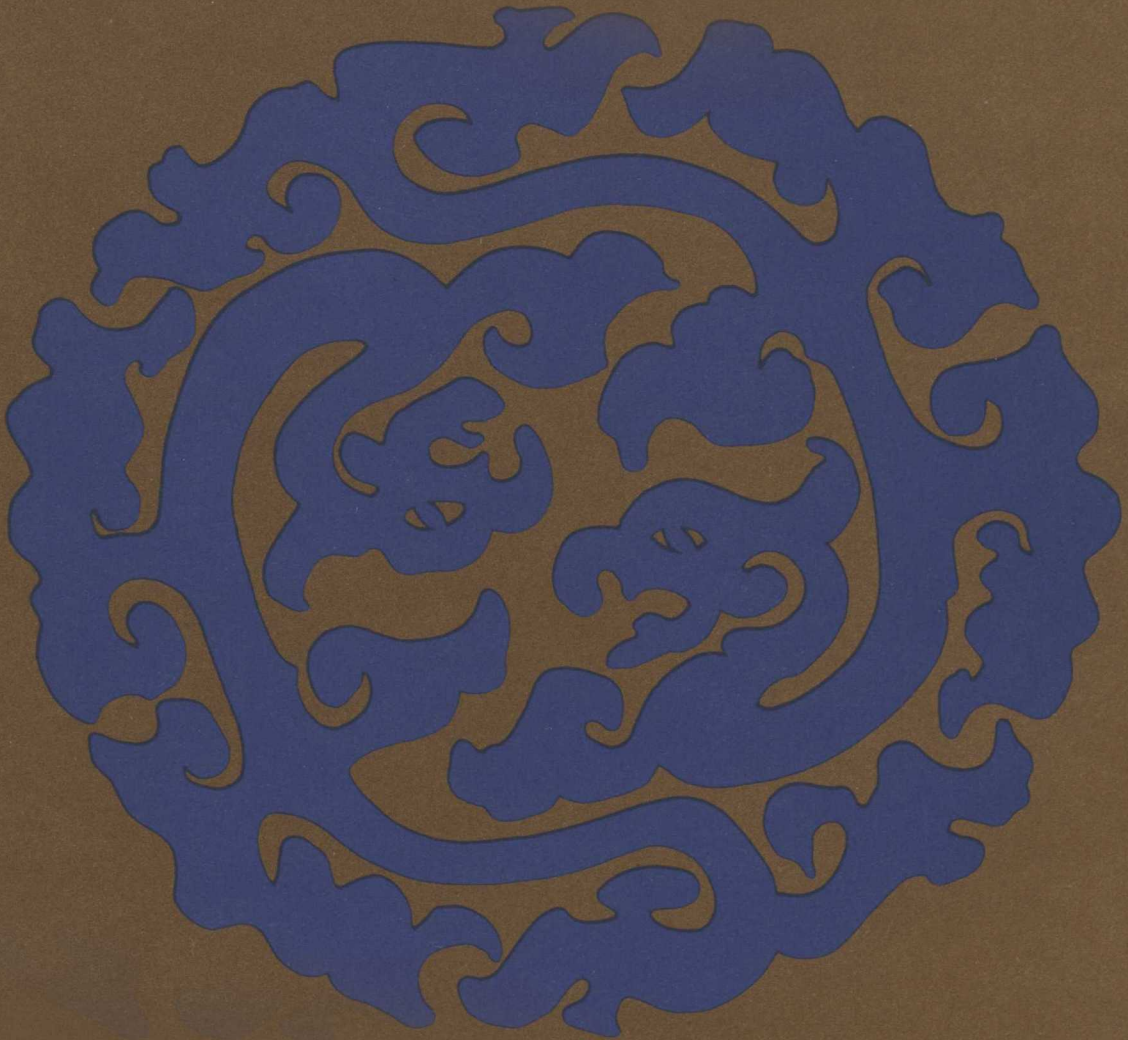


Dance in the No Theater
Volume Three, Dance Patterns

Monica Bethe and Karen Brazell



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DANCE PATTERNS

Monica Bethe

and

Karen Brazell

East Asia Program

Cornell University

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CONTENTS: VOLUME THREE

List of Individual Patterns	vi
List of Patterns in Japanese	ix
Format	xi
Introduction	1
Descriptions of Patterns	11
THE BASICS	12
GROUND PATTERNS	
<i>Foot patterns</i>	28
<i>Point patterns</i>	36
<i>Open patterns</i>	62
DESIGN PATTERNS	
<i>Fan-centered patterns</i>	76
<i>Body-centered patterns</i>	98
<i>Mimetic patterns</i>	118
PATTERNS INVOLVING PROPS AND COSTUMES	
<i>Sword</i>	138
<i>Halbred</i>	144
<i>Stick</i>	150
<i>Wand</i>	156
<i>Sleeves</i>	160
<i>Mask</i>	166
<i>Hat</i>	170
<i>Headpiece</i>	172
Notes	174
Glossary of Technical Japanese Terms	177
Bibliography	214
Index	227

List of Individual Patterns

THE BASICS

Kneeling position	12
Standing positions (basic, point, open)	14
Gliding walk and foot positions (basic, feminine, martial)	16
Fan positions (closed, nestled, extended, reversed, left hand)	18
Fan manipulations (open, to left hand, reverse, re-nestle)	22

GROUND PATTERNS

Foot patterns

Movement around the stage (forward, circle, pivots)	28
Make angle; switch directions (kadotate, kake; furikaeri)	30
Circlets with variations (komawari)	
Stamps (ashi byōshi)	34

Point patterns

Reaching point position	36
Forward point (shikake, sashikomi)	38
Backing point; turning point (sashi; kirikaezashi)	40
Drawback with variations (hikitsuke)	42
Body turn (mi o kaede)	44
Sweeping point (sashimawashi)	46
Double sweep (sashiwake)	48
Scooping point, back scooping point (uchikomi)	50
Closure scoop (shitome, uchikomi)	52
Left hand points (hidari de sashi)	54
Large zigzag (ōzayū)	56
Small zigzag (kozayū, sayū)	58
Medium zigzag; half zigzag (chūzayū; katazayū)	60

Open patterns

Open with variations (hiraki)	62
Spread (mi o ire, yukigakari)	64
Rotate arms (yosei)	66
Raise arms (te o age)	68
Take corner (sumitori)	70
Extend fan (kazashi)	72
Raised fan (ageha, ageōgi)	74

DESIGN PATTERNS

Fan-centered patterns

Cloud fan (kazashi hiraki, kumo no ōgi)	76
Extend-lift fan (kazashi shita yori age/ue)	78
Viewing fan (ōgi somuke, kakaeōgi)	80
Pillow fan (atama o ōi, makura ōgi)	82
Feather fan (nabike ōgi, hane ōgi)	84
Offering fan (nabike dashi; ōgi mae e dashi)	86

Two hand fan (ōgi o taira ni mochi; hidari te soe)	88
Flap fan (uchiawase)	90
Beckon fan (maneki ōgi)	92
Chest point (makizashi, munezashi)	94
Figure eight fan (ōgizukai, yūken)	96
<i>Body-centered patterns</i>	
Stamp series (kazu byōshi)	98
Free stamps (hyōshi-awazu byōshi)	100
Point stamp (norikomi)	102
Stamps moving right (migi e nori)	104
Stamps pointing front (shōmen e nori, shō e norikomi)	106
Sit (anza)	108
Multiple kneels (gasshi)	110
Leap turn (tobimawari, tobikaeri)	114
Jumps (tobi, tobiagari)	116
<i>Mimetic patterns</i>	
Weep (shiori)	118
Prayer; one-arm prayer (gasshō; katate no gasshō)	120
Greeting (tappai)	122
Bow (shizumi)	124
Dip (sukui)	126
Stop water (mizu o sekitome)	128
Point to head (atama o sashi)	130
Burden (ōgi kata e age/ni nose)	132
Rein in horse (tazuna hiki/mochi)	134
Grapple (ryōte kumiawase sorikaeri shita ni i)	136
PATTERNS INVOLVING PROPS AND COSTUMES	
<i>Sword</i>	
Basic position for sword and shield (tachi no mochikata)	138
Set shield; draw sword (hidari e tori tsumami; tachi nuke)	140
Strike with variations (uchi)	142
<i>Halberd</i>	
Basic positions for halberd (tsuite kamae; kaikomi)	144
Wielding the halberd (naginata o tsukai/kimeri)	146
Lunge (tsuki)	146
Changing the hold (torinaoshi)	148
Vertical figure eight (hidari sukui torinaoshi migi sukui)	148
<i>Stick</i>	
Basic positions (tsue kamae; momoku kamae)	150
Chest stick; hip stick; strike (munazue; kaikomi; uchi)	152
Patterns with T-stick (kaseki)	154
<i>Wand</i>	
Basic hold; reverse; shoulder hold (kamae; gyaku; katsugi)	156
Shake wand (gohei o furi; gohei o furiage)	158

Sleeves

Adjust sleeves; flip sleeve (sode o ashirai; sode o kake)	160
Twirl sleeve (sode o maki)	162
Overhead sleeve; hold sleeves (sode o kazuki; sode o tori)	164

Mask

Cloud mask; brighten mask (kumorashi; terashi)	166
Use mask; cut mask (omote zukai; omote o kiri)	168

Hat

Overhead hat; throw hat (kasa o kazuki, kasa o nage)	170
--	-----

Headpiece

Grab hair	172
-----------	-----

List of Patterns in Japanese

Ageha (raised fan)	74	Kasa o nage (throw hat)	170
Ageōgi (raised fan)	74	Kaseki (T-stick patterns)	154
Anza (sit)	108	Katate no gasshō	
Ashi byōshi (stamp)	34	(one-arm prayer)	120
Atama o oi (pillow fan)	82	Katazayū (half zigzag)	60
Atama o sashi (point to head)	130	Katsugi (wand shoulder hold)	156
Chuzayū (medium zigzag)	60	Kazashi (extend fan)	72
De (forward movement)	28	Kazashi (extended fan hold)	20
Fumikiri nantsu byōshi		Kazashi hiraki (cloud fan)	76
(seven-stamp series)	98	Kazashi shita yori age/ue	
Furikaeri (switch directions)	30	(extend lift fan)	78
Fuseri (cloud mask)	166	Kazu byōshi (stamp series)	98
Gasshi (multiple kneel)	110	Kirikaezashi (turning point)	40
Gasshō (prayer)	120	Komawari (circlet)	32
Gohei no kamae (wand hold)	156	Komawari (full circlet point)	32
Gohei o furi (shake wand)	158	Kozayū (small zigzag)	58
Gohei o furiage (shake wand)	158	Kumo no ōgi (cloud fan)	76
Gohei o gyaku ni mochi		Kumorashi (cloud mask)	166
(reverse wand hold)	156	Kumori (cloud mask)	166
Gyaku ni mochi (reverse hold)	20	Makizashi (chest point)	94
Gyaku ni mochi (fan to reverse		Makura ōgi (pillow fan)	82
hold)	26	Maneki ōgi (beckon fan)	92
Gyaku no mi (right lead)	16	Mawari (circle)	28
Hakobi (gliding walk)	16	Mawarikaeshi (circlet point)	32
Hanbiraki (half open)	62	Mawarikomi (right circlet)	32
Hane ōgi (feather fan)	84	Mawarisagari (back circlet)	32
Hidari de sashi (left points)	54	Mawashi hikitsuke	
Hidari e tori tsumami		(circling drawback)	42
(set shield)	140	Migi e hiraki (open to right)	62
Hidari ni mochi (left hold)	18	Migi e nori (stamps moving r)	104
Hidari sukui torinaoshi migi		Mi o ire (spread)	64
sukui kimeri (vertical		Mi o kaede (body turn)	44
figure eight)	148	Mizu o sekitome (stop water)	128
Hidari te soe (two hand fan)	88	Mōmoku kamae (stick position)	150
Hikitsuke (drawback)	42	Munazue (chest stick)	152, 154
Hiraki (open)	62	Munezashi (chest point)	94
Hiza tatekae (double kneel)	110	Mutsu byōshi (six-stamp series)	98
Hiza tsukikae (switch knees)	110	Nabike dashi (offering fan)	86
Hyōshi-awazu byōshi		Nabike ōgi (feather fan)	84
(free stamps)	100	Naginata o kimeri/tsukai	
Issoku mawari (step circlet)	32	(wielding the halberd)	146
Jun no mi (left lead)	16	Nakanuki (omit middle stamp)	104, 6
Kadotate (make angle)	30	Nanatsu byōshi (7-stamp series)	98
Kaikomi (halberd position)	144	Nejiri (simple pivot)	28
Kaikomi (stick position)	152	Niju biraki (double open)	62
Kakaeōgi (viewing fan)	80	Norikomi (point stamp)	102
Kake (make angle)	30	Ōgi hidari e/ni tori	
Kake (step pivot)	28	(fan to left hand)	24
Kamae (basic position)	14	Ōgi hiraki (open fan)	22
Kasa o kazuki (overhead hat)	170	Ōgi hiroge (open fan)	22

Ōgi kata e age/ni nose (burden)	132	Te o age (raise arms)	68
Ōgi mae e dashi (offering fan)	86	Terashi (brighten mask)	166
Ōgi mochinaoshi (re-nestle fan)	18,24,26	Tobi (jumps)	116
Ōgi o mae yoko ni oshidashi (stop water)	128	Tobiagari (jumps)	116
Ōgi orikaeshi (fan to reverse hold)	26	Tobikaeri (leap turn)	114
Ōgi somuke (viewing fan)	80	Tobimawari (leap turn)	114
Ōgi tatami (closed fan)	18	Torinaoshi (change halberd hold)	148
Ōgi tsubomi (closed fan)	18	Tsue kamae (stick position)	150
Ōgizukai (figure eight fan)	96	Tsuite kamae (halberd position)	144
Omote o kiri (cut mask)	168	Tsuki (halberd lunge)	146
Omote zukai (use mask)	168	Uchi (stick strike)	152
Ōzayū (large zigzag)	56	Uchi (sword strike)	142
Ryōte de mochi (diagonal stick)	154	Uchiawase (flap fan)	90
Ryōte kumiawase sorikaeri shita ni i (grapple)	136	Uchikomi (closure scoop)	52
Sashi (backing point)	40	Uchikomi (scooping point)	50
Sashikomi (forward point)	38	Ue o mi (look up)	166
Sashimawashi (sweeping point)	46	Yatsu byōshi (8-stamp series)	98
Sashiwake (double sweep)	48	Yoko ni uchi (side strike)	142
Sayū (small zigzag)	58	Yosei (rotate arms)	66
Shikake (forward point)	38	Yūken (figure 8 fan)	96
Shiori (weep)	118	Yuki (forward movement)	28
Shisari (backing movement)	16	Yukigakari (spread)	64
Shita ni i (kneeling)	12		
Shita o mi (look down)	166		
Shitome (closure scoop)	52		
Shizumi (bow)	124		
Shō[men] e nori[komi] (stamps pointing front)	106		
Sode o ashirai (adjust sleeve)	160		
Sode o kake (flip sleeve)	160		
Sode o kazuki (overhead sleeve)	164		
Sode o maki (twirl sleeve)	162		
Sode o tori (hold sleeve)	164		
Sukui (dip)	126		
Sumitori (take corner)	70		
Suriashi (gliding walk)	16		
Tachi no mochikata (sword basic position)	138		
Tachi nuke (draw sword)	140		
Tachi o furiage (raise sword)	142		
Tappai (greeting)	122		
Tazuna hiki/mochi (rein in horse)	134		

FORMAT OF VOLUME THREE

In volume one of *Dance in the Nō Theater*, especially in chapters 2 and 3, we describe dance patterns in very generalized terms, and in the dance scores in volume two we list the names of the patterns as they are performed in relation to the music. This volume presents the basic dance patterns individually and in considerable detail, comparing the Kita and the Kanze school renditions of each pattern. In the Introduction we discuss the nature of patterns and describe our classification system for them. This system, which is based on structure and function, is then used to order the presentation of the patterns in the main body of the volume. The patterns are listed alphabetically by their Japanese names on pages ix and x above, and by their English names in the Index at the end of this volume. The Glossary defines the technical Japanese terms (except the dance patterns) used throughout this study, and the Bibliography lists all the works we have found useful in our research. This volume was conceived of as a general reference work, not only for use with our earlier volumes and video tapes, but also for people interested in the more technical aspects of nō dance.

Our description of each dance pattern occupies facing pages: the left-hand page gives a verbal description, the right-hand page a photographic one. The format is as follows:

left-hand pages

Name of the Pattern in English (name of the pattern in Japanese)

When both schools use the same Japanese term for a pattern, it is only given once; e.g. OPEN (hiraki). When they use different names, the Kita name appears first, the Kanze second; e.g. FORWARD POINT (shikake, sashikomi). When the two schools both use two names interchangeably, the word "or" divides the names; e.g. FORWARD MOVEMENT (yuki or de). When

variation is possible in the use of a single word of a descriptive phrase-name of a pattern, "/" indicates the alternatives; e.g. EXTEND LIFT FAN (kazashi shita yori age/ue). When a pattern is used by only one school, the name of that school appears after the pattern name in Japanese, separated by a comma; e.g. DRAWBACK (hikitsuke, Kita).

Method of description: The patterns are described first in general terms, with the descriptions concentrating on the characteristics true of both schools. Then the rendition of the pattern as it is done by each school is given in some detail with the Kita version first. We conclude the description with comments about how the pattern is used in specific dances. The dances are usually those described in volume two, and the line of the text given in parenthesis refers to the numbering in the scores in that volume; e.g. *Tadanori* (1.23) refers to line twenty-three of the score of *Tadanori* in volume two. *Yamamba kuse* (11. 15-18) refers to lines fifteen through eighteen of the kuse score of *Yamamba*. We apologize for the similiarity in typeface between the small letter "l" and the number 1.

The numbers 1-9 indicate the areas of the stage described in volume one, page 18. L,R,F,B indicate left, right, forward and backing respectively. The floor plans on the following page indicate some of the most common stage movements. Solid lines are forward movement, dotted lines backing movement.

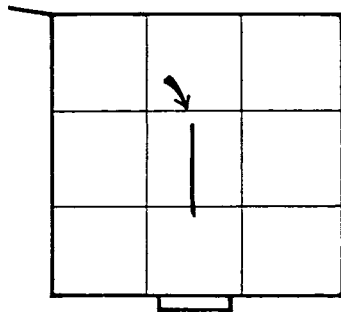
right-hand page

The NAME OF THE PATTERN IN ENGLISH is given at the bottom of the right hand page. Under or next to each column of photographs is the name of the school and the Japanese term it uses for the pattern; e.g. Kita (hiraki).

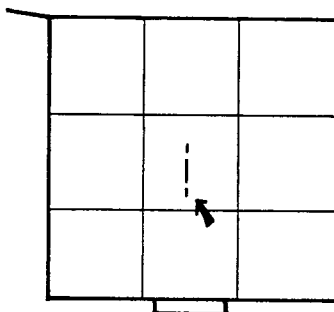
Most of these pages have two columns, the left-hand one, read from top to bottom, illustrates the Kita school rendition of the pattern, the right-hand one, the Kanze school version. When the pattern appears only in

1	8	7
2	9	6
3	4	5

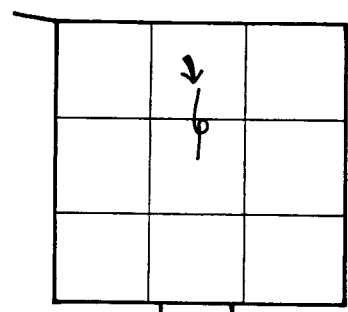
Areas on the nō stage



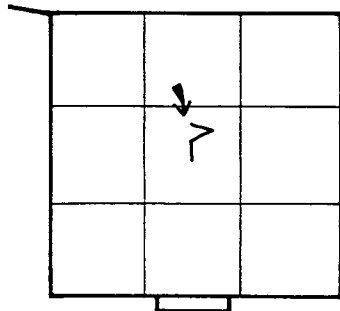
Forward point



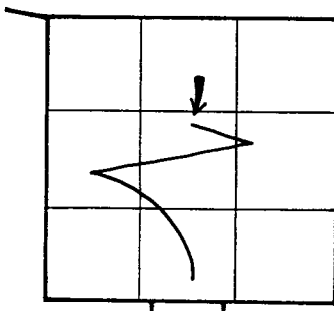
Open



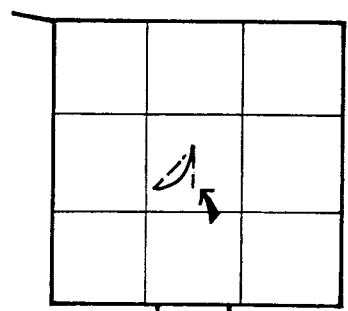
Circlet



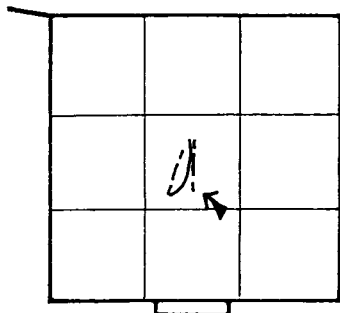
Small zigzag



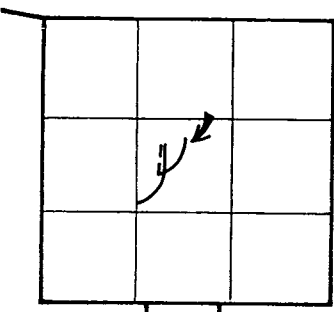
Large zigzag



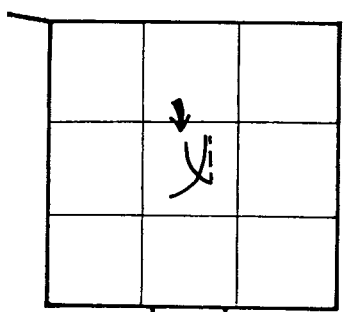
Sweeping point (Kanze)



Sweeping point (Kita)



Double sweep (Kanze)



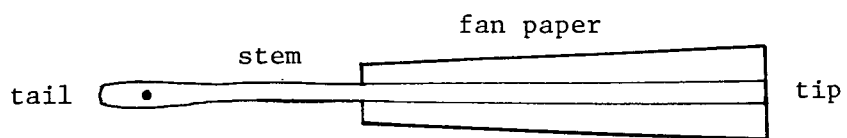
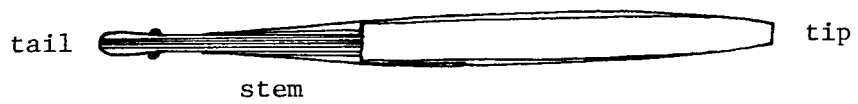
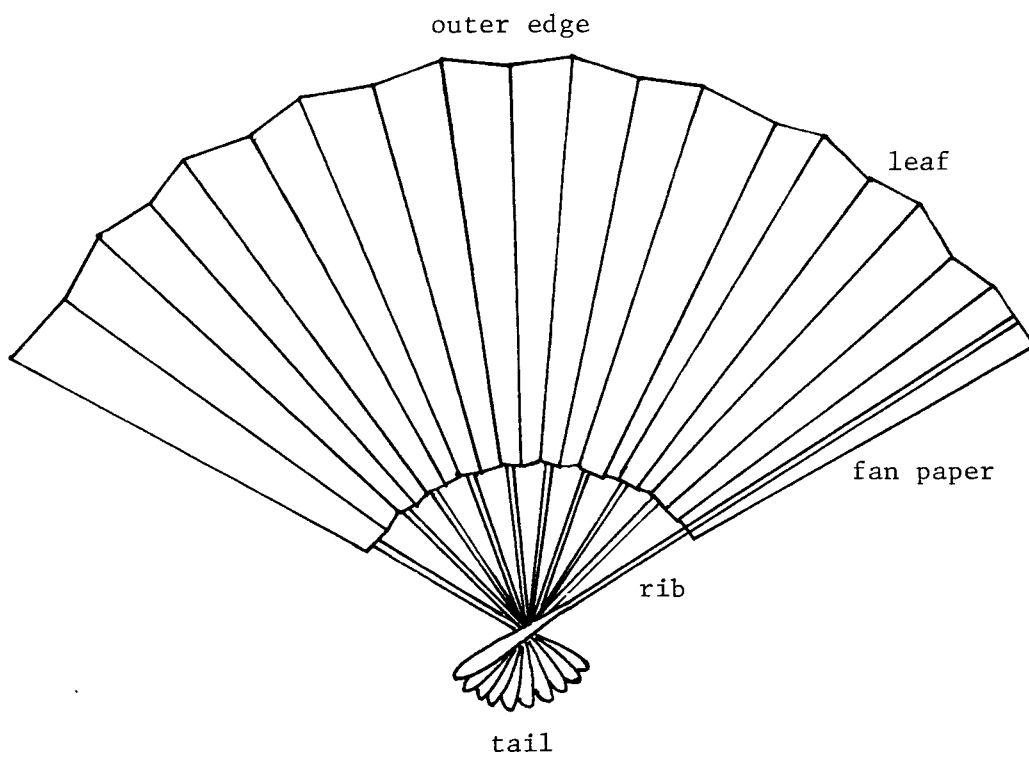
Double sweep (Kita)

Floor plans of some important dance patterns

one school, the illustrations are centered on the page or two or more related patterns are illustrated in the two columns. For costume-related patterns, a single photo is used, with the name of the school written below it.

* * * * *

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INTRODUCTION



INTRODUCTION

The concept of patterns (*kata*) as the building blocks of a composition is found in many performing arts in Japan.¹ In *nō* dance the word "kata" is used to refer to the smallest named units of movement, the basic modules of dance. Volume one of this study introduces some of the basic patterns, or *kata*, and discusses how they link together to form series, sequences and dances; how they express meaning; and how their forms are modified by style, context, costumes and props. The dance scores in volume two illustrate the relationship of dance patterns to words or instrumental music in specific plays. In this volume we describe and classify all of the dance patterns which occur in the taped dances and which are mentioned in volumes one and two. Although our list is not exhaustive, it does include all of the most common patterns plus many others.

Our presentation goes beyond what is currently available in several ways. We describe each pattern more fully, with pictures as well as words; we include a wider range of patterns; we attempt to analyze the movements in a consistent way; and we offer a coherent system of classification. In addition we describe each pattern as it is performed by two actors from two different schools. Our information comes from our own practical experience in *nō*, from numerous discussions with our major informants, Izumi Yoshio and Takabayashi Kōji, and from many printed materials, the most important of which are *katazuke* or *shimaizuke*, handbooks of dance patterns.² The earliest extant pattern handbooks are by a talented amateur named Shimotsuma Shōshin (1551-1616) who, in addition to noting the most important movements for a large number of plays, also describes costumes and props (Furukawa 1974, Katagiri 1976, and Nishino 1973). To present movement he quotes phrases from the texts and then describes the accompanying actions. For example, in the description of the second act of *Kamo* he writes:

At the words "the sound of falling footsteps, horo horo todomo todomo" there are stamps. Then at "a peaceful reign this god's virtues", the wand is pointed towards the front. At the words "towards Tadasu woods, the mother goddess" the heavenly woman stands, and at "rising to follow" the shite, watching the heavenly woman, stands and circles left (Nishino 1973: 26).

Although some of the terminology has changed meaning since the 16th century, enough of the names of the patterns and the areas of the stage have remained constant for these documents to be extremely valuable sources for studying the development of no dance.³ During the Edo period pattern handbooks following the format used by Shimotsuma flourished, and many of these works are now being republished in Japan. Two such publications make available the writings of a no teacher from Wakayama named Tokuda Fujisaemon Rinchu (1679- c. 1760; Sakamoto 1972a-d) and some late Edo and early Meiji texts which belong to the Waseda University collection (Waseda 1975).

Twentieth century handbooks, published by the shite schools of performers, are more complete than earlier books; they generally give the entire text for a dance with the names of all the patterns printed beside the appropriate words. We have imitated this method in our dance scores in volume two. Two modern handbooks have been particularly useful to us: *Kita ryu hayashi shimaizuke* which contains the texts and pattern names for dances in 164 plays, and for 12 instrumental dances (Kita Roppeita 1930), and *Kanze ryu shimai katazuke* which similarly describes 143 dances to song (Kanze Sakon 1972a). Although these handbooks are extremely valuable to students of no, they assume knowledge of how the patterns are performed. They are guides for students who are learning no dance with a teacher.

As the teaching of no to amateurs has become an increasingly important economic factor in no, other types of more detailed instructional materials have been appearing. The Kita school published a small handbook which includes floor plans as well as the names of patterns for 10 dances commonly learned by beginners (Kita Roppeita 1954). A similar

booklet by the Kanze school adds verbal and diagrammatic descriptions of some of the patterns used in 10 common dances (Kanze Sakon 1972). The Hōshō school has produced a series of 10 such booklets describing 84 dances ranked in order of difficulty (Hōshō Kurō 1970-79). In addition the journals published by shite schools (e.g., Kanze, Kita) often contain sections analyzing specific dances. Records and video tapes designed for students of dance have been appearing with encouraging regularity, and many of the accompanying booklets include first-rate scholarship.⁴ All of these works deal with specific dances or plays. What has yet to be written is a comprehensive analysis and classification of nō dance patterns; something comparable to Yokomichi Mario's analysis of music (Yokomichi & Omote 1950; Yokomichi 1963) or Komparu Sōemon's handbook on stick drum music (1969). This study is an attempt to begin to fill that gap.

When Japanese scholars discuss dance patterns in general terms, they often distinguish between "patterns with meaning" (*imi no aru kata*) and "patterns without meaning" (*imi no nai kata*).⁵ In his *Kanze ryū utai to shimai tebiki*, Saitō Tarō refines this distinction. He distinguishes three types of patterns: "patterns without specific meaning" (*tokubetsu no imi o motanu kata*), "symbolic patterns with meaning" (*imi o motsu shōchōteki na kata*), and "realistic patterns" (*shajitsu no kata*). However, having established these categories, he ignores them in his subsequent descriptions of about 50 dance patterns. Instead he classifies the patterns according to the parts of the body involved (1977, pp. 89-124). This latter method of classification is also used in the first volume of *Komparu ryū shimai katazuke*, which contains information for about 100 patterns, the most complete descriptions we have found.⁶

Instead of making meaning alone the criterion for classification, we find it more useful to work with the concepts of ground (*ji*) and design (*mon*). Ground patterns (roughly analogous to patterns without meaning) are unobtrusive, abstract movements repeated over and over to provide a background on which a fewer number of more vivid, complex, and meaningful

design patterns stand out. Ground patterns create structure, design patterns express meaning; ground patterns are recurrent, design patterns appear rarely; ground patterns normally involve coordinated hand and foot movement and may be performed with the fan either opened or closed, design patterns center on one part of the body and usually stipulate a closed or opened fan.⁷ In the development of a play, ground patterns predominate at the beginning, and design patterns become more frequent as the play progresses. The kuse dance, which generally appears as the first full dance to song, has a clear structure delineated by prescribed use of ground patterns. Only a few isolated design patterns, if any, interrupt the ground structure. Instrumental dances, having no verbal reference, are composed almost entirely of ground patterns.⁸ More extensive use of design patterns is found in scene dances (*dan*) and particularly in final dances (*kiri*). Some final dances have a number of design patterns following one after the other and covering much of the stage area. This increase in the use of design patterns corresponds to the growing intensity of the jo-ha-kyu progression and is mirrored in the increasing complexity of both music and text.

Since ground patterns create the structure of the dance, individual patterns can function as markers. While some of the ground patterns, such as the forward point and the open, can be performed almost any time during a dance and almost anywhere on the stage, other ground patterns are spatially and/or temporally limited and thus help establish the structural framework of a dance. The small zigzag-scoop series which normally occurs in squares 8 or 9, appears only when there is a break; it signals the end of a dance, a stanza, or a section. The raised fan pattern begins a new section which is always danced with the fan opened. In the long instrumental dance, for example, the raised fan marks the transition from the preface, which is danced with the fan closed, to the first section, danced with the fan opened. In the middle of the kuse dance the same transition from closed to opened fan occurs; it corresponds to a shift in melody which is underscored by having the dancer sing the first line of the new section as he performs the raised

fan pattern. At the end of the long instrumental dance the fan is already opened, but the raised fan pattern is used to mark the transition to the next section when the dancer again sings the first lines. Similarly the take corner pattern and the extend fan pattern performed in the corner mark the middle of a sequence and a switch from linear to circular movement. While the take corner can appear more than once in a dance, the extend fan occurs only in the closure left circling sequence and thus indicates the approach of the end of a dance. A knowledge of such structural indicators helps one to read a dance.

We have classified the ground patterns which include arm movements as either points or opens. The two archetypal patterns are the forward point (moving forward while bringing the right arm to the point position in front of the body) and the open (backing while spreading the arms to the open position at the sides of the body).⁹ Other ground patterns evolve from these two or are variations of them. Kinetically the forward point and the open are complementary: one moves forward, the other backwards; one lifts the arm to the front, the other to the sides; one stops or pauses with the right foot leading, the other with the left. These three variables--forward or backing movement, arm to front or side, right or left foot leading at the pause--combine in different ways to create other ground patterns. The open performed moving forward (forward movement, arms to sides, left foot lead) becomes a spread. The forward point done with a left foot lead becomes a left hand point (the raised arm and the foot in the lead always correspond). Point patterns, which are more numerous than open patterns, also vary in the way in which the point position is reached. For example, pointing while moving back involves an outward circling of the arm rather than a simple lifting to the front. A backing point, therefore, combines backing movement, circling the arm to the front, and a right foot lead. The following chart shows a few of the possible variations.

<u>Patterns names</u>	<u>Direction of movements</u>		<u>Arm position</u>		<u>Foot leading at pause</u>	
	Forward	Backing	Front	Side	Right	Left
Forward point	X		X		X	
Forward scooping point	X		X (circling)		X	
Left hand point	X		X			X
Backing point		X	X		X	
Spread	X			X		X
Open		X		X		X

1. Major variables in ground patterns

When ground patterns are linked together in series, they usually alternate variables. Thus an open follows a forward point. The most basic alternation is left and right foot lead, a reflection of the walking process. While it is possible to have either right foot or left foot lead in point patterns (the left hand points when the left foot leads and vice versa), in open patterns, when the arms are out to the sides, the left foot always leads. In a series of patterns a number of point patterns may be strung together, but open patterns, which normally end a series, only occur singly.¹⁰ The zigzag-scooping point-open series is an example which includes three points--first a left arm point, then a right arm one, finally a circling right arm point--rounded off by an open.¹¹

In contrast to ground patterns, design patterns serve to decorate the structure, not to establish it. Many of them center on one part of the body, leaving other parts free to do various movements. A fan-centered pattern, for example, might be performed moving forward, backing, with a series of stamps, kneeling, or sitting. In addition most design patterns can be performed in various places on the stage. Some of these patterns are dance-like, creating a sense of flowing sleeves and

swirling motion; others are more mime-like, representing real life actions in a highly stylized manner. All design patterns evoke the meaning of the text, either specifically (weeping, praying, bowing, striking) or abstractly, taking on meaning only in conjunction with a particular text. In this last respect, abstract design patterns are similar to ground patterns; however their range of meaning is more strictly limited by the form of the pattern. For example, the point to head pattern, always refers to the head or shoulders. It may indicate that a warrior's head is being cut off as it does in *Atsumori*, or that lovers are sharing a pillow as in *Eguchi*, or, in a variant form, that the character is shouldering a burden (*Yamamba*).

The rarity of design patterns--the same pattern never appears more than a few times in a single play--makes possible their use as highlights to the basic structure of the dance and to the meaning of the text. In addition, the repetition of these patterns may develop motifs or metaphors, often in conjunction with the text or a prop. For example, a bird is used as a metaphor for *Yamamba* in the poetry of that play. In the dance a flap fan pattern is used first to represent the flapping of a bird's wings and later to indicate *Yamamba*'s beating of the fulling block. Because the pattern appears only twice, the second occurrence clearly alludes to the first; the visual association lends extra overtones to the verbal metaphor.

In classifying design patterns we have referred both to the relationship of the patterns to meaning and to the physical characteristics of the movements. Our first two groups, fan-centered patterns and body-centered patterns, are relatively abstract, the movements themselves carry little specific meaning without verbal context.¹² The first group focuses attention on the arms and fan (almost always opened), while the second centers around movement of the body and legs. Our third group includes mimetic patterns which, as abbreviated stylizations of real life actions, have much more specific meanings. In addition we include a group of patterns which use costumes or props. Some of these are simply

ground or design patterns modified by the use of prop or costume. For example, the basic position changes when the dancer holds a stick or halberd instead of a fan. Others are mimetic patterns created specifically for a particular prop, such as shaking the wand or wielding the halberd.

Having established a clear distinction between ground and design patterns, it must be admitted that some patterns are difficult to categorize. The sweeping point, for example, almost always carries meaning and does not occur in the long instrumental dance (both characteristics of design patterns), yet its frequency of occurrence and the relative predictability as to where it might occur within the structure of a dance suggest that it belongs with the ground patterns. Subjective judgement has necessarily played a role in our final classification, and convenience has sometimes influenced our choice.¹³

An additional problem we faced in compiling this volume was the naming of the patterns. The majority of the common patterns have definite names, many of which are used by all the schools. For these our only problem has been to find a fitting English equivalent which is both meaningful enough to be memorable and close enough to the Japanese to suggest the original. In creating the English names we have been inspired sometimes by the Japanese name and sometimes by the movement itself. For some patterns different names are used by different schools, even though the movement itself is essentially the same. For example, the forward point is called "sashikomi" in the Kanze school and "shikake" in the Kita school. In such cases we use one English name, but give both Japanese terms, with the Kita name consistently placed to the left of the Kanze one and a comma between them. When a pattern goes by several names used by both schools, the word "or" replaces the comma (i.e. gliding walk). To complicate matters, however, there are times when one school distinguishes two patterns and the other doesn't (i.e., scooping point and closure scoop are both "uchikomi" in the Kanze school), or when the two schools use the same name to indicate quite different movements

(i.e., body turn, half-open). We have dealt with these instances on an individual basis. Some of the rarer design patterns have no set names. These are described in varying terms by various dancers. If a set pattern of movement is clear, we have assigned it an English name, and we give an abbreviation of a common Japanese description (i.e., grapple, wielding the halberd).

This volume presents the patterns individually with a written description on the left hand pages and photographs of two actors performing the movements on the right hand pages. In the descriptions we first attempt to isolate the essential elements of each pattern, then to describe in detail its execution by each school. The photographs are of Takabayashi Kōji (occasionally Takabayashi Shinji) for the Kita school (on the left hand side of the picture pages) and of Izumi Yoshio for the Kanze school (right side). As was pointed out in the preface to the first volume of our study, these men have individual characteristics which are not necessarily shared by all members of their respective schools. However, the similarities within a school are greater than the differences among the actors, and each dancer is representative of his own school.

DESCRIPTIONS OF PATTERNS



THE BASICS

KNEELING POSITION (*shita ni i*)

The actors in *nō* kneel on the floor with one knee up and the other touching the floor. Other performers (the chorus, flutist, attendants, etc.) kneel on both knees with the top of the feet flat against the floor in the traditional, formal position (*seiza*) used in everyday life.

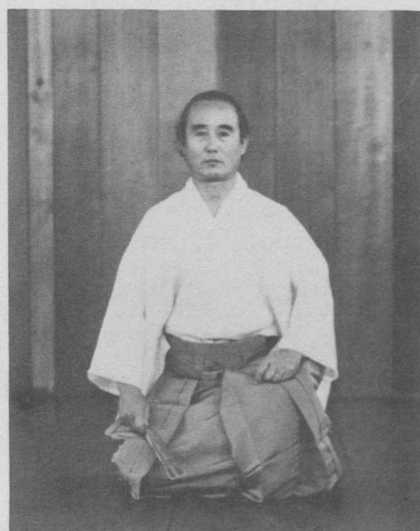
In the Kita school the basic kneeling position has the right knee up and the left knee down. To facilitate standing, the toes of both feet are bent so their bottom sides lie on the floor, and the heels are raised. The actor, in effect, "sits" on his left heel. The right hand rests on the corner of the right knee with the fan at a diagonal, and the left hand is positioned on the thigh.

In the Kanze school the basic kneeling position is the opposite: the actor has the left knee up and the right knee down. The hands rest on the knees about three quarters of the distance down the thigh. The fan points toward the floor.

In a dance section, the *shite* generally kneels only briefly. Therefore he keeps his toes bent ready to stand. When he kneels for a longer period, usually during the first act of the play, he straightens the toes of one leg and sits on the calf, resting the foot of the other, flat on the floor. Because this lower position is more comfortable, it is also used by secondary actors who must sit for long periods. In order to stand from this lower position, the actor must first lift his hips slightly and bend his toes before rising.



Kita (shita ni i)



Kanze (shita ni i)

KNEELING POSITION

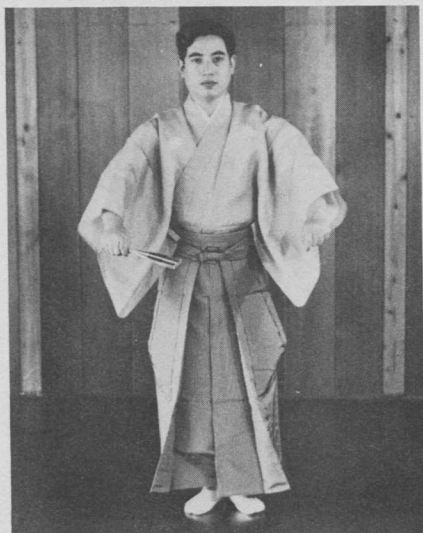
BASIC POSITION (kamae)

The basic position is the fundamental posture of *nō*, the key to all movement. For much of the play, when the dancer is still, he maintains this position. All movements--the gliding walk, gestures, stamps--generate from it, never destroying its equilibrium. The position is characterized by bent knees, a straight back, and a pulled-in chin. The Kita school dancer sinks the weight of his body into the heels of his feet, his toes turned somewhat out,¹ and his arms hovering away from the body in a slightly raised position. The Kanze dancer balances the weight of his body along the feet. His toes point forward for feminine pieces and out for masculine and demonic ones; his arms are held low, somewhat in front of the body.

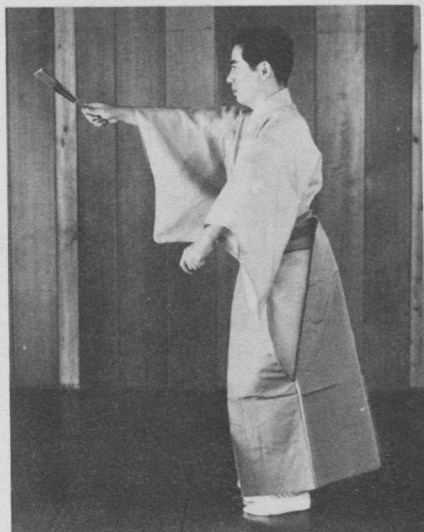
Two other positions, the point and open positions, although not conceived of by the dancer as basic postures, are important for understanding the dance patterns. Unlike the basic position which is held for long periods of time during a play, the point and open positions serve as momentary focal points of movement in many ground patterns.

For the POINT POSITION one arm, usually the right, is at about shoulder level to the front with the hand lined up with the middle of the body. The other arm is in the basic position. In the Kita school the pointing arm is raised to shoulder level, while in the Kanze school its height varies somewhat in different patterns. For lifting points it is slightly below shoulder level (illustrated here), for circling points a little higher (see pp. 41, 47, 49).

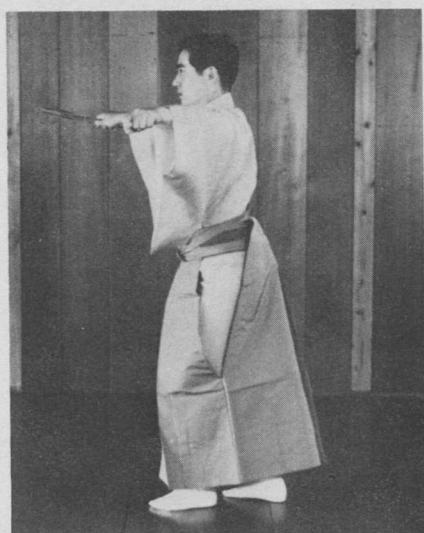
In the OPEN POSITION the arms are spread out to the sides forming a gentle curve. The Kita dancer's arms are spread wider apart, more directly out to the sides with the hands at shoulder level. The Kanze dancer has his hands lower, with the right arm often somewhat higher than the left.²



Basic
position
(kamae)



Point
position



Open
position



Kita

STANDING POSITIONS

Kanze

GLIDING WALK (hakobi or suriashi)

The gliding walk is the essence of *nō* dance. The foot slides forward, toes and heel in contact with the floor, until the end of the step, which is marked by the front of the foot rising slightly. A smooth, level, unpunctuated flow is the aim. The bent knees of the basic position allow the body to remain at a constant height, floating evenly, neither bobbing up and down nor swaying from side to side. When the dancer begins to move, his steps are slow and clearly delineated; as he proceeds they quicken, melting into each other. The very last step of a movement is again slow and clear. This is the basic *jo-ha-kyū* and return to *jo* progression. In moving backward, the heel is also kept close to the floor while the front of the foot may be lifted up in an action the reverse of walking forward (*shisari*).

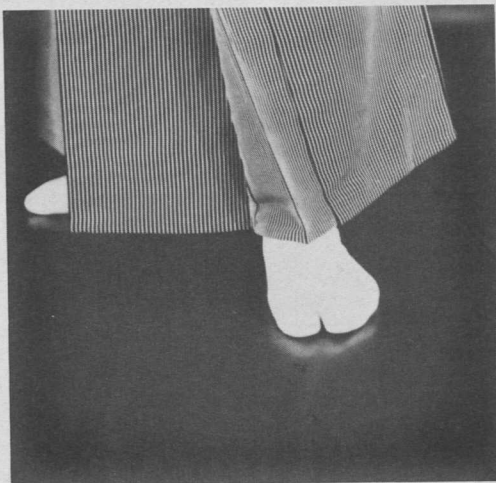
The size of the steps and the angle of the feet are determined by the type of character being portrayed. For example, an elegant lady takes small, slow steps with the heels close together. (Many dancers also keep the toes parallel.) A demon or warrior in battle takes large, martial-style steps with the heels apart and the toes turned out. He pauses at the end of a pattern with one foot clearly in front of the other, putting the body at an angle to the front of the stage although the head faces forward. Depending on which foot is forward, the angle of the body is called left lead (*jun no mi*) or right lead (*gyaku no mi*).



Basic foot position: front and back views



Basic foot position: feminine



Martial style steps: front and back views

FOOT POSITIONS

CLOSED FAN (ōgi tatami, ōgi tsubomi)

For much of the play, including the first parts of the kuse and the long instrumental dance, the fan is closed and held in the right hand. The Kita actor secures the end of the fan with his little finger and then rests the fan ribs between the thumb and index fingers. The Kanze dancer holds the fan more loosely, gripping it mostly with the thumb and index fingers. The angle at which the fan is held varies with the position of the arm and the dancer. The pictures on the opposite page show the fan in the basic position.

NESTLED FAN

The opened fan is most often held in the fist of the right hand, its innermost leaf nestled along the arm. In the Kita school the dancer is careful to lay his little finger along the end rib to hold the fan stable. In the Kanze school, a central rib is held between the middle finger and the thumb, enabling the dancer to make subtle changes in the angle of the fan.

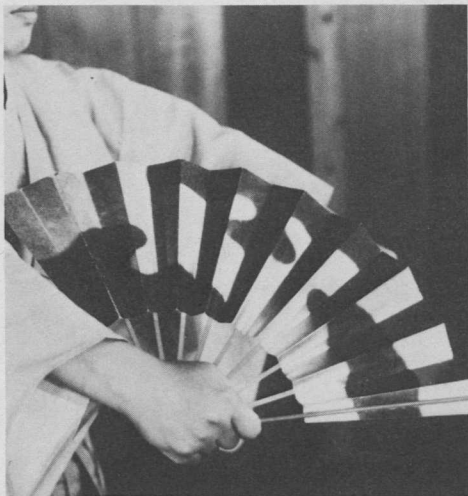
This is the fundamental fan position and hence has no Japanese name. When the fan is returned to the nestled position, Japanese dance directions say "correct the fan hold" (ōgi mochinaoshi). We have found it more convenient to label this hold.



Closed fan



Closed fan



Nestled fan: side view

Kita



Nestled fan

Kanze

BASIC FAN HOLDS

EXTENDED FAN HOLD (kazashi)

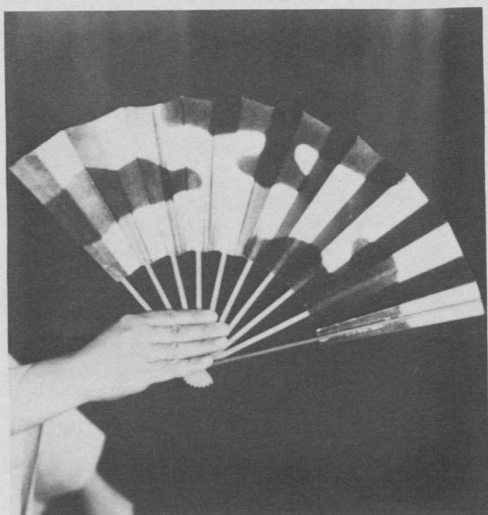
By uncurling the fingers from the nestled position, the dancer extends the fan out in front of his hand, exposing its back side. In doing this the Kita dancer maintains the alignment of his little finger along the outer rib of the fan to form a straight line along his arm out to the end of the fan. The Kanze dancer continues to balance a central rib between his middle finger and thumb, causing the fan to tilt slightly down. The fan is often extended as part of a dance pattern.

REVERSE HOLD (gyaku ni mochi)

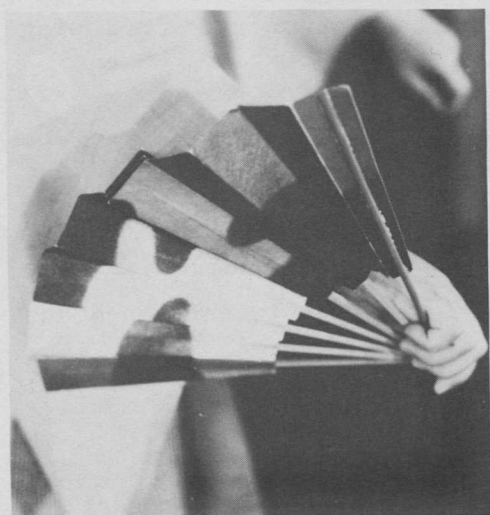
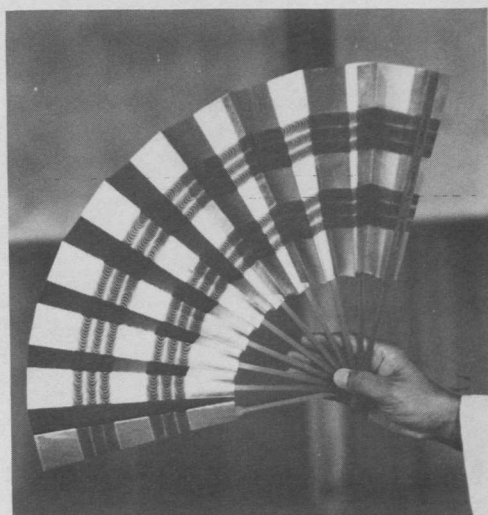
In the second section of long instrumental dances and at various times in other dances, the fan is half closed and the grasp reversed so that the fan paper is held along the outside of the arm and points back. Often the reversed fan is held high, at about shoulder level, although it can also be held in the basic position. When the fan is held in the reverse hold, the arm executes patterns in the same way as when the fan is nestled.

LEFT HAND HOLD (hidari ni mochi)

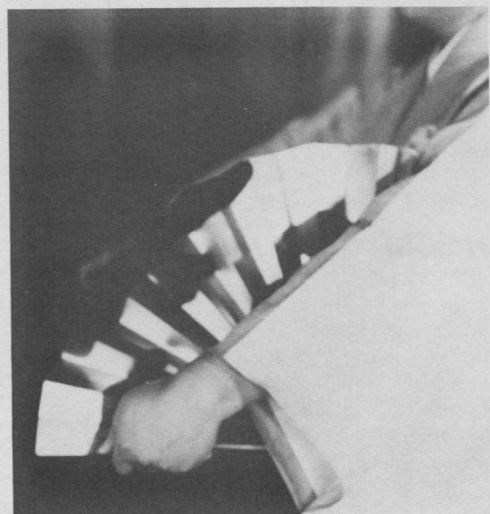
For a number of dance patterns (e.f., feather fan) and during the third section of the long instrumental dance, the fan is held in the left hand. In this case it is gripped not at the rib end, but at the middle of the fan paper with two leaves folded together for extra strength. The fan may be nestled in the crook of the left arm in either school, but the Kanze school often holds it hanging down along the side of the leg. In the long instrumental dance, when pointing with the fan held in the left hand, the Kanze dancer places the fan perpendicular to the ground as illustrated in the photograph for the left hand point (p. 57, top right).



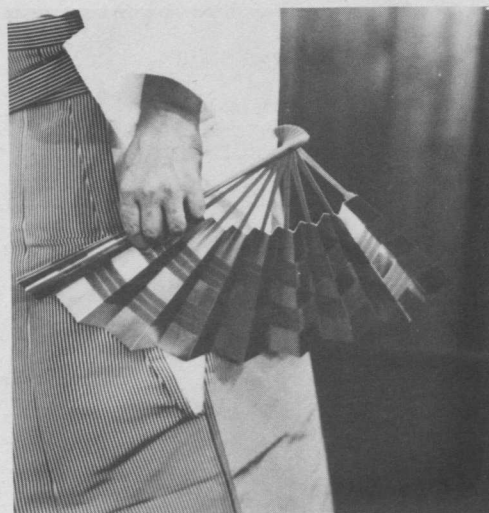
Extended
hold
(kazashi)



Reverse
hold
(gyaku ni
mochi)



Left hand
hold
(hidari
ni mochi)



Kita

Kanze

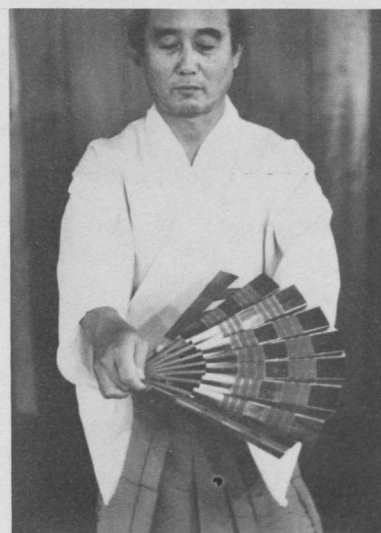
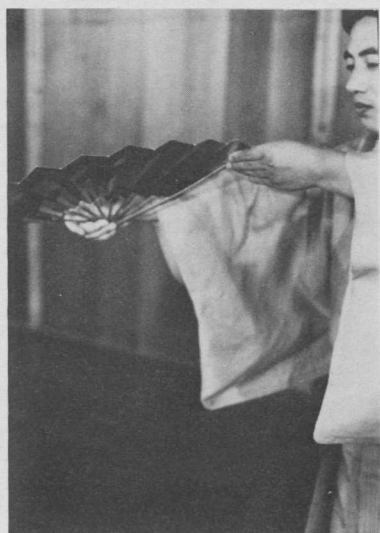
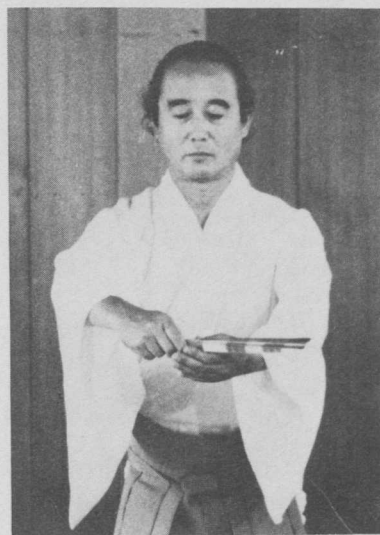
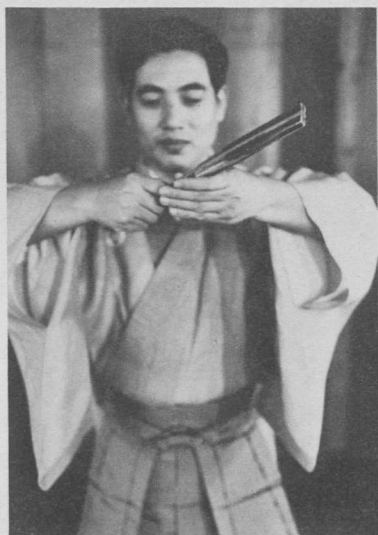
OTHER FAN HOLDS

OPENING THE FAN (*ōgi hiraki, ōgi hiroge*)

To open the fan the arms are brought to the front, and as the right hand holds the fan, the left hand slides the ribs apart. First the dancer opens one leaf (this requires separating the top rib vertically before pushing it horizontally), then he pulls the bottom ribs, allowing the leaves to unfold one by one.

The Kita dancer grasps the bottom fan paper with his left hand and runs his extended fingers along the lower face of the fan in a smooth diagonal from the ribs to the outer edge as he unfolds the leaves (see p. xv). The Kanze dancer steadies the bottom leaf with his left hand and pulls simultaneously with both hands in opposing directions so the fan spreads to the front while opening.

Since the revelation of the fan's design is an aesthetic moment in its own right, the first opening of the fan is done deliberately and with some ceremony. When the fan has been temporarily closed for a pattern requiring a closed fan, it is reopened quickly and unobtrusively. If the left hand is not free, or if there is little time, the dancer may open the fan with the right hand alone, flipping the first leaf open with his thumb, then pushing the remaining ribs open with his little finger.



Kita (ōgi hiraki)

OPENING THE FAN

Kanze (ōgi hiroge)

FAN TO LEFT HAND (ōgi hidari e/ni tori)

The most common way of transferring the opened fan to the left hand is by spreading both arms out to the sides, then bringing them together in front of the body, the left fingers touching the fan paper on the side farthest forward. The left hand folds the two forward-most leaves of the fan together for reinforcement, and then, holding the middle of the fan paper in his left hand, the dancer releases his right hand. This transference occurs at the end of section two of the long instrumental dance.

RE-NESTLING THE FAN (ōgi mochinaoshi)

To return the fan to the right after it has been in the left hand, the dancer brings both arms to the front with the opened fan nestled in the crook of the left arm. Grasping the ribs of the fan with the right hand, he opens the leaves which have been folded together. While the act of transferring the fan to the left hand is often quite ostentatious, returning it to the right hand is usually done inconspicuously with small movements at waist level. An exception occurs in the forth section of the long instrumental dance where the dancer uses the broad movements of a variation of the feather fan (p. 85) to switch the fan from the left to the right hand.



Kita (ōgi hidari e tori)

FAN TO LEFT HAND

Kanze (ōgi hidari ni tori)

FAN TO REVERSE HOLD (gyaku ni mochi and ōgi orikaeshi)

One way to transfer the opened fan from nestled to reverse hold is to take it in the left hand as described on page 24, then regrasp it with the right hand, this time with a reverse hold (gyaku ni mochi). This method, demonstrated by the Kita dancer on the opposite page, is used by both schools at the end of section one of the long instrumental dance.

Another method of performing the same transfer is to extend the fan forward and parallel to the floor in front of the body. The fan is then flipped back toward the body, grasped momentarily with the left hand, and then regrasped by the right hand in a reverse hold. This method of accomplishing the transfer (ōgi orikaeshi³) is demonstrated by the Kanze dancer on the opposite page, but is used by both schools.

RE-NESTLING THE FAN (ōgi mochinaoshi)

To re-nestle the fan from the reverse hold the dancer grasps the outer rib with the left hand, pulling open the leaves of the fan and allowing the right hand to readjust its hold. When it is necessary to turn the fan around to insure that the proper side is facing out, he flips the fan around with his left hand before replacing it in the right.



Kita (gyaku ni mochi)



Kanze (ōgi orikaeshi)

FAN TO REVERSE HOLD

GROUND PATTERNS

Foot patterns

FORWARD MOVEMENT (yuki or de)

Change of position on stage is indicated by stating the goal of the movement, e.g., "go to the corner" (sumi e yuki). The number of steps taken to reach the goal is less important than which foot the movement begins and ends with. Basic rules guide the dancer. Except when moving to the right or after a right-foot stamp, he begins with the left foot. When going to the corner (square 3), he ends with the left foot.⁴

PIVOTS (nejiri and kake)

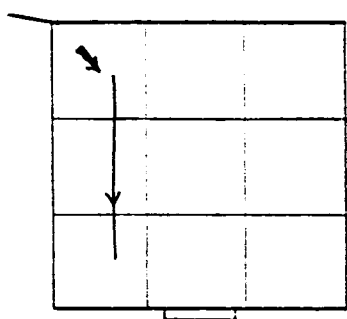
To turn sharply the dancer pivots. This involves turning the feet to a pigeon-toed position either by pushing one heel out to the side or by taking a single step and then rotating the other heel so that the feet return to basic position facing a new direction.⁵

The SIMPLE PIVOT (nejiri): to turn left the dancer slides the heel of his right foot to the right until the toe points toward the left foot. He then draws his left heel close to the right. The process is reversed to turn right. When this pivot is skillfully executed, the stage figure appears to turn without moving his feet.

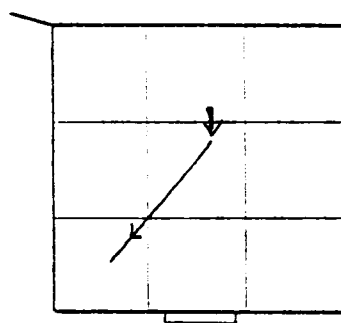
The STEP PIVOT (kake): to turn left the dancer first slides his right foot in front of and perpendicular to his left foot. Keeping his left toe in place he slides his left heel to the right until the feet are again in the basic position. The step pivot may be used to punctuate the circling of the stage or as part of a circlet.

CIRCLING THE STAGE (mawari)

To circle may mean to walk in a complete circle, usually well within the perimeters of the stage. More often, however, circling refers to going in a large arc from downstage to upstage. When circling left the roundness of the path followed is plumper than when circling right. The standard left circling sequence includes a circle left from square 3 to square 8; while the zigzag sequence often contains a circle right from square 4 to square 1.



Go to 3 from 1
(sumi e yuki)

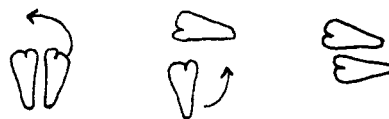


Go to 3 from 9
(sumi e yuki)

FORWARD MOVEMENT TO CORNER

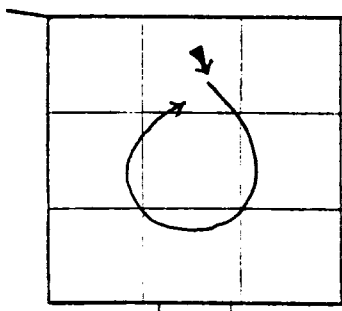


Simple pivot (nejiri)

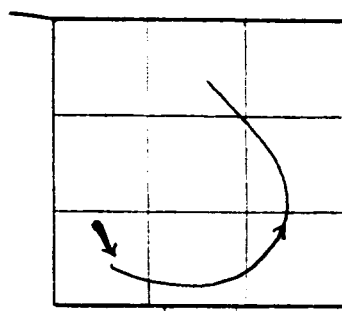


Step pivot (kake)

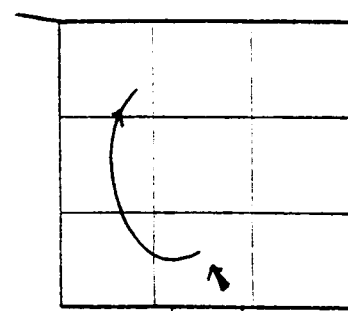
PIVOTS



Complete circle right
(migi e mawari)



Circle left from 3
to 8 (hidari mawari)



Circle right from
4 to 1 (migi mawari)

CIRCLING

MAKE ANGLE (kadotate, kake)

When circling the stage, the dancer may pause, to make a step pivot, and then head in a straight line to his destination. This combination of circling and step pivot is used regularly by both schools, but it is only given a special name by the Kita school; the Kanze school simply refers to the pivot (kake).

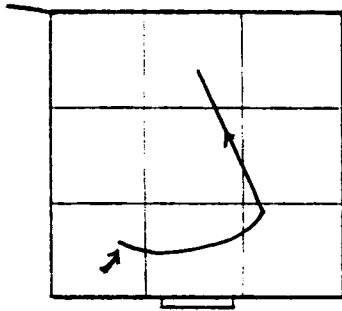
The most common occurrence of this pattern is a large left circle from square 3 to square 8 with the angle made in square 5 (Kita) or square 7 (Kanze). The Kita school often uses this pattern in the initial left circling; the Kanze school prefers to save it for the closure left circling.

SWITCH DIRECTIONS (furikaeri, Kanze)

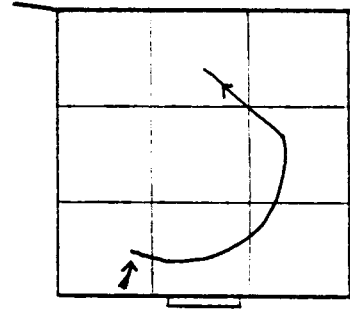
This pattern can be done either with a simple pivot or a step pivot. Going to a spot on the stage (usually square 5 or 6) the dancer stops with the left foot forward, shifts his weight to the left foot, and does a 180° simple pivot right or step pivot left to face the opposite direction with the right foot now in front of the left.

The abrupt change of direction of this 180° pivot carries an intensifying force. Switch directions appears as a part of one of the standard dynamic endings to final dances. In the closure sequence of the final dance of *Yamamba*, for example, the Kanze school circles left to square 6, switches directions, does a backing point, and retraces the circle back to center stage. Like most ground patterns, switch directions may reinforce the meaning of the text. In *Tadanori* (l. 20) it helps illustrate a change of intention. The warrior is heading for the ships (goes to square 5). He then spies the enemy behind him and decides to stay and fight (switches direction to go the opposite way).

In the Kita school similar sharp turns do occur, but generally they are combined with a backing point or a body turn.

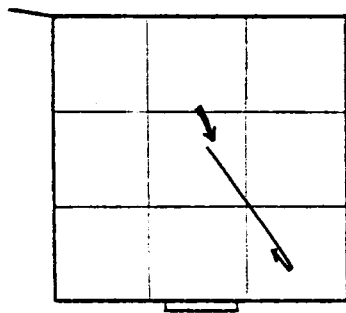


Kita (kadotate)

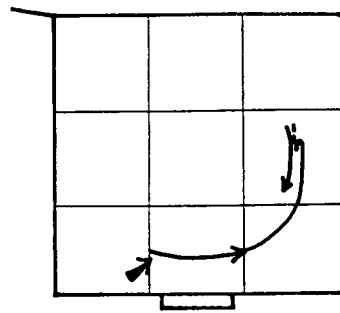


Kanze (kake)

MAKE ANGLE



Kanze (furikaeri)



SWITCH DIRECTIONS

CIRCLETS

Circlets are combinations of pivots and steps (sometimes concluding with a two-step forward point) which effect a complete turn in a small amount of space. There are a number of variations, all called circlet (komawari) by the Kanze school, but each with a separate designation in the Kita school. In the Kanze school the dancer may choose to abbreviate the full circlet as he sees fit. In the Kita school each context has a single prescribed variation.

The FULL CIRCLET POINT (komawari) is a two-step circlet to the left ending with a forward point. It involves stopping on the left foot facing the back of the stage, pivoting to face the front, a step forward, pivoting to face the back, a step to the back, and pivoting to face the front, a two-step forward point. This pattern occurs in square 8 and sometimes in square 1.

The CIRCLET POINT (mawarikaeshi, Kita) omits the step to the back. After the pivot and step to the front the dancer pivots 360 degrees to the front again and does a forward point. This variation is common in quick passages and may be performed in various places on the stage.

The BACK CIRCLET (mawarisagari, Kita) involves a pivot to face the back, a step toward the back, and a pivot to the front. This pattern is often used in the closure left circling sequence just before the cadence series.

The RIGHT CIRCLET (mawarikomi, Kita) is a 360 degree step pivot without any forward or backward steps and is often performed on the way to the corner. The Kanze school sometimes slows this right circlet down, adding a step and a pivot.

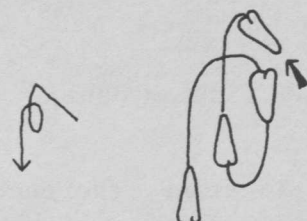
The STEP CIRCLET (issoku mawari, Kita) combines a simple pivot, a step with the left foot, and a step pivot. It may be performed in various spots on the stage facing various directions (*Atsumori*, 1. 11).



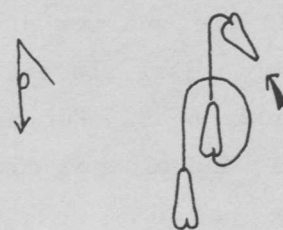
Kita

Floor plan
symbols

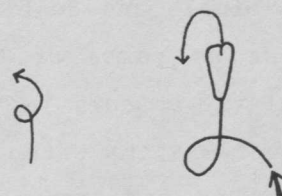
Steps with
left foot



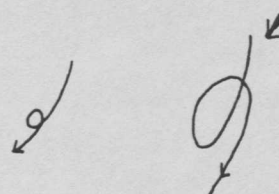
Full circlet point



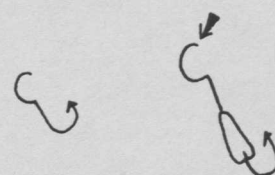
Circlet point



Back circlet



Right circlet



Step circlet

CIRCLETS

STAMPS (ashi byōshi)

To stamp, the dancer lifts his foot allowing the toe to drop naturally, and then stamps with the heel hitting the floor first. He keeps his torso as still as possible. Stamps vary in height and speed as well as in the quality of the sound produced. For feminine roles the foot rises to just above the ankle in a slow deliberate motion and drops with a gentle beat. For martial roles the foot rises swiftly, almost to knee level, and plunges down with a sharp rap or loud boom.

Stamps may be performed singly, doubly, or in series of from 4 to 16. Single and double stamps belong to the ground patterns because they appear as parts of the basic sequences. For example, a single stamp regularly appears in the middle of a large zigzag (p. 56), while a single or double stamp often begins a dance, and double stamps generally end the entire *nō* performance. Series of stamps are design patterns and are therefore discussed later (see pp. 98-107).



Low right stamp



Low left stamp



High left stamp

Kita



High right stamp

Kanze

STAMPS

Point Patterns

REACHING POINT POSITION

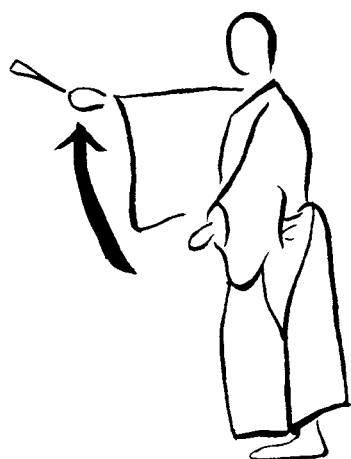
The point patterns combine steps with bringing the fan to point position (p. 15). To simplify our descriptions of the point patterns we have distinguished and labeled four methods of reaching the point position. These movements do not have labels in Japanese, although the basic word for point (sashi) usually refers to an overhand point.

Lift point: The arm is brought in a straight line from basic to point position, e.g., forward point (p. 38), zigzag patterns (pp. 56-61).

Overhand point: The fan arm draws a counterclockwise circle--out to the side, up, and down in an arc to the point position, e.g., backing point (p. 40).

Circle point: The fan arm draws a clockwise circle--up, out to the side in an arc, and around to point position, e.g., circling drawback (p. 42). (This movement is used more often in the Kita school than in the Kanze.)

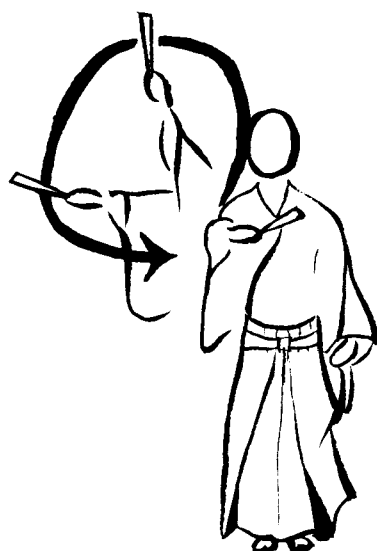
Extend point: When an opened fan is used, it may be extended and resettled in the process of reaching point position. As the arm is spread out to the side (Kita) or dropped down and to the back (Kanze), the opened fan is switched to the extended hold (p. 21), then, as the arm moves to point position--either horizontally (e.g., Kita, drawback point, p. 42), or in an arc as in the overhand point (e.g., Kanze, scooping point, p. 50)--the fan is nestled again.



Lift point



Overhand point



Circle point



Extend point

REACHING POINT POSITION

FORWARD POINT (shikake, sashikomi)

This pattern combines forward steps with a lift point. As the dancer takes a number of steps forward ending with the right foot, he moves the right arm from the basic position up to about shoulder level and brings the tip of the fan in line with the central axis of the body.

The photographs on the opposite page illustrate some of the basic differences between the two dancers' renditions of this pattern. The Kita dancer raises his hand higher, making the tip of the fan cut his line of vision, while the Kanze dancer has his pointing hand slightly lower than his shoulder. In the martial style this pattern has a distinctive right lead, with the right foot extending well ahead of the left in both schools; in the feminine style the Kita dancer often ends with his feet even, while the Kanze dancer usually slips the right foot a quarter of a step forward.

The forward point is one of the most common patterns in $n\bar{o}$. It can occur at almost any time in a dance with the dancer facing almost any direction in almost any square. Occasionally the pattern points out an object mentioned in the accompanying text, but generally the meaning remains abstract. The emphasis is on the lifting of the arm rather than on the pointing.



Kita (shikake)

Kanze (sashikomi)

FORWARD POINT

BACKING POINT (sashi)

This pattern combines backing movement with an overhand point. Taking two or three backing steps the dancer circles the right arm out to the side, up in a high arc, and down in front of the body to point position.

Both arm and foot movements differ with the two dancers. The Kita dancer generally takes three backing steps beginning with the right foot, while the Kanze dancer starts with the left and takes two steps. Both end in right lead. The Kita dancer starts circling the arm by lifting both arms to the open position. Next the right arm rises above the head and finally lowers directly to the front of the body. In the meantime the left arm returns slowly to basic position. In the Kanze school the circling begins by moving the right hand back at thigh level, and continues by circling it to the back, up, and around to the point position. The left arm balances the large movements of the right by inscribing a small circle close to the basic position. In the Kanze school the point position for a backing point is higher than for a forward point.

The backing point may be followed by forward movement still maintaining the point, or, less often, by a pivot to the right. Because of its more dynamic approach to the point position, the backing point is often preferred to the forward point when the dancer is pointing out an object mentioned in the text. In *Yamamba's* kuse (1. 14), for example, the dancer uses a backing point to indicate the Buddha beyond the stage. Often, however, the pattern carries no referential meaning. The closure left circling of a kuse dance often begins with a backing point.

TURNING POINT (kirikaezashi, Kita)

When an overhand point is performed while pivoting rather than while taking backing steps, the Kita school calls the pattern turning point. It is often used to begin the closure left circling sequence.

The Kanze school also points while pivoting, but has no separate name for this movement, referring to it with the same word as is used for a backing point (sashi).⁶



Kita (sashi)



Kanze (sashi)

BACKING POINT

DRAWBACK (hikitsuke, Kita)

The Kita school uses the term "drawback" to indicate backing steps (usually two, left then right) when one or both arms are in front of the body, most often in point position. This may be reached by a variety of means, but never with an overhand point (the combination of backing steps and overhand point is a backing point, p. 40). Most commonly the arms are spread to the sides, the fan extended (if it is opened), and then as the fan is brought forward to point position and nestled, the left foot is drawn back. The pattern pauses here briefly in right lead, then the right foot is drawn back. When these arm movements are used we label the pattern DRAWBACK POINT. This pattern often marks a transition between dances. In *Sakuragawa*, for example, it occurs between the kuse and the net scene, while in *Kamo* the danced action begins and ends with a drawback point.

Drawbacks may also have referential meaning. In *Sakuragawa* (l. 29) the dancer indicates the treetops with a high drawback point. In *Hagoromo's* final dance (l. 11) the dancer points out Mio's pine grove by holding the fan horizontally and drawing back the feet.

CIRCLING DRAWBACK (mawashi hikitsuke, Kita)

This pattern is similar to the drawback point, but it uses a circle point rather than an extend point. The fan describes a rightward circle at shoulder level ending in point position while the dancer takes the required two backing steps (LR). The circling drawback appears in the long instrumental dance, e.g., male dance, stanzas 1 and 3.



Drawback point
Kita (hikitsuke)



Circling drawback
Kita (mawashi hikitsuke)

DRAWBACKS

BODY TURN (mi o kaede)

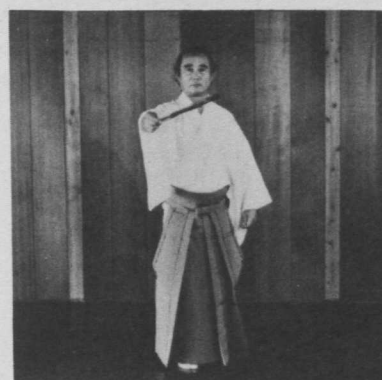
The Kita school rendition of this pattern uses a circle point during which the fan is extended in combination with pivots, backing, and forward steps. As the dancer pivots to the right he extends the fan, circles it in an arc up and out to the right, and simultaneously lifts his left arm to open position. Then he pivots to slightly left of front, bringing the right arm to point position, and nestling the fan as he takes two backing steps (LR). Leaving the fan in point position and lowering the left arm to basic position, he takes three steps forward (RLR).

The Kanze school reduces the first part of this pattern to a very small circle point executed as the dancer takes two backing steps (LR). The turn of the body is a slight right lead with the torso turned about 30° to the left and the eyes and fan pointed to the front. This is followed by three steps forward (LRL) keeping the fan in point position and readjusting the torso back to being in line with the head. Thus, whereas in the Kita school the body turns to both right and left, in the Kanze school it turns only to the left, and whereas the Kita pattern involves a large circle and extension of the fan, the Kanze movement is a relatively minor adjustment.

The most common spot for a body turn to appear is at the front stage focus of a zigzag sequence as a regular alternate to the sweeping point (p. 46), e.g., *Yamamba's* kuse line 10 and *Hagoromo's* kuse line 26. The Kanze school also uses the body turn before the first retard stamps in the long instrumental dance, e.g. male dance, stanza 5. In this case the dancer does not move forward, but remains facing left to perform the stamps. Another variation of the body turn occurs in the Kita rendition of the final dance of *Yamamba*, line 14. A similar movement (not labelled body turn) occurs in Kanze school closure sequences of other plays.



Kita (mi o kaede)



Kanze
(mi o kaede)

BODY TURN

SWEEPING POINT (*sashimawashi*)

This pattern combines a backing point with moving forward in an arc to the right. The dancer takes two or three steps back, circling the right arm up and to the front in an overhand point; then, keeping the point position, he takes three steps (RLR) in an arc to the right.

Except for the differences in executing the backing point (see p. 40), the sweeping point is similar in the two schools.

A very common place for this pattern to appear is at the focal point of the zigzag sequence in the middle of the kuse dance where it is usually preceded and followed by an open. Of all the ground patterns, this one is most likely to have referential meaning. When the indicated object is large and distant--a vista or a mountain--the dancer points high and looks up past the tip of the fan; when the object is close and low--a stream or fallen snow--the pointing fan moves downward and the dancer lowers his gaze. In the kuse of *Sakuragawa* (l. 24-25) the sweeping point indicates the cherry blossoms fallen like snowflakes on the water, and in *Eguchi* (l. 25) the dancer suggests all mankind by including all the audience in a sweeping point.



Kita (sashimawashi)

SWEEPING POINT

Kanze (sashimawashi)

DOUBLE SWEEP (sashiwake)

The double sweep combines a left overhand point, a turn and sweep of the arm to the left, and a right overhand point. As the pattern is often followed by a circling or stepping to the right with the fan still in point position, the effect is of two sweeping gestures. The number and directions of steps involved is not fixed.

The pictures of the Kita dancer on the opposite page show him performing the left overhand point while taking two steps (LR) forward. He then turns toward the left causing his pointed left hand to sweep left in much the same manner that the right arm sweeps in a sweeping point (p. 46). As he takes two steps toward the left (LR) he lowers his left arm and executes a right overhand point. The Kanze dancer performs his left overhand point while taking two steps toward the right. He then pivots and sweeps left to face front. Taking two backing steps he lowers his left arm and does a right overhand point.

The double sweep may be performed with the fan opened or closed, but it occurs relatively infrequently for a ground pattern, and it often has some referential function such as pointing out a profusion of things. In the net scene of *Sakuragawa* (ll. 52-54), for example, a double sweep which moves from upstage to downstage indicates that white things are everywhere. In *Tadanori* (l. 64) the double sweep gives a sense of sweeping aside doubts. The pattern also occurs in the third section of the Kita rendition of the long instrumental dance, e.g., male dance, stanza 14.



Kita
(sashiwake)

Kanze
(sashiwake)



DOUBLE SWEEP

SCOOPING POINT (uchikomi)

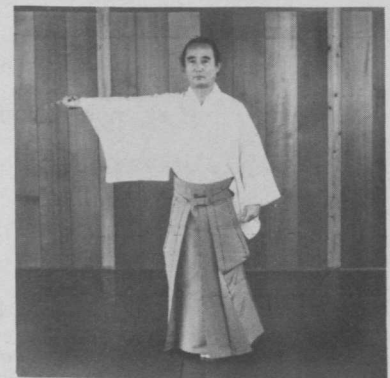
When performed with a closed fan, this pattern is based on the overhand point; when the fan is opened, an extend point is used. The schools perform the pattern somewhat differently.

In the Kita school the movement begins by spreading the arms out to the side, then the right arm moves up and forward in an arc which continues down in front of the body, up near the chest, and out to point position. When an opened fan is used, it is extended out to the side and nestled as the arm is brought up in front of the body. This manipulation increases the scooping effect. In the Kanze school with the fan closed, the arm movements of the scooping point are indistinguishable from the overhand point. When the fan is opened, it is allowed to drop to the extended hold as the right hand is brought back at thigh level. The arm continues to the back, up and around until it reaches point position where the fan is nestled, creating a small scooping effect even though the arm does not go below the point position.

The foot movements of this pattern vary according to the kinetic context. In the raised fan-large zigzag-scooping point series, the dancer performs the scooping point arm movements as he goes from square 2 to square 4. In other contexts the arm movements are performed to two forward steps.

When two backing steps accompany the arm movements, the pattern is labelled BACK SCOOPING POINT. In this case the Kanze school arm movements more closely resemble the Kita movements: the right arm is scooped down, in, and up in front of the body before moving to point position.

The most common pattern occurring after scooping points is the open (p. 62).



Kita (uchikomi)

SCOOPING POINT

Kanze (uchikomi)

CLOSURE SCOOP (shitome, uchikomi)

The closure scoop is a variation on the scooping point and always functions as a cadence pattern. The fan is circled out, up, and to the front in the same way as for a scooping point (p. 50), but instead of ending in point position, it is lowered to the basic position. The closure scoop always uses backing steps.

In the Kita closure scoop the fan is circled in the same way as in the scooping point except that after it is drawn up to chin level it is lowered to basic position rather than brought out to point position. In the Kanze school the fan circles in a large arc which passes through the point position down to the basic position. The nestling of the fan occurs at the end of the arc, close to the knees; it is not brought up along the body.

In the Kita school the closure scoop can be performed with the fan either opened or closed; in both cases the pattern acts as a cadence. When the fan is closed, the closure scoop appears at the end of stanza B of a kuse and at the end of the preface section of an instrumental dance where it is immediately followed by the opening of the fan. The Kanze school uses a two-step scooping point in these places and reserves the closure scoop for use at the conclusion of a dance when the fan is normally open. Often the Kanze dancer will kneel as he brings the fan to the basic position. The Kanze school uses the term "uchikomi" for both the scooping point and the closure scoop.



Kita
(shitome)

Kanze
(uchikomi)



CLOSURE SCOOP

LEFT HAND POINTS (hidari de sashi)

Forward, backing, and scooping points can all be performed with the left hand as well as the right. These patterns normally end in left lead, with the left foot ahead at the pause and the body slightly angled to the right.

Left hand points occur as a matter of course when the fan is held in that hand, as it is in the third section of the long instrumental dance. They also occur with the empty left hand closed in a fist or with the fingers extended. In the Kita school the former point out specific objects (the moon) or people (the tsure or waki, e.g., Yamamba's kuse l. 14) while the latter indicate broad vistas, as in the double sweep pattern (p. 78).

On the whole the Kita school makes more use of left hand points; in particular, the Kanze school almost never uses a left hand point with the fist closed. Examples of most types of left hand points can be found in the male dance: left hand forward point, Kita stanza 10; left hand backing point, both schools stanza 16; left hand scooping point, Kita stanza 18.



With fan in
left hand



With left hand
fingers extended



Kanze
(hidari de sashi)



With left
hand closed

Kita (hidari de sashi)

LEFT HAND POINTS

LARGE ZIGZAG (ōzayū)

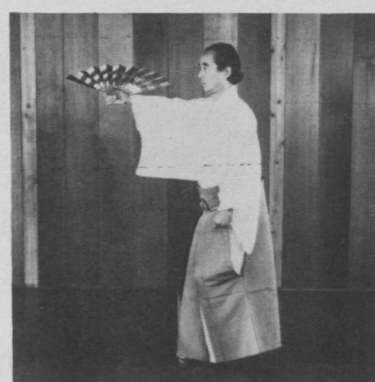
The large zigzag (literally "large left right") combines a left hand lift point and steps to the left with a right hand lift point and steps to the right. It typically covers a large area of the stage. The dancer lifts both arms, then pivoting to the left with a left hand point, he takes three or five steps. As he does a step pivot to the right, he lowers the left hand and lifts the right to point position. He then goes to the right side of the stage with an even number of steps. A step pivot often joins this pattern to a scooping point.

In the Kita school the pattern begins by circling both arms to the right until the left arm reaches point position where it pauses while the right continues to circle down to basic position as the dancer pivots to the left. The Kanze dancer turns slightly to the right, lifts both arms, then, pivoting to the left, he lets the left arm continue to rise while the right arm returns to the basic position. The lowness of the basic position in the Kanze school creates a clear contrast between the pointing and non-pointing arms, displaying the sleeve of the costume to advantage. This pattern is generally thought of as showing off the sleeves, rather than as pointing.

When the large zigzag occurs in the zigzag sequence in the middle of a kuse dance, it follows a raised fan pattern (p. 74) and usually includes a leftfoot stamp just before the pivot to the right. It is followed by a scooping point (p. 50) to front center stage which is the focal area of this sequence. In some dances, including the long instrumental dance, there are zigzag-like patterns which are not, strictly speaking, either large or medium zigzags (see p. 60). In Japanese these are often labelled "sayū nite". We call them simply "zigzag" and define their particular characteristics.



Kita (ōzayū)



Kanze
(ōzayū)

LARGE ZIGZAG

SMALL ZIGZAG (*kozayū*, *sayū*)

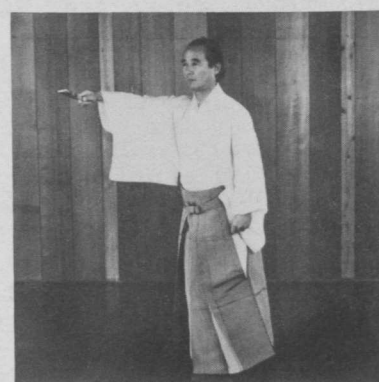
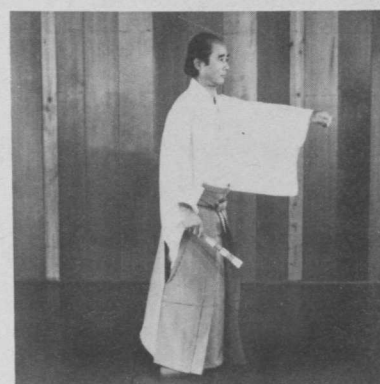
The small zigzag combines a left point and a right point with two steps to the left and two to the right. The arm movements are identical to those in the large zigzag. After the preparatory movements (a two-arm circle point for *Kita*; turning right and lifting arms for *Kanze*) the dancer pivots left with a left hand point and takes two steps. Then he reverses the position of his arms (left comes down, right goes up) as he does a simple pivot to turn to the right. (In the large zigzag this turn is made with a step pivot.) Taking two steps to the right, he again performs another simple pivot to face forward in preparation for the next pattern, either a scooping point (p. 50) or a closure scoop (p. 52).

While the large zigzag covers a large amount of stage area and normally goes both to the left and the right of the central axis of the stage, the small zigzag moves only to the left and then returns to its starting axis. The movements of these points are executed with a sense of continuum and flow. Rather than emphasizing the pointing out of something, the alternate lifting of the arms permits a full display of the large sleeves of the *nō* costume. The small zigzag combined with the closure scoop or the scooping point functions as a closure series indicating the end of a section of a dance.

Historically the zigzag patterns are probably related to an elaborate ceremonial bow, the *sayūsa*, which involves turning to the left, the right, and the left again. A version of this traditional bow is still performed by Shinto officials and *nō* dancers at certain ritual performances, and vestiges of it can be seen in the *kyōgen* dance of *Sambasō* in *Okina*. (see Vol. I. p.).



Kita (kozayū)



Kanze
(sayū)

SMALL ZIGZAG

MEDIUM ZIGZAG (chūzayū)

The medium zigzag resembles the large zigzag except for the number of steps taken. The medium zigzag uses step pivots to link three steps to the left and three to the right as the arms perform left and right hand lift points; it never contains a stamp. Like the small zigzag, the medium zigzag usually moves to the left of its starting spot and then returns, not crossing to the right of it.

Very often the rightward movement of the medium zigzag ends with a spread (p. 64), in which case the total number of steps to the right increases to four. Very commonly the medium zigzag is then followed by a back scooping point (p. 50).

This pattern often acts as a connective, linking two sections of a play together. For example, a long instrumental dance may be followed by a medium zigzag which connects it to the final dance. In the long instrumental dance itself, the zigzags are often irregular. The medium zigzag after a greeting pattern, for example, uses an overhand point with the right arm rather than the standard lift point.

HALF ZIGZAG (katazayū, Kanze)

As its name implies, the half zigzag varies either the left or the right point of the full zigzag. There are no examples of the former in our materials. The left half zigzag is identical to the small zigzag in its beginning, but after the left point, instead of pivoting all the way to the right, the dancer pivots to the front, extending the right arm to the front as in a forward point (p. 38). The pattern is followed by an open (p. 62).

Although this pattern is relatively unusual for a ground pattern, a half zigzag does occur in the Kanze school version of the long instrumental dance (male dance, stanza 11), where it serves as an alternative to the small zigzag in closing a dance sequence.



Medium zigzag
Kita (chūzayū)



Half zigzag
Kanze (katzayū)

ZIGZAGS

Open Patterns

OPEN (hiraki)

The open combines three backing steps with spreading the arms to the open position.⁷ The pattern begins from the point position and the backing steps are left-right-left. The timing of the arm movement varies in the two schools. The Kita dancer spreads his arms during the second backing step (done with the right foot) and returns them to the basic position as he draws the left foot back even with the right (the third step). The Kanze dancer also spreads his arms during the second step, but he holds this open position while he draws his left foot back, lowering the arms only after foot movement has ceased. The Kita dancer's left arm moves first up then out; the Kanze dancer's arm moves more diagonally. The open position is higher and wider in the Kita school.

The open is probably the most common pattern in *nō*, for it concludes most series. Like the forward point it is performed anywhere on the stage facing any direction. The focal point of the pattern is at the end of the second step with the right foot drawn back and the arms in open position. Performed in the martial style this is a strong left lead which is accented by a sideways movement of the right foot.

OPEN TO RIGHT (migi e hiraki)

The first backing step is replaced by a simple pivot 45° to the right. When this pattern precedes a switching of the fan to the left hand, both schools maintain the open position during the third backing step.

DOUBLE OPEN (nijū biraki, Kanze)

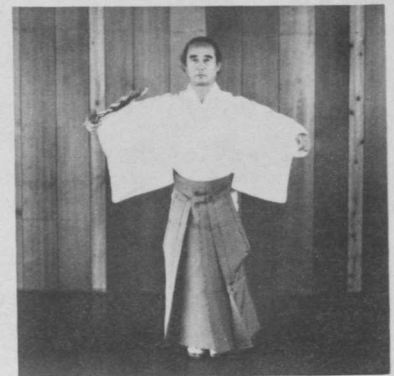
In the Kanze school two open patterns may follow each other connected by a low lift point between them (Shinto dance, stanza 7).

HALF OPEN (hanbiraki, Kanze)

Following a point, the dancer spreads his arms gently to the open position while stepping forward to begin a circling of the stage (*Tadanori*, 1. 73).



Kita (hiraki)



Kanze (hiraki)



Martial
style



OPEN

SPREAD (mi o ire, yukigakari)

The spread combines stepping forward with moving the arms to the open position. While the arms are being opened out to the side, forward motion ends on the left foot with the left shoulder slightly forward.

The spread can be thought of as a forward-moving open; however, the feel of the arm movements is more like a forward thrust than like the sideways pull which characterizes the open.

Even within a school considerable variation is possible in the height and breadth of the spread arms, depending on the style of the piece, tempo and demands of expression. The pattern is relatively unassertive in the feminine style quiet dance (stanza 4), but done in the martial style where the weight rests on the forward left foot, with the left shoulder distinctly to the front and the body rotated to the right, the spread takes on a more aggressive feel (male dance, stanza 4). The spread often follows a medium zigzag.



Kita (mi o ire)



Kanze (yukigakari)

SPREAD

ROTATE ARMS (yosei)

The rotate arms pattern consists of two or more steps forward combined with a small circle of both arms, moving them out, up, and down to the front.

In the Kita school the circle described by the arms is larger than in the Kanze school, yet the movement is not meant to be broad or catchy, rather it is a bit like the pattern used to adjust the sleeves so they fall correctly. In the Kanze school a number of variations exist for this pattern, though they are all small and inconspicuous.

The rotate arms occurs in the Kita long instrumental dance (male dance, stanza 15), where it is done in square 1 facing right. The pattern may also function referentially to draw attention to the character being portrayed by the shite. The subdued movements of this pattern carry a sense of definition, but are not as insistent as the more dynamic chest point used often with similar intent. Compare, for example, lines 15 and 36 of the Kita version of *Yamamba's* kuse dance. In the former the word "Yamamba" is underscored with a rotate arms pattern, in the latter with a chest point.



Kita (yosei)

Kanze
(yosei)

ROTATE ARMS

RAISE ARMS (te o age)

One or both arms are lifted from the basic position to a higher level. They may or may not be spread slightly in the process.

When this pattern is performed while walking forward, it is very much like a spread, except that while the spread gives a definite sense of completed action, the raise arms acts primarily as a preparation for the succeeding pattern. In the Kita school the dancer sometimes raises the arm level while standing still at the beginning of a kuse dance after the introductory stamps (*Hagoromo*, l. 6). This is a sign that the dance is about to begin. A forward moving raise arms is performed by the Kanze dancer in *Yamamba's* kuse, where he raises his arms while approaching the center of the stage as a preparation to performing a small zigzag (l. 28).



Kita (te o age)

Kanze (te o age)

RAISE ARMS

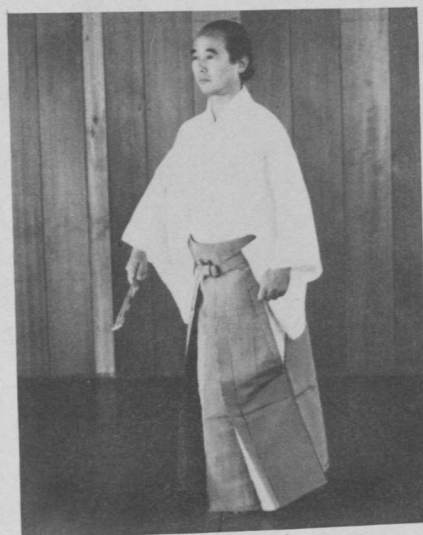
TAKE CORNER (sumitori)

Moving to the corner, square three, the dancer stops, facing diagonally to the right with the left foot at a 30° to 45° angle to the front of the stage. He then pivots to face the front and steps back. The take corner pattern is always followed by a large circle to the left starting with the left foot.

In the Kita school the dancer performs a spread to the corner, then pivoting to face the front, he takes two small backing steps (LR) and returns the arms down to the basic position. The Kanze dancer in the feminine style stops with the left foot just slightly forward. As he pivots to face front he may allow his arms to move a bit out to the side, but they do not reach the open position. Once facing front he pulls the left foot back even with the right.

While the Kita school makes no basic changes in this pattern for the martial style, the Kanze school introduces a flashy variation. Instead of pulling the left foot straight back after pivoting toward the front, the dancer slides it out to the left, spreading his arms to a broad open position and shifting his weight onto the left foot. He then shifts his weight back to the right foot, draws the left foot close to the right, and lowers the arms, before proceeding with the left circling beginning with a left step.

The corner, that part of the stage which juts out into the audience, is the focal point of left circling sequences. The dancer approaches it at an angle, marks it with a take corner pattern or, more simply, with a pause and a pivot, and then circles left. A slight variation of taking the corner occurs in the preface to the Kita version of the long instrumental dance (stanza 2). Here the left arm returns to basic position, but the right arm remains high (to the right of the body rather than in point position) until the dancer lowers it while making an angle (p. 30) at square 5.



Kita (sumitori)

Kanze (sumitori)



Kanze: martial style

TAKE CORNER

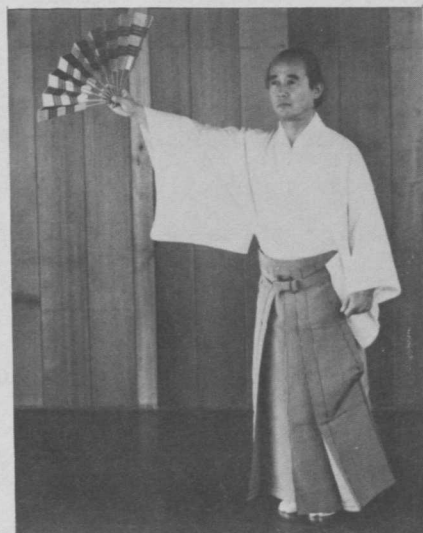
EXTEND FAN (kazashi)

This pattern involves stopping on the left foot and extending the opened fan. The extend fan most often occurs at the corner. The dancer advances to the corner and stops on the left foot, diagonal to stage front, as in a take corner. As he stops he extends the fan, unfolding his fingers so that the reverse face of the fan is out. He then pivots slightly to the front and holding the extended fan high circles left towards backstage. He lowers and nestles the fan as he approaches the rear. For this pattern only the right arm goes out and up. The position of the raised arm is higher and farther to the right than for point position.

The extend fan pattern is a part of the closure left circling sequence (*Yamamba*, kuse, l. 40). Before going to the corner in this sequence the dancer generally does a backing or turning point and keeps his arm in the point position as he advances to the corner. The extend fan pattern, therefore, only repositions the fan a bit higher to the right; more important is the change of hold from nestled fan to extended fan. In one variation of the closure circling sequence, the dancer does a backing point in square 5, moves to square 1 where he does the extend fan, and then circles left. Here too the pattern is done on a diagonal with the dancer facing the bridge (*Kanze, Hagoromo* kuse, l. 14).⁸



Kita (kazashi)



Kanze (kazashi)

EXTEND FAN

RAISED FAN (ageha, ageōgi)

This pattern begins with the opened fan held perpendicular to the floor at arms length in front of the body. It is grasped with a hold that is halfway between the nestled and the extended holds. From this position three backing steps (LRL) are combined with broad arm movements which differ according to school.

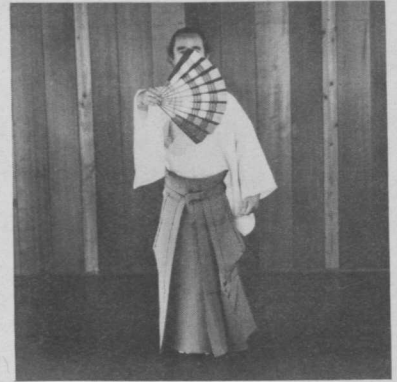
Beginning with the fan held high enough to completely obscure the face, the Kita dancer lowers it and places it parallel to the floor as he steps back with the left foot; then he lifts it above the head as his right foot goes back, and finally circles it out to the right as he brings the left foot back. In the Kanze school the fan is brought up, out, and around in an arc, while three backing steps are taken.

The raised fan pattern occurs regularly at the beginning of stanza C of a kuse, right after the fan has been opened and at the same time that the dancer chants a line of poetry. For the first phrase of the chant he stands still, the fan blocking his breath. In Japan to cover one's mouth while speaking is an act of politeness which probably has ritual origins. The raised fan is also used in the long instrumental dance immediately after the fan is opened and at the completion of the dance when the first line of chant is sung by the shite. In each of these cases it acts as a transition pattern, marking a shift from dancing with the fan closed to dancing with it opened, or from instrumental dance to dance to song. Beginning with the face covered, then lifting that cover with solemn, broad gestures gives the pattern a feeling of unveiling or revelation. This is particularly true when it occurs in the kuse and corresponds to the first time the fan is opened and its design displayed.⁹



Kita (ageha)

RAISED FAN



Kanze
(ageōgi)

DESIGN PATTERNS

Fan-centered Patterns

CLOUD FAN (kazashi hiraki, kumo no ōgi)

As the Kita name, literally "extend open", suggests, this pattern is a variation on the open pattern done with the extended fan hold (see p. 20). To extend the fan, the right arm is swung out to the side and the fingers straightened. Then the arms are brought together in front of the body, the fan covering the left hand. As three backing steps (LRL) are taken, the arms are spread with the right one lifted high.

In the Kita school bringing the extended fan to the front of the body involves first spreading both arms to the open position then bringing them together at midriff level; in the Kanze school the arms move first down, then out and around to chest level. The timing of the final spreading of the arms to the three backing steps corresponds to the timing of the open pattern in the respective schools. The Kita dancer achieves the focal position (bottom photographs) during the second step and returns to the basic position with the third step, while the Kanze dancer holds the focal position as he slides his left foot back and only then lowers his arm.

Although the pattern often begins from point position after a forward point, the Kita school sometimes performs the initial spreading and bringing together of the arms during a pivot. We label this variation TURNING CLOUD FAN.

The cloud fan pattern is used as a dynamic way to look into the distance, often at something high in the sky, like clouds or the moon. When Yamamba searches for moon viewing places she does a cloud fan at center stage (Kanze, *Yamamba* final dance, l. 4). In *Hagoromo's* kuse (l. 28) the dancer looks at the setting sun from square 1 with a cloud fan pattern. In both *Atsumori* (l. 6) and *Tadanori* (l. 17) the cloud fan is used to watch the imperial ships leave the harbor. A variation of the pattern may also be performed kneeling, as in the final dance of *Yamamba* (l. 12) when the dancer does a cloud fan to peer down into the valley. The cloud fan as a final pattern before the closure stamps of a play is a common occurrence, e.g. *Tadanori*.



Kita (kazashi hiraki)

CLOUD FAN

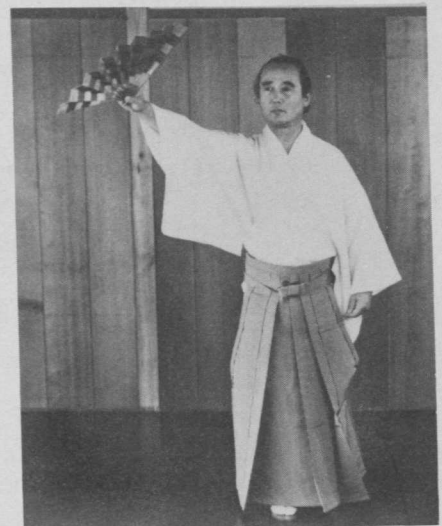
Kanze (kumo no ōgi)

EXTEND LIFT FAN (kazashi shita yori age/ue)

This pattern combines the foot movements of the take corner (p. 70) with a variation on the arm movements of the extend fan (p. 72). The dancer goes to the corner, stopping on the left foot and extending the fan, and pivots toward the front, bringing the extended fan down to near his knee. While stepping back he lifts the fan forward and up to above head level and looks off to the right (compare the cloud fan, p. 76).

As is true in the take corner pattern, after pivoting toward the front, the Kita dancer steps back (LR), while the Kanze dancer, who has paused with his left foot slightly ahead of his right, merely pulls that foot back.

The extend lift fan sometimes replaces the extend fan in the closure left circling of a dance in order to underscore the meaning of the text; hence we label it a design pattern. Its referential function is similar to that of the cloud fan, but the latter pattern can be performed in various places on the stage while the extend lift fan only occurs in the corner. In *Hagoromo's* final dance (l. 13) the Kita school uses this pattern to indicate the heights of Mt. Fuji by slowly following the rising fan with the eyes. In *Yamamba's* final dance (l. 6) the extend lift fan is used to indicate the clouds from which autumn drizzles and winter snow fall.



Kita
(kazashi shita yori age)

Kanze
(kazashi shita yori ue)

EXTEND LIFT FAN

VIEWING FAN (ōgi somuke, kakaeōgi)

The fan, held in the right hand with the arm crossed in front of the body, is placed near the left shoulder while the dancer looks off in the distance, usually to his right. Generally he takes two backing steps (LR) during the pattern, although the arm movement is sometimes performed standing still. To put the fan in this position, the fingers must be partially extended.

This pattern, used to look at an object, is a quiet alternative to such patterns as the extend lift fan (p. 78) and the cloud fan (p. 76). The Kanze school uses it in *Yamamba's* kuse (l. 16) to look at the green willows. When performed with the dancer facing right so the fan obscures the face, it can also be used to express hiding or embarrassment, and serves as an alternative to the standing pillow fan (p. 82).

Our English name for this pattern derives from its function. The Kita and Kanze names describe the pose itself. The former means literally "fan turning aside" and the latter "carry in arms fan."



Kita (ōgi somuke)



Kanze (kakaēōgi)

VIEWING FAN

PILLOW FAN (atama o ōi, makura ōgi)

The opened fan, nestled or "pillowed" in the crook of the left arm and raised to obscure the face, is the focal point of this pattern. In order to effect the hiding of the face, the pattern is executed with the dancer facing to the right.

In the Kita school this pattern is called "covering the face" and is done either kneeling or standing. In the former case the dancer takes a step back with his right foot and kneels with his right knee on the floor and his left knee up (the opposite of the standard Kita kneeling position). To increase the sense of obscuring the face he leans or crouches somewhat forward. When performed in standing position, the dancer takes two backing steps (RL) while bringing the fan to cover his face. The Kanze school name "pillow fan" applies only to the kneeling version of this pattern. The Kanze movements are identical to those of the Kita school, except that in the kneeling position the Kanze dancer keeps his back straight.

The pattern may be thought of as an abstracted image of laying the head against a pillow, and often accompanies lines which include the word "pillow" or indicate sleeping or dreaming. (Compare the point to the head pattern, p. 130.) In the broader Kita school sense of covering the face, the pattern may be used to indicate embarrassment or, as in the final dance of *Yamamba* (l. 15), to express the disappearance of the character.



Kita (atama o ōi)

Kanze (makura ōgi)

PILLOW FAN

FEATHER FAN (nabike ōgi, hane ōgi)

This pattern is performed with the extended fan held by the left hand at the lower edge of the fan paper. The fan is moved out to the left of the body and then crossed over the front of the body at shoulder level to lie on the right arm above the elbow. The focus of the pattern is a broad sweeping of the extended fan from the right arm out in an arc to the left of the body. This movement may be repeated.

A large portion of the stage may be traversed while performing this pattern. In the final dance of *Hagoromo* (l. 11), for example, the dancer moves from square 8 to square 2 as he swings the fan out to the left and then onto the right shoulder. As he pivots to face front center, he sweeps the fan out to the left twice while moving forward. The light flapping of the fan and the swish of the sleeves created by the broad movements of this pattern evoke the fluttering of the maiden's heavenly garment in the sea breezes.

A single feather fan occurs in stanza 19 of the long instrumental dance where it is a prelude to changing the fan to a reverse hold. This is the only design pattern in the standard long instrumental dance. In the Kita version of the male dance it is combined with a double kneel (p. 110). In *Tadanori* (l. 57) a single feather fan, performed smoothly as the dancer moves from square 2 to square 4, discloses the poem paper tied to the arrow. The broad sweeping movement of the pattern causes the paper dangling from the arrow to flutter back and forth. The Kita name for this pattern translates as "flutter fan"; we have translated the Kanze name.



Kita (nabike ōgi)

FEATHER FAN

Kanze (hane ōgi)

OFFERING FAN (nabike dashi and ōgi mae e dashi)

For the focal point of this pattern the opened fan is held horizontally in front of the body. There are two approaches to this position, one from above, one from below. The former is used by the Kita school, the latter by both schools.

When approaching the offering position from above, the Kita school calls this pattern "nabike dashi" (flutter and hold out) because it is similar to the beginning of the feather fan (nabike ōgi, or flutter fan). The extended fan held in the left hand is brought across the body and to the upper right arm. Pivoting towards the front, the dancer makes a large arc with the extended fan, bringing it up, out, and down until it lies extended horizontally in front of the body at chin level. Generally he takes two steps forward while swinging the arm to the front.

The same focal position may be reached by simply lifting the fan (already extended in the left hand) from knee level to chest level (taira na ōgi mae e dashi). On the opposite page this method is illustrated by the Kanze dancer.

Our English name for this pattern suggests that it has a mimetic reference. Even today in formal situations objects are passed from one person to another by laying them on a fan and extending it towards the recipient. This meaning of offering appears in the final dance of *Hagoromo* (l. 8) where the heavenly maiden bestows treasures on mankind. The pattern may also be used to emphasize the fact that the dancer is looking out at something (*Hagoromo*, final dance, l. 00, Kita).



Kita (nabike dashi)



Kanze (ōgi mae e dashi)

TWO HAND FAN (*ōgi taira ni mochi hidari te soe, hidari te soe*)

This pattern refers to holding the fan (or a prop) out in front of the body with both hands as though presenting something.

When the pattern is performed with an opened fan, the Kita dancer grasps the end of the last two ribs folded together between his fingers and thumb. The Kanze dancer rests his extended left hand along the edge of the middle leaves of the fan. The resulting contrast in placement of the fan is quite striking.

The pattern occurs in the net scene of *Sakuragawa* (l. 57) where it is performed to three backing steps (LRL). The mother has scooped up the cherry blossoms and presents them to view. Normally in uncostumed *nō* this pattern is performed with the opened fan. In our video tape the dancer uses the net (bottom right photograph) as he would in costumed *nō*.

When the pattern is performed with the closed fan, the act of presenting is still implied, although it is not as clear visually. An example occurs in *Kamo* (l. 14) where the thundergod offers rain to the world. The rain is depicted by a series of stamps while the closed fan (or the wand in costumed *nō*) is held with both hands. In the dance scores this pattern is described as "left hand to fan" (*hidari te soe*).



Kita (hidari te soe)



Kanze (hidari te soe)



Kita: with closed fan
and stamps



Kita: with net

TWO HAND FAN

FLAP FAN (*uchiawase*)

The right and left hands are brought together in front of the body, then lifted up and out to the sides with an increasing intensity of movement, the fingers of the left hand being extended. Finally they are brought quickly together again in a soundless clapping. The broad outward sweep to the sides followed by the quick closing causes the sleeves of the kimono to flap.

When this pattern is performed with the dancer facing diagonally to the right, as illustrated by the Kita dancer on the opposite page, the foot movements are three backing steps (LRL) as in the open. In the Kanze school, the flap fan is often begun as the dancer pivots right as illustrated in the right hand column. The arms are spread during the pivot; then the dancer slides his right foot back and brings his arms together a second later.

This pattern often expresses amazement, surprise, or laughter. Its visual imitation of flapping or beating leads to other meanings as well. In *Yamamba's* kuse (l. 35) it is used to express the invisible demoness beating the fulling block. Earlier in the play it is used to evoke the image of a bird flapping its wings. In both cases the movements also evoke a sense of amazement that these things happen. In *Tadanori* (l. 66) the flap fan serves as an intensifier emphasizing the statement that there is no doubt of Tadanori's identity.



Kita (uchiawase)

FLAP FAN



Kanze (uchiawase)

BECKON FAN (maneki ōgi)

This pattern is based on a Japanese gesture used to beckon someone. The dancer takes two backing steps (LR) while bringing both hands down to his sides, fan and fingers extended, and then lifting them straight up above his head. Next he bends his elbows so that his hands come down to head level and then straightens his arms upward again before swinging them down in front of his body to thigh level. This may be repeated. During the final downward sweep of the arms, the dancer moves forward. The pattern may be performed with one or both arms.

In the Kita school the dancer holds his left hand with the palm facing in toward the head, while the Kanze dancer's faces the back. The Kita dancer generally ends the pattern with both arms outstretched to the front and the fan horizontal at shoulder level; the Kanze dancer often follows the beckon fan with a forward point.

While this pattern may be used to beckon someone, it has other meanings as well. In *Hagoromo's* final dance (1. 7) the pattern indicates the raining down of treasures and, in addition, the broad, sweeping movements of the pattern suggest the pine breezes, an image central to the play.



Kita (maneki ōgi)

BECKON FAN

Kanze (maneki ōgi)

CHEST POINT (makizashi, munezashi)

The arm movements in this pattern are similar to those in the scooping point (p. 50). The fan is first circled out to the right, then in an arc to the front of the body, down to the waist, up along the body's central axis, and out to point position. The pattern may be performed with the fan open or closed, and the arm movements may be performed with two backing steps (LR) followed by forward steps or, more simply, with two forward steps.

In the Kita school the arm movements differ from those in the scooping point only in terms of size and emphasis. The chest point puts more emphasis on the circle or roll of the fan in front of the body by using broader movements. The Kita name for this pattern, literally "roll point", reflects this emphasis.

The Kanze school chest point is very similar to the Kita school version. It therefore differs significantly from the Kanze scooping point, which does not lower the fan in front of the body or bring it up to the chest. The emphasis placed on the final stretch of the arm from the chest outward also distinguishes it from the scooping point and underscores the pattern's name "pointing from the chest".

This pattern normally points out something. In the Kita versions of *Kamo* (l. 19) and *Sakuragawa* (l. 28) the thing indicated is a god; in the former case the god is represented by the shite himself, in the latter, by an imaginary, separate entity. Another common function of this pattern is to indicate some relationship between the shite and a secondary character. Examples of this are found in the Kita version of *Atsumori* (l. 23) and in the Kanze's *Yamamba kuse* (l. 38). A particularly interesting use of the pattern occurs in Kanze's *Tadanori* (l. 72). Here the chest point illustrates the line "flowers return to their roots" by first pointing high and then slowly lowering the point down towards the ground.



Kita
(makizashi)

Kanze
(munezashi)



CHEST POINT

FIGURE EIGHT FAN (*ōgizukai*, *yūken*)

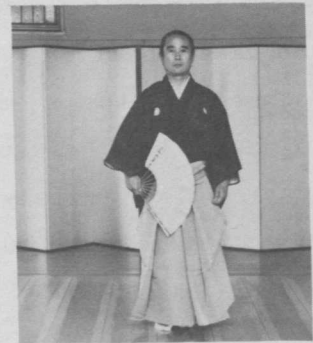
This pattern begins like the chest point (p. 94) by bringing the fan out to the right, then around in an arc to the front, down below the waist, and up along the axis of the body. Next, however, the fan is again moved up and to the right of the body (rather than to point position). This figure-eight-like movement may be repeated. The completion of the pattern differs in the two schools, and the foot movements vary.

In the Kita school the fan is extended the first time it moves to the right of the body, but remains nestled for the rest of the pattern, even if the figure eight is repeated. The pattern is completed by bringing the arm from the far right in a direct line to the chest where it is momentarily held. The Kanze dancer uses a nestled fan for the entire pattern and ends the pattern with the arm out to the right. Sometimes the pattern is performed to two forward steps and three backing steps (as in the open). Another variation is to perform the pattern standing still the entire time. It may also be done kneeling or seated on a stool.

The figure eight fan is often used to express intense emotion. In the Kita school a single figure eight usually indicates a problem which is not cleared up, while a double figure eight suggests resolution or affirmation. In *Atsumori* (l. 8) for example, a double eight expresses resignation, acceptance of the fact that he's been left behind. The Kanze school does not make this distinction; the same line in *Atsumori* is accompanied by a single figure eight. In *Yamamba's kuse* (l. 15) the Kanze school dancer does a double figure eight to emphasize the line "then there is Yamamba". The words and the movements explain and confirm Yamamba's existence.



Kita
(ōgizukai)



Kanze
(yūken)

FIGURE
EIGHT
FAN

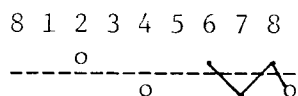
Body-centered Patterns

STAMP SERIES (kazu byōshi)

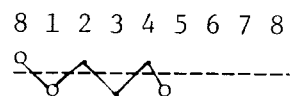
Single and double stamps integrated into the formal structure of dances function as ground patterns (p. 34). In addition, series of stamps punctuate many of the nō dances. These stamp series are design patterns, and as such they frequently carry referential meaning. Stamp series can be classified by the number of stamps, and by their loudness, speed, and phrasing. There is also some variation in foot and arm movements.

Series of stamps generally begin with the left foot, then alternate right and left feet, gradually increasing the speed. Most often the first and last stamps are loud, those in the middle softer. Thus, the standard SIX STAMP SERIES (mutsu byōshi) begins with stamps on every other beat, increases the speed to every beat, and finally to the half-beat. The feet alternate; the first two stamps (LR) are loud and independent, the last four (LRLR) constitute a phrase with three soft and one loud beat. The actual beats on which the stamps occur show considerable variety. The placement of the stamps in our illustrations is only one possibility. A SEVEN STAMP SERIES (nanatsu byōshi, fumikiri nanatsu byōshi) adds one stamp two beats before the first stamp of the six stamp series and retains the general timing of that series. Variations of the six and seven stamp series, which include changes in timing and loudness, are shown on the opposite page.

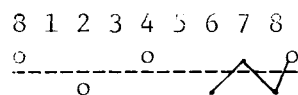
The most frequently used stamp series have four, six, or seven stamps. However, series of stamps may be combined to form longer units. These combinations usually occur in livelier pieces, such as the final dance of a play, and they are the distinguishing characteristic of the court dance. For example, the six-six combination appears in section 1, stanza 3 of the court dance, while the seven-six combination occurs in stanza 2 of the preface. The quicker seven-seven combination occurs later in the dance, in stanza 5 of the second section.



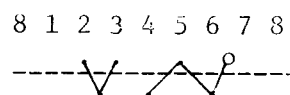
Six-stamp series



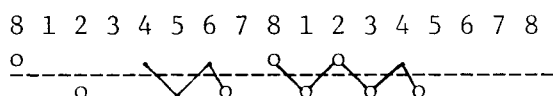
Variation of the
six-stamp series



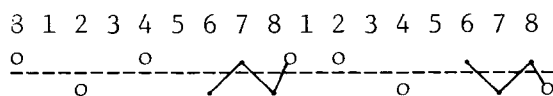
Seven-stamp series



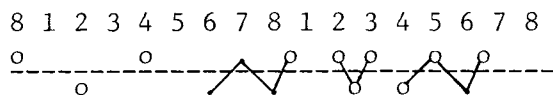
Variation of the
seven-stamp series



Six-six combination



Seven-six combination



Seven-seven combination

Combinations of stamps found in the court dance (Kita)

Key: o=loud stamp; •=soft stamp; symbols above the line indicate stamps with left foot, below the line, with right foot; connected symbols indicate stamps considered a group.

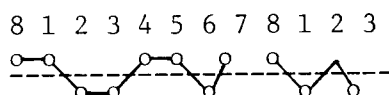
STAMP SERIES (continued)

The stamp series discussed on the preceding pages used alternating feet; however, the same foot may also be used two or even three times in a row. The eight-four combination, which appears in stanza 11 of section 4 of the court dance, includes double stamps with each foot. This breaking of the expected alternation of feet causes an irregular effect which is particularly suited to the *kyū* section of dances. Another example of the double stamp is the EIGHT STAMP SERIES (*yatsu byōshi*) occurring in the final dance of *Kamo* (1. 4). Here the fifth and sixth stamps are done in quick succession by the left foot.

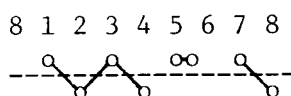
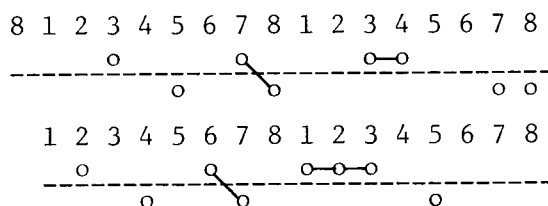
Stamp series may carry a wide variety of referential meanings. The sharp, clear beats of the seven stamp series in line 35 of *Yamamba's* *kuse* echo the sound of beating on a fulling block. The 16 stamp combination in the Kita version of *Kamo* (11. 15-16) accompanies the onomatopoeic "horo horo horo" to suggest the sound of thunder. In some dances the meaning conveyed by the stamps comes from the visual effect of lifting the foot; in the court dance both the visual and aural effects combine to evoke the swinging movements and pulsing beat of the original court dance (*bugaku*).

FREE STAMPS (*hyōshi-awazu byōshi*)

The series of stamps discussed above all occur on fixed beats of the musical measure, and therefore stamps and music are said to be congruent. Non-congruent stamps, stamps which are not matched precisely to the musical measure, may also occur. The exact timing of these free stamps is flexible, varying from performance to performance. Generally, however, if the music is metered, the dancer will stamp on a beat, rather than on a half beat.



Eight-four combination with double stamps (court dance, Kita)

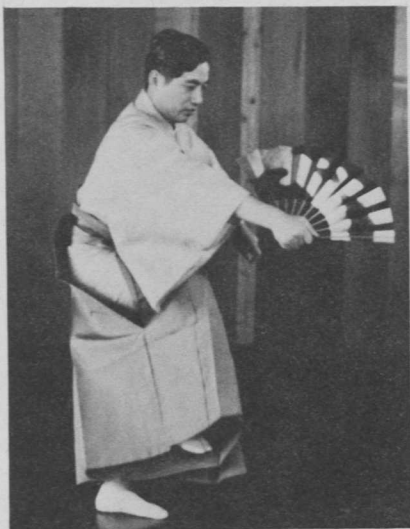
Eight-stamp series with double stamps (*Kamo*, Kita)Sixteen-stamp series with double stamps (*Kamo*, Kita)

Key: o=loud stamp; •=soft stamp; symbols above the line indicate stamps with left foot, below the line, with right foot; connected symbols indicate stamps considered a group.

POINT STAMP (norikomi)

This pattern is made up of one or two stamps done concurrently with an overhand point. The timing of the stamps is not precisely fixed: they are non-congruent, occurring in relationship to a phrase of music rather than to a set beat. Generally the overhand point is done with the right hand, in which case the stamps begin with the right foot; when the left hand does the point, the stamps begin with the left foot. In many instances this pattern is performed while moving forward, in which case the circling of the arm for the overhand point begins with the first steps and as the arm reaches the point position, forward movement ends with the execution of the stamps.

A dramatic example of the point stamp occurs in the kuse of *Yamamba* where both schools use the pattern to depict Yamamba stepping into the window of the weaving girls' hut (l. 25). Point stamps also occur in the Kita version of the long instrumental dance (male dance, stanza 22). As the dancer goes from square 8 towards the corner, he performs a left overhand point which concludes as he enters square 3 and stamps (LR) without regard to specific beat. Point stamps also mark the transition between sections of some action pieces, short instrumental dances performed to free rhythm. In addition they occur in the closure sequence of some final dances. These functional uses of point stamps place them close to the ground patterns. However, there are many times, as in the *Yamamba* kuse described above, when their purpose is clearly referential.



Kita (norikomi)



Kanze (norikomi)

POINT STAMP

STAMPS MOVING RIGHT (migi e nori)

This pattern combines a stamp series with turning to the right. The dancer usually begins to stamp facing the front of the stage or slightly to the left, then, with the third stamp, he starts to turn right and stops at about a 45° angle right of front. Examples occur in stanzas 6 and 11 of the court dance.

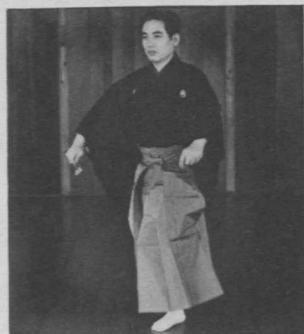
Arm movements are not necessarily involved in this pattern, although sometimes a left hand point is incorporated in it. (There are no examples on our video cassettes.) However, adjustments in the fan hold may be made during the pattern. In *Hagoromo's* kuse (Kita, l. 29) for example, the stamps begin while the dancer is in cloud fan position (extended fan held high to the right), and as the dancer turns to the right he also lowers and nestles the fan.

The Kita school has a variation called OMIT MIDDLE (nakanuki) which leaves out two stamps in the middle of a six stamp series. The omitted stamps, numbers 3 and 4, are replaced with four steps diagonally to the right. This occurs in the Kita version of *Tadanori* (ll. 60-61) which is not on our tape. In this example the stamps are non-congruent. The Kanze school (shown on tapes) has the same configuration of stamps here but includes a bow and two steps to the right between two sets of two stamps. They do not use the term omit middle.



Kita
(migi e nori)

Kanze
(migi e nori)



STAMPS
MOVING
RIGHT

STAMPS POINTING FRONT (shōmen e nori, shō e norikomi)

In the process of performing a series of stamps (usually five or seven), the dancer does an overhand point or, when the fan is opened, an extend point to the front. (In the Kanze school the arm movements are the same as those in the scooping point, p. 50.)

In the Kanze school this pattern has two parts: turning right, and pointing. For example, in the seven stamp series in *Yamamba's* kuse (l. 24), the first three spaced stamps are done with the dancer stepping a little to the right with each stamp. As he does the fourth stamp with his right foot, he begins to circle his right arm and faces forward. The arm moves to point position as he does the fifth, sixth, and seventh stamps in quick succession. As with the point stamps (p. 102), the right arm and the right stamp work together.

The Kita school has an OMIT MIDDLE (nakanuki) variation of this pattern, similar to the one for stamps moving right (p. 104). In a five stamp series the third stamp is omitted and replaced with two forward steps; in a seven stamp series the fourth and fifth stamps are omitted and replaced with four forward steps. An example of the former is in *Hagoromo's* kuse (l. 15). Because the omitted stamp would have been performed with the left foot, both the stamp before and the one after the steps forward are done with the right foot.



Kita (shōmen e
nori, nakanuki)

Kanze (shō e
norikomi)



STAMPS POINTING FRONT

SIT (anza)

The dancer sits on one foot and places the other, leg bent on the floor in front of him. The position is similar to sitting cross-legged except that one leg is sat on rather than rested on, or under, the other foot.

Getting to the sitting position involves two movements. First the dancer lowers himself onto his right knee in a position similar to kneeling (p. 12). The left leg is bent with the foot on the floor near the right knee. Then, as he straightens the toes of his right foot to sit down on that leg, he also lowers his left knee until it hits the floor. The left foot lies just in front of the right knee. To stand, the dancer reverses the procedure, coming first to a kneeling position by lifting his left knee and flexing the toes of his right foot so that he rests on the heel with the toes bent. Since the weight is distributed evenly on both legs, it is relatively easy to stand from this position.

The act of sitting often suggests defeat. In the Kita version of *Atsumori's* final dance (l. 17), the battle scene ends with the dancer sitting and indicating that *Atsumori's* head has been cut off. In *Tadanori* (l. 36), as the text describes the hero pushing away his adversaries, the dancer sits before performing the final, one-arm prayer pattern (p. 120).



Kita (anza)



Kanze (anza)

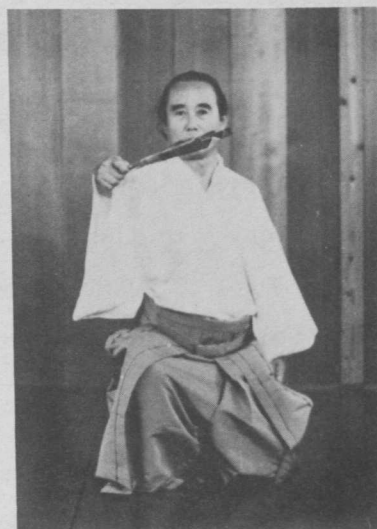
MULTIPLE KNEELS

In lively pieces the dancer may kneel first on one knee then on the other in quick succession. Two or three kneels may be performed one after the other, sometimes with intermediate steps or turns.

There are two basic leg patterns which may occur separately or in combination with each other or with various arm movements. The first is SWITCH KNEES (*hiza tsukikae*, *hiza tatekae*). Starting with the left knee to the floor, the dancer turns to the left as he brings his left knee up and his right knee down. No steps are involved, rather the body turns on the bent toes of both feet. This pattern occurs in the Kita version of *Atsumori's* final dance (l. 21) and in Kanze's *Yamamba* stroll.

The second pattern, DOUBLE KNEEL (*hiza tatekae*, *gasshi*), involves taking a step between the kneels. The dancer touches one knee to the floor, half stands and takes a step with the leg that was kneeling, then touches the other knee to the floor. In Kita's *Atsumori* this follows immediately after the switch knees so that the dancer performs a total of three kneels in succession.

A variant of the double kneel, the FORWARD DOUBLE KNEEL (*gasshi*, Kanze), includes set arm movements.¹⁰ The dancer does a double kneel--first right knee down, then left--performing a right hand point as he steps with his right foot and kneels on his left. Two forward double kneels can follow one after the other. In Kanze's *Yamamba* stroll the forward double kneel is followed by a switch knees. In Kita's *Kamo* (l. 24) a fast forward double kneel emphasizes the vigorous nature of the deity.



Kita

Kanze (gasshi)

FORWARD DOUBLE KNEEL

MULTIPLE KNEELS (continued)

A variety of arm movements may be performed in combination with the double kneel. For example, in the Kita school male dance, a double kneel is combined with a modified feather fan (p. 84) and a switch of the fan from the left hand to the right hand reverse hold (p. 26). The first kneel, on the left knee, is done facing front, the arms spread and the fan extended. The dancer half-stands, steps to the right, and comes down on the right knee as he brings the hands together and switches the fan to reverse hold. This double kneel is the only pattern which distinguishes the male dance from the standard long instrumental dance. In the Kanze school male dance the double kneel comes after the feather fan and taking the fan in the reverse hold.

Multiple kneels may also be performed with dramatic changes of direction. In the Kanze rendition of *Atsumori's* final dance, the dancer makes a 315° turn as he performs a double kneel followed by a switch knees. He first kneels on his right knee, arms down, then stands and pivots left, bringing his right arm up to the front, then to the back. As he steps to the back with his right foot, he swings his right arm to point position. He kneels with his left knee down facing upstage. Next he switches knees, turning to the left, and lowers his fan. This we label TRIPPLE KNEEL.



Kita: Double kneel
with feather fan



Kanze: Double kneel
and switch knees

MULTIPLE KNEELS

LEAP TURN (tobimawari, tobikaeri)

The leap turn is a prance-like twirl around to the front. The dancer takes one step towards the back of the stage (usually with the right foot), then springing up and turning to the right in the air, he lands on the left foot facing front. The right foot is then lowered out to the side. The unexpected swiftness of the turn to the front is offset by a momentary pause with the right foot poised before and after the leap. To end the pattern from the position where the right foot is suspended in the air, the dancer throws his weight to the side, coming down sharply on the right foot. The syncopated effect resulting from the uneven alternation of swift movement and pauses gives this pattern its dynamism. The leap turn may also be performed in a leftward direction by reversing the feet.

In the Kita school the dancer circles his arms up at the same time he steps around, while in the Kanze school he keeps his arms in a wide basic position.

As the thundergod ascends the road to heaven in the recital version of the final dance of *Kamo* (l. 26), the dancer performs a leap turn and remains standing. As Yamamba soars up the peaks and the sounds echo down the valley, in the Kita version final dance of that play (l. 12), the dancer does a leap turn and kneels (*Shita ni i*, p. 12) to peer down into the valley. The Kanze school uses a spinning jump (p. 116) at the same place.



Kita (tobimawari
shita ni i)

LEAP TURN

Kanze (tobikaeri)

JUMPS (tobi, tobiagari)

To jump, the dancer springs up, both feet leaving the ground simultaneously. In mid-air he brings his heels close together and up near his buttocks. The dancer lands with his feet together.

Jumps may begin from the standing or kneeling position, may move forward or spin in the air, and may land in the standing or kneeling position.¹¹ The JUMP FORWARD in *Tadanori* (l. 28; illustrated bottom right) starts from the kneeling position with the right knee down. The dancer springs forward, landing again in the kneeling position with the right knee down. While in the air he circles his left hand to the front to grab onto and hold down his adversary.

The SPINNING JUMP starts from the standing position and lands on the knees, right knee down. Kanze and Kita renditions are illustrated on the opposite page. Stepping first to the back, the dancer springs with an upward thrust to the right so that while he is in the air, feet tucked up under him, his body rotates about 180°. In the Kanze school final dance of *Yamamba*, a variation on the spinning jump includes the arm movements for a cloud fan (p. 76). When the dancer feels that the noise and excitement of the spinning jump would be inappropriate (or feels that he is unable, due to age or some other reason, to summon the energy to jump into the air), he can substitute a quick pivot followed by dropping quickly to the kneeling position.

Jumps are most often used in plays about lively gods, demons, or warriors. Although technically far from difficult, jumps add startling vigor to a dance. They may be used merely for effect or may carry referential meaning. The thundergod in *Kamo*, for instance, jumps, lands on his knees, and swings the gilded sleeve of his robe over his head to illustrate lightning striking.



Kanze: spinning jump



Kanze: jump forward

Kita: spinning jump

JUMPS

MIMETIC PATTERNS

WEEP (shiori)

As a representation of weeping or covering tearful eyes, the left hand, with the fingers extended and the thumb tucked in, is brought vertically to within a few inches of the forehead.¹² The top half of the body is tilted forward slightly. The arm is then lowered (sometimes the arm movement is repeated), then the body straightened up.

When the hand is brought up to the face, the upper arm is slightly lifted while the lower arm and hand move from the elbow. The little finger is brought closest to the head, the palm of the hand turns slightly up as it approaches the head. The pattern may also be performed with both hands and may be done seated.

The weeping pattern occurs at moments of intense emotion. At the end of the mother's futile attempt to find her child among the cherry blossoms in *Sakuragawa*, she sits down and weeps (l. 60, bottom picture). In the Kanze school the weep pattern is performed only in fully costumed *nō* performances. Therefore, in *Tadanori*, the full *nō* performance has a weep pattern at the word "tragic" (l. 66), while the uncostumed version does not. In the Kita school the weep pattern occurs in recital dances as well as in costumed *nō*.



Kita (shiori)



Kanze (shiori)



Kita: seated

WEEP

PRAYER (gasshō)

To reach the prayer position both arms are brought up and out to the sides while the fingers extend and the closed fan is flipped back to lie along the arm. Then the arms are brought together in front of the body, the finger tips meeting. This pose is held briefly. These arm movements are generally accompanied by three backing steps, as in an open (p. 62).

The prayer pattern often comes at the end of a final dance, when the dancer turns either to the waki or to the front of the stage in thanks and supplication for prayers said for his soul. In *Atsumori* (1. 26) the dancer must throw away his sword in order to perform this pattern, an action which intensifies the sense of renunciation of the secular warrior's life and acceptance of Buddhism.

When the prayer pattern is done in a sitting position, the dancer either lifts the arms straight up to the prayer position, or lifts them with an outward circling motion reminiscent of the action when standing.

ONE-ARM PRAYER (katate no gasshō)

This variation of the prayer pattern is a special pattern designed for the play *Tadanori* (1. 39), where, since Tadanori's right arm has been cut off, he must pray with his left arm alone.

The pattern is performed seated. The Kanze actor moves his left arm out and then slowly brings the upright hand in towards the body until it is a few inches away from the chest. The prayer position this imitates is a standard Buddhist way of praying: palms of both hands joined in front of the chest. The Kita dancer retains the stylized form used in the prayer pattern described above. He circles his left arm out and to the front with the fingers extended and pointing forward.

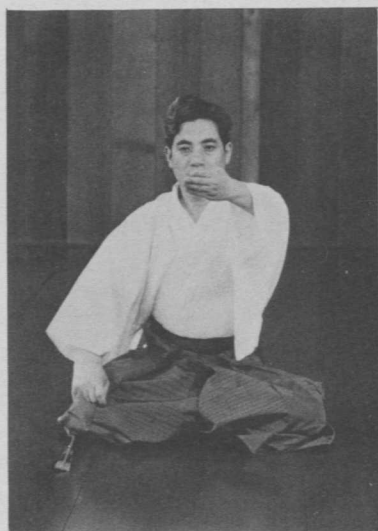


Kita (gasshō)

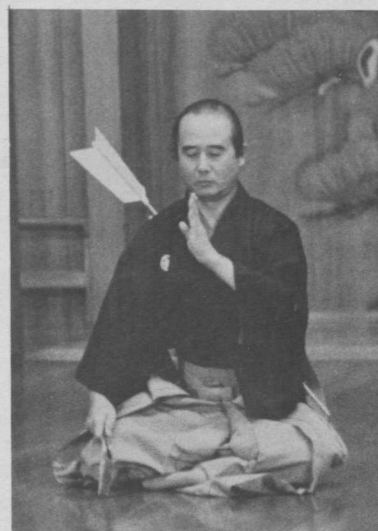


Kanze (gasshō)

PRAYER



Kita (katate no gasshō)



Kanze (katate no gasshō)

ONE ARM PRAYER

GREETING (tappai)

With two backing steps (LR) both arms are spread out to the sides, up above the head, then together, with knuckles touching and the fan pointing up. The arms are slowly lowered to chin level, keeping the hands together. The fan is always closed, as are the fists.

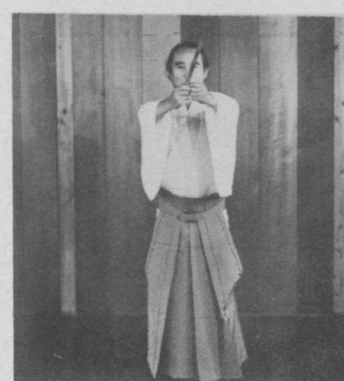
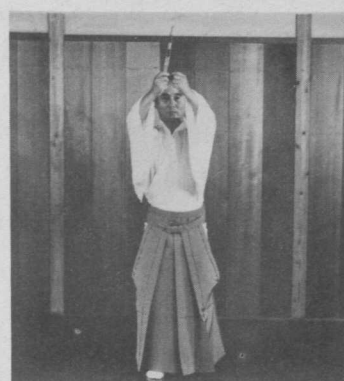
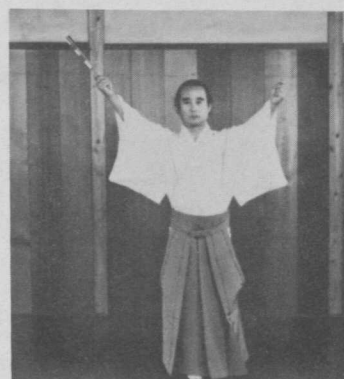
Historically this pattern may have evolved from an ancient Chinese form of greeting which involved bowing with each hand tucked into the sleeve of the opposite arm. In Japan, however, it has come to be associated with addressing the gods in Shinto ceremonies, and its function in nō is similar.

The greeting pattern serves as the central pattern in one standard opening (tappai gakari) for the long instrumental dance. On our video tapes the male dance begins with a kneeling greeting pattern, and the Kita versions of the quiet dance and the court dance begin with standing greeting patterns.



Kita (tappai)

GREETING



Kanze (tappai)

BOW (shizumi, Kanze)

Bending low with the knees, the dancer leans his torso slightly forward as if bowing. This is a much less common pattern than weep, greeting, or prayer, and in costumed *nō* performances it is usually performed with a prop other than the fan. There is no Kita school equivalent.

In the Kanze school long instrumental dance, this is one of the major patterns characterizing the Shinto dance. It occurs several times in the sections danced with the wand and is marked B on the floor plans accompanying our scores in volume two. The pattern is a formalized imitation of a typical Shinto movement. The Kanze school also uses the bow in *Tadanori* (l. 58) to punctuate the reading of the poem.

The photos at the right show this bow using props (the way it occurs in costumed *nō*). In dance recitals a fan is normally substituted for the wand or for the arrow with poem paper.



with wand
Kanze (shizumi)



with arrow
Kanze (shizumi)

BOW

DIP (sukui)

The act of dipping is mimicked in several *nō* plays. The pattern may be performed with the fan used as a dipper or with a net or some other prop, and may be done either standing or kneeling. When performed standing, the dancer moves forward and stops with his right foot ahead, his knees bent low, and the right hand with the net or with extended, open fan out in front of him. As he scoops down and to the left in an arc, he also pivots to the left, and then straightens his knees.

In our video tapes this pattern is performed in *Sakuragawa* (net scene, l. 55) where the mother is scooping the fallen cherry blossoms from the river. It is followed by the dancer going to front center stage and performing a two hand fan pattern with both hands on the net (p. 88). In non-costumed recitals, the fan is used to represent the net.

Another type of dip, not illustrated in our materials, is seen in *Matsukaze* where the opened fan is used as a dipper, and the dancer kneels as he dips sea water and pours it into a small cart. The serving of sake is also represented by a dipping and pouring movement with the opened fan.



Kita (sukui)



Kita: with net

STOP WATER (mizu o sekitome, ōgi o mae yoko ni oshidashi)

Beginning from an open position the dancer extends the fan and brings it across the body to above the left elbow while stepping back (LRL) and pausing with the right foot well forward. Then, going forward three steps (RLR), he moves the fan directly forward as though pushing against water.

The pattern occurs at the end of the kuse scene of *Sakuragawa* (1. 34) where the mother attempts to stop the flow of the river which is carrying away the cherry blossoms. The Kita dancer performs the pattern facing slightly to stage right; the Kanze dancer in *Sakuragawa* (not pictured) faces straight ahead.



Kita (mizu o sekitome)

STOP WATER

POINT TO HEAD (atama o sashi)

The fan is lifted straight up from the basic position until it is above the head; next the tip of the fan is allowed to fall back, by unfolding the fingers, until it points down towards the head. This pattern may be performed seated or standing and with the fan opened or closed.

The pattern suggests action which involves the head. It occurs in battle scenes when the fan functions as a sword (the sword itself is too long to use in this pattern). In this case the pattern indicates death. A clearly mimetic example occurs in *Tadanori* (ll. 43-44) where the closed fan is first "drawn" as a sword, and then dropped towards the head on the words "cut off". In the Kita version of *Atsumori* (l. 18) when the warriors have fallen to the ground, the dancer sits, and, at the words "finally struck down he dies", the dancer points to his head and looks down.

A less dramatic use of the pattern occurs in *Eguchi* (l. 13) where pointing to the head correlates with the word "pillows" and the idea of lovers sleeping together. In this case the pattern is performed standing.



Kita (atama o sashi)

POINT TO HEAD



standing
(atama o sashi)



seated
(atama o sashi)

Kanze

BURDEN (ōgi kata e age/ni nose)

This pattern illustrates shouldering a heavy burden by kneeling down with the fan raised above the right shoulder. The dancer takes two backing steps (LR), and on the second step he kneels with the left knee raised. While lowering the body, the fan is brought up and over the shoulder and placed horizontally.

In the Kita school the pattern is adapted from the point to head pattern done with an opened fan; the dancer pauses with the fan posed high above the shoulder. In the Kanze school the dancer slowly lowers the burden towards his shoulder as he sinks to the floor. Many actors allow the fan to actually rest on the right shoulder; others let it hover somewhat above the shoulder. A sense of weight from the slow, strained movements distinguishes the feel of this mimetic pattern.

This is a special pattern used only in *Yamamba*. Twice she shoulders burdens, once in the kuse (l. 21) where the fan is used to represent the faggots Yamamba carries for the woodsman, and later in the stroll where the dancer lets the heavy walking stick fall to his shoulder; the burden has become the distinction between good and evil which Yamamba struggles under as she makes her mountain rounds.



Kita (ōgi kata e age)



Kanze (ōgi kata ni nose)



Kanze: *Yamamba*

REIN IN HORSE (tazuna hiki, tazuna mochi)

This pattern illustrates picking up the reins to turn a horse around. Going to the front of the stage, the dancer extends the fingers of both hands, brings them in a wide circle to the front of the body, and then clenches the fingers as if grabbing hold of the reins.

After picking up the reins, the Kita dancer raises his arms slightly as if drawing the horse in to turn him around. The Kanze dancer merely grabs onto the reins. Both dancers then turn around and "ride" the horse to another part of the stage.

This pattern appears in *Atsumori* (l. 13) and in *Tadanori* (l. 24). Both instances depict a fleeing warrior who turns back to face his enemy.



Kita (tazuna hiki)



Kanze (tazuna mochi)

REIN IN HORSE

GRAPPLE (ryōte kumiawase sorikaeri shita ni i)

The grapple pattern involves crossing the arms, twirling around, and then sinking to the floor. It generally represents two people in close combat.

In the Kita school the dancer first spreads his arms and then crosses them above his head. Next, drawing them down and in toward his chest, he bends his knees and crouches, looking down. Then he rises, looks up, and lifts his right foot, toe pointed, over to the far side of the left foot--now both arms and feet are crossed. He twirls around to the left and then sinks down to the ground, facing slightly right of front. The pattern may end in the kneeling or the sitting position.

The Kanze dancer does not crouch down before twirling around. Two variants of the Kanze grapple are illustrated on the video tapes, one in *Atsumori*, one in *Tadanori*. In *Atsumori*, as shown in the photos on the right, the dancer starts by being stabbed--arms crossed at the chest, the fan, representing a sword, struck towards the body and slid under the armpit. He then lifts his right foot, toe pointed, and places the toe on the far side of the left foot--feet crossed. Twirling around he slowly sinks to the ground. Only when he has landed does he release the arm position. The grapple pattern in *Tadanori* begins much like the Kita school pattern with clenched fists crossed above the head. The dancer then lifts his right foot, crosses it over, twirls around, and lowers his arms while sinking to the floor. He omits the crouch and upward look which are part of the Kita pattern.

The grapple, with its crossed legs and crossed arms, creates a picture of the strain and confusion of combat, simultaneously showing the actions of two people. This is particularly clear in the Kanze variation used in *Atsumori* where the right arm acts as the adversary stabbing the body which represents *Atsumori*.



Kita

GRAPPLE

Kanze

PATTERNS INVOLVING PROPS AND COSTUMES*Sword***BASIC POSITION (tachi no mochikata)**

In fully costumed *nō* a dancer playing the part of a warrior may use a sword, or he may use his closed or partially closed fan to represent a sword. In recital versions of dances, the fan always substitutes for the sword. An opened fan is used to represent a shield.

When the drawn sword (or fan representing a drawn sword) is not being manipulated, the dancer carries it so the blade points away from the body. The sword is carried in the right hand with the tip pointing out to the right. The fan representing the shield is held by its ribs in the left hand (bottom picture).

To represent sword and shield when no prop is present, the *Kita* dancer uses two fans: a closed fan (sword) in his right hand and an opened fan (shield) in his left (top left picture). The *Kanze* dancer uses one fan to alternately represent both instruments (see set shield, p. 140). In the basic position (top right picture), the partially closed fan held in the right hand represents the sword. When a dancer moves forward with a drawn sword (or fan), he moves with the left foot in the lead and the shield (an opened fan or an imaginary shield) to the front to protect his body.



Kita



Kanze



Kita: *Kiyotsune*

SWORD AND SHIELD:
BASIC POSITION

SET SHIELD (hidari e tori tsumami)

When the opened fan represents a shield, the dancer places it in front of his body to protect himself while attacking the enemy.¹³ With the left foot forward and weight on the right foot which is turned out, the dancer circles the opened fan (held in the left hand by its ribs, tsumami) out to the left and up at shoulder level in front of him. The fan should stand vertical, fan paper facing the front of the stage (top pictures).

DRAW SWORD (tachi nuke)

Sliding his left foot back so that it faces out to the left side while his right foot faces front, the dancer reaches over to the sword at his left hip, draws it, and holds it with the blade down and to the front. This pattern may be performed immediately after the set shield pattern, or it may be an independent pattern.

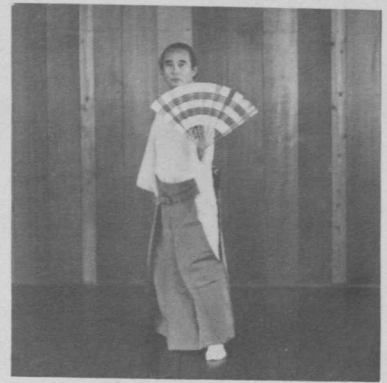
In dance recital versions, when the fan substitutes for a real sword, the Kita dancer may use separate fans to represent the shield and the sword. Keeping one fan open as a shield, he draws an extra fan from the belt of his divided skirts and uses it for the sword. In the Kanze school a single fan represents both instruments. After the set shield, the dancer brings the fan to his waist, then, stepping forward with the right foot, he closes the fan (leaving one leaf open to represent the edge of the blade), and proceeds to "draw" it with the right hand. After this the shield must be imagined in the outstretched left hand.

In the costumed performance of *Atsumori* the Kanze dancer sets his shield (the fan) at line 13 and draws his real sword immediately; whereas the Kita dancer uses his fan to represent a sword until line 20, when the fan becomes a shield and the real sword is drawn. In *Tadanori*, although the costumed dancer wears a sword, he never draws it. The fan represents the sword for the brief moments one is necessary.



Kita

SET SHIELD DRAW SWORD



Kanze

STRIKE (uchi)

To strike, the sword (or the fan representing it) is brought down from a position above the head with a swift stroke, as if the dancer were hitting the enemy over the head. Striking is often accompanied by one or two stamps. With the body in a strong right lead, the right arm is raised up over the head, the right foot lifted high. Then the sword or fan is brought down sharply, synchronized with a stamp of the right foot. These actions may occur simultaneously, or with one movement slightly after the other. When there are two stamps, both are performed with the right foot.

In the final dance of *Atsumori* (l. 13), the Kita dancer draws his fan at the back of the stage, advances to square 3 (the standard area for combat in the Kita tradition) with his shield (an opened fan) set before him, then strikes twice and stamps twice. The Kanze dancer also begins at the back of the stage, but he advances to square 5 (the most common area for combat in the Kanze tradition) where he stamps twice and strikes three times. Because the two dancers are advancing in different directions in the pictures on the facing page, the pattern appears to vary more than it actually does.

RAISE SWORD (tachi o furiage)

The sword (or fan representing it) is raised directly over the right shoulder parallel to the floor. This pattern often precedes a side strike. The combination of these two patterns appears in the Kita version of *Atsumori* (l. 20).

SIDE STRIKE (yoko ni uchi)

Instead of striking downward with the sword or fan, the dancer strikes horizontally from right to left. This pattern may be performed standing or kneeling. An example of the former occurs in *Atsumori* (l. 20).



Kita (uchi)

STRIKE

Kanze (uchi)

Halberd

BASIC POSITIONS (tsuite kamae and kaikomi)

The halberd (*naginata*) is a long pole with a slightly curved, one-edged blade at the end. There are two basic ways to hold the halberd, one with the blade up and the pole out to the front, the other with the blade down and the pole crooked under the arm.

When standing still for a while or walking slowly, the dancer holds the halberd with the blade up and the butt on the ground a few inches in front of his right toes and a bit out to the side. His right arm is extended so the blade leans slightly away from the body, forming an acute angle with the floor. If the dancer wishes to walk while holding the halberd in this position, he uses it like a stick (pp. 150-155), stepping with the left foot, then lifting the halberd and putting it down in front of his foot with a resounding tap, and next stepping with the right foot. As he begins to walk faster, the correlation between lifting the halberd and stepping becomes less regular, the halberd hovering in the air as several steps are taken.

When ready for action, the dancer stands holding the halberd with the long pole tucked into the crook of his arm, blade pointed down and hovering above the ground. To secure the pole, he balances it against the back of his arm. In order not to be cut by the weapon, the Kita dancer holds the blade slightly to the front of his body; the Kanze dancer holds it out to the side.



Kita (tsuite kamae)



Kanze (tsuite kamae)

BLADE UP



Kita (kaikomi)



Kanze (kaikomi)

BLADE DOWN

HALBERD: BASIC POSITIONS

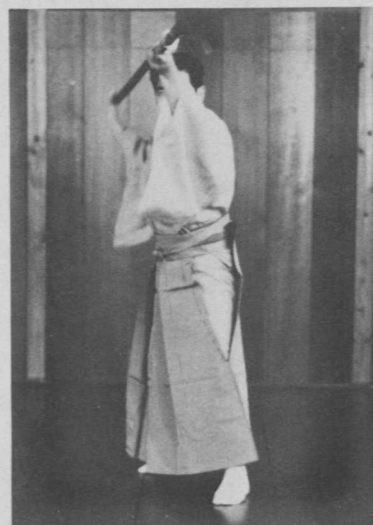
WIELDING THE HALBERD (naginata o tsukai, naginata o kimeri)

The halberd is manipulated in broad slashing motions with a final, decisive twist characteristic of its use. This twist is employed in almost all forms of halberd manipulation.

To wield the halberd, the blade is brought up and out, then down and in with a sideways cutting motion and a final twist. The front arm, stretched out in front of the body, acts as a pivot centering the manipulation of the long pole, and the front hand grasps the pole firmly so that it does not rotate within the hand. The back hand holds the end of the halberd and works in a broad circular motion. To begin wielding the halberd the back hand is raised high, the pole slanting down with the blade facing up. The back arm then circles out and down in a wide circle, rotating the blade at the other end in a smaller, clockwise circle. The circle ends with the blade edge facing right. A final twist and upward pull with the back hand brings the pole, blade now facing left, in tightly against the body. In the Kita school the pole is secured against the stomach with one hand stretched out to the back. In the Kanze school the back hand is pulled up and close to the chest to strengthen the hold. This pattern may be performed standing or kneeling.

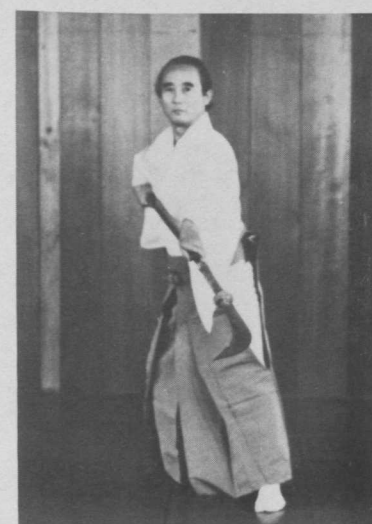
LUNGE (tsuki)

To lunge one first lifts the halberd high, blade slanted down, then advances on the target, twists the halberd, and stabs. In the Kanze version of *Funa Benkei's* danced action, this occurs just before the end of the first section and is followed by the dancer sinking to his knees.



Kita (naginata
o tsukai)

WIELDING THE HALBERD



Kanze (naginata
o kimeri)

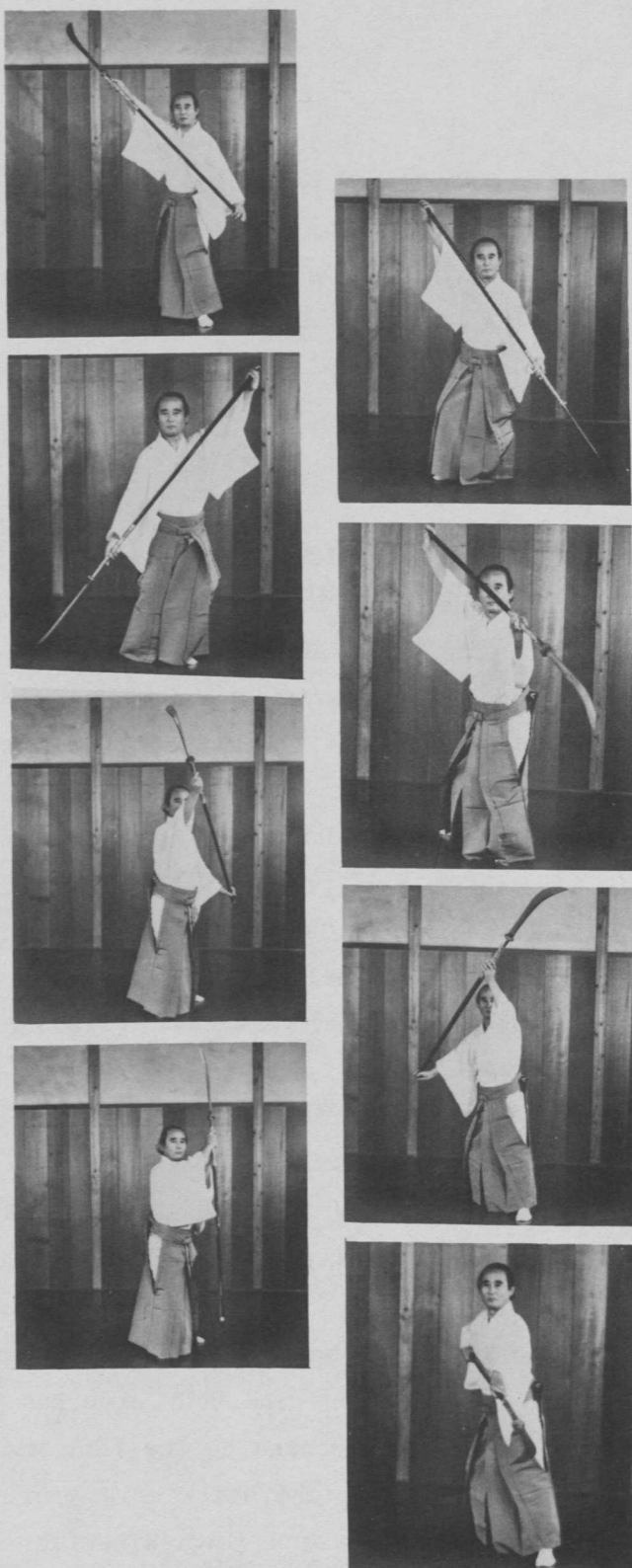
CHANGING THE HOLD (torinaoshi)

Wielding the halberd can be done either to the left (p. 147), to the right, or to left and right consecutively, in which case the halberd must be regrasped between wiels so that the opposite hands are front and back. To accomplish this the back hand releases its hold and regrasps the front of the pole just behind the blade (two pictures on lower left). The former front hand then slides up until it grasps the butt of the halberd (upper picture on right).

VERTICAL FIGURE EIGHT (hidari sukui torinaoshi migi sukui kimeri, Kanze)

The Kanze school has an elaborate pattern based on upward cuts from below (sukui) and involving continuous, smooth circling of the halberd on first one side of the body and then the other. The power of the stroke is first put into an upward diagonal (middle two pictures on left side). This is followed by changing the hold on the halberd and repeating the upward cut on the other side (top three pictures on right). The second upward cut is followed by wielding the halberd and securing the pole against the chest.

In *Funa Benkei's* danced action the dancer manipulates the halberd in the above manner before charging on his adversary in square 5. With each change of side and regrasping of the pole, the dancer takes a step forward.



Kanze

VERTICAL FIGURE EIGHT

Stick

BASIC POSITIONS (tsue kamae and mōmoku kamae)

Thin bamboo sticks are carried by ghosts and by people who are old or blind. In each case the stick has a different function. Old people use the stick as a walking aid because their legs have grown weak. Ghosts carry a stick as a symbol of their insubstantiality and use it for other purposes as well as for walking. The blind carry sticks to feel their way.

Old people and ghosts hold the stick in the right hand, clasping the top in a fist and securing the end with the thumb. The bottom of the stick rests on the floor to the front and right of the right foot. The coordination between steps and stick movement is similar to that used in walking with a halberd (p. 144). First comes a step with the left foot, then a "step" with the stick, then one with the right foot. As movement speeds up, the stick takes fewer steps than the feet; for very fast movement, it hovers slightly above the ground without tapping until the dancer slows. In all cases the right hand which holds the stick remains close to the chest and moves in a small circle--up, to the front, down, and back to the chest--as the body moves forward.

Since blind people use the stick to feel their way, they hold it out to the front, the right hand grasping the end of the stick close to the center of the body at waist level. The Kita dancer curls all his fingers around the bamboo and stabilizes the stick with his thumb; the Kanze dancer holds the stick loosely locked by slipping his thumb and little finger behind the stick while the others are curled around the front. The steps of the blind are cautious, and the body crouches slightly over the stick. The Kanze dancer taps the ground to the left and to the right before he walks. The Kita dancer uses the stick more sparingly, tapping only once before moving or before changing directions. *Seminaru*, *Yoroboshi*, and *Kagekiyo* are the three plays centered on blind men, though only *Yoroboshi* has extensive movement.



Kita: ghosts and
old people



Kanze: ghosts and
old people



Kita: blind people



Kanze: blind people

CHEST STICK (munazue)

Holding the stick with the right hand at waist level so it projects to the front of the body and its tip rests on the floor, the dancer brings his left hand, fingers extended, to rest on top of the right hand. He looks off into the distance. This pattern is used to emphasize looking in much the same way as a cloud fan or viewing fan would be used. In *Utō* the birdcatcher does a chest stick pattern as he watches the baby birds scatter off to his right. In the first act of *Tadanori* the old man does the same pattern to look off at the cherry trees on the distant mountains.

HIP STICK (kaikomi)

With the right arm crossed over the front of the body, the dancer rests the stick against his left hip, holding it in place with the extended fingers of the left hand. The leftward turn of the body is offset by the dancer looking to the right. In the photograph on the facing page (bottom left), the dancer illustrates the hip stick pattern as performed in *Utō's* kakeri where the ghost watches imaginary birds fly off.

STRIKE (uchi)

Using the stick as a weapon, the dancer lifts it high, then brings it down to the front in a striking motion. This beating action finishes the kakeri dance in *Utō*, the dancer hitting the hat which has come to represent the birds' nest.



Chest stick (munazue)



Strike (uchi)

Kita



Hip stick (kaikomi)

Kita

T-STICK PATTERNS (kaseki)

In addition to thin bamboo sticks, there are also thicker "T" shaped sticks. These are made of a vertical pole, either straight or of a natural branch with crooks and knobs, topped by a short, thick handle attached at right angles. While some of these sticks are left plain, others are wrapped with cloth or decorated with a leafy branch attached about a third of the way down. These sticks are held at arm's length out to the front and touch the ground just to the right of the right foot. Similar to walking with a halberd, the correlation between steps and stick follows the progression of left foot, stick, then right foot. The hand works up and down. In comparison to the close, small circular movements of the arm when walking with a thin stick, the extended linear arm movements used with the T-stick have more dynamic vitality. This is enhanced by a clear left or right lead.

The rap of the stick against the boards of the stage is an added aural element in the performance. The quality of the sound produced is determined by the dancer's interpretation of the play. When doing the stroll in *Yamamba*, for example, the dancer usually allows the stick to descend with a reverberating thud to emphasize the weight of the burden under which *Yamamba* struggles. However, in a 1979 performance, Ōtsuki Bunzō presented *Yamamba* as an old woman close to enlightenment by making the raps of the stick almost soundless.

CHEST STICK (munazue)

The chest stick pattern is used for looking off into the distance and is performed with the T-stick exactly as it is with the thin stick. In *Yamamba* the pattern appears in the entrance scene of the second act when the shite stands at the first pine looking out at mountains and rivers.

DIAGONAL STICK (ryōte de mochi)

The dancer holds the stick diagonally across his body by bringing his right hand close to his chest and placing the left on a lower portion of the stick. The pattern is used primarily to facilitate quick movement, particularly circlets. In both sections of *Yamamba's* stroll the stick is grasped diagonally as the dancer turns to the front before doing the closure circlets.



Kanze: Walking with stick



Chest stick
Kanze (munazue)



Diagonal stick
Kanze (ryote de mochi)

T STICK PATTERNS

Wand

BASIC HOLD (gohei no kamae)

The wand is a bamboo stick with folded white paper slipped through a slit at the top and hanging down on the sides. There are two styles of wands: male and female. The former, illustrated in the left hand pictures, has a single long, narrow piece of paper in the middle from which folds step out symmetrically. The latter, illustrated on the right, has no narrow center, but a flat top with tassels of folded paper falling to the right and left. The wand is used in place of the fan when the dancer represents a god or priestess. Since it imitates the purification stick used in Shinto ceremonies, its use evokes the atmosphere of a shrine.

The wand, like the fan, is normally grasped in the palm with the fingers curling around the stick. It drops at the same angle as the fan would.

REVERSE HOLD (gohei o gyaku ni mochi)

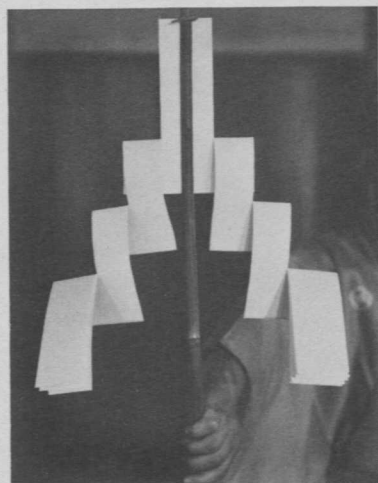
When taken into the reverse hold, as it is in the second section of the Shinto dance, the wand is grasped so that the paper falls to the back. The Kita dancer holds it vertically; the Kanze dancer horizontally. This difference reflects the angles at which the respective dancers hold the fan in the same position.

SHOULDER HOLD (katsugi)

This special hold, designed for the wand, involves laying the wand backwards over the right shoulder, holding the end in the right hand, and allowing the paper to float down the dancer's back. In the Shinto dance the extra section that ends section two uses this hold as its characteristic position.



Basic
hold



Reverse
hold



Shoulder
hold
(katsugi)



Kita

WAND HOLDS

Kanze

DANCING WITH THE WAND

Normally the wand is used just as the closed fan would be. It is held down as the dancer goes from place to place, then circled, lifted, and spread to the side as the dancer executes point and open patterns. As far as the dancer is concerned, there is little difference between dancing with the wand and with the closed fan; however from the audience's point of view, the effects of the wand are quite striking. The trailing white papers sway and swish with each dance pattern.

SHAKE WAND (gohei o furi and gohei o furiage)

In Shinto purification rituals, the wand is often shaken at spots marking the four directions or in front of an altar to ward off evil spirits. This can be done with horizontal or vertical movements.

In nō such purification movements appear as dance patterns. Often the Shinto dance begins with horizontal shaking (gohei o furi), although this is not shown on our video cassette. In the Shinto dance, at the end of section two just as the special Shinto music ends, the dancer goes to the back of the stage shaking the wand up and down in broad sweeps (gohei o furiage).

Pattern Descriptions



Walking with wand



Zigzag with wand

Kanze



Shake wand
(gohei o furiage)

Kanze

WAND PATTERNS

Sleeves

ADJUST SLEEVES (sode o ashirai)

The broad sleeves of robes such as the dance and hunting cloaks may have to be adjusted in the course of a dance to keep them hanging properly. When the dancer is first dressed, the stage attendants make sure the sleeves lie properly, but after he has lifted and circled his arms, the sleeves have a tendency to bunch up between the arm and the body. To free them to lie gracefully, the dancer circles his arms back, out, and around to the front. The Kita school dancer generally circles both arms at the same time, while the Kanze dancer may circle them simultaneously or one after the other. Although there is some leeway as to where or when one adjusts the sleeves, at certain spots in the dance the adjustment is a standard action which is included in the choreography of even uncostumed performances. In the Kanze version of the long instrumental dance, the sleeves may be adjusted each time the fan is re-nestled after having been in reverse hold. Adjustments of the sleeves should never be obtrusive or distract from the flow of the dance.

FLIP SLEEVE (sode o kake)

By rotating the arms in a small circle, broad sleeves can be made to float up and lie over the arm. This action appears as an integral part of several dance patterns (zigzags pp. 56-61, backing points p. 40, the cloud fan p. 76) when they are performed with broad sleeves. For example, the sleeves are flipped up over the arms before a zigzag pattern is begun and allowed to fall down again as a completion of the following open pattern (p. 62).

Numerous examples of flipped sleeves appear in *Kamo*, where both sleeves are flipped, and in *Tadanori*, where only one is, since the other is rolled up and tucked into the belt at the back (see vol. I chapter 5). In the second section of the long instrumental dance the right sleeve is flipped over the raised arm holding the reversed fan.



Kongō (sode o kake)

Tsurukame

FLIP SLEEVE

TWIRL SLEEVE (sode o maki)

By bringing the arms out to the side, down, and then up with an inward snap, broad sleeves can be made to wrap around the uplifted arms. The direction of the arm motion for the twirl sleeve pattern is the opposite of that for the flip sleeve: the former is in and around, the latter out and around. To release the sleeve, the dancer brings his arms down sharply. The twirl sleeve pattern can be performed standing or kneeling, and with one sleeve or two.

As a design pattern focussed on the sleeve, the twirl sleeve always adds a vivid accent to the dance. The sleeve wrapped around the arm has a tight, bound feeling and is used at moments of excited tension. In *Kamo* (1. 24) the thundergod momentarily lifts his arms with the sleeves twirled to suggest splitting thunder. In *Tadanori* (1. 26) the dancer twirls his sleeve around his left arm at the beginning of the combat between Tadanori and Rokuyata to emphasize the flurry and confusion of battle. The twirl sleeve can also be used to accentuate patterns like being stabbed.



Kanze (sode o maki)

Atsumori

TWIRL SLEEVE

OVERHEAD SLEEVE (sode o kazuki)

By first bringing the arm across the chest, then swinging it down, out, and up over the head, ending with a flip of the hand back, palm to the sky, the sleeve of a broad sleeved cloak can be made to float up to the head and rest there, falling lightly over the figure. Usually only one sleeve is thrown over the head in this way, usually the left sleeve with dancing cloaks (*chōken*), the right with hunting cloaks (*kariginu*). On rare occasions, however, both sleeves can be rested on the head at once.

This pattern occurs at the retard of the third section of the long instrumental dance, where the sleeve is swung up just before the pause and kept over the head as the dancer circles left. At square 5, where the dancer points toward the center, he releases the sleeve.

Because of the light breezy effect of gauze sleeves veiling the head, the overhead sleeve is often used in dances portraying young women, such as *Hagoromo*. In other contexts, with heavier brocade sleeves, the overhead sleeve pattern carries an element of flashy surprise. The thundergod in *Kamo*, for example, flies in a twirling leap to land on his knees with his sleeve flung over his head at the same time as the text describes dew drops momentarily resting on rice seedlings (1. 12).

HOLD SLEEVES (sode o tori)

With his right hand the dancer grasps his left sleeve just under the left hand, and runs the right fingers down along the edge of the sleeve until they reach the corner, which he then brings up and places in his left hand. He then repeats the action to bring the right sleeve corner to the right hand. This pattern occurs at the beginning of many long instrumental dances with greeting prefaces (*tappai*). The corners of the sleeves are held during the greeting pattern and then released one by one at the end of the zigzag which follows.



Kongō (sode o kazuki)

Tsurukame

OVERHEAD SLEEVE

Mask

CLOUD MASK (kumorashi or kumori or fuseri)

With the weight shifted to the front of the feet, the top half of the body is tilted forward about 20° so that the mask slants downward. This movement throws shadow over much of the mask "clouding" it and lending it a thoughtful or sad expression.

Often the cloud mask is incorporated into an open pattern, which is how it is pictured by the Kanze dancer on the facing page. Since in such cases the mask is the focus of the movement, the arms are kept low. When sliding the left foot closed, the dancer leaves the weight forward and tilts forward to look down. Before continuing to the next pattern he straightens to the basic position. As the Kita dancer illustrates, the cloud mask can also be performed in point position with the pointing arm lower than usual.

The mother in *Sakuragawa* (kuse, l. 11) uses the cloud mask to look sadly down at the blossoms scattered on the water, and the Kita dancer clouds the mask at the moment of Atsumori's death (final dance, l. 18). This pattern is also an integral part of the weeping pattern (p. 118). In dance scores it can be called LOOK DOWN (shita o mi).

BRIGHTEN MASK (terashi)

The body is tilted slightly back while the dancer looks out. As the mask tilts upward, the light floods it, brightening the expression. The movement may occur in basic, open, or point position. Sometimes a brighten mask follows a cloud mask pattern to give the effect of lifting the gaze to something high.

In *Kamo* (l. 11) the thundergod looks up at the lightning bolts; in *Yamamba's*, final dance (l. 12) the mountain peaks are viewed, and in the Kita version of *Hagoromo's* final dance, (l.13) the dancer looks from down to up while performing an extend lift fan (p. 78) to give a sense of the enormous height of Mt. Fuji. In dance scores this pattern is called LOOK UP (ue o mi).



Kita (kumorashi)



Kanze (kumorashi)

CLOUD MASK



Kita (terashi)



Kanze (terashi)

BRIGHTEN MASK

USE MASK (omote tsukai)

The head is turned to the left then right (or vice versa) with the eye level held steady. The pattern may be done to forward steps, standing still, or sitting and it may be accompanied by lifting the left then the right arm.

For most pieces using the mask is done slowly. Since the eyes on those masks representing humans have straight openings which cut the light evenly and the contours of the mask pick up slight shifts in shadows, slow motion is most effective. An example occurs in the net scene of *Sakuragawa* (l. 34) where the mother looks this way and that searching for white things. For stronger pieces, the use of the mask is more abrupt. For comparison see *Tadanori* (l. 50). In dance scores this pattern may be labelled LOOK LEFT AND RIGHT (hidari, mi, mi). In *Kamo* (l. 20) as the thundergod watches the mother goddess depart, he follows her movements with his head.

CUT MASK (omote o kiri)

The dancer turns his head sharply to look in one direction or the other. This differs from the use mask pattern in that it is more abrupt, and often larger. In the final dance of *Yamamba* (l. 12) the kneeling dancer gazes right and left with small jerks of the head as he follows Yamamba's figure which is momentarily in the valleys below.



Kita (omote tsukai)



Kanze (omote tsukai)

USE MASK

Hat

PATTERNS WITH HAT

When the dancer dances holding a large, round lacquered hat instead of a fan, he pays special attention to the far edge of the hat, making sure that it is even with the edge he holds. In addition, he must be conscious of the angle the edge of the hat makes with the floor. In the basic position the hat is held so it drops towards the floor with its outside facing front. This means that it is held at a steeper angle than is used for the fan. For a forward point, the hat is held lower than a fan would be, the bowl of the hat facing up at an angle. When the cloud fan pattern is performed with a hat, the hat is held high and angles down the same way the fan would. Opens, backing points, and other ground patterns are performed with the hat, and in each case the dancer carefully aligns the height and the tilt of the hat. There are also a few patterns designed especially for the hat.

OVERHEAD HAT (*kasa o kazuki*)

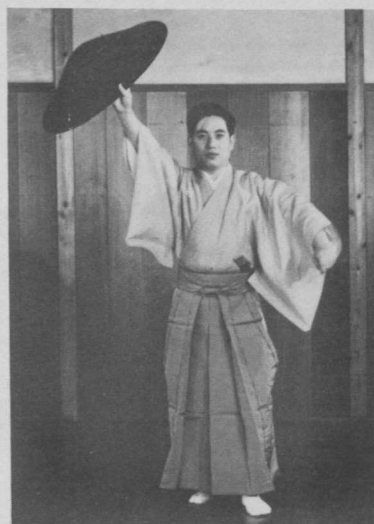
The hat is grasped with both hands and held high over the head. In *Utō* this pattern is used to suggest protecting the body against the tears of blood falling from the parent birds. The same pattern is used in *Ashikari* to suggest shielding against rain. When performed in recital form, with the fan substituting for the hat, this pattern is a variation of the two hand fan (p. 88).

THROW HAT (*kasa o nage*)

The dancer brings the hat across his body to his left shoulder, then tosses it out to the front with a forward thrust. In *Utō* the hat is finally thrown away when it proves useless as a protection.



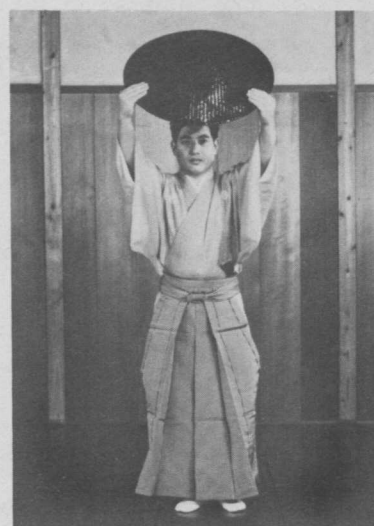
Basic position
with hat



Cloud fan
with hat



Pointing with hat
Kita



Overhead hat
(kasa o kazuki)
Kita

Headpiece

GRAB HAIR

Circling the left arm up to the forehead, the dancer takes hold of a forelock of the large headpiece and lifts it up, as if to see better. This pattern is used much like the viewing fan (p. 80) and the cloud fan (p. 76) patterns to emphasize gazing into the distance. Often it is performed on the bridge at the first pine, but it can also be done on the stage propper. In *Yamamba*, pictured opposite, it appears in the variation of the final dance shown on video cassette 4 and illustrates Yamamba looking for moon viewing spots (1. 5). It replaces a cloud fan pattern done in center stage in the standard final dance. In the anguish dance of *Utō*, the dancer also grabs his hair while standing at the first pine. He has chased birds from their nest and is now gazing at their flight to watch where they will settle.



Kanze: *Yamamba*

GRAB HAIR

Notes to *Introduction*

¹The use of the term *kata* varies from art to art. In kabuki, for example *kata* is used on several levels. Brandon distinguishes three: performance style, performance techniques, and individual interpretation (1978).

²*Shimai* originally meant dance or dance pattern. Only in the 19th century did it take on the modern meaning of dance to song (Omote 1979: 389-391).

³Nishino succinctly describes these works and discusses their value (1975-76).

⁴For *nō* music in general see Yokomichi 1963; for instrumental pieces see Komparu and Masuda 1973; and for instrumental music and dance see Komparu and Masuda 1976.

⁵Sakurama 1972:61-63. Kobayashi Shizuo contrasts a dance composed entirely of "meaningless" patterns, the kuse of *Yōkihi*, with one composed almost entirely of meaningful patterns, the jewel scene dance in *Ama* (1944:60-65).

⁶Other sources which contain descriptions of dance patterns include: Keene 1966, Kobayashi 1944, Koyama, Sato and Sato 1975, and Shoda 1935. Entries under the names of *kata* in *Engeki hyakka daijiten* are by Masuda Shōzō and are particularly useful in that they often tell which patterns follow the one being described (Waseda daigaku engeki hakubutsukan, 1960-62).

⁷Two ground patterns, the raised fan and the extend fan, are performed only with the fan opened. In both cases, however, the structural functions are so important that the patterns must be considered ground patterns.

⁸The model long instrumental dance includes only one design pattern: a variation of the feather fan. One of our minor criteria for distinguishing ground patterns is whether or not they appear in this dance.

⁹Kanze Hideo has described these movements this way: "One [movement] is to direct concentration energy towards a point somewhere far away from the stage, and then, after a moment passes, to open up and draw the energy inward again (1971:10).

¹⁰A minor exception to this statement occurs in the Kanze school double open pattern (*nijū biraki*) which consists of two opens performed consecutively. However, between the opens the right arm is raised to a low point position, thus tacitly obeying the rule that a point must intercede between two opens.

¹¹We analyse the zigzag patterns as combinations of left- and right-hand forward points; however, the emphasis in the pattern is on lifting the arms alternately to display the sleeves, not on the act of pointing. The zigzags are performed in a continuous flow with rounded, uninterrupted movement.

¹²Both Saito 1977 and Komparu Nobutaka n.d. have categories of patterns centering on the fan: "*ōgi no atsukaikata o kichō ni shita kata*" and "*hiraita ōgi no kata*" respectively. There is considerable agreement between their groupings and ours. The most important difference is that both the Japanese categories include the raised fan and the extend fan, which we classify as ground patterns. See note 7 above.

¹³The chest point, sweeping point and double sweep patterns have caused us endless difficulties; we have switched them back and forth several times. A case can be made for labelling them either as ground or as design patterns.

Notes to Pattern Descriptions

¹This description applies to Takabayashi, who follows the traditional style (Kanze Hideo 1971:10). Recently other Kita actors have begun to stand with their feet parallel, like Kanze actors.

²These are standard position; adjustments in height and breadth are made for costume and style.

³The term "orikaeshi" (foldback) is quite vague. In addition to applying to methods of flipping the fan to change holds, it is used in the Kanze school to refer to the left hand hold as it is normally done by the Kita school (see p. 21) and to other times when the fan is turned upside down.

⁴These rules concerning the correct foot used to start movement derive from ancient Shinto practices. The underlying rules are: when facing the front, begin to step forward with the left foot, backward with the right; stand leading with the right, sit leading with the left (*shinsa taiu kiu kōsa*). When facing at an angle to the front, begin to step forward with the foot farther from the front, backward with the closer foot; stand leading with the farther foot, sit leading with the closer foot (*shinge taijo kige kōjo*). Shinto rituals adhere to these rules strictly; everyday activities incorporate them freely; derivative arts such as nō and tea ceremony have formalized them according to their own systems (Araki Naoto).

⁵The words "turn" (*uke*) and "face" (*muke*) are used to indicate changing directions without reference to type of foot movements.

⁶"Sashi" simply means "point". In *nō* it is used to refer to the over-hand point, which is usually, but not always performed while moving back. Hence our term "backing point" is narrower in meaning than the Japanese term "sashi".

⁷"Hiraki" is sometimes used to refer simply to the three backing steps typical of the open pattern, for example, the steps taken in the raised fan pattern (see p. 74). This accounts for the Kita name for the cloud fan pattern: "kazashi hiraki" which means "extend fan combined with open pattern steps" (p. 76).

⁸Because the extend fan pattern can only be performed with the opened fan, some Japanese lists of patterns classify it with the fan-centered patterns (Komparu Nobutaka, n.d:79 and Saito 1977:112). However, because its structural function is primary, we classify it as a ground pattern.

⁹Like the extend fan, the raised fan is performed only with the fan opened, but its important structural function and its lack of referential meaning identify it as a ground pattern.

¹⁰The Japanese terminology is confusing. The Kita school does not have a name for the forward double kneel, although it is a recognizable set of movements. The Kanze school, on the other hand, uses the same term for the double kneel and the forward kneel.

¹¹Japanese terminology does not distinguish among the various types of jumps, although there is normally some explanation in the pattern handbooks to indicate how the jump is to be performed.

¹²Although the word "shield" is not used in the Japanese labels, the actions here clearly mimic setting a shield in front of the body for protection, and in *Yashima* they are performed to the words "waves of shields" (*nami no tate*). The actual use of shields in Japanese warfare remains unclear to us, and shields are not used in the martial arts surviving today. The rectangular wooden shields which appear in 12th century documents seem to have been used mainly for protection when mounted on horseback.

GLOSSARY

The glossary includes all of the technical Japanese terms used in the three volumes of *Dance in the Nō Theater*, with the exception of the names of dance patterns, which are explained in detail in the section entitled "Pattern Descriptions" earlier in this volume. If only the English translation of a term is known, consult the index to find the Japanese term.

AGE, also dan (introductory). The flute phrase that begins each section of the long instrumental dance.

AGE (lift). A half-measure stick drum pattern of resounding strokes that functions as a connective between quiet ground (kizami) and cadence patterns like the uchikiri or uchikomi.

AGEHA. 1. In a kuse segment, the single line sung by the shite that marks the beginning of stanza C or C¹ and shifts the pitch to the higher register. 2. The raised fan dance pattern that accompanies this line of song.

AGEUTA. A segment of metered poetry sung in plainmatch and beginning on the pitch high. It sometimes, but not always, follows a sageuta.

AI. See AIKYŌGEN.

AIKYŌGEN, (kyōgen interlude). 1. A spoken scene given by the kyōgen actor between the first and second acts of a two-act play. For the majority of the plays, the kyōgen actor seats himself in the center stage and relates a story connected with the background of the play. In first category plays the aikyōgen may include a dance, and in some fourth and fifth category plays it forwards the action of the plot. 2. The role taken by a kyōgen player within a nō play.

AKAGASHIRA. See KASHIRA.

AKUJŌ (fierce old man). The mask of a powerful, old god with bulging eyes, thick beard and wrinkles. It is used in first category plays, particularly those including a court dance. Varieties include ōakujō, hanakobu akujō, washibana akujō, myōga akujō, and beshimi akujō. Compare beshimi and tobide.

AMI NO DAN (net scene). The scene dance performed in *Sakuragawa* for which the shite carries a net and mimes scooping up blossoms from a river.

ASAKURAJŌ. The old man's mask used by the Kanze school for roles of middle dignity, such as the saltmaker in the first act of Tadanori. Both mustache and beard are of real hair, and the expression is open. Compare sankōjō.

ASHIRAI (decorative or noncongruent). 1. Noncongruent flute passages of two types. The first are short decorative embellishments to the sung text inserted at designated spots to intensify the atmosphere. The second are the flute parts for instrumental pieces such as action pieces and some entrance music. 2. Background accompaniment of the hand drums to song in noncongruent rhythm, such as recitative passages (sashi). For this style of playing the drummer's calls are drawn out and full and they leave no silent space between the strokes and calls to mark the beat. Ashirai drumming is used also for noncongruent entrance music. A slightly different style called noru ashirai is used with stick drum accompaniment.

ATOZA (rear stage). The area of the *nō* stage (*butai*) in front of the painted pine and to the rear of the stage proper. The musicians and attendants sit here on horizontally placed boards. See *za*.

ATSUITA. A brocade kimono worn by male and demonic characters. The geometric designs, strong color contrasts, and shorter floats of the *atsuita* brocade distinguish it from the feminine *karaori*. The name, literally "thick board", derives from the method of shipping and storing. Compare *karaori*.

ATSUITA KARAORI. A brocade kimono worn by female demons like *Yamamba* and sometimes by warriors. Its weaving technique combines the denser multiharness twill of the *atsuita* with the long floats of the *karaori*.

ATSUMORI. A young man's mask representing the character of *Atsumori* and used for that role. It is gentler and younger than the warrior-aristocrat mask *chūjō*. Compare *wakaotoko* and *imawaka*.

AWASE HAPPI. Lined jackets of the same construction as other *happi*, but woven of thicker material and usually decorated with starker designs. These are worn by successful warriors, often with the broad sleeves tucked up at the shoulders.

AYAKASHI. The mask of a vengeful ghost with boney features, gilded eyeballs and dark whiskers. It is used in fourth and fifth category plays. While some *ayakashi* masks have a lurking ferocity, others are similar to *mikazuki*.

BA (act). The largest unit into which one play can be divided. While some plays have only one act, the standard *nō* form includes two, with a *kyōgen* interlude performed while the *shite* changes costume. A standard act consists of five scenes (*dan*): entrance of the *waki*, entrance of the *shite*, a dialogue between them, the presentation, and exit of the *shite*.

BAMBAYASHI. The singing of a *nō* text to instrumental accompaniment without action. Compare *suutai* and *maibayashi*.

BANSHIKI. 1. The pitch on the flute played by closing the top hole only. 2. The mode or scale centered around that pitch. The term derives from *gagaku*. In *nō*, pieces played in the *banshiki* mode are higher and more

energetic than those played in the oshiki mode. Typically the quick dance and fast flute entrance music are in banshiki. The court dance and quiet dance have banshiki variations used for special performances.

BANSHIKI GAKU. See GAKU.

BANSHIKI HAYAMAI. See HAYAMAI.

BESHIMI (clenched mouth). A dark mask of squarish face, round eyes and tightly clenched lips. Varieties include the large mask (ōbeshimi) used for roles of warriors and tengu in fifth category plays, the smaller more menacing mask (kobeshimi) worn by demons. Compare tobide.

BUGAKU (court dance). Dances performed to the gagaku orchestra and performed at the imperial court and shrines. They were particularly popular during the Heian period, and many have continental prototypes. The nō court dance gaku re-creates bugaku in the nō context.

BUTAI (stage). The nō stage is composed of the bridge (hashigakari), the stage proper (honbutai), the rear stage (atoza) and the chorus area (jiutaiza).

CHŌKEN (dancing cloak). A dancing cloak of three-quarter length and often of gauze weave. Common decoration is embroidery or gold-leaf designs in the center of each sleeve and the middle of the back. Worn over either koshimaki or divided skirts, it is used only in the second part of a play. Generally the donner dances a long instrumental dance. Warriors may wear chōken with one sleeve slipped off. Compare maiginu.

CHŪ (flute measure). See RYO-CHŪ-KAN.

CHŪ (middle pitch). See JŌ-CHŪ-GE.

CHŪJŌ. The mask of an aristocratic warrior. It has a manful expression and is worn in second category plays about Heike warriors, and in fifth category plays about courtiers. Compare atsumori, waka otoko, imawaka.

CHŪKEI (spread-tip fan). The folding fan that the shite and waki carry in costumed nō. Closed it appears like a capital "Y" because the ribs where the paper is attached are bent outward. Compare shizumeori.

CHŪNOMAI (medium dance). A long instrumental dance (maigoto) performed to moderate tempo, usually in the abbreviated three-section form. It is used in a wide variety of roles in all five categories of plays and is often considered the standard dance.

CHŪNORI (halfmatch). A rhythmic system of matching the syllables of the text to each beat of the musical measure. It is used in final dances of warrior pieces and for moments of vigorous intensity when only the hand drums accompany the song. A variation of plainmatch (hiranori), it often has lines of plainmatch interspersed among the lines of halfmatch. The Kita school does not distinguish between halfmatch and plainmatch; it labels both konori. Compare ōnori.

- DAN. 1. (scene). The largest unit within an act, and containing a number of segments. 2. (scene dances). Dances to song of the miscellaneous category centered around an image which is often represented by a prop. 3. (section). A unit of instrumental dance defined musically by head patterns in the drums and kinetically by a change in the way the fan is held. Action pieces have one or two sections, long instrumental dances traditionally have five. 4. (introductory passage). See Age. 5. (transition). The beginning of a section of long instrumental dance.
- DAN GAWARI (block-divided). A style of decorating kimono with checker-board blocks of alternating colors. To form the blocks the warp threads are tie-dyed before weaving and then contrasting ground colors are sewn adjacent to each other. Compare katami gawari and kata suo.
- DAN NAORI (section switch). A variation of Shinto dance where the change from Shinto music to god dance music occurs at the transition between sections 2 and 3. Compare ji naori.
- DAN NO UTA (scene song). A segment sung in plainmatch with prime rhythm drums. Kinetically it includes mimetic action of visual interest, though there is not a one-to-one correspondence between scene songs and scene dances (dan).
- DAN O TORI (marking the transition). Dance patterns which involve changing the hold of the fan to mark the musical transitions from one section to another in instrumental dances.
- DEHA. Instrumental entrance music accompanied by the stick drum and played for the entrance of shite, tsure, or child actor in the second act of a play. It is faster than an issei, but slower than a fast flute (hayafue). Although deha appear in all five categories of plays, they are never used to call forth living characters, but only ghosts, gods and spirits.
- DENGAKU (field music). Music and dances associated with planting rituals. During the 14th century when sarugaku nō developed, dengaku players also performed nō.
- DOKUGIN. The solo singing of a nō text. Compare suutai.
- FUE. See NŌKAN.
- FUE BASHIRA (flute pillar). The pillar (hashira) on the nō stage at upstage left next to the flute player's seat.
- FUKAI. The middle-aged woman's mask used by the Kanze school. Its greater dignity and narrower hair-parting distinguish it from the shakumi mask used by the lower schools of acting.
- GAGAKU (court music). The music and dance performed in the Nara and Heian courts are still seen today in the Imperial palace and shrines. Many of the original pieces were imported from the Asian mainland and in early

times were divided by country of origin: Komagaku from Korea, Tōgaku from China, and Rin'yūgaku from S.E. Asia. The orchestra is composed of winds, strings and drums, and the music has a pulsating beat that develops according to the jo-ha-kyū progression. See bugaku; compare gaku.

GAKU (court dance). A long instrumental dance (maigoto). Reminiscent of gagaku in its rhythms. Numerous stamp series in the dance are meant to suggest bugaku movements. Court dances appear in first and fifth category plays about fierce gods and fourth and fifth category plays centered in China. Although the stick drum generally plays, it is not used for pieces featuring the playing of a drum. The court dance flute music played in the higher mode (banshiki) requires more complex stamps in the dance and replaces the standard court dance in variant performances (kogaki).

GAKUITA. See WAKAMATSU.

GEKI NŌ (dramatic nō). See GENZAI NŌ.

GENZAI MONO (living male piece). Fourth category plays about historical warriors presented in the dramatic present with realistic encounters. The shite is unmasked and dances a male dance or a fight piece. Compare genzai nō. See yobamme mono.

GENZAI NŌ (contemporary nō), also GEKI NŌ (dramatic nō). Nō plays based on the interaction of living characters in the dramatic present as opposed to phantom nō (mugen nō) based on the appearance of a supernatural being. See genzai mono, kyōran mono.

GIGAKU. Temple performances said to have been imported in the 6th century from the country of Wu in China. Although only the large masks and scraps of costumes remain today, records suggest that the performances included processions around the temple ground as well as dramatic plays.

GOBANDATE (five categories). The ordering of the plays performed in a model program according to five categories: deity (waki nō), warrior (shura nō), woman (kazura nō), fourth category (yobamme nō), and fifth category (gobamme nō).

GOBAMME NŌ (fifth category plays). See KIRI NŌ.

GODAN KAGURA. See KAGURA.

GODANMONO (five-section dance). Long instrumental dances composed of five sections, the standard length. In the Kita school this means a prelude plus five sections, in the Kanze school a prelude plus four sections. Compare sandanmono.

GŌGIN (dynamic mode). See TSUYOGIN.

GOHEI (purification wand). A hand prop in *nō* derived from a tool used in Shinto ceremonies to purify objects, people, and areas of space. It is made from a stick of bamboo with folded white paper talisman inserted in a slip at the tip.

GUNTAI (martial mode). A dynamic style of dancing used for vigorous male roles. The arms are used broadly, the steps are large. Distinct right or left lead is effected by having the toes at right angles to each other. Dynamic contrast operates in the alternation of sharp, quick movements and slow, controlled moments. Compare *nyotai* and *rōtai*.

GYAKU (reverse order). A concept referring to right orientation. It is applied to circling the stage to the right, to placing the feet in right lead, and to holding the fan in reverse hold. Compare *jun*.

GYAKU NO MI (right lead). The position of having both the right arm and the right foot forward at the same time. While barely perceptible in the feminine mode, it is used to dynamic effect in the martial mode. Compare *jun no mi*.

HA. See JO-HA-KYŪ.

HAGAKARI. See KAKARI.

HAKAMA (divided skirts). Loose pleated pants worn over a kimono. Hakama worn with crested kimono (*monzuki*) by the chorus members, the instrumentalists, and the stage attendants. For special performances long-legged hakama (*nagabakama*) with matching vests (*suo kamishimo*) are worn. Hakama differ from *ōkuchi* and *hangiri* by the lack of stiffeners in the back pannels and the generally slimmer line.

HAKAMA NŌ. A complete *nō* play with the entire ensemble performing but without costumes and masks. All performers, including the *shite*, wear kimono with hakama. Compare *maibayashi* and *shimai*.

HAKU. Soft silk kimono, usually white, worn as an undergarment which may be slightly exposed at the chest or more fully exposed when the dancer is dressed in *koshimaki* style. The term *haku* refers to the application of gold or silver leaf, but is used in *nō* to designate all under kimono—as well as those satin-like kimono with imprinted leaf and/or embroidery. See *nuihaku* and *surihaku*.

HANA ESHIKI (flower festival). A spring festival at Yakushiji temple in Nara in which circumambulation of the deities has an important function.

HANEBACHI (resounding strokes). Strokes on the stick drum which are played by allowing the stick to bounce back (*haneru*) after hitting the skin. Loudness varies according to the height from which the stroke begins. Compare *osaebachi*.

HANGIRI. Broad, divided skirts with pleats in front and stiffened backs. Hangiri are decorated with bold designs in either brocade or embroidery with gold or silver leaf imprint. They are worn by demons, gods, and strong men. Compare ōkuchi and hakama.

HANNYA. The mask of a jealous woman used in the second act of female revenge plays. Two horns stand out on a large forehead, big gold eyes glare from under heavy overhanging eyebrows and large gold fangs fill the broadly open mouth.

HANOMAI. A two-section instrumental dance (maigoto) in cyclic rhythm that sometimes follows the quiet dance, usually with some text between the two dances. Despite its quick tempo, the hanomai has a flowing grace characteristic of women plays.

HAPPI. A three-quarter length cloak worn by men and demons. Its construction is distinguished by the joining of the front and back panels with short strips of cloth attached to the bottom corners. Happi may be lined (awase happi) or unlined.

HARITSUBUN (broken-metered poetry). A type of verse which, while based on the seven-five syllable line, includes a large number of metrically irregular lines. Broken-metered poetry is used in the kuse and some other segments. Compare muritsubun and teiritsbun.

HASHIGAKARI (bridge). The covered corridor leading from the curtain to the stage proper and bordered by a railing. In modern stages it extends at an obtuse angle from the upstage right corner of the stage proper. In very early stages, the bridge often led in from the back, though it could also come from either side and could be rounded or slanted. See butai and wakamatsu.

HASHIRA (pillars). The four pillars which hold up the roof of the stage proper (honbutai) are named according to their function or the performer who most consistently occupies adjacent space. See fue bashira, metsuke bashira, shite bashira, and waki bashira.

HASHIRI (running syllables). A rhythmic variation used in wholematch (ōnori) chant where the chanting of the syllables of a word or phrase is speeded up. The first syllable extends for one beat starting on the upbeat of three or seven, while the next syllables follow on each successive half beat.

HATARAKI (realistic action pieces). A subcategory of action pieces (hatarakigoto) which normally center around some mimetic action. See inori, iroe, kirikumi, and tachimawari.

HATARAKIGOTO, or HATARAKIMONO (action pieces). Short instrumental dances of one or two sequences with a comparatively elastic rhythmic structure. These include the color dance (iroe), anguish dance (kakeri), and danced action (maibataraki) as well as realistic action pieces (hatakaki). They can be a part of an entrance scene, a presentation scene, or an exit scene.

HATARAKI MONO (action plays). A subgroup of fifth category plays featuring an action piece (hataraki goto), generally a danced action (maibataraki) in the second act. Most often the shite is a dragon god, demon, beast, or goblin.

HA UCHIWA (round feather fan). A type of flat fan (uchiwa) made of feathers and carried by goblins (tengu). See uchiwa.

HAYAFUE (fast flute). Lively entrance music played in the second act of a deity or fifth category play for the appearance of a vigorous god or dragon god. It is often followed by a danced action (maibataraki).

HAYAFUE MONO (fast flute pieces). Plays that include fast flute (hayafue) entrance music in their second act. These belong to the first and fifth categories and feature gods or demons.

HAYAMAI (quick dance). A long instrumental dance performed by noble men and enlightened women in fifth category plays. The standard version is in the banshiki mode and has elegance and strength. Despite its name, it is no faster than the male dance. The stick drum always plays. Hayamai performed in the lower oshiki mode are used for roles of warriors or men of lesser nobility. A variant performance of *Tōru* called jūsandan no mai includes a hayamai with thirteen sections: five in oshiki, five in banshiki and three are the very fast kyūkyūnomai.

HAYASHI (ensemble). A general term referring to the instrumentation of nō in contrast to the chanting of nō (utai).

HAYASHI KATA (instrumentalists). The composite name for the players of the stick drum, hip drum, shoulder drum, and flute.

HAYASHI KATA HON'I NO MAI. Long instrumental dances where the instrumentalists are central. These dances, like the court dance and the Shinto dance, have a set length for each segment of music and the dancer must adjust his patterns to this. Since the dancer also generally carries something other than a folding fan (a Chinese fan, a wand, or drum sticks), he is incapable of signaling to the instrumentalists by opening and closing his fan. Compare shite kata hon'i no mai.

HAYASHI NO ITA. See WAKAMATSU.

HEITA. A middle-aged warrior's mask expressing the prowess of a successful fighter. It is used for *Tamura* and *Yashima*.

HEMBAI or HEMPAI (ritual stamping). A practice of yin-yang masters intended to ward off demons by stamping hard. This is incorporated into the preface of some instrumental dances.

HIRAKI (open). The hip drum pattern that ends the mid-head pattern (jigashira) in sections two and three of the long instrumental dance and that corresponds with the open pattern in the dance which completes the dance sequence. For a description of the dance pattern see page 62.

HIRANORI, also KONORI or NAMINORI (plainmatch). A rhythmic system of matching the twelve syllables of a line of text to the sixteen half-beats of the musical measure. Hiranori is used for most passages sung in congruent rhythm with only the hand drums as accompaniment. See jibyōshi, mitsuji utai and tsuzuke utai. Compare chūnori, ōnori, and sashinori.

HISHIGI. The highest pitch on the nō flute produced by opening the second, fifth and sixth holes and blowing hard. In solmization it is written with the character for sun and pronounced "hi". Many plays begin with the sounding of this pitch and the most common concluding pattern at the end of a play finishes with two hishigi. See takane no mikusari.

HISHIGI NO TAKANE MIKUSARI. See TAKANE MIKUSARI.

HITAMEN. The unmasked shite performing male roles in the dramatic present. For these his own face becomes the mask and it must maintain the stillness and constancy of a real mask. See genzai mono.

HO. See KAKEGOE.

HONBUTAI (stage proper). The square section of the nō stage between the main pillars. The main action of the play takes place on its vertically placed boards. See butai.

HOUHOUHI. See RYO-CHŪ-KAN.

HONSANBAMME MONO (true third category plays). A term referring to the quintessential woman plays that feature young female ghosts who in the second act dance the quiet dance without stick drum accompaniment and who wear a dancing cloak (chōken) over broad divided skirts (ōkuchi). See kazura nō.

HYŌSHI AU (congruent rhythm). A rhythmic structure where singers and drummers maintain the same eight-beat measure. Segments in hyōshi au have plainmatch or halfmatch singing. Compare hyōshi awazu.

HYŌSHI AWAZU (noncongruent rhythm). A loosely constructed rhythmic system where drummers (playing ashirai) and singers maintain separate, unmatched rhythms and there is no unifying underlying beat. Often the song is in pliantmatch (sashinori) with each syllable getting one pulse and embellishments being extended at the discretion of the singer. The drums give their calls expansive elasticity.

HYŌSHIBAN (rhythm block). A hollowed block of wood about 10" by 4" by 8" on which the performers beat out rhythms with a flexible leather-covered stick in the shape of a closed fan (hariōgi). In rehearsals, the hip drummer uses this in place of a real drum. Other performers use it for practice and teaching.

ICHINOMATSU. See WAKAMATSU.

IEMOTO (head of a school). The person who inherits the top position in a school of performers. He possess the secret writings of the school and has responsibility for maintaining the traditions and standards of his school by training new members and awarding recognition of ability when deserved. The heads of shite schools own the main theater of their school and all the costumes and masks in it.

IGUSE. See KUSE.

IMAWAKA. A young warrior-aristocrat mask used in second category plays and fifth category plays about courtiers. In age it stands between chūjō and Atsumori.

INORI (exorcism). A realistic action piece (hataraki) enacting the attack and defeat of a jealous woman-turned-demon wearing a hannya mask. The shite is armed with a stick, the waki with a rosary. In a series of attacks and retreats they chase each other across the stage and up and down the bridge.

IN-YŌ (yin-yang). An ancient Chinese conceptualization of the balance of natural forces as complementary opposites. The nō stage and movements of the dancer are sometimes described as having yin and yang aspects. Some elements of the dance, such as the stamps in the preface to long instrumental dances, derive from yin-yang ceremonies. See hembai.

IROE (color dance). A type of single-sequence action piece (hatarakigoto) used in third and fourth category plays to add a moment of refined grace. Movement is usually abstract. Some realistic action pieces (hataraki) are also labelled iroe.

ISHIŌJŌ. The mask of an aged god with caved-in eyes, sharply lined mouth and painted mustache used by the Kongō, Kita and Komparu schools for roles with the god quiet dance in the second act. Compare maijō and shiwajō.

ISSEI. 1. Entrance music played by flute and hand drums announcing the main character in either the first or second act. Subdued and of noncongruent rhythm, it can be used for the entrance of a group of characters, usually the shite and tsure. 2. The song that immediately follows this instrumental passage also goes by the name issei and is sung in noncongruent rhythm. Often it includes alternation of lines sung by shite and tsure or shite and chorus. While in first category plays it generally comes in the first act; in third category plays it appears in the second act, and may precede an instrumental dance or a kuse segment, in which case the issei is often followed by a color dance.

IYA. See KAKEGOE.

JI (chorus). See JIUTAI.

JI (ground). Simple, recurrent patterns that make up the basic fabric of both dance and music. 1. In dance ground patterns have no specific meaning and comprise the background of the dances. Unobtrusive, abstract, and recurrent, they have coordinated hand and foot movements and can be performed with the fan opened or closed. 2. Drum patterns repeated as a ground base. See nagaji and kizami. 3. Also NUKUJI (omitting ground). The hip drum pattern used as the basic repeated ground in cyclic rhythm. It differs from the tsuzuke pattern in omitting the drum stroke on beat five and in having the call hon instead of ho on the upbeat to beat two. 4. The ground patterns of the flute used for instrumental dances. One unit of repeated ground patterns is called a stanza (ichijun). Four lines form the basic stanza of the standard long instrumental dance melody, seven lines comprise the Shinto dance stanza, and eight reduced eventually to two make up the court dance stanza.

JIBYŌSHI (model distribution). The model method of distributing syllables in plainmatch rhythm. Starting on the upbeat of one it goes: x-xxx-xxx-xxxxx. See mitsujiutai and tsuzukeutai.

JIDORI. See SHIDAI.

JIGASHIRA (chorus leader). The leader of the chorus (jiutai) who sits in the middle of the back row. He is responsible for setting the pitch and the timing.

JIGASHIRA (mid-head). Special patterns of the hand drums appearing in the middle of sections 2, 3, 4, and 5 of the long instrumental dance. They begin with a skip-beat (kosute) pattern on the hip drum and feature alternating strokes by the two drummers. These mid-head patterns are played when the dancer returns to the upstage area.

JI NAORI (ground switch). The full nō version of Shinto dance where the change from Shinto music to god dance music appears during the drum ground patterns at the end of section 2. Compare dan naori.

JISHIDAI. See SHIDAI.

JIUTAI also JI (chorus). 1. Shite actors singing designated parts of the text in unison. For nō they are seated at stage left in two rows of four or five people each. For dance demonstrations without instruments they sit in front of the painted pine. 2. Sections of the text sung by the chorus. See jigashira (chorus leader).

JIUTAIZA (chorus area). The area of the nō stage jutting out at stage left where the chorus sits. See butai.

JO (preface). The opening passage of a stamping preface to the long instrumental dance. It is played with noncongruent flute accompanied by a series of head patterns on the drums. The dancer coordinates his steps and stamps to the drummer's calls. For the quiet dance, the flute plays different melodies depending on the pitch of the preceeding chant; the jo therefore include ue yori (from above), naka yori (from middle) and shita yori (from below) when playing with the hand drums alone. A separate opening line accompanies pieces that have stick drum accompaniment and other patterns are added when the jo is longer, with extra stamps. While the jo for the quiet dance is three or five measures long, that for Shinto dance is usually five measures, and for the god quiet dance seven measures long.

JO (ornate song). See KURI.

JO. See JO-HA-KYŪ.

JŌ (high pitch). See JŌ-CHŪ-GE.

JŌ-CHŪ-GE (high, middle, low). The basic pitches of nō singing. In the melodic mode they are set at intervals of a fourth; in the dynamic mode jō and chū have no pitch differentiation.

JŌGAMI (old man's wig). Made of off-white stands of horsehair knotted onto a long narrow strip of cloth, the wig is draped over the head, combed back and then gathered in a knot at the back of the head. The ponytail is then secured so that it lies facing forward on the top of the head.

JO-HA-KYŪ. A principle of timing and progressive intensity that helps to structure nō and its subsystems. Jo is a slow, formal beginning. Ha breaks this open and develops the theme. Kyū is the final release. The ha section is the longest and is generally thought of as being divided into three parts, each of progressive intensity and speed: the jo of the ha, the ha of the ha, and the kyū of the ha. After kyū one returns to jo for a new cycle. 1. In dance jo-ha-kyū not only dictates that the kuse be more formal than the final dance, and that the end of the dance be faster than the beginning, but also that each dance pattern move from restraint to release and back to restraint. Different modes of dance interpret jo-ha-kyū differently. In the feminine mode, the jo is given weight; the sense of release is slight and is reserved for highlight moments. In the martial mode, where energy is more extroverted, the return to jo acts to heighten the dynamics through contrast with vigorous movement. 2. The areas of the stage are designated jo (the upstage third of the stage proper), ha (the middle third) and kyū (the downstage third). 3. In music the rendition of each line progressively speeds up, only to slow at the beginning of the next measure. The hip drummer makes his first drummer's call large as a return to jo, the shoulder drummer enlivens and raises the pitch of his calls as he nears the end of the measure.

JŌNOEI. A chanting style for reciting poems, usually a segment appearing directly after a long instrumental dance.

JONOMAI (quiet dance). A slow, graceful, long instrumental dance (maigoto) usually done in abbreviated three-section form. It is representative of third category women plays. When the stick drum joins the ensemble, the dance is lighter; when an old woman dances, it is considerably slower.

JOTAI (feminine mode). See NYOTAI.

JUN (regular order). A concept referring to left orientation. It is applied to left circlings of the stage, and to dance patterns with left lead. Compare gyaku.

JUN KAZURA MONO (pseudo wig plays). Lyrical plays including a quiet dance, but otherwise not typical of third category plays. Examples are the male plant spirit plays *Saigyō sakura* and *Yūgyō yanagi* which can be classified as either third or fourth category plays.

JUN NO MI (left lead). The position of having both the left arm and left foot forward at the same time. While only slightly apparent in the feminine mode, in the dynamic mode patterns like the open become expansive and dynamic due to the left lead. Compare gyaku no mi.

JUN WAKI NŌ MONO (pseudo deity plays). First category plays without tsure roles: *Kinsatsu* and *Iwafune*.

JŪROKU. The mask of a warrior of sixteen years of age used for roles like Atsumori.

JŪSANDAN NO MAI (13-section dance variant of *Tōru*). See HAYAMAI.

KAE NO KATA (varied form). The name of one type of variant performance including additional visual interest. In *Tadanori* it involves an elaboration of costume in the first act (video 4), but in plays with a quick dance or a god dance, kae no kata includes an elaborated choreography of the long instrumental dance with many extra circlets as well as dynamic variation of tempo.

KAE NO NAGANAGAJI (alternate long, long ground). See NAGAJI NO RUI.

KAGAMI ITA (mirror boards). The back wall of a nō stage on which is painted a representation of the epiphany pine (yōgō no matsu).

KAGURA (Shinto dance). A long instrumental dance (maigoto) reminiscent of Shinto ceremonies (also kagura) in melody and some dance patterns. It is performed by priestess and goddess characters who hold a purification wand and always has stick drum accompaniment. Sōkagura or godan kagura has Shinto music and the purification wand for all five sections of the dance, while in the standard version the music switches to god dance music and the wand is exchanged for a folding fan before the third section of the dance. Other variants include nidan kagura (2 section shinto dance) and Yamatomai.

KAGURA. Shinto ceremonies including dance and music which are imitated in the nō long instrumental dance called kagura.

KAIGEN (eye-opening scene). A term used by Zeami to designate presentation scenes, like long instrumental dances, which concentrate on visual impact. Compare kaimon.

KAIMON (ear-opening scene). A term used by Zeami to designate presentation scenes, like the kuse, which awaken the audial, verbal senses. Compare kaigen.

KAKARI (prelude). The opening section to an instrumental dance. The choreography is an initial left circling sequence, the music has ground patterns. The shortest and simplest, kakari, begins with ground patterns in the drums, a drawn-out note on the flute and a variant of the zigzag in the dance (hagakari). Other kakari may have special prefaces which precede the zigzag and often have noncongruent (ashirai) music. The quiet dance has a jo, or stamping preface; the male dance often has a tappai gakari, or greeting preface; the Shinto dance usually has stamps and greeting pattern.

KAKARI NO MATSU. See WAKAMATSU.

KAKEGOE (drummer's call). Voiced elements of the drum patterns beginning generally on the half-beats and indicating the beat in the measure. In ground patterns yo appears before beats 1 and 5, and ho before beats 2, 3, 6, 7, and 8. In cadence and head patterns, the yoi call starts on beat 2-and-a-half, while the iya call introduces beat 1, and sometimes 3, 5, or 7. The calls which are pronounced ho and yo are usually written ha and ya in Japanese syllabary.

KAKERI (anguish dance). A two sequence action piece (hatarakigoto) used in warrior and mad woman plays to depict the sufferings of shura hell or of a distraught mind. The hand drums play alone to noncongruent flute music.

KAKERI KASHIRA. (anguish dance head patterns). Special drum head patterns used in the anguish dance.

KAKKO (drum dance). A long instrumental dance (maigoto) performed by lay priest characters as entertainment. The prelude is identical to that of the medium dance. The first, second and part of the third sections have special flute music to which the dancer imitates beating on the drum prop strapped to his waist. The end of the third section switches to male dance music.

KAMIGAKARI (upper lineage). A term referring to the Kanze and Hōshō school of shite actors. The name derives from their home base having been situated to the north of the other schools. Compare shimo gakari.

KAMIMAI (god dance). A quick, vigorous long instrumental dance (maigoto) performed by young gods in deity plays. The stick drum always plays.

KAMI MONO or KAMI NŌ MONO (deity plays). See WAKI NŌ.

KAMIOROSHI (god descent). The entering of the spirit of a god into a person. Originally a type of possession, it remains ritualized in the nō by the stamps during the retards of the long instrumental dance.

KAMISHIMO (upper-lower). Garments with matched material for the jacket, tucked in at the waist, and the divided skirts. Suo kamishimo, woven out of bast fiber, have five crests decorating the shoulders and may either have long sleeves, or be winged vests, such as are worn by chorus and ensemble members for special performances. Hitatare woven of cotton and worn by busshi are also matched broad-sleeved upper garment with long hakama. See Suō.

KAN. See RYO-CHŪ-KAN.

KANAME NO MATSU. See WAKAMATSU.

KANGURI. See KURI.

KANE NO DAN (bell dance). The scene dance from *Miidera* featuring the ringing of the temple bell and appearing just before the kuse scene.

KAN NO CHŪ. See RYO-CHŪ-KAN.

KANTAN. The mask of a young man with thoughtful expression and creased brow used to represent Rosei in the play Kantan. The mask has more than usual variety in expression since at the end of the play Rosei's enlightenment clears his mind of troubles. The strength of the features of this mask make it suitable also for roles of vigorous young gods in first category plays. Compare mikazuki.

KARAORI. A brocade kimono with small sleeves worn by women characters and woven in a three-harness twill with unglossed warp and long, thick, glossy floats for the pattern. The richly colored material appears somewhat like embroidery, but is very stiff. The patterns decorating karaori are mostly floral motifs, as opposed to the geometric patterns on atsuita. Generally, karaori are worn wrapped snugly about the body, but they may also be worn with the left sleeve slipped off (nukisage), or as an outer robe over large divided skirts (tsuboori) or folded down (koshimaki). Compare atsuita.

KARIGINU (hunting cloak). An outer, three-quarter length cloak with overlapping panels in front, a rounded collar, and double-width sleeves decorated with cords. Ministers and demons wear lined kariginu with bold gold or silver designs on dark grounds. Okina wears a special geometric shokko brocade kariginu, while dancing gods wear gauze-weave, unlined ones.

KASA NO DAN (hat dance). The scene dance from *Ashikari* performed in part holding a black lacquered straw hat.

KASHIRA (headpiece). A large, wildy flowing wig made of heavy locks of animal hair attached to a long strip of cloth. When worn, the headpiece cascades down the back as a thick mass of hair. Red headpieces (akagashira) are worn by supernatural beings and spirits. White headpieces (shirogashira) are donned by benign gods and demons. Black headpieces (kurogashira), which are somewhat less voluminous, are worn by ghosts.

KASHIRA (head). 1. The drummer's call "iya". 2. Drum patterns incorporating this call. In the stick drum it is preceded by a special left hand stroke originating from the right shoulder. Head patterns bridge transitions and mark closures in the music. See kakegoe.

KATA (pattern). The basic modules of performance. In dance, patterns are named combinations of arm and leg movements. In music they are named combinations of beats and drummer's calls better known as te (hand).

KATAMI GAWARI (vertical split). A style of decorating kimono with different patterns on left and right side. Compare dan gawari and kata susō.

KATA SUSO (shoulder-hem). A style of decorating kimono with pattern areas limited to the shoulders and bottom hemline. Compare dan gawari and katami gawari.

KATAZUKE, also SHIMAIZUKE (dance scores). Books in which the dance movements are detailed. Some include drawings, others only the names and approximate placement of the dance patterns in the text.

KAZARI (decorative cord). An extra cord loosely lashed around the middle of the shoulder drum, but removed before playing.

KAZE NO MATSU. See WAKAMATSU.

KAZURA (wig). A woman's wig made of long strands of hair knotted onto cords and attached in straight rows to a small rectangular strip of cloth. Young and middle-aged women wear black kazura, while old women wear salt and pepper wigs called ubagazura. The wig is parted down the center, draped over the ears and gathered at the back at the nape of the neck. On rare occasions, the hair is worn loose.

KAZURA NŌ or KAZURA MONO (wig or woman plays). Third category nō (sanbammē mono) featuring the ghost of a woman or the spirit of a plant. The typical dance is the quiet dance; the texts are lyrical, the dance style restrained and introverted, emphasizing yūgen. Also called nyo (female). See jun kazura mono, hon sambammē mono, san rōjo.

KAZURA OBI (hair band). An embroidered strip of cloth worn by female characters over the wig and tied in a bow at the back of the head. It is placed around the forehead and under the mask, its long strands hanging down the center of the back.

KI or KICHIKU (demons). See KIRI NŌ.

KIHONTEKI NA KATA (basic patterns). Dance patterns which form the fundamental movements of nō. They are roughly analagous to ground patterns (ji).

KINAGASHI. A method of draping the small-sleeved kimono so that it fits snugly around the body and forms a broad "v" at the neck. Compare koshimaki and tsuboori.

KIRI (final dance). The concluding dance of a nō play. Kiri dances have a more varied structure as well as greater use of design patterns and highlight sequences than other dances. The song can be in wholematch, halfmatch or plainmatch.

KIRI (final part). A segment in plainmatch chant and prime rhythm which ends some nō plays. Compare kiri (final dance).

KIRIKUMI (fightpiece). A realistic action piece (hataraki) representing the combat between warriors in fourth category plays about revenge.

KIRI NŌ (final plays). Fifth category plays (gobamme nō). Lively and dramatic, they form the kyū of the program and feature a wide variety of nonhuman characters such as demons, demigods, beasts, ghosts and spirites. They are also called demon plays (kichiku).

KITSUKE (basic kimono). The small-sleeved kimono of satin-like weave or brocade worn as the basic garment over which other garments, such as cloaks, can be draped. Karaori, atsuita and nuihaku are all worn as kitsuke.

KIZAMI. The basic ground pattern played by the stick drum, composed entirely of quiet, dampened strokes and limited to the drummer's calls of yo and ho. Variations include the takakizami done with the middle-height resounding strokes and the nobe done with small resounding strokes.

KOBESHIMI. See BESHIMI.

KODŌGU (small prop). Medium-sized props such as a thread winder, water bucket, or beating board, that are brought on stage for only the time span for which they are used. Generally a special scene of the play centers around the manipulation of the prop.

KOGAKI (variant performance). Variant renditions of nō plays incorporating adjustments in text, actions or costume to heighten a given interpretation. Speical, more difficult music and dance forms add interest, and extensive use of the bridge often occurs. See kae no kata, shirogashira.

KOIAI. 1. In cyclic rhythm (noribyōshi) three-beat drum patterns played generally to noncongruent chant. The hip drum plays with the stick drum in the first part of the measure, the shoulder drum in the second. 2. In pliant rhythm (sashibyōshi) the calls are drawn out. 3. In prime rhythm (namibyōshi) the hip drum pattern that corresponds to the three-beat (mitsuji) pattern in the shoulder drum. It has a "yo" drawn out from beat 8-and-a-half to 2 and then a "ho" introducing a single stroke on beat 3.

KOKATA (child actor). Roles played by children. Although they often represent real children, such as the lost son in *Sakuragawa*, they sometimes represent high ranking nobility, such as the emperor or Yoshitsune, the theory being that these people are so superior that it would be offensive to represent them realistically.

KŌKEN (stage attendants). The shite actors responsible for dressing the main actor and sitting at the rear of the stage to take care of details of performance. In the event that the main actor is incapacitated, the main stage attendant takes his part.

KOMAGAKU. See GAGAKU.

KOMA NO DAN (colt dance). The scene dance from *Kogō* that corresponds to the entrance of the shite in the second act and shows him riding in search of his love.

KOMI (rhythmic cue). The beat preceeding that on which the drummer or singer begins, or the dancer starts a series of stamps. The komi, although silent, is the key to timing in nō music. It is "taken" in the stomach by contracting the muscles and is indicated verbally when teaching with the sounds "m" and "tsu".

KONORI. The Kita school name for both plainmatch (hiranori) and halfmatch (chūnori).

KO-OMOTE. A young woman's mask used for tsure roles in all schools and for shite roles in the Kita and Komparu schools. The playful smile and fat cheeks give it a youthful look.

KOSHIMAKI. A method of draping small-sleeved kimono, usually those of soft, satin-like weave, so that the upper portion is folded down at the waist exposing the upper half of the under kimono. Compare kinagashi and tsuboori.

KOSHIOBI (waist band). An embroidered or otherwise decorated belt used to secure the outermost garment. The stiff, decorated ends hang down from the waist in the front.

KOSODE (small-sleeved kimono). A box-sleeve, floor-length robe worn in the Muromachi period as an under robe by men and an outer robe by women and adapted to appropriate roles in nō plays. Karaori, atsuita, and nuihaku are all types of kosode.

- KOSUTE (skip-beat). A hip drum pattern that skips over (kosu) one beat. The strokes span from beat 8 to 2 or 4 to 6 with the call "iya-a" filling the intervening time. It characterizes the mid-head patterns (jigashira) of the long instrumental dance. Other skip-beat patterns are found in shoulder drum music.
- KOTOBA (speech). Those sections of the *nō* text rendered in speech-like patterns and recognizable in the chantbooks by the absence of sesame-seed notation (fushi) to the right of the words.
- KOTOBIDE. See TOBIDE.
- KOTSUZUMI (shoulder drum). An hour-glass shaped drum with skins placed at either end and lashed together across the wooden resonator. It produces wet, resonant sounds of varying qualities. Balanced on the right shoulder, the right hand strikes from below while the left hand squeezes the lashing cords to control the timbre. Compare *ōtsuzumi*.
- KURAI (dignity or rank). A term designating the seriousness of the style of performance (as opposed to feminine or martial mode which designates technical elements of style). The higher the *kurai*, the slower, weightier, and fuller the performance.
- KURI, also SHIORI (upper). The highest pitch used in the *nō* chanting. It is used as embellishment and a particularly high version, *kanguri*, is used for special effect.
- KURI, also JO (ornate song). A short ornate segment in metered poetry with elaborated noncongruent singing incorporating the pitch of *kuri* and ending with a long embellished syllable (*honyuri*).
- KUROHIGE (black beard). A variant of the bulging eye *tobide* mask used for roles of dragon gods. Its jutting-out chin and overhanging eyebrow bones distinguish it from other *tobide* masks.
- KURUI (crazed dance). A type of miscellaneous dance to song performed in fourth category plays by distraught or deranged characters.
- KURUMA NO DAN (cart dance). The first scene dance from *Hyakuman*, corresponding to the entrance of the *shite*. He carries a bamboo branch as a sign of distraught emotions and appeals for the support of Amida buddha.
- KUSE. A segment central to many presentation scenes in either the first or second act of a play. Of broken meter (*haritsubun*) poetry, it is sung by the chorus in plainmatch to prime rhythm drums and can be either seated (*iguse*) or danced (*maiguse*). The contents are descriptive or narrative. The *kuse* is composed of several stanzas, A and B in the lower register, C in the higher. The switch of register occurs when the *shite* sings a line (*ageha*). *Kuse* with two *ageha* (ABC, A'C') are known as double *kuse* (*nidanguse*). The *kuse* scene is the scene including the *kuse* segment and derives from the medieval *kusemai*. See *setsu*, *ageha*, *kusemai*.

- KUSEDOME (kuse cadence pattern). The patterns played by the two hand drums at the end of a kuse segment. The shoulder drum pattern is three measures long and begins with off-beat strokes, leading to dancing pattern (odori) and head patterns (kashira). The hip drum pattern is two measures long and includes skip-beat (kosute) patterns as well as head patterns. For the first beat of the last measure the two drums play head patterns together (awasegashira or aigashira).
- KUSEMAI. A popular dance-song of 14th century entertainers. Kan'ami is said to have incorporated kusemai into nō. The full kusemai form can still be found in a few nō plays and includes a thematic song (shidai), an ornate song (kuri), a recitative (sashi) and a main song (kuse).
- KYŌ (crazed). See YOBAMME MONO.
- KYŌGEN. Comic plays complementing the more serious nō and often performed between nō plays.
- KYŌGEN KATA (kyōgen actors). Comic actors associated with nō but performing in their own style. See aiikyōgen.
- KYŌRAN MONO (crazed person piece). A subgroup of fourth category plays featuring people crazed by the loss of a loved one, often a child for whom they go in search. See yobamme mono.
- MA (interval). A basic concept of nō music indicating the space between beats or the timing. The drummer's calls help establish the ma (ma o toru) and function differently depending on the type of rhythmic system. Ma with noncongruent rhythm capitalizes on catching the feeling of the moment, while ma with congruent rhythm has a pulse which follows the jo-ha-kyū progression.
- MAI (dance). 1. The general term referring to dance movement using gliding steps (suriashi). To perform nō is "nō o mau". 2. See maigoto.
- MAIBATARAKI (danced action). A two-sequence action piece (hatarakigoto) of vigorous tempo performed by gods, demons, beasts and ghosts in first and fifth category plays. The stick drum accompanies the dance.
- MAIBAYASHI. Recital dance performances of longish excerpts from plays done to the accompaniment of both chorus and instrumental ensemble, but without costume. Compare shimai and hakama nō.
- MAIGINU (dancing cloak). A three-quarter length cloak worn by women dancing long instrumental dances. It differs from the choken in having front and back panels sewn together and in not having decorative cords (tsuyu). It can be worn loosely draped, or folded down in koshimaki style.
- MAIGOTO, also MAI (long instrumental dance). These dances are performed to the music of the flute and drums without the sung text. They form the major portion of the eye-opening presentation scene and consist of a

set, repetitive choreography. See *chūnomai*, *gaku*, *hanomai*, *jonomai*, *kagura*, *kamimai*, *otokomai*, *shin no jonomai* and *tennyo no mai*.

MAIGUSE. See KUSE.

MAIJŌ. The mask of an old man with gentle expression and painted mustache used by the Hōshō school for roles of aged dancing gods in the second act of first category plays including a god quiet dance. It can also be used for old man spirits of trees in third category plays with a quiet dance. Compare *shiwajō* and *ishiōjō*.

MAKURA NO DAN (pillow dance). The scene dance from *Aoi no ue* corresponding to the exit scene in the first act. The shite menacingly approaches the pillow of the ailing Aoi.

MASUGAMI. A young woman's mask with stray strands of hair and dimples in the forehead used for roles of crazed women, such as Sakagami in *Semimaru*.

MATSU NO SHITA NO SHIKI (ceremony under the pine). See YŌGŌ NO MATSU.

MEN ATE (mask pillows). Small stuffed pouches attached to the back of the mask at its forehead and cheeks to adjust the angle of the mask and to hold the mask away from the face.

METSUKE BASHIRA (eye-fixing pillar). The down-stage right pillar (*hashira*) on the *nō* stage. It stands at the corner of the stage that juts out into the audience (*sumi*), the outer corner of square 3. Many patterns involving looking off into the distance are performed here, and the pillar itself is useful for orientation for the masked dancer with limited vision, though it blocks part of the audience's view.

MICHIYUKI (travel song). 1. A passage where the *waki* travels and enumerates the places passed on the way to a destination. The passage occurs at the beginning of the play, is most often sung in metered poetry with plainmatch rhythm, and is accompanied by a few symbolic steps. 2. Similar descriptions of travel by the shite or *tsure* and often accompanied by dance.

MIDARE. 1. A version of the medium dance (*chūnomai*) used in variant performances of *Shōjō*. It has a special melody and drum patterns after section one which suggest the tipsy state of the elf. The tempo shifts are particularly difficult and the dance has a peculiar kicking step instead of the gliding walk. 2. The variant performance of *Shōjō* including this dance.

MIHAKARAI (measuring by watching). A method of timing instrumental music to dance or song by watching for specific movements or listening for specific words.

MIJIKAJI (short ground). A stick drum pattern used during the long instrumental dance to mark the moment when the dancer takes the corner in the prelude. It is the shortest version of the long ground (nagaji) and may be used elsewhere.

MIKAZUKI. The mask of a vigorous young god with small goldplated eyes, whisky mustache and boney features. It is said to be the embodiment of the god of Sumiyoshi shrine and is used in first category plays presenting young gods dancing the god dance. Compare kantan, ayakashi.

MIKO (priestess or shaman). A woman attached to a shinto shrine who performs dances and other ceremonies.

MINOROKU NO GE (3/6 low). A decorative flute pattern (ashirai) which can be played at the end of the first chorus (shodō), just before the kuse and at the end of the kuse. It finishes, like the chant in these places, on a low pitch.

MITSUJI (3-beat). A shoulder drum pattern with strokes on beats 5, 7, and 8. It is the most common pattern used when the singers chant mitsuji utai. The noncongruent pliant rhythm variation draws out the drummer's calls and leaves no time between strokes and the following call. When playing in cyclic rhythm to noncongruent chant, the same pattern is called koiai.

MITSUJI UTAI (three-beat song). A variation of plainmatch where the syllables are not prolonged as they would be in the model distribution (jibyōshi). This method of singing is used when both hand drums play sparse patterns such as the three-beat pattern of the shoulder drum. Compare tsuzuke utai.

MIZUGOROMO. A three-quarter length travel cloak with broad, single-width sleeves. It can be made of a solid plain-weave silk, mostly worn by old men and monks, or of gauze worn by old women or travelling women.

MOMIBYŌSHI (demi-cycle rhythm). See NAMIBYŌSHI.

MON (design). 1. Design patterns in dance which are eye-catching and used to underscore textual meaning. They usually occur only a few times each in any play. 2. In music, design patterns mark important moments and indicate transitions and closure. Compare ji (ground).

MONOGI (onstage costume change). A change of costume, usually the donning of a robe or hat, occurring most often in a one act play. The shite goes to square one and kneels while the attendants change his costume. The drummers play repetitive ground patterns in pliant rhythm and the flute decorative tones (ashirai).

MONZUKI (crested kimono). Solid-color, small-sleeved kimono with round family crests placed at the center back, on the sleeves, and on the upper front pannels. The formal wear of modern-day Japanese, crested kimono and hakama are often worn by chorus members and instrumentalists on the nō stage.

MŌSHIAWASE (rehearsal). A partially costumed run-through of a play in which details are worked out. Generally there is only one, though for particularly difficult plays which are based on precisely measured noncongruent timing, such as *Dōjōji*, there may be as many as five or six rehearsals.

MUGEN NŌ (phantom nō). Nō plays in which the shite portrays one of two types of supernatural beings. In spirit plays, a deity or spirit of a plant or animal reveals itself; in ghost plays, the ghost of a human appears and re-creates the remembered past. Compare *genzai nō*.

MURITSUBUN (unmetered poetry). A type of free verse which, though poetic in its use of stylistic devices, is not bound to a specific syllabic count. Recitative passages (*sashi*) are in unmetered poetry. Compare *haritsubun* and *teiritsubun*.

MUSUBI (connective). A shoulder drum pattern that acts as a connective and is often used as bridge to head patterns. It has a special double stroke before and on beat one.

NAGABAKAMA. See HAKAMA.

NAGAJI (long ground). 1. Shoulder drum: the basic ground pattern repeated during passages in cyclic rhythm. 2. Stick drum: a variation of the basic ground *kizami* that covers three measures and involves a contrast of strong and weak strokes. See *nagaji no rui*.

NAGAJI NO RUI (long ground patterns). The group of stick drum patterns that are variants of the *nagaji* and used in specific sections of the long instrumental dance as well as elsewhere. The short ground (*mijikaji*) appears in the prelude and is only one-and-a-half measures long. The long ground (*nagaji*) covering three measures appears in the first section. The long long ground (*naganagaji*) covering four measures appears in the second section, and the alternate long long ground (*kae no naganagaji*) appears in the third section.

NAGANAGAJI (long long ground). See NAGAJI NO RUI.

NAGINATA (halberd). A long-handled lance with a large, curved blade attached to a seven-foot shaft. Dances employing the halberd include those in *Tomoe*, *Funa Benkei* and *Kumasaka*.

NAKAIRI MAE (act one exit scene). The standard movement for the exit of the first act involves going to square one, turning forward, doing an open and leaving down the bridge. When more complex movement is involved, it can be designated as a miscellaneous dance. Generally these are in fourth category plays and include dramatic and mimetic moments.

NAKA NO TAKANE (mid-high tone). A decorative flute pattern (*ashirai*) played in the middle of a number of segments, including the first chorus

passage (shodō) and stanza A or B of the kuse, often just after the melody has risen temporarily to the high pitch. The pattern is pitched in the middle range.

NAKA YORI (from middle). See JO (preface).

NAMIBYŌSHI (prime rhythm). The more common of the two basic rhythmic styles of the drums playing congruently. The hand drums beat on the whole beats with a few incidentals played by the shoulder drum. When accompanying plainmatch singing the hand drums play ground patterns except for highlight moments (utabyōshi). When playing to halfmatch singing they follow mini cycles moving from ground patterns to cadence-head patterns and back to ground patterns (momibyōshi). Compare noribyōshi, sashibyōshi and wataribyōshi.

NAMINORI. An alternate term for konori used to apply to both plainmatch (hiranori) and halfmatch (chūnori) chant.

NAN (male). See SHURA NŌ.

NANATSU YURI. See YURI.

NANORI (name announcement). A segment in speech (kotoba) given by the waki after entering the stage at the beginning of the play. In it he announces who he is and where he is going. Sometimes it follows the thematic song (shidai); sometimes it begins the text of the play, in which case it is introduced by a nanoribue instrumental passage. The waki stands in square 1 if alone, in square 5 if accompanied by wakizure.

NANORIBUE (name announcement flute). The flute solo that announces the waki in plays in which the first sung segment is a name announcement.

NARAIMONO (advanced study pieces). Especially difficult pieces not learned until after the basic repertory is mastered.

NIBAMME MONO (second category plays). See SHURA NŌ.

NIDAN GUSE (double kuse). See KUSE.

NIDAN KAGURA. See KAGURA.

NINJŌ MONO (human feeling plays). A subgroup of living character fourth category plays that present the tragedies of domestic life of common people. These plays contain no instrumental dance and are rarely performed today.

NOCHIJITE (after-shite). The name for the main role (shite) in the second act of a nō.

NŌKAN, also FUE (nō flute). Made of lacquered and bound bamboo, this transverse flute has a sharp tone and irregular pitch intervals. It

plays decorative passages at set points in the play and takes the melody in purely instrumental sections.

NOKORIDOME. The concluding music to plays where the chorus stops before the action or the instrumental music finish. It appears most frequently in plays featuring an old woman.

NORIBYŌSHI (cyclic rhythm). The drum rhythms used for passages sung in wholematch and for long instrumental dances. It is based on cycles of patterns: from head patterns to ground patterns and back to head patterns. Compare namibyōshi, sashibyōshi and wataribyōshi.

NORIJI. Segments sung in wholematch to cyclic rhythm.

NOSHIME. A silk, small-sleeved kimono worn by men; plain colored ones by old men, striped ones by low-class samurai and kyōgen players.

NOTTOJI. 1. Energetic entrance music suggesting the sounds of battle drums. It is characterized by a steady beating of the shoulder drum with the strokes pu and po. 2. The shoulder drum pattern characteristic of the entrance music, and used also otherwise, such as in Shinto dance music.

NUIHAKU. Embroidered, satin-like, small-sleeved kimono. Sometimes it also has gold or silver leaf imprint. These are most commonly worn for woman characters and are folded down at the waist (koshimaki). They may be worn for aristocratic warrior characters as an under robe. See haku and compare suri haku.

NUKISAGE. A method of draping the small-sleeved kimono or chōken so that one sleeve of the outermost garment is slipped off. Ostensibly for ease of action.

NYOTAI, also JOTAI (feminine mode). A quiet style of dancing used for most female characters and used to depict the gentle side of male characters. It suggests a sensitivity to beauty and emotion. Compare guntai and rōtai.

ŌGI (fan). See CHŪKEI, SHIZUME ORI, TŌ UCHIWA, and HA UCHIWA.

ŌGI NO ITA. See WAKAMATSU.

ŌKAWA. See ōtsuzumi.

OKINA. The oldest play of the nō repertory and in many ways its progenitor. It features three characters: one unmasked (Senzai, played by a shite actor in the Kanze school and by a kyōgen actor in the Kita school), one wearing a white, old man's mask with loose jaw and pompom eyebrows (Okina, played by a shite actor), and one wearing a black, old man's mask with loose jaw and bushy eyebrows (Sambasō, played by a kyōgen actor). *Okina* remains an integral part of festivals around Japan

as well as the first *nō* to be performed each year. The play is congratulatory, celebrating long life and prosperity, though much of the text is obscure. Unlike other *nō* plays, the music for *Okina* is based on three shoulder drums playing together with the hip drum playing only for the *Sambasō* dance.

ŌKUCHI (divided skirts). Broad divided skirts with pleats in front and stiffened backs woven out of thick, plain colored material. White *ōkuchi* are worn by *waki* depicting a travelling priest and by old women. Red or purple *ōkuchi* are worn by young women, green or blue might be worn by young warriors. Compare *hakama* and *hangiri*.

OMOTE NO ITA. See *WAKAMATSU*.

ŌNORI (wholemarch). A rhythmic style of chanting in which each syllable is matched to a whole beat of the eight-beat measure. It is always used when the stick drum plays and only occurs in the second half of a play. Compare *hiranori* and *chūnori*.

ONTABISHO NO *NŌ*. Performances of *nō* at the December Kasuga Shrine festival (*onmatsuri*) in Nara done in front of the temporary shrine.

OROSHI (retard). The special flute passage in sections 1, 2, and 3 of the long instrumental dance for which the rhythm slows. The dancer remains in place, stamping and or flipping his sleeves. The hand drums play special retard patterns (*oroshi no te*).

OROSHI (descent). The stick drum pattern that most commonly follows the head patterns in the cyclic rhythm.

OROSHI NO TE (special retard patterns). The special patterns played by the two hand drums during the flute retards of the long instrumental dances. The patterns are different for each retard of each dance, but typically have one or more calls of "yoi" or "iya".

OSAEBACHI (quiet strokes). Strokes of the stick drum which have the resonance dampened by pressing (*osaeru*) the stick momentarily to the skin. Compare *hanebachi*.

OSHIKI HAYAMAI. See *HAYAMAI*.

OTOKOMAI (male dance). A lively, long instrumental dance (*maigoto*) performed to the hand drums alone for unmasked male roles. Executed in strong martial style, its tempo is somewhat faster than the quick dance.

ŌTSUZUMI, also *ŌKAWA* (hip drum). An hour-glass drum with skins placed at either end of the wooden resonator. It is slightly larger than the shoulder drum (*kotsuzumi*) and has thicker skins with no lacquering. It produces a sharp, dry crack when hit with the fingers of the right hand and held on the left knee with the left hand.

PO. See *KOTSUZUMI*.

PU. See KOTSUZUMI.

RAMBYŌSHI (irratic rhythm). A realistic action piece (hataraki) with flexible rhythms based on measuring by watching. Particularly famous is the rambyōshi of *Dōjōji*.

RENGA (linked verse). A form of poetry composed by several people. Working in units of 5-7-5 syllables and 7-7 syllables, each person completes the poem of the last to produce a succession of overlapping poems bound by word and image association.

RIN'YŪGAKU (S.E. Asian music). See GAGAKU.

RŌTAI (aged mode). A style of dancing used to portray old people, which combines frailty with spiritual strength. Compare guntai and nyotai.

RYO. See RYO-CHŪ-KAN.

RYO-CHŪ-KAN (standard long instrumental dance music). The label refers to the names of the four measures of the flute melody played for the long instrumental dance. Ryo is pitched the lowest, and the measure finishes with the distinctive phrase houhouhi. Kan is the measure which is pitched the highest. Chū refers to the two measures which are intermediate in pitch and called ryo no chū (or simply chū) and kan no chū.

SAGARIHA. Entrance music for imps (*Shōjō*) and heavenly creatures (*Seibō*). The melody and bridging rhythm are reminiscent of court dance music. The stick drum plays.

SAGEUTA. A segment of metered poetry sung in plainmatch and in the lower register on pitches middle and low. Compare ageuta.

SAMBAMME MONO (third category plays). See KAZURA NŌ.

SAMBASŌ. The kyōgen part in *Okina*. Dressed in a blue cotton suit of broad sleeves and trailing hakama, the kyōgen actor performs a dance reminiscent of planting and harvesting (momi no dan) without a mask, and then dons a black mask to bless the area by shaking hand bells and stamping (suzu no dan). See *Okina*.

SANDANMONO (three-section dance). The standard abbreviated form of long instrumental dances (maigoto) such as the quiet dance and the medium dance. It includes a prelude and three sections. In the Kanze school these correspond to sections 1, 3, and 4 of the five-section dance. In the Kita school they are equivalent to sections 1, 2 jumping to 4, and 5 of full dance. Compare godanmono.

SANKŌJŌ. An old man's mask used by the Kita school for old men's roles in the first act of plays. Characters wearing this mask do not perform. The prototype is said to have been made by a man called Sankōbō. Compare asakurajō.

SANNOMATSU. See WAKAMATSU.

SAN ROJŌ (three old women). *Higaki*, *Obasute* and *Sekidera Komachi*, all plays about old women and regarded as so difficult as not to be attempted by someone under sixty.

SASA NO DAN (bamboo grass dance). The second scene dance from *Hyakuman* performed with the shite carrying a bamboo grass twig to indicate derangement. It follows shortly after the kuruma no dan.

SASHI (recitative). A recitative segment of unmetered poetry sung non-congruently to pliant rhythm drum playing. Sashi segments often precede song-type (uta) segments, including the kuse.

SASHIBYŌSHI (pliant rhythm). The drum rhythms used for many passages sung in sashinori. The calls are expansive and the strokes of the drum follow immediately on the calls, without regard to an 8 beat measure. Compare namibyōshi and noribyōshi.

SASHINORI (pliantmatch). A rhythmic system for chanting passages in non-congruent rhythm. Typically it is used in the recitative sashi segment, but it can also be used for other non-ornate, noncongruent segments. Often the drums accompany these segments by playing in pliant rhythm. The forward-moving push of these sections comes from a simple melodic line and an acceleration within each line of evenly weighted syllables. The end of each line is prolonged, sometimes, when the song is on the high pitch, with a special floating lilt on one of the final syllables.

SEIZA (kneel). The formal Japanese method of sitting on the floor, legs tucked in and buttocks resting in the crook formed by the up-turned soles of the crossed feet. In *nō* performance, the members of the chorus, stage attendants, flute and stick drum players all kneel this way. Waki and shite kneel on one leg, with the other knee slightly raised.

SETSU (stanza). The sub-units of a kuse segment. A standard kuse has three stanzas (A B C), but this form may be abbreviated to one or two, or expanded to five. See kuse.

SHIDAI. 1. Quiet instrumental music announcing the entrance of the waki or the shite. 2. The first song after the shidai music. It is composed of five lines of metered poetry sung to congruent drum music. The entering actor sings the first three lines (line two is always a repeat of line one); then the chorus repeats lines two and three in a quiet mumble (jidori). 3. A shidai may be sung by the chorus to introduce the kuse scene (jishidai).

SHIKAKE, also MINAJI (all beat). Literally shikake means commencement and this hip drum pattern, with strokes on every beat, is used most frequently to lead into cadence or head patterns.

SHIKAMI. The mask of a beast with bared fangs and fierce eyes used for roles like the all-devouring gardian of the rock in *Sesshōseki*.

SHIMAI (dance demonstration). Short danced sections of *nō* plays performed to the singing of the chorus and without elaborate costuming. The three most common types are kuse, scene and final dances. Compare maibayashi.

SHIMAIZUKE. See katazuke.

SHIMO GAKARI (lower lineage). A term referring to the Komparu, Kongō, and Kita schools of shite actors. The name derives from their originally having been based to the south of the upper lineage schools.

SHIN (deity). See WAKI NŌ.

SHIN-GYŌ-SŌ (sitting, standing, running). Terms referring to calligraphic styles, but applied also to other arts and to the areas of the *nō* stage. Stage right is shin, middle is gyō, and left is sō. There is some disagreement in the actual application of these terms.

SHIN NO JONOMAI (god quiet dance). A slow, dignified long instrumental dance (maigoto) performed by old gods in first category plays. The stick drum plays and the usual form is the three-section abbreviated version.

SHIORI. See KURI.

SHIROGASHIRA (white head piece). 1. See KASHIRA. 2. A type of variant performance where the shite in the second act wears a white head piece rather than the standard wig or headpiece. In *Yamamba* the movements are consequently more weighty and slower.

SHISHI (lion dance). The music and dance for *Shakkyō* where two or more Chinese lions romp among the peonies. The uneven tempo and peculiar drummer's calls make this piece particularly difficult.

SHITA YORI. See JO (preface).

SHITE (main role). The role of the central figure in a *nō* play. Although sometimes the characters in the first and second act are unrelated, usually they are both taken by the same actor. Compare nochijite.

SHITE BASHIRA (shite pillar). The pillar (hashira) at upstage right where the bridge joins the stage proper.

SHITE KATA (shite actor). Performers trained to take the main roles in *nō*. In addition, they act companion roles (tsure), sing in the chorus, and sit at the back as stage attendants. There are five main schools of shite actors: Hōshō, Kanze, Kita, Komparu and Kongō.

SHITE KATA HON'I NO MAI. Long instrumental dances, like the quiet dance and male dance, that focus on the dancer, who traditionally signaled the length of the sections and method of abbreviation by changing the hold of his fan. Compare to hayashi kata hon'i no mai.

SHIWAJŌ. The mask of a wizened old man used by the Kanze school for roles of aged gods in the second act of first category plays including a god quiet dance. The upward-slanting eyes and deep wrinkles lend this mask a dignity and just character. Compare maijō and ishiōjō.

SHIZUME ORI (closed-tip fan). The slender fan carried by chorus members, stage attendants, and musicians. The dancer uses a closed-tip fan when performing dance demonstrations. Compare chūkei.

SHOBAMME MONO or SHO NO MONO (first category plays). See WAKI NŌ.

SHŌDAN (segment). The primary units of a scene (dan). Each shōdan has a characteristic form of poetry, rhythm, melody, instrumentation, and kinetics.

SHODŌ (first chorus). The passage chanted by the chorus after the shite has entered. During this passage the shite generally does his first movement around the stage, doing a small left circling.

SHŌGA, also SHŌKA (solmization). The syllables used to indicate the flute melody.

SHŪGEN (congratulatory). The feeling of thanks and joy essential to the performance of nō, particularly of deity plays. Compare to yūgen. See also shūgen nō.

SHŪGEN MONO (felicitous piece). Pieces whose content is harmony, prosperity and congratulations. When they appear as the last piece on a day's program, they may be a felicitous fifth category play, such as *Shōjō*, or a short song from such a play, or from a first category play like *Takasago*.

SHUGEN NO TOME (congratulatory ending). A left circling dance sequence which includes an extend fan pattern at square three and a small zigzag at square eight (or another cadence pattern in square 1). It is the predominant closure sequence of kuse dances, and of lower lineage school long instrumental dances (maigoto). Many dance demonstration (shimai) versions of final dances also use it, though it is not so common as a full nō ending.

SHŪNEN MONO. Fourth category plays featuring suffering ghosts. Women tormented by jealousy wear a hanya mask and perform an exorcism dance (inori). Men suffering in hell from having committed crimes of killing perform an anguish dance. Men haunted by a love relationship gone wrong do not perform a dance. See yobamme mono.

SHURA NŌ or SHURAMONO (warrior plays). Second category nō plays (nibamme mono) depicting the life and battles of Heike or Genji warrior-aristocrats. Also called nan (male).

SODESURI NO MATSU. See WAKAMATSU.

SORA NO DAN (empty section or pseudo section). An extra partial section in instrumental dances which is incorporated into the standard sections, and not counted as an independent section. In the danced action (maibataraki) head patterns in the drums at the take corner pattern of the initial left circling during the prelude suggest a new section instrumentally, but not in the dance, and the conclusion of the dance sequence is called an empty section. In Shinto dance (kagura) towards the end of section two the dancer marks the beginning of an extra section by a change in the hold of his wand, but as the drummers do not play head patterns the division is not complete.

SUMI. See METSUKU BASHIRA.

SUŌ or SUŌ KAMISHIMO. A bast fiber garment of matching crested top and trailing hakama. The top may be either broad-sleeved, or a vest with wing-like shoulders. Suō are worn by low ranking samurai and village people. For special performances, instrumentalists, chorus and attendants wear winged suō kamishimo.

SURIHAKU. A satin-like kimono decorated with imprint of gold or silver leaf. Surihaku are worn by most characters as the first layer of garment. While often only a small portion of the surihaku is visible at the neckline, in koshimaki style draping, the whole upper portion is exposed. Because the lower half of the surihaku is not visible, most of these garments are cut to 3/4 length. See haku and compare nuihaku.

SUUTAI. The singing of texts without action or instrumental accompaniment, but with a number of people taking separate parts. Compre dokugin.

TABI (split-toe socks). Made of woven cotton, tabi are tailored to fit snugly to the foot, the soles being of thicker twill weave. White tabi are worn by all the performers except the kyōgen, who wear yellow ones.

TACHIAI (paired dances). The performance of a duet dance by members of two schools common in early country festivals and in the bugaku piece *Ama*. Vestiges of the practice remain in paired dances found in deity nō plays.

TACHIMAWARI (stroll). A type of realistic action piece (hataraki) based on the left circling sequence and anywhere from a half sequence to two full sequences long. The music is noncongruent, and the stick drum may participate.

TAIKO (stick drum). A squat, barrel-shaped drum with wooden resonator and skins at top and bottom which are lashed together with cords. The drum

is hit alternately with sticks held in the left and right hand. Because of the insistence of the frequent beats of this drum, it is used only in some plays, and only in the latter part of these.

TAIKO IRI (with stick drum). 1. A general term referring to instrumental dances and plays which include stick drum accompaniment. 2. See JO (preface).

TAKAKIZAMI. See KIZAMI.

TAKANE NO MIKUSARI (high tone, three phase). A flute decorative pattern (ASHIRAI) played after the raised fan pattern in the kuse as well as in other places. A slightly longer variant including the highest flute pitch (hishigi) is called hishigi takane mikusari and is played in the kuse of warrior plays as well as after the second raised fan pattern of a double kuse.

TAMA NO DAN (jewel dance). The scene dance from *Ama* comprising part of the first act presentation scene, it narrates diving for a jewel kept in the underwater castle of a dragon king.

TAPPAI GAKARI. See KAKARI.

TEIKEI. A term used in some printed texts to refer to fixed, standard movements appearing in similar places in many plays.

TEIKI NŌ (monthly performances). Performances given at monthly or other regular intervals by a group of shite actors connected to a given theater. The finances are shared by the group and the types of roles (shite, chorus, etc.) rotated among the performers over a period of each year.

TEIRITSUBUN (metered poetry). Poetry following the 7/5 syllable count. Most uta-style segments and the shidai are in metered poetry. Compare haritsubun and muritsubun.

TENJIN. The mask of a vigorous god with muscular face and flashy gold eyes used in first and fifth category plays with danced action pieces.

TENNYO NO MAI (heavenly maiden dance). A long instrumental dance (maigoto) which, in present-day practice, is a medium dance performed in deity plays by the tsure representing a goddess. In Zeami's time it seems to have been a five-section dance performed by shite in plays like *Taema* and *Ama*.

TOBIDE (bulging eyes). A god's mask with large, round features and bulging gold eyes. Often the whole mask is gilded. Varieties include the large otobide used for the thunder god, the smaller kotobide used for the fox god, and the bearded kurohige used for dragon gods. Compare beshimi.

TŌGAKU. See GAGAKU.

TOMBYŌSHI (closure stamps). The stamps performed in square one that end the nō play.

TONOYURI. See YURI.

TORIKABUTO (bird helmet). Headgear borrowed from court and bugaku costume and worn in nō by fierce gods wearing akujō masks and dancing a court dance. Its large, curved winglike side panels and cocked front give the effect of a roosting bird.

TŌ UCHIWA (Chinese round fan). A flat fan in the shape of two adjacent ovals. It does not fold. Characters representing Chinese nobility carry these fans. Compare ha uchiwa.

TSUBOORI (tucked-up). A method of draping the small-sleeved kimono over a full costume so that the outer kimono is tucked up at the waist and hangs down as an overskirt. This fashion is worn by women either over a small-sleeve kimono or over ōkuchi. Compare koshimaki.

TSUE (stick). A thin bamboo stick used by ghosts and old people to walk with and by blind people to feel their way. Also a thicker wooden T-shaped (kasezue) stick carried by strong characters, like Yamamba. Compare uchizue.

TSUKEGASHIRA (connecting head). A stick drum head pattern that follows another head pattern (kashira), one measure later. Most commonly a pair of head patterns begin and end each stick drum cycle, but it is also possible to have a series of connecting head patterns, as for instance, in the preface (jo) to the quiet dance and the Shinto dance.

TSUKIZERIFU (arrival announcement song). A short segment in speech where the waki announces that he has arrived at his destination and will rest there.

TSUKURIMONO (stage prop). Large skeletal frames, sometimes covered with cloth, that suggest objects such as huts, boats, wells and tombs. See yama.

TSUKURI NŌ (made nō). Zeami's term for plays which are not based on historical or literary characters.

TSUKUSHI (catalogue). A poetic list of related objects.

TSURE (companion actor). Supporting role accompanying the shite. In many plays the tsure has little action and sits for the most part in the waki seat, but in some plays the tsure role is almost equal to that of the shite. All secondary female roles are played by tsure, for they require the wearing of a mask and waki never wear masks. Compare wakizure.

TSUYOGIN or GŌGIN (dynamic mode). A singing style based on intensity of voice variation rather than on exact pitch. It is used for strong

characters and for intense passages. First category plays are almost completely in the dynamic mode. Second, fourth and fifth category plays mix the dynamic and the melodic modes. Compare yowagin.

TSUZUKE (continuous). The name of hand drum patterns for which the two hand drums together strike on all eight beats, forcing the song to be adjusted by prolonging certain syllables (tsuzuke utai). In noncongruent flute sections (ashirai) the drummer's calls for the continuous patterns are drawn out and the beats follow quickly after the calls rather than evenly marking a clear pulse. Compare mitsuji.

TSUZUKE UTAI (continuous song). A style of singing plainmatch rhythm used when the drums strike on many of the beats of the measure. In order to fit the 12 syllables of text into the 16 half-beats of the measure, some of the syllables are prolonged. Compare jibyōshi and mitsuji utai.

TSUZUMI NO DAN (drum dance). The scene from *Rōdaiko* forming the presentation scene of the play and centered around a drum prop hung on the woman's hut.

UBAGAZURA. See KAZURA.

UCHIHANSE (release). The hip drum pattern comprising a single large stroke on beat one followed by the call yo that marks the take corner patterns in the long instrumental dances.

UCHIKAKE. A hip drum cadence pattern which usually leads into head patterns. It includes the drummer's call "yoi".

UCHIKIRI. 1. A one-measure drum passage interrupting the song. It has the distinctive drummer's call of "ha hon yoo". 2. A cadence pattern of the stick drum that leads into head patterns in the cyclic rhythm cycle.

UCHIKOMI. 1. The cadence pattern on the stick drum marking the conclusion of major units of the play. 2. Hand drum patterns used only at the conclusion of the play itself.

UCHIZUE (demon's stick). A wand with a small T cross at the end and wrapped in cloth. It is carried by jealous women and evil demons and symbolizes the source of their power. Compare tsue.

UE YORI (from above). See JO (preface).

UTA (song). A segment of metered poetry sung to plainmatch and prime rhythm drumming. Ageuta are sung in the upper register, sageuta in the lower register. The former are often long, while the latter are usually only a few lines.

U NO DAN (cormorant dance). The scene dance from *Ukai* comprising the exit scene of act one in which the shite carrying a torch enacts cormorant fishing.

UO NO DAN (trout dance). The scene dance from the first act of *Kuzu*. The old man returns the trout into the river and predicts the return to power of the fugitive power.

UTAI (sung texts). The chanting of a *nō* text. Compare *yōkoku*.

UTAIBON (chant books). The books in which the text and musical notation of *nō* appear.

WAGŌ NO MAI (harmonized dance). A variant performance of *Hagoromo* used commonly by the Kanze school. Instead of using a prop in center stage, the feather robe is draped over the first pine. Also the quiet dance melts into the *hanomai* with the intervening text omitted. Tempo contrasts in the final dance are greater than in the standard performance, and the *shite* exits down the bridge during the final lines of the chorus, the *waki* going to square 1 to perform the concluding stamps (tome *byōshi*).

WAGIN (melodic mode). See YOWAGIN.

WAKAMATSU (young pine). The three small pines that stand along the bridge leading to the *nō* stage. The one closest to the stage proper is known as the first pine (*ichi no matsu*) or the pivot pine (*kaname no matsu*). The middle pine goes by the names second pine (*ni no matsu*), wind pine (*kaze no matsu*) and sleeve-brush pine (*sodesuri no matsu*). The pine closest to the curtain is called the third pine (*san no matsu*) or the prelude pine (*kakari no matsu*). The areas on the bridge behind each pine are known respectively as (1) fan boards (*ōgi no ita*), (2) ensemble boards (*hayashi no ita*) and (3) mask boards (*omote no ita*).

WAKAONNA. A young woman's mask used for *shite* roles by the Kanze school. More sober in expression than *koomote*, it represents a woman of about 22 or 23 years of age.

WAKAOTOKO. The mask of a warrior-aristocrat worn by young Heike soldiers in plays like *Atsumori*. Compare *imawaka*, *Atsumori*, and *chūjō*.

WAKI (secondary role). Usually the first actor to enter the stage, the *waki* sets the scene and draws out the tale of the *shite* by posing questions. Many *waki* portray travelling priests, others are courtiers, emissaries, or other male characters. After his entrance scene, the *waki* is seated at upstage left in the *waki* seat. The rest of the play is often seen through his eyes. *Waki* actors belong to three schools: *Fukuō*, *Hōshō* and *Takayasu*.

WAKI BASHIRA (*waki* pillar). The downstage left pillar next to the *waki* seat.

WAKI NŌ or WAKI NŌ MONO (deity plays). First category *nō* plays, congratulatory in intent and revealing the god of a shrine. Also called *kami mono*, *shobamme mono*, or *shin*.

WAKI ZA (waki seat). The down stage left area in front of the waki pillar where the waki sits. See za.

WAKIZURE (companion waki). Companions to the waki. Compare tsure.

WARAIJŌ. An old man's mask representing a lower class fisherman or hunter and used in the first act of fourth, fifth, and a few first plays when the shite appears as a dragon god in the second act. Like asakurajō, it has implanted hair for both mustache and beard, but its expression is brighter, the slight smile suggesting the name.

WATARIBYŌSHI (bridging rhythm). A variant of cyclic rhythm where the melodic line bridges beat 8 and beat 1 instead of beginning on beat two or two-and-a-half. It is used for court dance and for sagariha entrance pieces as well as for the song following sagariha, which although accompanied by the stick drum, is written to be sung in plainmatch. Compare namibyōshi, noribyōshi and sashibyōshi.

YAMA. Large stage props often representing tombs. A type of tsukurimono, these are either square or arched bamboo frameworks large enough for a standing person. Cloth is draped over the frame, but may be removed during the play to reveal the figure of the shite inside.

YO. See KAKEGOE.

YOBIKAKE (calling out). A segment in speech in which the shite calls out from beyond the curtain before entering the bridge.

YOI. See KAKEGOE.

YOBAMME MONO (fourth category plays). A miscellaneous group of plays many of which feature living characters in the dramatic present. Performance tends to emphasize dramatic aspects. Other names for the category are zatsumono or zōmono (miscellaneous plays) and kyō (crazed). See kyōran mono, genzai mono, shūnen mono, yūgaku-yūkyō mono.

YŌGŌ NO MATSU (epiphany pine). The pine tree in Kasuga park in Nara said to be the original pine under which nō was performed. It is represented on the back wall of the nō stage. Today at onmatsuri, sarugaku nō is still held under this pine in a special performance called the ceremony under the pine (matsu no shita no shiki). See ontabisho no nō.

YŌKYOKU (nō text). The written text of the nō play.

YOWAGIN or WAGIN (melodic mode). A singing style of nō chant based on a tonal scale. The melodic mode is used in portions of second fourth and fifth category plays and for essentially all women plays. See jō-chū-ge. Compare tsuyogin.

YUBI TSUKE (fingerings). Indications of the fingerings for the flute melodies. In the Issō school these take the form of charts indicating

which holes are covered. In the Morita school the individual fingerings have names which are written next to the solmization.

YŪGAKU-YŪKYŌ MONO (entertainer plays). Fourth category plays featuring a dance given for entertainment. The three types are the drum dance (kakko) done by lay monks, the court dance done by Chinese personalities, and the Shinto dance performed by priestesses or goddesses. See yobamme mono.

YŪGEN. Sublime beauty which is the highest expression of the nō actor, particularly when performing women's plays. The term is basic to Zeami's thoughts and came into nō aesthetics through poetic criticism of the 13th century.

YURI (trill). A slow modulation of pitch on the flute played at the end of the kuri segment and in Shinto dance. Variations include long trills such as the seven trill nanatsuyuri and the tonoyuri.

ZA (seat). The areas of the stage associated with the performers who most commonly sit there. See wakiza, jiutaiza, and atoza.

ZATSUMONO or ZŌMONO (miscellaneous plays). See yobamme mono.

ZŌ-ONNA. The mask of a heavenly maiden. It's refined, almost other-worldly, expression makes it the most mature of the young women's masks.

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Zeami Motokiyo

- See Konishi Jin'ichi, ed.

INDEX

This index covers important terms, names of plays and actors mentioned in the three volumes comprising this study. In each entry Arabic numbers followed by a colon and another number indicate the volume then the page of the reference. When the reference is in a note, it is indicated by the small letter "n". Videotape references are prefaced by the word "video". The index contains mostly English terms. To find the English translation of the Japanese name of a dance pattern use the List of Patterns in Japanese (pp.ix-x) in this volume. To find the English for all other Japanese terms use the Glossary (pp. 177-226). Entries preceded by an asterick are the names of dance patterns. Names of nô plays are in bold face type. The only entries from the scores in volume two are the names of design patterns and segments. Glossary and Bibliography entries are not indexed.

- Abbreviated instrumental dance,
see Instrumental dance
- Act (ba), 1:4; 2:69; dances in,
2:166; number of, 2:5
- Action pieces (hataraki goto),
1:143,170-76; 2:235-57
- Action plays (hataraki mono),
2:116
- Adachigahara (also Kurozuka), 2:
116,255; excerpts video 3, 2:
4; photo, 1:9,85,87; props in,
1:83-87,95,139
- *Adjust sleeve (sode o ashirai),
1:128, 3:160
- Aged mode (rôtai), 1:31; 2:118
- Ageuta segment, 2:49,54,55,149
- Aikyôgen, see Interlude
- Akai Keizo, 1:xii; video 1-5
- Akogi, 2:100,239,255
- Akujô mask, 2:247
- Altar, in Kamo, 1:83,85; 2:11
- Ama, 2:117,166; 3:174,207,208
- Anguish dance (kakeri) 1:171-75;
2:3-4,100,149,235,237,238-41,
255; video 1; in Sakuragawa,
1:81; 2:102; in Utô, 1:91-95;
2:253-57; video 3; in warrior
plays, 1:165; 1:29
- Aoi no Ue, 1:128; 2:100,166,255;
3:197
- Aridôshi, 2:255
- Arm positions, 1:26,46
- Arrow, 2:11,44,45,47,62,63,65-
67,260n10
- Asakurajô mask, 2:25
- Asayama Kiyoshi, 1:xii; video 1-4
- Ashikari,anguish dance in 2:238,
239; hat dance in, 2:167; 3:170,
191; male dance in, 1:166; 2:182
- Ataka, male dance in, 1:166;
98,180-83
- Atsumori, 2:31-46; costume in, 1:
108,132, 135; final dance in, 1:
53,60-63; 2:152,162,165; 3:76,96
108,110,120,130,134-36,140-42,
video 2; instrumental dance in,
1:143,164-66; 2:29,180-83; video
1; kuse in, 2:28 patterns in,
1:53; photo, 1:135; 2:36-37,183;
3:163; props in, 1:74; song in,
2:155; texts of, 2:262n5
- Atsumori mask, 1:63,132; 2:29
- *Ayakashi mask, 2:246-47
- *Back circlet (mawarisagari),3:32
- *Back scooping point (uchikomi),
3:50
- *Backing movement (shisari), 3:16
- *Backing point (sashi), 1:38,136,
3:40
- Bamboo, 2:167
- Bamboo grass dance (sasa no dan)
in Hyakuman, 2:167

- Bashô, 2:200
 *Basic position (kamae), 1:26,28
 3:14,17; video 1; with halberd,
 3:144; with stick, 3:150; with
 sword, 3:138; video 2; with
 wand, 3:156
 *Beckon fan (maneki ôgi), 1:56,
 65-66; 2:82,94,95; 3:92
 Bell, in Dôjôji, 1:85,86; in
 Miidera, 2:167
 Bell dance (kane no dan) in
 Miidera, 2:166,167
 Belt (koshiobi), 1:113,123
 Beshimi mask, see Clenched-mouth
 masks
 Boat, 1:77-78,84-85,89-90; 2:30,
 71,249,251
 *Body turn (mi o kaede), 3:44;
 video 1
 *Bow (shizumi), 1:79-80,168;
 2:64,65,225,229,230,231; 3:124
 Bow, ceremonial (sayûsa), 3:58
 Branch, 2:44,238
 Bridge (hashigakari), 1:13-22;
 action on, 2:13-14,48,55,56,57,
 83,121,140,162,237,238,254,256
 Bridging rhythm (wataribyôshi),
 2:149,273n21
 *Brighten mask (terashi), 1:136,
 137, 3:166
 Brocade kimono (karaori, atsuita,
 atsuita-karaori), see Kimono
 Broken metered poetry (haritsubun),
 2:247-49,156
 Buckets, in Kamo,2:11; in Tôru,
 1:89-90
 Buddhism, 2:28,71,103,119-21;
 bodhisattva, 1:58; flower
 festival, 1:154; mandala, 1:20
 Bulging-eye masks (kurohige and
 tobide) 1:132,136; 2:9,116,246-
 47; photo, 1:135
 *Burden (ôgi kata e age/ni
 nose) 1:58-59,75; 2:253; 3:132;
 video 2
 Cadence, 1:34,64,163; patterns,
 2:172-78
 Cart, in Matsukaze, 1:83
 Cart dance (kuruma no dan) in
 Hyakuman, 2:166
 Catalogue (tsukushi), 2:104,167
 Ceramic jars under stage, 1:15,
 16,26
 Chant (utai), 2:147-55,158;
 performance of, 1:2-3,5
 Characters, 1:68,100,144
 Cherry tree, 2:44-48,68,101-05,
 263n14
 *Chest point (makizashi, mune-
 zashi), 1:60; 2:24,25,42,47,66,
 67,112,120,132; 3:94
 *Chest stick (munazue) 3:152,154
 Chikubushima, 2:245,247
 Child actors (kokata), 2:9-10,
 212,237,245,251
 Chinese characters, 2:99,117,212
 Choreography, basic rules of,
 1:177; 3:3-8
 Chorus (jiutai), first lines by,
 1:35,37; kneeling position,
 3:12; members of, 1:2,179; use
 of fans, 1:72,73
 Chôryô, 2:247
 Chrysanthemum prop, 2:213
 Chûjô mask, 1132; 2:29; photo,
 1:135
 Chûnoriji see Halfmatch
 *Circle (mawari), 3:28
 *Circle point, 3:36
 *Circlet point (mawarikaeshi),
 3:36
 *Circlets (komawari) 1:35, 3:32
 *Circling drawback (mawashi
 hikitsuke), 3:42
 Circling sequences: 1:34-35;
 video 1; closure variations,
 1:55-56,63; in kuse, 1:38-42,
 in instrumental dances, 1:43-
 46,149-154; video 1,5
 Circling the stage (mawari),
 1:154; 3:28
 Clenched-mouth masks (beshimi),
 2:116,246-47
 Closed fan (ôgi tatami, ôgi
 tsubomi), 1:38, 3:18
 *Closure scoop (shitome),1:33,
 3:52; video 1
 Closure sequence, see Circling
 sequences
 Closure stamps (tome byôshi),
 3:76
 *Cloud fan (kazashi hiraki, kumo

- no ôgi) 1:53-54; 2:38,39,46,47, 56, 57,66,67,82,92,93,121,135, 137; 3:76; video 1
- *Cloud mask (kumorashi or kumori or fuseri), 1:136,137; 3:166
- Color dance (iroe), 1:35,37,171-75; 2:68,102,149,235n242-44; video 1
- Colt dance (koma no dan) in Kogô, 2:166
- Companion role see Tsure
- Congruent rhythm (hyôshi au), 2:147-48
- Contemporary nô (genzai nô), 2:5-6,98,200
- Continuous drum patterns (tsuzuke), 2:150-51,157-58
- Cormorant dance (u no dan) in Ukai, 2:166
- Costume 1:99-140; video 4; change on stage, 2:242; danced action, 2:246; dance patterns for, 1:126-130; 2:121,140,141; 3:160-173; deities, 2:212; in Yamamba, 2:118; layering of, 1:101; types of, 100-108; use of as props,1:91-95; 2:80; warrior plays, 2:29-30; woman plays, 2:68,71,198; video 4
- Costuming, for Hagoromo, 1:109-112,114-19; for Kiyotsune, 1:112-113,120-126; for Yamamba, 1:111
- Court dance (bugaku), 1:154; 2:3-4,99,212,273n20; 3:100
- Court dance in nô (gaku), 1:166-170; 2:9,10,149,212-222; 3:100, video 5
- Crazed, dance (kurui), 2:147,166, people, 2:145; plays about (kyôran mono), 2:56,99,105,166, 237-41
- *Cut mask (omote o kiri), 1:136, 3:168
- Cyclic rhythm (noribyôshi), 2:81, 121,145-49,152-54,173-74,199
- Daibutsu kuyô, 2:255
- Daie, 2:237,247,253,255
- Dairokuten, 2:247
- Dan, see Scene, Scene dances, Sections, Transitions
- Dan no uta segment, 2:166
- Dance demonstrations or dance recitals (shimai), 1:4; endings for, 2:163; props in, 1:72,74
- Dance patterns, descriptions of, vol. 3; modified by costumes, 1:126; modified by props, 1:75-83
- Dance scores (katazuke), 3:1-3
- Dance to instrumental music, see Instrumental dance
- Dance to music (maibayashi), 1:4
- Dance to song (shimai), 1:3,5; 2:145-46; ground patterns in, 1:27; 3:4
- Danced action (maibataraki), 1:171-76; 2:3-4,9,116,149,235-37,245-51; video 3; score for, 2:21; standard, 1:75-78; with halberd, 1:76-79
- Dancing cloak (chôken), 1:103, 105,106,112,118-19, 3:164
- Decorative (ashirai), 2:149,155
- Deha music, 2:9,12
- Deity plays, 2:3-5,9-27,260-61; court dance in, 2:214; dances to song in, 2:146-47,155,212; danced action in, 1:75; 2:237, 245; tennyo no mai in 1:166
- Demon's stick (uchizue), 2:247, 252
- Design patterns (mon) concept of 1:11,181; 3:3-4,6-8; in dance, 1:11,53-56; 2:165; 3:76-137; in Hagoromo, 65-67; in music, 1:148,158; 2:154,172-78
- *Diagonal stick (ryôte de mochi) 3:154
- Dialogue scene, 1:4-5,8,35
- Dias, 2:213
- *Dip (sukui), 1:55,81-82: 2:11, 115; 3:126
- Directions, on stage, 1:19,21
- Divided skirts, (hakama), 1:100; (ôkuchi and hangiri), 1:103-108 112-13,120-25
- Dôjôji, 2:100,162,252,255; 3:199; bell in, 1:85-88; costume in, 1:102,104,188; photo, 1:85; rambyôshi, 3:203
- Dômyôji, 2:214

- *Double kneel (hiza tatekae, gasshi), 1:164; 2:21,26,27,138, 180,192,195,250; 3:110
- Double kuse (nidan guse), 1:58; 2:158
- *Double open (nijû biraki), 3:62
- *Double sweep (sashiwake), 3:48
- *Draw sword (tachi nuke), 1:61-64; 2:40,41,58,59,60,61; 3:140
- *Drawback (hikitsuke), 3:42
- *Drawback point (hikitsuke) 3:42
- Drum dance (kakko), 2:99
- Drum dance (tsuzumi no dan) in Rôdaiko, 2:166
- Drum prop, 2:213
- Drummers, 1:146-148,158-159; calls, 2:157,162,173,176,198
- Drums, in kuse, 2:157-58; in action pieces, 2:253-37,238, 240-41,246; in instrumental dance, 2:172-78, 213,223-25; patterns, 2:150-51; rhythms, 2:147-51
- Dynamic mode (tsuyogin), 2:10,11, 34,98,116,155,166
- Ear-opening (kaimon) scene, 1:7
- Eastern entertainments (Azuma asobi), 2:79
- Ebira, 2:29,239,261n3
- Eboshi ori, 2:6,100,255
- Eguchi, 2:70-78,118,263n16,265n8; boat in, 1:84,89-90; color dance in, 2:243-44; costume in, 1:106,108,132,134; 2:68,71; dance patterns in, 3:46; kuse dance in, 1:40-42,47,56; 2:70-78,103,160-61; video 3; photo, 1:134; 2:74-75, quiet dance in, 1:166; 2:102,200; rank of, 1:42; song in, 2:155; text of, 2:264n7; tsure costume in, 1:102,104
- *Eight-stamp series (yatsu byôshi), 2:18,19,221; 3:100
- Ema, 2:226,260n7
- Embroidered kimono (nuihaku), 1:101,104
- Enoshima, 2:214,247
- Entrance music, 2:9,261n14; see Deha, Fast flute, Issei, Shidai
- Exit dance (nakairi mae), 2:147
- Exit scene, see Final scene
- Exorcism (inori), 1:175-76; 2:100,116,149,235,252,255
- *Extend fan (kazashi) 1:35, 3:72 variation of, 1:53-54
- *Extend-lift fan (kazashi shita yori age/ue), 2:82,93,96,135; 3:78
- Extend point, 3:36
- Extended fan hold (kazashi), 1:39-40; 3:20
- Eye-opening (kaigen) scene, 1:7, 143; 2:169
- Fan-centered patterns, 1:21,55, 67; 3:6-7,76-97
- *Fan to left hand (ôgi hidari e/ni tori), 3:24
- *Fan to reverse hold (gyaku ni mochi and ôgi orikaeshi), 3:26
- Fans, 1:71-74; defeated warrior, 1:108; Chinese (tô uchiwa), 1:170; 2:213; used as sword, 2:33-34,46
- Fast flute music (hayafue), 2:9, 12,245
- *Feather fan (nabike ôgi, hane ôgi); 1:56,66-67; 2:62,63,82,96 97,193,209; 3:84
- Felicitous piece (shûgen mono), 2:2
- Feminine mode (jotai or nyotai), 1:31,33,42,47,60,172; 2:34,81, 118,147,155,242; video 1
- Fierce old man mask (akujô), 2:9,212
- Fifth category plays, 2:2-3,28, 116-41,155,166,266-67; battles in, 1:60-61; danced action in, 1:75; 2:237,245; dance to song in, 2:146-47
- Fight piece (kirikumi), 1:175-76 2:3,98,149,235,237,252,255
- *Figure eight fan (ôgizukai, yûken), 2:38-39,129,133; 3:96
- Final dance (kiri), 1:7,11,57; 2:4-5,29, 69,100,146-50,238; in Atsumori, 1:60-64; 2:34-43; in Hagoromo, 1:65-67; 2:80,82-83, 85,94,97; in Tadanori, 2:47-67; 1:161-65

- Final scene, 1:6-7,9,11;
 2:149,165
 First category plays, see Deity
 plays
 First pine, 1:13-21,94,183
 Five categories (gobandate),
 2:1-5
 Five-section dance (godan mono),
 1:150-53,160-61; see Instru-
 mental dance
 *Flap fan (uchiawase) 1:55,59-60;
 2:65,69,120,132,133; 3:90
 *Flip sleeve (sode o kake),
 1:126-27; 2:55,57,67; 3:160
 Floor plans, key to, 1:xviii;
 2:xii; 3:xiv
 Fluidity, 1:1,67,96; of masks,
 1:136; of stage space, 1:21-22,
 89-91
 Flute (nôkan), 1:144-45,147,158-
 59,168-70; 2:149,162; in Atsu-
 mori, 2:32,262n9; in dance to
 song, 2:149,155; in action
 pieces, 2:236,238,242,246,252;
 in instrumental dances, 2:170-
 72,175,180,198,212-13,223-24;
 in kuse, 157-159
 Flutist, 1:147,190; 3:12
 *Flutter fan, see Feather fan
 Form, and expression, 1:47; and
 variation, 1:40,43; emphasis on,
 1:13
 Formal structure, 1:4-13,143-44,
 177; aesthetic value, 1:13,68
 Formulaic patterns, 1:52
 *Forward double kneel (gasshi),
 2:245; 3:110
 *Forward movement (yuki or de),
 3:28
 *Forward point (shikake, sashi-
 komi), 1:27,29, 3:38
 Four-stamp series (yotsubyôshi),
 2:221
 Fourth category plays, 1:60,166;
 2:2-3,28,95-115,162,266;
 angusih dance in, 2:237; dance
 to song in, 2:146-47,166
 *Free stamps (hyôshi-awazu
 byôshi), 3:100
 Fuji, 2:200
 Fuji taiko, 1:186; 2:99,214
 Fujisan, 2:214,247
 Fujito, 2:266n2
 Fukai mask, 1:132; photo 1:134
 *Full circlet point (komawari),
 3:32
 Fulling block, in Kinuta, 1:88
 Funa Benkei; 2:116,261; boat in,
 1:77-78, 89-90; color dance in,
 1:172; 2:242,243; costume in,
 1:109,140; danced action in, 1:
 75-78,175-76; 2:245-51; 3:146-
 49, video 3; instrumental dance
 in 1:165; 2:200; style in, 1:47
 Funabashi, 2:100,239,255
 Futari Shizuka, 2:200
 Gagaku, 1:168-70
 Gate, in Nonomiya, 1:84,85; 2:69
 Gekkyûden, see Tsurukame
 Gempuku Soga, 2:182
 Gendayû, 2:214
 Genji kuyô, 2:243,264n4
 Genzai nô, see Contemporary nô
 Genzai shichimen
 Genzai Tadanori, 2:100,182
 Ghost plays, 2:9,28,31,44,68,
 200,238
 Ghosts, 2:117
 Gigaku, 1:154
 Gio, 2:20,264n4
 *Gliding walk (hakobi or suri-
 ashi), 1:25, 3:16
 God dance (kamimai), 1:165-67;
 2:3,10,149
 God quiet dance (shin no
 jonomai), 1:165-67; 2:3,149
 Gohei, see Wand
 Gold and silver leaf kimono
 (surihaku), 1:101
 *Grapple (ryôte kumiawase sori-
 kaeri shita ni i), 1:62-64;
 2:40,46,58,59; 3:136
 *Greeting (tappai), 2:184,185,
 202,224,228; 3:122
 Greeting preface (tappai), 1:149
 163; 2:180,184; 3:122,164
 Ground patterns (ji), concept
 of, 1:11,181; 3:3-6; in dance,
 1:27,32-34, 46,53,67,177;
 3:28-75; in music, 1:148,158,
 191; 2:154,170-78

- Hagoromo** 2:68,72,79-97,156,259n6
 costume in, 1:102-105,109-19,
 126; 2:5,6; final dance in,
 1:56,57,65-67; 2:94-97,163,165;
 3:42,78,84,86,92,166; video 2;
 hanomai in, 265n18; kuse dance
 in, 1:40-42,47,51-53; 2:89-93,
 159-61; 3:68,76,104,106, video
 1; photo, 1:66,114-19; 2:86-87,
 201; quiet dance in, 1:12,143,
 164, 166; 2:199-211; video 5;
 rank of, 1:42; song in 2:151,
 153,155; texts, 2:265n11; use
 of sleeves in, 3:164; variants,
 2:162; 3:211
Hairband (kazura obi), 1:110,117,
 126
Hajitomi, 2:162,200
Halberd (naginata), 1:75-78,95;
 2:30,246-51; 3:144-149
 *Halbred, change hold (tori-
 naoshi), 3:148
 *Halberd position (kaikomi and
 tsuite kamae), 3:144
Halfmatch (chûnori), 2:35,38,39,
 148-49,152,165
 *Half open (hanbiraki), 3:62
 *Half zigzag (katazayu), 3:60
Hanagatami, 2:162,239,242,243
Hand props (torimono), 1:71-83,
 89-96; see specific prop names
Hanjo, 2:99,162,200,239
Hannya mask, 2:100
Hanomai, 2:80,82,265n18
Happi coat, 1:107,108,175-76;
 lined (awase), 1:109
Hashi Benkei, 2:98,255
Hashimoto Minoru, 1:xii; video
 1-4
Hat, 1:91-95; 2:167,254,256-57;
 3:170;
Hat dance (kasa no dan) in
 Ashikari, 2:167
Hatsuyuki, 2:264n4
Head patterns (kashira no rui),
 1:148,157; 2:173-78
Headpiece (kashira), 1:130-32,
 175-76; 2:245-46
Heaven, earth, man, 1:154-56
Heavenly maiden dance (tennyo no
 mai), 1:165-66; 2:9,12; video 5
Heita mask 2:29,30
Hibariyama, 2:200,239
Higaki, 2:68,69,200; 3:204
Highlight sequences: definition
 of, 1:56; in Atsumori, 1:61-64;
 in Yamamba, 1:58-60
Himuro, 2:247
Hip drum (ôtsuzumi or ôkawa),
 1:145-47,158; patterns 2:150-51
 *Hip stick (kaikomi), 3:152
Hisada Shun'ichirô, 1:xii; video
 1-5
Hiun, 2:247,255
Hôkazô, 2:99,145
 *Hold sleeves (sode o tori),
 3:164
Hotoke no hara, 2:200
Hunting cloak (kariginu), 1:107,
 109,175-76; 3:164
Hut, 2:30; in Adachigahara,
 1:84-86,95
Hyakuman, 2:166,167,243,255;
 3:195,204
Ikari kazuki, 2:247
Ikkaku sennin, 2:214,247
Ikuta Atsumori, 2:29,30,182
Images, 2:69,81,101,103,166,252,
 263n14
Imawaka mask, 2:29
Introductory (age, dan) of flute
 2:173-4; see Transition
Instrumental dance (mai goto),
 1:4-5,143,148-70; 2:149,169-234
 abbreviation of, 1:159,162-63;
 and five categories 2:4,29,69;
 as eye-opening scene, 1:7; by
 tsure, 2:9; ground patterns
 in, 1:27, 56; 3:60; history
 of, 1:191; in Atsumori, 2:32-
 34; influence of Okina, 1:21,
 149,154-56; in jo-ha-kyû
 structure, 1:10; structure of,
 1:43-46,148-63; variants of,
 1:163-70
Instrumental dance music,
 standard (ryo-chû-kan), 1:168-
 69; 2:10,170-72
Instrumentalists (hayashi kata),
 see Drummers, Flutist
Interlude (aikyôgen), 1:16; 2:5,
 11

- Interlude dance (hanomai), 1:65
 Interval (ma), 2:199
 Ishiôjô mask, 2:10
 Issei segment, 2:149
 Iwafune, 2:247,260n3; 3:189
 Izumi Yoshio, 1:ix-xi,184; video 1-5
 Izutsu, 2:68,200; well in, 1:84,88; 2:69,243,259n9
 Jewel dance (tama no dan) in Ama, 2:166
 Jinen kôji, 2:99
 Jo-ha-kyû, 1:7-13,17-20,38,57, 156; 2:1-2,10,80-81,100,151,236, 259n2; 3:16,100; in court dance, 1:170; 2:212; in instrumental dance, 2:177-78
 Jônoei segment, 2:48,51,64,65, 149
 *Jump kneel, 2:22,23,136,137,248, 251
 Jump turn, 2:121
 *Jumps (tobi, tobiagari), 3:116
 Jûroku mask, 2:29
 Juxtaposition of words and movements, 1:51-53,67
 Kagekiyo, 3:150
 Kagetsu, 1:183; 2:99,145
 Kakeai segment, 2:149
 Kakitsubata, 2:200,226,242,243
 Kamo, 2:11-27; altar in, 1:83-84; category, 2:6,9,260; costume in, 1:102,107,109,126,130, 132,134-35,138; danced action in, 1:12, 76-79; 2:21,245,247-51; 3:42; dance patterns in, 3:88;94,100, 110,114,116,158,162-68; final dance in, 2:18-27,162,165; video 4; heavenly maiden dance in, 1:166, video 5; jo-ha-kyû in, 1:10; photo, 1:85,134,35; 2:16-17; song in, 2:155; texts of, 2:260n9
 Kamo monogurui, 2:200,239
 Kan'ami, 2:70,145
 Kantan, 1:166; 2:99,213,214
 Kantan mask, 2:10
 Kappo, 2:247
 Kashiwazaki, 2:239
 Kasuga ryûjin, 2:247
 Katari segment, 2:49,56,57,149
 Katsuragi, 1:186; 2:200,224,226
 Kayoi Komachi, 1:183; 2:100,239, 255
 Kiku jidô, 2:213,214; photo, 2:215
 Kimono, brocade (atsuita, atsuita-karaori, karaori), 1:101-109,113, 120-25; 2:29,30; crested (monzuki), 1:100; dance patterns with, 1:128-129; folded down (koshimaki), 1:102, 115,118-19; satin (haku, nuihaku, surihaku, noshime), 1:101,109-10,114-15; small-sleeved (kosode), 1:101-102,104 106,126; tucked up (tsuboori), 1:102
 Kinsatsu, 2:247,260n3; 3:189
 Kinuta, 1:88; 2:6,100,243,266n2
 Kiri, see Final dance, Final scene
 Kiso, 2:182
 Kita Roppeita, 1:xi
 Kiyotsune: costuming for, 1:112-25; kuse dance in, 1:52-53, video 1; photo, 1:8-9,120-25; waki in 2:261n2,262n8
 Kneel, (seiza), 3:12; (shita ni i),2:138,162,245; see Multiple kneels
 *Kneeling position (shita ni i), 3:12
 Kochô, 2:264n4
 Kogô, 2:166,182; 3:194
 Koi no omoni, 2:6,266n2
 Kokaji, 2:247
 Komi, 2:15-51
 Ko-omote mask, 1:132; photo, 1:134
 Kosode Soga, 2:98,182
 Kôtei, 2:247
 Kotobide mask, see Bulging eye masks
 Kôu, 2:247
 Koya monogurui, 2:182,200,239
 Kumasaka, 2:100; 3:199
 Kurama tengu, 2:247
 Kuri segment, 2:56,57,149
 Kurohige, see Bulging-eye masks
 Kurozome zakura, 2:200
 Kurozuka, see Adachigahara

- Kurui segment, 2:149
 Kuse, 1:7; 2:4-5,29,69,100,120-21,146-61; design patterns in, 1:56-57; in Atsumori, 2:32,34; in deity plays, 2:10; in Eguchi, 2:71-78; video 3; in Hagoromo, 1:165; 2:80-82,84,88-93; video 2; in jo-ha-kyû progression, 1:10-11; video 1; in Kiyotsune, 1:52; in Sakuragawa, 1:81; 2:103; video 3; in warrior plays, 2:28, 32,238; in Yamamba, 1:157-60; 2:119-21; video 2; structure of, 1:36-42; 2:150-61
 Kusemai, 2:119,145
 Kusenoto, 2:247
 Kusu no tsuyu, 2:182
 Kuzu, 1:84; 2:166,214; 3:211; photo 1:85
 Kyôgen, 1:6,16,84,86,179-80,185; 2:2,5,259n10; dance, 2:261n13; in Atsumori, 2:32; in Eguchi, 2:71; in Kamo, 2:11,16; in Tadanori, 2:45; in woman plays, 2:69
 *Large zigzag (ôzayû), 1:36-37; 3:56
 Leading foot, 1:46
 *Leap turn (tobimawari, tobikae-ri), 2:24,25,26,27,249; 3:114
 Left circling (hidari mawari), and stage numbers, 1:20; definition, 1:34-45; in instrumental dance, 1:45-46,149-54, 160-63; in kuse dance, 1:36-42; variation, 77-78
 *Left-hand hold, fan (hidari ni mochi), 1:44-46,150-53; 3:20
 *Left hand points (hidari de sashi), 3:54
 Left lead (jun no mi) 1:32; 3:16
 Lift point, 3:36
 Lion dance (shishimai), 2:117, 149
 Living male pieces (genzaimono), 2:98,100,180-82
 Long instrumental dance (maigoto), see Instrumental dance
 *Look down (shita o mi), 3:166
 *Look up (ue o mi), 3:166
 Lower lineage (kamigakari), 1:x
 *Lunge with halberd (tsuki), 3:146
 Maijô masks, 2:10
 Main actors, see Shite
 *Make angle (kadotate kake) 3:30
 Makiginu, 1:166,186; 2:99,223, 226,255
 Makura jidô, 2:214
 Male dance (otokomai), 1:43-46, 163-69; 2:3-4,32,98,180-97; video 1; score for, 2:184-97
 Manju, see Nakamitsu
 Marking corner, 1:35,46
 Martial dance patterns, 1:61-64, video 2
 Martial mode (guntai) 1:31,33,42 43,47,60,136,164,172; 2:34,118, 155,180,245; video 1
 Masks, 1:99,112,117,124,130-40, 2:29-30,246; 3:166-69; change, 2:69; photo, 1:134-35,137; plays without, 2:32,180,182
 Masugami mask, 2:30
 Matsukaze, 2:31; dance patterns in, 3:126; hanomai in, 2:265n18 medium dance in, 1:166,264n4; props in, 1:83,89-90,95
 Matsumushi, 2:182
 Matsuyama kagami, 2:247
 Matsuyama tengu, 2:247
 Measuring by watching (mihakarai), 1:171; 2:236,246
 Medium dance (chûnomai), 1:165-67; 2:3-4,10,32-33,68,105,117, 149,182,200,264n4,273,n19
 *Medium zigzag (chûzayû), 3:60
 Melodic mode (yowagin), 2:34,48, 68,98,155,166
 Metaphor and dance, 1:58
 Metered poetry (teiritsubun), 2:147-49,166
 Michimori, 2:30,239,261n1,261n4
 Middle-aged woman's masks, 1:132 photo, 1:134
 Mid-head patterns (jigashira) 1:158

- Miidera**, 1:186; 2:166,167,239;
 3:191
Mikazuki mask, 2:10,247
Mimetic dance patterns, 1:54-55,
 59,68, 3:7-8,118-36
Minazukibarae, 2:239
Minobu, 2:200
Miscellaneous dances to song,
 2:146-50,165-67
Mishima Gentarô, 1:xii; video 1-
 5
Mitsuyama, 2:100
Miwa, 1:166; 2:99,223,225,226
Miyama
Model distribution (jibyôshi),
 2:150-51
Modular structure, 1:5,11-12,
 36
Momijigari, 1:184; 2:162,200,247
Morihisa, 2:180,183
Morita Mitsuharu, 2:198
Morita Mitsukaze, 1:171
Motomezuka, 2:162
Mugen nô, see **Phantom nô**
***Multiple kneels (gasshi)**, 1:75;
 2:43,253; 3:110
Multiplicity, 1:1,67,96
Murogimi, 2:226
Mutsu, 2:117
Mutsuura, 2:200
Nakamitsu (also Manju), 2:182
Name announcement (nanori), 1:6
Naniwa, 2:213,214
Nestled fan 1:38-40,150-53, 3:18
Net, 1:81-83,89-90; 2:113-15,238;
 3:126
Net scene (ami no dan) in Sakura-
gawa, 1:56,81-83; 2:104,113-
 15,166-67
Nezame, 2:214,247
Ninjô mono (human feeling
pieces), 2:99
Nishi Honganji stage, 1:13-14
Nishikido, 2:255
Nishikigi, 2:182
Noguchi Hirokazu, 1:xii; video
 1-5
Nomori, 2:247
Noncongruent, flute (ashirai),
 2:149, 198,236; rhythm (**hyôshi**
awazu), 2:147-48
Nonomiya, costume for, 1:106;
 dances in 2:200,259n9,265n18;
 gate in, 1:84-85; 2:69; photo,
 1:8,85
Noriji, see **Wholematch**
Obasute, 2:69,200; 3:204
Ochiba, 2:200
Oeyama, 2:247
***Offering fan (nabike dashi and**
ôgi mae e dashi), 1:65-66;
 2:82,94-95,96; 3:86
Ohara gokô, 2:69,264n4
Oimatsu, 1:166
Okina, 1:21,149,154-56,183,187,
 191; 2:2,9; 3:58,201-02
Old man masks, 1:132; 2:10,29;
 photo, 135
Old woman plays (san rôjômono),
 2:69
Ominaeshi, 2:100,239,255
***Omit middle (nakanuki)**, 3:104,
 106
Ômu Komachi, 2:69,200,264n5
Omura Shigeji, 1:xii; video 1-5
***One arm-prayer (katate no**
gassho); 2:46,60,61; 3:120
***Open (hiraki)**, 1:27-30,32-34,36
 3:4,62; variation, 1:53; with
 halberd, 1:75-76
***Open fan (ôgi hiraki, ôgi**
hiroge), 3:22
Open patterns (hiraki), 1:32-34,
 3:4-6,62-75
Open position, 1:27-29,32, 3:14
***Open to right (migi e hiraki)**,
 3:62
Orochi, 2:247
Oshio, 2:68,200
Ôtobide, see **Bulging-eye masks**
Otsuki Bunzo, 3:154
Otsuki Jûzo, 1:x
Overhand point, 3:36
***Overhead hat (kasa o kazuki)**,
 3:170
***Overhead sleeve (sode o kazuki)**
 1:126-27; 2:23; 3:164

- Overlap, 1:12; 2:199
 Oyashiro, 2:214,247
 Patterns, as primary modules,
 1:13; dance (kata), 1:12,27;
 instrumental, 1:148
 Phantom nô (mugen nô), 2:5-
 6,9,68,98,99,260n2
 Pillar (hashira), 1:16-17; see
 Stage
 Pillow, as costume padding,
 1:101,114; for mask (men ate),
 1:138
 Pillow dance (makura no dan) in
 Aoi no Ue, 2:166
 *Pillow fan (atama o oi, makura
 no ôgi); 2:136; 3:82
 Pine tree, 2:80
 Pitches, 2:154-55,157,165
 *Pivots (nejiri and kake), 1:26,
 3:28
 Plainmatch (hiranori), 2:148-
 49,151-52,156,165,166
 Pliant rhythm (sashibyôshi),
 2:148-49
 Point patterns, 3:36-61; with
 halberd, 1:75-76
 Point position, 1:27-29,32, 3:14
 *Point stamp (norikomi), 1:58-59;
 2:26,120,130,131,136,138,248;
 3:102
 *Point to head (atama o sashi),
 1:56,62; 2:40,60,61,76;
 3:130,132
 Posture, 1:25; 3:14
 Pouch, stuffed (men ate), 1:138
 *Prayer (gassho), 1:55; 2:42,43,
 162; 3:120
 Prayer wheel, 2:213
 Preface (jo), 1:160-63;2:198,224
 Prelude (kakari), 1:157,160,162
 Presentation scene, 1:4,7,9;
 2:155,169,235
 Presentational theater, 1:83
 Prime rhythm (namibyôshi), 2:81,
 148-49,152,166
 Props, 1:71-96; 2:69,98,116,162,
 213; 3:138-59; see specific
 prop names
 Pseudo-anguish dance, in Utô,
 1:94-95,174-76
 Quick dance (hayamai),1:165-67;
 2:3-4,33,117,149
 Quiet dance (jonomai), 1:47,65;
 2:3-4,149,163-67,198-211; video
 5; in woman play, 2:68,72,80,82
 music for, 2:173-75; score for,
 2:202-11
 *Raise arms (te o age), 3:68
 *Raise sword (tachi o furiage),
 3:142
 *Raised fan (ageha, ageôgi),
 1:38,72; 2:158,159; 3:74
 Rambyôshi, 2:255
 Rank (kurai), 1:42-3,164; 2:117
 Rashômon, 2:247
 Reaching point position, 3:36
 Realistic action (hataraki),
 1:171-76; 2:100,120-21,235,239,
 246,252-57
 Rear stage (atoza), 1:16; see
 Stage
 Recitative (sashi), 2:148,149
 Reeds, 2:238
 Registers, 2:154-55,157-58,198-
 200
 Regular order (jun), 1:34,183
 Rehearsals (môshiwashi) 1:2,179
 *Rein in horse (tazuna hiki-
 /mochi), 2:38-41,58,59; 3:134
 Re-nestle fan (ôgi mochinaoshi)
 3:18,24,26
 Repertory, 1:2-3,179
 Representational theater, 1:83
 Retard (oroshi),1:156-62;
 2:176-80
 *Reverse hold, fan (gyaku ni
 mochi) 1:44-46,150-53,164, 3:20
 wand (gohei o gyaku ni mochi),
 1:80, 3:156
 Reverse order (gyaku), 1:34,183
 Rhythm, 1:148; congruent, 1:172;
 non-congruent, 1:170-71;
 structure of, 2:147-49
 *Right circlet (mawarikomi) 3:32
 Right lead (gyaku no mi), 1:32,
 3:16
 Rinzô, 2:10,214,247
 Ritual, 1:13,21,149,156,177;
 2:198,223,266n18; 3:58
 Rock, Sesshôteki, 1:86-87

- Rôdaiko**, 2:166,239,243; 3:210
Rongi segment, 2:149
Rosary, 2:237,247
***Rotate arms (yosei)**, 3:66
Running syllables (hashiri),
 2:153-54
Ryôko, 2:247
Sageuta segment, 2:149
Saigyô zakura, 2:68,200; 3:189
Sakuragawa, 2:5,6,99,101-15,156;
 action pieces in, 1:172;
 anguish dance in, 2:238,239,241;
 color dance in, 2:242-44;
 costume in, 1:103,105,132,134;
 dance patterns in, 1:53-54,
 3:42; images in, 1:22,53-55;
 kuse dance in, 1:40-42,47;
 2:110-112,160-61; 3:46,94,
 128,166, video 3; medium dance
 in, 1:166; net scene in, 1:81-
 83,90; 2:113-15,166; 3:48,88,
 118,168, video 3; photo, 1:54,
 82,134; 2:108-109; texts of,
 2:266n4
Sakurai eki, 2:182
Sambasô, 1:149,154-56; 3:58
Sanemori, 2:28,261n4,262n8,
 264n23
Sankôjô mask, 1:132; photo,
 1:135
Sanshô, 2:214
**Satin-like kimono (haku, nuihaku,
 surihaku, noshime)**, see **Kimono**
Scene dances (dan), 1:56; 2:5,
 147,166-67
Scenery, 1:22,71,89-91,99
Scenes (dan), types of, 1:4-7
School differences, 2:32-35,81-
 83,163,180,225,254
Schools of actors, 1:ix-x,179;
 fans for, 1:72-74
***Scooping point (uchikomi)**, 1:36,
 3:50
Second category plays, see
Warrior plays
Secondary roles, see **Waki**
Sections (dan), 1:157-63
Segments (shôdan), 1:5-6; and
 chant, 2:149,154-55
Seiganji, 2:200
Seiôbô, 2:260n7,273n21; 3:203
Sekidera Komachi, 2:69,200;
 3:204
Sekihara youchi, 2:255
Semimaru, 2:239; 3:150,197
Senju, 2:69,200,242,243
Sequences, and musical sections,
 1:159-63; definition of, 1:12,
 34-47, video 1; in action
 pieces, 2:235-37; in instru-
 mental dances, 2:176; in final
 dances, 2:161-65; in kuse
 dance, 1:36-42; 2:155-61; see
 Circling, Zigzag sequences
Series, definition of, 1:12,30,
 34; 3:6
Sesshōseki, 1:86-87; 2:116;
 3:205; photo, 1:87
***Set shield (hidari e tori
 tsumami)**, 1:62; 2:114,132,133,
 141; 3:140
***Seven-stamp series ([fumikiril
 nanatsu byōshi])**, 2:66,67,132,
 133,216,217,218,219,248,251;
 3:98
Shake wand (gohei o furi[age]),
 1:80; 2:231; 3:158
Shakkyô, 2:117; 3:205
Shakumi mask, 1:132
Shari, 2:237,247,253,255
Shichikiochi, 2:182
Shield, 1:61-64; 2:41; 3:138-43
Shikami mask, 2:246
Shin, gyô, and so, 1:17-20
Shinto, 1:13,79,149,156,176,182;
 2:9,28,79,223-24; 3:58,122
Shinto dance (kagura), 1:149,168
 2:223
Shinto dance in nô (kagura),
 1:166-69,179; 2:3,149,223-34;
 3:156,158, video 3
Shirahige, 1:166; 2:214,245,247
Shite, 1:179; costume, 2:5,28;
 dance, 2:9; entrance 1:4,8
Shiwajô mask, 2:10
Shôjô, 2:117; 3:197,203,206,
 273n21
Shôkun, 2:247
Short instrumental dances, see
 Action pieces

- Shoulder drum (kotsuzumi), 1:145-47, 158; patterns, 1:150-51; see Drums
- *Shoulder hold, wand (katsugi), 1:80; 2:231; 3:156
- Shôzon, 2:255
- Shunei, 2:182
- Shûnen mono, 2:100
- Shunkan, 1:89-90
- Shunzei Tadanori, 2:239, 261n2
- *Side strike (yoko ni uchi); 2:40; 3:142
- *Simple pivot (nejiri), 3:28
- *Sit (anza), 3:108
- *Six-stamp series (mutsu byôshi), 2:54, 55, 92, 114, 216, 218, 220; 3:98
- Sleeves: dance patterns using, 1:126-28, 158; 2:14, 19, 21, 48, 190; 3:160-165; removal of one (nukisage), 1:102, 104, 107, 109, 123; use as prop, 1:91, 93
- *Small zigzag (kozayû, sayû), 1:33-34, 37; 3:58
- Solmization (shôka), 1:145, 158, 168-70, 190
- Sôshiarai Komachi, 2:200, 264n4
- Sotoba Komachi, 2:99, 243
- Special dances, 2:117
- Speech (kotoba), 2:148
- Spider web, 2:246
- *Spinning jump, 3:116
- Spirit plays, 2:9, 28, 200; 3:189
- *Spread (mi o ire, yukigakari), 3:64
- Staff, 2:44
- Stage, 1:13-22; defining space on, 1:89-91
- Stage attendants (kôken), 1:86, 179, 3:12
- Stage props (tsukurimono), 1:83-88
- *Stamp (ashi byôshi), 1:26, 3:34; in instrumental dances, 2:176, 198
- *Stamp series (kazu byôshi), 2:13, 22, 24, 25, 38, 39, 47, 120, 228, 238; 3:98-101; in court dance 2:213, 216-21; see specific no.
- Stamping preface (jo), 1:163; 2:198
- *Stamps moving right (migi e nori), 3:104
- *Stamps pointing front (shô[men] e nori[komi]), 3:106
- Standard dance music (ryo-chûkan), 2:170-72
- Stanza (setsu), 2:156-61
- *Step circlet (issokumawari), 3:32
- *Step pivot (kake), 3:28
- Stick (tsue), 1:91-95; 2:119-20, 138-40, 247, 253, 256-57; 3:150-57
- Stick drum (taiko), 1:146-47; 2:68, 72, 81, 83, 98, 116, 117, 121, 138, 157, 162, 165, 261n4; in action pieces, 2:237, 242, 253; in five categories, 2:10, 29 in instrumental dances, 1:166; 2:172-78, 180, 198-200, 213-14, 223 25; in Kamo, 2:21; patterns, 2:153
- *Stick positions (kamae), 3:150
- *Stop water (mizu o sekitome), 1:55; 2:112; 3:128
- *Strike (uchi), 1:55; halbred, 2:251; stick, 1:94; 2:256, 257; 3:152; sword, 1:62, 64; 2:40, 41; 3:142
- *Stroll (tachimawari), 1:58, 75, 174-176; 2:47, 64, 65, 149, 252-53, 255; in Yamamba, 2:138, 252
- Structure, of a play, 1:4-13
- Style, 1:47, 51, 60, 143, 164, 177, video 1
- Sumidagawa, 2:99, 239
- Sumiyoshi môde, 2:200
- Sung texts (utai), 1:2
- *Sweeping point (sashimawashi), 1:58; 3:46
- *Switch directions (furikaeri), 3:30
- *Switch knees (hiza tsukikae/tatekae), 2:42, 128, 138, 245; 3:110
- Sword, 1:61-64, 75, 95, 113; 2:33-35, 38-43, 237, 247, 252; 3:138-43
- *Sword position (tachi no mochikata), 3:138
- System, nô as, 1:1-2, 13, 46, 51, 143
- Tadanobu, 2:255

- Tadanori**, 2:28, 44-65, 100, 102, 148, 239; video 2, 4; costume in, 1:102, 105, 108, 132, 135; dance patterns in, 1:55, 136; 3:30, 48, 76, 84, 90, 94, 104, 108, 116-20, 124, 130, 134-36, 140, 160-62, 168; photo, 1:8, 135; 2:52-53; stroll in, 2:253; texts of, 2:263n13; variant of, 2:263n15; 3:189
Taema, 3:208
Takasago, 3:206
Takabayashi Ginji, 1:x-xi
Takabayashi Kôji, 1:ix-xi, 183, 184; 2:259n2, 265n17; video 1-5
Takabayashi Shinji, 1:xii; 2:105; video 1-5
Takasago, 1:166
***Take corner (sumitori)**, 1:35, 37, 3:70
Take no yuki, 2:99
Tamakazura, 2:100, 239
Tamanoi, 2; 247
Tamura, 1:185, 239, 261n3; 2:29; 3:184
Tangled dance (midare), 2:117
Tatsuta, 2:99, 223, 225, 226
Teika, 1:192; 2:162, 199, 200
Tenjin mask, 2:246-47
Tenko, 1:84-85; 2:213, 214; photo, 1:85
Theme song (shidai), 2:119
Third category plays; see Woman plays
Thread winder, 1:83, 85, 95
Three-beat drum patterns (mitsuji), 2:150-51, 157-58
Three-beat song (mitsuji utai), 2:150-51
***Throw hat (kasa o nage)**, 1:94, 3:170
Tobide masks, see Bulging eye masks
Tôboku, 2:200
Tôbôsaku, 2:10, 214
Tôei, 2:182
Tokusa, 2:200
Tomb (yama), 1:86-87, 95
Tomoe, 2:30, 261n3; 3:199
Tomonaga, 2:261n4
Tôru, 1:89-90; 2:117; 3:184
Tôsen, 2:99, 214
Training actors, 1:27, 179
Transition (dan), 1:156-63; making (dan o tori), 1:157-58
Travel cloak (mizugoromo), 1:102, 105, 108, 172, 175
Travel dance (michiyuki), 2:147
Trout dance (uo no dan) in Kuzu 2:166
***T-stick (kaseki)**, 3:154
Tsuchigumo, 2:246, 247
Tsunemasa, 2:29, 239
Tsure, 1:60, 102, 104, 179; 2:9, 182, 212, 226, 237, 245, 246; in **Eguchi** 2:71; in **Kamo**, 2:11, 24, 25; in **Yamamba**, 2:118
Tsuru Katsuhiko, 1:xii; video 1-4
Tsurukame (or Gekkyûden). 2:9, 214; photo, 3:161, 165
***Turning cloud fan**, 3:76
***Turning point (kirikaezashi)**, 1:38, 3:40
***Twirl sleeve (sode o maki)**, 1:126-27, 164; 2:19, 46; 3:162
***Two-hand fan (hidari te soe)**, 3:88
Uchito môte, 2:226
Ugetsu, 1:166
Ukai, 2:166; 3:210
Ukifune, 2:100, 239
Ume, 2:200
Umegae, 2:214
Uncostumed nô (hakama nô), 1:4-5
Uneme, 2:200, 243
Unmetered poetry (muritsubun), 2:147-49
Unrin'in, 2:68, 200
Upper lineage (kamigakari), 1:x
Urokogata, 2:226; photo, 2:227
***Use mask (omote zukai/o tsukai)** 1:136-37; 3:168
Unomatsuri, 2; 214, 247
Uta segment, 2:50, 52, 58, 59, 66, 67, 149
Utaura, 2; 239
Utô, 1:91-95, 130, 175-76; 2:100, 239, 252-57, 262n10; 3:152, 170; photo, 1:93
Variant performances (kogaki), 2:121, 162, 242, 261

- *Vertical figure eight (hidari sukui tori naoshi), 3:148
- *Viewing fan (ôgi somuke, kakae-ôgi), 1:66-67; 2:129; 3:80
- Waka segment, 2:149
- Wakaonna mask, 1:132; photo, 1:134
- Wakaotoko mask, photo, 1:135
- Waki, 1:179, 2:28, 246, 252; entrance, 1:4, 8; fan, 1:185; pillar, 1:7, 15
- Wand, purification (gohei), 1:77-80, 168, 176; 2:19-27; 3:156-59; 2:223-34, in Shinto dance, 2:223-34
- *Wand hold (gohei no kamae), 3:156
- Waraijô mask, 2:29
- Warrior plays, 1:62, 165; 2:2-5, 28-66, 69, 261-64; anguish dance in, 1:172; 2:237-40; costume, 2:29-30; dance to song in, 2:146-47; song in 2:155
- Well, 1:84, 88; 2:68
- *Weep (shiori), 1:54-55; 2:47, 48, 66, 67, 115, 162; 3:118
- Wholematch (ônori), 2:148, 49, 152-54, 165, 173; in Atsumori, 2:35; in Hagoromo, 2:85, 94, 95; in Kamo, 2:15, 18, 19, 22, 23; in Yamamba, 2:123, 134, 135
- *Wielding the halberd (naginata o tsukai/kimeri), 2:251; 3:146
- Wig (kazura), 1:110, 113, 116, 124, 130-32
- Willow, 2:68
- Without mask (hitamen), 2:98
- Woman plays, 1:166; 2:3-5, 68-97, 264-66; color dance in 2:237
- dances to song in, 2:146-47; quiet dance in, 2:198-200
- Women in nô, 1:179
- Yamamba, 2:117-41; costume in, 1:106, 108, 111, 128-30, 132, 134, 138; fan for, 1:72-74; final dance in, 1:53, 56, 128-29; 2:134-141, 163, 165; 3:30, 76, 78, 82, 114-16, 166-68; video 4; kuse dance in, 1:42, 55, 57-60; 2:126-33, 156, 159; 3:40, 66, 68, 80, 90, 94, 96, 100, 102, 106, 132; video 2; photo, 1:59, 111, 129, 134; 2:124-25; 3:155, 173; song in, 2:155; stroll in, 110, 133, 154, 175-76; 2:252-55; video 5; style of, 1:31; use of stick in, 1:92; 3:172-3; variant, 1:128; 2:162
- Yamamba mask, 1:132-33; photo, 1:134
- Yamamoto Masato, 1:xii; video 1-4
- Yashima, 1:185; 2:29, 239, 261n3; 3:176, 184
- Yin and yang (in-yô), 1:17-20; 2:198
- Yobikake, 2:80
- Yôkihi, 2:200, 243; 3:174
- Yorimasa, 2:28, 261n4, 262n8
- Yoroboshi, 2:243; 3:150
- Yoshino Shizuka, 2:69, 200, 243
- Yoshino tennin, 2:264n4
- Youchi Soga, 2:6, 98, 255
- Young man masks, 2:29
- Young woman masks, 2:80
- Yûgao, 2:200
- Yûgen, 1:164; 2:68, 70, 198
- Yûgyô yanagi, 2:68, 200, 264n3; 3:189
- Yuki, 2:200
- Yuya, 1:166; 2:69, 264n4
- Zeami, 1:31-32; 2:2, 10, 28, 68, 101, 119, 147, 198; "Nôsakusho", 2:259n1, 266n4, 266n5; plays by, 2:261n1, 262n8, 266n8
- Zegai, 2:247, 253, 255
- Zenji Soga, 2:255
- Zigzag preface (hagakari), 1:163
- Zigzag-scoop series, 1:34, 37, 38
- Zigzag sequences, definition of, 1:36-37; design patterns in, 1:68; in instrumental dance, 1:44-46; in kuse dance, 1:38-42
- Zôonna mask, 2:30, 80

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