

Noh

Performance Guide

7

葵上

Aoinoue

by

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with the assistance of

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National Noh Theatre

Tokyo, Japan

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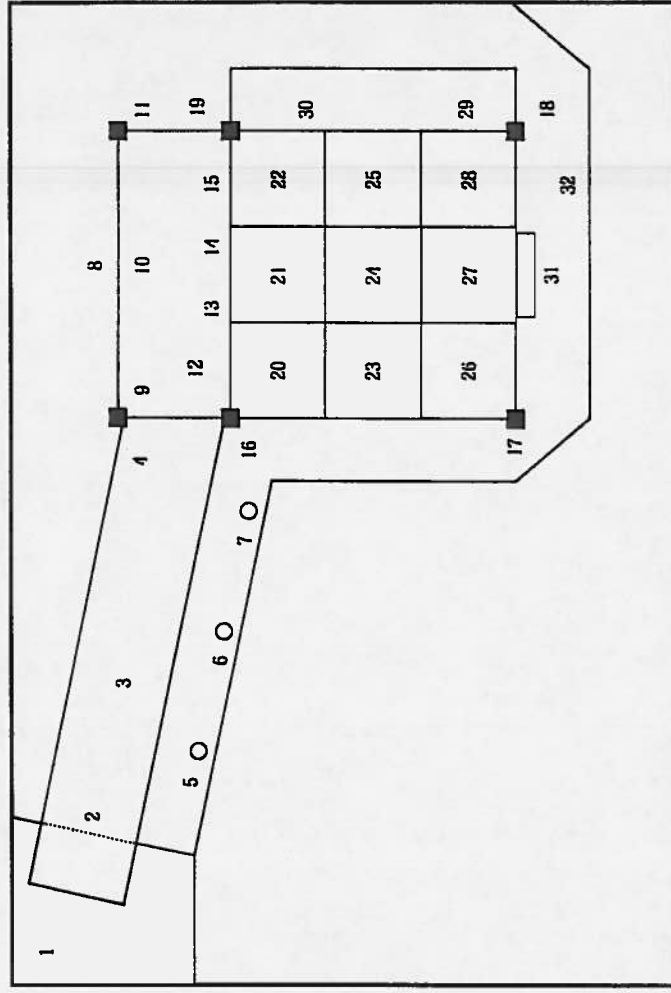
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Diagram of the Noh Stage



1. *kagami-no-ma* (mirror room)
2. *age-maku* (curtain)
3. *hashigakari* (bridgeway)
4. *kyōgen* seat
5. *san-no-matsu* (third pine)
6. *ni-no-matsu* (second pine)
7. *ichi-no-matsu* (first pine)
8. *kagami-ita*
("mirror board" painted with a pine)
9. *kōken* (stage assistants)
10. *ato-za* (rear space)
11. *kiri-do* (small entrance door)
12. *taiko* (stick drum)
13. *ōtsuzumi/ōkawa* (hip drum)
14. *kotsuzumi* (shoulder drum)
15. *fue* (flute)
16. *shite-bashira* (shite pillar)
17. *metstake-bashira* (viewing pillar)
18. *waki-bashira* (waki pillar)
19. *fue-bashira* (flute pillar)
20. *jō-za* (shite spot)
21. *dai-shō-mae* (rear center)
22. *fue-za-mae* (rear corner)
23. *waki-shō* (right center)
24. *shōnaka* (center)
25. *ji-utai-mae* (left center)
26. *sumi* (corner)
27. *shōsaki* (front center)
28. *waki-za-mae* (waki spot)
29. *waki* seat
30. *ji-utai/ji* (chorus)
31. *shirasu-bashigo*
(stairs to white stones)
32. *shirasu* (white stones)

A noh performance is a multi-leveled experience. The traditional audience has an intimate knowledge of performance practice as well as texts. This booklet is an attempt to make some of that information available to the English reader. The details need not be read the first time through. At the theater, seeing, hearing and feeling should take precedence over reading.

The main body of the guide is divided into three subsections which run parallel to each other. First, the left hand pages provide the TEXT in Japanese script with a romanization and English equivalents. Movement indications appear to the right of the text. Second, the right hand pages present, in the upper portion, a TRANSLATION, and, third, in the lower portion, a DESCRIPTION of *shōdan*, the basic structural building blocks. Description NOTES are at the end, after the translation NOTES.

Shōdan create the skeletal framework of the play. Each type has a name designating its poetic, musical, and kinetic form. Texts may be in prose, free verse, or strictly defined poetry. The music varies between more and less rigidly structured passages. The movement follows set patterns, breaking into more imagistic or mimetic gestures to highlight climactic moments.

Shōdan segment names appear in all three subsections enclosed in single brackets for text and double brackets for purely instrumental segments. Scenes, usually comprising a series of *shōdan*, are numbered according to the outline given in the introductory synopsis. Photos and movement diagrams represent visually the placement of the actors on stage. Diagram indications are: S = *shite*, T = *tsure*, W = *waki*, WT = *wakizura*. A = *ai-kyōgen*, → = forward movement, -- = backing movement, ○ = stamps, △ = kneeling, □ = seated.

The translation and afterward present the literature in an immediately accessible form: a good place to start. The English equivalents on the left page, intended to help the non- and partial Japanese reader follow the flow of images, should NOT be confused with a translation. The differences in grammar construction between English and Japanese provide ample ground for misconstruing. In addition, puns, associated imagery, listings of related words, and allusions to other bodies of literature operate in the composition of a noh play. Intentional double meanings for the same sounds create overlapping sentences and imbedded imagery. These we have listed with slashes in between (e.g. *waga*: wheels/my). Associated words have been underlined to give an immediate sense of their frequency. Translation Footnotes at the back of the book give further explanation.

In this translation, prose, quasi-verse, and verse passages are aligned against three separate margins. The far left margin is for passages in prose; the middle margin is for passages that are somewhere between prose and verse; and the right margin is for verse, both regular and irregular.

The specifics of movement vary considerably according to the independent traditions of the five schools of noh acting (Kanze, Hōshō, Kongō, Komparu, Kita). Do not be surprised if what is noted here differs in places with the stage experience. Variant performances (*kogaki*) also alter movement, music and text.

Background

Author: Probably an Ōmi *senryaku* piece and possibly revised by Zeami (1363?-1443?). See pp. 70~73.

Scene: The Heian period (8th-12th c.), Heiankyō (modern Kyoto), the bedchamber of Lady Aoi, pregnant wife of Prince Genji in the mansion of her father, the Minister of the Left.

Source: *The Tale of Genji (Genji Monogatari)*, "Aoi" chapter.

Category: Fourth category miscellaneous (demoness) play, *jun-mugen* (semi-phantasm) noh, in two acts (in modern practice the *shite* costume change takes place at the rear of the stage), *inori* ("incantation" danced power-struggle) piece, with *taiko*. **Performance practice:** Performed by all schools of noh. Stage practice varies considerably even within standard performances. Variant performances (*kogaki*) include: *Azusa no de* (all schools except Komparu) with special emphasis on *shite*'s entrance; *Kū no inori* (Kanze) and *Mumyō no inori* (Kongō) where the *shite* exits and changes into red trailing skirts (*nagabakama*), and where during the *inori* dance-struggle, the *shite* retreats to the *hashigakari*, then surveys the *waki* from the railing before a dramatic attack; *Nagatsura* (Kita) and *Nagakamoji* (Kanze and Kongō) where a long trailing wig is used to dramatic effect; *Kogaeshi no den* (Kanze) which omits a short passage after the *inori*; and *Kae no kotoba* and *Kae-shōzoku* (both the Umewaka branch of Kanze) which use different costumes and require special teachings. In addition, a recent revival, *Koshiki* ("old style"), based on Zeami's comments in the *Senryaku Dangi* (see pp. 70~72.) incorporates at least one extra character and a carriage prop not used in standard performances today.

Texts/Notation: The text used here is based primarily on the Kanze school version for the *shite*, *tsure* and *ji* [with brackets indicating the *Koshiki* old version], the Shimo-gakari Hōshō version for the *waki*, and the Yamamoto family (Ōkura school) version for the *ai-kyōgen*. Movement notation follows the Kanze school [with brackets for the *Koshiki*] although it should be noted that variation is common. The music notation is based on the Issō (*fue*), Kō (*kotsuzumi*), Takayasu (*ōtsuzumi*), and Komparu (*taiko*) instrument schools.

Synopsis: Scene by Scene

● Act I

- A stage attendant places a folded robe at the front of the stage to represent the sick Lady Aoi.
1. *Wakizure entrance:* A court official enters and relates how an evil spirit has possessed Aoinoue, the daughter of the Minister of the Left and wife of Prince Genji. All manner of priests and magicians have been consulted, but as none has been effective, he decides to summon the shaman Teruhi to call out the spirit possessing Aoinoue. (*nanori*)
 2. *Tsure entrance:* The shaman Teruhi chants magic incantations while striking her catalpa bow to call forth the evil spirit. (*sasoi-zerifu*, *azusa* music, *azusa, jō-no-ot*)
 3. *Shite entrance* [accompanied by Tsure 2 in the old version]: The living spirit of Lady

Rokujō no Miyasudokoro appears riding in a broken carriage and laments her passion-controlled life. Comparing the wheels of her carriage to those of retribution and endless reincarnation, she wishes for an unattainable escape from the sorrows of life. The sound of the catalpa bow draws her forth. (*issei* music, *issei*, *ashirai* music, *shidai*, *jitōri*, *sashi*, *sageuta*, *ageuta*)

4. *Shite's approach*: Invisible to all but Teruhi, Lady Rokujō [with her handmaidens in the old version] is described and asked to declare herself. (*soe-no-sasni*, *ge-no-oi*, *sashi*, *mondō*)
5. *Shite's lament*: Lady Rokujō reveals her identity and describes how once while her husband was alive, she lived in magnificence, but now she is so troubled that she is compelled to seek revenge, although she knows that all abuse recoils upon the abuser. She feels perpetually cursed. (*kuudoki-guri*, *kuudoki*, *sageuta*, *ageuta*)
6. *Shite's action*: Consumed by her hate for Aoinoue, Rokujō is reduced to acting out the commoner's custom of the first "wife" (Rokujō) beating the second wife (Genji's real wife). Aware that Aoinoue will remain Genji's wife as long as she lives, Rokujō realizes her own affair with Genji is past and that he will not remember it even in dreams. Tormented by thwarted love, Rokujō strikes the ailing Aoinoue, then tries to make off with her in her carriage. (*kake-ai*, *daru-uta*)
Rokujō pulls her kimono up over her head and goes to kneel at the rear of the stage for a costume change, or alternatively in some variant performances, exits.

● Interlude

7. *Waki's entrance*: The court official calls a servant and tells him to summon the priest Kohijiri of Yokawa, which he does. Although busy with his incantations, the priest agrees to come at once, and following the servant arrives at Aoinoue's bedside. (*mondō*, *shaberi*, *mondō*, *mondō*, *mondō*)

● Act II

8. *Waki's summoning of Shite*: Kneeling in front of the ailing Aoinoue, Kohijiri rubs his rosary and chants magic spells. (*noito* music, *dokuhaku*)
9. *Shite and Waki struggle*: Bent on revenge, the spirit of Rokujō attacks the priest and the two fight, one flailing a wand, the other rubbing a rosary. The priest recites sutras, and ultimately the power of the Heart Sutra (*Hannyakyo*) defeats the evil and makes possible spiritual release and salvation for Rokujō. (*inori* music, *kake-ai*, *chū-noriji*, *dokuhaku*, *kiri*)

Characters

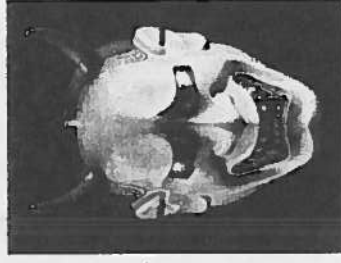
- *Maefjite* (*shite*, or main role, for the first act): The living spirit of Rokujō no Miyasudokoro, widow of a former crown prince and now one of the Loves of the "Shining" Prince Genji. Rokujō is intensely jealous of Genji's wife, Aoinoue, particularly after a mortifying experience at the Aoi Festival when her carriage was pushed out of place by that of Aoinoue. Her spirit appears first in the guise of a noble woman. Mask: *deigan*, a woman's mask with softened edges, rounded pupils, and gold

eyeballs indicating a non-human element. Costume: *karaoori* (multi-colored brocaded kimono) worn as an over garment and tucked up at the waist (*tsuboori* style); *uroko surihaku*, a white satin kimono decorated with large gold or silver triangles; *nūhaku*, a satin kimono decorated with embroidery and gold leaf and folded over at the waist in *koshimaki* style; fan.

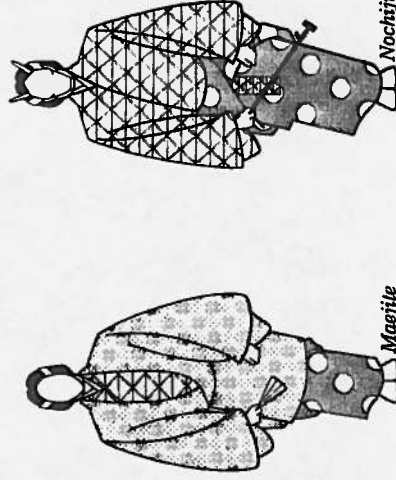
- *Nochijite* (*shite* for the second act): Rokujō no Miyasudokoro's living spirit set on revenge. Mask: *hannyā*, the mask of a jealous woman with horns at the forehead, loose hair strands, bulging metallic eyes set in deep, angular sockets, and a wide leering mouth disclosing gilded fangs. The coloring is usually natural skin color for *Aoinoue*, though one with a light forehead and red on the cheeks and chin could also be used. Costume: same as the *maefjite*, but the *karaoori* is thrown over her head, then wrapped around her waist, and finally discarded; cloth-wrapped wand with small cross bar at the end (*uchizue*). Alternatively for some variants, *nagabakama*, long red divided skirts, replace the *nūhaku*. In this case, she also wears a wig with long trailing hair (*nagakamoyi*).



deigan

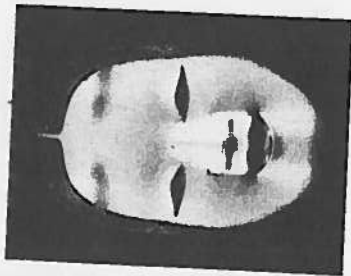


hannyā



Maefjite

Nochijite

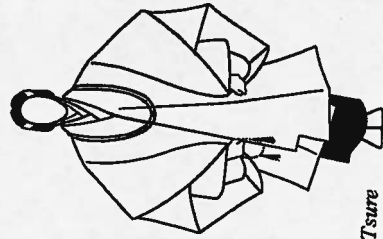


ko-omote

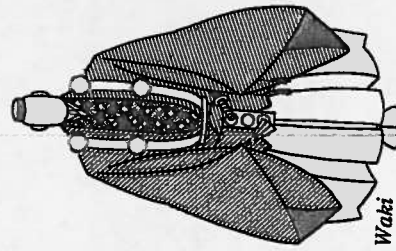
● *Tsure* (accompanying role played by a *shite* actor): the shaman Teruhi who with her catalpa bow can call up spirits. Mask: *ko-omote*, a young woman. Costume: *shiro mizugoromo*, white 3/4 length cloak with open sleeves; *red karaori*, multi-colored brocaded kimono worn loosely crossed over the chest in *kinagashi* style; *juzu*, crystal rosary; *yūdasuki*, sleeve cords.

● *Tsure 2* [in *Koshiki* old version only] (accompanying role played by a *shite* actor): the maid-in-waiting of Lady Rokujō. She appears with Rokujō riding on the carriage shaft and attempts to curb her mistress's excesses. Mask: *ko-omote*, a young woman. Costume: *red karaori*, multi-colored brocaded kimono worn crossed over the chest in *kinagashi* style.

● *Waki* (secondary actor): Kohjiri of Yokawa, an ascetic priest from Mt. Hiei who implements the exorcism of Rokujō's spirit. Costume: *tokin*, a small round lacquered hat; *suzukake*, a suspenders-like brocaded cloth with two rows of white pompoms; *atsuta* under kimono; *mizugoromo*, a plain-colored 3/4 length traveling cloak with open sleeves; *shiro ôkuchi*, white divided skirts; *juzu*, priest's rosary, fan; small sword.



Tsure



Waki

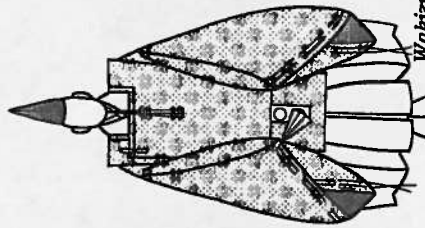
● *Wakizure* (extra secondary actor): court official serving the Minister of the Left's daughter, Aoinoue. Costume: *hora-eboshi*, a lacquered courier's cap; *atsuta* under kimono; *awase kariginu*, lined "hunting cloak," round-necked, broad open-sleeved cloak bound at the waist with a *koshiobi* belt; *shiro ôkuchi*, white divided skirts; fan.

● *Ai-kyôgen*: servant of the court official. Costume: *naga-kamishimo*, long-legged matched bast-fiber suit with paste-resist designs.

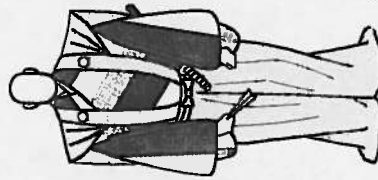
Props

Embroidered *kosode* (kimono), usually red, which is laid out flat in center-front stage and represents the ailing Aoinoue.

Carriage [for *koshiki* old version], a cloth-wrapped bamboo framework with wheels at the sides.



Wakizure



Ai

〈名ノリ/NANORI〉 Name announcement. (p. 11)
 ワキヅレ: これは 朱雀院に仕へ奉る

Wakizure: *Kore wa Shujakuin ni tsukaetaitematsuru shinka nari*
 I (am) serving the Shujakuin emperor (as an) official

さても 左大臣の 御息女
Satemo sadajjin no 御息女
 Now the Minister of the Left's beloved daughter

葵上の 御物の怪
Aoinoue no on-mono-no-ke
 Aoinoue's possessing spirit

以ての外に 御座候程に
Motte no hoka ni gozasôrô hodo ni
 Cannot be restrained and therefore

貴僧 高僧を 請じ
Kisô kôsô o shôji
 Revered priests eminent priests (have been) summoned

大法秘法 医療
Daihô hihô iryô
 Great & secret incantations, medicines

様々の御事にて御座候へども
Samazama no onkoto nite gozasôraedomo
 Various things have been done, but

更に その驗なく候
Sarani sono shirushi naku sôrô
 Still to no effect

ここに 照日の巫女と申して
Koko ni Teruhi no miko to môshite
 Here, the priestess called Teruhi (having)

まさしき 様の 上手の帳ふを 召し
Masashiki azusa no jôzu no sôrô o meshi
 True catalpa (divination) skill, is to be summoned

Tsure enters,
 sits at waki seat.

Wakizure enters,
 stands at shite spot.

(photo[1])

As soon as the instrumentalists and chorus have taken their seats, the stage assistant (*kyôken*) brings out a folded kimono and lays it out at front center stage to represent the sick Aoinoue. In silence, Teruhi (*tsure*) enters and kneels at the waki seat. (Alternatively, she may enter after the NANORI.) The court official (*wakizure*) enters, sometimes followed by the messenger (*ai*), and stands at the shite spot.

〈NANORI〉 Name announcement.

OFFICIAL I am an official in the service of Emperor Shujaku.¹ Aoinoue, the much loved daughter of the Minister of the Left, has been possessed by an unrelenting malevolent spirit. Eminent and wise priests have been called in to administer medicines and to perform cures with great and secret holy incantations. But all to no avail. So I go now to summon the priestess Teruhi, truly renowned for her skill in divination with the catalpa bow.²

DESCRIPTION

〈NANORI〉 Name announcement by *wakizure*. Prose spoken as stylized speech (*kotoba*, NOTE 1, p. 59). Without accompaniment.

〈(SASOJ-ZERIFU)〉 Bridging line by *wakizure*. Stylized speech. Without accompaniment.

〈AZUSA〉 Catalpa instrumental music introducing and accompanying the *tsure*'s chant in the following AZUSA and JÔ-NO-EI segments. Hand drums only.

Played by the two hand drums, *kotsuzumi* and *ôtisuzumi* (NOTE 2, p. 59), this



[1]Wakizure: Mori Tsuneyoshi

生霊 死霊の 境を
Ikiryō shiryō no sakai o
 Living spirit (or) dead spirit's state

梓に掛けさせ 申さばやと存じ候
Azusa ni kakasese mōsabaya to zōji sōrō
 By striking the cataipa (bow) intend to ask

2

《(上ノ)イゼリフ/SASOI-ZERIFU》Bridging line. (p. 11)

やがて 梓に 御掛け候へ
Yagate azusa ni onkake sōrae
 Now strike the cataipa (bow)

《梓/AZUSA》Catalpa music. (p. 11)

《梓/AZUSA》Catalpa purification song. (p. 14)

ツレ: 天 清浄 地 清浄
Tsure: Ten shōjō ji shōjō
 Heaven pure earth pure

内外 清浄 六根 清浄
Naige shōjō rokkon shōjō
 In-out pure six senses pure

《上ノ詠/JŌ-NO-EI》High-pitched poem. (p. 14)

寄り人は

Yoribito wa

Approaching person

今ぞ 寄り来る

Ima zo yorikuru 長浜の

Now draws near (over) Long Beach's

芦毛の

Ashige no 駒に

Reeds/(on) dapple-haired horse

手綱 揺り懸け

Tazuma yurikake

(With) reins swaying

TRANSLATION

We intend to ask her to strike her bow and call forth the spirit, and through this to ascertain whether it is that of someone living or dead.

The Official goes to sit in front of the chorus where he faces Teruhi.

2

《(SASOI-ZERIFU)》 Bridging line.

Please, then, would you strike the Catalpa Bow.
In some versions, the official asks the messenger to fetch Teruhi, whom he calls out.

《AZUSA》 Catalpa music.

《AZUSA》 Catalpa purification song.

Pure heaven pure earth
 pure within pure without
 All six senses pure³

《JŌ-NO-EI》 High-pitched poem.

The drawn spirit

now draws close along

Long Beach's reeds

riding a dapple steed,

its reins dangling.⁴

DESCRIPTION

rather even-pulsed rhythm represents the sound of the cataipa bow (*azusa yumi*) that the shamaness (*tsure*) is said to be striking as she chants. The effect is



②Tsure: Shimizu Kanji,
 Wakizure: Mori Tsuneyoshi

achieved by the repetition of alternating high and then low-pitched strokes on the *kotsuzumi* shoulder drum. Known as *noito*, this pattern can be notated as follows [*Kotsuzumi*: ○ = high "po" sound; ◎ = low "pu" sound; ● = small tap. *Ôtsuzumi*: △ = large stroke; ● = small stroke.]:

beats	1	2	3	4	5	6	7	8
	○	◎	○	◎	ya ○	◎	ha ○	◎
	<i>noito</i>							

The *ôtsuzumi* meanwhile plays a series of standard patterns which include the following:

- 1) several repetitions of the sparse ground pattern *kotai*;

beats	1	2	3	4	5	6	7	8
	ya--aa	ha--aa	△					
	<i>kotai</i>							
- 2) several repetitions of the continuous ground pattern *ji* ("ground");

beats	1	2	3	4	5	6	7	8
	ya △	han	ha ●	△	ya	△	ha	△
	<i>ji</i>							
- 3) an *uchikake* non-repeating "bridging" pattern such as *uchikake itsutsu-gashira* ("five head bridge") which breaks up the above repetitions;

beats	8	1	2	3	4	5	6	7	8
	●	ya ●	ha ●	yo △	i ●	i	ya △	△	△
	i	ya △	△	yo △	i ●	i	ya △	△	△
	i	ya △	△	yo △	i ●	i	ya △	△	△
	<i>uchikake</i> <i>itsutsu-gashira</i>								
- 4) a return to the continuous *ji* ground repetitions ending with the cadence pattern *ji-shikake*, which has an added stroke inserted at beat 5. This signals a return to *kotai* and here, the beginning of the following ISSEI entrance music.

beats	1	2	3	4	5	6	7	8
	ya △	han	ha ●	△	ya	ha	△	
	ya--aa	ha--aa	△					
	<i>ji-shikake</i> <i>kotai</i>							

(AZUSA) Catalpa purification song by *tsure*. Verse. Dynamic mode (*tsuyogin*, NOTE 3, p. 59). Non-matched rhythm (*kyôshi awazu*, NOTE 4, p. 60). With accompaniment.

The AZUSA music of the hand drums continues throughout this segment unmatched to the singing.

(JÔ-NO-EI) High-pitched poem by *tsure*. Verse in strict meter. Melodic mode (*yowagin*, NOTE 5, p. 60) with some dynamic nuances. Non-matched rhythm. With accompaniment.

The text is in classical *waka* poem style having 31 syllables in five lines with a syllable count of 5+7+5+7+7 (poetic meter, NOTE 6, p. 60).

Melodically, the five lines of poetry follow typical characteristics of a JÔ-NO-EI:

1) the first line begins in the high pitch range and goes up to the upper high pitch (*kuri*); 2) the third line drops to the middle pitch; 3) the final line drops to the low pitch. Here, the final two lines may have brief dynamic nuances where individual words or syllables are sung in dynamic or semi-dynamic style.

The AZUSA music continues during this segment as well, still unmatched to the singing.

(ISSEI) Entrance music for *shita*. Flute and hand drums. Non-matched rhythm.

The ISSEI music of *Aoiroae* is played quietly with a sense of reserve suited to the high status of Princess Rokujô. It ends when she reaches the first pine.

The interplay of the two hand drums predominates with the addition of specifically placed flute (*nôkan*, NOTE 7, p. 61) passages that do not match the pulse of the drums.

This segment may have as many as four divisions (*dan*) but it is often abbreviated to three, two, or sometimes only one. To abbreviate or not depends on the performance context, including factors such as what other plays are on the same day's program and whether or not they also contain an ISSEI. The decision to abbreviate usually lies with the *shite* actor.

In the hand drums, the ISSEI divisions are based on even-tempoed repetitions of *ji* "ground" patterns interspersed with non-repeating, conspicuous *kashira* "head" patterns. Its structure in a full formal rendering is as follows:

divisions (<i>dan</i>)	drums	flute
"Beginning" (<i>kakari</i>)	repeating ground patterns (<i>kotai/mitsuji + ji</i>) + cadence (<i>shikake/musubi</i>)	piercing high-pitched <i>kishigi</i> + entrance midway of free-rhythmic melody
1st <i>dan</i> (<i>shodan</i> , often omitted)	"coinciding head" (<i>nigashira</i>) + tandem "bridging" (<i>koshi-no-te</i>) patterns	silent
2nd <i>dan</i> (<i>nidan</i> , often omitted)	"coinciding head" (<i>nigashira</i>) + repeating ground (<i>kotai/mitsuji + ji</i>) patterns + cadence (<i>shikake/musubi</i>)	entrance midway of free-rhythmic melody
3rd <i>dan</i> (<i>sandan</i> , curtain opens and <i>shite</i> enters)	head pattern (<i>ni-no-ku</i>) + repeating ground + <i>shikake/musubi</i> cadence pattern to cue singing	entrance midway of free-rhythmic melody as curtain opens, melody ends in low register as singing begins

The even-tempoed repeating ground patterns played by the hand drums include the open and sparse *kotai/mitsuji* patterns played in tandem as well as denser interlocking ground patterns such as *ji/nagaji* [*ô* = *ôtsuzumi*, *ko* = *kotsuzumi*].

〔一声/ISSEI〕 Shite entrance music. (p. 15)

〔一セイ/ISSEI〕 Shite opening song. (p. 19)

シテ: 三つの車に 乗/法の道

Shite: *Mitsu no kuruma ni nori no michi*

In the Three Vehicles riding/the Law's Path

火宅の門をや

出でぬらん

Kataku no kado o ya idemuran

Burning house's gate may exit

〔ツレ2〕

夕顔の 宿の 破れ車

Yūgao no yado no yareguruma

Evening Face's dwelling's broken carriage

〔シテ〕 遣る方なきこそ

悲しけれ

Yarukatanaki koso

Destinat^on-less/unsurmountable (so I) lament

〔アシライ/ASHIRAI〕 Connecting music. (p. 21)

〔次第/SHIDAI〕 Poetic song. (p. 21)

〔シテ・ツレ2/Shite・Tsure-2〕

浮/憂き世は

Ukiyo wa

Floating/weary world wretched/ox cart

浮/憂き世は

憂/牛の小車の

Ukiyo wa ushi no oguruma no

Floating/weary world wretched/ox cart

巡るや 報ひ

Meguru ya mukui

Goes round retribution must come

〔地取/JITORI〕 Repeat. (p. 23)

地/地: [repetition of last two lines of SHIDAI]

Shite enters, stands at

1st pine, faces front.

[Shite in carriage,

Tsure 2 next to it.]

Shite faces right

Weeps twice.

Shite turns, enters stage.

At shite spot, faces back pine.

Shite faces front.

〔ISSEI〕 Shite entrance music.

Rokujō enters and stops at the first pine. [Koshiki old variant: Stage attendants first bring on a frame-work representing a carriage. Rokujō then enters accompanied by her maid-in-waiting (isure-2) and boards the carriage. (All bracketed sections which follow refer to the Koshiki performance version.)]

〔ISSEI〕 Shite opening song.

Riding the Three Vehicles' down the Path of the Law

one might yet escape through the gate of the Burning House.⁶

But my carriage is in shambles, like Yūgao's dwelling,⁷

without direction or recourse; and I miserable.

ROKUJŌ

[MAID]

[ROKUJŌ]

〔ASHIRAI〕 Connecting music.

Rokujō [and Maid] goes to the shite spot.

〔SHIDAI〕 Poetic song.

[ROKUJŌ and MAID]

My wretched world like the little ox cart wheels

the wretched world like the little ox cart wheels

round and round in irrevocable retribution.

〔JITORI〕 Repeat.

CHORUS

The wretched world like the little ox cart wheels

round and round in irrevocable retribution.

DESCRIPTION

kotai/mitsuji

1	2	3	4	5	6	7	8
ya	aa	ha	△				
o				ya	○	ha	○
ko						ha	○

ji/nagaji

o	ya	△	han	ha	●	△	ya	ha	△
ko	ya	han	●	●	ya	●	◎	ha	○
o	ya	△	han	ha	●	△	ya	ha	△
ko	○	○	ha	○	◎	○	○	ha	○

The *shikake/musubi* cadence pattern breaks the repeating ground patterns and signals change. The six consecutive drum strokes of the *ōtsuzumi's shikake* are

〈サシ/SASHI〉 Recitation. (p. 25)

シテ： 凡そ 輪廻は 車の輪の如く
Shite: *Oyoso rinne wa kuruma no wa no gotoku*
 Surely transmigration is like a cart's wheel

六趣 四生を 出でやらず
Rokushu shishō o ide yarazu
 Six realms four births not exited

人間の不定 芭蕉 泡沫の 世の習ひ
Ningen no fujō bashō hōmatsu no yo no narai
 Human frailty (like) banana plant (or) foam (is) life's lesson

昨日の 花は 今日の 夢と
Kinō no hana wa kyō no yume to
 Yesterday's flower (is) today's dream

驚かぬこそ 愚かなれ
Odorokanu koso oroka nare
 To not notice (this) is foolhardy

身の憂きに 人の 恨みの なほ 添ひて
Mi no uki ni hito no urami no nao soite
 On wretched self other's hate is piled

忘れも やらぬ 我が思ひ
Wasure mo yaranu waga omoi
 Forgetting too impossible, my thoughts

せめてや 暫し 慰むと
Semeteya shibashi nagusamu to
 Even briefly hope to comfort, and so

梓の弓に 怨霊の
Azusa no yumi ni onryō no
 By the catalpa bow the malevolent spirit

これまで 現れ出でたるなり
Kore made araware idetaru nari
 To here has appeared

Facing front
 at shite spot

TRANSLATION

〈SASHI〉 Recitation.

ROKUJŪ
 Truly the revolvings⁹ of rebirth resemble the wheels of a cart
 circling the six realms and four births.⁹
 Human life is as frail as a banana stalk, as evanescent as foam.¹⁰
 Yesterday's flower is but a dream today.¹¹
 Foolish we are not to realize this.
 Yet, to my wretchedness is added resentment of another
 I cannot forget. — My love!
 Thinking to ease my mind, if but for a moment,
 my vengeful spirit drawn by the catalpa bow
 has appeared here.

DESCRIPTION

particularly conspicuous.

shikake/musubi

ō	1	2	3	4	5	6	7	8
ko	△	△	△	△	△	△	△	shikake
ō								musubi→
ko	◎	◎	ha	◎	ya	◎	ha	◎

ō ya ha yo △ i
 ko ◎ ○ ○ ha ○
 → *musubi*

The 1st *dan* in the full formal rendering stands out because the drums play a special series of patterns called *koshi-no-ke*, "crossing" or "bridging pattern," while the flute remains silent. In abbreviated renderings, this is left out.

〈ISSEI〉 Poetic song by *shite*. Verse. Melodic mode with dynamic nuances. Non-matched rhythm. With accompaniment.

Often following an instrumental ISSEI but appearing independently as well, the sung ISSEI generally has either one or two couplets each made of two 7+5 syllable lines (see poetic meter, NOTE 6, p. 60), with possible variation. Here, in fact, three of the four lines have 8+5 meter.

The singing is characterized by frequent pitch fluctuations to embellish individual syllables, notably rising to the upper high pitch (*kuiri*, melodic mode, NOTE 5, p. 60) in the first couplet, then dropping to the middle pitch and eventually the low pitch during the second couplet (*mi-no-ku*). Here, the second couplet incorporates several shifts between melodic and dynamic modes with subtle shades in pitch that create an emotional intensity.

The drummers' straight-forward rhythm, not matched with the singing, again follows a similar series of patterns as mentioned above. Although this varies with the speed at which the *shite* sings, this pattern series is usually as follows:

2 steps forward.

<下ゲ歌/SAGEUTA> Low-pitched song. (p. 29)

あら恥づかしや 今とても
 Ara hazukashiya ima totemo
 Ah! so ashamed! Now again

忍び 車の 輪/我が 姿
 Shinobi guruma no waga sugata
 Secret/enduring/[fern] cart's wheels/my form

2 steps back,
 looks down.

<上ゲ歌/AGEUTA> High-pitched song. (p. 29)

[シテ・ツレ2/Shite・Tsure-2]

月をば 眺め 明かすとも
 Tsuki oba nagame akasu tomo
 At the moon gaze till dawn, still

Looks straight ahead.

月をば 眺め 明かすとも
 Tsuki oba nagame akasu tomo
 At the moon gaze till dawn, still

月には 見えじ 影/陽炎/解遊の
 Tsuki ni wa mieji kagerō no
 By the moon unseen shade/gossamer/May fly

梓の弓の 占/未音に
 Azusa no yumi no urakazu ni
 (To) catalpa bow's divination/upper notch

Shite faces right,
 looks faces front

立ち寄り 憂きを 語らん
 Tachiyori uki o kataran
 Draw near wretchedness to tell of

One step forward.

立ち寄り 憂きを 語らん
 Tachiyori uki o kataran
 Drawn near wretchedness to tell of

<添エノカシ/SOE-NO-SASHI> Appended recitation. (p. 29)

[シテ] 梓の弓の 音は 何処ぞ

Azusa no yumi no oto wa izuku zo
 Catalpa bow's sound where from?

Listening, turns right.

<SAGEUTA> Low-pitched song.

How shameful yet again I endure!¹²
 coming in a shrouded carriage.

<AGEUTA> High-pitched song.

[ROKUJŪ and MAID]

Though I may gaze at the moon till dawn
 Though I may gaze at the moon till dawn
 The moon cannot see me.¹³ My gossamer shade¹⁴
 draws near the notch of the divination bow
 to tell of my anguish
 draws near to tell of my anguish.

4

<SOE-NO-SASHI> Appended recitation.

[ROKUJŪ] (listening)

The sound of the catalpa bow, where does it come from?

DESCRIPTION

ō ko | kotai ⇒ ji ⇒ head pattern ⇒ kotai ⇒ ji ⇒ shikake
 mitsuji ⇒ nagaji ⇒ head pattern ⇒ mitsuji ⇒ nagaji ⇒ musubi

<ASHIRAI> Connecting music for *shite* to move to the main stage. Flute and hand drums. Non-matched rhythm.

The flute plays standard free-rhythmic melodic passages (*ashirai*) to the drums' ground patterns. Such free-rhythmic flute patterns can be extended or shortened, as can the repetitions of the drum patterns, to fit the time it takes the *shite* to enter the main stage. This process is known as *mihakarai*, literally "seeing and measuring." The *shite*'s entrance time varies depending not only upon the actor's speed, but also on the length of the bridgeway of the particular theater. When the *shite* reaches the *shite* spot, the *ōtsuzumi* drummer signals the ending cadence.

<SHIDAI> Poetic song by *shite*. Verse in strict meter. Melodic and dynamic modes. Matched rhythm. With accompaniment.

A formal, theme song in strict poetry and set meter. The three lines of poetry have a syllable count of 7+5, 7+5, 7+4, with line 2 being a repeat of line 1. Though short, a SHIDAI is a particularly important segment as it contains central, thematic imagery of the play. Its importance is further suggested in the choreographic convention of the actor-singer facing the pine tree on the back wall

梓の弓の 音は 何処ぞ
Azusa no yumi no oto wa izuku zo
 Catalpa bow's sound where from?

<下ノ詠/GE-NO-EI> Low-pitched poem. (p. 31)
 ツレ[ツレ2]/*Tsure* [Tsure-2]:

東屋の

Azumia ya no

(At) Eastern cottage

母屋の

妻戸に 居たれども
tsumado ni itaredomo
 (Mother)/central room's door/(wife) I am, but

シテ:

Shite: *Sugata nakereba*

Form none, so

問ふ

人もなし
hito mo nashi

Questioning persons also none

<サシ/SASHI> Recitation. (p. 31)

ツレ:

不思議やな 誰とも見えぬ 上臈の
Fushigi yana tare tomo mienu jōrō no
 How mysterious! cannot-see-who noble woman

破れ車に

召されたるに
Yabureguruma ni mesaretaru ni
 Broken carriage rides

青女房と思しき

人の
Aonyōbō to oboshiki hito no
 Maid-in-Waiting-likely person

牛もなき

車の 轆に 取りつき
Ushi mo naki kuruma no nagae ni torisuki
 Ox-lacking carriage shaft clutches

さめざめと

泣き給ふ 憐はしさよ
Samezame to nakitamō itawashisa yo
 Bitterly weeping. How pitiful!

Shite [Tsure 2] weeps twice.

Shite faces front,
 steps, listens.

Shite looks to front.

Backing up, weeps.

Tsure faces shite.

The sound of the catalpa bow, where does it come from?

<GE-NO-EI> Low-pitched poem.

TERUHI [MAID]

In the *Eastern Cottage*^u

I stand at the door of the main room.

Without a form:

No one seeks after me. (*weeps*)

ROKUJŌ

<SASHI> Recitation.

TERUHI

How mysterious! I cannot tell who, but a noble woman approaches in a broken carriage. What seems to be a maid-in-waiting clutches at the shaft of their ox-less carriage weeping, weeping. It is heart-rending. (*weeps*)

DESCRIPTION

of the stage, the most important symbol of noh. [This movement convention however differs when there is more than one actor singing the SHIDAI.]

Vocally, *Aotzoue* has a shift midway through the SHIDAI from the melodic to the dynamic mode. Such a shift is quite uncommon and suggests here the inner conflict of the *shite*.

Drummers and singer match their beats (*hyōshi-aw*, see NOTE 4, p. 60) to a loosely conceived 8-beat structure (collapsed where drum beats are sparse), with the singer adjusting the length of certain syllables in the "standard match" system (*irazorī*, NOTE 8, p. 61). The drum patterns are generally matched to the three lines of chant as follows:

chant/1	U ki yo wa u shi no o gu ru ma no								
ō	ya-aa-	ha Δ							<i>koiai</i>
ko		ya ●	ha ●	ha ○					<i>kaz-mitsuji</i>

chant/2	U ki yo wa u shi no - o gu ru ma no								
ō	ya-aa-	ha Δ							<i>koiai/uchikiri</i>
ko		ya ●	○	ha ○					<i>uchikiri</i>

chant/3	Me gu ru ya mu ku i - na ru ra n								
ō	iya Δ	iya Δ							<i>uchikiri</i>
ko	iya Δ		ya ○	ha ●					<i>tome</i>

<JITORI> *Shidai* repeat by *ji*. Non-matched rhythm. With accompaniment.

By convention, the chorus repeats the two lines [without the 2nd line repeat]

〈問答/MONDŌ〉 Dialogue. (p. 31)

若し かやうの人にてもや 候ふらん
Moshi kayō no hito nite mo ya sōrōran
 Possibly that person it might be

ワキヅレ: 大方は 推量申して候
Ōkata wa suiryō mōshite sōrō
 Generally (I can) guess

ただ 包まず 名を 御名のり 候へ
Tada tsutsumazu na o on-namori sōras
 Simply without concealing name declare please

5

〈クドキグリ/KUDOKI-GURI〉 Ornate lament song. (p. 33)

シテ: それ 娵 電光の 境には
Shite: Sore shaba denkō no sakai ni wa
 Well, (in) mortal world (of) lightning flash's duration

恨むべき 人もなく
Uramu beki hito mo naku
 Hate-worthy people none

悲しむべき 身もあらざるに
Kanashimu beki mi mo arazaru ni
 Lament-worthy self also not

何時 さて 浮かれ初めつらん
Itsu sate ukare sometsuran
 When then did my (sorrowful) wandering begin

〈クドキ/KUDOKI〉 Lament. (p. 35)

〔ツレ〕 只今 梓の弓の 音に
[Tsure] Tadamima azusa no yumi no oto ni
 Now by catalpa bow's sound

Tsure and Wakizure
 face each other.

Tsure and Wakizure
 face center.
 Shite goes to rear center,
 2 steps forward,
 surveys kimono, kneels.

(photo③)
 Shite weeps twice.
 Tsure faces Shite.

〈MONDŌ〉 Dialogue.

Could it possibly be HER.
 I think I have an idea who. Please state your name, hold nothing back.

5

Rokujō goes to stage center, surveys the ailing Atimoue and is sealed.

〈KUDOKI-GURI〉 Ornate lament song.

When life lasts no longer than a lightning flash,
 there is small reason to hate others
 little reason to pity oneself
 When did I lose sight of these truths? (*weeps*)

〈KUDOKI〉 Lament.

[TERUHI]
 Summoned by the sound
 of the catalpa bow.

DESCRIPTION

of the SHIDAI in a low, quiet, *soto voce* unmatched to the drums, during which time the *shite* faces front.

〈SASHI〉 Recitation by *shite*. Quasi-verse. Melodic mode, *sashi* style (NOTE 9, p. 62).
 Non-matched rhythm. With accompaniment.

SASHI segment lines are loosely based on a 7+5 syllable count. Here, the first few lines vary, while the last few lines tend toward strict 7+5 meter.

The singing characteristically has a smooth, quickly moving flow, starting in



③Shite: Mikawa Atsuo

[シテ] 我が心 我が心
 [Shite] *Tada itsu to naki* *waga kokoro*
 Still somehow/cries my heart
 ものうき 野辺の 早蕨の
Mono uki nobe no sawarabi no
 Melancholy field early fern shoots
 萌え出で 初めし 思ひの露
Moe ide someshi omoi no tsuyu
 Sprouting began/dye dew thoughts
 かかる恨みを 晴らさんとして
Kakaru urami o harasan tote
 Hang/this resentment thinking to vent
 これまで 現れ出でたるなり
Kore made araware idetaru nari
 Thus far (I) have appeared
 <下ゲ話/SAGEUTA> Low-pitched song. (p. 35)
 地 思ひ知らずや 世の中の
 床 *Omoishirazu ya yo no naka no*
 Don't you know? in the way of the world
 情は 人の為ならず
Nasake wa hito no tame narazu
 Sympathy is not for another's sake
 <上ゲ話/AGEUTA> High-pitched song. (p. 36)
 我 人の為 たらければ
Ware hito no tame tsurakeraba
 (When) I by another suffer
 我 人の為 たらければ
Ware hito no tame tsurakeraba
 (When) I by another suffer
 必ず 身にも 報ふなり
Kanarazu mi ni mo mukuu nari
 Inevitably to that person retribution comes

Shite faces front.
 Tsure faces center.

Shite faces Tsure.
 Tsure faces Wakizure.

Shite faces front.
 Tsure faces center.

Shite looks down.

[ROKUJŌ]
 At some point my heart,
 like the shoots of *early ferns*¹⁹
 in a melancholy field,
 sprouted thoughts dyed with dew that clinging grew.
 It is to dispell these that I have appeared here.

<SAGEUTA> Low-pitched song.
 CHORUS Don't you know? In this world
 sympathy is not for the sake of another.²⁰

<AGEUTA> High-pitched song.
 As I have suffered at another's hands,
 as I have suffered at another's hands,
 retribution demands the other suffers.

<SAGEUTA> Low-pitched song by *shita*. Verse in strict meter. Melodic mode. Regular match rhythm. With accompaniment.

With the SAGEUTA, the mood turns inward and serves to set off the more energetic and high-pitched AGEUTA which follows. Here, the segment has several typical SAGEUTA characteristics: 1) lines with a strict 7+5 meter; 2) a melody featuring mainly the middle and low pitches; 3) a drum interlude to bridge into the following AGEUTA segment; and 4) a free-rhythmic flute passage over the last line of text and the drum interlude.

<AGEUTA> High-pitched song by *shita*. Verse primarily in strict meter. Melodic mode. Regular matched rhythm. With accompaniment.

AGEUTA is a common segment in almost all *noh* plays. This particular AGEUTA is shorter than most. Still, it displays several typical AGEUTA characteristics including: 1) repetition of the first line of text in which the two lines are divided by an *uchikiri* "dividing" drum pattern; 2) repetition of the last line of text during which the drummers play an ending cadence pattern; 3) a melody which begins in the high range, but drops to the low pitch at the end of the segment; and 4) three free-rhythmic *ashirai* flute patterns: a) during the *uchikiri* pattern separating the first two lines; b) midway [here, after the third line]; and c) over the last two lines of the segment.

<(SOE-NO-SASHI)> Appended recitation by *shita*. Verse. Melodic mode in abbreviated *sashi* style (see NOTE 9, p. 62). Non-matched rhythm. With accompaniment.

何を 嘆くぞ 葛の葉の
Nani o nageku zo kuzu no ha no
 What (do you) grieve for? arrowroot leaves'

裏/根みは 更に 尽きすまじ
Urami wa sarani tsukisusumaji
 Underside/hate far from played out/

恨みは 更に 尽きすまじ
Urami wa sarani tsukisusumaji
 Hate far from played out

6

〈掛ヶ台/KAKE-AI〉Exchange. (p. 37)

シテ:
Ara urameshi ya
 How hateful!

今は 打たでは 叶ひ候ふまじ
Ima wa utade wa kamai sôromaji
 Now without striking not satisfied

ツレ〔ツレ2〕/Tsure〔Tsure-2〕:
 あら賤ましや
Ara asamashi ya
 How shameful!

六條の 御息所 ほどの御身にて
Rokujô no Miyasudokoro hodo no on-mi nite
 Rokujô Princess status person, yet

後妻 打の 御旗舞ひ
Uwamari uchi no on-furumai
 Second wife beating actions

いかで さる事の候ふべき
Ikaide saru koto no sârôbeki
 How can such a thing be?

ただ 思し召し 止り給へ
Tada oboshimeshi tomari tamae
 Just consider and stop please

Shite half rises,
 looks hard at kimono.

Shite lowers kneel,
 weeps.

Weeps again.

Shite rises, looks at kimono.
 [Shite and Tsure 2 stand.
 Tsure 2 holds back Shite.]

Tsure faces Shite.

(Half rises and glares at Aoinoue)
 Why do you lament? My resentment
 turns to the underside like the arrowroot leaf'
 and is not yet spent
 My resentment is certainly not yet spent.
 (Resealed, weeps)

6

〈KAKE-AI〉Exchange.
 ROKUJÔ I hate you. (Glares at Aoinoue) I must strike.
 TERUHI [MAID]

Shame, shame on you, Rokujô! To see someone of your status indulg-
 ing in wife-beating.²⁸ Is it proper? Pause and reconsider!

DESCRIPTION

During this and the following GE-NO-EI segment, drummers use the same *sashi* repeating patterns (*kotai/mitsuji*, then *tsuzuke*) mentioned above (see SASHI, p. 25). The easily comprehensible style of these lines give them an immediacy.

〈GE-NO-EI〉 Low-pitched poem by *tsure*, then *shite*. Verse in strict meter. Mixed melodic and dynamic modes. Non-matched rhythm. With accompaniment.

Similar to the earlier JÔ-NO-EI, this is in the style of a 31-syllable *waka* poem (source unclear) with five lines of 5+7+5+7+7 meter (see poetic meter, NOTE 6, p. 60).

By convention, a *tsure* centers his pitch range higher than the *shite* and sings at a brisker tempo. In this GE-NO-EI segment, the frequent shifts between singing modes as well as fluctuations of pitch allow for poignant renderings of individual words, notably *moya* and *tsumado* with their imbedded meanings of "mother" and "wife." Switching between singing modes also involves subtle shifts between intermediary pitches. The effect again highlights the emotionality.

〈SASHI〉 Recitation by *tsure*. Quasi-verse. Melodic mode, *sashi* style (NOTE 9, p. 62). Non-matched rhythm. Without accompaniment.

This segment has an urgency to it as the shaman describes her vision to the *wakizura*. The sudden dropping out of the drum accompaniment focuses the attention on the words of the shaman, while the brief dynamic nuances to describe the weeping maid add intensity.

〈MONDÔ〉 Dialogue between *tsure* and *wakizura*. Speech. Stylized speech (*kotoba*, see NOTE 1, p. 59). Without accompaniment.

シテ: 如何に言ふとも
 Shite: *Iya ikani iu to mo*
 No, whatever you say

今は 打たでは 叶ふまじと
Ima wa utade wa kanōmaji to
 Now not striking will not satisfy

枕に 立ち寄り ちやうと打てば
Makura ni tachiyori chōto uteba
 To (her) pillow draws near "whack" she strikes, then

ツレ[ツレ2]/Tsure[Tsure-2]:
 この上はとて 立ち寄りて
Kono ue wa tote tachiyorite
 "Next" (She) says drawing near

わらはは 後にて 苦を見る
Warawa wa ato nite ku o misuru
 I at the back (feet) will inflict pain

シテ: 今の 恨みは ありし報ひ
 Shite: *Ima no urami wa arishi mukui*
 Present hatred is past's retribution

ツレ[ツレ2]/Tsure[Tsure-2]:
 憤懣の 炎は
Shinni no homura wa
 Wrathful flames

シテ: 身を 焦す
 Shite: *Mi o kogasu*
 Body scorch

ツレ[ツレ2]/Tsure[Tsure-2]:
 思ひ知らずや
Omotshirazu ya
 Don't you know (my angry mind)?

シテ: 思ひ知れ
 Shite: *Omotshire*
 Know it!

ROKUJŌ No matter what you say I cannot resist striking now. (Stands, strides up to Aoinoue, kneels and strikes with her fan.) She goes to the pillow and hits, wham.

TERUHI [MAID]

"If you must" she says and draws near. "Then I in turn shall inflict pain at the feet"

ROKUJŌ This hatred is only retribution for past treatment.

TERUHI [MAID]

ROKUJŌ Flames of wrath scorch my being.

TERUHI [MAID]

Does she not know?

ROKUJŌ (pointing to Aoinoue and stamping)

Then let her know!

DESCRIPTION

<KUDOKI-GURI> Ornate lament song by *shite* kneeling at rear center. Quasi-verse. Melodic mode. Non-matched rhythm. Without accompaniment.

This segment takes its name from its strong emotional content, which is heightened by the use of several upper high pitches (*kurī*, see melodic mode, NOTE 5, p. 60) to embellish the melody. Further embellishment can be seen in the use of the distinctive and drawn out melody cadence pattern known as *han-yuri*, "half-wavering" that ends the segment, setting off the beginning of the following KUDOKI.

A KUDOKI-GURI is even more emotionally charged than a plain KUDOKI. Here, the passage begins urgently, but quiets on the last line to provide a bridge to the KUDOKI.



[4]A: Nomura Kosaburō,
 Shite: Mikawa Atsuo

〈段歌/DAN-UTA〉 Scene song. (p. 37)

地: 恨めしの 心や

Ji: *Urameshi no kokoro ya*
Hateful heart

あら 恨めしの 心や
Ara urameshi no kokoro ya
Ah hateful heart

人の 恨みの 深くして
Hito no urami no fukaku shite
Person's hatred deepens

憂き 音に 泣かせ給ふとも
Uki ne ni nakase tamô to mo
Anguished noises cry you may

生きて この世に ましまさば
Ikite kono yo ni mashimasaba
If alive in this world you dwell

水/見ず 暗き
Mizu kuraki
Water/not seeing dark

沢辺の 螢の 影よりも
Sawabe no hotaru no kage yori mo
Marsh fireflies' light, still more

光君とぞ 契らん
Hikaru kimi to zo chigiran
Shining/Prince (Genji) with (him) bond will have

シテ: わらはは 蓮生の
Shite: Warawa wa yomogi no
(While) I a mugwort

地: もと あらざりし 身となりて
Ji: Moto arazarishi mi to narite
Desolate/uprooted person become

葉末の露と 消えもせば
Hazue no tsuyu to kie mo seba
Like leaf-tip dew to vanish

〈DAN-UTA〉 Scene song. Danced.
CHORUS

Heart full of hate.
Heart full of hate.

Hate for another grown deep.
You there may moan and groan, but
as long as you live
you retain your bond to
him whose radiance outshines
the glow of the *firefly*²⁴ in (*glances at fireflies*)
the dark marsh waters.

While I, a brooding *mugwort*,²⁴

(*indicates self with fan movement*)

am desolate. Gone, all is gone:

I shall evaporate like dew on a leaf-tip.

ROKUJÔ

CHORUS

DESCRIPTION

〈KUDOKI〉 Lament by *shite*. Quasi-verse. Melodic mode with dynamic nuances, in *szshi* style (see NOTE 9, p. 62). Non-matched rhythm. Without accompaniment.

This segment too has strong emotional content. Here, it is sung at a rather quick pace and generally at the middle pitch (*chi*) with few ornamentations, so the words of the text stand out clearly. Embellishments such as brief dynamic nuances are added to highlight the underlying jealous rage.

Movements are limited to the *shite*, still kneeling, occasionally turning to face the *tsura*.

〈SAGEUTA〉 Low-pitched song by *ji*. Verse in strict meter. Melodic mode. Regular match rhythm. With accompaniment.

This first song by the chorus (*shodô*) is structurally the same as the previous SAGEUTA (see p. 29). Though the first chorus song is often accompanied by movement around the stage, in *Aoi* the *shite* remains kneeling through this and the following AGEUTA, placing emphasis on aural rather than kinetic expression.

〈AGEUTA〉 High-pitched song by *ji*. Verse in strict meter. Melodic mode. Regular matched rhythm. With accompaniment.

This song, structurally similar to the previous AGEUTA (see p. 29), has in addition an *uchikiri* "dividing" pattern between the third and fourth lines. Sung with paced urgency, the tempo quickens notably on the line addressed (for the *shite*) to Lady Aoi: "What are you grieving over?" — a line also emphasized by sudden movement after the preceding protracted stillness.

それさへ Sore sae	殊に 恨めしや koto ni urameshi ya	At shite spot points forward, opens.
This indeed	especially hateful	Stamps.
夢にだに Yume ni dani	In dreams even	
返らぬものを Kaeranu mono o	我が契り waga chigiri	Goes to rear center.
Not returning	our bond	
昔語に Mukashigatari ni	なりぬれば nari nureba	Facing front looks left and right.
Past story/rumor	becomes, so	
なほも Nao mo	思ひは 増/真澄鏡 omoi wa masukagami	Stepping forward, looks down left
All the more	my thoughts multiply/mirror of clear truth	and right.
その面影も Sono omokage mo	恥づかしや hazukashi ya	Goes to Waki spot, stares, backing
That reflection	(is) embarrassing	hides face behind fan. (diag'am③)
枕に 立てる Makura ni tateru	破れ車 yareguruma	Going to shite spot, discards fan, slips off
At pillow stand	broken carriage	outer robe, holding collar.
うち乗せ Uchinose	隠れ行かうよ kakure yukô yo	Strides to kosode, draws robe over head. [Enters cart on bridge.]
Inside carry and	secretly let's leave	
うち乗せ Uchinose	隠れ行かうよ kakure yukô yo	Crouching goes to kôken spot. [Exits crouching.]
Place inside and	secretly let's leave	[Tsure (miko) leaves.] Shite kneels at rear.

〈問答/MONDŌ〉 Dialogue. (p. 41)

ワキツレ: いかに 誰かある

Wakizure: Ikani tare ka aru

Is anyone here?

This I resent most.
Not even in dreams (stamps)
does he return to renew our bond
an old story
multiplying my sorrows.
Ah, I am ashamed to see my feelings reflected (hides face)
in the mirror at her pillow (throws away fan)
where I set my broken carriage (pulls her cloak up)
to place her inside.

Come, let us steal away.

Come, let us steal away.

Crouching under her cloak, Rokujō approaches Aoi in an attempt to make off with her, and then retreats to the rear of the stage, kôken spot, for a costume change, monogi. [Koshiki old version: she and the maid exit through the curtain.]

7

〈MONDŌ〉 Dialogue.

OFFICIAL Is anyone here?

DESCRIPTION

〈KAKE-A〉 Exchange between *shite* and *tsure*. Prose. Melodic-dynamic mixed mode with several lines in stylized speech. Non-matched. With accompaniment.

Progressively shorter lines are sung alternately by the *shite* and the *tsure*. Normally in such a segment, the *shite* would sing slightly slower and heavier, while the *tsure* would sing faster and lighter. However, here, given the *shite*'s emotionally charged sensibility, such variation is minimal.

Drums play *sashi* style patterns (*koiai/mitsuji* and *waru-tsuzuka*, see p. 27) ending with a characteristic *otoshi* "dropping" pattern which may be either lengthened or shortened so as to end with the conclusion of the singing.

Movement breaks long stillness. After staring at the *kosode* robe (representing Lady Aoi), Princess Rokujō rises, defies the objections of the shaman with a

ō | △ △ △ ● otoshi
ko | ○ ○ ○ otoshi

sweeping gesture, rushes to the robe's upper end and strikes, then retreats.

〈DAN-UTA〉 Scene song by *ji* with one *shite* line midway. Verse primarily in strict meter. Melodic mode. Regular matched rhythm. With accompaniment. Danced.

This is the highlight scene for the first half of the play featuring heightened movement as well as music. The build up in tension that has slowly taken place

SERVANT (*coming to center stage*)
At your service.
OFFICIAL
Go up to Yokawa and fetch the Little Ascetic. The spirit possessing Aoinoue is truly out of control. Tell him to come quickly so he can perform exorcism incantations.
SERVANT
Yes, yes. I go. (*Walks to the shite spot and stands facing front.*)
(SHABERI) Talk.
Terrible, terrible. This is just awful. I had heard that the Lady Aoi's possession was on the mend, but

DESCRIPTION

since the *shite's* entrance now comes to the forefront. The tempo of the segment is brisk. The movement enacts Rokujō's metaphoric thoughts and her attack on Aoi.
In terms of poetic meter, 7 + 5 syllable lines predominate although there is variation.

Structurally, the segment can be divided into two parts with the division coming at the *shite's* line midway. The first half is sung predominantly in the high range, with variation created by dropping to the middle pitch or rising briefly to the upper high pitch (notably at *sawabe no kotaru* with its far-reaching metaphoric implications, see Translation footnote 23). The second half, beginning with the *shite* line, is sung predominantly at the middle pitch with variation created by rising to the high range. As is common for almost all "song" segments, the DAN-UTA ends at the low pitch.

Rhythmically, the segment is dominated by continuous (*tsuzuke*) patterns (see NOTE 8, p. 61) in alternation with head patterns having conspicuous drum calls and strong strokes. Tempo is brisk in the first part, slows for the *shite* line, and then picks up, punctuated alternately by bursts of energy and brief retards.

The dance begins with a standard left circling, then highlights such phrases as the "marsh fireflies" and "shining prince." In the second half it focuses on the robe, approaching and retreating from it. Movements echo the shifts in tempo. At the end, the *shite's* dramatic removal of his own outer robe and use of it as a tent-like covering, turning it into the image of a carriage, foreshadows the action of the second act. Movement can be outlined as follows:



アイ: 御前に候 Ai enters to rear center
Ai: *On-mae ni sōrō* kneels facing Wakizure.
Here I am
ワキヅレ: 汝は 横川に登り 小聖へ参り
Wakizure: Nanji wa Yokawa ni nobori kōshijiri e mairi
You go up to Yokawa and get the Little Ascetic

薬上の 御物の怪
Aoinoue no on-mono no ke
Aoinoue's possessing spirit

以つての外に 御座候ふ間
Motte no hoka ni gozasōrō aida
(Is) out of control, and so

急ぎおん出であり
Isogi on-ide aru
Hurry and go

加持あれと 申し候へ
Kaji are to mōshi sōrae
"For incantations" tell him

アイ: 畏まって候
Ai: *Kashikomatte sōrō*
I understand

((シャベリ/SHABERI)) Talk. (p. 41)
やれやれ なかなかのことかな
Yareyare nakanaka no koto kana

Ah, ah quite something isn't it!

薬上の 御物の怪
Aoinoue no on-mono no ke
Aoinoue's possessing spirit

一段 よいと 承りて候ふが
Ichidan yoi to uketamauarite sōrō ga
A degree better is what I heard, but

Wakizure returns to seat.
Ai stands, goes to shite spot,
faces front.

また 以ての外のよし 仰せ出だされ候
Mata motte no hoka no yoshi ôse idasarete sôrô
 Again out of control they say

急ぎ 横川へ参り 小聖を請じて参らばやと存ずる
Isogi Yokawa e mairi kohijiri o shôjite mairabayu to zonzuru
 Quickly I go to Yokawa to tell the Little Ascetic and bring (him)

〔問答/MONDÔ〕 Dialogue. (p. 41)

いかに この内へ案内申し候
Ika ni kono uchi e annai môshi sôrô
 Hello. Please show me in here.
 Ai turns, goes to
 bridge,
 at 1st pine faces curtain.

ワキ:
Waki: 九織の 窓の前
Kushiki no mado no mae
 Nine ideations' window's front
 Both face front

十乗の 床のほとりに
Jû jû no yuka no hotori ni
 Ten vehicles' floor area

瑜伽の 法水を 灌へ
Yuga no hossui o tatae
 Yoga's holy water fills

三密の 月を 澄ます所に
Sanmitsu no tsuki o sumasu tokoro ni
 Three mysteries' moon about to clear

案内さんといふは 如何なる者ぞ
Annai môsan to iu wa ikanaru mono zo
 Who is it that comes to inquire?

ワキ:
Waki: 大臣よりの 御使ひに 参じて候
Ototo yori no on-tsukai ni sanjite soro
 On the Minister's business I come

ワキ:
Waki: なにのための 御使ひにてあるぞ
Nani no tame no on-tsukai nite aru zo
 What is the reason for this business?

now they say she is much worse, and the spirit quite aggressive. I must hurry and go to Yokawa to call the Little Ascetic. Goes to the bridge and standing at the first pine calls out towards the curtain.

〔MONDÔ〕 Dialogue.

Hello. Please may I come in.

Little Ascetic enters doing incantations and stops on the bridge at the third pine.
 ASCETIC

Before the portal of the Nine Ideations,²⁸
 around the base of the Ten Vehicles
 pools the holy yogic water and
 just when the moon of Three Mysteries becomes clear —
 Who is it that disturbs my austerities?

SERVANT I have come on the business of the Minister.
 ASCETIC And what business may that be?

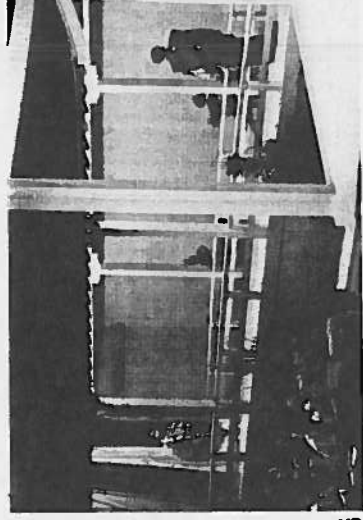
DESCRIPTION

〔MONDÔ〕 Dialogue between *wakizure* and *ai*. Stylized speech. Without accompaniment.

The *ai* roles are always done by *kyôgen* actors, who often appear on the same program doing independent comic *kyôgen* plays. Their appearance in an *ai* role however does not signal a comic role. In fact, few *ai* roles are comic. *Kyôgen* stylized speech tends to be more expressive than that of either *shite* or *waki* actors.

〔SHABERI〕 Talk by *ai*. Stylized speech. Without accompaniment.

〔MONDÔ〕 Dialogue between *ai* and *waki*. Stylized speech and dynamic mode. With



〔5〕 *Waki:* Noguchi Atsuhiko,
AI: Yamamoto Tōjirō

アイ: さん候ふ 葵上の 御物の怪
Ai: Sanzōrō Aoinoue no on-mono no ke
 Just this: Aoinoue's possessing spirit

以ての外に御座候ふ間
Motte no hoka ni gozasōrō aida
 Is out of control, and so

急ぎ御出であって 加持あれとの 御ことにて候
Isogi on-ide atte kaji are to no on-koto nite sōrō
 Come quickly and say incantations, this is it

ワキ: 別行の子細 候へども
Waki: Betsugyō no shisai sōraedomo
 Special rites I am conducting, but as

大臣よりと 承り候ふ間 参ぜうずるにて候
Otōdo yori to ubetamawari sōrō aida sanjōzuru nite sōrō
 I hear it is from the Minister, I shall go

まづ 汝は 先へ行き候へ
Mazu nanji wa saki e yukisōrae
 First you go ahead

〈問答/MONDŌ〉 Dialogue. (p. 43)

アイ: 小型を 請じて 参りて候
Ai: Kohijiri o shōjite mairite sōrō
 Little Ascetic is invited and (I) brought him

ワキヅレ: 心得である
Wakizure: Kokoroete aru
 Good

Ai exits. Wakizure faces center.
 Waki goes to shite spot, faces Wakizure.
 Wakizure stands facing Waki.

〈問答/MONDŌ〉 Dialogue. (p. 43)

夜陰と申し 参めどう候
Yain to mōshi go-san medetō sōrō
 It is evening, thank goodness you have come

ワキ: 別行の子細 候へども
Waki: Betsugyō no shisai sōraedomo
 Special rites I am conducting, but

SERVANT It is this. Aoinoue is possessed by an uncontrollable spirit. He wishes that you come immediately to conduct an exorcism.
 ASCETIC Right now I am in the middle of special rites, but since I hear it is the Minister who calls me, I shall go. Lead the way.

Servant enters the stage, goes to rear center, and kneels facing the Official. Little Ascetic follows.

〈MONDŌ〉 Dialogue.

SERVANT I have spoken with Little Ascetic and he has come back with me.
 OFFICIAL Good!

〈MONDŌ〉 Dialogue.

Evening shadows fall. Thank goodness you have arrived.
 ASCETIC I was in the middle of some special rites, but

DESCRIPTION

out accompaniment.
 The *waki* briefly sings in dynamic mode.

〈MONDŌ〉 Dialogue between *ai* and *wakizure*. Stylized speech. Without accompaniment.

〈MONDŌ〉 Dialogue between *wakizure* and *waki*. Stylized speech. Without accompaniment.

〈NOTTO〉 Prayer rhythm music to introduce *waki*'s incantations. Flute and hand drums. Non-matched rhythm.

This is music used for priests or shamans about to begin a prayer ceremony. It is similar to the AZUSA music at the beginning of the play (see p. 11) in its use of the distinctive *noito* pattern in the *koisuzumi*, but much brisker. The *ōisuzumi* patterns are also similar, but begin with strong introductory "head" patterns and then move to the repeating *ji* ground patterns. The *ōisuzumi* signals the end of the segment as the *waki* finishes his preparations.

Here, the flute plays a free-rhythmic passage lengthened or shortened to fit the timing of the segment.

〈(DOKUHAKU)〉 Monologue by *waki*. Quasi-verse and prose. Dynamic mode and stylized speech. Non-matched rhythm. With accompaniment including entrance of *taiko* (stick drum, NOTE 10, p. 62).

This *sashi*-like chant is straight-forward with little embellishment as the *waki* refers briefly to the history and activities of *yamabushi* mountain priests. Toward

大臣よりと 承り候ふ間 参じて候
Ototo yori to uketamawari sôrô aida sanjite sôrô
 Since I heard it is a request of the Minister, I came

さて 病者は 何処にわたり候ぞ
Sate byôja wa izuku ni watari sôrô zo
 Well, where is the sick person?

ワキツレ: あれなる 大床に御座候 Waki and Wakizure
Are naru ôyuka ni gozasôrô face front
 (She is) over there on the floor (phototô)

ワキ: これは 以ての外の邪気と 見えて候 Waki and Wakizure
Kore wa motte no hoka no jûki to miete sôrô face each other.
 This an excessively evil spirit appears to be

やがて 加持申さうずるにて候
Yagate kaji môsôzuru nite sôrô
 At once I shall say incantations

ワキツレ: 急ぎ 御加持あつて給はり候へ
Isogi on-kaji atte tamawari sôrae
 Quickly say the incantations

ワキ: 心得申し候
Kokoro moe môshisôrô
 I comply

ワキツレ: 急ぎ 御加持あつて給はり候へ
Isogi on-kaji atte tamawari sôrae
 Quickly say the incantations

ワキツレ: 急ぎ 御加持あつて給はり候へ
Isogi on-kaji atte tamawari sôrae
 Quickly say the incantations

ワキツレ: 急ぎ 御加持あつて給はり候へ
Isogi on-kaji atte tamawari sôrae
 Quickly say the incantations

ワキツレ: 急ぎ 御加持あつて給はり候へ
Isogi on-kaji atte tamawari sôrae
 Quickly say the incantations

ワキツレ: 急ぎ 御加持あつて給はり候へ
Isogi on-kaji atte tamawari sôrae
 Quickly say the incantations

役の行者の 跡を継ぎ
En no Gyôja no ato o tsugi
 En no Gyôja's footsteps follow

since I heard it was the Minister who calls me, I dropped them to come. Well, where is the sick one?

OFFICIAL (*Faces Aoi*)

Over there on the floor.

ASCETIC (*Looks at Aoi*)

This certainly looks like an aggressively malevolent spirit. I shall get right down to performing incantations.

OFFICIAL Do hasten and get on with the incantations.

ASCETIC I am ready.

The Official retires to in front of the flute player and Little Ascetic kneels and takes out his prayer beads.

8

(NOTTO) Prayer rhythm.

Little Ascetic goes to center stage, kneels and begins to pray while Rokujô's malevolent spirit, bent over under her cloak, lurks at the shite spot.

((DOKUHAKU)) Monologue.

ASCETIC When an ascetic commences incantations he follows in the footsteps of En no Gyôja⁸

DESCRIPTION

the end of the segment, about the time he begins his actual prayer (*ôbô ni gôzanze...*), several things occur in succession: 1) the *shite*, having moved onto the main stage at the beginning, now draws up behind the *waki*, crouching under his robe; 2) the *waki* begins to rub his rosary beads; 3) the *taiko* stick drum begins to play; 4) the *waki* turns to face the *shite* and begins his exorcism "struggle." All of these elements come together at the end of this segment and lead into the following INORI.



[5] Waki: Noguchi Atsuhiko,
 Waki-tsura: Mori Tsuneyoshi,
 Tsura: Shimizu Kanji

胎金 両部の 峯を分け Shite faces front,
Taikon ryōbu no mine o wake hidden under robe,
 Womb-diamond (world's) both peaks split goes to pillar.

七宝の 露を 払ひし 篠懸に Shite lifts robe,
Shippō no tsuyu o haraishi looks at Waki
In Seven-jewels'-dew-cleansing *suzukake ni*
 (ascetic's) cloak

不浄を 隔つる 忍辱の 袈裟
Fujō o hedatsuru ninniku no kesa
Defilement - banishing- forbearance - surplice

赤木の 数珠の 刺高を Waki takes up beads,
Akagi no juzu no irataka o rubs.
 Red-brown wood prayer beads' angled edges

さらりさらりと 押し揉んで Shite sneaks
Sarari sarari to oshimonde behind Waki.
 Clack, clack I rub

ひと折りこそ 折つたれ Shite kneels under robe.
Hito inori koso inottare
 That one prayer I chant.

東方に 降三世明王 Shite rises and looks
Tōbō ni gōzanze myō-ō at Waki.
 In the East the Wisdom King Gōzanze (photo[?])

なまく さまんだ ばさらだ Waki stands, steps to Shite.
Namaku samanda basarada Shite slowly lowers robe.
 Rebirth universality all great strength

9

《折り/INORI》Prayer dance. (p. 47)

pushing through the peaks of both womb and diamond worlds.⁷⁷
 Donning my cloak cleansed with the dew of the seven jewels
 of heaven,

and my mantle of forbearance that banishes defilement,²⁸
 I roll my red-brown prayer beads,
sarari sarari, rubbing their angled edges and
 chanting the prayer of prayers.

Calling Gōzanze Myō-ō of the East²⁹

(Ascetic faces Rokujō's spirit who has crept up behind him. She recoils in response.)
*namaku samanda basarada*³⁰

9

(INORI) Prayer dance.

Once Little Ascetic begins to rub his prayer beads, the spirit of Rokujō rises and glares at him. The struggle begins as Little Ascetic uses his beads to fend off the spirit. The spirit, armed with a wand of evil, attacks, then retreats to gather potency, stalks the stage and attacks again.

DESCRIPTION

(INORI) Prayer dance by *shite* and *waki*. Flute and three drums. Non-matched rhythm.

This is the highlight segment of the play: the exorcism struggle between the *shite* and *waki*. Tension is high. Both movement and music shift between subdued passages as the *shite* gathers his energy, and more explosive movement where the *shite* turns to attack the *waki* directly.

The flute plays a free-rhythmic and rather long passage unmatched with the drum patterns, but similarly expressive of mood shifts. The melody may be repeated as needed and, as seen elsewhere, there are conventions for lengthening



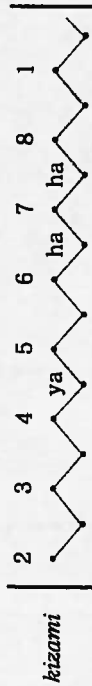
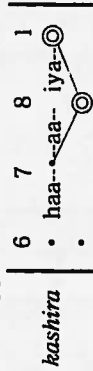
[?Shite: Teshima Michiharu.
 Waki: Kaburagi Mineo

or shortening it according to the demands/timing of the movement.

Musically, the *taiko* is the most prominent instrument and it is the *taiko* player who watches the dancers to time the cues for mood changes, which he signals to the other drummers. In the INORI, the *taiko* intersperses a special *inori-ji* "prayer ground" pattern into its fundamental rhythmic cycle shown below. Typically, certain patterns in this cycle can be repeated consecutively to fit the demands of the movement, while others cannot. This cycle can be described as follows:

kashira "head" (repeating) ⇒ linking *oroshi* "lowering" (non-repeating) ⇒ *kizami* "mincing" (repeating) ⇒ *taka-kizami* "high mincing" (non-repeating) ⇒ *inori-ji* "prayer ground" (repeating) ⇒ linking cadence *age* "lifting" and *uchikiri* "breaking off" (non-repeating) ⇒ *kashira* (repeating)

The *taiko*'s particularly distinctive *kashira* involves a crosswise left-hand stroke starting from the right shoulder, while its *kizami* consists of small, consecutive strokes that damp the sound rather than make it reverberate. Their placement within the theoretical 8-beat framework is as follows (right hand strokes on the upper line, left hand strokes on the lower line):

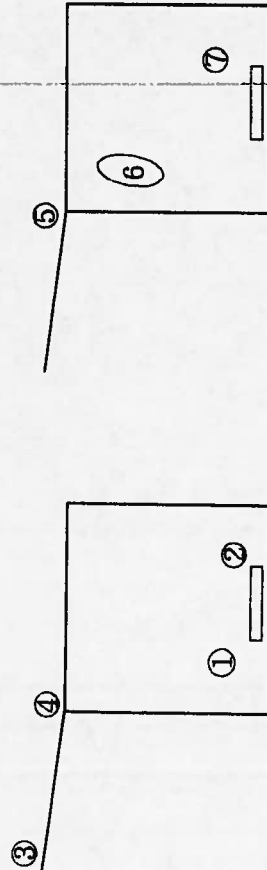


In contrast, the distinctive *inori-ji* pattern is syncopated and complex.



The structure of the INORI and the relationship between the movement and the drum patterns is outlined on page 49. (The numbers represent the sequence of confrontation spots, places where the *shite* turns to face the *waki*, lifts his wand — a cue to the *taiko*, and attacks).

Shite-waki confrontation spots:



<i>Dan</i> "divisions" "Beginning" (<i>kakari</i>)	<i>taiko</i> <i>kashira</i> repeats + connecting	hand drums <i>uke</i> "receiving"	<i>Shite</i> movement	floor plan
1st <i>dan</i> (<i>shodan</i>)	<i>kizami</i> repeats	<i>ji</i> "ground"	Wraps robe around waist To <i>waki-shô</i> ,	
	<i>takakizami</i> + <i>inori-ji</i> repeats	head/ground	Faces <i>waki</i> Lifts wand ①	
	<i>uchikiri</i> + <i>kashira</i>	cadence	Chases <i>waki</i> to <i>wakiza</i> ②	
	<i>kashira</i> repeat + connecting + <i>kizami</i> repeats	<i>uke</i> connecting + ground	Moves to brid- geway, drops robe, goes to curtain. <i>waki</i> follows.	
2nd <i>dan</i> (<i>nidan</i>)	<i>takakizami</i> + <i>inori-ji</i> repeats	head/ground	Stops at curtain, ③ faces <i>waki</i> , attacks	
	<i>uchikiri</i> + <i>kashira</i>	cadence	Pursues <i>waki</i> , stops at first pine ④	
	special <i>inori</i> pattern (<i>ie</i>) +	head +	"Strikes" at <i>waki</i> around pillar, backs up ⑤	
	<i>kizami</i> repeats	ground	Moves to stage, stamps	
3rd <i>dan</i> (<i>sandan</i>)	<i>takakizami</i> + <i>inori-ji</i> repeats	head/ground	Faces <i>waki</i> , lifts wand, attacks ⑥	
	<i>uchikiri</i> + <i>kashira</i>	cadence	Confronts <i>waki</i> ⑦	
	ending cadence	ending cadence	Turns to grab Lady Aoi, stopped by <i>waki</i> ⑧	

〈掛ヶ台/KAKE-AI〉 Exchange. (p. 51)

シテ: いかに

Ikani 行者

You there ascetic

はや 帰り給へ

Haya kaeri tamae

Quickly go home

帰らで

Kaerade fukaku shitamô na yo

If you don't leave I will do you in.

ワキ: たとひ

如何なる 悪霊なりとも

Tatoi ikanaru akuryô nari tomo

Whatever kind of evil spirit there might be

行者の

法力 尽くべきかと

Gyôja no hōriki tsuku beki ka to

The ascetic's powers could (they) possibly be used up?

重ねて

数珠を 押し揉んで

Kasamete juzu o oshimonde

Again and again prayer beads he rubs

〈中ノリ地/CHŪ-NORUJ〉 Half-match rhythm. (p. 51)

地: 東方に 降三世明王

Tōbō ni gōzanze myō-ō

In the East the Wisdom King Gōzanze

シテ(ワキ)/Shite(Waki):

南方 軍荼利夜叉

Nambō gundari yasha

South the Wisdom King Gundari Yasha

地: 西方 大威徳明王

Saihō daiitoku myō-ō

West the Wisdom King Daiitoku

Kneeling at right center,

Shite points wand down.

Waki at kimono with
hands shielding it.

(photo[B])

Waki kneels
facing Shite.

Waki rubs beads.

Waki stands,
goes to Shite, kneels.

(diagram[D])
Shite stands, glares.
Waki stands rubs.

Shite points forward,
opens.

Shite circles right to
taiko, opens,
places left hand on
wand.

〈KAKE-AI〉 Exchange.

ROKUJŌ (kneeling and shaking her wand at the ascetic, and then viewing the laid-out kimono)
You there ascetic! Be gone. Leave or live to regret it!

ASCETIC Evil Spirit, no matter how great your malice, you cannot compete with the powers of the ascetic. I roll and rub prayer beads.

Standing he increases the intensity of his bead rubbing.

〈CHŪ-NORUJ〉 Half-match rhythm.

CHORUS Calling Gozanze Myō-ō of the East

Rokujo raises her wand grasping it in both hands, then stamps and points. She searches for a good position moving around and finally coming to rear center.

ROKUJŌ (ASCETIC)" In the South, Gundari Yasha

CHORUS In the West, Daiitoku Myō-ō

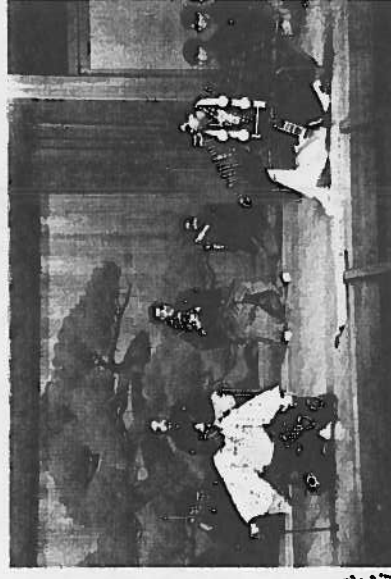
DESCRIPTION

〈KAKE-AI〉 Exchange between *shite* and *waki*. Prose. Dynamic mode and stylized speech. Non-matched rhythm. With accompaniment. *Shite* and *waki* kneeling.

This brief exchange is much shorter than the previous KAKE-AI (see p. 37). The *shite* sings in dynamic mode and the *waki* replies in stylized speech.

The drums play two brief drum cycles using patterns previously introduced: *koiai/mitsuji* ⇒ *kizami/ji* ⇒ *shitake* ⇒ *koiai/mitsuji*. Then they drop out briefly as the segment ends. The *taiko* no longer plays.

〈CHŪ-NORUJ〉 Half-match rhythm by *ji* and *shite*. Quasi-verse. Dynamic mode. Matched rhythm in half-match style (see *chūnori*, NOTE 4, p. 60). Danced struggle.



[7]Shite: Mikawa Atsuo,
Waki: Mori Tsuneyoshi,
Wakizure: Umemura Masayoshi

シテ[ワキ]/Shite[Waki]:

北方 金剛

Hoppô kongô

North Kongo

夜叉 明王

Yasha myô-ô

Yasha, the Wisdom King

シテ(ワキ)/Shite(Waki):

中央 大聖

Chûô daishô

Center the Great Holy

地: 不動明王

Ji: Fudô myô-ô

Wisdom King Fudô

なまく さまんだ ばさらだ

Namaku samanda basarada

Rebirth universality all great strength

せんだ まかろしやな

Senda makaroshana

Agitated wrath

そわたや うんたらた かんまん

Sowataya un tarata kanman

Destruction (meaningless syllables)

聴我説者

Chôgassessha

Those who listen to my sermon

得大智慧

toku daichie

obtain great wisdom

知我心者

Chigashinsha

Those who know my mind attain Buddhahood

即身成仏

sokushinjôbutsu

<(独白/DOKUHAKU)> Monologue. (p. 55)

シテ: あらあら 恐ろしの 般若声や

Shite: Araara osoroshi no hannyagoe ya

Ah! fearful wisdom voice

Stamps.

More stamps.

(diagram⑥)

Shite goes to right center.

Shite chases Waki to center, then wakiza.

Shite glares at Waki, circles left to shite spot. Waki follows.

(diagram⑦)

Shite raises wand, chases.

Waki to wakiza.

Waki forces Shite back to shite spot.

Shite sits,

throws down wand.

Shite lifts hands to ears. Waki at center.

(photo⑧)

TRANSLATION

ROKUJÔ (ASCETIC) In the North, Kongo

CHORUS Yasha Myô-ô

ROKUJÔ (ASCETIC) (Pointing with her wand she stabilizes it with the left hand)

CHORUS In the center, the Great Holy

Fudô Myô-ô

Rokujô shakes her wand at the ascetic, then goes to Aoi and kneels hoping to attack her, but the prayers are so strong that she stands to fend off the ascetic.

To the universal diamond I give myself

may the indignant wrath be destroyed.

Untaratakaman.

He who heeds my sermon gains great wisdom!

He who knows my mind at once attains Buddhahood!¹⁹

Rokujô retreats to the shite spot and collapses. She throws away her wand and stops her ears with both hands. Little Ascetic goes to center stage and kneeling, fixes his eyes on her.

<(DOKUHAKU)> Monologue.

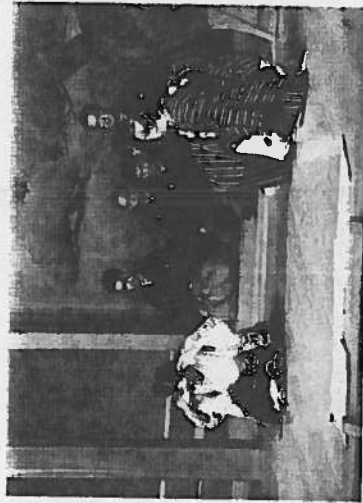
ROKUJÔ Ah! The fearful Wisdom Chant!

DESCRIPTION

The movement continues to portray the exorcistic struggle between the *shite* and the *waki*. This mimetic action continues in a brisk fashion receiving a push from the vigorous half-match rhythmic style (diagram④, ⑤, ⑥).

The text is a stylized noh rendering of a *yamabushi* incantation and can be seen in other plays in which *yamabushi* appear, such as *Adachigahara* (*Kurozuka*) and *Funabekkei*.

The hand drum patterns tend to the complex as they weave in a series of head patterns with conspicuous drum calls and strong strokes.



19) Shite: Mikawa Aisuo,
Waki: Izumi Shôtarô

これまでぞ <i>Kore made zo</i> This is it. No more!	怨盛 <i>onryō</i> Evil spirit	この後 <i>kono nochi</i> after this	又も来るまじ <i>mata mo kitaru maji</i> never returns again	Shite lowers hands. Waki returns to seat. (diagram ⑦)
(キリ/KIRI) Ending. (p. 55) 読誦の <i>Dokuju no</i> voice hears and	声を聞く時は <i>koe o kiku toki wa</i> voice hears and		Shite rises, takes out fan, opens fan, does double figure 8 fan.	
読誦の <i>Dokuju no</i> voice hears and	心を和らげ <i>kokoro o yawarage</i> Evil demon's heart softens			Shite stands.
忍辱 <i>Ninniku</i> In forbearance-	慈悲の姿にて <i>jiji no sugata nite</i> mercy's form			Chest points, going forward.
菩薩も <i>Bosatsu mo</i> Bodhisattvas also	此処に 来迎す <i>koko ni raikō su</i> here come to greet (her)			Points down, stamps, slowly lifts gaze.
成仏 <i>Jōbutsu</i> Attaining Buddhahood	得脱の <i>tokudatsu no</i> delusion-freed			Circles right.
身と <i>Mi to</i> Being	なり行くぞ <i>nariyuku zo</i> will become. Marvelous			At shite spot faces front, prays.
身と <i>Mi to</i> Being	なり行くぞ <i>nariyuku zo</i> will become. Marvelous			Faces right, steps, stamps.

No more! Never again will I return with evil intent.³³
Rokujiō takes out her fan.

<KIRI> Ending.

Hearing the sounds of the sutra
CHORUS
The ascetic returns to sit in front of the chorus, while Rokujiō circles the stage dancing out the words.
hearing the sounds of the sutra
the demon heart softens.
In the form of mercy and forbearance.
the host of bodhisattvas descend³⁴
a bear her to Buddhahood freed of delusion.
Praise be!
Praise be!

DESCRIPTION

<(DOKUHAKU)> Monologue by *shite*. Quasi-verse. Dynamic mode. First, non-matched, then regular matched rhythm. With accompaniment.

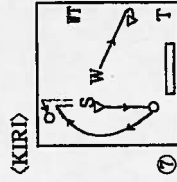
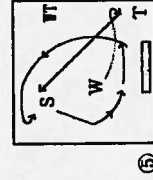
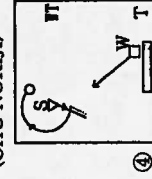
This brief segment is the *shite*'s admission of defeat, communicated in particular by the *shite*'s extended embellishment of the final syllable "ya" of *nammyōgo* ya. Thereafter, with a return to a matched rhythm the mood changes. [In some *shite* schools, the matched passage (from *Kore made zo...*) is sung by the chorus.]

<KIRI> Ending by *ji*. Verse tending to strict rhythm. Dynamic mode. Regular matched rhythm. Danced.

The mood of the ending differs from the entire rest of the play reflecting the softened heart of the spirit that has received the bodhisattva's mercy and attained Buddhahood.

The verse is nearly all in 7+5 syllable lines, and this regularity coupled with the steady-paced rhythm of the music creates an objective, "matter-of-fact" ending, in strong contrast to the previous emotional tension.

<CHŪ-NORUJ>



1. In *The Tale of Genji* (eleventh century novel by Murasaki Shikibu), the Shujaku emperor is the elder brother of Hikaru Genji, the hero.
2. Teruhi is a shaman (*miko*) medium, the catapa bow her tool. The summoning of spirits was a common practice from ancient times and vestiges still remain in Japan today (see Carmen Blacker, *The Catapa Bow: A Study of Shamanistic Practices in Japan*. London: George Allen & Unwin, Ltd, 1975)
3. A standard opening chant of shamans, usually followed by the names of various gods. The six senses are those of the eye, ear, nose, tongue, body and mind.
4. This passage describing the approach of the summoned spirit is a typical opening song for *miko* dances, *yamabushi kagura* (dance plays of mountain ascetics), and other incantation performances.
5. The *shite's* opening passage refers to a Buddhist parable found in the *Lotus Sutra*. A rich man finds his house burning and the children inside too absorbed in play to hear his command. So he tempts them saying, "outdoors, there are three carts drawn by a sheep, a deer and an ox." Curious, they go out and are saved from the fire. Just so, Buddha's doctrine saves Man. The "three vehicles" also refers to the three kinds of teaching applicable to bodhisattvas, *engaku* sages and *shōmon* sages.
6. The burning house refers to the unenlightened caught in the flames of their passions.
7. Yūgao is a former love of Genji. When Rokujō's (?) jealous spirit begins to harass her health, Genji takes Yūgao away in his unmarked (broken) carriage. *Yare* refers both to the carriage and Yūgao's house, and *yareguruma* alludes to a poem in the *Shūichūkyakushū* of a Zenrinji priest: *omoi yaru/kala no naki koso/kanashikere/yabure guruma no/kakaru waga mi wa*. Love-bound thoughts/with no place to go, no release/my misery/like broken cart/wheels that are my body. In addition, the broken carriage alludes to the "Battle of the Carriages" incident in *The Tale of Genji* where Rokujō goes in an unmarked carriage to view a parade with Genji in it. Aoinoue's carriage arrives late, but usurps Rokujō's place, jostling her carriage to the back of the crowd. Rokujō's humiliation at this treatment is the major cause for her urge to seek revenge. *Yūgao* (translated by Seidensticker as "Evening Faces") is also the name of chapter 4 in *The Tale of Genji*. This is the first of many references to chapters in *Genji*, marked in the text by double underlining and in the translation by italics.
8. *Rinne*, or "revolving wheel," is a Buddhist term for the cycle of birth and death often involving painful retribution in transmigration.
9. The six realms are those of heavenly beings, human beings, asuras, beasts, hungry ghosts, and hell. The four births are to be born in the womb, from eggs, from moisture, and through spontaneous generation, i.e. metamorphosis.
10. From the Vimalakirti sutra (*Yūima kyō*): "Our life, like foam, cannot last long/and like the banana stalk, lacks a solid core."
11. From a poem by the Tang dynasty poet Po Chū-i (772-846).
12. The word *shinobī* has multiple meanings: to endure hardship or bear pain, to go on a secret escapade or lover's rendezvous, to conceal, and a type of fern. Here its primary meaning is that Rokujō comes secretly, not openly, just as she went to the festival procession incognito (footnote 7).
13. This is a variation on the first half of a popular song, the latter half of which is quoted in

the noh *Matsukaze* (Guide 1). *Tsuki wa mihi/ tsuki ni wa mieji/ toso omou/ uketo ni meguru/ kage no hazukashi* "I watch the moon, but it does not see me. I wonder, / wandering the wretched world/ ashamed by its light." In scrap notes Imagawa Ryōshū states that the poem was composed by a certain Yakushiji who, when his master was attacked, snuck away from the scene; later the poem grew so popular that it was sung by the street girls. Imagawa was astonished to hear it quoted in a *dengaku* performance and felt the players displayed inappropriate taste.

14. *Kagerō* means "mirage," or "shadowy," linked to moon and light, and is also an insect that becomes the title of chapter 52 in *Genji* (Seidensticker: "Drake Fly").
15. "Eastern Cottage," *asumaya*, refers to a roofed building in which Aoi lies and which is a part of a larger mansion complex, but not necessarily situated in the East. "Azumaya" is chapter 50 in *Genji*.
16. Rokujō was married to a crown prince and enjoyed a few years of splendor before her husband's early death. Thereafter, she found little distracting in life outside of her affair with Prince Genji.
17. *Ushō*, "above the clouds," refers to the imperial palace, as opposed to the *senjō*, "hermit's cave," which is the retired emperor's dwelling. Here, *kana no en* is chapter 8 in *Genji* (Seidensticker: "Festival of the Cherry Blossoms"). In the next lines, *momiji* refers to chapter 7 in *Genji* (Seidensticker: "An Autumn Excursion").
18. A similar use of this conventional association of the morning glory with early decline can be seen in a poem by *Horikawa Tarō* (11th c.) in his *Hyakushū*. *Shinonome ni/ okutsusuzo min/ asagao wa/ hikaga matsu ma no/ hodoshi nakeraba* "At daybreak / I must arise to see/ the morning glory/ while still awaiting the sun's rays/ (else it will already be past its prime). *Asagao* is chapter 20 in *Genji* (Seidensticker: "The Morning Glory").
19. *Sawarabi* is chapter 48 in *Genji* (Seidensticker: "Early Ferns") and recalls poem 12 in the *Wakan Rōeishū*. *Warabi* are edible ferns picked when just unfurling in the early spring, and thus are linked with *moede* or "sprout".
20. The implication of this proverb is that sympathy for another will also bring rewards to the giver.
21. *Kuzu no ha ura*, "the underside of the kudzu leaf," has a silvery shine that flashes as the breeze rustles the leaves. Although grammatically the phrase dangles in the sentence structure, imagistically it suggests the reverse side of the coin, here the latent hate (*urami*) beneath the surface of a cultured court lady.
22. It was a custom among commoners that when the husband had an affair or took a second wife, the first wife would vent her resentment by beating the newcomer.
23. *Hotarū* is chapter 25 in *Genji* (Seidensticker: "Fireflies"). *Mizu kuraki sawabe no hotarū no kage yori mo* (the glow of the firefly in the dark marsh waters) functions as an introductory phrase for *hikaru kimi* (Shining Prince) and thus is grammatically extraneous. It is, however, highlighted in the dance by mimetic movement. With fan raised, while crossing the stage on a diagonal, the *shite* looks right and left as if following the flight of the firefly. The gold in the eyes of the mask (*dōgan*, or "Gold Eye") flicker with the head movement mirroring the image in a way a standard woman's mask (without gold) would not. Sato Rokurō in *Yōkyoku bungaku* (Kyoto, Kawahara Shoten, 1966, 76 : 66-70) suggests an additional

importance of the line is that it echoes a poem on in the "Aoi" chapter of *Genji*. Goff points to a similar phrase in poem no. 187 in the *Wakan Rōetsū*: "When the water darkens amid the reeds, fireflies know that it is night" (tr. Goff: 282).

24. *Yomogiri* is chapter 15 in *Genji* (Seidensticker: *The Wormwood Patch*).

25. *Kushiki* are nine kinds of consciousness: through the eyes, ears, nose, tongue, body feel, mind, ego, and *slava* or "fundamental existence." *Jōjō* are ten stages of contemplation leading to enlightenment. *Sannitsu* are methods of connecting with the Buddha through the body (making mudras), the mouth (chanting incantations), and the mind (contemplating an icon).

26. En no Gyōja was a 7th to 8th century ascetic who practiced austerities on Mt. Katsuragi for 34 years and became the founder of a sect of mountain ascetics, *yamabushi*, who among other duties, conducted exorcisms.

27. The womb world (*kaizōkai*) and diamond world (*kongōkai*) represent the universe in esoteric Buddhism. Mountains symbolizing the centers of these worlds, such as Ōmine and Yoshino mountains were sites for prolonged austerities.

28. He wears cloaks invested with magical powers. The *suwabake* is a trademark of the *yamabushi* priest and includes large pompons decorating the chest. The seven jewels are the seven sacred stones that make up paradise and are associated with dew because both gleam in light. *Tsuyu o harai* means both "to brush away dew" and "to cleanse evil," or "exorcise." A *kesa* is the basic priest's robe, a patchwork of rags stitched together to form a large rectangular cloth that is thrown over the shoulder. In Buddhism, it represents the spirit of meekness and forbearance.

29. *Myōō* "wisdom kings" are fierce-looking aspects of the five central Buddhas of the diamond world in esoteric Buddhism. They stand at the five directions: Gōzanze (east) has three faces and eight arms, and destroys covetousness, anger and folly. Gundari Yasha (south) has eight arms to destroy fury and devils. Daiitoku (west) has six faces, six arms, and six legs and rides on a white ox. Holding weapons he destroys poisonous serpents. Kongō Yasha (north) has three faces, six arms and stands in flames wielding weapons to destroy evil. Fudō (center) stands or sits in flames and holds a sword and long rope to catch sinners and bring them to the virtues of the law.

30. Magic syllables from Sanskrit known as the "Lesser Spell of Fudō."

31. In variant performances, such as the *Kogashti no den*, the ascetic takes these lines.

32. These are the last two lines of Fudō Myōō's vow to save sinners. The first lines are: "He who gazes upon my form aspires to salvation/ He who hears my name abstains from evil and cultivates good." (tr. NGSK)

33. In schools other than Kanze, the chorus takes these lines.

34. *Raijō* is the descent of Amida and a host of 25 bodhisattvas to escort a newly deceased to his Pure Land paradise. This raises confusion over the character of Rokujō's spirit. Rokujō herself continues to feature in *The Tale of Genji*. The noh play *Nonomiya*, set at a later time in Rokujō's life, represents her as a noble and sensitive lady.

NOTE 1: [Stylized speech] (*kotoba*) refers to the vocal style which is not sung (see NOTE 3, p. 59 and NOTE 4, p. 60). It is close enough to normal intonation to be more easily understood and is generally employed for conversational dialogues. It may also be inserted for dramatic effect, so in fact, while some prose is sung, some poetry is also presented in stylized speech. It is distinguished from song by following a single intonation model that spans an entire phrase of text. The underlying model begins low, gradually rises over several syllables, and then often breaks off at a midway point; it then drops low again for one syllable, rises steeply for the next syllable, plateaus, and drops while approaching the end of the phrase. This rise and fall is more marked for strong characters or characters expressing heightened emotion, and gentler for female or old men roles. *At-kyōgen* interlude actors also tend to emphasize this rise and fall more than *shite* or *waki* actors. Drums usually do not accompany stylized speech segments.

NOTE 2: [Hand drums], the *ōtsuzumi* (literally "large drum," also *ōkazu*, with an hour-glass shape; referred to as a side drum or hip drum), and the *kotsuzumi* ("small drum" also of hour-glass shape; referred to as a shoulder drum), are the most prominent instrumental accompaniment in noh. Their drum strokes are combined with drum calls (*kakagoe*) to form patterns. These may accompany the chanted text or flute. The drum calls serve as signals between the drummers and to the singers or flute to keep everyone together. They also signal changes in tempo or strength. With a few rare exceptions, the hand drums perform together in all matched rhythmic segments and many non-matched rhythmic segments (see NOTE 4, p. 60).

The *ōtsuzumi* tends to be the leader, since its drum calls and its strokes are more forceful, as opposed to the more varied and ornamental strokes of the *kotsuzumi*. The *ōtsuzumi* drum heads, heated and dried before each performance, are lashed tightly against the drum body to create its characteristic high, hard sound. The *kotsuzumi* drum heads, on the other hand, are more loosely lashed against the drum body and need moisture to create a fuller, reverberating sound. Thus, the *ōtsuzumi* player often has a newly heated drum brought to him midway through a play, while the *kotsuzumi* player can often be seen adjusting the tension of the cords and blowing on the drum heads to give them moisture.

NOTE 3: [Dynamic song/mode] (*tsuyogiri/gōgin*, literally "strong singing") is a forceful singing mode different from melodic song (see NOTE 5, p. 60). It characteristically has strong vocal oscillations and its pitches tend to be indefinite, though still vaguely following a set manner of rise and fall. It generally is featured by forceful characters, in dramatically dynamic situations, or in plays that feature the mystic presence of a deity. In the first half of *Aoirowe*, the dynamic mode is often mixed briefly with the melodic mode to create a sense of underlying tension about to break to the surface. In the more intense second half of the play, the dynamic mode is used exclusively.

NOTE 4: [Matched/Non-matched] (*hyōshi-ai/kyōshi-awazu*) refers to the relationship between the rhythm of the voice and/or flute and the rhythm of the drums. In matched rhythm, the rhythms of the voice or flute interlock with the rhythm of the drums; there is a clear correspondence between the individual syllables of sung text and the strokes of the drums, or in the case of the flute, the pulse of the flute melody is felt clearly in correspondence to the drum rhythm.

There are three types of vocal matched rhythms: *hirawari*, *chūwari*, and *ōmori* (NOTE 8, p. 61).

In non-matched rhythm, the rhythms of the voice or flute do not correspond directly to the rhythms of the drums. The drums among themselves maintain a clear beat-to-beat correspondence but this is not matched with the particular syllables of the voice or, in the case of the flute, with a pulse in the flute line.

There are two types of non-matched rhythms which are defined by the drumming style: 1) *nori-byōshi* (literally, "riding rhythm") is the style when the drum rhythm has a clear pulse; 2) *sashi-byōshi* (literally, "inserted rhythm") is the style when the rhythmic pulse is purposely made uneven or blurred.

NOTE 5: [Melodic song/mode] (*yowagiri/wagiri*, literally "soft singing") is the noh singing style closest to the universal concept of "song." It is based on three pitch areas, high (*jō*), middle (*chū*), and low (*gō*), in which the central pitches of each are approximately a fourth apart. There are auxiliary pitches around the central pitches, particularly around the central high pitch. The terms *jō-chū-gō* refer to both the pitch areas and the central pitches themselves. Embellishment patterns use an upper high pitch (*kuri*), approximately a third higher than the central high pitch. (*Hōshō* performers also sing a higher pitch (*kauguri*) — a fifth higher than the central high pitch.) There is also an extra low pitch (*ro*) which is approximately a fourth lower than the low *gō* pitch.

Pitch in noh is relative. Individual actor-singers sing at their own preferred and/or comfortable pitch. When two characters sing in succession, a *waki* or *tsure* actor tends to sing in a relatively higher pitch range than the *shite* actor. The head of the chorus sets the pitch when the chorus enters. Modulation, particularly downward modulation, is often done by the chorus, especially in long passages where there is a tendency to push the pitch, and therefore the pitch range, slowly upward. There is also no specific pitch relationship between the singers and the flute, the only pitched instrument in the noh ensemble.

The two other vocal styles are stylized speech (NOTE 1, p. 59) and dramatic song (NOTE 3, p. 59).

NOTE 6: [Poetic meter] Japanese poetry is based on lines of 7 or 5 syllables. In noh, a 12-syllable line composed of 7 and 5-syllable upper and lower hemistiches (respectively, *kami-no-ku* and *shimo-no-ku*) is standard, but may be varied. Certain sung segments, such as UTA, SAGEUTA, AGEUTA, and SHIDAI, tend to be in strict 7 + 5 meter, but others, like the more discursive and free-flowing

SASHI (sung in recitative, unmatched rhythm) often have a looser metric structure, and KUSE consciously vary the length of lines to create "broken meter" (*karitsu*). Stylized speech (*koitoba*) passages often have no set syllable count. On the other end, WAKA, and EI or direct quotes of poetry, usually follow a 31-syllable (5+7+5+7+7) pattern.

NOTE 7: The [Flute] (*nōken* or *fue*) is the sole melodic instrument in noh. It is used in both matched and non-matched rhythmic styles (see NOTE 4, p. 60) in pure instrumental entrance music and instrumental dance segments. It is also played free rhythmically (*ashirai*) along with the chanted text to heighten or expand emotion. When played in unmatched segments, the flute plays set patterns improvisationally. The melody of the flute has no specific pitch relationship with the melody of the singing, although there are some similarities in the general melodic contours of the two.

Mnemonic syllables used to describe the flute melody are known as *shōga*. These are not pitch names, but rather suggest the pitch relationships in a note cluster. In general, the vowels of these mnemonic syllables can be arranged from higher pitches to lower pitches as follows: i, a, o, u. Thus, in the cluster "o-*hya*," "hya" is higher than "o"; in "ho-u-*ho-u-hi*," "u" is lower than "ho" and "hi" is higher than both of them.

The flute, made of bamboo, has a narrow bamboo pipe (called *nado* "throat") inserted between the blowhole and the first fingerhole. This upsets the normal acoustical properties of the flute pipe and is responsible for its "other-worldly" sound quality so fitting to the performance of noh.

NOTE 8: [Standard rhythm/standard match] (*hirawari* "plain rhythm"; also *konori* "small rhythm") is the most frequently used matched rhythm in noh. It is also the most complex. The text in standard rhythm is based on a 7+5 syllable poetic meter (*shichi-go chō*). These twelve syllables are distributed in a set manner over the theoretical eight beats (*yatsu-byōshi*) of the musical phrase. This distribution takes two forms depending on the patterns which the drums play. In the *mitsuji* "three ground" form, the chanted syllables are sung straight and with essentially even weight as the hand drums play sparse patterns in tandem. The example below shows the theoretical placement of beats matched to an example of chanted text, and the most common notated patterns including drum calls and strokes of the two hand drums. Syllable distribution in *mitsuji* form:

Beats:	1	2	3	4	5	6	7	8					
Text:	Tsu	ki	o	ba	na	ga	me	a	ka	su	to	mo	
ō				ha	△								
ko		ya-aa				ya	○	ha	○	ha	●	ha	○
												koitai	
													<i>mitsuji</i>

The second form of syllable distribution is the *tsuzuke* "continuous" form in which three of the chanted syllables are doubled in length and a rest added. The result is the equivalent of 16 syllables which are divided evenly over

eight beats. The drums play interlocking patterns. The straight, even-pulsed rhythmic quality of this form makes it easier for the listener to count the eight beats. To demonstrate the difference with the *mitsuji* form the same text as above is used:

Syllable distribution in *tsuzuke* form:

Beats:	1	2	3	4	5	6	7	8
Text:	<i>Tsu</i>	<i>ki o ba</i>	<i>na ga mi</i>	<i>a ka su to no</i>				
<i>ô</i>	△	△	ha ●	△	ya △	ha △		
<i>ko</i>		○		●	ya ●	○	ha ○	ha ○
								<i>tsuzuke</i>
								<i>tsuzuke</i>

However, greater complexity occurs due to the many variations of the syllable structure (7+4, 6+5, 4+6, etc.), to the embellishment and elongation of single syllables, to occasional shorter measures of only two, four, or six beats, as well as to stylistic differences among schools of chant and drums.

In addition to standard rhythm, there are two other matched vocal rhythm styles in *noh*. *Chûzori* ("medium rhythm"; also *shura-nori* "warrior rhythm") is very buoyant and used most prominently for descriptions of battle scenes. It is based on 16 syllables of text over eight beats, although it top has considerable variation and is mixed with standard rhythm phrases. It is used in the second half of *Aoi-no-ue Ôtori* ("large rhythm"), which is not used in *Aoi-no-ue*, is very full and expansive. It is based on 8 syllables of text per 8 beats. There are set ways of dealing with variant phrases having more or less syllables.

NOTE 9: [*Sashi*] recitative is a singing style found in both melodic and dynamic singing modes (NOTE 3, p. 59, NOTE 5, p. 60). It takes its name from the segment of the same name in which it is most prominently featured, although it also appears in other segments such as MONDÔ and KAKE-AI. *Sashi* phrases tend to be based in a 7+5 syllable poetic meter (NOTE 6, p. 60), though there are frequent variations. Vocally, there is a slight increase in tempo within each phrase. The first phrases of a standard SASHI segment are usually based in the high pitch range and often have a lift in pitch at the end of the phrase. Midway through, variation is added by dropping down to the middle pitch, occasionally returning briefly to the high range. The singing drops to the low pitch at the end of the segment. Abbreviated SASHI segments are much shorter and may contain just two or three lines only in the high range or only at the middle pitch.

Rhythmically, *sashi* singing is never matched whether or not accompanied by hand drums. When accompanied by the hand drums, the drum patterns played are repeating patterns noted for their uneven pulse and elongated vocal calls (see p. 27). The hand drums end a SASHI segment with a cadence pattern of some type which varies depending on what segment is to follow. In general, a SASHI segment often precedes song segments such as UTA, SAGEUTA, or KUSE.

NOTE 10: [Stick drum] (*taiko*) is the third drum of the *noh* instrumental ensemble. It is

only used in a little over half of the plays in the traditional *noh* repertory and then mainly in the latter half of such plays. Plays that use the stick drum are called *taiko-mono* and tend to feature non-human characters such as gods, heavenly beings, demons, and beasts, as opposed to plays which feature living people or the spirits of those who once lived.

The *taiko* is a shallow-bodied barrel drum with its cowhide heads laced to each other over the body. It is struck from above with two cylindrical sticks. As with the hand drums, the stick drum player employs drum calls (*kaikagoe*) which intermesh with the drum calls of the hand drums. They serve as signals between the drummers and to the singers or flute player to keep everyone together and to signal changes in tempo or strength. The use of the stick drum tends to make a piece stronger and livelier.