

“Noh as Intermedia” / Intermedia Analyses of Noh Theater Plays



noh.stanford.edu FUJITA Takanori,¹ Jarosław Kapuściński, François Rose,² Scott Bailey, Peter Broadwell, Javier de la Rosa, Simon Wiles³

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¹Research Centre for Japanese Traditional Music, ²Department of Music, ³Center for Interdisciplinary Digital Research ¹Kyoto City University of Arts ^{2,3}Stanford University

Plays: The site grounds its exploration of Noh and intermedia on full-length recordings of two exemplary and contrasting Noh plays from ca. the 14th century CE:

- *Hashitomi*: a feminine-centered “wig” play that references scenes and poetry from *Genji monogatari*
- *Kokaji*: a miracle “god” play recounting the forging of an enchanted sword through divine assistance

Index of Intermedia (lol)	Voice	Percussion	Nohkan	Dance
34	-	Strict	Congruent	✓
33	-	Strict	Non-congruent	✓
32	Ô/Chünori-2	Strict	Non-congruent	✓
31	Hiranori-2	Strict	Non-congruent	✓
30	Ô/Chünori	Strict	Non-congruent	✓
29	Hiranori	Strict	Non-congruent	✓
28	Ô/Chünori-2	Strict	-	✓
27	Hiranori-2	Strict	-	✓
26	Ô/Chünori	Strict	-	✓
25	Hiranori	Strict	-	✓
24	-	Strict	Congruent	-
23	Ô/Chünori-2	Strict	Non-congruent	-
22	Hiranori-2	Strict	Non-congruent	-
21	Ô/Chünori-2	Strict	-	-
20	Ô/Chünori	Strict	Non-congruent	-
19	Hiranori	Strict	Non-congruent	-
18	Ô/Chünori	Strict	-	-
17	Hiranori	Strict	-	-
16	Non-congruent-2	Strict	Non-congruent	-
15	Non-congruent-2	Strict	-	-
14	Non-congruent	Strict	Non-congruent	-
13	Non-congruent	Strict	-	-
12	-	Strict	Non-congruent	-
11	Non-congruent-2	Flexible	Non-congruent	-
10	Non-congruent	Flexible	Non-congruent	-
9	Non-congruent-2	Flexible	-	-
8	Non-congruent	Flexible	-	-
7	-	Flexible	Non-congruent	-
6	Non-congruent	-	-	-
5	Kotoba-2	Flexible	-	-
4	Kotoba-2	-	-	-
3	Kotoba	-	-	-
2	-	Flexible	-	-
1	-	-	Non-congruent	-
0	Auxiliary motion on stage: (Props, Musicians...)			

Plot synopses, commentary on scenes and their use of intermedia; libretto translations, formal maps

Analytical approach: The comparative intermediality of different formal sections is the sum of the “Index of Intermedia” (lol) values of their constituent elements, e.g., rhythmically congruent chanting contributes a higher lol value than unmetered speech, due to the former’s increased energy and use in moments of dramatic climax.

Intermedia: a way of forming expression that draws on relationships between art forms (literature, vocal and instrumental music, stage movement, dance, masks, costumes, and props, in the case of Noh) and their cumulative impact.

Video playback is synchronized at subsecond-level granularity with **subtitles**, **libretto**, and a multimedia **score** encoding every spoken **word**, **musical element**, and stage **action**, with options to filter the elements and extent of the displayed score.

Technical details: The interactive playback interface is a React.js application housed within a static website built with Jekyll, which also hosts the supporting essays, catalogs, and other scholarly materials. The site’s content is populated dynamically from Google sheets and markdown/HTML files edited directly by the principal investigators. Source code at github.com/sul-cidr/noh

- Levels of supporting analysis:**
- Essays describing the **genre** and **history** of Noh and the two plays
 - Interactive catalogs, descriptions, and image, video and audio examples of theatrical and dramatic **forms**, modes of **declamation** and **singing**, **dance** patterns and other **gestures**, **instruments**, **musical rhythms**, **forms** and **melodic modes**, and **costumes**, **stage positioning** and **props**

