THE NATURE AND ROLE OF MUSIC IN NÔ
- WITH SPECIAL REFERENCE TO THE PLAY, HAGOROMO

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PREFACE

Assistance and encouragement have been unstintingly rendered to me by a great number of people during the process of my study of Nō music. It would be immodest for me to mention them all in connection with this present effort. I wish, however, to thank my supervisor, Professor E.S. Crawcour, Professor of Japanese in the School of General Studies, Australian National University, Professor Hiroshi Koyama, Professor of Japanese Literature at the University of Tokyo, the late Mr. Issō Shōnosuke, the distinguished Nō flautist, Mr. Šōueman Kamparu, iemoto (hereditary head) of the Komparu School of Nō taiko, and Professor Mitsuharu Hotaka, the well-known tsuzumi player and authority on Nō, sometime professor at Hōsei University, Tokyo. I need hardly add that none of them is in any way responsible for any mistake committed or opinion expressed in this work.

Much of my information was gleaned from discussion, mainly with the above-mentioned people, the acknowledgement of which by way of footnotes is omitted, for the sake of avoiding repetition.

A large portion of this manuscript is in such a form that it has to be hand-drawn and written, but I have taken care to ensure its legibility.
SYNOPSIS

Little has been written in Western languages on the music of No beyond its brief mention in the increasingly large volume of literature on other aspects of the drama. Japanese sources, however, include, besides works containing descriptions of a general nature, detailed instruction books that exist for the majority of schools of instrumental and vocal music, and these have over the past two decades been supplemented by excellent musicological studies by a limited number of Japanese authorities. The present study is an attempt at a detailed examination and description of the nature of the music and its role in this unique theatrical genre.

The present study is divided into two parts. Part I (chapters I to IV) begins with a general description of No music and its components. It goes on to describe in detail the vocal and instrumental music and their functioning as an ensemble. In the process an attempt is made to show the theoretical basis and concept of the music.

Part II (chapters V-VIII) is an examination of the actual operation of the music in the play. It begins with a general exposition of the typical structure of a No play. This is followed by a 'score' of the well-
known No play, Hagoromo, in which the notation of each of the four instruments is set down alongside a romanized version of the Japanese text. The work concludes with a description of the music of that play through which an attempt is made to establish the precise role of music in No and its contribution to the drama.
CHAPTER I
MUSIC IN NO

Music in NO can be broadly divided into two categories – vocal and instrumental music. The vocal music is known as yōkyoku (能楽) or utai (詠), and is sung by both individual actors and chorus.

The chorus, or jiutai (地頭), led by the jigashira (地頭) always sings in unison. Part-singing is not something ever to be heard in NO, and even when two or more of the actors sing together, it is always in unison. On rare occasions the chorus leader will sing a solo, and occasionally the actors will join in with the chorus.

The instrumental ensemble or hayashi (能楽) is made up of one melodic instrument and three percussion instruments: the nōkan (能管) a side blown flute, often referred to more simply as the fue; the kotsuzumi (小鼓), an hour-glass-shaped drum played held to the shoulder; the ōtsuzumi (大鼓), a slightly larger, similarly shaped drum played at the knee; and the taiko (太鼓), a larger, squat, barrel shaped drum held off the ground on a stand and beaten with two sticks. Not all plays require the taiko;
those not including this instrument are known as *daishōmono* (大小物), pieces in which only the large and the small *tsuzumi* are used while those employing the *taiko* are known as *taikomono* (太鼓物). Even in the last, the *taiko* enters the ensemble only towards the climax of the play. One exception in its ensemble composition is the ritual introductory play, *Okina* (お前), where the *hayashi* consists of one flute, three *kotsuzumi*, and one *otsuzumi*.

The two basic musical elements of singing voices and instruments, *utai* and *hayashi*, are combined in various ways, with sometimes the one and sometimes the other predominating. The employment of *utai* and *hayashi*, either alone or in combination with examples of some short sub-sections of the play where they may be found, may be summarized as follows:

- *utai* alone, without the instruments (except for an occasional entry by the flute), as in some *nanori* (名ノリ), and *kudoki* (クドキ);
- solo flute, as in *nanoribue* (ナノリ);
- flute leads the percussion instruments, as in *kamimai* (神舞), *jonomai* (序之舞), *hayabue* (早笛) and other dances;
- percussion only, as in *ashiraidashi* (アシライ出し);
- percussion leads, with incidental flute, as in *shidai* (次第), *issei* (一声) and *kakeri* (カケリ).
The manner in which singing voices and instruments are combined will be dealt with in more detail below. 1

In the so-called ashirai (アシライ) sections of free background rhythm, there is a less formal relationship, and the singing, the two tsuzumi and the flute proceed as separate yet parallel entities. The interest of ashirai, however, lies precisely in the fact that while the two streams maintain rhythmic independence, the effect produces is, in fact, far from disjointed, being rather one of subtle rhythmic sympathy.

Between the kotsuzumi and őtsuzumi also, a similar relationship exists between the patterns employed. While each eight-beat phrase, or kusari, is customarily being described as being shared between the two, with the őtsuzumi controlling the first and the kotsuzumi the second half of the phrase providing an interlocking yet flexible continuity, in fact the two are frequently playing totally unrelated patterns, and at times appear to be proceeding with disparity, a device which serves to break the monotony of the partnership.

Such, in general terms, is the nature of the music in Nō, but to understand the order which does exist behind the apparent arbitrariness, it will be necessary

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1 See Chapter IV.
to deal with both utai and hayashi in isolation, before looking at them in combination.

While No is renowned for being an art long since frozen in form it has in fact undergone continual slow changes in all its aspects from the Muromachi period in the fifteenth century, when it became a synthesized art, down to the present day. While many of today's complications arise from the fact that the various roles of protagonists and retinue, deuteragonists and retinue, comedians, flautists and the three types of drummers organized themselves from the beginning into separate and rival guilds jealously nurturing their particularities in details of style and performance, there have also been broad changes affecting them all. Today, there are, for instance, the two singing styles of tsuyogin (剛吟) and yowagin (柔吟), the "strong" and the "weak" or "soft" styles, embodying different scales and singing techniques, but it is most unlikely that originally any differentiation was consciously made. From the end of the seventeenth century, however, there are signs of an awareness of two styles emerging, as the divergencies established themselves as more than just differences in expression, until by the beginning of the Meiji period, in the latter half of the nineteenth century, they had become as we hear them today. With regard to the melodic
relationship of the singing and the flute, too, it has been suggested\(^1\) that the flute might once have played melody at least parallel to that of the voice. That the two today sound "unrelated" is probably attributable to the fact that the vocal scale gradually changed, while the flute, because of its fixed construction, retained its original scale, its role gradually shifting to the side of decoration and its melodies consequently assuming an independent shape. As William Malin points out,\(^2\) however, "The two melodic elements of the \(N\)\(\ddot{o}\) drama, the singing and the flute, are usually independent of one another, and the playing method of the \(N\)\(\ddot{o}\) flute is so purposely indistinct and its relation to the \(N\)\(\ddot{o}\) play so different from that of the vocal part, that when the voice and flute appear simultaneously, they have no significant relation tonally or even formally except for their mutual connection with the play itself.\(^3\)

Questions regarding the precise details of performance, since such teachings were traditionally

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\(^2\) In his article, 'The Rhythmic Orientation of Two Drums in the Japanese \(N\)\(\ddot{o}\) Drama', *Ethnomusicology*, Vol. 2, No. 3, p.92.

\(^3\) It is perhaps significant that in the opinion of Mr Issô Shônosuke, in the teaching of the \(N\)\(\ddot{o}\) flute far more emphasis is placed on correct fingering and rhythm than on close imitation of pitch, the type of flute notations in use today reflecting this emphasis. See below, Chapter III, p.42ff.
handed down orally and aurally (and this affects the music in particular), are difficult to answer, and one must search carefully for indications in the old texts that might yield some clue as to the manner of performance. Broadly speaking, for roughly a century after Zeami’s death in 1443 during the Kakitsu period (嘉吉, 1441-1444), the scale in use in *utai* by the various troupes engaged in performing *Nō* probably differed to a certain degree, but by the Tenshō period (天正, 1573-1592), a more standard but still primitive form of *yowagin* scale had emerged.¹ During the Kan’ei period (寛永, 1624-1644) the distinction between weak and stronger styles of singing began to become more pronounced, so that by the Genroku period (元禄, 1688-1704) a primitive scale for the strong chant, or *tsuyogin* can be identified. The next fifty odd years saw the further development of the primitive *yowa*, and its division by the time of the Hōreki period (宝暦, 1751-1764) into two related scales, the

¹ For an explanation of *yowagin* and the other scales to follow, see below, Chapter II, p.20. Yokomichi Mario, *op.cit.*, p.12, has established the following notes for this scale:

```
\begin{verbatim}
\begin{tikzpicture}

\node[on grid] at (-.5,0) {ge.}
\node[on grid] at (0,0) {genō}
\node[on grid] at (0.5,0) {chū};
\node[on grid] at (1.5,0) {shūki};
\node[on grid] at (2.5,0) {jō};
\node[on grid] at (3.5,0) {jōuki};
\node[on grid] at (4.5,0) {kuri};
\end{tikzpicture}
\end{verbatim}
```
yowa kuzushi\(^1\) and mid-period yowa\(^2\) scales, while the tsuyo assumed its mid-period form\(^3\). Tsuyo was to pass through yet another change, the latter-period tsuyo\(^4\), (still preserved in performances by the Kanze school in Kyoto), before assuming its present day form towards the latter half of the century.\(^5\) At about this same time the basic yowa scale settled into its present form,\(^6\) and

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\[\text{This scale and those which follow immediately below, are taken from Yokomichi, op.cit., p.12.}\]
and a variation, known as the *sashiyowa* scale\(^1\) also became established. These two, together with the *yowa kuzushi* scale that never changed, are still in use today.

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1 The *sashiyowa* scale is usually described by present day exponents as "sliding from the belly". By this one might assume was meant nasally produced something, but formally this is not the case. When one generates the correct sound the only thing needed is to have the chin and tongue drawn back, where the Adam's apple set low, while the voice is produced. The nearest equivalent to this is *ka da yama* (mountain style of intonation) which can also be, anyway, a little derivative from *sashiyowa* which is quite unique.
CHAPTER II

YÔKYOKU

In order to understand how the written words of the text are set to music, it is necessary now to outline the principles of voice production and pronunciation that impart to the yÔkyoku or utai its characteristic qualities of suppressed emotion and distorted yet expressive declamation.

Singing in NÔ is usually described by present day exponents as "issuing from the belly". By this one might assume was meant simply abdominal breathing, but normally this is not the case. In order to produce the correct sound, the body should be consciously held in stiff control, the chin and tongue drawn right back, and the Adam's apple set low, before the voice is produced.

The nearest equivalent to utai in NÔ is the Nagauta (長歌) style of singing in Kabuki (歌舞伎)\(^1\), but this is, anyway, a later derivative from NÔ. Utai is quite unique.

\(^1\) Dealt with in great detail in William Malm, Nagauta — The Heart of Kabuki Music, (Rutland & Tokyo, 1963).
Some of Zeami's theoretical writings on No contain remarks and even detailed instructions on the manner of voice production. He explains, for example, the difference between ōnokoe (横声, the "woof" voice), and junokoe (豎声, the "warp" voice); the use of shūgen no koe (祝言声, congratulatory voice) or bō kunokoe (望悽声, a pathetic voice), the particular colour according to the type of play, and general rules of singing. His terminology is no longer current, but in essence these concepts are as applicable to singing style today as ever.

Ōnokoe resonates in the chest, and it is broad, strong, heavy and steady. Junokoe, by contrast, is narrow, soft, emotional, and resonates in the more restricted chambers of the head. Zeami described them as the woof and the warp of singing, the first as 'breathing out', the second as 'breathing in'. To produce them is required a different technique in tensing and relaxing the vocal cords and other voice-producing organs, and in causing to resonate the oral and nasal cavities. The same singer will employ a mixture of both styles in one short passage; even a single phrase, for example a rising melody, will be sung

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with an alternation of broad, narrow and broad voice. Zeami considered such control an essential in the perfection of the art of singing, and indeed, the subtle expressiveness of *utai* is largely derived from its rhythm, from this vocal colour, and from the control of breathing.

Whereas ɔnokoe and jinokoe refer to very particular styles of voice production, *shūgennokoe* and *bōokunokoe* are more general indications of interpretative style. *Shūgennokoe* is strong and bright, expressing fullness of spirit. It is a voice of joy and gladness, congratulatory and pleasing in tone. The *waki* (ヷｷ), or deuteragonist in the play, largely employs this kind of voice. *Bōokunokoe* is soft and more relaxed, while its inherent sadness is suited to the expression of *yūgen* (ゆう根). Often the *shite* (ארגוני), or protagonist, will use this type of voice if he is playing, for example, the part of a woman deranged by grief, or of a spirit condemned to suffer in hell.

These two styles of singing, defined and assigned specific expressive functions and now known as *tsuyogin* (ツヨギン) and *yowagin* (ヲワギン), the strong and the weak styles. These I will discuss in greater detail below with *utai*.

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1 The dominant tone of literature of the mediaeval period, *yūgen* is normally translated as "profundity" or "mystery".
Concerning vocal technique in general, Zeami propounded a principle which he called *itchō-niki-sanshō* (一調二機三声),\(^1\) or "first-pitch, second-timing, third-voice". In modern terms, this can be explained as follows: firstly, before reproducing a sound, imagine the pitch of the note inside the head; then drawing breath, anticipate the moment to sing; and finally, commence singing. No matter how fast the tempo of the singing, or how short the sound, these three steps must, even if fleetingly, be taken, in this order, for a voice lacking this preparation will sound convincing and will fail to evoke the correct emotional response.

Hence it can be seen that already by Zeami's time the minutiae of vocal technique had been clearly established, and the successful performance of *utai*, wherein it was aimed to produce a voice almost overloaded with meaning and expressiveness, demanded real concentration and artistry. So concentrated is emotion in *Nō* singing, that instructions in present-day manuals of technique stress the importance of perfecting a wide range of expressive devices. Some idea of these is essential for an appreciation of the subtleties of emotion at which the singer aims; representative of techniques common to all schools of *utai* are the following:

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— **Ikitsugi (息づき)**: at the end of a line, unexpended breath is cut short, on top of which another breath is taken, and the next line begun with a sharp attack.

— **Kirikirazu (切りキラズ)**: the voice is blocked suddenly in the throat, to produce the effect of a choking cry. Used on words like "dew" and "tears", this heightens their meaning and intensifies the emotion.

— **Atari (アタリ)**: produced in the same way as kirikirazu, it is an abstract expressive device unconnected with the meaning of the words.

— **Uchi e toru (内へ吐る)**: the non-voicing or whispering of a single syllable of an otherwise normally pronounced but emotionally charged word, e.g. the 'ha' of "hasukashiya" (Ah, shame!).

Generally speaking it is kamigakari schools or guilds that have developed these highly expressive vocal techniques, while the shimogakari preserve a simpler style.  

Any vocal technique calling for the distortion of the voice-producing organs, as described above, will

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1 *Kamigakari* (上掛) (higher style) schools: Kanze (兼世) and Hōshō (富生); *Shimogakari* (下掛) (lower style) schools: Komparu (倉望), Kongō (金剛) and Kita (喜多). 'Higher' and 'lower' refers not only to singing style but to the degree of elaboration in all aspects of the performance.
naturally affect pronunciation. All vowels tend to become back vowels (e.g. 'a' becomes nearer 'o'), and are sometimes unnaturally lengthened. Such abundant colouring of an otherwise comparatively simple vocal line, while rendering the actual words more difficult to hear, at the same time it enhances their expressiveness. The creation of this vocal technique may originally have been connected with the difficulty of projecting the words clearly through the small mouth of the mask, but now serves to maintain a steady resonance, whether the singer is wearing a mask or not.

Besides this general technique of pronunciation, there are many indications in the *utaibon* (うたびの) (or singing texts as used today) for special treatment of certain words. Some of these have a historical origin, being relics of common pronunciation in times gone by, while others have been applied for emphasis or clarity. Of the first, an example is the technical device known as *fukumu* (ふくむ) or *nomu* (のむ). A sound marked with *fukumu* is treated as a nasal sound preceded by a fractional "t", but the effect is more like a nasal "k". This "υ" must be differentiated from the same symbol that serves to double a consonant in Japanese. Zeami made this clear, by using "υ" for fukumu and "υ" for the assimilated sound.
Then there are examples of contrived pronunciations resulting purely from exaggeration in the singing. Regardless of whether a word is pronounced in the so-called Chinese or Japanese way, the "u" diphthong is commonly broken up, e.g. *kyu* becomes *ki-yu*, *shu* becomes *shi-yu* etc. Other customary changes are the assimilation of the vowel at the beginning of a word, so that *uma* (馬) becomes *nma*, and *uba* (姥) *nba*; also drawing, especially of nasal consonants, is common, e.g. *rin-e* (輪廻) becomes *rinnie*, *en-en* (炎炎) becomes *ennien*, and so on. While the examples above are applied fairly consistently, other changes in pronunciation are applied only to certain words in certain places, such as the breaking of the "o" diphthong, where *etohō* (越鳥) will become *ette-u*, and *roshō* (老少) *rōse-u*; the assimilation of sounds when words are run together, *ryōsetsu izuremo* (輪説いすれも), for instance, becoming *ryōsettsuizuremo*. Again, it will be found that singers themselves alter pronunciations according to their personal preferences, *ka* becoming *kwa*, *o* becoming *uo* and so on, while certain lines and words in the texts, depending on the school of the main actor\(^1\) will be treated specially, for example *kisen*

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\(^1\) The schools of main actors, or *shitekata-no-ryū* (二七方ノ流), are five in number at the present day:

\[
\begin{align*}
\text{Kami-gakari} & \quad \text{Kanze-ryū (観世流)}  \\
\text{Shitekata} & \quad \text{Hōshō-ryū (豊生流)}  \\
\text{Shimogakari} & \quad \text{Kompai-ryū (生寄流)}  \\
\text{Kamakura} & \quad \text{Kongō-ryū (金剛流)}  \\
\text{Kita-ryū (喜多流)} & 
\end{align*}
\]

There is a parallel organization into schools of *waki* actors, musicians and comedians.
hōshi (喜撰 法師) becomes kisenposhi, konoe (近衛) becomes konne or konnie and osorenagara (恐れながら) becomes ossorenagara.

The degree to which the peculiarities just described are applied, though operating on the whole fabric of the poetry of Nō to a certain extent, is related to the nature of the text, its literary style and its treatment with either 'melody' or as 'words'. Though the two styles sound to the unaccustomed ear closer than 'words' and 'music' in a western musical play, Nō does in fact have both sung and spoken sections. Originally the rule was that conversations and monologues written in the libretto in sōrō bun (そうろう文), or polite speech style, and prose and poetry written in bungo (文語), or the literary language were to be treated respectively with kotoba (ことば) - speech, and fushi (節) - melody. This was only a general guideline, however, and as a variation conversational parts were sometimes treated melodically, while prose passages were declaimed in kotoba. The different treatment, too, depended on the category of play, those with supernatural themes being predominantly melodic, while the more realistic pieces had a larger share of spoken sections. So great is the variation in treatment, however, that it is difficult to outline even a general rule.
Speech in Nō does not resemble everyday realistic speech, but rather theatrically intoned lines. There is not so much as a melody, but rather a certain pattern in the intonation, which varies slightly with the school. The Hōshō school has two different basic types of chanted speech, while the other, Kita, Komparu, Kongō, and Kanze have only one. Kanze does, however, distinguish different styles of intonation in practice, not marked in the notation, according to the scene and the role etc. The three examples below illustrate the typical range intonation of kotoba in three different roles.

- basic form; also masculine intonation:

- feminine intonation:

- old person's intonation:

In Kyōgen (狂言), words are sometimes required to be chanted rhythmically, which is perhaps to

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1 Either prose interludes between the two acts of a play, or full comic pieces interspersed between the Nō plays in a single performance.
compensate for the dearth of music, but in Nō, kotoba are always intoned in free rhythms. In contrast to 'kotoba', 'fushi' signifies those sections that are actually notated in the utaibon for singing. As will gradually emerge from the description to follow, the melody need not necessarily be performed strictly according to the notation, but can, and does, change with the performer and the occasion. As with all other aspects of Nō, careful attention is paid to formal detail, while at the same time great skill is required to handle the freedom in general interpretation.

Broadly speaking, 'melody' in Nō will be some combination of yowagin (.getFullYear()) or tsuyogin (getFullYear()) – the weak and strong styles of chant, and rhythm, either free or set. In utai there is a clear distinction made between tsuyogin and yowagin, and to recognize this deepens the listener's appreciation of the subtle musical variety in Nō. Not only do the two differ in scale, but also in dynamics, tone colour and general vocal technique, so that theoretically both are a composite of these various attributions. The relative strength or weakness of the so-called nabiki (getFullYear()), or vibrato-like quaverings in the voice, is usually the first indication of the type of chant being used.

As was explained earlier,¹ the application of the expression marks 'strong' and 'weak' in time caused a

¹ See pp.6-7.
musical division, and this led through several stages of scale change, down to the present marked differentiation between the two. Even today, however, the same section of certain pieces can, because of the different practices of the schools, be performed in either one or the other.

There is no stated rule about the width or shape of the nabiki in utai, but in tsuyogin they are wider and more turbulent than in yowagin. The tones are highly unstable and the pitch oscillates easily, so that the scale is difficult to fix. There are some places, however, where yowa, used in close proximity with tsuyo, has a stabilizing effect, and from a comparison of the two, a scale can be established. Conspicuous features of the scale, (theoretical terms still holding in spite of changed practice), are that the so-called jōon and chūon are in fact the same note, while genochūon and geon similarly coincide, the theoretical terms still holding in spite of changed practice. This has come about as the result of several hundred years of gradual change. Strong chant is mainly used to evoke the appropriate atmosphere in solemn, heroic or exciting situations. Consequently the large part of wakinō plays, the end of shuramono and the second half of kirinō plays are generally sung in tsuyogin.1

1 See f.n. 1, p.20.
The notes of the *yowa* scale are, by comparison, very clearly fixed. The *nabiki* are smooth and gentler, displaying little variation from one singer to another. The notes of *yowa* are probably rather near to the original scale, and in the present day, a large proportion of sections in the play are still sung in this mode. It is invariably used in the delineation of refinement, elegance, gentility or pathos, so that most third group plays, besides some in the second, fourth and fifth categories, use predominantly *yowagin*.

Some parts of the plays are sung in a mixture of weak and strong chant, known as *chūgin* (ちごん) or the middle mode. By this is indicated not a different scale or vocal technique, but rather phrases in *tsuyo* and *yowa* following upon one another so closely that the two styles become indistinguishable. This is not, however, frequently encountered.

To turn to the scales of the two basic styles, *tsuyo* has, if anything, only one, while *yowa* can be said

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1 (from p.19). No plays are broadly divided by subject into the following five categories:

1. *Wakinō* (腕能), or *kamimono* (神物) - god or celebratory plays;
2. *Shuramono* (修羅物), or *otokomono* (男物) - ghost plays with warrior themes;
3. *Kateuramono* (鬼物), or *onnamono* (女物) - plays about a beautiful woman;
4. *Zatsunō* (雑能), or *kyōjomonono* (狂女物), (also known as *kuruimono* (狂い物)) - plays on miscellaneous subjects, but mostly concerned with deranged women;
5. *kirinō* (気能), or *kichikumono* (気ちく物) - demon plays.
to have three - the basic scale, plus sashiyowa (サショワ) and kunushi (勘シ). The sashiyowa scale is used at the beginning of such sections as sashi (サシ), mondō (門答), kakeai (掛合) etc., where the melody begins on the note sashi-joon, later dropping down to chūon, at which point sashiyowa gives way to the basic yowa scale. The kunushi scale is used in very brief passages where a character is momentarily overcome by strong emotion - embarrassment, sorrow, astonishment etc. Sometimes certain expressive lines are habitually set to the kunushi scale. But by far the most predominant scale in No is basic yowa.¹

The notes of the scales are not all of equal importance. Each tone has its own particular characteristics, and in tsuyogin, where the jōon and chūon are theoretically the same, some claim that they are in practice distinguishable by the different breathing techniques. This may sound exaggerated, but the various notes do tend to possess their own sound qualities. Again, although the yowa chūon and the kunushi genochūon are theoretically identical in pitch, they do in fact sound different, the former being a stable, easily-held sound, while the latter is unstable, and likely to break if sustained. Moreover, even their pitch can occasionally differ by as much as a semi-tone.

¹ For the notes of these scales, see above pp.6-8.
The notes of all these scales can be roughly classified into the following four types:

i. **Primary notes**: these are melodic nuclear notes, stable, and clearly marked in the notation. These notes in the *yowa* scale, with the exception of the lower ones, are characteristically sung with ōnoke.

ii. **Secondary notes**: these too are important in the melodic structure, but are somewhat more unstable and not without fluctuation in pitch. The lowest note, *ryoon* (音長), is never held for more than two beats. This, or *geon* of the *kuzushi* scale, is normally the final note of short sections. In *yowagin*, the Hōshō and Komparu schools never use *teiryo* (低音), only the Kita school uses *kōryo* (高音), while in the Kanze school the choice is left to the performers, who can use either or both. In *tsuyogin* there exist no such rules concerning *ryoon*, as there is very little consistency in practice.

iii. **Auxiliary notes**: notes touched upon in moving from one primary or secondary note to another. According to the school, they are written or not into the notation, but even when they are

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2 This is based on the classification by Yokomichi, *op. cit.*, p.13.
marked, it is quite usual to introduce auxiliary notes at will. They are unstable notes, sounding for two or three syllables at the most. Their pitch relation to the principal notes is also changeable, e.g. おふき may be a semi-tone or a three-quarter tone higher than おん, instead of the theoretical full tone. Auxiliary notes cannot be used to conclude a vocal paragraph, and they are sung with a ジュノコエ voice.

In the Hōshō and Komparu schools, the ジョウキ is so important in some cases as to be almost regarded as a primary note.

iv. Special notes: mostly these are not written down in the notation, and even when they are their inclusion is optional, the choice being left to the discretion of the singer. They are normally only allotted one syllable, and are used to give additional colour to the text and to highlight emotion. Their pitch is consequently unstable.

There are idiomatic restrictions and established rules governing the melodic movement in any section of a Nō play. The following diagram shows in simplified form the movement allowed away from the five basic notes of the よわ scale:
For example, to move from jōon either up or down, the melodic line must first pass through jōuki, from where it is free to move anywhere. These restrictions cause a limited number of patterns to recur over and over again. It might be imagined that the result is somewhat monotonous, but subtleties in intonation, skilful use of breath, and flexible rhythm give infinite variety to the oft-repeated phrases, and produce a very complex musical effect. Below are some examples of the prescribed melodic movement:

\[ \text{(Movement to the bracketed notes is rare.)} \]

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1 Adapted from Yokomichi, *op. cit.*, pp.16-17. For the names of the notes, refer back to the scales on pp.6-8.
A: Melodic Patterns in Basic Yowa Scale

(a) kuri melody:  (b) jō melody:

(c) jō + chū melody:  (d) chū + ge melody:

B: Melodic Patterns in Yowa-kunishi Scale

C: Melodic Patterns in Yowa-sashi Scale

D: Melodic Patterns in Tsuyo Scale

(a) kuri melody:  (b) jō melody:  (c) jō + chū melody:

In (c), jō and chū are the same note but in moving from jō to chū, tsuki must be inserted.

(d) chū + ge melody:
(e) $ge + genochu$ melody:

These illustrate respectively the undecorated and the decorated types of $ge + genochu$ melody.

Such are the modal elements in the singing, but even more vital is a knowledge of the principles of rhythm, which is the propelling force in the music of No, comparable with the four-hundred-year reign of tonal harmony, with its tensions and demands for melodic and harmonic resolution, in music of the Western European tradition.

The time-unit in utai is the syllable, and basically each syllable is allotted an equal time value. There are however many deviations from the standard form.

The allotment of one unit-note to each syllable according to the standard is called gomabushi ($gomabushi$). In the utaibon, these are marks shaped like sesame seeds ($\text{seeds}$), hence the name. There are melodic symbols other than goma which will be discussed later. Besides goma there are mashibushi ($mashibushi$), or 'additions', which have the effect of lengthening the syllable so that it counts for two or more of the beats; e.g. 'ka' will become 'kaa', 'ka'a' or 'kan' etc., the extra 'a' here being known as umiji ($\text{umiji}$) and the 'n' as nomiji ($\text{nomiji}$). The main types of
mashibushi are furi (振り). mawashi (廻し), nomi (名巻) and hiki (引キ). Others add more than two nomiji, e.g. mitsuyuri (三ツリ), hanyuri (半ユリ), honyuri (本ユリ) etc., but the use of these is limited to pauses during or after sections in free rhythm.

These goma and mashibushi are to be applied according to their suitability to the melody and the rhythm, but again, certain patterns of usage do recur so often as to be considered standard.

In sections of free rhythm, the singing may or may not be accompanied by the tsuzumi drums. Then it is, the drums have ashirai patterns which have no determinable relationship to the singing, though there is still a slight rhythmic pull and tension between the two. The singer, however, is free to stretch out to draw in the beat, though in fact syllables marked with goma unrelated to rises or falls in the melody are as a rule allotted a roughly equal time value. The mashibushi (増しブシ), or melodic decorations, are generally longer drawn out and somewhat irregular.

Of free-rhythm singing there are two types, sashinori (サシノリ) and einori (エノリ). Sashinori is designed to bring out the meaning of the words, and is sung flowingly with only an occasional melodic undulation. Sections typically sung in sashinori style are sashi (サシ), kudoki (クドキ), fumi (文), as
well as notto (ノット), katari (語り), mondō (問答) and kakeai (掛合). Kuri (クリ), nanoriguri (名共リ) and kudokiguri (クドキグリ) are somewhere between sashinori and einori in style.

Einori is a type of recitation used to highlight the quotation of a well-known Chinese or Japanese poem. It is likely to be heard as an introduction to a dance, or upon the entry of the shite on to the stage, and as a rule is copiously decorated. Issei and waka (ワカ) are examples of short sections in this style, where the melody usually begins on jōon, and may even rise to the very high note kanguri (カンリ).

By contrast, singing in fixed rhythm style is notated with regular beats, and is as a rule accompanied by drums. In performance there can be alterations to the weaker beats for some particular effect, but generally the even beats hold their strict positions. In fixed rhythm, mashibushi are limited in all schools to the following three varieties:

"small", for example where 'ka' becomes 'ka'a' or 'kan', i.e. has two-syllable value.

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1 The term waka here refers to the short song sung by the shite in free rhythm right after a dance. An example can be seen in Hagoromo. The No section waka possessing usually 31 syllables, takes its name from the 31-syllable poetic form of the same name (和歌); the two should not be confused.
"large", for example where 'ka' becomes 'ka'a'a' or 'ka'an', i.e. has three-syllable value.
"specially large", only rarely used, when similar elongations of the vowel cover the value of four syllables.

Utai in fixed rhythm will be sung in one of the three rhythmic styles of hiranori (ひらのり), chūnori (ちゅうのり) and ônori (おのり). Of these, the two last are employed in some plays and not in others, while there is not a single play in the repertoire of Nō without hiranori singing. A standard line in the written Nō is formed of two lines of seven and five syllables, making a total of twelve syllables, and from the displacement of these among the sixteen half beats of the line emerge the laws of hiranori. Each of the first, and fourth and seventh syllables is allotted one full beat known as mochi (もち), while all the others have a half-beat. These, in addition to the half-beat rest at the end of each phrase, make up the line. In diagrammatic form this can be shown as follows:-

It will be noted that the voice enters on the eighth and a half beat. The so-called mochi are in theory simple
syncopations, which have resulted from a shift in emphasis away from the strong beats, but in practice they are given greatly varied treatment, and can be abbreviated or even eliminated altogether.\textsuperscript{1} When \textit{hiranori} singing is accompanied by the \textit{tsuzumi}, their rhythmic patterns are of the \textit{namibyōshi} (並拍子) type, the one exception being a short section called \textit{wataribyōshi} (渡拍子), in which the \textit{taiko} joins the other drums.

In \textit{chūnori} singing, the words are set two syllables to the beat, producing a strong and regular effect. The standard line generally falls into two equal halves, each of these being again divided equally into two, as follows:

\begin{center}
\begin{tabular}{ccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\hline
\hline
4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 \\
\hline
\end{tabular}
\end{center}

\textsuperscript{1} An example of this from the many which appear in \textit{Hagoromo}:

\begin{center}
\begin{tabular}{ccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\hline
\hline
4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 \\
\hline
\end{tabular}
\end{center}

\begin{center}
\textit{Tsu-ki no ka-tsu-ra no ha-na ya sa-ku}
\end{center}
Of the three regular No rhythms, chūnori is the liveliest, but is also the least heard, the scope for its use being rather narrow; for example, it may be employed where the ghost of a warrior recalls the carnage of the battle scene where he met his death (as in Yorimasa áltë); where a departed spirit describes the horrors of hell (as in Kanawa 鉄輪), where a ghost describes his delusion with the world, and so forth. Chūnori generally comes near the end of a play. It is accompanied by the two tsuzumi but never by taiko.

Onori rhythm allots one syllable to each beat. Each note is therefore theoretically double the length of a note in chūnori, but usually the tempo is not correspondingly twice as slow. The line of eight beats falls into two regular halves of four. The instrumental accompaniment to onori sometimes includes taiko, but at other times consists of only the two tsuzumi drums, but their patterns invariably belong to the noribyōshi type.

Onori is frequently used before and after the dance, being suited because of its quality of driving rhythmic regularity to expressing the climax, as well as at the entrance of supernatural characters, such as gods, demons or ghosts.

Having described the basic rhythms, it is now time to examine how they are handled. The theory and practice of singing the various rhythms is called jibyōshi
(地拍子). In the notation of the vocal line there is little to indicate the precise length of notes, but *jibyōshi* is neither difficult nor ambiguous, once the systematic rules about rhythm are clearly understood. Even the method of applying *mashibushi*, the melodic decorations that can alter the distribution of beats, is precisely set down, and the singer soon learns how the rhythm is affected by *mashibushi*.

*Utai*, however, is not composed of monotonous lines of purely regular length. In response to the ebb and flow of the poetry, there are frequently interspersed lines with either fewer or more syllables than usual. If there are too few syllables, then the start of the vocal line is held back, the vacant interval being filled by carrying over the last syllable of the preceding line, thereby maintaining the beat. Where there are syllables in excess, the rest between the lines is usually sacrificed and the new line brought in earlier. There are rules to cover all possible textual irregularities, but those that occur frequently can be summarised as below. The various points in the regular line of beats where the irregular phrase enters have names, stemming originally from drum calls which alerted the singers:
<table>
<thead>
<tr>
<th>Name</th>
<th>Beat on which singing starts</th>
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</thead>
<tbody>
<tr>
<td>Hansei no ma</td>
<td>8 (previous line)</td>
</tr>
<tr>
<td>Homma</td>
<td>8½ &quot; &quot;</td>
</tr>
<tr>
<td>Ataru ya no ma</td>
<td>1</td>
</tr>
<tr>
<td>Ya no ma</td>
<td>1½</td>
</tr>
<tr>
<td>Yao no ma</td>
<td>2</td>
</tr>
<tr>
<td>Yao no ma (strictly speaking yaao no ma)</td>
<td>2½</td>
</tr>
<tr>
<td>Ataru yaoha no ma</td>
<td>3</td>
</tr>
<tr>
<td>Yaoha no ma (strictly speaking yaaoha no ma)</td>
<td>3½</td>
</tr>
<tr>
<td>Nagaki yaoha no ma</td>
<td>4</td>
</tr>
</tbody>
</table>

In *hiranori*, *homma* is the standard and predominates, therefore it is not indicated in the *utaibon*; only those considered to be irregular are marked. Again excepting *homma*, the indications are found in passages of *chūnori* and *ōnori* as well. The following examples are taken from *Hagoromo*:

(a) *Hiranori*; *homma* (basic line of 7 + 5 syllables)

(b) *Hiranori*; *yaa no ma* (line of 5 + 5 syllables)

(c) *Hiranori*; *yaoha no ma* (line of 4 + 5 syllables)
All the three rhythmic systems consist basically of lines 8 beats long. A standard line is known as *honji* (本地) but where the textual line contains very few syllables, or sometimes where a phrase is given particularly expressive treatment by being spread over more than the one line, shorter phrases of varying numbers of beats can be interspersed. Below are the names of these phrases, together with their number of beats:

- **Honji** (本地) ... ... 8 beats per line  
  normally used
- **Tori** (トリ) ... ... 4 beats per line
- **Kataji** (片地) ... ... 6 beats per line  
  occasionally used
- **Okuri** (オクリ) ... ... 2 beats per line
- **Yotsuji** (四ツ地) ... ... 9 beats per line  
  not normally used
- **Kataokuri** (片オクリ) ... ... 7 beats per line
- **Mawashiokuri** (増オクリ) ... ... 3 beats per line
The technique of drawing out a regular poetic line to cover more than the standard rhythmical line is called bunri no tori (分離ノトリ), where for example the first three syllables of a line of the normal seven plus five syllables is separately treated as a yaoha tori, the remaining four plus five syllables being treated as a yao line. In the same way bunri no okuri (分離ノホクリ) can occur.

In so-called fixed rhythm utai meter is not always strictly observed. Onori has few rhythmic alterations, and chunori not many more, but in the case of hiranori, there is a constant alteration of beat, largely because hiranori is a more flexible and expressive rhythm. The types of changes are listed and illustrated below.

A: General techniques in application of rhythm

a - Alteration in the displacement of beats

Standard hiranori line (jibyōshi):

(i) Example of hidden mochi:

(ii) Example of mochi brought forward:
Augmentation or diminution of the beats

(i) Augmentation with *mawashibushi*:
The first part of the melodic decoration is long drawn out, causing the beat to be temporarily suspended.

(ii) Lengthening of the time interval before the singing comes in:
Especially when the line is a *yaa*, *yao* or *yaoha* one, the interval between the last beat of the previous line and the first beat of the line in question is often lengthened.

(iii) Augmentation by the orchestral accompaniment:
In some types of instrumental patterns, particularly those involving the *kotsuzumi* and *ōtsuzumi*, there is an expansion or contraction of the beat, where the *utai* is obliged to follow suit.

(iv) Diminution in *mitsugi utai*:
Here the *mochi* is left out and the beats are contracted, producing an irregular, almost dancing, rhythm:

\[
\begin{array}{cccccccc}
\times & 1 & 2 & 3 & 4 & 5 & 6 & 7 \\
\end{array}
\]

The *mitsugi* pattern does not always behave like this, however, e.g. a melodic decoration can cause the contracted beat to be expanded again.

B: Particular uses of augmentation and diminution that can differ with the place and to the performer

(i) When the singer wishes to stress a particular word or emphasize the emotion of a phrase, he can take liberties with the regularity of the beat. This is known as *kokoromochi* ( corazón).
(ii) With melodic decorations causing a rise or fall in the melody, there is usually a stretching out of the beat.

(iii) When certain melodic decorations are stressed, for example itore (イオ), atari (アタリ), kobushi (コブシ) etc., the beat will be drawn out.

Tempo in No is extremely flexible, and covers a broad range. The average speed is about sixty beats per minute, but slow sections may have only twenty, while a fast dance may have as many as two hundred beats per minute. The speed at which a piece is played is not related to the degree of complication or simplicity of the melodic vocal line, nor to the structure of the instrumental music. A section of the same name will be played in one play very slowly and in another as much as three times as fast, according to the type of play and the nature of the principal character. In utai, too, we find one syllable per beat in őnorì while in chūnorì there are two, but a comparison of a very slow passage in chūnorì with a fast one in őnorì will show that the words of the latter are sometimes paced faster than those in chūnorì.

There is also abundant use of ralentando at the end of sections.
1. Flute

The flute, or *fue*, as it is popularly called in *Nō*, is more technically referred to as the *nōkan* to distinguish it from its near relative in the *Gagaku* ensemble, the *ryūteki* (*龍管*). Visualy, the *nōkan* and the *ryūteki* bear close resemblance, being roughly the same in length and similarly finished. They also have approximately the same range, but in basic method of construction the two are quite different, and the *nōkan* is in certain ways unique among other sideblown flutes found in Japan. Made of bamboo, it has a large mouth-hole and seven fingerholes. The barrel of the instrument is lined with thick vermilion lacquer, which can also be seen around the circumference of the holes. The lacquer inside is necessary to render airtight the tube that has in fact been made in several sections, each of these fashioned from a separate cane of bamboo to form a gentle tapering from the head to the end of the instrument. Many older and better flutes were made of bamboo split into six or more strips lengthwise,

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1 The *nōkan* is also used in the *nagauta* (*長歌*) sections of *Kabuki*. 

---
turned inside out, glued together again, then lacquered within and bound decoratively all along the outside, except of course across the holes, with strips of cherry bark or of finely split birch. The space between the mouthhole and the head of the flute is filled with wax, into which is embedded a piece of lead to adjust the centre of gravity. Into the head of the flute is set a metal decoration, usually in gold in good instruments, and some famous flutes many hundreds of years old are known by the name of the particular decorative emblem. A unique feature of the nokan is the so-called nodo (literally 'throat'), a short tube of fine bamboo affixed to the inner wall of the barrel between the mouthhole and the nearest fingerhole. The nodo enables the very high piercing sounds (hishigi ) to be produced, and is as well, together with the conical tapering of the bore already referred to, a deliberate acoustical device to flatten the overblown octaves, each note of the rising scale producing an increasingly imperfect octave. Whereas ryūteki are constructed so

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1 In the present-day, when most flutes are produced for amateur players, normally sections of whole, not split, bamboo are used. The outside binding decoration, however, is preserved for its visual effect.

2 The flute, Okina, played by Mr. Issō Shōnosuke, produced the following basic notes for its seven holes:

![Basic Notes for Okina Flute]

The mouth and finger holes of Okina had been worn larger and irregularly over its 600 years of being played, but it is unlikely that this would affect the pitches of the notes any more significantly than the embouchure of a particular player.
as to produce a series of relatively fixed pitches as required by the Gagaku ensemble, nōkan vary in length, in the internal width of bore, and in the placement of holes, producing 'scales' that can differ by as much as a major third in the fundamental note, while the remaining intervals bear only a general similarity from instrument to instrument. Were it necessary for two flutes to play in ensemble, it would be possible to match pitch to a certain extent by careful fingering, embouchure and the strength of the breath, but of course this is not necessary. On top of this, the flute is not required to play in unison or even sound concordant with the singing.

The origin of the nōkan cannot definitely be traced to the ryūteki, both because the extreme antiquity of some existing nōkan would suggest a different lineage, and because of the existence and importance of such a unique and distinguishing feature as the nodo.

1 The majority of ryūteki are roughly 40 cm in length, with seven finger holes spaced in accordance with specified measurements, producing the following scale:

```
| F | G | A | Bb | C | D | E |
```

The differing views of Gagaku theoreticians concerning the history and degree of fixedness of the pitches that make up the scale in present-day ryūteki are discussed in some detail by Tanabe Hisao, Nihon no Gakki (Tokyo, 1969), pp.141ff.
The flute is played with the first three fingers of the left hand and the four of the right hand. The holes are stopped with the lowest finger joints rather than the finger pads, which is convenient for executing the numerous 'semi-holdings', and the rather windy and blurred decorative turns. The large mouthhole and the rush and strength of air needed to produce and sustain a note also contributes to the characteristic 'breathy' tone of the instrument.

The two octaves in the nōkan's range known as fukura (フクラ) or ryo (ﾛﾖ ) and seme (セメ ) or kan (ｶﾝ ) , are produced not by fingering, but by blowing and over-blowing with a certain angle and strength of breath. Hishigi, the highest range of sounds, and similarly produced by overblowing, is roughly a diminished fifth higher than seme. In actual performance it is difficult for the ear to discern all notes of the scale, for not all of them are sounded, and different pitches together with fast melodic decorations are produced by complicated fingerings. A half-hole produces a sound slightly flatter than does an open hole, while the angle and strength of breath can also alter the pitch as much as a semi-tone. In addition, the tone of a note, but not its pitch, is sometimes altered by raising one of the fingers. These techniques are freely combined to produce many fractional tonal variations. A characteristic decorative fingering device is utsu (打•
the closing (or sometimes opening) of one or more holes for a fraction of a second. With such devices, each flautist produces his own particular colour on his instrument, and stylistically, the players do indeed vary greatly.

As with utai and the drums in Nō, indefinite pitch and a flexible system of rhythm make literal notation for the nōkan wellnigh impossible. In the traditional method a student learns the repertoire by memorizing and singing a rhythmical solfege or mnemonic representation of the tune, to the accompaniment of imitation drumbeats performed by the teacher. When the succession of patterns is fixed in the student's head, he is ready to take up the instrument, after first mastering the comparatively straightforward fingering technique. Nowadays, fingering charts are used to help the beginner, but these can be slow and cumbersome to read, and are inclined to display inconsistencies in the notation of melodic decorations. However, so far this has been found to be the most satisfactory method of charting actual fingerings. Known as yubizuke (指附), these charts are used in conjunction with the shōgazuke (唱
or solfege text, while the markings of the *utaibon* giving directions for the entries of the flute are known as *kashirazuke*.

A more indirect but less laborious system of notation has been suggested by one eminent theoretician of *No*. In this, each commonly recurring fingering is allocated a number indicating the holes to be left open, thus enabling the melody to be notated by a simple sequence of numbers.

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1. *Yubisuke* employs a system of graphic representation of open and closed holes:
- \( \bigcirc \) = open hole
- \( \bullet \) = closed hole
- \( \Theta \) = half-hole
- \( \Theta \) = *utsu*

It is combined with the mnemonical *shōga* thus:

<table>
<thead>
<tr>
<th>6 5 4 3 2 1 s</th>
<th>shōga</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \bigcirc )</td>
<td>( \bigcirc )</td>
</tr>
<tr>
<td>( \bullet )</td>
<td>( \bigcirc )</td>
</tr>
<tr>
<td>( \Theta )</td>
<td>( \bigcirc )</td>
</tr>
<tr>
<td>( \Theta )</td>
<td>( \bigcirc )</td>
</tr>
</tbody>
</table>


3. Yokomichi gives the following chart for the conversion of traditional finger notation into numerical symbols:

<table>
<thead>
<tr>
<th>6 5 4 3 2 1 s</th>
<th>6 5 4 3 2 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \bigcirc )</td>
<td>( \bigcirc )</td>
</tr>
<tr>
<td>( \bullet )</td>
<td>( \bigcirc )</td>
</tr>
<tr>
<td>( \Theta )</td>
<td>( \bigcirc )</td>
</tr>
<tr>
<td>( \Theta )</td>
<td>( \bigcirc )</td>
</tr>
</tbody>
</table>

\( 5^\circ \) \( 4^\circ \) \( 3^\circ \) \( 2^\circ \) \( 1^\circ \)
Shōganuke is chanted notation, a type of rhythmical solfege. It is traditionally learnt by rote from the teacher, who plays an essential role in transmitting the changeable rhythm and pace of the music. The Shōganuke gives the student a clear idea of the larger structural units in the flute music, particularly the organisation of dance pieces, with their clearly demarcated sections, their ground melodies and variations. The notation is indeed more useful for conveying the general shape rather than for defining actual fingerings or specific pitches. For these purposes it can even be termed confusing, as will become apparent.

The solfege sounds themselves, such as "o-hyaa-raa" and "hi-hyō-rii" have no intrinsic meaning, but in that the mouth forms a similar shape both to pronounce the solfege and to produce the corresponding notes on the flute, the chant assumes an onomatopoeic quality. But the reliability of the chant in conveying the exact shape of the melody does depend on a long and well-learnt association of the two. The beginner is confronted with many confusing inconsistencies; for example, in the Issō (一) school of flute playing, "ho" can indicate two different fingerings, while "ho" and

1 Nowadays it is also written down, on a grid in which the lines represent the rhythmical beats.

2 There are three schools of this instrument: Issō, Fujita (藤田) and Morita (森田).
"ro", can share the same fingering. When its component sounds and names are isolated for analysis in this way, the system seems most inconsistent, but in practice, since the syllables are mostly linked together in short chains, these make the solfege more meaningful, and rarely ambiguous. For example, "o-hya-ra" is invariably produced by the same fingering, as are "hi-hyo", and "tsu-ro-ra", etc. Once accustomed to associating combinations of fingerings with solfege chains, the student generally finds this system alone is enough and the yubizuke needs rarely to be resorted to.\(^1\)

One highly important facet of the flute music that is not shown in any notation is that of melodic decoration, which consists of rapid finger movements and also comes about as a result of very subtle slidings of pitch or changes in strength of breath. These techniques are really only effectively transmitted directly by the teacher.

\(^1\) In a few chains of solfege, however, there still exist ambiguities, as can be seen from the following diagram:

```
<table>
<thead>
<tr>
<th>6</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
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"ho-u-ho-u-hi", "ra-u-ra-u-ri" and "ta-u-ta-u-ro" all indicate the same notes, though they are distinguished when played by a difference in expression. Also, more importantly, the one belongs to the lower fukura range of the flute, while the other two belong to seme.
With respect to Kashirazuke, mentioned above, such expressions as Chunomai, Gaku, or Hayabue in the Utaibon are really names for individual dances or pieces in which the flute merely plays a prominent part, so cannot strictly be considered Kashirazuke. Rather, those recurring lengths of free flute melody, known as Ashirai are sometimes marked by their names beside the words of the text, where they are to enter. These are the indications known as Kashirazuke, of which there are about twenty varieties.

As in Utai where there are free and fixed rhythms, so in the flute music there are Awase-fuki (合ワセ吹き), or rhythmical playing and Ashirai-fuki (アシライ吹き), or 'free' playing.

Where the rhythm is fixed, the flute and drums keep time with one another. While the flute is most prominent when it is playing in this rhythmical style, it is limited to purely orchestral sections, and is never used as an accompaniment to Utai. Rhythmical playing can be divided into two categories: firstly Namiyōshi (並拍子), a rhythm similar in type to Ōnori Utai rhythm. Basically the flute begins each phrase on beat number 2 or 2½. In general, most Hayashi pieces employ Namiyōshi; and secondly Wataribyōshi, in which the flute enters on the first beat of each line. The pieces in this rhythm are particularly colourful—Sagariha (下
Ashirai on the flute are important in setting the atmosphere, and are played in a free and flowing manner. They may occur in sections of both free or fixed rhythm. In either case, the flute plays quite independently of the other instruments and their beat, though all the players are careful to reach cadences with the necessary and inevitable concordance. The choice of ashirai in sung passages usually depends on some relationship with the utai, either of pitch, or even one of merely long association. For example, during the extended vocal decoration called honyuri the flute plays yuri; when utai begins on jōon, the flute plays takane ('high tone'), or chūnotakane ('medium high tone') when the utai moves from chūon to jōon.

This led to the conjecture that the flute may once have played a closely parallel melody to the utai, though the inverse could also be the case, the flute merely borrowing a name for its independent melody from the pitch of the utai. Now, however, the object is to evoke a mood, which in fact makes the role of the flute more difficult.¹

In Nō flute music, the terms ōshiki-cho (黄鍾調) and banshiki-cho (盤部調) are frequently encountered, for example there exist the ordinary (i.e. ōshiki)

¹ More will be said about the role of the flute in the description of the play, Hagoromo, in Chapter VII.
dance gaku and a banshiki-gaku version, and jonomai and banshiki-jonomai. Conversely there exist ordinary (i.e. banshiki) hayamaï, and ōshiki-hayamaï. Banshiki and ōshiki were terms originally borrowed from the twelve modal (as well as pitch) names (these corresponding to modes on D and C or C-sharp) in Gagaku. In the case of No, however, where the pitch varies from flute to flute, the terms are no more than general indications of range in the melody. Banshiki-chō principally means 'high-key', while ōshiki-chō means 'low-key', and in practice both refer to the fingerings to be used for the final note of each line. Even these fingerings, though, differ with the school: for example, in the Issō school, hole no.4 falls in the ōshiki range, and no.5 in the banshiki, while in the Morita school, hole no.3 is ōshiki and hole no.5 banshiki. There are corresponding differences between the schools in the above-mentioned pieces, in their melodic patterns and other details. Ashirai are normally in ōshiki.

To turn to the percussion component of the hayashi, each of the three No drums has two skins stretched over iron rings which act as principal and secondary vibrators, and a hollow wooden body which acts as a resonating chamber. The bodies of both the kotsuzumi and ōtsuzumi are hour-glass shaped (the kotsuzumi being, of course, smaller than the ōtsuzumi), while that of the taiko is wide, shallower and of barrel shape. In the
case of all three instruments, particularly the kotsuzumi and the taiko, the őtsusumi to a lesser extent, the thickness of the body wall and the fine shapings of the internal carving affect the quality of the sound. Over either end of the body is placed a skin, and the whole is lashed together with ropes or shirabe (シャペ). Of the two skins, which are known as the front and back skins, the front one is slightly thicker. On the inside centre of the back skin is attached a small patch of deerskin which dampens the reverberations and softens the tone. Chōshigami (調子 紙) small patches of dampened paper, can also be applied to the outside of the same skin to mellow the tone.

The kotsuzumi is played by grasping the strings with the fingers and palm of the left hand, and holding the drum up to the right shoulder, in which position the front skin is struck with two to four fingers of the right hand, depending on the particular school of drumming. The shirabe are rather loosely tied, so that there is 'give' in them, and the tension of the skins can be controlled by the left hand's applying or releasing tension on these strings. The most characteristic and liquidly beautiful sound of the kotsuzumi is made by tensing the skins a fraction of a moment after striking the middle of the skin with the loose fingers
of the right hand, and releasing the tension immediately to produce a rich waver.

In playing the ōtsuzumi, the shirabe are grasped by the left hand, and the drum held on the left knee. The inner part of the front skin is struck hard by one, two or three fingers of the right hand. The skins of this drum are lashed tightly together, and the impact can be painful to the palm of the hand. For protection, the drummer usually wears paper or leather thimbles, yubikawa (指革), on at least two fingers, and sometimes a cover on his palm, which serve at the same time to sharpen the very dry crack which is the characteristic sound of the ōtsuzumi. The slow beating of the skins before and sometimes during each performance is another device to heighten the dryness of this drum's tone. In contrast to the kotsuzumi, the drummer does not control the tension of the skins with his hand, so the two principal strokes produce simply a strong and a weak sound. Sometimes, however, the stroke known as otsu (おつ) is called for. In this stroke the skin is pressed in for a fraction of the second following the beat to stifle the vibrations. Generally it is marked differently in notation, but nowadays otsu is barely distinguishable from the more usual simple small stroke.

The taiko is placed at a slight tilt on a stand on the floor before the player. The skins are strong, and
are lashed extremely tightly against the top and bottom of the wooden body. Great strength is needed to string up the *taiko*. The sound resulting from the tense skins is a loud yet brittle and ringing one. To play, one stick is held in either hand, and the strokes are directed to a small circular patch of soft deerskin attached to the centre of the top skin. This has a slight muting effect on the tone. The types of strokes producing vibrating sounds are soft, medium and loud, with the sticks raised to a correspondingly low, medium or high position before the stroke. The muted sound of the *taiko* is also important; here the stick is not allowed to rebound from the skin but is held there momentarily to dampen the vibrations. Apart from the muted sound, the other three are not always distinguishable from one another by ear alone, though they are strictly specified in the notation, and in practice are often altered in again specified but subtle ways to produce a more refined effect. This compensates for the fact that the sound-colour of the *taiko*, and likewise the *tsuzumi*, cannot be varied as with the *kotsuzumi*. The so-called *kashira* stroke, employed to mark regular cadences, attracts as much attention visually as does its loud beat aurally; the right stick is raised high above the head, while the left stick is brought to the right shoulder; two loud beats follow, the first unexpectedly from the left stick, followed by the right.
Below is a diagram showing the various strokes of the three drums, their names, their notational symbols, their practice names and their characteristic sounds:

<table>
<thead>
<tr>
<th>Drum</th>
<th>Name</th>
<th>Symbol</th>
<th>Practice Name</th>
<th>Characteristic Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>mura</td>
<td>otsu</td>
<td>o</td>
<td>po</td>
<td>low, strong</td>
</tr>
<tr>
<td></td>
<td>kado</td>
<td>θ(θ)</td>
<td>pu</td>
<td>lowest, rather strong</td>
</tr>
<tr>
<td></td>
<td>kashira</td>
<td>∆(Δ)</td>
<td>ta</td>
<td>high, strong</td>
</tr>
<tr>
<td></td>
<td>kan</td>
<td>⚪</td>
<td>chi</td>
<td>high, small sound</td>
</tr>
<tr>
<td></td>
<td>(no name)</td>
<td>γ</td>
<td>tsu</td>
<td>low, thick, no reverberation</td>
</tr>
<tr>
<td></td>
<td>(no name)</td>
<td>≃</td>
<td>pe(n)</td>
<td>rather low, thick, small sound</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gotsuza</th>
<th>otsu</th>
<th>o</th>
<th>don</th>
<th>small, no reverberation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>kan</td>
<td>θ(Δ)</td>
<td>tsu</td>
<td>small, reverberation</td>
</tr>
<tr>
<td></td>
<td>kashira</td>
<td>∆</td>
<td>chon</td>
<td>loud, reverberation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tako</th>
<th>kizami</th>
<th>⚪</th>
<th>tsu/tsuku</th>
<th>small, no reverberation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>shō</td>
<td>o</td>
<td>ten/tere</td>
<td>small, reverberation</td>
</tr>
<tr>
<td></td>
<td>chu</td>
<td>o</td>
<td>ten/tere</td>
<td>medium, reverberation</td>
</tr>
<tr>
<td></td>
<td>dai</td>
<td>@</td>
<td>ten/tere</td>
<td>loud, reverberation</td>
</tr>
<tr>
<td></td>
<td>kata</td>
<td>島</td>
<td>ten/tere</td>
<td>loud, reverberation</td>
</tr>
</tbody>
</table>

Many of the drum strokes are accompanied by drummers' calls, known as kakegoe. Basically the kakegoe comes on the half beat before the stroke, and the particular sound and manner of its calling identifies the position of the beat. The following are the

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1 Adapted from Yokomichi, *op.cit.*, p.24.
four basic drum calls:

"ya" — with the first and fifth beats; divides the line into two, and is consequently associated with the beginning of phrases.

"ha" — with the second and third, sixth and seventh beats. The *kotsuzumi* has "ha" on the eighth beat, as does the Komparu school *taiko*.

"iya" — with off-beats. This indicates the end of a section, and is very often used with *kashira* patterns.

"yoi" — with off-beats. It is used in patterns that immediately anticipate the end of a section. Sometimes it is used purely for emphasis.

The above are the standard uses of *kakegoe*, but some schools display slightly variant practices: e.g. the *kotsuzumi* of the Ōkura school (大倉流) reverses "ya" and "ha", except in *noribyōshi* sections. Where other schools will play "ya O, ha·ha O ", the Ōkura *tsuzumi* will play "ha O, ya o·ha O ". This would appear to disprove the theory that certain *kakegoe* precede certain beats, but is, however, thought to be a fairly late divergence.

The *kakegoe* are not merely mechanical devices for keeping count of the beat, but are in fact vital sounds contributing greatly to the expressiveness of the music. As with *utai*, the vowels tend to be produced in the back of the mouth, so that "ya" and "ha" sound more like "yo" and "ho". When the voice is held on with and beyond the drum beat, this is termed "breaking the voice", and becomes, for example, "ya-o ----, ha-o ----", and "o" being where the voice changes timbre, 'breaking' to
become high and somewhat strained. The high cry "iyaa", when held on over the beat, can be either unbroken or broken, in the latter case by a kind of glottal stop, which nevertheless does not destroy the tension of the cry. It is indicated in the notation by the words tatamu (囲 囲) or kosu (コス). The cry "yoi" is always treated as a smooth or unbroken call, but when held over the beat, the diphthong slide will occur in a different place. The kakegoe are treated differently in ashirai sections of suspended rhythm, where the voice can trail as the player wills, and while still giving some indication of the progress of beats, their main contribution is more than anything else to nullify any sense of rhythm.

Drum patterns are classified into groups or tegumi (千 組), according to their internal arrangement of beats and calls, as well as their function in the overall rhythmic system. Broadly speaking, the classification falls into the following four groups:

(a) Ji (地) types:

These are basic or ground patterns, from which other more elaborate ones are said to have sprung, in order to provide a contrast. Ji patterns, such as tsuzuke (ツ ヶケ), mitsuji (三 地) etc., can be repeated over and over again. In this same classification are included the age (上地) types—kotsuzumi's musubi (結 ヒ), otsuzumi's
takakinzami (刻) and jishikake (地出ケ), and taiko's age. These are patterns used specifically to lead from ji into the cadential kashira pattern. Also related to ji are the oroshi ( seri) types, which are used after kashira, to lead into the next section.

(b) Kashira (巴 ) types:
These patterns have a colotomic or cadential function, marking off the dan ( ), or regular units of which, in long or short groupings, a No play is constructed. Of this type the taiko drum has only the one pattern, going by the same name of kashira, but the two tsuzumi have several which are used in free rotation. To this group of cadential patterns can be appended the following patterns whose function is either to gather the various rhythmic lines together and lead them into the cadence, e.g. uchikake ( うちかケ ), and uchikiri ( うちきリ ) or to serve as an extension of the kashira patterns, e.g. taiko's tsukegashira and おたずumi's uchikaeshi etc.

(c) Te ( ) types:
These are more individual and colourful patterns, not used with such regularity as the above, but rather inserted to emphasize dramatic moments in the play, or perhaps to bring out the particular flavour of more unusual sections, or highlight
certain words and phrases. The same te pattern is unlikely to appear twice in the same play, for once the ear becomes attuned to the ebb and flow of the drum beats, these patterns stand out because of their rhythm and drum calls. In the kuse (くせ) section of a play, te patterns are sometimes given the function of the kashira, which is one of the factors that makes the kuse sound so colourful.

(d) Other types:
There are quite a number of patterns which do not fit into any of the above three categories, for example some which function only as endings for short sections or for the whole piece.

These various types of patterns are linked together according to certain rules, and from them is created the complicated fabric of rhythmic tension, suspension and progression that supports the whole play. The players must memorize extremely long chains of these rhythmic patterns for each play, and the fact that the chain will be basically similar in every play makes the task simpler, yet at the same time more difficult. The drum parts are normally notated merely by writing the name of the pattern beside the words which it accompanies. This system is called tezuke (てづけ). For the beginner, however, the practice has grown up of writing out the chain of patterns, each one in full, which enables the student to understand from reading the 'score' the
relationship of his instrument with the other drums and the flute or voice, whichever may be the case.  

The different types of drum patterns may be classified into two broad groups, the fixed (awase-uchi) and the free (ashirai-uchi) forms.

In awase-uchi drumming, the percussion keeps strict time with the singing and the flute, adhering to the eight beats per line, often in so close an ensemble as to be playing simultaneously patterns sharing the same name and of course having related functions. Occasionally, however, one of the drums will strike out independently, to avoid monotony.

Namibyōshi and noribyōshi form the two main subsections that make up the awase-uchi group. Namibyōshi passages are made up of normal rhythmic patterns, matching hiranori or chūnori utai. Of all the rhythmic types the namibyōshi patterns are the ones most suited to adaptation to rhythmical inflection. The namibyōshi types are subdivided into utabyōshi and momibyōshi: Utabyōshi is the most commonly used of all rhythmic forms. It consists basically of a succession of ji patterns, interspersed at strategic points with a pattern of the te variety. In utabyōshi is found the use of kashira patterns not for cadences, but functioning as te.

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1 It is this type of notation which I will use below to illustrate the musical structure of the play, Hagoromo.
Named according to the predominant type of ji pattern, there is the mitsuji utabyōshi form, the tsuzuke utabyōshi form, and a form using a mixture of the two, normally a line of the one followed by a line of the other. Momibyōshi refers basically to forms regulated by kashira, and is used for sections in spirited rhythm. Typically, a chain of ji patterns (e.g. tsuzuke) will be periodically broken by a cadence (kashira), from where there is a descent (oroshi) back to ji; i.e. several ji, followed by uchikake (打ち掛け), kashira, uchikaeshi (打ち返し), oroshi, ji, uchikake, kashira, and so on. The momibyōshi patterns are regular in rhythm, and are used in the shōdan towards the end of a piece.

In the particularly rhythmical noribyōshi style of awase-uchi, the drums play in strict time with the utai, or the fue, which also plays rhythmically. As in momibyōshi, the succession of ji patterns is punctuated by regular kashira. The ji and kashira, however, differ in form from those in namibyōshi, with the inclusion of an uchiage pattern before uchikake. The ōtsuzumi noribyōshi and the taiko noribyōshi also differ with regard to the kashira.

To move on to free-rhythm drumming, in ashirai-uchi passages, the drums and voice proceed independently while, however, maintaining a general harmony in tempo and mood. At certain points it is usually stipulated that particular words should be matched by particular
patterns on the drums. Known as *mihakarai* (見ハカリ) a keen mutual response is required between singers and instrumentalists to execute this properly.

The category of *ashirai-uchi* also comprises two main sub-sections, *noribyōshi* and *sashibyōshi*. The *noribyōshi* style resembles that of the same name discussed above, but here the patterns are played in free *ashirai* style. Besides those patterns that the fixed and free rhythm sections have in common, however, are some that appear exclusively in sections of free *noribyōshi*, such as *norukoiai* (ノルコイ合), and *irugashira* (入ル頭). *Noribyōshi* forms are found used as *ashirai* before and after the entrance onto the stage of the *nochijite*, and before and after dances and dance-like action.

In passages of *sashibyōshi*, the *ashirai* patterns are purposely executed as non-rhythmically as possible—the intervals between the beats are irregular and the drums calls trail freely along, so that the sense of rhythm is totally suppressed. Rhythm being separable from speed, some *sashibyōshi* is very fast, while some is slow. Predominantly *mitsuji* patterns are to be found in these sections, while *sashibyōshi* utilising *tsuzuke* patterns is mostly employed in the orchestral *shidai* and the section known as *kuri* (クリ).
CHAPTER IV

THE ENSEMBLE

In the discussion of the *uta* and of the *hayashi* in the two aforegoing chapters, some mention was made of the rhythmic and melodic patterns of the singing, the flute and the drums. It now remains to be examined in what way the voices and the four musical instruments are combined in performance.¹

To recapitulate what has already been mentioned in passing, the text of the *No* play is fundamental in dictating the form and the expressive style of the music, both vocal and instrumental. While in the first place, the *hayashi* was probably employed in the *No* only as an accompaniment to the dance, its use then came to be extended to providing a rhythmical backing in passages for the chorus or solo singers. And finally

¹ In approaching the question of the operation of the ensemble in *No*, the writer has followed the guideline of William Malm's analyses, particularly 'The Rhythmic Orientation of Two Drums in the Japanese No Drama', *Ethnomusicology*, Vol. 2, No. 3, and 'An Introduction to Taiko Drum Music in the Japanese No Drama', *Ethnomusicology*, Vol. 4, No. 2. For further information on the rhythmic progressions of the *taiko*, Komparu Sōemon's theoretical writings in his *Komparu-ryū Taiko Zensho*, (Tokyo, 1963), has been relied upon with the limitation that this manual, needless to say, applies specifically to the Komparu school of *taiko* drumming.
the *hayashi* won for itself purely instrumental sections as well, important as an accompaniment for silent action or as brief interludes in the drama. With the exception of the dance accompaniment, however, the music of the instrumental ensemble still derives its *raison d'être* from the text, and the rules which surround the music and which arose through the requirements of the poetry came to operate by extension in purely instrumental passages as well. The degree of concurrence with the dictations of the text becomes apparent if passages are examined "horizontally", for if it is sometimes difficult to see why the instruments should be playing certain patterns together at any given moment – viewed "vertically" as it were, the reason becomes clear if the individual parts are seen in their linear relation to the singing line. This is not to deny that there is any independent system for the combination of the various instruments with one another, for indeed certain conventions have grown up, and marked co-operation can be seen between the pairs of *kotsuzumi* and *otsuzumi*, and *fue* and *taiko*.

The repertoire of the *kotsuzumi* and the *otsuzumi*, which play throughout closely related parts, comprises something over two hundred patterns for each drum. These fall into various groups according to function. Among these are the cadential patterns – the actual cadential strokes as well as patterns that lead into and
follow up a cadence; the moderately plain tsuzuke patterns with their varied forms that occur between the cadences; patterns used to accompany the chorus, or the dance; and certain patterns that are specifically employed in accompanying the waki or the shite. Some special patterns are heard only at a particular point in the play or are associated with a specific kind of action. Other patterns cover the transition from one rhythmic style, be it hiranori, chūnori or ōnori, to another. These nori affect the choice of patterns (for example the liveliest or most boisterous will not appear in hiranori, but rather those that suggest a quieter mood), and they also influence the order in which patterns are played.

The name of a pattern will usually indicate to which 'family' it belongs, and therefore to some extent its function. Where otsuzumi and kotsuzumi patterns happen to share the same name, they will not otherwise resemble one another, except as regards general type, nor, although this does sometimes happen, will they necessarily be employed simultaneously.

The length of the drum patterns adjusts to suit that of the poetic phrases, while the kakegoe, which are specified for all patterns and only very rarely omitted, reinforce the relatively stable continuo the two tsuzumi provide beneath the freer local line, at the same time
as they help to hold the whole ensemble together and reflect the general mood of the piece.

It is the order of the drum patterns, in the absence in No of an intentionally harmonic relationship between the two melodic elements of the flute and the singing, that provides a sense of progression in the music. The accustomed ear can discern the build-up of tension and its resolution that is inherent in the performance of the cycles of patterns which, in response to the broad phrasing in the text, go to make up the dan of the play.

The fue and the taiko are the other closely connected pair in the instrumental ensemble. The fue has various functions to perform, while the taiko, when it is employed, enters only in the final stages of the play, where it does, however, make an important contribution to the climax. During the accompaniment to the dance, the flute and the taiko as a pair lead and dominate the other two drums. Following the introduction, or kakari, the dance is played out in several dan, sometimes three, sometimes five. The internal organization of these dan reveals a fairly regular use of variation technique. In the case of the flute, the ji, or basic melodic line, is presented, and then in the dan that follow, is repeated and varied by means of melismas, decorations and alterations to the pitch, these repetitions being in turn interspersed with new material. The original ji often returns at the end
of the dance to form a coda. The *taiko* performs parallel variations in the *dan* of the dance, its *kizami* and related patterns being equivalent to the *ji* of the flute. Many dances display similarity in the groupings of patterns immediately before and after *kashira*, or the cadence, which are recognizable, as are certain harmonic progressions in Western music, as a stereotyped cadential progression. Between the cadences, more colourful patterns individually or in groups are interpolated between the repeats of the basic pattern on the same principle of lengthening and varying the *dan*. Together with the cadential groups, these more involved patterns in contrast to the somewhat neutral *kizami* patterns provide the tension necessary for the rhythmic progression of the dance.

A comparison of the order of the *taiko* patterns in the first and second *dan* of *Jonomai*, the principal dance in *Hagoromo*, as listed below, will illustrate the similarities and variations between the *dan*.

<table>
<thead>
<tr>
<th>First dan</th>
<th>Second dan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tsukegashira</td>
<td>Tsukegashira</td>
</tr>
<tr>
<td>Oroshi</td>
<td>Oroshi</td>
</tr>
<tr>
<td>Takakizami kiri</td>
<td>Takakizami</td>
</tr>
<tr>
<td>Kizami</td>
<td>Hane</td>
</tr>
<tr>
<td>Kizami</td>
<td>Kizami</td>
</tr>
<tr>
<td>Nagaji</td>
<td>Kizami</td>
</tr>
<tr>
<td>Takakizami kiri</td>
<td>Takakizami</td>
</tr>
<tr>
<td>Kizami</td>
<td>Hane</td>
</tr>
</tbody>
</table>
The first two patterns in the two dan are identical, as is the (uch)age-uchikiri which leads into the kashira at the end. The oroshi is habitually inserted between kashira and kizami patterns. The remaining patterns belong to the kizami group, except for nagaji and naganagaji, which are long, complicated and brilliant, and hane, which serves to connect kizami patterns and provide variety.

Other types of taiko patterns not mentioned above are uchikomi, which like uchikiri directly precedes a cadence; koiai, which is the basic pattern in passages of freer rhythm; and uchidashi, special patterns of freer rhythm; and particular situations.

When the taiko is playing during sung passages, as distinct from the dance, similar rules of progression from kashira to kashira occur, with a similar sequence
of patterns but here the length between cadences is dictated by the length of the text. In addition, the pitch of the *utai* sometimes influences the choice of patterns.

Such a phenomenon is seen in the flute music, as was discussed in Chapter III in connection with the *ōshiki* and *banshiki* modes on the flute, but this influence can also operate in reverse, as in the *michiyuki* and the *kuse*, where the flute sets the pitch for the chorus. The flute is also responsible for maintaining the tempo in such sections as the *shidai* and of course the dance, and for signalling different parts of the play. But the dominant role of the flute is to provide a contrasting timbre to the sepia tones of the drums and the *utai*. With its very melodic independence, and its great rhythmical flexibility, the *fue* is able to heighten the lyricism of the play without interfering in the drama.

The highly systematized rhythm, combined with the elasticity in tempo that exists between the *utai* and the *hayashi* in performance is what imparts to *Nō* its particular kind of movement, while its sparse tonal colour, indefinite pitch, and limited melodic movement in both the singing and the flute necessitate a high degree of artistic co-operation between all the players for the successful performance of the drama.
CHAPTER V

THE TYPICAL STRUCTURE OF A PLAY

The principal structural unit, and a highly important vehicle for varied musical treatment in Nō is the short section, or shōdan (しなどの), of which intermittent mention has been made above. Within a framework dictated by the requirements of dramatic contrast and progression in Nō, which will be described below, a selection of these short sections are combined to form five major dan (段), literally, 'steps', which together constitute the play.¹

Each of the shōdan, such as shidai, ageuta, kuse² etc., has its own style and internal structure derived from certain prescribed laws for the organisation of the phrases, words and even syllables of the text, and for the melodic and rhythmic patterns in the singing, and flute and the drums. Some types of shōdan, such as kuse, can be divided into two or three 'paragraphs'; these can then be broken down into sentences, then lines, and

¹ The great majority of plays are comprised of five dan, but it is possible to have shorter or longer forms.
² These are loosely described by the term shōdan, but they can vary greatly in length: for example, in Hagoromo the shidai consists of two repeated lines, while the kuse is over fifty lines long.
half lines etc. There are units within units within units, and in this way the composition of a No play resembles a mosaic.

It is instructive to examine the manner in which greatly contrasting shōdan are combined into larger units. These in some ways resemble 'scenes' in Western theatre, although they cannot be said to display any similarity as regards the type of dramatic progression.

The majority of No plays falls into two 'acts', though in some the division is not so clear-cut, depending on whether or not the principal actor, or shīte, leaves the stage to reappear in changed form. The first 'act' can be said to divide typically into six sections. In the opening scene, which constitutes the first dan, the waki, or deuteragonist of the play, enters together with one or more of his followers, known as wakizure (/

\[\text{Hagoromo is one of the rare plays which open with the waki entering to issei. Among the 235 plays given in the Sanari Kentarō collection, only four (Oeyama, Sagi 萠 and Kusu 鷹 have waki-issei openings.} \]
shidai or issei. There follows his self-introduction, nanori, and then a travel song or michiyuki (道行記), normally a poetic piece describing his journey, and when he has reached his imaginary destination, he announces his arrival in words known as tsukizerifu (着せリフ).

The next scene or dan begins with the entrance of the shite, in a few cases heralded by an instrumental issei or shidai, but normally the hayashi is silent at this time. If the shite has not entered with a call, or yobikake (やびかけ),¹ he will then sing his entrance song, usually issei, but occasionally shidai.² He may be accompanied in the singing by his tsure. At this point there normally follows a tri-sectional descriptive or lyrical passage performed by the shite and attendants, consisting of a passage of sashi (サシ) recitative, a short song in a low register, sageuta (下歌), and a higher-pitched longer song, known as ageuta (上歌).

The third dan consists of a dialogue between the shite and waki, and contains a selection of such shōdan as mondai (問答)³ – a spoken dialogue, katari (語

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¹ An examination of the Sanari Kentarō's edition of the plays shows that the shite enters the stage with a yobikake in only 29 plays, 17 of these belonging, as does Hagoromo, to the third group.

² In the repertoire of 235 plays, there are only 32 initial shidai entries by the shite. As Miyake Kōichi points out, in his Shidai kara kiri made no Utaikata, (Tokyo, 1952), p.96, "... it is to reinforce a more tranquil tone about the shite".

³ Instead of this traditional pronunciation, the word is now more commonly pronounced mondō.
1) — a narrative passage, *kakari* (掛り) — a type of preliminary recitative, a section of recitative in *sashi* style, *fumi* (文) — the reading out of a letter or *kudoki* (クドキ) — a lament.

In the fourth *dan*, the *shite* and chorus explain and develop the subject. This part may be comprised of some or all of the *shōdan sageuta, ageuta, shidai, kuri* ( ), *sashi* and *kuse*. In the case of the last three, *kuri-sashi-kuse*, they invariably occur in this order, but with the others there is not a similar practice. The first 'act' is rounded off by a dialogue or discussion, *rongi* (論議), between the *shite* and chorus, and this is followed by a passage of instrumental music, to the accompaniment of which the *shite* and his attendants retire. Depending on the type of play, exit music will differ, but *raijo* (末序) and *hayatsuzumi* (早鼓) are two examples.

The interval between the acts is often filled by the appearance on the stage of a comic actor, or *aikyogen* (合狂言), who may conduct a conversation with the *waki*, or provide some background information on the subject of the play.

The second act opens with the waiting song, *machiuai* (特詣), of the *waki* and his attendants, in expectation of the *shite*. The *shite* then reappears on the stage, to the accompaniment of instrumental entrance music such as *issei, deha* (出端), *sagariha* (下端),
hayafue (早笛), ranjo, ōbeshi (大笴) etc.
There follows a dialogue between the shite, waki and chorus, with instrumental accompaniment. The climax of the play is reached in the shite’s dance, and this denouement is normally followed fairly swiftly by the conclusion with, for example, nori (ノリ地), kiri (キリ) or chūnori (中ノリ地).

What I have outlined above is a basic form found in the first group of plays, or wakino, described by Zeami in Nōsakusho.1 The manner in which plays of the other groups as well as some first group plays differ in formal structure from the type of play described above are too numerous to record here, but the structure of Hagoromō, to be described below, will afford one comparison.

An organisational principle that plays an extremely important role in Nō is that known as jo ha kyu (序破急.), or 'introduction-development-denouement'. A term borrowed originally from bugaku (舞楽), or court dance, it was adopted by Zeami to describe the dynamic principle that underlies practically every aspect of Nō on both the largest and the smallest scale. It is jo ha kyu that controls the time dimension in Nō,

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1 Nose, op.cit., Vol. I, p.590ff. In Nose, ibid., Vol. II, p.458, Zeami cites Yumiyahata (育弥花畑), Aoi (相生), now known as Takasago (高砂), Izutsu (井筒) and Michimori (道盛) as model plays.
while patterns of movement organised on the same principle control the dimension of space.

Zeami describes *jo ha kyu* operating over the life-span of the *No* player, ¹ *jo* representing his youth, *ha* the prime of his life, and *kyū* his old age. More concretely he applies the principle to a day's programme of plays,² where the introductory *wakinō* or god-play may be termed *jo*, the second warrior-play the introductory portion of *ha*, the third and fourth plays representing the main exposition of the *ha*, and the final demon play the denouement, *kyū*. The three groups that comprise the of the programme can themselves be taken as a manifestation of *jo ha kyu* on a smaller scale.

It is with the operation of *jo ha kyu* in the structure of each individual play³ we are here particularly concerned. The entrance of the *waki* marks the beginning of the *jo dan*, which continues down to the *tsukizerifu*; *ha* again falls into three *dan*, the first from the entrance of the *shite* down to the *ageuta*, the second comprising *mondō*, *kakeri* and the first chorus, and the third section extending from *kuri* down to the end of the first 'act', when the *shite* normally retires from the

² In the *Mondōjōjō* (問答茶々) section of *Fūshikaden* (風姿花伝), Nose, *op. cit.*, Vol. I, p.79ff.
stage to change. *Kyu* is formed by the *waki*’s *machiutai*, the entrance of the *nochishite*, the dance and the final *kiri* section.

Such subdivisions can be made to an almost infinitesimal degree in *Nō*, many of the short sections being likewise divisible, as are the sentences, the rhythmic eight-beat phrases and even the words. In *Kakyo*, Zeami explained *jo ha kyū* in the following words: "*Jo* is the beginning, therefore the most correct, the most basic natural figure. ... *Ha* breaks into and harmonizes with *jo*, presenting a detailed exposition of it. ... *Kyu* is the final embellishment in which all is brought to a close with complicated, fast, vigorous movement." ¹

As a general rule there is a gradual build-up in speed from the introduction to the climax, particularly where the tempo is dictated primarily by musical considerations. Where dance is involved, however, the is often faster than the *ha*, ² where in *waki-nō* plays, the *ha* section is generally calmer and stiffer than the *jo* and of course than the *kyū* sections.

*Jo ha kyū* is not something easily described in words, but it is clearly felt as a powerful propelling force in the performance.

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² For example in *Kakko* (カッコ) and *Shōjōmidare* (쇼호미더).
CHAPTER VI

HAGOROMO IN NOTATION

In the following pages the 'score' of the play Hagoromo is set down in Japanese notation. The version of the text used is that appended at the end of this thesis.\(^1\) The play is complete, since the sections of kotoba are included. The notation was taken down from a recording\(^2\) and checked afterwards by the players themselves, who were leading members of the following schools: fue - Issō-ryū; kotsumi - Kō-ryū; ōtsuzumi - Takayasu-ryū; taiko - Komparu-ryū. The shite and waki, as well as the chorus, were members of the Kanze-ryū.

The score is arranged as follows:

- Each page contains ten kusari, or phrases eight beats in length.
- In each kusari the four lines belong, reading downwards, to the ōtsuzumi, then the kotsumi, then the solo voice or chorus, or, during dances when the voices are silent, to the fue, and finally to

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1 The edition put out for the Kanze-ryū by the twenty-fourth iemoto of the school, Kanze Sakon (観世楽人), Tokyo: Hinoki Shoten, 1968.

2 The recording was made privately in Tokyo in 1969.
the *fue* for most of the play, but to the *taiko* from its entry on p.100 to the end.

- The two columns to the left of the actual notation are for the indication of the musical divisions of the play, and for giving the names of each pattern on each instrument.
- The symbols used to indicate the various types of beats for the three drums have been explained above.¹
- The lines associated with the *kakegoe* in the *tsuzumi* parts indicate either a trailing of the voice after the initial call, or a continuous call, broken only by one or more glottal stops.
- In notating the *fue* part, it is only practicable, in a composite score of this type, to use the *shōga*, as is customary. It is given here in romanized form.
- In the *taiko* part, the upper row of beats indicates the strokes of the right hand, and the lower row the strokes of the left hand.
- From p.101 onwards the beats of the *kusari* are numbered starting with 2 and ending with 1. The reason for this is that the patterns on the *taiko* and, because of the instrument's close association with the *taiko*, on the *fue* as well, theoretically begin on beat number 2, and theirs are the

¹ See p.52.
dominant parts in this latter part of the play. The two *tsuzumi*, however, adhere, although it is not clearly shown in this notation, to their regular arrangement of patterns starting on the first beat.

- This type of notation attempts to show only the strictly theoretical patterns, and does not reflect the subtle alterations and inflexions in the rhythm which are abundant, particularly in the passages in *hiranori*. Nor, more obviously, does the notation of the voice and flute parts give any indication of the melody except, perhaps, in the case of the flute to one very familiar with the method of learning the instrument.

It should be stressed that every performance of the same play will display minor variations – this depends largely on the particular combination of players belonging to the different *ryū* participating, and to a lesser extent on the whim of the individual players.¹ So familiar with the entire repertoire is the professional player required to be that his capacity for instantaneous improvisation and group recovery, should one of his fellow players default, is very great. It is usual for the musicians to gather together before the performance

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¹ The double repetition of the *shidai* on pp.94-5 of the following score is an example of this, also the longer *issei* and *nanori* of this performance.
to decide upon the particular manner of playing, where there exist alternatives, but only rarely does this discussion ever develop into an actual rehearsal.
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Kotoba (speech) Wata Mio no Yutatsu wa sagari.
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(KAKARI)

Ashiru
Ashiri
Youngari
Waki
Kono enka teba o kikuu yori no moriyo

Ashirai
Ashirai
(ya + han)
Ya o ha o ha 0

(Kotoba #)
Ye hajuryo chisare e "Moto yori, kurenai wa" kakoro naki ena no

Ashirai
Ashirai
(ya + han)
Ya o ha o ha 0

(Kakari, young)
Kotome no kakorono toshite shite

Ashirai
Ashirai
(ya + han)
Ya o ha o ha 0

Sengari, tenmin, no kai no naki tori no gotoku nite

Ashirai
Ashirai
(ya + han)
Ya o ha o ha 0

Shite) (nakii)Agarun to suruba koji no nashi, chinimo

Ashirai
Ashirai
(ya + han)
Ya o ha o ha 0

(nakii) (shite)Sumeka gekiran (-shi) To yaaran sake yaaran to kanashindo
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**KOTOBAGenre:**

**Wakai:**

1. "ka ni mōshi sōtorō"  
2. "sugata o mita kae shiteba"  
3. "Ani ni  "  
4. "hanke kawashiku sōtorō hitori ni "

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**Atarugahana:**

- yao o

**Hokue:**

- yao o

**Koi:**

- yao o

**Kohno:**

- yao o

**Kikutsuzuki:**

- yao o

**Kantsuzakabira:**

- yao o

**Kikuyotome:**

- yao o
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- **Shii**: Kashi: Yaa, ka, kO.
- **Sobit**: Shii: O ka, kO.
- **Sobit**: Shii: O ka, kO.
- **Kashi**: Maki: Yaa, ka, kO.
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Chapter V above described the role of the shōdan, or short self-contained literary-musical unit, in the construction of a full play, permitting a surprising degree of varied expression within what are in fact rather rigid limitations of form. Each shōdan has its own musical character, and it is the skilful combination and balancing of these that imparts to Nō its particular type of dramatic progression.

In order to show more concretely how the theory fits the practice, I will now describe the music of the play Hagaromo, given in Chapter VI in Japanese notation.

The start of the play is signalled by four commanding notes on the flute, known as hishigi, which were probably originally intended merely to quieten the audience, but at the same time have the effect of imbuing the theatre with an atmosphere of ritual expectation. The instrumental prelude that follows hishigi and to

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Hishigi, as already explained, is the highest overblown register of the flute. The origin of the term is not known but it was suggested by my flute teacher, the late Mr. Issō Shōnosuke, that it may be derived from the verb hishigu, to squeeze flat something that is round, an expression used in the making of reeds for Gagaku instruments. The sound is usually very strained and windy.
which the waki and his followers enter the stage takes up this atmosphere of hushed anticipation.

In Hagoromo, the entrance piece is issei, played by the kotsuzumi and ōtsuzumi, the flute accompanying in free rhythm with the ashirai melodies rokunoge (六／下) and nakanotakane (中高音), as well as other special patterns. The tsuzumi play sashibyōshi and ashirai patterns, the last predominantly mitsuji, a pattern creating tension which it is at the same time the function of the flute ashirai to relieve, so setting the stage for the actor's entrance. Instructions for the instrumentalists in performing the entrance pieces are that the shidai should be played squarely and the issei rhythmically, though these terms are only comparative.

The instrumental issei has a 'prelude' or kakuri, followed by the first dan, koshinoden (越／段) during which both drums have patterns by the name of koshi; the second dan can be prolonged by the repetition of mitsuji between three and ten times, according to the length of time it takes the waki to reach his position on the stage. Here, there must be a close rapport between the actor, the drums and the flute, in order for the music to be paced correctly so that a pattern ending coincides naturally with the waki's arrival on the stage.

When the issei is played as the entrance music, it is as a rule followed by first an utai issei, then by
sashi, sageuta and ageuta, Hagoromo being no exception.\(^1\) Issei normally consists of a passage of three lines of 5, 7-5 and 7-5 syllables. It is in a rich melodic style, and generally predominantly high in pitch. During the singer must listen very carefully and follow the hayashi.

Next follows a fairly lengthy section, the sashi, in which the waki and his attendants give a poetic description of the scene. Sashiyutai\(^2\) resembles slightly melodic speech, and is comparable to recitative in Western opera. Here in tsuyogin, the scale and melodic notations are very simple. The sashi is designed to enable the words to be clearly heard.

A sageuta or 'low song' follows, the second of the waki's tri-sectional lyrical passage. Still in tsuyogin, it is set to strict hiranori rhythm. A sageuta is normally a short song of only a few lines in a lowish pitch, the melody moving mostly between chū and geon. It invariably has an instrumental accompaniment. The flute plays the ashirai, kote (~\(\frac{4}{4}\)~), during this song; normally, it would play rokunoge (~\(\frac{6}{7}\)~) here but not in Hagoromo. Such ashirai are played during song to

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1 More commonly the waki has shidai for his opening song, and the shite, issei.

2 Sashi is an ancient word used only in Nō to describe a half-singing, half-speaking voice. Sashi in the kuri-sashi-kuse sequence has been described by Kobayashi Shizuo as "flowering water" between a waterfall (kuri) and a brimming pool (kuse), Nogami Toyoichirō, (ed.), Nōgaku Ōngaku, (Tokyo, 1952), Vol. III, 'Nō no Ōngaku', p.70.
enhance the atmosphere and the expressiveness of the words. Sometimes the *ashirai* are more concretely related to the piece; there will be examples of this further on in the play.

An *ageuta*, or 'high song', follows the *sageuta*; as is normal, the melody revolves principally around *jōon* or between *jō* and *chūon*, hence its name, but it ends on a low note. It is always a *hiranori* rhythm, but can be sung in *tsuyogin* or *yowagin*, and by a solo actor or by chorus. It is a longer song than a *sageuta*, usually of between five and eight lines. A standard *ageuta* always has three flute *sashibyōshi ashirai*: the first, *takane*, or 'high sound', enters after the first line of the song, where there is a pause as the drums play the 'rest' pattern, *uchikiri* (مركّ). The *takane* matches the generally high pitch of the song, and is included here to adjust or reinforce the pitch of the singing which, after the *sageuta*, tends to remain too low-pitched. In the middle section of the *ageuta* comes the *haribushi* (٣٣٣) of the sung—a rise in pitch, where the flute's melody *nakanotakane* is played to lead the song. It does not correspond exactly with the pitch of the song but evokes an atmosphere which helps the song. In the last part of the *ageuta*, where the melody drops.

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1 Sometimes the melody *hishigutakane* (히시코고관) will be played here for a stronger effect.

2 There are some special varieties of *nakanotakane* restricted to use in certain plays, but in *Hagoromo* it is the normal one.
down to *geon*, *rokonoge*, an *ashirai* low in pitch, is played to match the tone. In the *ageuta* the *tsuzumi* play *namibyōshi* patterns.

The *ageuta* is followed by a lengthy section of *kotoba* or speech, in which the *waki* explains where he is, and what he is doing there. As has been described above, in Chapter I, the spoken words are delivered with a particular musical intonation applied with almost rhythmic regularity to each line. The slight distortion of pronunciation of the *kotoba*, something which is also to be found in other forms of spoken drama in Japan, serves to maintain the tension of the play while yet providing dramatic contrast.

The *shite* enters the scene with a *yobikake*, or distant call from behind the entrance curtain. He, or rather 'she' in *Hagoromo*, emerges, and makes her way very slowly along the bridge-like *hashigakari* to the stage. The *yobikake*, like a very slow and dignified call for attention, is usually in speech style, though with very rare exceptions in *sashi* style. Here, because the *shite* plays the part of a female heavenly being, her 'speech' is closer to a gentle *yowagin* melody than to *kotoba*, although this is not marked in the text.

There follows a conversation in speech style between the *waki* and *shite*, the *shite* pronouncing her lines musically and slightly slower, which has the effect of making her sound somehow remote and supra-
human. This develops into the first kakeai (掛合), accompanied by ashirai patterns on the drums.\(^1\) It has been pointed out\(^2\) that there is a dramatic structure peculiar in No to such sections marked 'kakaru'. In order to render more exciting passages of heightened emotion, words that logically belong with the chorus, being descriptions in the third person of the feelings and action of the actors, are given instead of the waki and shite, and in the very manner of their division between these two, overtones of irony and pathos are created. In addition, the lines, which are long to begin with, become increasingly shorter, giving a sense of rising emotion, until the chorus enters for the first time – the shodō (稽古同), to assume its normal function for the remainder of the play. It sings a short ageuta, and the shite then has five highly expressive lines in free rhythm, following which the chorus sings another sageuta and ageuta. Again the flute ashirai consist of, in the sageuta two kote, and in the ageuta the normal takane and nakanotakane, but instead of rokunoge another kote brings this ageuta to a close.

\(^1\) An interesting detail in ashirai drum accompaniment is that when the shite is speaking, the kotsuzumi will beat kan-mitsuji (三音三地, ya o, ha o ha o), instead of mitsuji (三地, ya o, ha o ha o) which is louder and might drown the shite's words. The instrumental accompaniment is also altered in other minor ways, so as to compete as little as possible with the all-important words of the shite.

Then follows the second *mondo*, another lengthy passage of *kotoba* between the *shite* and *waki*, which again breaks into preliminary recitative, but the conflict is resolved when the *shite* manages to retrieve her feather robe. She retires to the back of the stage to put on the robe, while *hayashi* perform the background piece known as *monogi* (物着), literally, "the donning of a costume". This quiet interlude, during which the passage of time seems to be suspended, consists of the appropriate number of repetitions of a group of three drum patterns, *koiai* (ニ合), *mitsui* and *oki*, and of the flute *ashirai* melodies *nakanotakane* and *rokunoge*. *Monogi* is a pure decoration to fill the vacuum in the action, and to distract the attention of the audience from the *shite*.\(^1\)

The *shite* returns to the main area of the stage and in high-pitched recitative, resumes his exchange with the *waki*. Together they share words of excitement anticipating the entertainment (to be given by the *shite* as the price of retrieving her feather robe), phrases passing between the two like the waving of sleeves in the

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\(^1\) As opposed to the usual type of *monogi* as found in *Hagoromo* is the rarer *honmonogi* (本物着) or 'real' *monogi*, found for example in *Matsukaze* (松風). In *honmonogi*, the *shite* has his costume changed in the middle of the stage (instead of "out of sight" at the back), and the movements of the changing roughly correspond as stylised action to the five *dan* of the music.
dance to follow. The chorus then sings a *shidai*,¹ which serves, as did the *ageuta* following the first *kakeai*, to resolve the tension built up in the *kakeai* immediately preceding it, and to crystallise the atmosphere. The *shidai* is sung to *hiranori* rhythm, with a moderately ornamented melody. The melodic decorations are more or less standard. After the singing of the short *shidai* comes the *jidori* (地取り) where the chorus in a low muffled monotone repeats the last two lines of the three-line *shidai* in a rapid chant. This creates a feeling of suspense, before the play gathers in tempo to launch into the most colourful section and the dance.

The *kuri*, *sashi* and *kuse* which follow are in fact the three parts that make up the so-called *kuse* section of the play. Highly interesting musically, the *kusemai* ( ) is also central to the structure of *No*. Before giving an account of its musical function, it would be useful to examine the history of the introduction of the pre-*No* dance into the *No*. Zeami describes² how his father was the innovator in the introduction of the popular rhythmical *kusemai* into *No*. He pointed out the

¹ Called in this case a *jishidai* (地次第), which normally appears towards the middle of the piece, to distinguish it from the solo song of the *shite* or *waki* immediately upon entering the stage. The word *'shidai'* comes from *Shōmyō* (声明), or Buddhist chant, where it has the basic meaning of "repetition", reflected in *No* in the *jidori*.

contrast between the hitherto flowing, vocal quality of the music in the No—beautiful, gently melodic, and with a slow, easy tempo, and the nimble rhythmical quality of the kuse dance, and how, since his father's time, a satisfactory harmony had been achieved in combining the two and allowing a certain degree of mutual influence. The kusemai was performed less boisterously, while the utai became in parts more lively. It was probably the introduction of the kusemai into No that allowed the art to gain a universal popularity at that time, and to survive until the present day. Zeami described a kusemai as beginning and ending with a shidai, but few plays display such a form these days. Most consist of some combination of a kuri, a sashi and a kuse.\(^1\) Hagoromo is one of a mere handful of plays that have a shidai even at the beginning, and in this case the shidai-jidori functions as a pivot between the resolution of the kakeai and the introduction of the kuri-sashi-kuse group.

The kuri section is short, in free rhythm. Usually it is given to the chorus, as here, but occasionally it is treated as a solo song for the shite or his tsure. Depending on the school, kuri is sometimes termed the jo (\(\sqrt{2}\)), or 'introduction', to the kusemai. It begins on a high note, and is in a rich melodic style,

\(^{1}\) For example, sashi then kuse, without kuri; kuse alone, with neither sashi nor kuri, or kuse following immediately after the ageuta.
characterized by the frequent use of the particular melodic decoration that has come to be known as 'kuri'. Drum patterns are a mixture of noribyōshi and sashibyōshi types. The flute plays various ashirai; for example at the opening, there is the special, high-pitched kuri pattern known as sōnokuri (そのくり); in the middle is orutakane (オル高音); and towards the end is yuri (ユリ), which matches the decorative cadence honyuri (本リ), of the utai.

The sashi section that follows is shared between chorus and shite. Naturally in free rhythm, the pitch of the recitative is high at the beginning, dropping down to the end. The drums play patterns of a sashibyōshi type in a free, ashirai style, while towards the end the flute has the ashirai melody ryonokote (リョ・ノ・コ) which serves to lead into the kuse.

The kuse is sung to hiranori rhythm by the chorus with instrumental accompaniment. It can be divided into three dan, the first down to the uchikiri drum pattern, and the second down to the ageha in sageuta style, the melody moving between chū and geon. The ageha is an important solo line of five-seven-five syllables

1 Honyuri is another term borrowed from the Buddhist Shōmyō, and refers in Nō to the extended melismatic cadence at the end of kuri, in which the singing is brought down to a final note pitched at geon.

2 Ashirai of theryo type are frequently associated with the sashi.
inserted between the second and third *dan* of the *kuse*, as a rule sung by the *shite* but occasionally by the *tsure* or *waki*; in *Hakoromo*, the *shite* sings it. The highest note in the *kuse* will normally be reached in the *ageha*. The third *dan*, from after the *ageha* to the end of the *kuse*, is in *ageuta* style, the melody moving between *chu* and *joon*. As a rule, however, the song finishes on *geon*.

There are two kinds of *kuse*, according to the type of action it accompanies. The first is the *maiguse* (\(\frac{5}{4}\) \(\frac{7}{4}\) \(\frac{7}{4}\) \(\frac{7}{4}\)), where the *shite* dances to the accompaniment of the chorus and orchestra. This is a severe test of ensemble between the three. In some *kuse* the *shite* dances from the start and in others only during the second or third *dan*. The other kind of *kuse* is known as the *iguse* (\(\frac{3}{4}\) \(\frac{7}{4}\) \(\frac{7}{4}\)). Even more difficult to perform than *maiguse*, the *shite* must here remain absolutely still, often in a position of some physical discomfort. The *iguse* is extremely difficult to bring off successfully, because while the physical body is motionless, mentally the *shite* must be 'dancing' or concentrating on the extreme beauty of his form and the correctness of his pose. It is not enough to achieve the mere external appearance, because a discerning audience will sense that it is loose and unconvincing.
To return to the kuse in Hagoromo, the tsuzumi have namiby-oshi patterns, while the flute plays the melodies nakanotakane and kote.

After the kuse the shite sings a prayer in sashiutai to Daiseishi, which the chorus follows with a short announcement of the dance. The shite's dance, jonomai, is slow and dignified, and is so named because it has the attributes of the same jo of jo ha kyū, that is to say, it is calm and measured, and 'introductory' in style. It is regarded as a gentle, refined dance suited to a woman or an old person. In Hagoromo, the jonomai requires taiko, but of the nearly two score plays in the repertoire that have this particular dance, about half are without taiko. Traditionally the dance was five dan in length, allowing its slow gracefulness full expression. Nowadays, however, it is mostly shortened to three dan, the form given in the notation above.

The jonomai is characterized by special patterns called 'jo' (\[\begin{array}{c} \text{\copyright} \\
\end{array}\]) that occur at the beginning of each dan. Generally speaking, practically all dances in Nō follow the same plan with minor variations, the differentiation coming in the kakari (\[\begin{array}{c} \text{\copyright} \\
\end{array}\]) or opening patterns which change with each dance, and in the oroshi. A special characteristic of the jonomai, however, is that the jo patterns recur throughout the dance.
The normal construction of a dance is as follows: first is the *kakari*, or opening pattern, followed by the *ji*, a basic pattern played three or more times according to the school or the *shite* of the particular performance. Then follows the *shodan* (初段), or first *dan*, beginning with the pattern named *shodan* (which is repeated at the start of each *dan*). The pattern *shodan-oroshi* follows a pattern peculiar to the first section, and the first *dan* is then rounded off by a further cycle of *ji*. The second *dan*, *nidan* (二段) begins with the same *shodan* pattern, followed by a cycle of *ji*. *Sandan*, the third *dan*, starts with the same pattern as in the first two *dan*, has its own *sandan-oroshi* (三段ラシ), then a cycle of *ji*, and the dance finishes with *tome*, the concluding phrase.

One *ji* consists of four minor patterns; each minor pattern is in fact a chain of 8 beats and is known as a *kusari* (グサリ). Patterns for the beginning of each *dan* are one *kusari* in length, for example the *kakari*. The *oroshi* is made up of from two to six *kusari*.

In the dance, the flute takes the leading role, in close partnership with the *taiko*. The two *tsuzumi* also match their patterns with the other instruments. The four reach cadences simultaneously, and follow the same progression of *ji* and *oroshi* patterns. The movements of the dance are closely tied to the variations of the flute melody.
Following the *jonomai* in *Hagoromo*, the first four syllables of the text, marked *waka*, are treated as an *issei*-type of song in free rhythm, but after this the rhythm of the *utai* changes to *ōnori*, and serves to propel the play to its conclusion. Immediately after the dance, the *shite* and chorus share the declamation of the text. The *shite* is still performing dance-like movements, when the music again breaks out into a faster, short dance, *hanomai* (破舞). This, though a lighter dance, is yet an extension of the same mood. There follows the *kiri* (*きり*)\(^1\) or concluding piece of the play, sung in *yowagin* and *ōnori* rhythm by the chorus. Conspicuous are the strong beat and interesting melodic line of the singing, and the colourful patterns of the two *tsuzumi*. The flute is not important in the *kiri*, having played such a prominent role in the dance. It does however have the melody *takane* after the first phrase of the song, and towards the end that known as *tome*, or "finish". The *tome* is very important in *No*. It is supposed to crystallize the emotion of the *shite* at the conclusion of the play so that the audience leaves the theatre still steeped in the play's atmosphere. Appreciative clapping is therefore quite out of place, and is not allowed in the *No* theatre.

\(^1\) The term *kiri* is applied either in the specific sense of the conclusion of any play that is neither to do with the supernatural nor with warriors, or it can be used as a general term to describe the concluding piece of any play, no matter what the subject.
CHAPTER VIII

CONCLUDING REMARKS

The fabric of the music in Nō is in fact very simple. To begin with, it is not generally considered difficult to master the actual technique of any of the four instruments of the hayashi, even taking into account the interpretative refinements experienced players acquire, although as with most musical instruments, an 'apprenticeship' of many years is usually required in order to attain a degree of professionalism. In the case of Nō, the need for a long apprenticeship is compounded because of the necessarily oral method of transmitting the repertoire. The theories of rhythmic application and melodic decoration are learned gradually, and eventually become second nature to professional players. Likewise the feeling for the subtleties required in ensemble playing needs to be acquired. What is it in the music that can demand so many devoted lifetimes of skilful musicians? What is the quality that raises some players to the level of virtuosi, while others do not make the grade? Clearly there is a greater depth to the music than can be imagined from the first few hearings.
It could be argued that music in No is not pure music, that it is too inextricably interwoven with the dramatic action to have a meaningful existence outside the context of the play. But utai is in fact often performed as music in its own right, and is highly popular among amateurs. In this form it is known as suutai (すうたい), and does not require percussion accompaniment. Rhythm in suutai is much less strictly treated, although in performance it is still far from being improvisatory.

The instrumental music, excepting perhaps the dance pieces, stands on its own with more difficulty. The reason is that the music, the action, the total dynamic of No springs from and belongs with the words. At the same time music, dance, miming and costume are all inseparable from and essential to the drama. More than anything else, the music establishes the atmosphere of the piece.

It is absolutely central to the success of No that all effort be directed towards enabling the shite to reach the highest possible peak of expressiveness in his performance. Zeami stressed how each play is constructed around the central figure of the shite, and how all other characters involved in the performance, whether chorus, musicians or even the waki, exist only as foils for the shite.¹ There should never by any attempt to

rival or outshine the shite in performance, but the rest of the company should perform with restraint, concentrating on producing an ensemble which will evoke the right supporting mood for their principal actor. Zeami also stressed that the main aim in performing No is to entertain the audience. This will be achieved, however, not through the desire of each player to impress and please individually, but through the manner in which all contribute to the brilliant and commanding performance of the shite. This in turn depends to a large degree on the skill and sensitivity of the musicians. Where an ashirai melody is said to evoke a mood, or to set the tone of the singing, this is not intended to be a direct, artistic communication with the audience, but rather a means of putting the shite into the appropriate mood for best communicating his art to the audience.

Out of this respect for the shite, ashirai melodies on the flute, for example, are rarely heard during his singing, for it is these moments that are the most important and affecting in the play, and nothing should obscure the often profound meaning and beauty of his words from the audience’s hearing. It is prohibited to make the slightest extraneous noise during the singing of the shite, even in the preparation of an instrument. For instance, the strings of the taiko need to be tightened once more on the stage just before playing, and this inevitably makes a creaking noise, but should
the shite start to sing, the drummer's preparations must stop.

External form is all-important in No, and the hayashi and jiutai are no exception. The correct appearance and stylized manner of performance of the musicians are essential in maintaining tension in their playing and singing, and make an important contribution to the overall effect of order and beauty. It goes without saying that the utai and the mai in No depend for their very vitality on the instrumental accompaniment, but this is designed to contribute actively to the drama as well, and for this reason must not be merely decorative, but meaningful as well. The music is 'composed' (in the sense of 'put together') to follow the demands of the text, the line of the plot, and to evoke moods in the actor, as already described. Above all, however, in order to achieve a satisfactory interpretation, not only the musicians but the audience as well should have grasped thoroughly the kurai (位) of the piece.

Kurai is an artistic expression that defies a simple translation into English. It means literally 'rank' or 'grade', but in fact refers more to 'quality of distinction' or 'innate nature'. Before he can give the correct interpretation of a piece in performance, the musician must know its kurai. This will differ according to the subject of the play – it will be 'light'
or 'heavy' according to the age, sex and circumstances of the protagonist. In the instrumental music, kurai finds its expression through the appropriate pitch and tempo, and for the flute through the handling of the breath as well.

There is no actual, specified pitch in No, as has been seen above, but only general indications of pitch. Much is left to the discretion of the shite and waki, and of the chorus leader. There is a general, customary level, but the pitch will differ according to the natural voices of the principal performers and to the kurai of the role and play. Generally, the more important the role, the lower and less urbane the voice. In Hagoromo, however, it is considered effective if the shite sings with a more ethereal and slightly higher voice than her rustic foil.¹

Tempo is a decisive factor in reaching a suitable kurai. A youthful character should sing at a faster pace than should an elderly one, but such a rule is not invariable, and a pleasing kurai may be achieved, or badly affected, by unpredictable variations in each performance. As regards breathing technique, the strength or weakness of breath naturally affects the sharpness or softness of intonation, and the singer's

¹ The waki's name, Hakuryō or white dragon is, however, a metaphor for a nobleman in disguise.
control over expression, making its mastery highly important in the correct interpretation of the character of the role in No.

With the flute, kurai operates in the dynamics, in the tempo, and in the application of subtle melodic inflexions; with the drums, it is affected by the speed, by rhythmic alterations; and by the quality of the kakegoe — full, or sharp, high or low, abrupt or long-drawn-out.

Turning finally to the aspect of formal organization in No music, there is a notable lack of concurrence in the narrowest sense of the word between the rhythmic and melodic patterns of the singing, flute and drums, but the result is a varicoloured, 'breathing' kind of music. Even more remarkable is the unity of the kurai which all the players, through deep concentration on the atmosphere required, subconsciously produce in a good performance. It is their understanding and sympathetic handling of the kurai that produces the infinite nuances of expression within the severe simplicity of form that is No.
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* See p.148.


ORIGINAL SOURCES


