MARIKO ANNO

PIERCING THE STRUCTURE OF TRADITION

Flute Performance, Continuity, and Freedom in the Music of Noh Drama

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Cover illustrations: Mariko Anno playing the *nohkan*, 2007. Photo courtesy David Surtasky. Background by Akilev/Shutterstock.com.

To my father and mother

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Notes on Romanization and Notations

1. Japanese names are stated in the Japanese order (i.e., surname followed by given name).

2. Unless otherwise noted, translations are mine.

3. *Shōdan* 小段 brackets, delineated by Yokomichi ([1987a] 1993, 4:329) and Tōyō Ongaku Gakkai (1990, 4:26–27), are as follows: [ ] for *utai-goto* 謡事; 〔 〕 for *hayashi-goto* 囃子事;[1] and { } for *shijima-goto* 無言事. Furthermore, 〈 〉 are used for titles of Noh plays in Japanese.

4. The Kō-ryū *kotsuzumi and* Takayasu-ryū *ōtsuzumi* drum strokes/sounds are as follows:

Kō-ryū *kotsuzumi* (Kō Yoshimitsu [1956] 2004, 1)

chi チ (*kan*)	high; weak	•
ta タ (*kashira*)	high; strong	Δ
pu プ (*hodo*)	lower; quite weak	ɵ
po ポ (*otsu*)	low; strong	○
tsu ツ		

Takayasu-ryū *ōtsuzumi* (Yasufuku Haruo [1960] 1968)

tsu ツ	soft	•
chon チョン	loud	Δ
don ドン	soft	•

1. The extra space seen before and after the 〔 〕 brackets is due to the font. A Japanese font has been used for these brackets because they do not exist in English fonts.

5. The Kō-ryū *kotsuzumi* and Takayasu-ryū *ōtsuzumi* drummers' *kakegoe* (calls) カケ声 (Bethe and Brazell [1978] 1990, 66) are as follows:
   a. There are two standard drum *kakegoe*; these are traditionally notated as below, where the vowel pronunciations are closer to "o" than to "a":
      1. "ya" often appears before beats one and five, dividing the eight-beat groupings into halves.
      2. "ha" comes before beats two, three, six, and seven and, for the shoulder drum, also before beat eight.
   b. There are two special *kakegoe*, which usually precede odd-numbered beats and are played in striking patterns:
      1. "iya"
      2. "yo-i"

Acknowledgments

I initially approached this study of the nohkan (Noh flute) without fully understanding the difficulties and challenges it would entail. I thought that careful study and research, in addition to analysis of past video performances of Issō School nohkan players, would help me identify the nohkan's *senritsu-kei* (melodic patterns) and their entrance into traditional Noh plays in books. To my dismay, I quickly found that some nohkan melodic patterns in traditional Noh plays were not even included in books, prompting me to instead learn the nohkan melodic patterns from my nohkan master, Issō Yukihiro, via oral transmission using *shōga* (oral mnemonics). Moreover, when I first began this research, I did not realize that by simply identifying the nohkan's melodic patterns without fully understanding the other instruments' patterns or the melodic movements of the *utai* (chant), I was taking the nohkan out of its natural context of the *nohgaku-bayashi* (Noh ensemble). Because of this realization, my research, which began in 2005 and was slated to end within eighteen months, is still ongoing today. In that time, I have studied all aspects of Noh with professional Noh performers to understand its intricacies.

Even though it is impossible to acknowledge all of the guidance and assistance I have benefited from during this process, I take this opportunity to thank those who have made this book, and the research for it, possible. I am grateful for the generous financial support received from the Ministry of Education, Culture, Sports, Science and Technology of Japan (Monbukagakushō Scholarship), Rotary Yoneyama Memorial Foundation, Japanese Association of University Women, Murata Science Foundation, Kōnosuke Matsushita Memorial Foundation, Japan Society for the Promotion of Science, Toyota Motor Corporation, Tokyo Institute of Technology (Tokyo Tech), and the Center for Japanese Studies (CJS) at the University of Michigan, Ann Arbor. Without the support of Tokyo Tech and CJS, this book would have not materialized.

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Introduction

Hi-ya-a-hi. The sound of the *hishigi* (a high-pitched sound with complex harmonic overtones) ヒシギ from the Noh flute (nohkan) 能管 pierces the silence of Noh theater. The penetrating sound of the nohkan casts a spell as the audience eagerly awaits the actors' entrance.

The *hishigi* is most often the first sound the audience hears after the musicians and choral singers are seated in their assigned areas.[1] Following the nohkan's signal and the drummers' hit and calls, the *waki* (supporting or secondary role actor) ワキ slowly enters the stage from the *hashi-gakari* (bridgeway) 橋掛リ as the curtain opens to the cue of his low, mumbling voice, saying, "Omaku," meaning "The curtain."[2] His feet slide across the polished cypress stage, as observant eyes watch his every move in an air of suspense and anticipation. Before reaching the *shite-bashira* (pillar where the *shite*, or main role actor, stands), he turns at an angle to enter the *hon-butai* (main stage) 本舞台, passing the *ōtsuzumi* (hip drum) 大鼓 as it and the *kotsuzumi* (shoulder drum) 小鼓 play the *yose* pattern in concert. The "chon-chon" pattern of the drums marks the placement of the *waki* for both the actors and the audience. The *ōtsuzumi* and *kotsuzumi* create the onstage ambience, as they play off of each other's patterns and *kakegoe* (drum calls) カケ声, while elongating and shortening the rhythm. In the meantime, the nohkan plays undulating melodic patterns that seem to follow the drum patterns rather than individual beats while reflecting the status of the *waki*. The nohkan's sinister sounds and melodies mark poignant parts of a Noh, the actions onstage, and the downbeat of a dance, but those unfamiliar with the nohkan patterns instead hear melodies that seem to float above the low, drawn-out voices of the drum calls and the dry drum hits of the *ōtsuzumi* in dialogue with the soft hits of the *kotsuzumi*.

1. Occasionally, Noh plays may begin without a *hishigi*.
2. The *waki* elongates the vowel "a" to set the tone and rhythm of the play.

This book investigates flute performance as a space for exploring the relationship between tradition and innovation. Tracing the characteristics of the nohkan and its music, I examine the musical structure and nohkan melodic patterns of five traditional Noh plays and assess the degree to which Issō School nohkan players maintain, to this day, the continuity of their musical tradition in three contemporary Noh plays inspired by the twentieth-century Irish poet William Butler Yeats. These three contemporary works draw upon Yeats's *At the Hawk's Well*, which was itself influenced by Noh drama that Yeats never saw with his own eyes. This "re-import" of Yeats's *At the Hawk's Well* into Noh-influenced plays began with the late Yokomichi Mario 横道萬里雄 (1916–2012) in 1949. I argue that traditions of musical style and usage remain vastly influential in shaping contemporary Noh composition and performance practice, and that the freedom within fixed patterns can be understood through a firm foundation in Noh tradition. This freedom becomes most audible in flute performance, as opposed to the drumming or choral accompaniment that anchors Noh plays. Nohkan music in contemporary Noh dramas does not depart in any significant way from traditional forms, content, and usage; in fact, the few noted variations would seem to reflect the personalities and preferences of individual musicians and composers rather than to represent an iconoclastic move to break with past traditions. And yet, through careful analysis of flute performances in a range of Noh plays, I demonstrate the extent to which reliance on traditions enables innovative, improvisational departures from Noh music's inherent rigidity. By relying on tradition, the performer has a foundation upon which to improvise while remaining within the confines of a "Noh performance."

In addition to analyzing the flute's unique role in Noh drama, this book explores the origin and development of the unusual construction of this fierce-sounding pipe whose timbre penetrates the hush of Noh theater, marking the beginning of a new experience. Flutes are one of the oldest types of musical instruments, possessed by almost every music culture, and are possibly one of the easiest kinds of instruments to make, simply by boring holes into a tube. However, the nohkan is

unlike any other flute in the world. Its distinguishing characteristic is a thin bamboo tube called a *nodo* (throat) 喉 inserted in the flute tube between the mouth hole and the first finger hole. This simple yet crucial tube-within-a-tube design deliberately distorts the instrument's natural acoustics, producing inexplicable sounds that attract some and repel others.

An opportunity in March 2017 allowed me to exhibit the vast improvisatory capacities of nohkan performance. It was with Theatre Nohgaku, an international troupe dedicated to performing English-language Noh. The Noh play *Blue Moon Over Memphis* retells the legend of Elvis Presley as an allegory of the rise and fall of idols. Toward the end of the play, Elvis conveys his isolation through the〔Dance of Loneliness〕, an original composition for nohkan and two drums that transitions into Elvis's well-known "Blue Moon." As I played the dance with the drums, I could feel the audience's gaze glued to Elvis, mesmerized by his beautiful, angel-like costume and meticulously carved mask, complete with his trademark hairstyle. I sensed that the audience was listening intently to the nohkan, trying to recall the familiar tune that most of them had heard before.[3] My role as the nohkan player was to disguise the tune by adding embellishments and rhythmic manipulations to accent and highlight certain parts in the music while remaining in constant synchronicity with the drum entrances. Freedom of expression, inspiration, and innovation within the confines of the seemingly rigid Noh form can be a deeply gratifying process for both performers and audiences, as was the case with *Blue Moon Over Memphis*.

Having studied the nohkan in depth as a scholar, performer, and educator, I will shed light on an instrument that has long been neglected in the Noh drama, demonstrating its great potential as an instrument and proving that traditions of musical style remain strong in contemporary Noh composition and performance practice.

3. See Quinn (2018) for a review of the *Blue Moon Over Memphis* performance by Theatre Nohgaku at Earlham College, Richmond, Indiana, on March 15, 2017.

Role of the Nohkan in Noh Drama

Noh 能, a traditional music theater of Japan, was created more than 650 years ago and, to this day, still reflects the personalities of individual performers. It is traditionally defined by three fundamental elements: "talent 才能, ability 能力, [and] skill 技能" (Omote 1978b, 61). The "skill of specialty that one demonstrates" (Omote 1978b, 61) can be applied to all of the varied aspects of Noh theater—its music, drama, literature, and use of costumes and masks.[4] The subtly expressive wooden masks worn by Noh actors are prominent features of the art form and are compelling far beyond the boundaries of the Noh performance, with a strong attraction for people especially from outside Japan.[5] Due in part to this attention, Noh is becoming an international art form, with numerous performances abroad and an increasing number of foreigners studying its various aspects. Moreover, the United Nations Educational, Scientific and Cultural Organization (UNESCO) has designated *nohgaku* 能楽, which includes both Noh and Kyōgen, an Intangible Cultural Heritage as a Masterpiece of Oral and Intangible Heritage of Humanity.[6]

According to William P. Malm, the nohkan serves three primary functions in traditional Noh plays: "(1) the signaling or highlighting of structural moments such as beginnings and endings; (2) adding a timbre that creates a special atmosphere in either instrumental music or lyrical passages in the vocal line; and (3) providing melody for *hayashi-*

4. As mentioned in "Notes on Romanization and Notations," unless otherwise noted, translations are by the author.

5. Masks and costumes are salient features of Noh and warrant their own book-length studies. The following book on masks in English should be consulted: Rebecca Teele, *Nō/Kyōgen Masks and Performance: Essays and Interviews* (*Mime Journal*, 1984). In regard to Noh costumes, Monica Bethe is the authority. Her essays "Colour, Texture and Tailoring: The Role of Costumes in Nō and Kyōgen," in Khanh Trinh's edited book *Theatre of Dreams, Theatre of Play: Nō and Kyōgen in Japan* (2014), and "Nō Costume as Interpretation," in Teele's *Nō/Kyōgen Masks and Performance*, include vital details explaining how certain Noh costumes and patterns define the character onstage.

6. "Nōgaku Theatre," UNESCO Intangible Cultural Heritage, accessed July 7, 2018, https://ich.unesco.org/en/RL/nogaku-theatre-00012.

accompanied [instrumentally accompanied] entrances or dances" (2000, 134).

To demonstrate how the nohkan fulfills the three noted functions, I have selected five traditional Noh plays from Zeami's *mugen* (dream world) Noh 夢幻能 repertoire—*Takasago* 〈高砂〉, *Atsumori* 〈敦盛〉, *Izutsu* 〈井筒〉, *Kinuta* 〈砧〉, and *Tōru* 〈融〉—choosing one play from each of the *gobandate* (five categories of Noh) 五番立. I identify the nohkan *senritsu-kei* (melodic patterns) 旋律型 used in each of the five plays, making clear how these standard melodic patterns are realized in the *shōdan* (building blocks) 小段 for each. In chapter 3, I provide a table that clearly outlines some critical comparative notes among the five selected plays. In addition, and for further clarity, I provide Western staff notation for the nohkan melodic patterns of one play, *Atsumori*. Through analysis of traditional Noh plays, the nohkan melodic patterns played in the *shōdan* are shown to be "formulaic," carefully calculated, and definitely not arbitrary. These nohkan melodic patterns are set and prescribed, although the entry point of the nohkan in the *shōdan* may differ slightly among performers. Because the melodic patterns for each Noh play are so similar, it is the nohkan player's charge to vary them in performance, playing the melodic patterns differently according to the character of the Noh: he or she adds embellishments (*sashi-yubi* 差し指), produces *shakuhachi*-like white noise with a burst of fast, strong air (*fukikomi* 吹キ込ミ), or adjusts the volume of the sound and air stream hitting the mouth hole, as well as using other personal techniques to support the *utai* (chant) 謡 and enhance the mood of the play.

The analyses of these five traditional Noh plays and the taxonomies of structure defined by Japanese Noh researchers serve as the standard by which three contemporary Noh plays, as performed by Issō School nohkan players, are then compared. In these analyses, the focus remains on the nohkan melodic patterns and roles, which I have elucidated by breaking down the plays into *shōdan*, identifying the melodic patterns and entry points of the nohkan, and—as instructed by my nohkan master, Issō Yukihiro—creating a table for each play. The three contemporary Noh plays, all influenced by W. B. Yeats's Noh-inspired play, *At the Hawk's Well*, are Yokomichi Mario's *Takahime* (The hawk

princess)〈鷹姫〉(1998); Yokomichi Mario's *Taka no Izumi, Shu-gakari* (At the hawk's well, the mantra)〈鷹の泉〉呪掛 (2004);[7] and an English-language Noh production of *At the Hawk's Well* by Theatre Nohgaku (2002). These three modernist plays adopt many melodic patterns directly from traditional Noh, while other melodies were newly composed to be played during specific scenes or actions. Some noted musical innovations include improvisation by the nohkan performers and use new instrumental combinations. When the traditional melodic patterns are present, however, they usually appear in their unaltered forms and are used in a traditional manner. Thus, for the Issō School players, there appears to be a strong need to remain grounded in the traditional repertoire and roles of the nohkan, despite the ensemble's fresh experiments in contemporary Noh plays.

Scope and Limitations

This book examines the musical aspects of the nohkan, not the literary and religious characteristics of Noh. The literary aspects of Noh have been studied extensively and impressively in Japan and other countries, forming a bibliography far too substantial to be enumerated in these pages. Likewise, Japanese and non-Japanese scholarship on the historical and religious aspects of Noh is abundant. These studies have debated the origins of Noh in various religious practices, including *chinkon* (pacification of spirits of the dead) 鎮魂, shamanism, Shinto, Buddhism, and other *minzoku geinō* (folk entertainments) 民俗芸能. Many scholars have argued that, with its high-piercing *hishigi*, the nohkan itself may play a role in summoning the spirits. This book, however, does not aim to assess the religio-aesthetic content of Noh; the often-conflicting, largely subjective interpretations of various scholars go beyond the scope of my musical analyses, and whether performers actually take into consideration the religio-aesthetics of Noh during their performances is debatable.[8]

7. A subscript notation following the title of a Noh play indicates a *kogaki* (special performance) of the Noh.

8. Interested readers are referred to the following works for in-depth discussions of the religious aspects of Noh: H. E. Plutschow, *Chaos and Cosmos:*

Survey of Existing Scholarship on the Nohkan

As the first English-language monograph on the nohkan, this book addresses two principal issues overlooked in the extant literature: the lack of a comprehensive study on the nohkan and its construction, techniques, pedagogical methods, and melodic patterns; and the challenges a nonspecialist might face when encountering the *shōga* (oral mnemonics) 唱歌 system, used as a primary means of transmission in Japanese instrumental music. By embarking on an in-depth study of the nohkan and its place within the fields of organology and ethnomusicology, my book seeks to establish the groundwork upon which readers can better understand and engage with the nohkan instrument and its music, ultimately allowing a more intrinsic appreciation of the art form of Noh.

At present, existing research remains mostly limited to the literary aspects of traditional and contemporary Noh. Nohkan literature in Japanese includes a number of seminal records and liner notes written in Japan in the 1960s and 1970s. These important works include many records and liner notes such as *Nohgaku hayashi taikei* (Organization of *nohgaku* instruments; edited by Komparu Sōuemon and Masuda—see Komparu Sōuemon et al. 1973a); *Kanze-ryū: Mai no Hayashi* (Kanze School: Instrumental dance music; edited by Komparu Sōuemon and Masuda 1976a); *Hōshō-ryū: Mai no Hayashi* (Hōshō School: Instrumental dance music; edited by Hōshō, Komparu, and Masuda 1978); *Kuchi-shōga taikei: Nihon no gakki no solumi-zation* (Survey of oral

Ritual in Early and Medieval Japanese Literature (1990); Jacob Raz, "Chinkon—From Folk Beliefs to Stage Conventions," in *Maske und Kothurn* (1981); Jay Rubin, "The Art of the Flower of Mumbo Jumbo," in *Harvard Journal of Asiatic Studies* (1993); and William R. LaFleur, *The Karma of Words: Buddhism and the Literary Arts in Medieval Japan* (1986). Other sources focusing on the religions and beliefs of Japan include Carmen Blacker, *The Catalpa Bow: A Study of Shamanistic Practices in Japan* (1975); Frank Hoff, *Song, Dance, Storytelling: Aspects of the Performing Arts in Japan* (1978); Ichirō Hori, *Folk Religion in Japan: Continuity and Change* (1968); Joseph M. Kitagawa, *Religion in Japanese History* (1966); Narimitsu Matsudaira, "The Concept of Tamashii in Japan," in *Studies in Japanese Folklore* (1963); Benito Ortolani, "Shamanism in the Origins of the Nō Theatre," in *Asian Theatre Journal* (1984); and Benito Ortolani, *The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism* (1995).

mnemonics: Solmization of Japanese instruments; edited by Yokomichi and Gamō 1978); and *Zeami seitan roppyaku-nen kinen, Noh: Go-ryū/Goban, Jō/Ge* (Six hundredth anniversary of Zeami's birth, Noh: Five schools/five categories, volumes 1 and 2; Yokomichi 1963a, 1963b). These works focus, however, on the analysis of traditional Noh plays and the *nohgaku-bayashi* (Noh musical ensemble) 能楽囃子, only briefly examining the nohkan's construction, teaching methods, and melodic patterns. More recent discussions on Noh musical aspects also tend to consider the Noh musical ensemble as a whole. Examples of these are evident in two publications: *Noh no hayashi to enshutsu* (Noh music ensembles and performances) by Takakuwa Izumi (2003), which describes the role of the *hayashi* (musical ensemble) in traditional Noh plays, and *Noh no hayashi-goto* (Instrumental music in Noh),[9] edited by Tōyō Ongaku Gakkai (Society for Research in Asiatic Music; 1990), which delineates the structure of Noh and *hayashi shōdan* (musical ensemble building blocks). Aside from Akira Tamba's *La structure musicale du Nō: Théâtre traditionnel japonais* (The musical structure of Noh: Traditional Japanese theater; 1974), available scholarship offers little information about the technical and musical aspects of the nohkan, even in individual discussions of Noh instruments, making it difficult for those who are not familiar with the notation to fully grasp the description of the music.

Morita Toki's 2006 PhD dissertation on the nohkan, titled "Nohkan no ongaku-gihō kenkyū: Shōga kara mita tayōsē" (A study of Nohkan musical techniques: Analysis of *shōga* and their changes through history), examines the adaptations of traditional nohkan melodic patterns through an investigation of traditional nohkan *shōga-shū* (oral mnemonics books) 唱歌集 from the Meiji period (1868–1912) to the present day. A book based on this dissertation has recently been published as *Nohkan no Ensō-gihō to Denshō* (Nohkan performance techniques and transmission; 2018). As the only extensive written material in any language on the musical aspects of the nohkan in traditional Noh, Morita's two works form the primary foundation for my own research.

Perhaps, for purposes of my work, the most relevant and productive research in English is in two articles about the nohkan: Donald Paul

9. The English translation of the title is given by the editing society.

Berger's "The Nohkan: Its Construction and Music" (1965) and Takanori Fujita's "*Kuchishōga*: The Vocal Rendition of Instrumental Expression in the Oral and Literate Tradition of Japanese Music: With Emphasis on the *Nōkan*" (1986a). Berger's work examines the nohkan's construction and its pitches, teaching instructions using *shōga*, and a musical transcription of the nohkan part in the dance 〔Chū no Mai 中ノ舞〕 (Middle tempo dance) of the Morita School, using Western staff notation. His nohkan transcriptions are most helpful as a guide for hearing the nohkan pitches and understanding the rhythm and offer his insights based upon what he was able to hear. But his nohkan images are very similar to the seminal record *Zeami seitan roppyaku-nen kinen, Noh: Go-ryū/Goban, Jō/Ge* (Yokomichi 1963a, 1963b) and do not provide any fresh information. My book, however, provides digital images of the nohkan's external and internal structure, figures of my nohkan measurements, and pictures of nohkan makers and performers. Fujita's article goes beyond Berger's work and discusses his Morita School nohkan lessons with his master. His article includes nohkan *shōga* written by his nohkan master using Japanese kana (syllables) 仮名 and articulates the correlation between the teacher's nohkan singing and playing style, which I demonstrate and explain below.

This book takes Fujita's work further and provides a transcription of my Issō School nohkan master's *shōga* singing and his eventual realization of the *shōga*, to demonstrate their similarities and relationship. Further, I go beyond Berger's transcriptions to transcribe the entire 〔Chū no Mai〕 in Western staff notation, with nohkan *shōga* pitches and drum patterns and calls written out separately underneath the transcription. This production serves as a template that enables me to compare a transcription of the 〔Chū no Mai〕 written using my nohkan pitches to a live performance of the 〔Chū no Mai〕 by my nohkan master's performance in a Noh theater, validating the resemblance between the theoretical and realized performances.

The *shōga* system of oral transmission comprises a basic musical vocabulary that uses combinations of Japanese kana syllables to indicate musical expression, phrases, tempo, accents, motives, and nuances. To ensure that readers unfamiliar with *shōga* are able to fully grasp descriptions of the music, my book presents *shōga* as Roman letters and is

the first to provide Western music transcriptions combining nohkan melodic patterns, chant melodic lines, and drum patterns. This transcription draws upon and expands the three-line notation devised by Japanese scholars and Richard Emmert (discussed later), who composes for English-language Noh. I also include drum patterns and drum calls written in a one-line notation below the chant lines. These transcriptions subsequently allow for a wider dissemination of Noh music and increased accessibility to the nohkan's repertoire and performance practices.

Traditional musical ensembles have been examined to a certain extent in Japan, but research regarding the contemporary Noh *hayashi* is nearly nonexistent. The influence of *shinsaku* (new or newly created) Noh 新作能 is notable in Japan, as demonstrated by the ninth annual "Nohgaku Seminar," hosted by Hosei University in 2004, which was titled "Shinsaku noh wo kangaeru" (Considering newly composed Noh plays). This seminar, however, focused on the literary aspects of the Noh plays, not on the musical aspects.[10]

The most substantial work on *shinsaku* Noh is *Noh/Kyōgen: Nihon koten geinō to gendai* (Noh/Kyōgen: Japanese traditional performing arts and the modern era), by Yokomichi Mario and Kobayashi Seki (1996). This study contains an inventory of new Noh plays composed and performed between 1916 and 1995, although it lacks musical analyses. An undergraduate thesis on new Noh plays was written by Tamai Aya in 2003, titled "Umi o wattata noh no kiseki: Shingeki *Taka no Ido* kara Shinsaku Noh *Takahime* he" (Following the tracks of Noh plays overseas: From the new play *Taka no Ido* to the new Noh play *Takahime*). Tamai focuses on the contemporary Noh play *Takahime*, discussing the structure, characters, musicians, and influences of the

10. At Hosei University's "Nohgaku Seminar" (2004), Nishino Haruo gave a presentation entitled "Shinsaku Noh hyakunen no nagare" (Directions of newly composed Noh over the last one hundred years), in which he compiled a list of *shinsaku* Noh from 1904 to 2004 (Nishino 2004). He expanded this list and published it in *Nōgaku Kenkyū* 29 (Nishino 2005), and from this list, he analyzed *shinsaku* Noh that he found exceptional in *Nōgaku Kenkyū* 30 (Nishino 2006). Later, he tackled the question "What Is Noh?" in *Nōgaku Kenkyū* 42 (Nishino 2018).

original Western drama *At the Hawk's Well* that inspired the Noh work. Once again, however, musical analysis is not included.

As for scholarship in English, traditional Noh music research has been conducted by Richard Emmert (1980) and William P. Malm (1958, 1960), examining the rhythmic patterns of Noh music such as *ō-nori* (large rhythm) 大ノリ, *chū-nori* (medium rhythm) 中ノリ, and *hira-nori* (standard rhythm) 平ノリ. Hoff and Flindt (1973) have also annotated and translated parts of the two-volume set from *Nihon koten bungaku taikei* (Compendium of classical Japanese literature), published as part of the Iwanami series that examines the structure of a Noh play (Yokomichi and Omote [1960] 1976, [1963] 1975). Their work is seminal to Noh research.

Research on new Noh plays in English has been increasing, but most of the work has not been published. Emmert, an American who has been living in Japan and studying Noh since 1973, is a certified Kita School Noh dance instructor (*shimai-kyōshi* 仕舞教士) and has studied all aspects of Noh (figure 1). He stands at the forefront of creating, composing, and directing English-language Noh plays. He is currently a professor at Musashino University in Tokyo and the director of the English-language Noh troupe Theatre Nohgaku. Emmert remains one of the few *shinsaku* Noh researchers fluent in Japanese and English. In James R. Brandon's *Nō and Kyōgen in the Contemporary Worlds*, Emmert (1997, 25) discusses the definition of Noh, the "external" and "internal" elements of Noh, and how the definition of newly created Noh may be expanded by changing its external—not internal—elements. Emmert (2008) also elucidates the reasons for creating Theatre Nohgaku and English-language Noh and includes a list of English-language Noh plays (with synopses) in Stanca Scholz-Ciona and Christopher Balme's *Nō Theatre Transversal*. In addition to these publications, Rebecca Teele (1984) interviewed Emmert for *Mime Journal* about his work with Noh. Of note, however, is that even Emmert's remarkably comprehensive work grants very little attention to the role of the nohkan in contemporary Noh plays.

Pioneering research on the nohkan's musical role in traditional and contemporary Noh plays remains scant. Because the instrument must be learned through oral transmission, finding a teacher with the appro-

Figure 1: Richard Emmert. (Image © David Surtasky)

priate skills and knowledge is almost impossible for those living outside Japan. For those living in Japan, studying with a *fue-kata* (nohkan performer in Noh) 笛方 allows one to attain a certain level of proficiency, but many other issues still must be faced. Noh is a comprehensive art form, and to fully understand how its various components interact with one another, basic familiarity with all the elements is crucial. The nohkan is an instrument that thrives in its musical context and is an integral part of the *hayashi*. The flute's functions and musical patterns are intricately interrelated with those of the other instruments, musicians, and performers. Thus, analyzing and understanding the instrument in this context is essential.

The minor differences in musical patterns found among the different schools of Noh instrument playing further complicate attempts at analysis and understanding. Researchers rarely find a performance that includes all the desired schools of performers. Furthermore, locating anything resembling a descriptive Western "score" that includes the preferred schools of the various ensemble instruments proves nearly unrealizable. Thus, it remains for the researcher to compile a "score," paying special attention to the differences among schools.

Fieldwork and Pushing the Boundaries of Noh

The research described in this book was conducted in Japan from October 2005 to March 2007, with funding provided by the Ministry of Education, Culture, Sports, Science and Technology of Japan (Monbukagakushō Scholarship). During my eighteen months in Japan, I studied at the Tokyo University of the Arts 東京藝術大学 as a research student. I took classes in Japanese music history to augment the foundation upon which to ground a solid historical reading of Noh, its music, and its greater cultural implications. After completing my term as a research student, I continued with my graduate studies at Tokyo University of the Arts, while conducting ethnographic research in Japan and abroad, investigating creative processes and musical collaborations among the writers, composers, directors, actors, and musicians of contemporary Noh. To this day, I continue to take Noh lessons with *nohgaku-shi* (pro-

fessional Noh performers) 能楽師 and have learned all aspects of Noh, including nohkan, *utai*, *shimai* (dance) 仕舞, *kotsuzumi*, *ōtsuzumi*, and *taiko* (stick or barrel drum) 太鼓, in order to understand this comprehensive art form. In addition, I have become a member and performer of Theatre Nohgaku.

While conducting fieldwork for this book, I took private nohkan lessons at the university with Issō Yukihiro 一噌幸弘 (hereafter Yukihiro), a nohkan master from the Issō School, both at school and at his teaching studio (figure 2). He is the eldest son of Issō Yukimasa 一噌幸政 (1929–2004) and made his debut on the Noh stage when he was nine years old (Issō Yukihiro and Narabe 2006, 2). Yukihiro is the fifteenth generation of Issō-ryū *fue-kata*, beginning with Nakamura Shichizaemon 中村七郎左衛門 (?–1539), who was a disciple of Higaimoto Hikojirō Hidetsugu 檜垣本彦四郎栄次 (d. 1527) (Hirano, Kamisangō, and Gamō 1989, 38; Morita 2018, 24).

While firmly grounded in traditional Noh music, Yukihiro also performs music of different genres and has formed his own diverse musical ensembles. In these ensembles he plays all types of flutes, ranging from Japanese flutes like the *ryūteki* 龍笛 to *shinobue* 篠笛 of all sizes, *dengaku-bue* 田楽笛, and *nodo-nashi* nohkan (nohkan without a throat) ノドナシ能管, as well as gemshorn, Renaissance, baroque, and modern transverse flutes and even recorders, with which he won first place in the 1981 Asahi Shinbun Japan Recorder Contest.

Yukihiro's musical groups incorporate a variety of instruments in order to create music with various colors and timbres. The groups include (1) Shirase, composed of violin, tabla, and Eastern drums; (2) Kaeshi-dome, with electric bass and drums; (3) Issō Yukihiro Group, involving guitar and tabla; and (4) Leeyari, with violin and double string bass (Issō Yukihiro and Narabe 2006, 3). Moreover, he has performed with other musicians, such as Yamashita Yōsuke, Watanabe Kazumi, and Cecil Taylor, and continues to collaborate with various musicians from around the world.[11] In 2006 he performed Bach's Or-

11. Yukihiro Isso Official Website, accessed July 7, 2018, http://issoyukihiro.com.