	HYO....	I.HIU				
body turn				L stamp				(a)
...RU...	RA.....	RIUHYU...	I.HIHYA...	RIUHI				
R stamp				go to 2				d ₅
.....	O.HYA..	RA.....	I.HO....	UHOUHI				
zigzag			(L to 5)					a
.....	O.HYA..	I.HYO..	I.HIHYA...	RIUHI				
			pivot R					b
.....	O.HYA..	RA.....	RI...HI.U...YA					
2 steps L			L stamp					c
.....	HI.U...	RU....	I.HIHYA...	RIUHI				
go to 3								d ₆
.....	O.HYA..	RA.....	I.HO....	UHOUHI				
			L stamp					a
.....	O.HYA..	I.HYO..	I.HIHYA...	RIUHI				
			R stamp					b
.....	O.HYA..	RA.....	RI...HI.U...YA					
F scooping point (2)			open					c
.....	HI.U...	RU....	I.HIHYA...	RIUHI				
2 steps R			fan to L hand					d ₇
.....	O.HYA..	RA.....	I.HO....	UHOUHI				



Stanzas 4-5. Light stamps mark the very slow retard.

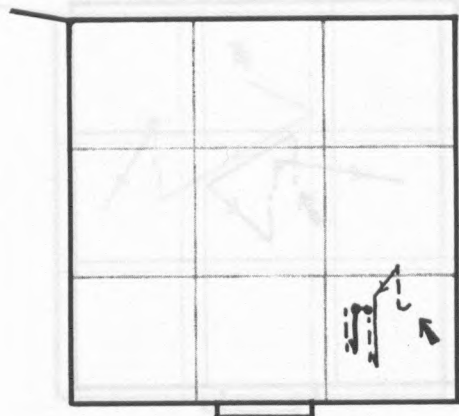


Stanzas 6-7. Since the Kanze school skips section 2 of the full dance, they alter the first zigzag sequence so the focal area is in square 3, not 5.

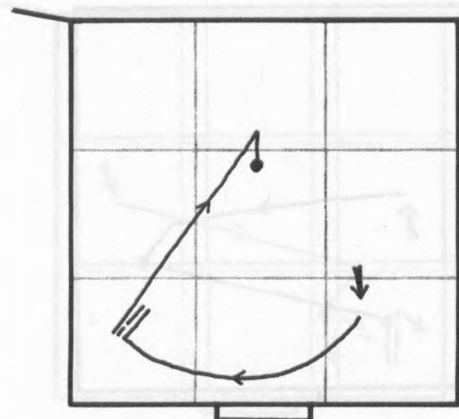
QUIET DANCE

Section Two: Kita Dance

(reversed fan)



Stanzas 8-9. Back and forth movements characterize the introduction; slow stamps mark the retard.



Stanzas 10-11. Circling to square 3, the dancer does diagonal movements toward the center. Then, instead of nestling the fan and going to square 1, he skips to the ending of the 3rd zigzag sequence of the full dance.

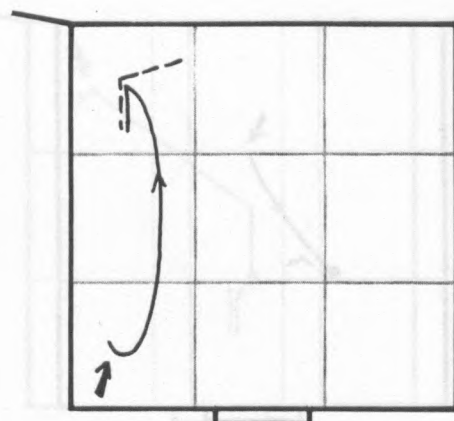
	1	2	3	4	5	6	7	8	
		pivot R		B point	facing F				intro
.....		O.HYA...OHIYA..		RI..	HI.U..I.YA				a
spread to R (2)						forward			
RA....	RI..	O.HYA..I.HYO..I.		HIHYA....		RIUHI			
point (4)						open			
.....		O.HYA..RA.....		I.HO.....		UHOUI			d ₈
.....		O.HYA.....	I....	TA.U...	RA....	RIURO			retard
		L stamp		pivot R					
.....		HI.U...	RA.....		RA.....	RA			
....	RU..	RA....	RIUHYU...	I.	HIHYA....	RIUHI			(a)
		F scooping point (LR)				open			
.....		O.HYA..RA.....		I.HO.....		UHOUI			d ₉
(leave fan up)						circle to 3			
.....		O.HYA..I.HYO..I.		HIHYA....		RIUHI			a
.....		O.HYA..RA.....		RI..	HI.U...YA				b
		L hand F point		toward 7 (2)					
.....		HI.U...RU....		I.	HIHYA....	RIUHI			c
		B point facing 8							
.....		O.HYA..RA.....		I.HO.....		UHOUI			d
go to 8		(leave fan up)							
.....		O.HYA..I.HYO..I.		HIHYA....		RIUHI			a
.....		O.HYA..RA.....		RI..	HI.U...YA				b
		2 steps forward							
.....		HI.U...RU....		I.	HIHYA....	RIUHI			c
		L stamp				R stamp			
.....		O.HYA..RA.....		I.HO.....		UHOUI			d ₁₁

QUIET DANCE

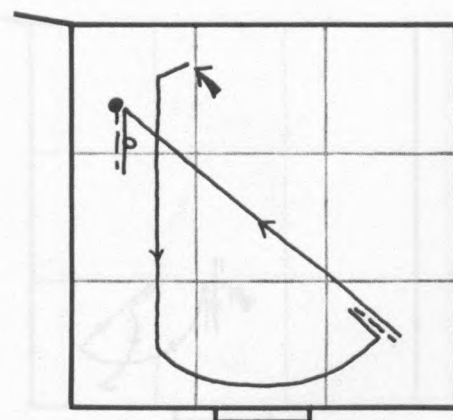
Section Two: Kanze Dance

(left-hand fan)

	1	2	3	4	5	6	7	8	
		pivot L							intro.
.....		O.HYO...	OHIYA..	RI...	HI.U.I.YA				
go to 1									
RA...	RI...	O.HYA.I.	HYO..I.	HIHYA...					a
		forward point (4)				open			d ₈
.....		O.HYA..RA.....	I.HO....			UHOUI			
3 steps back toward R									
.....		O.HYA.....	I....	TA.U...	RA.....	RIURO			
									retard
.....		HI.U...	RA.....	RA.....	RA.....				
2 steps forward									
....	RU..	RA.....	RIUHYU...	I.HIHYA...		RIUHI			(a)
		go to 3							
.....		O.HYA..RA.....	I.HO....			UHOUI			d ₉
		circle L to 5							
.....		O.HYA.I.HYO..I.	HIHYA...			RIUHI			a
.....		O.HYA..RA.....	RI...	HI.U...	YA				b
		forward point towards 1 (2)							
.....		HI.U...	RU....	I.HIHYA...		RIUHI			c
open	L overhand point (fan vertical)								
.....		O.HYA..RA.....	I.HO....			UHOUI			d ₁₀
		go to 1							
.....		O.HYA.I.HYO..I.	HIHYA...			RIUHI			a
.....		O.HYA..RA.....	RI...	HI.U...	YA				b
		circlet point (2)							
.....		HI.U...	RU....	I.HIHYA...		RIUHI			c
		open				L stamp			
.....		O.HYA..RA.....	I.HO....			UHOUI			d ₁₁



Stanza 8-retard. Dancer goes to square 1 for the retard.

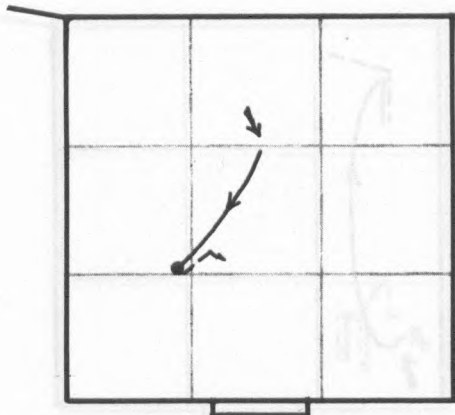


Stanzas 9-11. The dancer circles left, establishes the diagonal, goes to square 1 with left arm lifted, and concludes the sequence with a stamp on "hi."

QUIET DANCE

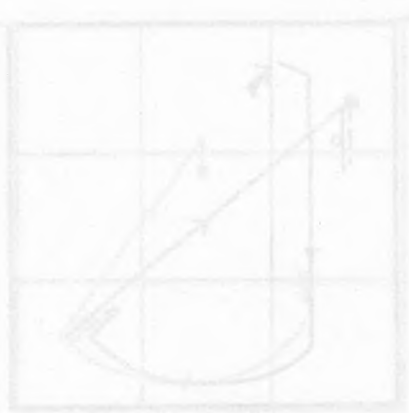
Section Two (cont.): Kita Dance

(reversed fan)



Stanza 13. A modified zigzag series ends the section. Stanza 12 is omitted.

1	2	3	4	5	6	7	8	
L pivot to 3						L stamp		
.....	O.HYA.	I.HYO..	I.HIHYA....	RIUHI				a
R stamp						drawback point		
.....	O.HYA..	RA.....	RI....	HI.U....	YA			b (12)



QUIET DANCE

Section Two (cont.): Kanze Dance

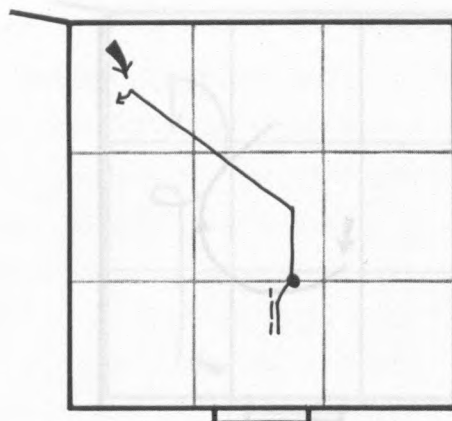
(left-hand fan)

1	2	3	4	5	6	7	8	
pivot R	L overhand pt. (fan vertical)							
.....	0.HYA..I.HYO...	I.HIHYA....	RIUHI	a				
	pivot L							
.....	0.HYA..RA.....	RI...HI.U...YA	b					
	go to 9							
.....	HI.U...RU....	I.HIHYA....	RIUHI	c				
	4 steps forward							
.....	0.HYA..RA.....	I.HO....	UHOUI	d ₁₂				
		L stamp						
.....	0.HYA..I.HYO...	I.HIHYA....	RIUHI	a				
		R stamp 2 steps R						
.....	0.HYA..RA.....	RI...HI.U...YA	b					
fan to R shoulder	feather fan							
.....	HI.U...RU....	I.HIHYA....	RIUHI	c				
	open	reverse fan						
.....	0.HYA..RA.....	I.HO....	UHOUI	d ₁₃				

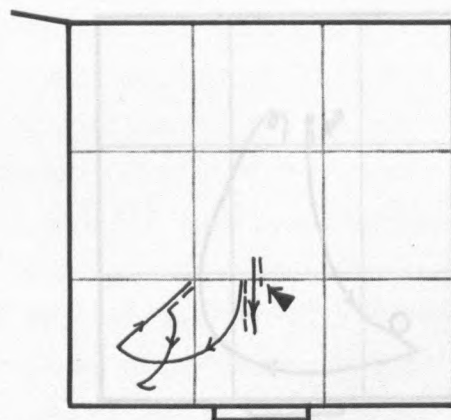
Section Three

(reversed fan)

	backing point	3 steps F		
.....	0.HYA...OHIYA..	RI...HI.U..I.YA		
open				
RA...	RI.YA..RI...YA.....	RI...HI.U..I.YA		
circle R to 3				
RA...	RI...0.HYA..I.HYO...	I.HIHYA....	RIUHI	a
		spread toward 9 (4)		
.....	0.HYA..RA.....	I.HO....	UHOUI	d ₁₄
	B point	pivot R		
.....	0.HYA..I.HYO...	I..HYA....	RIUHI	a
	go to 3.			
.....	0.HYA..RA.....	RI...HI.U...YA	b	
	pivot L (face 1)			
.....	HI.U...RU....	I..HYA....	RIUHI	c
	nestle fan			
.....	0.HYA..RA.....	I.HO....	UHOUI	d



Stanzas 12-13. Since the fan is held in the left hand, a feather fan pattern, not a scoop follows the modified zigzag.

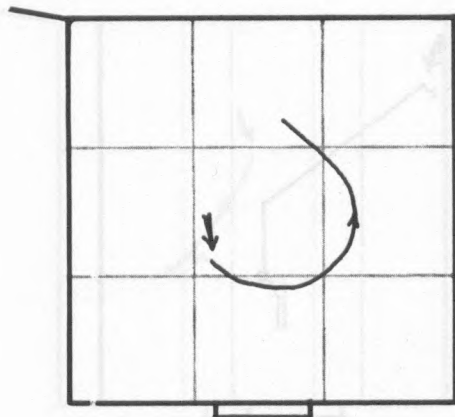


Stanzas 14-15. Turning on the diagonal to the center follows a right circling.

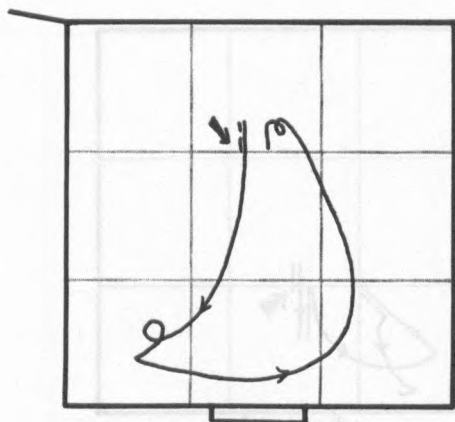
QUIET DANCE

Section Three: Kita Dance

(nestled fan)



Stanza 20. The dancer returns backstage in preparation for the final sequence.



Stanzas 20-21. A left circling sequence ends the dance with a raised fan. Compare male dance, stanza 24.

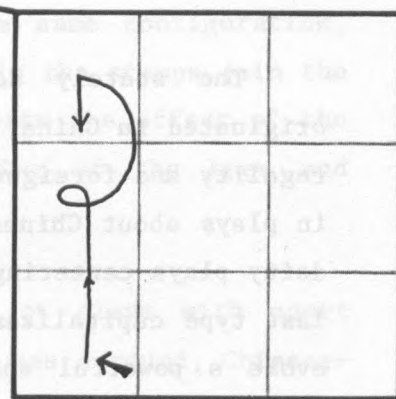
1	2	3	4	5	6	7	8	
		circle L to 8 (nestle fan)						
.....	O.HYA...	OHIYA..	RI...	HI.U..	I.YA			
	B point facing front							
RA....	RI.YA..	RI...	YA.....	RI...	HI.U..	I.YA		Intro
	go to 3							a
RA....	RI...	O.HYA..	I.HYO...	I.HYA...	RIUHI			
	right circlet				extend fan			
.....	O.HYA..	RA.....	I.HO.....	UHOUHI				d 13
	circle L to 8							
.....	O.HYA..	I.HYO...	I.HYA...	RIUHI				a
	(nestle fan)							
.....	O.HYA..	RA.....	RI...	HI.U...	YA			b
	back circlet							
.....	HI.U...	RU.....	I.HYA...	RIUHI				c
	raised fan (2 steps F)							
.....	O.HYA..	RA.....	I.HO.....	UHOUHI				d 14

QUIET DANCE

Section Three (cont.): Kanze Dance

(nestled fan)

	1	2	3	4	5	6	7	8	
.....		go toward 2							a
.....		O.HYA.I.HYO.....			I.HYA.....		RIUHI		b
.....		large circlet to L		at 2		go to 1			c
.....		O.HYA..RA.....			RI..	HI.U...YA			d
pivot F		2 steps							16
.....		HI.U...RU.....			I.HYA.....		RIUHI		
.....		raise fan							
.....		O.HYA..RA.....			I.HO.....		UHOUI		



Stanza 16. The Kanze ending resembles that of the color dance.

COURT DANCE (gaku)

The stately dances of the Japanese imperial court (bugaku) originated in China, and their imitation in *nō* evokes an atmosphere of regality and foreignness.²⁰ The *nō* version of the court dance appears in plays about Chinese people, in plays about court musicians, and in deity plays centering on the apparition of fierce gods (fig. 32). The last type capitalizes on the unfamiliar rhythms of the court dance to evoke a powerful and exotic atmosphere. The shite wears the akujo mask of a strong god, a gaudy hunting cloak (kariginu) with decorated divided skirts (hangiri), and a brightly-hued hat reminiscent of a bird (*torikabuto*) which lends a weighty majesty to the figure. In addition to the court dance, these deity plays may also include a heavenly maiden dance by a goddess (*tsure*) or a danced action by a dragon god. In a few plays, the *tsure* or child actor joins the shite in performing the court dance.

Although the basic choreography of the long instrumental dance is used in the court dance, the music differs from the standard dance music. The flute melody begins on the upbeat of one rather than on beat 2-1/2. This emphasis on the beginning of the measure, which coincides with the beginning of hip drum patterns, results in an insistent, weighty pulse.²¹ The flute stanza is complex and is never repeated in exactly the same form. In fact, variation in all the instrumental parts makes the basic repetitions difficult to recognize at first. As the piece evolves, however, the stanzas simplify. The varied eight-line flute stanza of the first section becomes a five-line stanza by the third section, and a two-line stanza for the fourth and fifth sections. This progressive simplification reflects the form of *jo-ha-kyū* developed in the original court dance.²²

The dance reflects the strong pulse of the music by inserting numerous series of five to eight stamps in the basic choreography where single or double stamps normally occur. These stamp series, like the flute stanza, never repeat exactly the same configuration, and they simplify after the third stanza. Aurally the stamps join the drums in accenting the beat; visually they recreate the effect of the original court dance which employs high lifting of the knee and swinging placement of the foot.

Props play an important role in a number of plays with court dances. For the plays set in China, the shite uses a round, Chinese-style fan which does not open and close. Consequently, in a number of plays the dancer holds a different prop for the prelude of the dance, which is usually performed with a closed fan. For example, he holds a stalk of chrysanthemum in *Kiku jidō*, and the sticks of the drum prop in *Tenko* and *Naniwa*. At the raised fan pattern that begins section one, the stage attendant replaces this prop with the Chinese fan. In some plays the dance choreography is altered by the presence of a large stage prop. In *Kantan* the opening sections of the dance are performed on a one-mat, roofed dias representing a bed. In *Rinzō* a large prayer wheel in square 3 and a roofed dias in square 9 greatly limit the stage area.

When a drum is used as a stage prop, the stick drum does not play during the court dance; the visual image substitutes for the actual drum.²³ As a result the tempo is often slower, and the sparser drum background creates a stately effect. For some variant performances of the court dance, the music is played in a higher mode (*banshiki gaku*). In these cases the music is livelier, and the stamps series of the dancer are more complex.

The version of the court dance shown on video cassette 5 is performed in the lower mode (*ōshiki gaku*) without a stick drum at a tempo suitable for the play *Tenko*. Because it is a dance demonstration, the dancer carries a closed-tip fan.

I. Dances performed with the stick drum

A. Shite dances alone

deity plays

Strong god wearing akujō mask:

Naniwa	(1)
Dōmyōji	(1)
Shirahige	(1)
Nezame	(1)
Ōyashiro	(1)
Fujisan	(1)

Female deity:

U no matsuri (1)

one-act plays set in China using a round fan

Kings:

Tsurukame	(1)
Kantan	(4)
Tōsen	(4)

Supernatural beings:

Kiku jidō	(4)
Makura jidō	(4)
Ikkaku sennin	(4)

B. Tsure dances alone

E no shima	(1)
Kuzu	(5)

C. Shite dances with one or two companions

Gendayū	(1; strong god)
Tōbōksaku	(1; strong god)
Rinzō	(1; Chinese saint)
Sanshō	(4; Chinese, one act)

II. Dances performed without the stick drum

Tenko	(4; Chinese)
Fuji daiko	(4; living Japanese woman)
Umegae	(4; ghost of Japanese woman)

32. Plays using the court dance



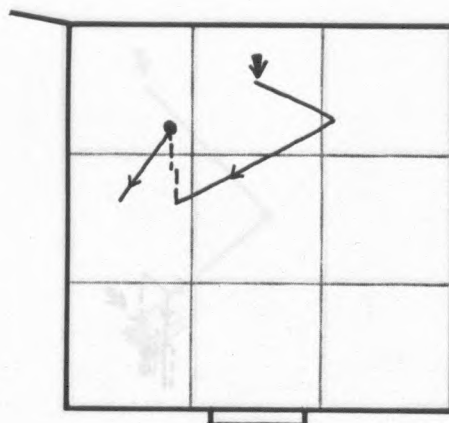
Kiku jidō

COURT DANCE

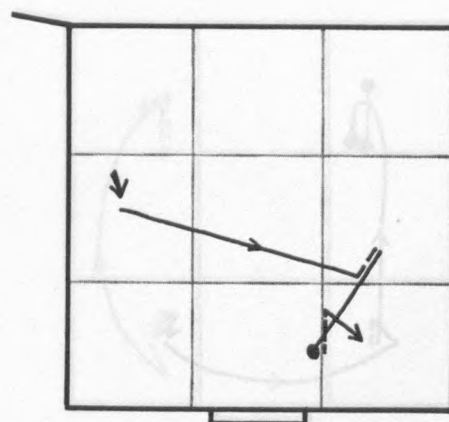
Section One: Kita Dance

(nestled fan)

1	2	3	4	5	6	7	8	
				medium zigzag				
HI.YO.....	RU.....	RI.HYA...	RORURA....					ground
(3 steps left	6 steps right)							
O.HYA.....	ITOHYU.YA..	O.HYA...	RORURA....					
	back scooping point							
O.HYA.....	RA.TO.RO..	RI.HYU.YA..	RI.YA....					
open					6 stamps			
O.HYA.RA..	RI.HI.U.YA.	HI.U...RO.	RO.HYA...					retard
					6 stamps			
..HYA...RO...	HI.U.RORA.	HYU..RAUTA	AURO....					
(moving R)		3 steps to R						
HI.YA....	URAUHI....	O.HYA...	RORURA....					3
zigzag								
HI.YO.....	RU.....	RI.HYA...	RORURA....					
(L to 4)								
O.HYA.....	ITOHYU.YA..	O.HYA...	RORURA....					ground stanza
	pivot R lift point	2 backing steps						
O.HYA.RA..	RI.HI.U.YA.	HI.U...RO.	RO.RA....					
R steps (4)					7 stamps			
HI..U.....	HYUYA.....	HI.YA....	U.HIYA....					
pointing front								
HI.YA....	URAURO.IYO.	HI.YA....	URAURO....					
open 2 steps to L	reverse fan							
HI.YA....	URAUHI....	O.HYA...	RORURA....					4



Stanza 3. The two stamps which normally mark the retard are transformed into two series of six stamps.

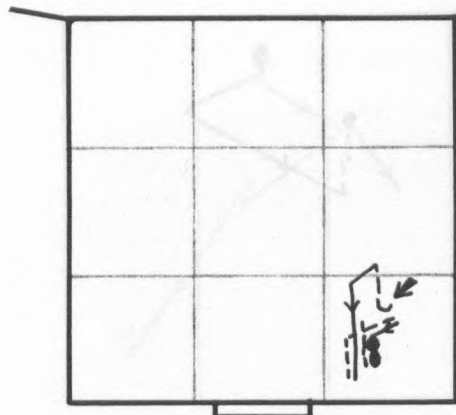


Stanza 4. The two stamps which normally mark the end of section one are transformed into a series of stamps which incorporates the scooping point.

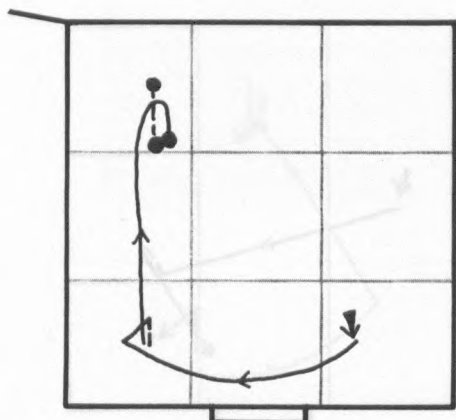
COURT DANCE

Section Two: Kita Dance

(reversed and nestled fan)



Stanza 5. Again the standard two stamps become two series of stamps. Compare male dance, stanzas 8-9.



Stanza 6. In the second series of stamps Taka-bayashi, in his individual variation, performs 5 stamps rather than the usual 6.

	1	2	3	4	5	6	7	8	
	pivot R				B point facing F				
	HI.YO.....	RU.....	RI.HYA....	RORURA....					
	spread to R (2)								
	O.HYA.....	ITOHYU.YA..	O.HYA....	RORURA....					
	forward point (4)	open	lift point						
	O.HYA.....	RA.TO.RO..	RI.HYU.YA..	RI.YA....					
	open to right								
	O.HYA.RA..	RI.HI.U.YA.	HI.U...RO.	RO.RA....					
	2 steps to R						7 stamps		
	HYU..YA.....	RA.....	HI.YA....	U.HIYA....					
	HI.YA.....	U.TA.U.TA	UHIYA...RU.	RA.RO.RA.					
		6 stamps pointing front							
	RO.RA...HO...	HI.U.RU	HYUYA....	URAURO....					
	open (leave fan up)								
	HI.YA.....	URAUHI.....	O.HYA....	RORURA....					
	circle to 3								
	HI.YO.....	RU.....	RI.HYA....	RORURA....					
	L hand F point toward 7 (2)								
	O.HYA.....	ITOHYU.YA..	O.HYA....	RORURA....					
	drawback (nestle fan)				go to 1				
	O.HYA.....	RA.TO.RO..	RI.HYU.YA..	RI.YA....					
	O.HYA.RA..	RI.HI.U.YA.	HI.U...RO.	RO.RA....					
	turning point (2 steps F)						6 stamps		
	HI..U.....	HYUYA.....	HI.YA....	U.HIYA....					
	HI.YA.....	URAUHI.....	RI.HI.U.RO..	YARARO					
	(moving R spread)						5 stamps		
	TU.RO.....	RO.RA.....	HYU.YA....	URAURO....					
	B scooping point				open		L stamp		
	HI.YA.....	URAUHI.....	O.HYA....	RORURA....					

ground

retard

5

special ground stanza

6

COURT DANCE

Section Two (cont.): Kita Dance

(nestled fan)

1	2	3	4	5	6	7	8	
	zigzag (L to 9)							
HI.YO.....	RU.....	RI.HYA....	RORURA....					
O.HYA.....	ITOHYU.YA..	O.HYA....	RORURA....					(L stamp)
	(R to 3)							
O.HYA.....	RA.TO.RO..	RI.HYU.YA..	RI.YA....					
O.HYA.RA..	RI.HI.U.YA.	HI.U...RO.	RO.RA....					
HYUYA.....	RA.....	HI.YA....	U.HIYA....					7 stamps
HI.YA.....	URAURO.IYO.	HI.YA.URU....	RO.RO..					
	7 stamps pointing front							
...FU...RO...	TA RURA.	HYU.YA...	URAURO....					
open to R	2 steps R	fan to L hand						
HI.YA.....	URAUHI.....	O.HYA....	RORURA....					7

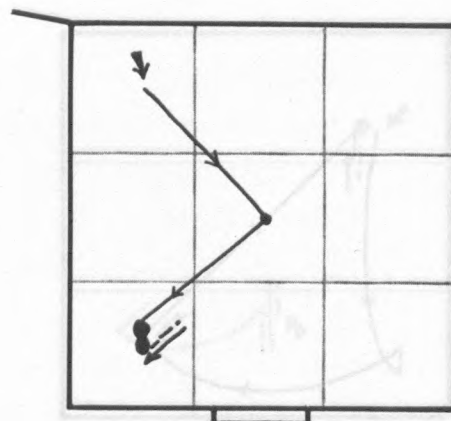
Ground stanza

Section Three: Kita Dance

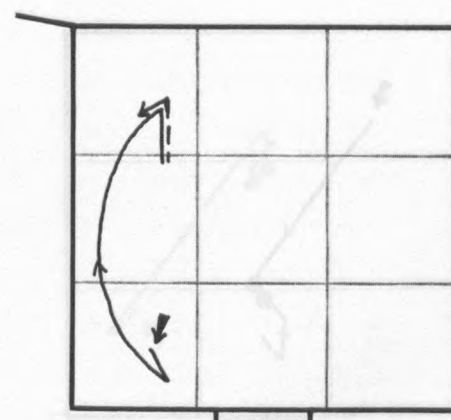
(left-hand fan)

double point (L point 2 steps left)								
HI.YO.....	RU.....	RI.HYA....	RORURA....					
(R overhand point) circle R to 1								
O.HYA.....	ITOHYU.YA..	O.HYA....	RORURA....					
forward point (3) open								
O.HYA.RA..	RI.HI.U.YA..	HYO.RII.TU.	RO.RA....					
rotate arms (2 to R) L overhand point								
HI..U.....	HYUYA.....	HYUYA.....	URAURO.HYU					

Ground retard



Stanza 7. The end of section two is marked with two series of stamps. This dancer makes the second series 7 rather than the standard 6 stamps.

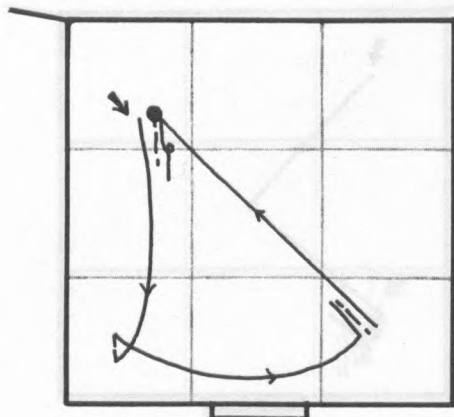


Stanza 8 (first half). The return to backstage to mark the retard is identical in movement to the standard dance.

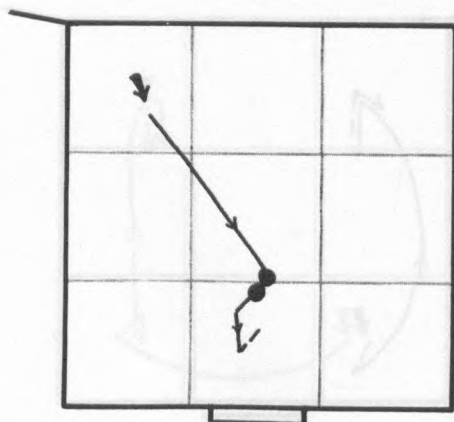
COURT DANCE

Section Three (cont.): Kita Dance

(left-hand fan)



Stanzas 8-9. The dance patterns of this sequence are those of the standard dance.



Stanza 10. Here two stamp series replace the single stamps of the male dance. There is no double kneel pattern.

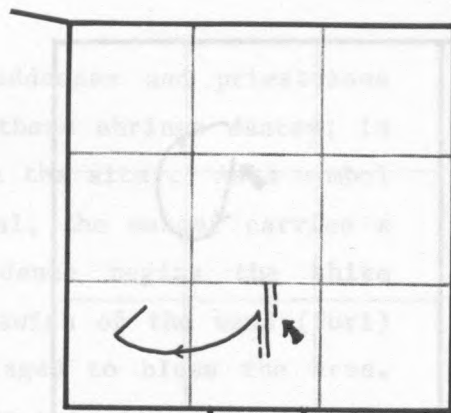
1	2	3	4	5	6	7	8	
go to 3								
....U.I.TAUTAUHYU.HI.U.RO.RA.RI.U.RO..HI								retard
U..RO.....RO.RA.....HYUYA.....URAURO....					take corner			
circle L to 5								
HI.YA.....URAUHI.....O.HYA....RORURA....								8
forward point toward 9 (2)								
HI.YO.....RU.....RI.HYA....RORURA....								special ground 9
L backing point				go to 1				
O.HYA..HOUHOUHYARIYA.OYNYA...RATUHYO....								
				circlet point				
...RO.....RI...YA.RIHI.U..RO...YARARO								
				open		L stamp		
...RO.RA..HYUYA.....URAUHI....RORURA....								
L over hand point			go to 4					
HI.YO.....RU.....RI.HYA....RORURA....								
					6 stamps			
O.HYA....ITOHYU.YA..O.HYA....RORURA....								ground
				pivot	6 stamps			
O.HYA....RA.TO.RO..RI.HYU.YA..RI.YA....								
(move R L scoop point) feather fan								
O.HYA.RA..RI.HI.U.YA.HI.U...RO.RO.RA....								
2 backing steps facing R				reverse fan				
HYUYA.....URAUHI.....O.HYA....RORURA....								10

COURT DANCE

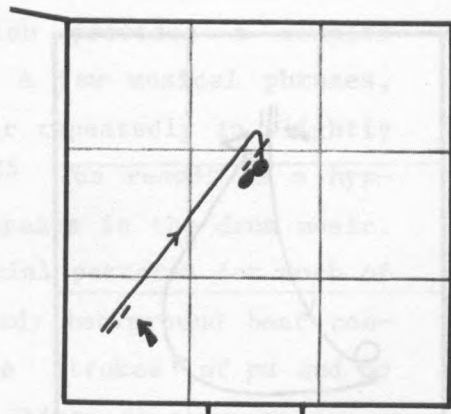
Section Four: Kita Dance

(reversed fan)

1	2	3	4	5	6	7	8	
pivot F	backing point		forward point					
HI.YO.....	RU.....	RI.HYA....	RORURA....					
open (leave fan up)								
O.HYA.....	ITOHYU.YA..	O.HYA....	RORURA....					
circle R to 3	L	forward point toward						
HI.YO.....	RU.....	RI.HYA....	RORURA....					
7(2)		B point facing 8						
O.HYA.....	ITOHYU.YA..	O.HYA....	RORURA....					
go to 8 (leave fan up)			pivot F					11
HI.YO.....	RU.....	RI.HYA....	RORURA....					
2 steps forward							8 stamps	
O.HYA.....	ITOHYU.YA..	O.HYA....	RORURA....					
(2 L)	(2 R)	(LRLR)					4 stamps	
HI.YO.....	RU.....	RI.HYA....	RORURA....					
	(move R L point)		drawback point					
O.HYA.....	ITOHYU.YA..	O.HYA....	RORURA....					12



Stanza 11. In this section the music changes to constant repetition of two ground lines.

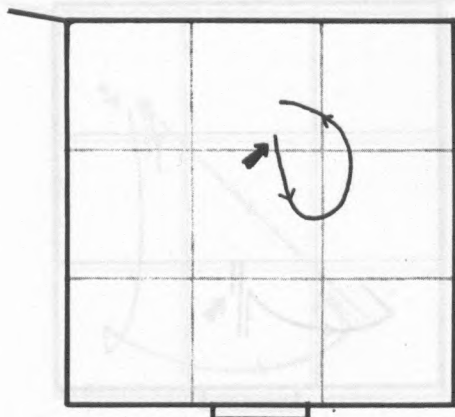


Stanza 12. The end of the section is again marked by two series of stamps. Unlike in the maledance, the dancer remains upstage.

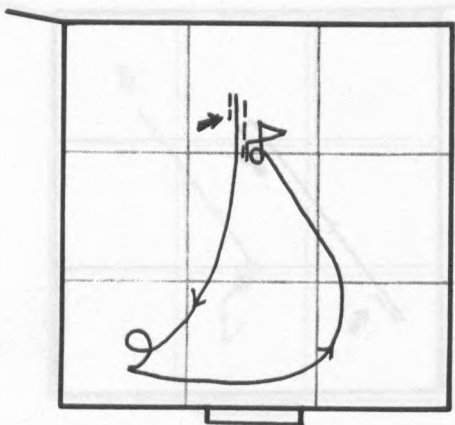
COURT DANCE

Section Five: Kita Dance

(nestled fan)



Stanza 13. The modified zigzag sequence of the male dance (stanza 22) is reduced to a drawback (end of stanza 12) and a medium circle to left.



Stanza 13. The final left circling is performed as in the standard dance. The zigzag cadence series is used here.

1	2	3	4	5	6	7	8	
circle L to 8 (nestle fan)						pivot F		
HI.YO.....	RU.....	RI.HYA....	RORURA....					
	B point facing front							
O.HYA.....	ITOHYU.YA..	O.HYA....	RORURA....					
go to 3								
HI.YO.....	RU.....	RI.HYA....	RIRURA....					
circlet right			extend fan					
O.HYA.....	ITOHYU.YA..	O.HYA....	RORURA....					
circle L to 8			(nestle fan)					
HI.YO.....	RU.....	RI.HYA....	RORURA....					
		back circlet						
O.HYA.....	ITOHYU.YA..	O.HYA....	RORURA....					
		zigzag						
HI.YO.....	RU.....	RI.HYA....	RORURA....					
F scooping point			open					
O.HYA.....	ITOHYU.YA..	O.HYA....	RORURA....					13
.....	RI.YA....	RI.....	HO.....					

ground

SHINTO DANCE (kagura)

The Shinto dance is the preserve of goddesses and priestesses (miko). In *Miwa* and *Tatsuta* the goddess of these shrines dances; in *Makiginu* a possessed priestess performs before the altar. As a symbol of the origins of this dance in Shinto ritual, the dancer carries a purification wand (gohei).²⁴ Before the dance begins the shite usually purifies the area with a horizontal swish of the wand (furi) and later he waves the wand vertically (furiage) to bless the area. Typically the dancer exchanges the purification wand for a regular fan at the third section and completes the dance to quick-tempoed standard music. Thus the Shinto dance has a double structure: the first part is performed solemnly to special Shinto music; the second part, from the third section on is done as a feminine version of the god dance.

The lilting, graceful music of the Shinto dance is based on a more intricate melody than that used for the male or quiet dance. The seven-measure stanza with frequent variation provides a complex fabric, although repetition still prevails. A few musical phrases, such as slow trills of adjacent pitches, occur repeatedly in slightly varied form to make up the core of the tune.²⁵ The result is a hypnotic effect. A similar double conception appears in the drum music. While the stick and hip drums play varied special patterns for much of the piece, the shoulder drum maintains a steady background beat composed entirely of the repetition of the strokes of *pu* and *po* (*nottoji*).²⁶ The stick drum always plays for Shinto dances.

The Shinto dance opens with a series of stamps timed to the drummer's calls which, like those of the quiet dance, reflect ritual

origins. This stamping preface differs from that of the quiet dance in that it is longer and has a more even rhythm. Following the stamps, the dancer pays homage to the gods with a greeting pattern. Until the dancer takes the corner, the dance is slow and restrained, then the tempo loosens, and the dance gradually gathers speed.

A special passage is inserted between sections two and three as a conclusion to the Shinto music portion of the piece. For this passage the dancer holds the wand over his shoulder, with the folded white papers falling down his back. He pivots left and right in a number of spots on the stage. The flute soars to its highest pitch signalling the completion of this Shinto portion of the music. Replacing the wand with a fan, the dancer then zigzags to square 3 to the quickened pace of the new music.²⁷

Considering the limited number of plays in which the Shinto dance appears (fig. 34), the number of variations is considerable. For example, some variants use a five-section Shinto dance (*sokagura* or *godan kagura*) which omits the stamping preface and uses Shinto music and the wand throughout the piece.²⁸ At the other extreme the whole dance may be reduced to the two sections performed to Shinto music (*nidan kagura*). In another variant, sometimes used for third category plays such as *Kazuraki*, the third section switches to the quiet dance rather than the god dance.²⁹ The relatively large number of variants for this dance reflects the many types of Shinto dances found in Japan: mountain (*yama kagura*), village (*sato kagura*) and garden Shinto dances (*kagura niwa*) are a few examples. In addition there is a special variation for dance demonstrations in which the shite dances with the fan throughout; the special passage after section two is omitted, and the music changes to that of the god dance at the transition to section three.

The version of the Shinto dance shown on video cassette 3 is the dance as it would be performed in full *nō* by the Kanze school for

Miwa and *Tatsuta*. The *shite*, however, performs without costume. The dance begins with a stamping preface. Characteristic of the Kanze version, but not found in the Kita rendition, are the numerous bows which appear at the retards and other key spots in the dance (vol. one, fig. 4.9d). These reflect the repeated bows which punctuate Shinto ritual.

All dances are performed with the stick drum

A. Plays in which the shite dances

with stamping preface

Shrine deities:

Miwa (4)

Tatsuta (4)

Heavenly being (Benzaiten):

Urokogata (1)

Transformed being (dragon women):

Genzai shichimen (4)

without stamping preface

Possessed priestess

Makiginu (4)

B. Plays in which the tsure dances

without stamping preface

Heavenly being

Ema (1)

Living persons

Murogimi (1)

Uchito mōde (4)

C. Plays which use Shinto dance for variant performances

Kazuraki (3)

Kakitsubata (3)

Teika (3)

34. Plays using the Shinto dance

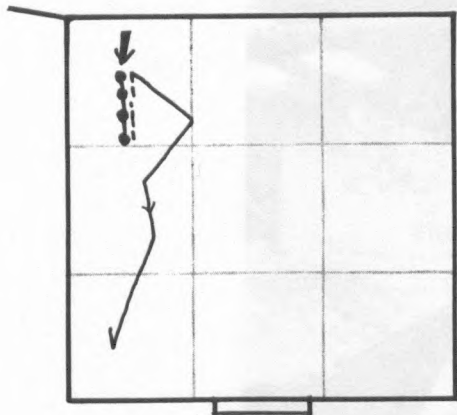


Urokogata

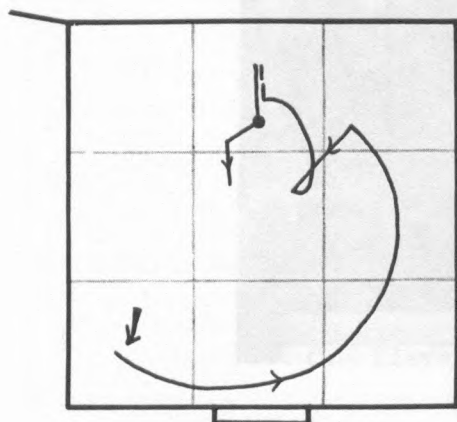
SHINTO DANCE

Prelude: Kanze Dance

(wand)



Stanzas 0-1. Before the greeting pattern is a non-congruent passage where the dancer times a series of stamps and steps to the beats of the drummers. Compare to Kanze quiet dance and Yamamba stroll.



Stanza 2. At square 8 the dancer performs a backing point and stamps, not found in the male or quiet dance.

	1	2	3	4	5	6	7	8	
		standing at 1							
	.....	HI.HYO..RU.....			HI.U.....		IYARO		
L stamp		L step					R step		
	.....	RU.HI.....			O.HYA.....		RA..		
R stamp		R step					L step		
	HI.U.....	IYARO..IYA...	RA...	TU.....	RI.TU				
L stamp		L step					R step		
	.....	HYA.....	RU.RA.HI.U.....	IYA..	RI.TU				
R stamp					open				
	.....	RI.TU.RI...	U.HYA.....	RO.....	RU.RA				
		greeting pattern							
	.....	RA...RA...HYA.ITU...	HYA..RU.RA..						
medium zigzag		3 steps F		pivot					
	.....	RA...HYU...I.HIHYA.ITU...	RA...RA.RA..						
go to 3				take corner					
	.....	RA...RA...HYA.ITU...	HYA..RU.RA..						
		circle L to 7							
	.....	HI.HYO..RI....	I.....	RI					1
	.....	O.HYA..RA...RI...	YA...RA.RA..						
		pivot L		lift wand					
	.....	RI...YA...RA...RA...	RA...RA.RA..						
		3 steps toward 9		circle L to 8					
	.....	O.HYA.ITO.RA.....	O.HYA.ITO.IYO.						
overhand B point		2 steps F		L stamp					
	.....	RO...HYU...I.HIHYA.ITU...	HYA..RU.RA..						
				R stamp					
	.....	HI.HYA..RA...ITU...	RA...RA.RA..						
		spread to R		circle wand					
	RA...RA...HYA.ITU...	HYA..RU.RA..						
F scooping point									
	HI.HYA....RIUHI.....	HI.U.YA..						2

preface

1

ground stanza

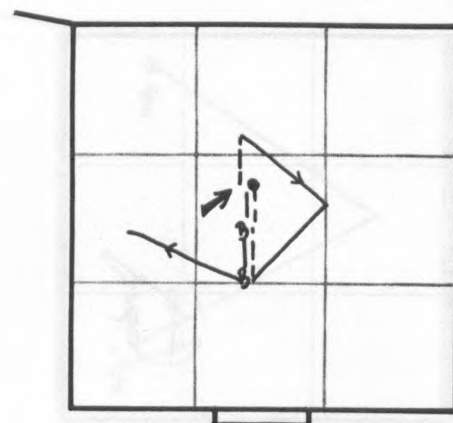
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SHINTO DANCE

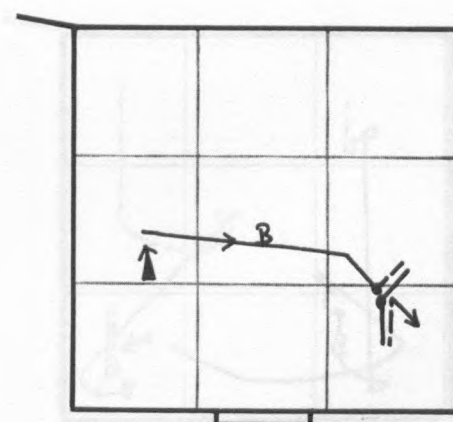
Section One: Kanze Dance

(wand)

1	2	3	4	5	6	7	8	
					raised fan			
.....	O.HYA..	RA...	RI...	YA...	RA.RA..			
	medium zigzag				spread to R			
.....	RI...	YA...	RA...	RA...	RA...	RA.RA..		
	back scooping point							
.....	O.HYA.ITO...	HYA.ITU...	RA...	RA.RA..				
	body turn							
.....	RA...	RA...	HYA.ITO...	HYA..	RU.RA..			
	L stamp				R stamp			
.....	HI.HYO...	HI.HYO...				RO		
	3 steps F				bow			
....U.....	RA.RA..	ITU.RITU...	RI.TARU.RA..					
	3 steps F	bow	pivot R					
...RA...	HYU...	I.HIHYA.ITU...	RA...	RA.RA..				
	lower wand				go to 2			
.....	RA...	RA...	HYA ITU...	HYA..	RU.RA..			
					zigzag			
.....	HI.HYA...	RIUHI.....			HI.U.YA..			3
	to 6							
.....	O.HYA..	RA...	RI...	YA...	RA.RA..			
	(bow at 4)							
.....	RI...	YA...	RA...	RA...	RA...	RA.RA..		
	5 steps L				L stamp			
.....	O.HYA.ITO.RA.....				O.HYA.ITO.IYO.			
					pivot R lift wand			
...RO...	HYO...	I.HIHYA.ITU...	HYA..	RU.RA..				
3 steps back	3 steps F	LR stamps						
.....	HI.HYA..	RA...ITU...	RA...	RA.RA..				
	scooping point toward F(2)							
.....	RA...	RA...	HYA.ITU...	HYA..	RU.RA..			
	open	2 steps L			reverse wand			
.....	HI.HYA...	RIUHI.....			HI.U.YA..			4



Stanza 3. Bows reminiscent of the actions of a priestess embellish the retard passage.

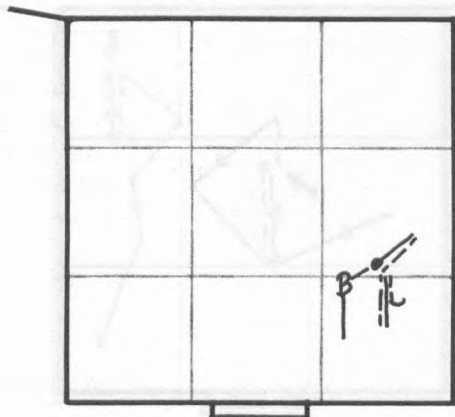


Stanza 4. Another bow interrupts the zigzag at midstage.

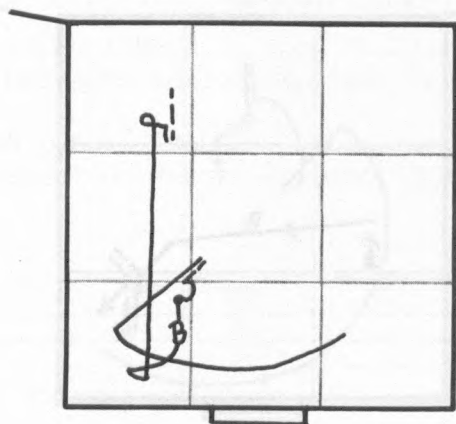
SHINTO DANCE

Section Two: Kanze Dance

(reversed wand)



Stanza 5. A bow begins the right circling to square 3.



Stanza 6. After another bow, the dancer regrips the wand, changing it from the reversed hold back to the standard hold.

	1	2	3	4	5	6	7	8	
	pivot R (point at 1)	face front							
	.....O.HYA..RA...	RI...YA...	RA..RA..						
	2 steps back	2 steps F							
	.....RI...YA...	RA...RA...	RA..RA..						
	pivot R face front	1 step F open							
	.....O.HYA.ITO..RA..	.....O.HYA.ITO..IYO..							
	pivot R toward 3	3 steps back							
	...RO...HYA.ITO...	HYA..RU.RUTO...	RU..RO..						
	3 steps F	L stamp							
	.....O.HIUIYARO.....	RU.RU....							
		R stamp							
	.....RU...I.YA..RA..U....	RA..RA..ITU							
	3 steps to R bow								
	RI.TU....HI.HYA..RA..ITU...	RA...RA..RA..							
	overhand point (2) to F	go to 3							
	.....RA...RA...HYA.ITU...	HYA..RU.RA..							
		spread toward 9 (4)							
	.....HI.HYA...RIUHI.....	HI.U.YA..							
	B point 2 steps F	pivot R toward F							
	.....O.HYA..RA...	RI...YA...	RA..RA..						
	L stamp	R stamp							
	.....RI...YA...	RA...RA...	RA..RA..						
	3 steps F bow	go to 3							
	.....HI.HYO..RI.....	RI...RU...RI							
	pivot L change wand	go to 1							
	.....O.HI...TU...RA...	RA...TO...RU.RA..							
		half zigzag point open							
	...RA...HYU...I.HIHYA..ITU...	RA...RA...HO							

ground

retard

5

special ground

6

SHINTO DANCE

Section Two: Kanze Dance

(wand)

1	2	3	4	5	6	7	8
stamp			large zigzag				
.....O.HYA..RA...RI...YA...RA.RA..							
.....RI...YA...RA...RA...RA...RA.RA..							
small left circle							
.....O.HYS.ITO.RA.....O.HYA.ITO.IYO..							
				L stamp			
...RO...HYO...I.HIHYA.ITU...HYA..RU.RA..							
				R stamp			
.....HI/HYA..RA..ITU...RA...RA.RA..							
scooping point to front							
.....RA...RA...HYA.ITU...HYA..RU.RA..							
open				3 steps back			
.....HI.HYA....RIUHI.....HI.U.YA..							
wand to shoulder			3 steps F bow				
.....O.HYA..RA...RI...YA...RA.RA..							
2 steps L pivot R small circle R							
			spread to 9				
.....EI...YA...RA...RA...RA...RA.RA..							
pivot L pivot R (facing back)							
.....O.HYA.ITO.RA.....O.HYA/ITO.IYO..							
small circle R going to 1 shake							
...RO...HYU...I.HIHYA.ITO...HYA..RU.RA..							
the wand							
HI..U.....HI.HYO..HYA..ITU...I.TARU.RA..							
at 1 stop and							
...RA...HYU...I. HIHYA.ITU...RA...RA.RA..							
give up the wand							
.....RA...RA...HYA..ITU..HYA..RU.RA..							
receive the fan			turn to front				
.....HIHYA....RIUHI.....RI							

ground

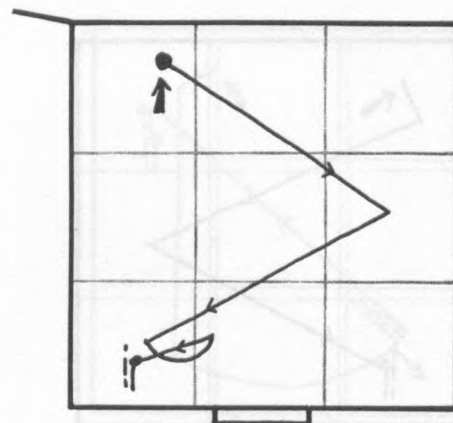
7

ground

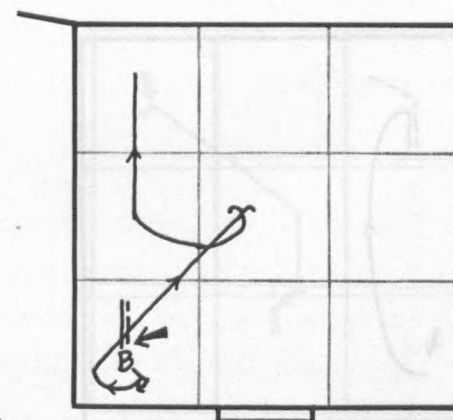
end
marker

ground

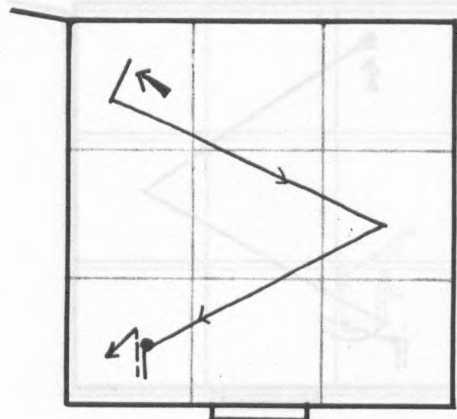
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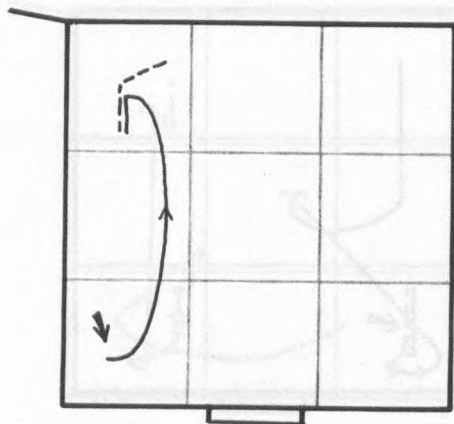
Stanza 7. The 3rd zigzag sequence has an extra small left circle in square 3.



Stanza 8. An added section including special use of the wand distinguishes Shinto dance. A special high "hi" note announces the end.



Stanzas 9-11. The music changes to the standard 4 line melody. The dancer, now holding a fan performs the end of the 2nd section of a god dance.



Stanza 12 plus retard.
The music of the retard
is reminiscent of the
Shinto dance music.

SHINTO DANCE

Section Two (cont.): Kanze Dance

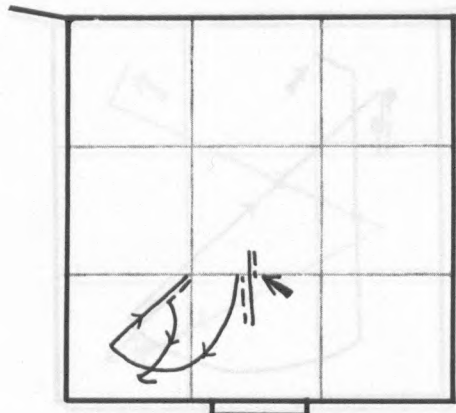
(nestled fan)

	1	2	3	4	5	6	7	8	
.....OHYA...O.HI.YA.RI..HI.U.I.YA									intro
3 steps to R									
RA.RI.....OHYA.IHYO.....IHYA..RI.U.HI									
.....OHYA..RA.....IHO.U.HO.U.HI									9
pivot large zigzag									
.....OHYA.IHYO.....IHYA..RI.U.HI									
.....OHYA..RA.....RI..HI.U...YA									
(large pivot R)									
.....HIU...RU.....IYA...RI.U.HI									
go to 3									
.....OHYA..RA.....IHO.U.HO.U.HI									10
L stamp									
.....OHYA.IHYO.....IHYA..RI.U.HI									
R stamp									
.....OHYA..RA.....RI...HI.U...YA									
scooping point to F									
.....HIU...RU.....IYA...RI.U.HI									
open pivot R take fan in L hand									
.....OHYA..RA.....IHO.U.HO.U.HI									11
<u>Section Three</u>									
(left hand fan)									
pivot go to 1									
.....OHYA..O...HIYARI...HI.U.I.YA									intro
pivot to F forward point									
RA.RI.....OHYA.IHYO.....IHYA..RI.U.HI									
open									
.....OHYA..RA.....IHO.U.HO.U.HI									12
pivot R 3 steps back									
.....O.HYA.....I.TA.U...RA.....U.HYA									retard
wait									

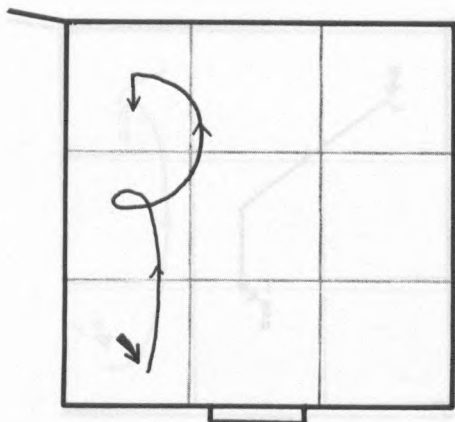
SHINTO DANCE

Section Four: Kanze Dance

(reversed fan)



Stanzas 15-16. Until the end of stanza 16, the fan is held in the reversed hold. Then it is nestled.



Stanza 17. The ending shown here is a raised fan ending, where the dancer sings a line of poetry as a transition to the next dance.

1	2	3	4	5	6	7	8	
	backing point			3 steps F				
.....	O.HYA...	O.HI.YA.RI..	HI.U.I.YA					intro.
	open							
RA.RI...	YA...RI...	YA...RI.....	HI.U.I.YA					
	circle R to 3							
RA.RI.....	O.HYA.I.HYO....	I.HYA..RI.U.HI						a
	pivot R		spread toward 9 (4)					
.....	O.HYA..RA.....	I.HO.U.HO.U.HI						d ₁₈
			backing point					
.....	O.HYA.I.HYO....	I.HYA..RI.U.HI						a
	pivot R		go to 3					
.....	O.HYA..RA.....	RI....HI.U...YA						b
			pivot L (face 1)					
.....	HI.U...RU.....	I.HYA..RI.U.HI						c
	nestle fan							
.....	O.HYA.I.HYO....	I.HYA..RI.U.HI						d ₁₉
	go toward 2							
.....	O.HYA.I.HYO....	I.HYA..RI.U.HI						a
	large circlet L at 2	go to 1 pivot F						
.....	O.HYA..RA.....	RI....HI.U...YA						b
	2 steps F	raise fan						
.....	HI.U...RU.....	I.HYA..RI.U.HI						c
.....	O.HYA..RA.....	I.HO.U.HO.U.HI						d ₂₀
.....								

ACTION PIECES

Action pieces (hatarakigoto) are short instrumental dances which enliven entrance scenes, introduce longer dances, and enrich presentation or exit scenes. For a brief time, the music of the flute and drums supercedes the sung text, and dance visually expresses the moods, images, and actions previously described by the words. Some action pieces, such as the standard danced action (maibataraki), the color dance (iroe), and the anguish dance (kakeri), consist largely of abstract movement which suggests a mood or atmosphere. Other pieces, especially those we label realistic action pieces, mime an action of the plot or theme. For example, the exorcism (inori) and the fight piece (kirikumi) portray the actions their names suggest. In our description of action pieces in volume one (pp. 170-175) we explained the confusion that exists in the classification of these dances and laid out the scheme we use (fig. 6.10). In this section we elaborate on the music and choreography used for each of the four types of action pieces we have videotaped: color dances, danced actions, anguish dances, and realistic action pieces.

The choreographic model for action pieces outlined in volume one (fig. 6.9) informs the structure of all short instrumental dances, although there is considerable variation, especially in the realistic action pieces. The standard dances have either one or two sequences (a left circling with or without a following right circling) which coincide with one or two musical sections respectively. Like the music for the long instrumental dance these sections progress through a cycle of drum patterns from repeated ground patterns to cadence patterns and head patterns. The head patterns mark the transition to the new section. Mutual interaction regulates the exact timing of the

drum patterns and the correlation between these and the dance movements. The actual number of ground patterns played is decided by the drummers watching the dancer for cues (mihakarai). Certain correspondences parallel those of the long instrumental dance. For instance, the hip drummer plays a release pattern as the dancer takes the corner during the initial left circling sequence.

The music for action pieces differs from that of the long instrumental dances in two major ways. One is the correlation between the flute melody and the drum rhythm, and the other is the conceptualization of tempo changes. For all short instrumental dances except the danced action, the flutist plays a noncongruent melody (ashirai). This means his melody is unbound to a particular pulse and that no direct tie binds any given tone to a given beat of the drums. The flute player watches the dancer and adjusts certain pitches to certain movements.¹ In the dancer's mind the melody is secondary to the drum patterns. This contrasts to the long instrumental dance when the dancer sings the flute melody in his mind as he performs, timing his movements to it. As a result the action pieces are starker, barer, more earthy than the long instrumental dances.

The noncongruent form allows rhythmic flexibility. Acceleration for the cadence patterns of the drums is integral to the structure of the dance. A distinct quickening of pace occurs after the dancer rounds one of the downstage corners. His turning upstage acts as a cue to the drummers to lead into their cadence patterns with a lift pattern in the stick drum and an allbeat patterns in the hip drum.² The intensified sound of these patterns coupled with acceleration of tempo creates an enlivened energy, and the quicker movement upstage contrasts with the slower movements downstage. Such contrasts, particularly strong in the anguish dance, distinguish the jo-ha-kyū progression of action pieces from that of long instrumental dances.

A few choreographic and musical touches distinguish each of the action pieces. In particular, the transition between the sections involves characteristic movements. For example, there are kneels in the danced action and stamps in the anguish dance. The presence or absence of the stick drum relates to the category of the play. First and fifth category plays use the stick drum for the danced action and the stroll. The more human-oriented plays of the second through fourth categories use only the hand drums for the anguish dance (warrior and crazed people plays) and the color dance.

Action pieces may be performed by the shite, the tsure, or a child actor, generally alone, but sometimes in pairs. A few of them include dramatic interaction between two or more characters. In the exorcism, for instance, a demon attacks some priests who fight back armed with rosaries. During a dramatic retreat the shite may rush down the bridge, then turn and charge, forcing the priests backwards on to the main stage. In *Shari* and *Daie* the danced action is performed by the shite and tsure in opposition and includes a similar chase down the bridge. Fight pieces enact the clashing of swords in a combat between the shite and waki. These battles are quite different from the remembered battles performed as solo dance to song in warrior plays.

ANGUISH DANCE (kakeri)

The irregular rhythms of the anguish dance (kakeri) express either the distraught mind of a person who has lost a loved one or the suffering of a ghost in hell (fig. 36). The latter case typifies warrior plays, in which the anguish dance appears most commonly as a bridge between the kuse, which may express the elegance of court life, and the final dance, which often portrays a battle on earth or in hell.³ Fourth category plays about crazed women often have an anguish dance at the end of the crazed person's entrance scene. The dancer typically comes down the bridge to issei entrance music, stops at the first pine to sing of a troubled mind, and then enters the stage proper to perform the anguish dance.⁴ Generally, the dancer holds a branch to indicate a deranged state of mind, although in *Shakuragawa* the mother holds a net and in *Ashikari* the reed seller carries reeds. Most crazed people plays deal with living women, though a few present the ghosts of women who died in a disturbed state and three portray crazed men.⁵ Several plays about ghosts who still have attachments to this life (*shūshin mono*) may use the anguish dance just before the final dance.

Stamps mark the beginning of the anguish dance and the transition between sections. The first few stamps of the series are free, while the last is matched to the double stroke of the shoulder drum. The rhythm has a certain disjointed quality which produces a feeling of unease. When the dancer is downstage, the ground patterns played by the hand drums are heavy and taut, but once the dancer faces upstage, the tempo accelerates, only to be retarded again for the special anguish dance head patterns (*kakeri kashira*). The flute music suggests instability through a slow trill (*yuri*). The music varies slightly for different plays.⁶

I. Warrior plays

ghosts of defeated warriors

Tadanori
 Michimori
 Tsunemasa (one act)
 Shunzei Tadanori (one act)

ghosts of victorious warriors

Tamura
 Yashima
 Ebira

II. Fourth category plays

crazed women

Hanagatami
 Kashiwazaki
 Miidera
 Sakuragawa
 Sumidagawa
 Hanjo
 Hibariyama
 Minazukibarae
 Semimaru (one act)
 Rōdaiko (one act)
 Kamo monogurui (one act)
 Ukifune (ghost)
 Tamakazura (ghost)
 Miyama (ghost)

crazed men

Ashikari
 Kōya monogurui
 Utaura (one act)

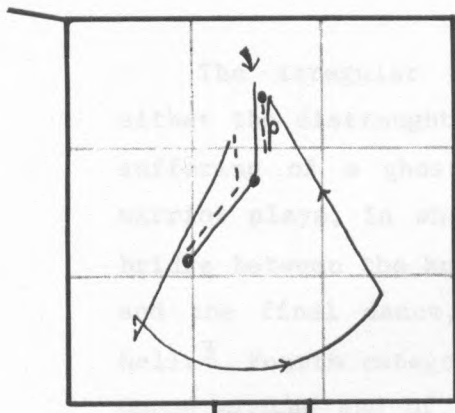
ghosts with attachments

Funabashi (male of couple)
 Ominaeshi (male of couple)
 Kayoi Komachi (male of couple; realistic action)
 Akogi (male; realistic action)
 Utō (male; realistic action)

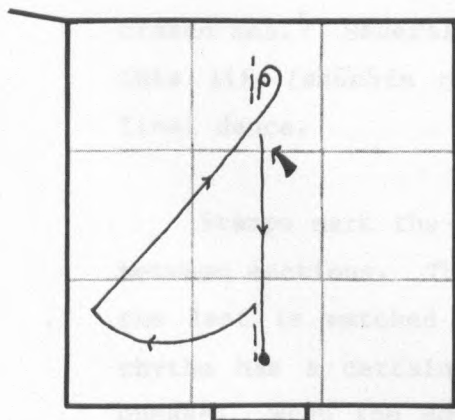
36. Plays using the anguish dance

ANGUISH DANCE: WARRIOR

Kita Dance



Prelude: stamps break the initial left circling. The drums quicken as the dancer goes to square 8.



Section one: stamps accentuate the head patterns that mark the transition. Again the drums quicken as the dancer approaches square 8.

dancehand drums

standing at 8
go to 9
LR stamps
4 steps R
LR stamps
7 steps back
(drawback point)

ground

go to 3
take corner
circle L to 5
make angle
go to 8
circlet point
open
3 stamps (LRL)
(spread arms)

release

ground

all beat
cadence

head

point stamps (2) to 4
open
circle R to 3
turning point
go to 8
(lower fan)
circlet point
open
(leave fan up)

ground

all beat
mid-head
closure

-----PRELUDE-----

-----SECTION ONE-----

ANGUISH DANCE: MADWOMAN

Kita Dance

dance

standing at 8
go to 9
LR stamps
4 steps R
LR stamps
7 steps back
(drawback point)
go to 3
take corner
circle L to 5
make angle
go to 8
circlet point
(R diagonal)
3 stamps LRL
(pivot L to front)

PRELUDE

SECTION ONE

point stamps (2) to 4
open
circle R to 3
turning point
go to 8
(lower fan)
circlet point
open

hand drums

ground

release

ground

all beat

cadence

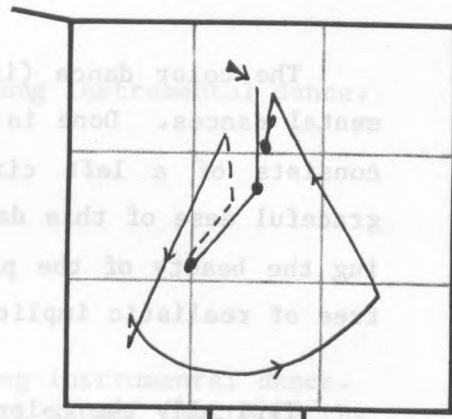
head

ground

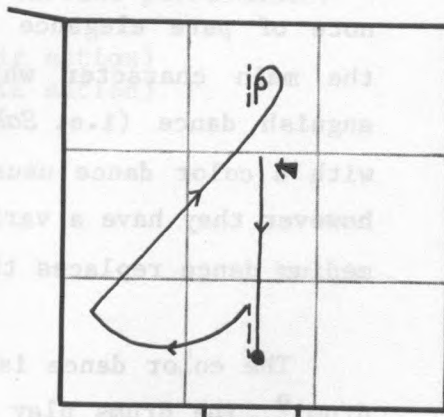
all beat

mid-head

closure



Prelude: Although the style of the movements contrasts with the warrior anguish dance, the choreography differs only in the absence of the final open.



Section 1. The right circling includes a step pivot in square 3 paralleling the make angle pattern in the prelude.

COLOR DANCE (iroe)

The color dance (iroe) is the shortest, simplest of the instrumental dances. Done in the feminine mode to medium speed, the dance consists of a left circling with a cadence circlet. The smooth, graceful ease of this dance adds a bit of color, momentarily heightening the beauty of the play. It is pure dance, evocative of mood, but free of realistic implications.

Typically the color dance appears before the kuse segment following an introductory song (issei).⁷ When a long instrumental dance (usually a quiet dance without stick drum) occurs after the kuse, the color dance serves as a preview to the longer dance.⁸ Plays of this type are usually of the third category (fig. 37), and in several of them (*Kakitsubata*, *Senju*, *Funa Benkei*) the color dance is preceded by a costume change on stage. The color dance also occurs in a number of fourth category plays about deranged people, where it introduces a note of pure elegance to counterbalance the distraught suffering of the main character which may have been expressed in a preceding anguish dance (i.e. *Sakuragawa*, *Hanagatami*). Fourth category plays with a color dance usually do not include a long instrumental dance; however they have a variant called "insert dance" (mai iri) in which a medium dance replaces the color dance.

The color dance is performed to the hand drums without the stick drum.⁹ The drums play uninterrupted ground patterns until the dancer nears the upstage area, either square 1 or 8, when they play a simple cadence. The lyrical flute melody is noncongruent and has many extended tones. It overlaps with the singing after the dance to create a sense of continuum, blurring the transition to the song.

I. Plays with both a color dance and a long instrumental dance.

Yōkihi	(3)
Senju	(3)
Yoshino Shizuka	(3)
Kakitsubata	(3)
Funa Benkei	(5)

II. Plays with a color dance without a long instrumental dance.
In a variant performance called "insert dance" (mai iri) the color dance is replaced by a medium dance.

Sakuragawa	(4)
Hanagatami	(4)
Hyakuman	(4)
Yoroboshi	(4)
Genji kuyō	(3)
Sotoba Komachi	(4)

III. Plays which insert a color dance in a variant performance.

Kinuta	(4; realistic action)
Rōdaiko	(4; realistic action)
Izutsu	(3)
Uneme	(3)
Eguchi	(3)

COLOR DANCE

Kanze Dance

dance

standing at 1

3 steps F

pivot R

go to 3

circle L to 7

small circle to 8

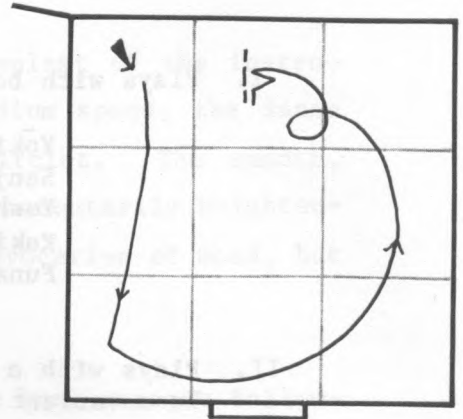
zigzag

F scooping point

open

hand drums

closure



This single sequence, single section dance has the most basic structure both choreographically and musically. It can begin and end in either square 1 or 8.

DANCED ACTION (maibataraki)

Vigorous and showy, danced actions (maibataraki) appear in first and fifth category plays depicting strong gods, demons, beasts and vengeful ghosts (fig. 38).¹⁰ The dynamic tension of this dance stems from its quick tempo and crisp martial style. Large steps, strong left or right lead, and sharp head movements emphasize the massive headpiece, the gilded eyes of the mask, and the voluminous costume. The danced action can be performed by the shite, the tsure or a child actor, alone or in pairs, either in unison or in opposition.¹¹ Often it is not the only instrumental dance in a play: in *Kamo* a heavenly maiden dance by the tsure precedes the danced action by the shite, while in *Shirahige* the shite does a court dance and the tsure a danced action. Most commonly the actor who performs the danced action is heralded by fast flute entrance music (hayafue).¹²

Most danced actions consist of two dance sequences corresponding to two musical sections, although for the Kanze school head patterns played while the dancer takes the corner are counted as an extra, pseudo section during the first dance sequence.¹³ Introductory stamps and transition kneels between the musical sections characterize the choreography. Three styles of kneels indicate three types of roles: in *Kamo* the thunder god wearing a hunting cloak does a forward double kneel, in *Chikubushima* the dragon god wearing a happi cloak adds a switch knees to the double kneel, and in *Funa Benkei* a backing kneel and switch knees indicates the retreat of the vengeful ghost.

The music for the danced action combines aspects of both long instrumental dances and action pieces.¹⁴ Although the structure of

the drum music resembles that of other action pieces, the flute melody is played in cyclic rhythm, congruent with the drums. The tune is composed of a few lines repeated in variation, one of which is the familiar *chū* or "a" line of the standard flute music for long instrumental dances. The number of times the flute repeats its cycles and the exact placement of the transitional head calls of the drums is determined by watching the dancer (*mihakarai*). For standard pieces performed with the red headpiece (*akagashira*) the tempo is fast, but when the dancer wears a white headpiece (*shirogashira*), the danced action has majestic restraint, and when he wears a black headpiece (*kurogashira*), it is only slightly more vigorous.

Most danced actions express the power and majesty of the being portrayed. In a few plays the main character is a vengeful ghost who performs the danced action with a halberd (fig. 38). Among these *Funa Benkei* is unique in having its choreography altered to focus on the adversary in square 5 (see vol. one, pp. 75-77) and in having a three-section musical structure. The third type of danced action includes pieces of opposition in which the *shite* actually combats the *waki* or *tsure*. These are similar in effect to realistic action pieces. The most dramatic of these danced actions is *Tsuchigumo* (The Ground Spider) in which the *waki* must slash with his sword through tangles of spider webs thrown at him by the *shite*. When the *shite* and *tsure* dance in opposition, one then the other gains ground as they chase each other around the stage and down the bridge. The kneels between the sections occur in front of the third pine.

Dark colors, bold design, and liberal use of gold characterize the costumes worn for the danced action.¹⁵ Masks indicate roles: the bulging-eye *kurohige* mask depicts the dragon god, the *tenjin* or *ōtobide* mask is worn by a strong god, the large clenched-mouth *ōbeshimi* mask for goblins (*tengu*), the small clenched-mouth *kobeshimi* mask for devils, the *shikami* mask for beasts, and a type of fierce, bony mask, *ayakashi*, for vengeful ghosts.

I. Solo or unison dances. Shite performs unless otherwise indicated.

<i>strong god</i> (tobide, tenjin or beshimi mask)	<i>dragon god</i> (kurohige mask)
Kamo (1)	Chikubushima (1)
Himuro (1)	Enoshima (1)
Kinsatsu (1)	Iwafune (1)
Fujisan (1)	Kusenoto (1)
Sakahoko (1)	Kasuga ryūjin (5)
Rinzō (1; tsure)	Tamanoi (1; akujō or ōbeshimi)
Unomatsuri (1; tsure)	Ōyashiro (1; tsure)
	Chōryō (5; tsure)
<i>beast or demon</i> (kobeshimi)	Shirahige (1; 2 tsure)
Nomori (5)	Nezame (1; 2 tsure)
Shokun (5)	Ikkaku sennin (4; 2 children)
Kokaji (5)	
Kappo (5)	<i>tengu</i> (ōbeshimi & feather fan)
Matsuyama kagami (5)	Kurama tengu (5)
	Dairokuten (5)
	Zegai (5)
	Matsuyama tengu (5; tsure)

II. Vengeful ghost using halberd (ayakashi or mikazuki mask)

Funa Benkei (5)
Ikari kazuki (5)
Kou (5)
Kotei (5; kobeshimi or shikami)

III. Opposition dances

A. Shite versus waki (shikami mask)

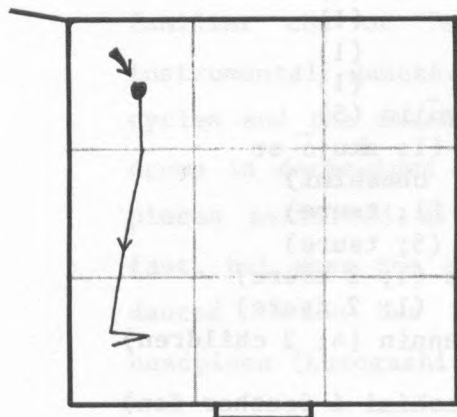
<i>waki armed with sword</i>	<i>waki armed with rosary</i>
Momijigari (5; shite, wand)	Hiun (5; shite, wand)
Ōeyama (5; shite, wand)	
Rashōmon (5; shite, sword)	
Orochi (5; shite sword)	
Tsuchigumo (5; shite, web)	

B. Shite versus tsure

<i>tsure armed with demon's stick</i> (shikami or obeshimi mask)
Ryōko (5; shite, bamboo)
Shari (5; shite, jewel)
Daie (5; shite, feather fan)

DANCED ACTION

Kanze Dance



Prelude: vigorous stamps begin the initial sequence performed in strong martial style.

dance

standing at 1

7 stamps
(turn R)

3 steps F

pivot R

go to 3

martial take corner

stick drum

head

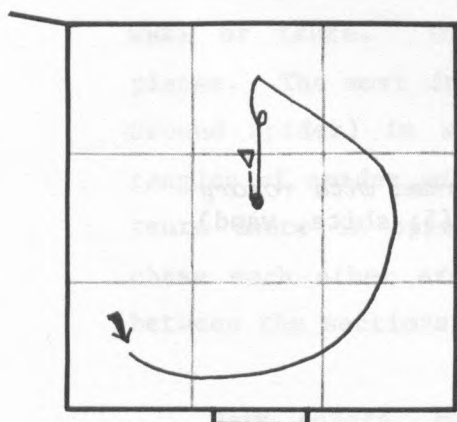
head

lift

cut

head

---PRELUDE---



Pseudo section: Only the Kanze school has head patterns in the drums, which break the initial sequence at the take corner pattern.

circle L to 6

make angle

go to 8

circlet F

point stamp to ((LR)

jump kneel B

head

descent

ground

lift

cut

head

---PSEUDO SECTION---

DANCED ACTION: FUNA BENKEI

Kanze Dance with Halberd (cont.)

dance

stand

face 1

set halberd

kneel

stand

go to 1

circlet point F

leap turn (R)

left lead stance
(lower halberd)

L hand to halberd

rest halberd on
shoulderstick drum

head

descent

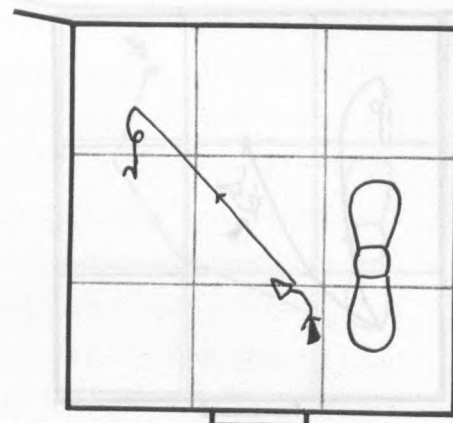
lift

cadence

head

head

SECTION TWO

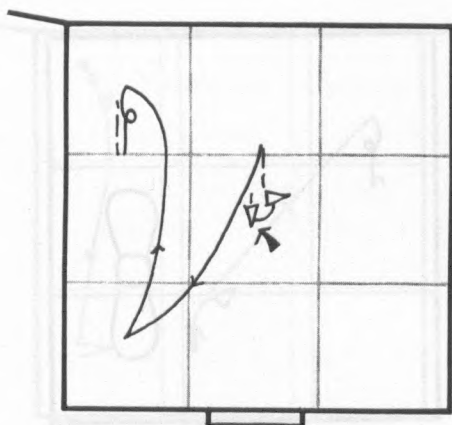


Section Two: the multiple kneels, here suggestive of defeat, include setting the halberd. Diagonal orientation persists, as the dancer goes directly across the stage to square 1. Compare to Yamamba stroll.



DANCED ACTION

Kanze Dance (cont.)



Section One: Multiple kneels characterize the section transition. They are followed by a right circling and cadence circlet. Compare to anguish dance.

dancestick drum

double kneel

head

stand

turning point
(cut mask)

descent

go to 3

go to 1

lift

circlet point F

cadence

open

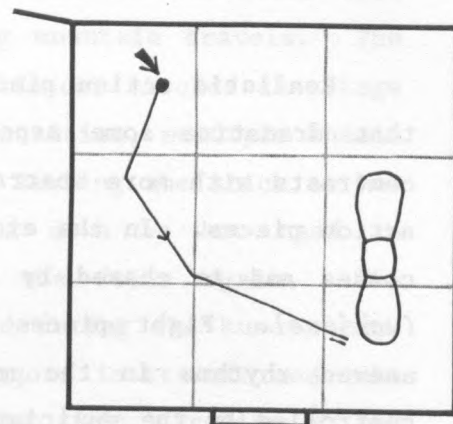
head

---SECTION ONE---

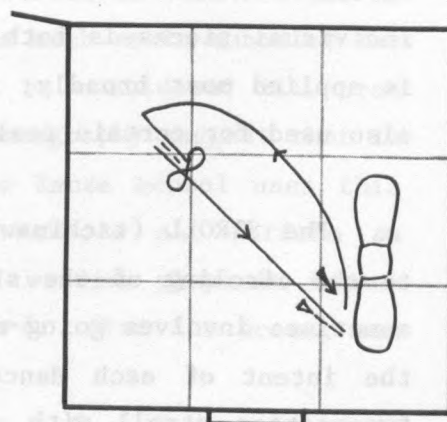
DANCED ACTION: FUNA BENKEI

Kanze Dance with Halberd

<u>dance</u>		<u>stick drum</u>
standing at 1	PRELUDE	head
7 stamps (turn R)		head
3 steps F		descent
pivot L		ground
go to 3		lift
look at child actor		lift
go to 5		cut
step back (cut mask)		head
circle L to 1		head
2 steps to 9		descent
2 steps back (switch halberd)	SECTION ONE	ground
wield halberd		ground
set halberd		ground
raise halberd for attack		lift
go to 5		lift
strike twice (cross weapons)		cut
B jump kneel (R)		head



Prelude: The action centers on the child actor, who stands in the boat in square 5. The greater time needed to get there demands fuller musical treatment.



Section One: The action is displaced from the vertical axis to the diagonal. Wielding the halberd replaces the circlet. Strikes replace stamps.

REALISTIC ACTION PIECES (hataraki)

Realistic action pieces (hataraki) are short instrumental dances that dramatize some aspect of the play. Their mimetic movement contrasts with more abstract, non-referential movements of most other action pieces. In the exorcism (inori) the waki armed with a rosary chases and is chased by the shite who attacks with a demon's stick (*uchizue*). Fight pieces (kirikumi) enact combat with swords. The uneven rhythms in the music and the sudden changes of tempo are controlled by the musicians watching the dancer. The flute plays in noncongruent rhythm.

Many of the realistic action pieces are unique to a single play, embodying a central image of the play in dance: the erratic rhythms (rambyōshi) of *Dōjōji* shows the mounting of steps up to the bell, the stroll of *Yamamba* illustrates her mountain rounds, and the anguish dance in *Utō* enacts the slaughter of baby birds. The naming of individual pieces is both inconsistent and arbitrary; the term stroll is applied most broadly; the names anguish dance and color dance are also used for certain realistic action pieces.¹⁶

The STROLL (tachimawari) or literally "stand and circle" refers to the circling of the stage. It can have one or two segments and sometimes involves going down the bridge. The choreography as well as the intent of each dance differs with the context. In *Yamamba* a two-section stroll with stamping preface becomes a visualization of the main character's wanderings through the mountains weighted down by the burdens of life.

Performed with a thick stick, the dance opens with a series of stamps timed to the drummer's calls, similar in form to the opening of the Shinto dance, but different in intent. The thud of the stick with each step recalls the tedious strain of long mountain travels. The sense of strain and effort continues as the dancer circles the stage for the initial sequence. At the musical transition, multiple kneels becomes the embodiment of Yamamba's plight. Resting the stick on her shoulder, she falls to her knees, weighted down by her need to distinguish good and evil. Half rising, she falls again. The movements recall the burden pattern performed during the kuse scene. What was once the load of the woodsman's faggots is transformed into the burdens of life in an illusory world. The right circling of the second segment is simplified to going directly to square one. (For the score, see p. 139.)

Other strolls which include the stick drum incorporate a sudden shift of tempo. Starting out slow and heavy, they burst with a rush of energy just before the end that in *Daie*, *Shari* and *Zegai* exposes the true intentions of the character.¹⁷ The stroll in *Tadanori* has no stick drum and only one dance sequence. In as much as it embodies the elegance of the poem that frames it, it can be considered illustrative, yet its abstractness as well as its choreography suggest that is a male version of the color dance. Only the Kanze school uses this special version of the stroll; the other schools all perform an anguish dance, which though characteristic of warrior plays is incongruous with the particular context of *Tadanori*. (For the score, see pp. 65.)

The ANGUISH DANCE (*kakeri*) in *Uto*, despite its name, has little in common with the standard anguish dance, either choreographically or musically. It dramatizes the chasing and eventual killing of baby birds nesting on the ground (for a resume of the play see vol. one, pp. 91-95). The dancer carries a thin, bamboo stick and uses it as a weapon for slashing and beating. Stealthily he steals up to the

birds, then strikes abruptly. Pulling back, he watches them fly off. After they settle, he strikes again, then goes to the bridge to watch their flight. Grabbing his hair and lifting his locks, he peers into the sky. Finally he cautiously sneaks closer, to make a last, swift pounce, beating with his stick on the hat prop which represents the nest (score follows).

So specialized is the music of this dance that among musicians it goes by a different name (*rambyōshi*) and belongs among the pieces designated as "advanced study" (*narai mono*).¹⁸ Tense, sustained moments in the music reinforce the dance. Single, separated strokes of the drums create fearful anticipation; then rushed, excited drum strokes intensify the bursts of movement in the dance.

Because of its highly mimetic style, the anguish dance of *Utō* has many variations in performance. In the Kongō school, the dancer makes use of the whole length of the bridge. In the Kita school version shown on video cassette 3 the dancer actually strikes the hat, while in the Kanze school he strikes at it, but does not hit the hat or produce a sound.

Exorcisms

- Aoi no Ue (4)
 Hiun (5)
 Dōjōji (4)
 Adachigahara (5)

Stroll

- Aridōshi (4) (also kakeri)
 Makiginu (4)
 Yamamba (5)
 Zegai (5)
 Akogi (4; also kakeri)
 Daie (5)
 Shari (5)
 Hyakuman (4)

Anguish

- Kayoi komachi (4)
 Funabashi (4)
 Ominameshi (4)
 Utō (4)
 Akogi (4)

Rambyōshi

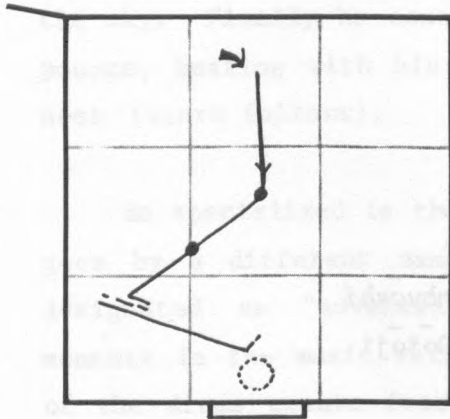
Dōjōji

Kirikumi

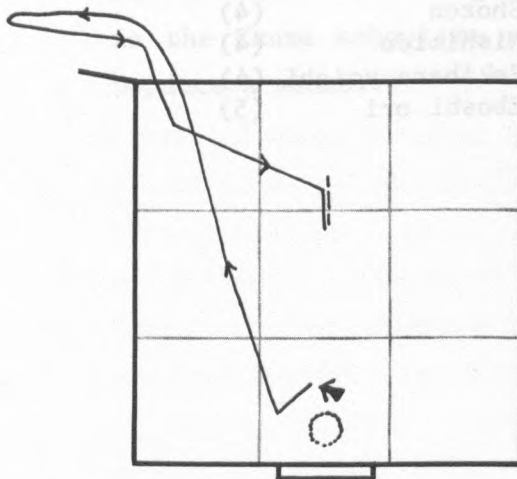
- Youchi soga (4)
 Zenji Soga (4)
 Daibutsu kuyō (4)
 Hashi Benkei (4)
 Tadanobu (4)
 Shōzon (4)
 Nishikido (4)
 Sekihara yoichi (4)
 Eboshi ori (5)

ANGUISH DANCE: UTŌ

Kita Dance with Stick



The dance begins similarly to a standard anguish dance, but instead of going to square 3, the dancer approaches the hat.



After striking the nest, the dancer follows the flight of the birds out to the bridge. He watches them settle.

dancehand drums

standing at 8

5 steps forward

LR stamps

4 steps to R

LR stamps

go to 3 (5 steps)

pivot to L (diagonal)

2 steps (look down)

3 steps back (stick
up and around)

6 steps to 4 (strike)

grab stick with left
hand: hip stick

look R and up

3 steps to R

ground

PRELUDE

all beat

cadence

head

head

(slow)

ground

SECTION ONE

pause (looking up)

stick down (draw R
foot in)

pivot R

go to bridge

pivot L (look)

go to 1, look up

go to 8

3 steps F

open, grab hair
(look at hat)

ANGUISH DANCE: UTŌ

Kita Dance with stick (cont.)

dance

circling L (regrasp stick)
go to 4
kneel on L (look down)
strike hat twice
stand

hand drums

all beat

(speed up)

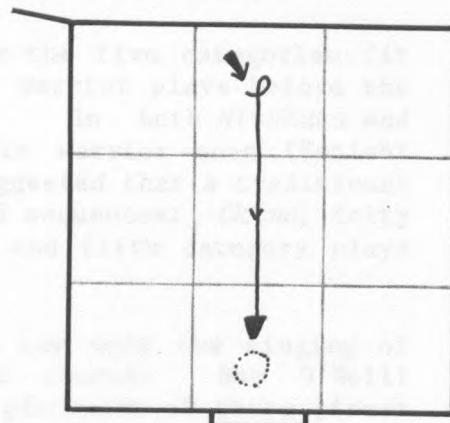
mid-head

SECTION ONE (cont.)

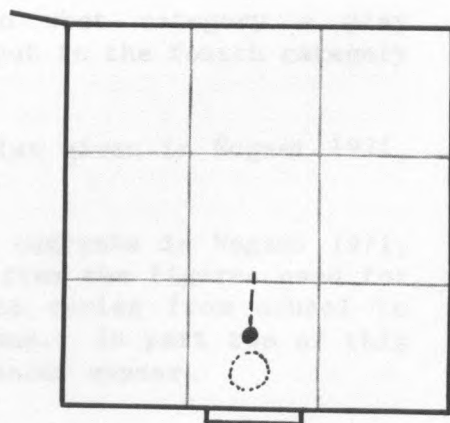
head

LRL stamps

open (look up)



Having spotted the birds
resettle in their nest,
the dancer advances and
strikes.



Stamps conclude the
dance.

Notes to Introduction

¹Zeami's categories do not correspond to the traditional ones standardized in the Tokugawa period. See, for example, the five groups he mentions at the end of *Nōsakusho* (Konishi 1974:184).

²It is not easy to explain exactly how the five categories fit the jo-ha-kyū scheme. The placement of the warrior plays before the women plays is particularly intriguing. In both *Hitokata* and *Nōsakusho* Zeami discusses woman plays before warrior ones (Konishi 1974:159-160, 184). Takabayshi Kōji once suggested that a traditional program might be thought of as two jo-ha-kyū sequences: *Okina*, deity and warrior plays the first; woman, fourth and fifth category plays the second.

³The felicitous piece (*shūgen mono*) is now only the singing of some brief congratulatory passage by the chorus. See O'Neill 1958:85-86 for historical background of the placement of these pieces in the program.

⁴There are two sets of Japanese labels for the five categories of plays in addition to numbers: *waki*, *shura*, *kazura*, *zatsu* or *zō* and *kiri* (side, warrior, wig, miscellaneous and final) and *shin*, *nan*, *nyo*, *kyō* and *ki* or *kichiku* (deity, male, female, crazed, and demon/beast).

⁵The deity plays include a few humans, most notably emperors; there is one female warrior; and the woman plays include a few elegant men and spirits of plants.

⁶It is not always entirely clear to what category a play belongs. *Hagoromo* for example is sometimes put in the fourth category rather than the third. (Yasuda 1973a)

⁷These figures are compiled from the list given in Nogami 1971, 1:20-37.

⁸These figures come from the tables of contents in Nogami 1971, 1-6. The number of plays differs slightly from the figures used for figure 1 above. Since the choice of dance varies from school to school, these figures are only generalizations. In part two of this volume we list the plays in which specific dances appear.

⁹The costume is changed off stage between acts or on stage during a one act play. Some of the most dignified woman plays (those with the highest *kurai*) have a seated *kuse* in act one (e.g. *Izutsu*, *Nonomiya*).

¹⁰The *aikyōgen* is the *kyōgen* who appears between acts in a play. There may be other *kyōgen* roles in a *nō* play whether it has one or two acts.

Notes to *Deity Plays*

¹There are several labels for this category of play: shobamme mono or sho no mono (first category), kami no mono or kami mono (deity plays), and waki no mono (waki nō). The origins of this last term is unclear. It may refer to the formality of the waki's entrance which begins the play (Nogami 1951:9), to the position of the play as immediately following *Okina*, or to the fact that the company's leading actor performed *Okina* and the second actor (waki no shite) performed the deity play (Koyama, Satō, Satō 1973:38).

²This subdivision of mugen nō into spirit and ghost plays is ours. It is not used by Japanese scholars, but it helps to explain some of the differences between first/fifth and second/third category plays. Plays featuring the spirits of plants are interesting because they lie somewhere between these two types.

³The only two deity plays without a tsure in at least the first act are *Kinsatsu* and *Iwafune*, and these are often categorized as pseudo deity plays (jun waki nō mono; Waseda 1960-62, 6:64).

⁴Nogami 1971,1:63-69 provides information about types of dances and the costumes commonly used.

⁵Nine out of twelve danced-action plays and eight out of ten court-dance plays have an accompanying actor who dances (Shimazaki 1972:98-100).

⁶Kitagawa 1972:70-90 contains a particularly interesting discussion of the relationship between early forms of furyū performances and deity plays. Paired dances may stem from the practice of tachiai, performances where dancers from two different schools would perform together, most likely in unison (O'Neill 1958:86-92).

⁷There are two exceptions, *Ema* and *Seiōbō*. In several schools the tsure of *Ema* performs a court dance in act two. In *Seiōbō* there is a tsure in act two, but he does not dance.

⁸This is Nogami's analysis (1951:11-12). We suggested a somewhat different division of *Kamo* in volume one, p. 10.

⁹The best Japanese text for this play is Koyama, Satō and Satō 1973:76-86. An English translation is available in Shimazaki 1972:203-237. Yashima 1974:1 points out that in the 16th century work *Kaden zuinō ki*, *Kamo* is listed as a fifth category play.

¹⁰There are several variations of this legend. In some the arrow is the father of the thundergod; in the play the arrow is the god-himself. See Shimazaki 1972:205-206 and Yabuta 1972:49-63.

¹¹In *Funa Benkei* the shite also plays a woman in act one and the ghost of a fierce male in act two.

¹²Kanai 1972:246 suggests that Zenchiku and later actors modified the play's structure.

¹³The kyōgen dance performed here sandan mai is a take-off on the medium dance. Dance and instrumental patterns are altered to be lighter, softer, and simpler.

¹⁴Entrance music sets the atmosphere and may indicate role or character. The issei is associated with the shite role, while the deha and hayafue announce heavenly beings and mighty gods respectively, whether danced by a shite or a tsure in the second act (Yasuda 1973a:46 and Morita Mitsukaze 1931, 8:20 and 40).

¹⁵The history of tennyo no mai is complex. See Takemoto 1978.

¹⁶Morita Mitsukaze 1931, 8:45-46. The Komparu taiko school lists 20 plays as hayafue mono. *Kamo* is typical of this group (Komparu Soemon 1969:192-209).

¹⁷Both versions of *Kamo* given here are from the Kita school, which begins its dance demonstration with the first lines of the shite's entrance. In the Kanze school the final dance (kiri) does not begin until after the danced action.

Notes to Warrior Plays

¹In Japanese these plays are called nibamme mono (second category plays), shuramono (shura plays, the terms are described later), or simply nan (male). This last category is seldom used as it is too broad to be useful. Kitagawa 1972:91 presents an interesting discussion of the development of this category of plays. The only warrior play which appears to predate Zeami is *Michimori*, and that was probably revised by him. See also Baba 1975.

²*Kiyotsune* and *Shunzei Tadanori* are the only two warrior plays in which the waki is not a priest, and in each of these the important relationship is between shite and tsure. Kiyotsune prays for his own salvation as he commits suicide, and Tadanori describes his sufferings in the shura realm.

³*Tamura*, *Ebira*, and *Yashima* are the only plays about victorious warriors. *Tomoe* is also exceptional in that the warrior is a woman.

⁴The stick drum is used in the old warrior plays (*Michimori*, *Yorimasa*, and *Sanemori*) and in *Tomonaga*. The stick drum part for the variant of *Sanemori* called *Sembo* requires overstretching the skins

(thereby ruining them for future playing) so that they will produce an unearthly death toll reminiscent of bells. The shoulder drum is likewise tuned low in imitation of the wooden block, while the hip drum is pulled particularly tight to play the part of the hand chimes.

⁵There are good texts of the *Atsumori* in both Yokomichi and Omote 196:233-240 and in Koyama, Satō and Satō 1973:223-234. *Atsumori* has been translated into English by Arthur Waley 1921:63-73.

⁶The story used in this *nō* play is taken from the *Heike monogatari*; how much of it is historically accurate is unclear. *Atsumori* did die at Ichinotani, but whether or not it was at Kumagae's hand is uncertain (Kanai 1977:194-196). The name of the priest is pronounced Rensei by the Kanze school, and that is the pronunciation used by Waley. Renshō appears to be the original pronunciation (ibid:199).

⁷In current performance practice the reapers are portrayed as young men, and the actors do not wear masks. However, earlier sources indicate that the shite was originally an old man (Kitagawa 1972:95).

⁸Both Sanari Kentarō 1953-54, 1:124 and Koyama, Satō and Satō 1973:223 suggest that this relationship is one of the play's weaknesses. We agree with Kanai 1972:206 that it strengthens the play by adding psychological depth. Although the prevalent generalization is that the waki is usually unrelated to the shite, in four out of the five warrior plays definitely attributable to Zeami (*Atsumori*, *Tadanori*, *Kiyotsune*, *Sanemori*), the waki is a named person with some relationship to the shite. Only in *Yorimasa* does a typical travelling priest appear.

⁹Important musical instruments have long been given names in Japanese culture; however, here the naming is somewhat confused. The flute which the historical *Atsumori* carried to his death was called Saeda (small branch) and is mentioned in this catalogue of flutes. The reaper, however, is playing a flute called Aoba (green leaf), a name which appears to have been created by Zeami. Scholarly speculation suggests that this name was used because it was more appropriate for a reaper's flute, because it suggests *Atsumori*'s youth or because it was associated with the color of his armor (Yabuta 1972:80-81).

¹⁰The use of different names for the same dance by the actors and the musicians occurs occasionally. Another example is the anguish dance of *Utō* which is called *rambyōshi* by the musicians.

¹¹On the video cassette this dance is performed with swords. In a normal dance demonstration, it would be done with fans only. The Kita actor would draw his second fan at the spot where he draws his sword in the video. He would discard the fan as he discards the

sword. The Kanze dancer, who uses only one fan for both shield and sword, does not throw the fan down.

¹²The normal Kanze dance demonstration (*shimai*) does not begin until line 7. We asked the Kanze dancer to begin earlier for comparative purposes.

¹³There are good Japanese texts for *Tadanori* in both Yokomichi and Omote 1960:241-46 and in Koyama, Satō and Satō 1973:157-168. The play is translated into English in Nippon Gakujutsu Shinkōkai 1959:17-32.

¹⁴For a further discussion of the cherry tree image see Brazell 1981. Hare 1981 discusses this play in some detail.

¹⁵Although the text refers to a branch of blossoms, the prop used for standard productions has only leaves and is carried by the shite in his hand. In the Kanze variant called *kae no kata* (alternate form) performed on video cassette 3, the shite carries fagots and a branch of blossoms on his back. Just before he is to dedicate the branch, he sets down his load and the stage attendant releases the pinned up sleeves of his outer cloak and hands him the branch of blossoms.

¹⁶This challenge sometimes takes the form of the shite initially denying the waki a place to sleep. This occurs in *Eguchi*, where it becomes an important element of the plot.

¹⁷The term used is "friends in poetry" (*waka no tomo*) which parallels the phrase "friends in religion" (*nori no tomo*) used in *Atsumori*.

¹⁸When performing full *nō*, the actor has the choice of going down the bridge to the first pine or of going only as far as square 1. The first option is more dramatic, the second more in keeping with the quiet mood of this passage of the play.

¹⁹For a discussion of this technique see Bethe and Brazell 1978: 15-17 and Konishi 1966.

²⁰This is poetic license on the part of the playwright; Tadanori was actually over 40 when he died (Nogami 1971, 2:57).

²¹This stroll is a single-sequence dance, essentially the same as a color dance in feel and use, although the flute plays modified anguish dance music (Morita Mitsukaze 1931, 8:71). Other schools use the regular anguish dance in *Tadanori* even though its purpose is normally to portray the horrors of battle and the shura hell, which is not in keeping with the lyrical mood of Tadanori's poem. The Komparu school solves the discrepancy by performing the dance after line 17 where the context is more battle-like.

²²Another more conventional explanation of this dance pattern is that the shite is looking out at the blossoms.

²³Yamamoto 1974:2 discusses this process of identification as a kind of sublimation or purification of the soul and compares it with a similar process in *Sanemori*.

²⁴This passage is called a kiri in the Kanze chantbook, but is labelled an uta (song) by Yokomichi and Omote 1960:248. We follow the latter.

²⁵In full *nō* the actor has the choice of whether or not to use the bridge. Dance demonstrations are performed entirely on the main stage.

Notes to *Woman Plays*

¹In Japanese these plays are called *sanbammō mono* (third category plays), *kazura nō* (wig plays), or simply *nyō* (female).

²The criteria for establishing authorship have not been well defined. Hare 1981 summarizes recent scholarship and gives documentary evidence for authorship of Zeami's plays.

³These plays are sometimes labelled pseudo wig plays (*jun kazura mono*) and may be placed either in the third or fourth category. Nogami 1951 puts them in the fourth category, but Nogami 1971, 3 has them in the third category. Sanari 1953-54, *shukan*, puts *Yugyō yanagi* in the third category and lists the other three as belonging to either group.

⁴For a list of the plays using the quiet dance see page 200. The seven plays with medium dances are: *Yuya*, *Matsukaze*, *Sōshiarai Komachi*, *Gio*, *Kochō*, *Yoshino tennin*, and *Hatsuyuki*. *Genji kuyō* has only a color dance, and *Ohara gokō* has no dance at all. Nogami 1971, 2-3.

⁵The first three of these plays are usually grouped together as the "three old women" (*san rojō*) and are the most difficult group in *nō*. *Ōmu Komachi* is ranked a little lower and is sometimes considered a fourth category play (Waseda 1960-62, 1:412).

⁶The shite also wears the same mask in both acts in the crazed woman plays of category four. Zeami included these plays and plays featuring female deities in his general category of woman plays.

⁷There are good Japanese texts in both Yokomichi and Omote 1960: 49-56 and in Koyama, Satō and Satō 1973:260-270. English translations are found in Nippon Gakujutsu Shinkokai 1969: 107-124, Tyler 1978a:

75-87, and Shimazaki 1977:1-39. An excellent source for stage practices, both past and present, is Miyake Noboru 1975:85-105.

⁸A useful source for the various legends used in this play is Yabuta 1972:91-104. Horiguchi 1977 analyses *Eguchi* in terms of the literature and customs of the 14th century.

⁹The other bodhisattva normally accompanying Shakyamuni is Monju who is usually pictured riding a lion. Fugen generally symbolizes practice and teachings; while Monju stands for wisdom.

¹⁰The six dusts are the six sources of impurity: color, sound, scent, taste, touch and thought. The six senses are produced by the eye, ear, nose, mouth, body and mind.

¹¹The most useful Japanese text of *Hagoromo* is in Koyama, Satō and Satō 1973:351-60; another good text is in Yokomichi and Omote 1963:326-29. Of the many English translations of this play the best are Nippon gakujutsu shinkōkai 1960:19-31, Tyler 1978a:17-26, and Yasuda 1973a:72-89. This play has traditionally been attributed to Zeami, but is probably not by him (Kōsai 1972:137-140).

¹²Some of these legends are described in Levy 1969.

¹³Yasuda 1973a:83. Another related cycle of tales is that of Kaguyahime. Shared motifs include a celestial maiden, a Suruga locale, a robe of feathers, and Mt. Fuji (Mills 1975).

¹⁴A detailed discussion of the significance of this name occurs in Yasuda 1973a.

¹⁵Translated in Levy 1969:117-19. The reference in *Hagoromo* appears in the dialogue just after the maiden has donned her robe and prepares to dance (Koyama, Satō and Satō 1973:356).

¹⁶For a similar use of the body turn see the kuse of *Yamamba*.

¹⁷Takabayashi Kōji asserts that the backing circlet in square 8 is the standard form for a closure left circling and that its omission is an abbreviated form. In the Kita school this circlet occurs in the long instrumental dance as well as in many kuse dances. However, it does not occur regularly in Kanze school dances.

¹⁸The hanomai is a quick, abbreviated form of the long instrumental dance that occurs after a quiet dance or a medium dance. Often, as in the standard version of *Hagoromo*, there is a passage of text between the two instrumental dances. In *Nonomiya* and *Matsukaze* the hanomai appears in the middle of the final dance to song.

¹⁹For this variant the melody of the flute for the quiet dance is pitched higher than usual; that is to say, it uses the banshiki rather than the oshiki scale.

²⁰This description applies to the Komparu school of stick drumming.

Notes to Fourth Category Plays

¹This category is called yobamme mono (fourth category), zatsumono or zōmono (miscellaneous) or kyō (crazed). The latter refers specifically to the subgroup crazed-people plays (kyōran mono).

²Some plays are hybrid. A human may appear in the first act and then die and appear as a ghost in the second (*Kinuta*, *Koi no omoni*); or a living person may appear in act one and the ghost of another person in act two (*Fujito*). Sanari and others use the term geki nō (dramatic nō) rather than genzai nō.

³We are using the subgroups defined by Nogami 1971.

⁴Although the kuse and net scenes from *Sakuragawa* are often performed in dance demonstrations (they are relatively easy to learn), the entire play is less often performed, and the text doesn't appear in most short anthologies. Kanze school texts can be found in Nogami 1971, 3:323-240 and Sanari 1953-54, 2:1223-41. There is an old translation by Sansom 1910. Zeami's comments on tsukuri nō are in his *Nōsakusho* (Konishi 1974:168).

⁵Kōsai 1972:251 compares this play to Zeami's description of a fourth category Hōka play in *Nōsakusho*.

⁶This villager exists in the Kanze text, but not in the Komparu text which comes from another textual tradition. Kōsai 1972:249 suggests that the Kanze text may be older, because the general tendency in nō has been toward simplification.

⁷Yasuda 1980:424-426 has a brief discussion of the use of poems to frame dances.

⁸Kōsai 1972:252. This use of imagery suggests to Kōsai that Zeami had a hand in the composition of *Sakuragawa*, although there is no proof that he wrote it (250).

Notes to Fifth Category Plays

¹This category is most commonly called kiri nō (final plays). Other names include gobamme mono (fifth category plays), ki (demons), and kichiku (demons and beasts).

²Nogami 1951:260-61 divides action plays according to character types, while in 1971, 5:313 he divides them according to mask types. The two classifications have a large amount of overlap.

³Three plays in this subgroup also include long instrumental dances. There is a Shinto dance in *Genzai shichimen*, which is sometimes classified as a fourth rather than a fifth category play. Both *Momijigari* and *Funa Benkei* have medium dances in act one, when the shite is still costumed as a young woman.

⁴Nogami 1971, 6:369.

⁵Sometimes the name of this play is read *Yamauba*, but *Yamamba* is the reading used in performance. There are Japanese texts in Koyama, Satō and Satō 1975:502-521 and Yokomichi and Omote 1963:275-287. English translations are available in Nippon Gakujutsu Shinkōkai 1959:161-178 and Tyler 1978b:155-175. Baba 1971:240-244 summarizes many of the legends about the mountain woman. See also Bethe and Brazell 1978:8-9.

⁶Both *Eguchi* and *Yamamba* have sometimes been attributed to the priest Ikkyū (139?-1481) because of their strong Zen flavor. However, Zeami mentions *Yamamba* in his treatises before Ikkyū would have been old enough to write it. It is possible, though not proven, that Zeami wrote, or at least revised *Yamamba* (Kōsai 1972:199-200).

⁷*Yamamba* masks and costumes are pictured in Bethe and Brazell 1978:136-145.

⁸O'Neill 1958a and b and Araki 1964 discuss the *kusemai* form. Bethe and Brazell 1978 analyze all aspects of the *kuse* scene in *Yamamba*.

⁹Introducing an important song or poem gradually in bits and pieces is a common technique in *nō*. Another example is the introduction of the sheltering cherry tree poem in *Tadanori*.

Notes to Dance to Song

¹Kanze Sakon 1972a. The Kanze chantbook (Kanze Sakon 1971) contains 207 plays (plus *Okina*, a couple of variants, and some sung passages from plays). Hence the 162 plays with *shimai* represent 78% of the total Kanze repertory. Of these plays 39% have more than one dance to song: 60 plays have two, three have three. Of the 46 plays which do not have *shimai*, a few have danced passages which are considered too special or too difficult to treat as *shimai* (e.g., *Dōjōji*, *Shakkyō*, and old woman plays). Even within a single school, the designation of *shimai* is not rigidly fixed. Occasionally actors will give recital performances of passages which are not formally designated as *shimai* (i.e., *Kinuta* in the Kanze school). The

designation of shimai also varies by school--while the Hōshō school performs the final section of *Yuya* as a shimai, the Kanze school does not--and changes over time the Kita school has only recently begun treating the last part of *Izutsu* as a shimai.

²Exactly how much dance was performed during a kusemai is unclear. For studies in English see Araki 1964 and O'Neill 1958b.

³The term *kiri* has a variety of definitions depending on the context. The musical segment of that name refers to the end portion of a small number of plays (Yokomichi and Omote 1963:24). In talking about dance, *kiri* is usually used to refer to dances which conclude plays, our final dances. However we count here among the final dances nine pieces which are not actually labelled with any name in the Kanze shimai book. Seven of these (dances from *Enoshima*, *Ominaeshi*, *Shironushi*, *Tadanori*, *Ryūko*, *Fujidaiko*, and *Yorimasa*) extend over several musical segments, and sometimes (as in *Tadanori*) even include an action piece in the *nō* performance. In two other plays *Tomoe* and *Kumasaka*, the passages designated as shimai end before the play does, but in *nō* performance, the shite continues to dance till the end of the play. A tenth nameless dance (*Hashi Benkei*) finishes before the play ends and therefore has been included under miscellaneous dances in our calculations.

⁴These distinctions are explained more fully in Hoff and Flindt 1973. See also Bethe and Brazell 1978.

⁵The most obvious exceptions are *waka* and *issei* which are in metered poetry but sung noncongruently.

⁶This style is called pliant match (*sashinori*) though noncongruent, it has a loose correlation between the drummer's measures and the singer's lines. Yokomichi and Omote 196:9 have a chart describing the matches and their relationship to meter in poetry. The passage from *Tadanori* is labelled a pseudo *kuri* segment by Yokomichi and Omote.

⁷Although the stick drum does not always accompany passages in cyclic rhythm, the progression of the cycles and the consistent practice of beginning the melody on beat 2, the same beat as the stick drum begins its patterns, suggest that cyclic rhythm is based on the stick drum. As with all model systems, there are also nonstandard combinations. *Wataribyōshi* (bridging rhythm) is one, in which the stick drum plays to song in plainmatch, or to the flute which begins its line with beat one (in the court dance).

⁸Our chart is based on one in Yokomichi 1963. He combines plainmatch and halfmatch into a category labelled primematch (*naminori*), but divides the drum rhythms into *utanori* (used with *hiranori* singing) and *mominori* (used with *chūnori* singing). While the correlation of drum patterns follows the text closely in *utanori*, in *mominori* the drums follow a progression of repeated patterns which form mini-cycles

and tend to dominate the text. We have attempted to simplify the number of technical terms. In our former study (Bethe and Brazell 1978), we translated *hiranori* as syncopated. Since the term seems misleading, we have renamed it *plainmatch*. The Kita school does not distinguish between *halfmatch* and *plainmatch*, since the former never appears independently, and calls them both *konori* (small match). We have also translated the flute term *ashirai* as decorative in vocal music where the flute only plays occasionally as a kind of embellishment, and as noncongruent in instrumental music, where it is the primary melody. The decorative patterns are also noncongruent.

⁹In our examples we follow the standard *jibyōshi* distribution used in drum instruction books and described in Miyake Kōichi 1971a. Some Kita actors (although not the Takabayashis) displace the extensions on the syllables a half-beat back (x-xx-xxx-x/xxxxx). This is the system described in Emmert 1980.

¹⁰The shoulder drum three-beat pattern (*mitsuji*) lends its name to the style of singing. The hip drummer generally plays a *koiai* pattern with an extended call leading to a single stroke on beat three. When the number of syllables in the upper hemistich is not the standard seven, he may instead give a single stroke on beat one with a call designed to help the singers enter at the appropriate place.

¹¹Emmert 1980 contends that the even spacing of the *mitsuji utai* is the basic singing style because it places emphasis on meaning, is text-centered and is very close to *suutai*. *Tsuzuke utai*, with its extensions to accomodate the drum patterns, is by contrast music-centered. Tamba 1974:86-87 also discusses these two types of *utai*.

¹²The Kō school drum books mark the difficult *komi* as an aide for novice drummers (Kō Yoshimitsu 1969, 1972).

¹³The standard ways of combining lines of varying syllable count to the eight-beat measure are presented in Miyake Kōichi 1971a and in a simplified English summary in Bethe and Brazell 1978.

¹⁴The basic stick drum cycle for wholematch singing is identical to that used for instrumental dances (fig. 25, p. 174) except that the number of ground patterns (*kizami*) are reduced to one or two. Komparu Soemon 1969:66-67 outlines this cycle and methods of leading into it and abbreviating it. Malm 1960 also discusses the stick drum cycle.

¹⁵These registers are described in Minagawa 1957. For a fuller description in Japanese see Miyake Kōichi 1971b and Yokomichi 1963.

¹⁶Bethe and Brazell 1978:160 has a chart summarizing the scales of the two modes of chanting. For a fuller description in Japanese see Miyake Kōichi 1971b:168.

¹⁷There are no kuse dances in diety plays and only four in fifth category plays. Of these, only the one in *Yamamba* is danced by the shite in act two. In the others the kuse is in act one and is danced by a beautiful woman (*Momigari* and *Funa Benkei*) or a child (*Kokaji*).

¹⁸Most texts of *nō* plays do not mark the stanzas of the kuse. Stanza C is readily identifiable because the shite begins it with a single sung line. The demarkation between stanzas A and B is more difficult to locate. Chantbooks sometimes indicate the split pattern (*uchikiri*) which the drums play between the two stanzas.

¹⁹Other plays which contain double kuse include *Kakitsubata*, *Hyakuman*, *Utaura*, *Kashiwazaki*, and *Hanagatami*.

²⁰Double kuse with two ageha use a variant of *takane mikusari* that includes the flute's highest pitch (*hishigi*). Called *hishigi no takane mikusari*, this decorative pattern may also be used after the first ageha in first and second category plays.

²¹The *kyū* of the play is usually longer than the final dance to song. There are different ways of defining the *jo-ha-kyū* of plays (see Kazamaki 1942, Nogami 1951 and 1971).

²²Over half of the plays given in Koyama, Satō and Satō in 1973, 75 conclude with the shite stamping in square 1. In the Kanze school, he generally faces to the right of front for these stamps, while in the Kita school, he faces the bridge.

²³The stamps which the shite performs in front of the third pine before exiting are technically speaking not *tomebyōshi* but *norikomi byōshi* concluding a overhand scoop (*norikomi*) with the right arm.

²⁴This closure sequence is found frequently in the Kanze school as well, although they do not use the label body turn. The pillow fan pattern is optional. Often a circlet, a forward point or a leap turn occurs in its place.

²⁵In *Shōjō* the congratulatory ending performed in the dance demonstration version replaces a small right circling to square 1 followed by a forward point, open, and closure stamps. In *Kagetsu* (Kanze school) the same dance demonstration ending replaces a left circling to square 5 with overhand free stamps (*norikomi*) to square 1 similar to the Kita school ending of *Yamamba* in the full *nō* version. The Kita school *nō* ending for the standard performance of *Hagoromo* is an atypical choice, for the congratulatory ending is kept in tact except for the replacing of the closure stamps with a cadential zigzag/scoop.

²⁶This is the definition given in Yokomichi and Omote 1963:24. Other sources use a somewhat broader definition.

²⁷Examples are *Atsumori* where the Kanze school begins on line 7 of the text given on page 35, a text which follows the Kita tradition, and *Kamo* where the Kanze dance demonstration begins after the danced action, on line 9 of the text on page 15.

²⁸Although most dance demonstrations are done by more than one school, the choices vary among schools. For example, the Kita school dances the travel song from act two of *Miidera* as a dance demonstration, the Kanze school does not.

²⁹Terminology is again a problem. The bell dance in *Miidera*, as defined by both Kanze and Kita dance demonstrations, coincides largely with a segment called *uta*. However, the bell scene (*kane no dan*) refers to that segment plus much of the following *kuse* scene, which is performed seated. Yokomichi and Omote 1963:390.

³⁰Some relationship, but no exact correlation, exists between the scene dances (*dan*) and segments called *dan no uta*. In *Aoi no ue*, *Ama*, *Ukai*, *Ashikari*, and *Kantan* the *dan no uta* segment coincides with at least part of the scene dance, however in *Ikkaku sennin* the *dan no uta* is the pouring of sake scene with mimetic movement, but without dance. In *Miidera* the *dan no uta* is part of the travel scene and is danced in dance demonstration in the Kita school. In *Kinuta* the *dan no uta* describes the wife suffering in hell and is danced in full *nō*, but is not isolated as a scene dance in either Kita and Kanze school.

Notes to Long Instrumental Dances

¹Musicians often think of the stanza as beginning with *ryo*. *Chū* is more properly called *ryo no chū* to distinguish it from *kan no chū*. The two terms *ryo* and *kan* suggest low and high pitches respectively and *chū* the tones in between.

²*Kan* is almost always followed by *kan no chū*, although for the Kita school dance, section 2 ends with *kan*; the Kanze dance ends all sections with *ryo*.

³In the scores we indicate lines which include only the last phrase of the a ground line by putting parentheses around the letter.

⁴The solmization of *nō* music is only a skeleton of the music which is actually played. See vol. one, chapter 6, note 5.

⁵The term *dan* refers both to the transition from section to section and to the entire section. The term *age*, although it refers only to the transition passage and implies something of the feel of the music, is rarely used.

⁶In most cases this is only the last phrase of line a and all of d.

⁷Some specialized variations of the long instrumental dance use alternate rhythms such as the bridging rhythm used for the court dance.

⁸Although pronounced yo and ho, these calls are written ya and ha in Japanese. See Bethe and Brazell 1978:66.

⁹The stick drum plays different long ground patterns in each section. In the prelude, when the dancer takes the corner, he plays a short ground (mijikaji). In section one, he plays a long ground (nagaji), in section 2 a long, long ground (naganagaji), and in section 3 a variant long ground (*kae no nagaji*). Each one of these expands on the previous ones. For variations of the long instrumental dance with non-standard flute music, like the Shinto dance and the court dance, the ordering of the long ground patterns changes.

¹⁰The interrelation between players described here and shown in figure 26c is essentially the same for all long instrumental dances, except that the flute has minor rhythmic adjustments for each dance with standard music and a completely different melody for the court dance and the Shinto dance.

¹¹Since the retard of each section in every piece is somewhat different, this description is only generally applicable. It best describes the second retard of the medium and quiet dances.

¹²The actual number of ground patterns and the balance of ground to design patterns varies from piece to piece and from school to school.

¹³In a few special cases clear shifts in temp characterize the dance. Variants of the court dance and the quick dance, as well as more specialized dances like the lion dance, capitalize on the tension created by a retard followed by sudden acceleration.

¹⁴For the play *Ataka* a special yamabushi preface is played on the flute while the dancer performs the greeting pattern.

¹⁵The majority of plays for which the male dance is used with a masked dancer, may also use the lower scale version of the quick dance (*ōshiki hayamai*). This is identical to the male dance in everything except the retard pattern of the second section, which is that of the god dance.

¹⁶In the Issō school of flute playing all the lines of the standard stanza are played beginning on beat 2; in the Morita school, only line a (*chū*) begins on beat 2, the rest are played as written in the score.

¹⁷As should be clear from the figure 30 on page 200, the pitch of the song before the dance begins correlates with the type of character portrayed.

In addition, it determines the opening line of the preface music. When the song ends on the high pitch, the flute plays "from above" (*ue yori*) using embellished high tones. When the song ends on the middle pitch, the flute plays "from the middle" (*naka yori*), a middle-pitched ascent and return, or "from below" (*shita yori*), a similar ascent and return, but with more emphasis on the lower notes. From below is also used when the song ends on the low pitch.

¹⁸Morita Mitsuharu 1980:11. A common alternative pronunciation is *hempai*. Hayashiya 1977:2 describes the origins of hembai ritual stamping. Takabayashi Miyuki 1977 is a related study about the origins of the drummers' calls.

¹⁹In the Morita school the rhythmic distribution switches to that of the medium dance at the beginning of the fourth section. In the Issō school, although the tempo accelerates, the rhythmic distribution remains the same. This is explained by the Issō school tradition of playing the rhythm of the quiet dance for the prelude and first section of the medium dance, and then only in the second section of the medium dance switching to a rhythm similar to that played by the Morita school for the medium dance.

²⁰The music for gagaku and the accompanying bugaku dances was imported to Japan during the Nara period through Korean and Chinese emissaries. Originally the dances were called by the name of their place of origin: Komagaku from Koguryo in Korea; Tōgaku from T'ang China, Rin'yūgaku from South East Asia. During the early Heian period the dances were reworked into a Japanese form and integrated into the ceremonies of the Heian court, and each dance was given a separate name. In nō the court dance is used to evoke the exoticism of foreign people and deities.

²¹This shift of the placement of the melodic phrase is known as bridging rhythm (*watari byōshi*) because it crosses over from one measure to the next. It is only used for the court dance and for the entrance music (*sagariha*) for gayly inebriated figures like those in *Shōjō* and *Seiōbo*. One characteristic of this rhythm is that the stick drum patterns no longer coincide with the flute phrases; consequently the stick drum becomes more difficult to play. Bridging rhythm is similar to plainmatch in that in both the melody (chant or flute) is coordinated with the hip drum patterns which begin on the upbeat of 1. Both contrast with cyclic rhythm in which melody and stick drum patterns begin on beat 1 or 2. In practice the flute usually begins a tiny bit later than the hip drum in bridging rhythm.

²²The jo-ha-kyū progression of gagaku has a more obvious form than that of nō. Each piece is composed of several sections, beginning with a jo in noncongruent rhythm and progressing to a ha which is often composed of stanzas of four measures followed by a kyū composed of stanzas of two measures.

²³This rule does not apply to *Naniwa* because it is a first category play, all of which use the stick drum. In variant performances of other plays where the higher banshiki court music is played, the stick drum may also be used even with a drum prop.

²⁴Although the wand is generally used for the Shinto dance, the Kita and Komparu schools use a spread-tip fan for this dance in the play *Miwa*. In dance demonstrations a closed-tip fan substitutes for the wand.

²⁵Repetition of the sounds written as ra.ra forms the basis of the flute melody and is borrowed from actual Shinto music. It is felt that this trill is particularly effective in pacifying spirits. Several variants of the Shinto dance include long elaborations of this trill (e.g., *nanatsu yuri* and *tono yuri*; Morita Mitsuharu 1980:67).

²⁶The stick drum special patterns (*te*), usually played at the beginning of the third section, are moved to the beginning of the second section for the Shinto dance.

²⁷This description is true of the *ji naori* or "switch-during-ground" version used for the Shinto dance in full *nô* performance. For dance demonstrations, where the dancer uses a fan throughout, the added passage is not included, and the high pitch indicating completion of the Shinto music comes when the dancer is making an extra circle in square 3. The music switches melodies at the transition (*dan naori*) and the switch is more abrupt than in the *ji naori* version.

²⁸Five-section kagura, which does not switch to god-dance music, is used in the lower schools for *Makiginu* because the priestess, although possessed is in fact human and not a god. Kagura is a Shinto ritual performed for the gods' amusement, the god dance (*kamimai*) is the dance of the gods themselves.

²⁹Information on these and other variant performances can be found in Morita Mitsuharu 1980:64-67 and in Nogami 1979,4:192ff.

Notes to Action Pieces

¹The Issō school solmization (1975) indicates the approximate correlations between melody and movement.

²The cue for the allbeat pattern varies slightly from dance to dance. In the anguish dance it is the dancer's slow turn to face upstage, in the stroll and danced action it comes when the dancer is already upstage.

³However, two fourth category plays *Utuaura* and *Ominaeshi* also depict suffering in hell. Morita labels these plays *seme*; a reference to scenes in *kyōgen* plays where Emma, guardian of hell, torments

(*semetateru*) fallen souls (Morita Mitsuharu 1980:85). As we described in pages above, the anguish dance in *Tadanori* is somewhat exceptional and is labelled "stroll" by the Kanze school. In *Ebira* the kuse is in act one and the anguish dance appears at the end of the shite's entrance scene in act two.

⁴One exception to this placement of the anguish dance in crazed woman plays is *Rōdaiko* where the piece is performed closer to the end of the play rather than as part of the entrance scene.

⁵In *Kayoi Komachi* and *Akogi* the dance is often labelled "stroll" (*tachimawari*), a type of realistic action piece. The dance in *Utō* is usually labelled anguish dance, but it has much more in common with realistic action pieces, and we discuss it there.

⁶*Utaura*, a fourth category play depicting hell, may be performed without the characteristic stamps, the anguish head patterns, or the slow trill; warrior plays about victorious warriors substitute strong, bright tones in the flute for the darker tones used in defeated warrior plays. These and other variations in the flute music are discussed in Morita Mitsuharu 1980:84-85.

⁷*Yoroboshi* is an exception in that the color dance comes after the kuse. The color dance in this play has some realistic elements which makes it more like a realistic action piece than most color dances.

⁸Many third category plays have a short dance before or after the long instrumental dance. In the former case the color dance is used, in the latter a hanomai or a realistic action piece. *Hagoromo* includes a hanomai after its quiet dance.

⁹*Kakitsubata* is the only play which regularly includes a color dance and uses the stick drum. the stick drum does not play for the color dance, however. *Kakitsubata* is also somewhat exceptional in that the main character is a ghost; usually the color dance is performed by a living person.

¹⁰The fourth category play *Ikkaku sennin* has two child actors performing a danced action in unison. *Ikari kazuki* is sometimes categorized as a second category warrior play, in which case the two tsure do not appear.

¹¹In variant performances up to 7 tsure may dance in unison with the shite in *Kasuga ryūjin* and *Momijigari* (Waseda daigaku 1961,5:220).

¹²The fast hayafue music heralds most dragon gods, deha music is somewhat slower and more sober. Obeshi entrance music, which is slow and heavy, announces the tengu in *Kurama tengu* and *Daie*.

¹³This passage is called *sora no dan*, literally "empty section." We label it pseudo section in our scores.

¹⁴Because the music for danced action is similar to that of the long instrumental dance, it is sometimes put in that category. However, from the perspective of dance, it is clearly an action piece.

¹⁵The standard costume is a brocade kimono (*atsuita*), decorated divided skirts (*hangiri*) and a hunting cloak (*kariginu*) for gods or a happi cloak for dragons, beasts, goblins, and ghosts. Strong gods carry a purification wand (*gohei*), dragon gods and a beasts a demon's stick (*uchizue*), goblins a round feather fan (*ha uchiwa*), and ghosts a halberd.

¹⁶Morita Mitsukaze makes a point of distinguishing between the standard color dance and anguish dance and the realistic action pieces with the same names by writing the former in Chinese characters and the latter in the katakana syllabary.

¹⁷The Kanze school chant book (Kanze Sakon 1971) uses the term color dance to describe the realistic action in *Shari* and *Daie*, although the Komparu school stick drum book (Komparu Soemon 1969) refers to them as one-section strolls.

¹⁸The term *rambyōshi* (irratic rhythm) refers to special, particularly difficult pieces of instrumental music based on sharp changes of feeling, long excruciating build up of tension, and close, almost telepathetic, correlation of arhythmic timing between dancer and drummers. The flute, if it plays, is noncongruent. The *Dōjōji* *rambyoshi* is most typical.