

井筒(Izutsu, the well-cradle) キリ(kiri, the final section)

English translation: Royall Tyler ([http://faculty.humanities.uci.edu/sbklein/articles/izutsu\\_E1.pdf](http://faculty.humanities.uci.edu/sbklein/articles/izutsu_E1.pdf))

Japanese	romanization	English translation	number of syllables	unit of beats
<i>She, the main character circles stage, approaches the well-cradle, parts the plume grasses, and peers into the well</i>				
つついづつ	tsu-tsu-i-zu-tsu	"cradle, well-cradle..."	5	8
つついづつ	tsu-tsu-i-zu-tsu	cradle, well-cradle	5	8
いづつにかけし	i-zu-tsu-ni ka-ke-shi	well-cradle that told	4/3	8
まろがたけ	ma-ro-ga ta-ke	who was the taller,	5	8
おいにけらしな	o-i-ni ke-ra-shi-na	I've grown up, love..."	3/4	8
おいにけるぞや	o-i-ni ke-ru-zo-ya	I've grown old, yes!	3/4	8
さながみみえし	sa-na-ga ra mi-mi-e-shi	Just as he looked,	4/3	8
むかしおとこの	mu-ka-shi o-to-ko-no	the Man of Old,	3/4	8
かむりのうしは	ka-mu-ri no-o-shi-wa	his robe and his headdress,	3/4	8
おんなともみえず	o-n-na-to-mo mi-e-zu	conceal the woman,	5/3	8
おとこなりけり	o-to-ko na-ri-ke-ri	show me a man:	3/4	8
なりひらのおもかげ	na-ri-hi-ra-no o-mo-ka-ge	Narihira	5/4	8
<i>Gazes at her reflection, then back away, weeping</i>				
* * * みれば/なつかしや	mi-re-ba/ na-tsu-ka-shi-ya	there before me, and so dear!	3/5	8
* * われながら/なつかしや	wa-re-na-ga-ra/na-tsu-ka-shi-ya	I see myself, yes still I love him!	5/5	8
* * * ぼうふ	bo-o-fu	Departed lover in phantom form,	3	4
* * はくれないの/すがたは	ha-ku-re-i-no/su-ga-ta-wa	a flower withered,	5/4	8
しほめるはなの	shi-bo-me-ru/ ha-na-no		4/3	4
* * いろのうてにおい	i-ro-no-o-te ni-o-i	all colour gone, but fragrant	5/3	6
* * * のこりて/ありわらの	no-ko-ri-te /a-ri-wa-ra-no	yet, Ariwara	4/5	8
* てらのかねも/*ほのぼのと	te-ra-no ka-ne-mo /ho-no-bo-no-to	Temple bell tolls in the dawn:	6/5	8
* * * あくれば/ふるてらの	a-ku-re-ba /fu-ru-te-ra-no	and ancient temples,	4/5	8
* * まつかぜや/*ばしょうばの	ma-tsu-ka-ze-ya /ba-sho-o-ba-no	loud with pines where the wind sighs. plantain-leaf frails,	5/5	8
ゆめも	yu-me- mo	the dream	3	2
* * * やぶれて/さめにけり	ya-bu-re-te/ sa-me-ni-ke-ri	has broken into waking,	4/5	8
* ゆめはやぶれ/あけにけり	yu-me-wa ya-bu-re/ a-ke-ni-ke-ri	the dream breaks into day.	6/5	8

Experience of *ma* in music of *noh* drama 能の音楽の間を体験する

5 Sept 2024 Haruhisa Kawamura and Takanori Fujita

Fig. a) *Taiko* 太鼓's basic pattern : *kizami* 刻ミ

	2	3	4	5	6	7	8	1	
	X	X	X	X	X	X	X	X	
		X	X	X	X	X	X	X	
			X	X	X	X	X	X	
				X	X	X	X	X	
					X	X	X	X	
						X	X	X	
							X	X	
								X	

right hand stroke (tsu)  
 left hand stroke (ku)  
 oral notation for strokes  
 kakegoe drum calls

Fig. b) Oral notation of *nohkan* 能管: the *Ryo-chu-kan* 呂中干 pattern in *mai* 舞 "dance"

2 3 4 5 6 7 8 1

(central note)    hya---    i-    ri-    hi-----    (middle)中  
 ts o---    hyu-----    hya---    u-    ts:'tsu' (silent space, komi)

(central note)    hya---ra-----    ri / hi--    (high)干  
 ts o---    ts

(central note)    hi-    u-    i-    ri-    hi-----    (middle)中  
 ts    ru-----    hya-----    u-

(central note)    hya---ra-----    hi-----    (low) 呂    back to the top or  
 ts o    ho- ho-    u-    slowdown to close