

In the Noh

A Note from the Artistic Director, by Richard Emmert

Today, as I write here in Tokyo, attendees of the third annual Theatre Nohgaku Writers' Workshop are departing for home after a one-week intensive seminar on noh which included three days of sessions on its background and structure; two evenings of noh performances; a third all-day set of performances of the annual *Shiki Noh*—"Ritual Noh"—which features the ceremonial *Okina* and five noh plays and four kyogen plays accord-

ing to the ritual rules of performances of the Edo period; a session with Kanze shite actor Takeda Yukifusa viewing a variety of noh costumes which he geared to the all-day ritual performances; an evening performance of kabuki; and a final day in which two new noh plays and many ideas for new noh plays were presented by the participants with a lively

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Composing the Music for Crazy Jane,

by David Crandall

In my last installment (Volume 2, Number 1), I outlined how Rick Emmert and I developed a method for notating newly composed music for the noh ensemble so that traditional noh musicians could read and play it. In this installment I'll describe three ways that I have modified traditional forms to suit the needs of the play *Crazy Jane*.

The first way is through the use of harmony, which doesn't exist in traditional noh. In the opening scene, a young man is traveling to the sea. He sings a *michiyuki* travel song in the traditional noh style (though with a slightly modified melody). This is followed by a lyrical section sung by the chorus that presages his arrival at a church in a small seaside village. To establish the mood, I set this section with a melody reminiscent of Gregorian chant, and added a second part in parallel fifths above it. A similar section occurs at the end of the piece, serving as a kind of coda or benediction.

My second modification is the use of triple meter, another musical element that doesn't exist in traditional noh (or, as far as I know, in any genre of traditional Japanese music). In the play, Jane reminisces about a day long ago when she danced with her lover Tom on the village green. I wanted to use a

tilting triple meter (a waltz) to highlight that memory and give it a lightness that even the fastest 4/4 meter doesn't have. It wasn't difficult to write a flute melody in 3/4 time; the trick was to find a way to create drum parts that could be played easily by musicians who have never played in triple meter before. The answer in the end was so simple that it wasn't even necessary to change the notation: I merely "swung" the beat, so that what is notated as two straight eighth notes is actually played like a set of three triplets with the first two triplets tied. This has the effect of delay-

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David Crandall rehearses Matthew Dubroff in *Crazy Jane*, Granite Falls, WA, March 2005. Photo by John Oglevee.

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In the Noh, the Newsletter of Theatre Nohgaku, is published four times a year, in December, March, June and September.

Please send items for publication in an email attachment (preferably, text in Microsoft Word, photos in .jpg format) to the editor by November 1, February 1, May 1 or August 15.

Interview with Akira Matsui, by Richard Emmert

The following interview with Akira Matsui was conducted on September 25, 2004 in Japanese and translated and transcribed into English by Richard Emmert. This interview in part will be included in a theater textbook entitled *World of Theatre: Tradition and Innovation*, by Mira Felner and Claudia Orenstein, scheduled for publication by Allyn & Bacon in 2006.

1) Could you describe your own training in noh? How did you become a noh performer?

I'm not from a traditional noh family. When I was five years old and growing up in Wakayama City, I was quite small and my doctor suggested I do utai (noh chant) to make me stronger. In fact, he was a teacher of chant as well and so I started taking lessons from him. Meanwhile, my older sister began taking nihon buyo lessons and I started imitating her. When my parents saw that, they decided that noh would be more manly than nihon buyo so they had the doctor introduce me to his teacher, a Kita school performer named Wajima Tomitaro who came occasionally to teach in Wakayama. So I began to take lessons with Wajima sensei and he began to have me occasionally perform kokata (child) roles in plays in Wakayama and Osaka. Later, when I was 13 years old, I was very fortunate to have Wajima sensei arrange for me to go to Tokyo to live with the iemoto (headmaster) of the Kita school, Kita Minoru.

I was one of seven uchideshi (live-in-disciple) of the iemoto and the youngest, and actually it was several years before a younger deshi came to live with us so I was the youngest of the group for some time. We would wake up early in the morning and practice chant and dance for a couple of hours before going off to regular school. Then in the afternoon after school we would come back and have lessons in the hayashi—the four instruments of noh. A different hayashi teacher would come every day and all of us would take lessons. Then we would re-

hearse more chant and dance. Some days we would have performances to go to where we began to learn how to help backstage.

Of course, what we were doing as uchideshi was not just practicing—we weren't just learning how to perform noh. We were doing what we call *shu-gyō*, which is a kind of training which includes much more than just learning how to perform. It is learning how to live. We have to clean the house, we have to open and close all the house shutters, we have to do the things our seniors tell us to do. And of course the most important is learning proper greetings and etiquette in the house and then backstage. And even if you think your senior isn't a particularly good performer, we must learn to respect them and have them go first. We don't have exams to determine who has the highest score and we are not like sumo or other sports where you have a winner or loser. It is difficult to determine who is a better performer, but even if one thinks one is better, someone else might eventually be a better teacher. So we always have to show respect for our seniors. And what we come to understand in the process is that greetings and etiquette are the basis of one's noh training. And it becomes important in passing along the art to our own sons. If I died young, who would teach my own son? It really is necessary that my association with other performers is good and they can help in the training of my son no matter what happens in the future.

Noh is a group performance. One can't perform it by oneself. If you don't have a good relationship with other performers you won't be asked to perform with others and you won't be able to ask others to perform with you. You might be a more talented performer than someone else, but what good will that do if no one is willing to perform with you. So it is not just a question of technique. A major part of one's training is learning how to work with other performers. If you don't learn this while you are young, you will suffer for it later. Actually, even if you aren't such a good performer, if

you can do the basics in terms of performance and if you have a good association with other performers, you will get work. We have a saying that "a great talent matures late." One might be a very good performer as a youth but later not be so good. Or you might not be so skilled as a youth but then become better with age.

2) To many Western actors, the idea of learning a codified performance form can seem constraining. Can you explain how it frees you to create within the form, or how you see your own creativity emerge within the form?

The Japanese traditional theater forms of noh and kabuki have dance as their basis. You can consider them both forms of theater but the first thing that you learn is dance. When you do dance, you of course have to learn the forms of dance which we call kata, movement patterns. But then as you begin to add more levels of theater you need to add inner elements of expression. But even with those inner elements, the basis for movement still remains dance in terms of how you move or just even how you walk. Classical ballet is the same and anything that is called ballet still uses balletic movements as its base even though a theatrical story is being presented. And even when you change those classical forms, for example to make modern ballet or modern dance, or in Japan's case to make, say, butoh, dance still is the basis for what one does. So you might call noh a kind of theater, but it isn't theater in the sense that Shakespeare is theater. Performance of Shakespeare doesn't have dance as its base. Noh has dance which follows rules, which makes it different from Shakespeare. And it also has music, which means that movement has to fit along with the rules of music, and that of course is what dance is.

Kata, the set movement patterns of noh, are thus born of dance. How one expresses those kata then becomes the source of creativity for the actor. Do you express those kata in a large fashion or a small fashion? Do you make them simple

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or complex? Each kata might have its parameters of expression, but there is a lot of freedom within those parameters. Kata might have set rules, but the actor has freedom to vary those boundaries. Noh

might make it difficult to stand out as a performer, because you might think that everyone is doing the same thing. But not all actors look the same doing the same kata. Some might be very precise, others not so. For the audience members that know kata, that difference is inter-

director's expression of literature, such as the novel *The Tale of Genji*. Long ago, before there was television or movies, performers must have read literature and thought about how to express scenes using kata and that is how noh developed. Today someone might have a variety of digital tools to create a film about *The Tale of Genji*, but 600 years ago the directors of noh had kata to rely on, and if you look at those kata today there were some very amazing directors who were not just trying to portray *The Tale of Genji* but were trying to create something which deepens a sense of its understanding. That is what noh has always attempted to do.

Having kata, one can immediately create one level of performance. The kata for one school for each play are basically set. But then it is up to the actor to take the expression of those kata to a higher level. And that is what creates the difference between performers and performances.

In the West, dance and theater have become separate things. In both noh and kabuki, dance and theater are melded together.

3) What do you believe are the most important qualities or skills for a noh actor?

For the head of a school, more important than performing itself is passing on the tradition and the standards of performance of the tradition. How can this best be passed on to the next generation? But for other performers in the school, the question is how can one learn the tradition but make it feel new, relevant and vital to the present. If one just takes the patterns and performs them without giving them new life, they are antiques and the actor just becomes a museum of ancient performance. In the last 15 years, the world of noh has suddenly opened up and many performers are involved in new creations. Certainly, what each performer might consider important varies. But it seems to me that the biggest issue for the performer is to perform in the parameters of the tradition but make that tradition come alive for the present. And that is really the most difficult thing for a performer to do. Any-



Akira Matsui as the Hawk in *At the Hawk's Well*, Hampden-Sydney, VA, September 2002. Photo courtesy of Matthew Dubroff.

actors use suriashi "sliding feet" movements to walk and that is a basic noh form that is followed, but there is a great variety in how you execute that walk.

In another sense, having kata makes it much easier to perform. If you execute the kata, you can perform. In turn, that

esting. But if you don't know the kata that distinction might not be so interesting. If you don't know kata, you might see someone who doesn't perform kata very well and think that they are good performers.

Kata I think have developed as a

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one can take the tradition and change it. But you really need to explore that fine distinction where what you are doing really is an extension of the tradition so it seems traditional and at the same time feels fresh and new. So in the end, the performer must learn absolutely the basics of the tradition so even if he goes off to explore things outside the tradition he can always find his way back to the tradition. So you really need to study the basics with a good teacher.

4) What differences have you found in working with Japanese actors and the many Western performers whom you have trained?

If you are talking about Japanese actors who are not noh actors, there really is very little difference between Japanese and Western performers. But if you are talking about noh actors, then of course there is a big difference. Noh actors only know noh, and so it is very easy to work with them. We always follow the fundamentals of putting together a performance—the fundamentals that are a part of the noh world but not of any other performing world even in Japan. In the noh world, we all work on the part we are to perform and then we come together, have basically one rehearsal and then do the performance. If you work with actors outside of the tradition, you usually need to get together for a number of rehearsals. If you are teaching them noh, then you have to teach them, then rehearse them, and then finally perform with them. It is a long process to take responsibility for, so of course it is much easier to work with trained noh performers in doing noh. Of course, if you are trying to create something else which isn't noh, then I also have to be a part of the learning equation. If I am going to perform with a Beijing opera performer or with a ballet dancer, I have to learn about Beijing opera or ballet. I've had the experience of taking workshops in both just to get some insight into those traditions so it is possible to perform with them. So when I do traditional noh, I already know the parameters of what kind of performance we will do. But if I am involved in something else where there are performers of other gen-

res, even if what I personally do as a performer is based in noh, we all have to work together to understand characteristics of each other's art so we can somehow find a point of meeting. That meeting point is always the same with other noh actors, but with non-noh actors, that point is inevitably different.

5) You have also worked with new plays created for the noh repertoire, like Samuel Beckett's "Rockabye." What is your view of these new plays and how do you approach a completely new text?

When one does something new like this, there is always a director. In noh, we don't have a director. But in any new piece I have done, such as "Rockabye" or "At the Hawk's Well" or "Siddhartha" or "Forgiveness," there has always been a director. The question then is what the director wants me to do. Does he want me to do something in noh style, or does he want a noh actor to do something in some other style? I really try and make a clear distinction between the two. Clearly, if the director just wants an actor to act realistically he should get an actor who normally does that kind of thing. They will certainly be better at it than I am. But they have probably asked me to perform because they want something that a noh actor can give them—maybe not noh itself—but a certain something. Certain directors will say clearly that they don't want me to do noh. But they also don't want me to act like a typical realistic actor. So treading the fine line between the two is what is difficult. It's like walking on a wall. If you fall off to one side you will be doing noh. If you fall off to the other side you will be doing realistic theater. So by somehow walking on the wall itself you are able to do something that is neither but is something special in itself—something which not just any actor can do.

To deal with a new text, I often first look at it and try and figure out how it would be done in a noh style. Then when I come to something that I can't figure out I think about how it might be portrayed in realistic theater. Then I usually try and create new kata—instead of being realistic, by making realism into kata

one creates a very different feeling. Basically, it is making dance out of realistic gestures. You have to discover the essence of what you want to express and work from there. Painting certainly must be the same. You might look at Picasso and wonder what he is expressing, but if you figure out the essence, then you can understand how he got from there to the painting. An apple drawn by Cezanne has to be something which is unique but at the same time everyone will recognize it as an apple. If it is just any apple, anyone can draw an apple. What is so difficult in that? What makes his apple special is the perspective which is his alone. Yes, everyone sees immediately that it is an apple but the essence is clear and something special is created.

In the end, when I do something new, the essence of noh has to be there. Even if you think what I created with "Rockabye" or something else is different from noh, the essence of noh is still there. You might think it is something completely different from noh, but the essence is still there. If you do it the absolute way Beckett describes it in his text, you might as well have a realistic actor perform it. So in doing something new I will always try to approach it with a noh essence in mind.

I did a play in Ireland called "Georgia O'Keefe" where perhaps my portrayal seemed the farthest away from noh. I wasn't wearing a noh costume or mask and I didn't dance. My costume was a suit. But even with that, I felt that I was performing with the essence of noh as the basis of my performance. Most people watching would probably not even sense that, but I think many people would have realized that it wasn't just a typical Western realistic play. My performance was not a typical realistic style of acting, even though the costumes and the set might have suggested to the audience to expect realistic theater.

(Richard Emmert is Artistic Director of Theatre Nohgaku and a professor of Asian music and theatre at Musashino University in Tokyo. Akira Matsui is a master of the Kita school of noh actors.)

Calendar

Recent and Upcoming Activities of Our Members

February

Colleen Lanki was in Japan from February 10-20 for a nihon buyoh kai and also attended part of the Theatre Nohgaku Writer's Workshop.

On February 22 and 23 **Colleen Lanki** performed *Nagame/Falling Rains*, a new choreography based on poems by Ono no Komachi, using nihon buyoh forms in collaboration with a new composition by Takahashi Sachiyo on the nohkan flute. At the Firehall Theatre in Vancouver, BC.

On February 24 **Elizabeth Dowd** served as an artist review panelist for the Pennsylvania Council on the Arts, Arts in Education program.

March

On March 2 **Elizabeth Dowd** conducted a noh workshop at Case-Western Reserve in Ohio.

On March 12 and 13 at 4pm & 8pm **Naoko Maeshiba** presented her work "Trace," which she choreographed, directed, and performed in, at Dance Place in Washington, DC (www.danceplace.org).

April

Matthew Dubroff will be guest teaching at Virginia Commonwealth University, a class titled: "The Warrior Art: Cutting Edge Noh Theatre," in April.

Colleen Lanki will present her paper, *The Kata of Realism—A Western Actor's Experience with Japanese Shingeki*, on Friday, April 1 at the 2005 Comparative Drama Conference, Northridge, CA.

TN Affiliated Artist **Akira Matsui** will be giving noh workshops at European director Eugenio Barba's ISTA (International School of Theatre Anthropology) in Wroclaw, Poland from April 1-15. For information, see: <http://www.grotcenter.art.pl>. He will also take a brief break from that workshop to fly to Boston on April 10 and perform with the Triple Helix Piano Trio at Wellesley College near Boston. They will be performing a piece by renowned Japanese composer Takemitsu Toru with Matsui choreographing and dancing to the piece.

On April 3 **Elizabeth Dowd** will serve as an adjudicator for the 2005 Pennsylvania Governor School for the Arts auditions.

On April 9 at 8pm **Naoko Maeshiba** will choreograph and perform in "Contact 180" for "Transmodern Age" at Creative Alliance, Baltimore, MD (www.transmodernage.org).

On April 10 **Gary Mathews** will perform noh dances for the Spring Festival sponsored by the Japanese Studies Program of Wake Forest University in Winston-Salem, NC.

Jubilith Moore will teach a kyogen workshop at the San Francisco Clown Conservatory on April 14.

From April 20-May 15 **Elizabeth Dowd** will be performing the role of Madeleine in *Women of Lockerbie* by Deborah Brevoort at the Bloomsburg Theatre Ensemble. For more information please visit: http://www.bte.org/shows/women_of_lockerbie.htm.

Rick Emmert and **Akira Matsui** will be in Vancouver, BC from April 25 through May 8 working with 2001 Noh Training Project-Bloomsburg participant Heidi Specht and her theater company Pangaea Arts on what is being termed the first Canadian noh. *The Gull*, by Vancouver poet Daphne Marlatt, is about the Japanese-Canadian fishermen from the BC coast who were sent away to internment camps in Central Canada during World War II. Rick will soon be completing the noh music for the piece. Akira will be choreographing it. They will co-direct and also perform in the piece. Both will be rehearsing Canadian performers for the piece during the upcoming trip which will end with a work-in-progress performance on May 7. The full performance is scheduled for Spring 2006.

Jubilith Moore will direct and perform in the world premiere of her adaptation of Ernest Hemingway's *The Old Man and the Sea* with Theatre of Yugen, Thursdays-Saturdays April 28-May 21. Also in the cast are **Luis Valls**, as Santiago, and TN Affiliated Artist **Libby Zilber**. All shows are at 8pm at NOHspace, 2840 Mariposa St. at Florida St. in Project Artaud, San Francisco, CA. Reservation line: (415) 621-7978. Online tickets, information and directions: <http://www.theatreofyugen.org>.

On April 30 and May 1 at 8pm **Naoko Maeshiba** will collaborate with the cellist/vocalist Audrey Chen in "Skin" for the Crave-In Site series at Warehouse Nextdoor, Washington, DC (www.warehousetheater.com).

May

In May 2005 **Colleen Lanki** will offer noh dance and chant

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workshops on Tuesday mornings at 10-11:30 at The Dance Centre in Vancouver, BC.

June

In early June **Luis Valls** will participate in workshops/lessons conducted by Yukio Ishida with Theatre of Yugen at NOHspace in San Francisco. Ishida will be performing with Mansaku-nokai in their critically acclaimed *Kyogen of Errors* on June 1 and 2, as part of the San Francisco International Arts Festival presented with the Asian Art Museum at the Palace of Fine Arts Theater. For more information about *Kyogen of Errors* see <http://www.sfintlartsfest.org/theatre.html>.

Elizabeth Dowd will direct a Mainstage production of Caryl Churchill's *Far Away* at the Bloomsburg Theatre Ensemble. Performance dates are June 1-June 12. For more information please visit: http://www.bte.org/shows/far_away.htm.

Matthew Dubroff will be hosting the Annual General Meeting of the American Society of Alexander Technique Teachers in Richmond, Virginia from June 1-5 with 150 participants attending from a half dozen countries.

Ongoing

Colleen Lanki will be teaching movement in the BFA acting program at the University of British Columbia through May.

A Note from the Artistic Director

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round of discussion. All of this was of course punctuated by some great Japanese meals. If it all sounds like it was a week designed to take one's breath away, it was and it did!

The first Writers' Workshop, a ten-day affair, was held in March 2003 here in Tokyo. Last year, also in March, a three-day workshop was held in the United States, the first two days at New Dramatists in New York City and the third day at Princeton University. TN Managing Director John Oglevee and I have organized and conducted all three of these workshop sessions.

This year's workshop had the much appreciated support of the Japan-US Friendship Commission, without which, quite frankly, the workshop would have been next to impossible to do. In addition to John and myself, TN member and Japan resident James Ferner participated along with nine people from the United States and two from Australia. TN's Canadian member Colleen Lanki was also in town and was able to attend a couple of the performances and one of the daytime sessions.

The goal of the TN Writers' Workshop is to plant the seeds for getting playwrights to write noh plays that TN can eventually perform. At the same time, realistically we know that these seeds can and will sprout in many different ways.

After the first workshop in Tokyo two years ago, we felt we were extremely fortunate to have one play emerge from the process that we now know we can use. That was our own TN member Greg Giovanni's *Pine Barrens*, which we began rehearsing last summer in Bloomsburg and we are planning to premiere in 2006.

This time around another of our members, James Ferner, presented a nearly finished noh play called *Desert Light*. It is a story about a man who goes to the desert to get away from the city and seek enlightenment. Although James still intends to refine it further, it has strong possibilities for a future TN play. And yet another play was also presented—Tony Torn and Lee Ann Brown's *Sop Doll*. Tony participated in the Tokyo workshop two years ago and both Tony and Lee Ann were in last year's New York workshop. Their play too has undergone a process of refinement and is getting much closer to completion. Both plays, in any case, are concrete examples of the success of this annual workshop.

At the same time, when talking about seeds, we expect that others may not choose to write a noh play just yet, but might find in noh inspiration for writing other kinds of plays. Playwright Erik Ehn, who led a group of five from the California Institute of the Arts and who has participated in all three work-

shops, continues to be a leading voice for the workshop. And he has written both an English noh play, *Crazy Horse*, in 2001, and a noh-influenced play, *Frankenstein*, in October 2003, both produced by Theatre of Yugen in San Francisco. Erik has commented in the workshops and in private on how the workshops have stimulated the playwright participants even if some have not yet begun actually writing a noh play, and he has further pointed out that before long TN may find itself awash in plays that need to be put up.

Frankly, that is starting to worry me too, although it is a pleasant worry in many ways. The Writers' Workshop has encouraged a number of playwrights to write and when they do, we will want to get many of these new plays up. We will have encouraged them into existence. We then should do what we can to get them up in the form for which they were written. In order to do this, our problem as always will be figuring out the logistics for getting Theatre Nohgaku to be as active as we possibly can be.

(Richard Emmert is Artistic Director of Theatre Nohgaku and a professor of Asian music and theatre at Musashino University in Tokyo.)

2004-2005 Fundraising Campaign

Theatre Nohgaku would like to extend its heartfelt thanks to the following donors who gave a total of \$4,640 to our first annual fundraising campaign. Thanks to your generosity we were able to support the further training of several of our members, conduct rehearsals in Bloomsburg, PA in August 2004 (with a work in progress presentation of TN member Greg Giovanni's *Pine Barrens*) and Granite Falls, WA in March 2005 (with a work in progress presentation of TN member David Crandall's *Crazy Jane*), and hold our third annual Writers' Workshop in Tokyo in February 2005, as well as maintain our website and carry on other needed operations.

Matsukaze donor - \$1000-\$4999

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North Carolina School of the Arts Residency in the Works, by Gary Mathews

In January Theatre Nohgaku Artistic Director Richard Emmert and members David Crandall and John Oglevee joined me in Winston-Salem, NC at the North Carolina School of the Arts for a three-day conference to plan a major residency project at the school, to be sponsored by the Thomas S. Kenan Institute for the Arts at NCSA. During the conference we presented a demonstration and met with deans and faculty from across the campus.

There would seem to be a natural fit between NCSA and TN. A campus of the University of North Carolina, NCSA is the leading public arts conservatory in the country. Students receive the highest levels of professional training in dance, music, drama, design and production and filmmaking. Firmly grounded in Western performance styles, many faculty and students have been talking for several years about expanding the horizons of students' arts training. What better way to do that than by introducing them to noh! And of course one of Theatre Nohgaku's most pressing needs is to find places to rehearse and mount new work.

TN will conduct workshops in noh dance, chant, musical instruments and design in August-September 2005 and again in 2006. In September 2006 the

company will premiere member Greg Giovanni's *Pine Barrens*, with NCSA students designing the production. If we can achieve our dreams (and that simply means finding the necessary financial support), we plan for the design students to travel to Japan in December 2005 to do research. Discussions are also under way with the filmmaking school for stu-

dents to make a documentary on noh focusing on the residency.

Coming issues will keep you informed about this exciting project.

(Gary Mathews, editor of *In the Noh*, is Secretary of Theatre Nohgaku and a professor of Humanities at the North Carolina School of the Arts.)



Artistic Director Richard Emmert (L) taking a question after Theatre Nohgaku demonstration at North Carolina School of the Arts, January 2005. Others, L to R: Gary Mathews, David Crandall, John Oglevee. At far L is Dr. Margaret Mertz, Director of the Thomas S. Kenan Institute for the Arts at NCSA. Photo by Lynda Lotich.

Composing the Music for Crazy Jane

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ing the drum calls by a sixth of a beat: instead of occurring on the half-beat, they occur on the third triplet of each beat. Through this simple trick (which is often used in Western pop music and jazz), I could get the lilting quality I wanted.

A third way I used my freedom as a composer was by experimenting with instrumentation. In the opening of the main dance, for example, which has drum calls that vary dramatically in volume and speed, only the *otsuzumi* player actually hits his drum. The other two drummers participate through drum calls alone. This helps to emphasize Jane's disorientation as the dance begins, and provides a bit of randomness that I hope will be unexpected and unsettling. In another section, where Jane and the chorus sing antiphonally (and which happens to be in triple meter), the chorus is accompanied by the *kotsuzumi* and *otsuzumi*, but Jane is accompanied by *taiko* alone to underscore how her madness has enclosed her in an isolated world. The abrupt changes be-

tween the two modes will, I hope, further delineate Jane's disjointed state of mind.

Gregorian harmony? A *noh* waltz? Varied instrumentation? It may seem audacious to tinker in this way with a traditional art form that has evolved to "perfection" over the course of more than six centuries. But it seems to me that this is precisely where Theatre Nohgaku can make a unique contribution to the ongoing story of *noh*. No art form that lives (as I believe *noh* does) can be hurt by experimentation. If the experiment succeeds, the art is enriched and new territory is opened to exploration; if it fails, nothing is lost (except perhaps the reputation of the person responsible for the experiment). In any case, I felt that my modifications were dictated by the needs of the story, and I look forward to seeing how these particular experiments are received by audiences.

(David Crandall, a Founding Member of Theatre Nohgaku, is a professionally trained actor in the Hosho school of *noh* and a playwright and composer based in Seattle.)

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Correction. In the December issue (Volume 2, Number 1) the article by Akira Matsui was translated by Richard Emmert and the article by Mitsuo Kama was translated by James Ferner.

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Coming Next Month. In March TN held a weeklong rehearsal of member David Crandall's *Crazy Jane* at the Tsubaki Shinto Shrine in Granite Falls, WA. On Sunday, March 13 the company gave two work in progress performances of the play with different casts. The rehearsal and performances were to ready the play for a world premiere to take place next spring at the shrine, to be followed by a tour in the Pacific Northwest. The June issue of *In the Noh* will include photos of the rehearsal and performances, together with reflections by participating members on what was an extraordinary experience for us all, starting with *misogi*, the morning purification ritual concluding with a plunge into the cold mountain stream running by the shrine!

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In the Noh

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Richard Emmert, Artistic Director

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