

Noh and Kyogen 能と狂言

Week 4

Nohgaku 能楽 (Noh + Kyogen)

- Sangaku (散楽) in the Nara period → Sarugaku (猿楽) in the Heian period.
- Noh evolved and was patronized by shogun starting with Ashikaga Yoshimitsu, followed by Oda Nobunaga, Toyotomi Hideyoshi, and Tokugawa Ieyasu until the end of the shogunate (Edo).
- Noh was a performing art which had been supported and made sophisticated by the warrior class.
- The new nobles and rich people became the patrons in the Meiji period.
- Both Noh and Kyogen use: masks, dance, chants, and instrumental accompaniment.
- The "okina" is known as being "noh and yet noh. (shikisanba = does not have a plot)
Three ceremonial songs are celebratory prayers.

Noh

Types of Noh:

1. Dream noh (Mugen-noh) Spirits such as gods, Buddhas, ghosts, the incarnation or spirits
2. Real world noh (genzai-noh) Real people: human in the real world
3. Dream-like noh (genzai-noh) Semi-spirits: spirits with flesh such as ogres (demons) or long-nosed goblins

Kan'ami (father) and Zeami (son): the two people who brought Noh to the form that is still performed today.

Kan'ami incorporated elements of the songs and dances of dengaku and other arts into sarugaku. Also, he added elegance and artistry to the performances.

Zeami was able to refine the noh he inherited from his father. He was a preeminent noh playwright, producing masterpieces. He developed the jo-ha-kyu concept which was the term to describe the three sections of gagaku (or bugaku) works. His jo-ha-kyu concept had a influence on all traditional Japanese performing arts.

Kyogen

Music of Kyogen

1. Kyogen-uta (the vocal part): independent chants in a play or special kyogen-uta (songs).
 Shite and ado chant.
 Chorus (jiuta): it doesn't accompany the whole play unlike noh.
 Kyogen-uta is more complex than noh
2. Kyogen-ashirai (the instrumental part): entrance music, dance music, and kyogen style music

• Komai: a unique dance which is accompanied by chanting called "komai-utai." Komai and komai-uta are highlight in a kyogen play.

Noh Theater (のうがくどう・能楽堂)



Noh stage

Taiko drum

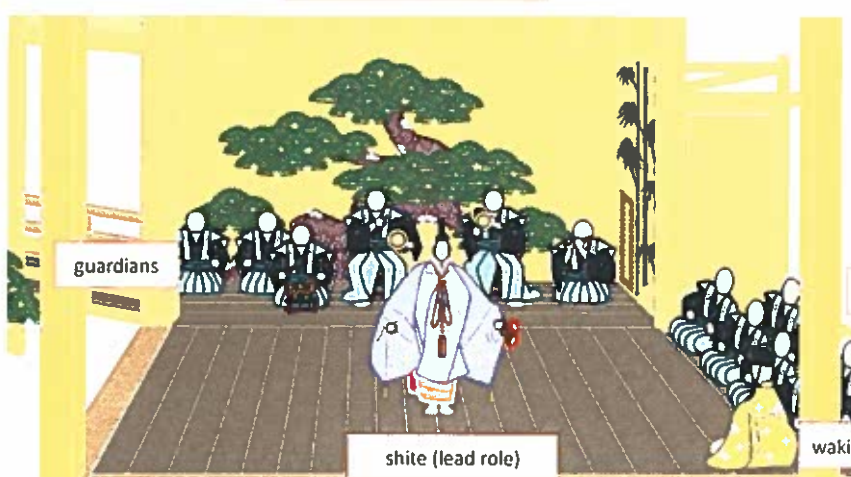
Oozutsumi (hip drum)



Shibuyoshi (四拍子)

Kozutsumi (shoulder drum)

Nohkan(flute) (melody)



guardians

shite (lead role)

Noh chorus

waki(supporting role)

Kyogen vs Noh

Kyogen

Comical plays with words and action

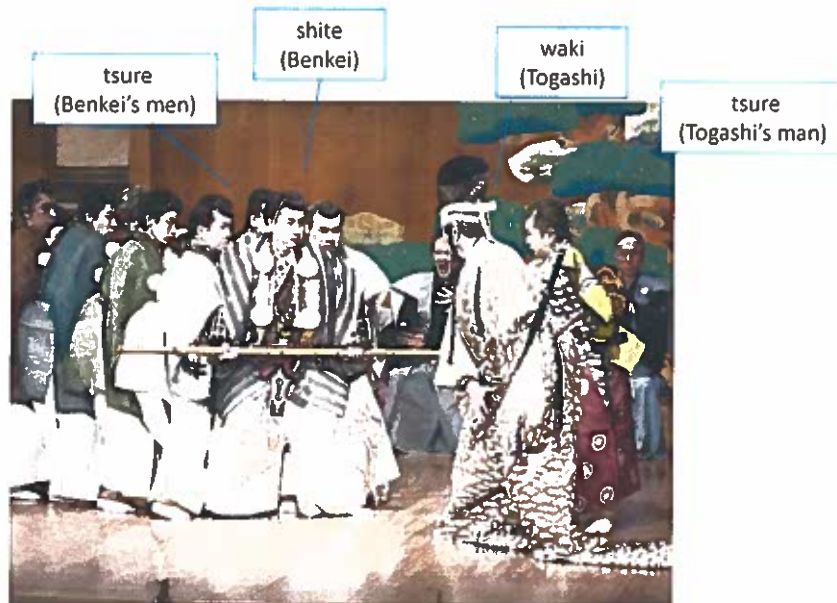
realistic, openhearted, straightforward
narration, dialogue, miming
frank and outspoken attitude
humorous and realistic
the weak and satirized power

Noh

Mysterious plays with music and action

solemn, intensive, elegant
chanting, dancing
emotionless, controlled, and patterned choreography
serious and symbolical
Spirits, warriors, the beauty, the noble

Chapter 4 Noh: Ataka 安宅



Puppet Theater Bunraku/Ningyo-joruri 文楽/人形浄瑠璃



<http://www.puppettheater.com/ningyo-joruri/>

<http://www.tokyo.go.jp/en/culture/bunraku/bunraku.html>

Jōruri/Bunraku

- Ningyo-joruri is a composition art of a puppet show and music called “joruri” with shamisen that accompanies narration or songs.
- The term “Joruri” was taken from the title of the first work “The tale of Princess Joruri.”
- The term “joruri” means a musical genre of katarimono (narrative songs) recited to the accompaniment of shamisen.
- The term “bunraku” was taken from the name of the puppet theater, “Bunraku-za” in Osaka at the end of Edo period.

Two types of Joruri

Ningyo-joruri (puppet joruri):the stage of the puppet show (Takemoto Gidayu)

Uta-joruri (lyric joruri):lyric narrative music used kabuki dancing,etc. and has nothing to do with puppet show