

“Clouds drift aloft, do you see the waves?”
Tone Color Constellations in Japanese Noh Drama



Wednesday, Oct 19, 2011, 1:00 PM
Music Building, Rm 132, University of Pittsburgh

This lecture examines aspects of musical form in the opening sections of Japanese Noh drama from the vantage point of tone color morphology. The first portion of the paper, through analysis and live demonstration, presents the individual sonic components of Noh's sound spectrum and their combination into a stratified complex. These components include the two drums, the *otsuzumi* and *kotsuzumi* (along with their respective drum calls, or *kakegoe*), the *nohkan* flute and the various modes of singing (*utai*) available to the actors and chorus. The second half of the paper looks at color constellations/assemblages created through the temporal arrangements of these sonic materials. We name these color morphologies 'chromatopes' (*chroma* = color, *topos* = space).

Joyce S. Lim, from Malaysia, is on faculty at the Noh Training Project, which offers the most extensive Noh training available in the United States. She has trained in *kotsuzumi*, *otsuzumi*, *taiko*, *shimai* (dance) and *utai* (chant). Her *utai* teacher, Oshima Kinue, is the only professional female *shite* actor in the Kita school. Her research and choreography has been presented internationally and in venues in New York such as Dance Theater Workshop, and Danspace Project, with funding from Robison Foundation, Nippon Foundation, Japan Foundation and the Asian Cultural Council, among others.

Michael Gardiner is a music theorist and composer and a member of the inaugural cohort of Arts and Sciences Postdoctoral Fellows at the University of Pittsburgh. The core of his experimental project for the fellowship, 'Coupling Machines and Generative Combinatorality' lies in gleaning ideas about musical structure through unlikely, even incongruous conceptual pairings, producing results can be exchanged across disciplines, transversally.