

Let's go for Kabuki!

Hakataza Theatre

Category of Kabuki play

(1) Jidai-mono

A play which deals with stories for the period before the year 1600 and mainly features ancient legends, aristocrats in the Heian period (8th-12th centuries), Samurai in the Kamakura period (12th-14th centuries), Buddhist monks, and so on.

(2) Sewa-mono

A play which deals with stories featuring the lives of commoners in the Edo period (17th-19th centuries).

(3) Buyo-geki

A play featuring the Kabuki dance with Shamisen (strings) and songs. One of four kinds of music genres called Nagauta, Gidayu, Tokiwazu and Kiyomoto is used in Buyo-geki. The Buyo-geki in which Nagauta is used is called Syosagoto, while the Buyo-geki in which Gidayu, Tokiwazu and Kiyomoto are used is called Joruri.

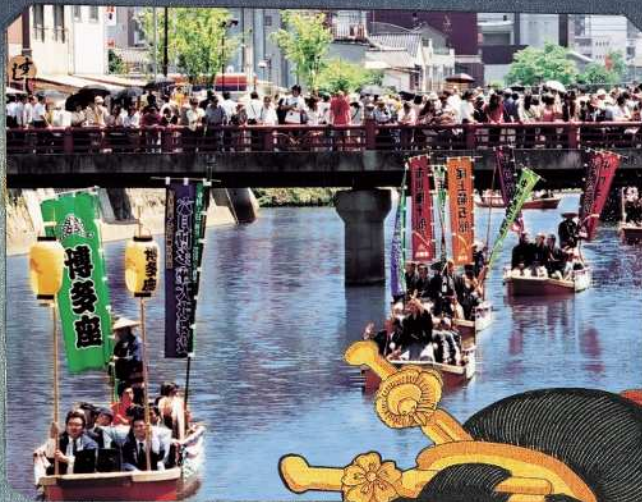
(4) Shin-kabuki

A play featuring stories which incorporate ideas and techniques from western countries.

製作・著作 博多座

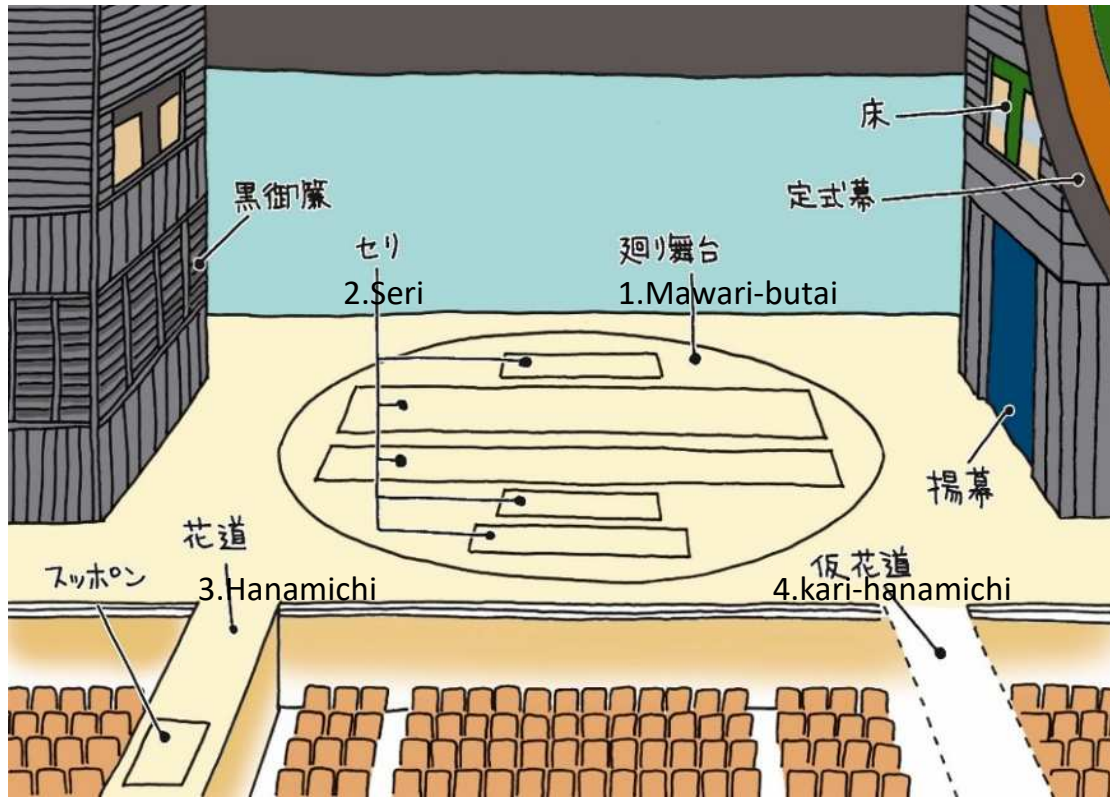
協力 一般社団法人 九州通訳・翻訳者・ガイド協会

表紙絵 出典「山海愛度図会つづきが見たい 志州西宮白魚」
作者:歌川国芳 (名古屋テレビ放送株式会社所蔵)

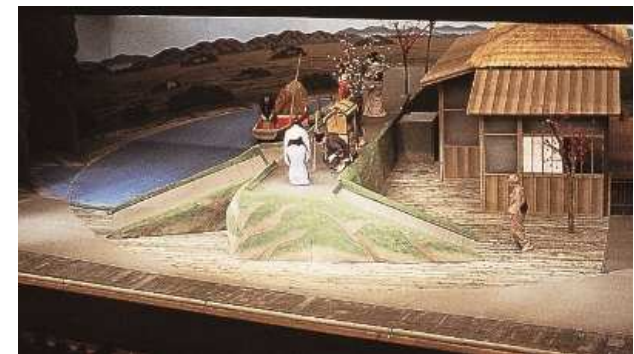


船乗込之図





1. Mawari-butai
A revolving stage which carries actors and various pieces of equipment. This has the effect that a scene changes to another scene smoothly and a shift of scenes and situations stands out.

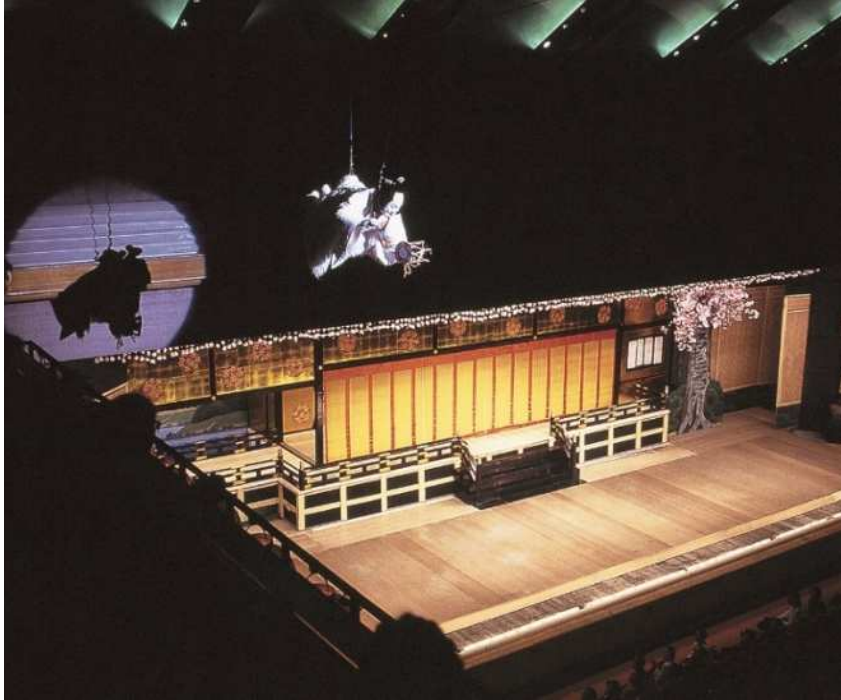


2. Seri
A device on the Mawari-butai which raises and lowers actors and stage equipment automatically.

3. Hanamichi
A passage which runs on Shimote (the left of the stage as seen from the audience). It is effective in order to bring the audience and actors closer.

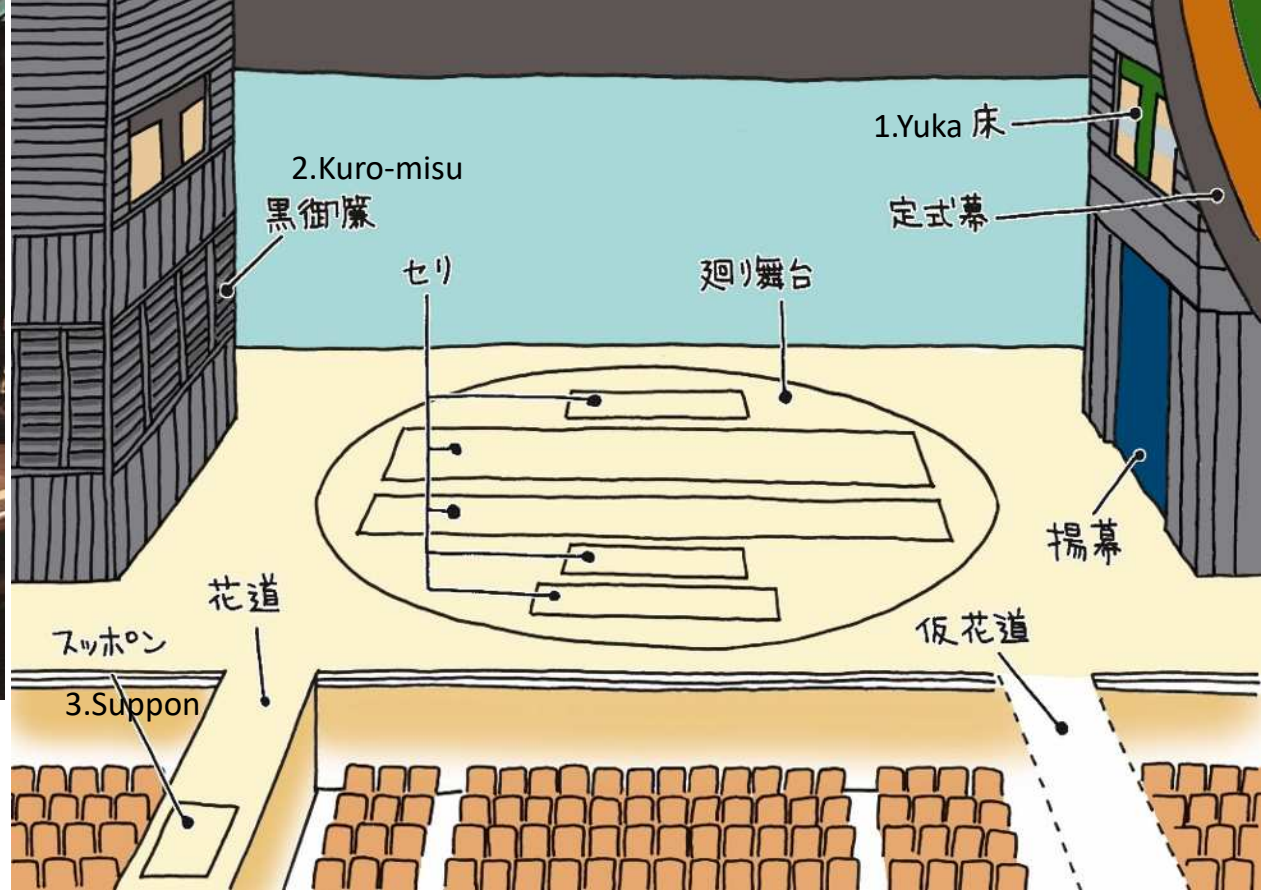


4. Kari-hanamichi
A passage which runs on Kamite (the right of the stage as seen from the audience).



Chunori

A visually eccentric choreography in which an actor who plays the role of a ghost or a specter is hoisted with wires hanging over the stage so that the actor can seem to be flying in the air.



3. Suppon

A device which is located at three-tenths of the Hanamichi from the side of the stage and raises and lowers actors.



1. Yuka (Chobo-yuka)
A place inside which the string players play the strings and narrators narrate.

2. Kuro-misu
A black room inside which instrument players perform an accompaniment to the Kabuki play. 3



(1) Shumei

It means that an actor succeeds his predecessor's name, most often that of the actor's father, grandfather or teacher. When the Shumei is done, a performance commemorating his succession is performed. The performance includes Kojo.

(2) Kojo

A verbal message delivered when an announcement of Shumei is made. In Kojo, main actors in a suit with a family crest called Kamishimo make a congratulatory speech with the main actors lined up on the stage.



Joshiki-maku

A formal curtain colored black, yellowish red and dark green.



Dorobo

A robber. However, robbers in the Kabuki play such as Ishikawa Goemon are often cool!



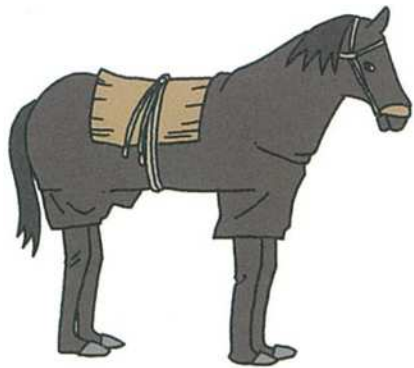
Oiran

A courtesan who is beautiful, intelligent and cultivated.



Hime

A princess who is cute and elegant. A male actor plays the role of Hime as well.



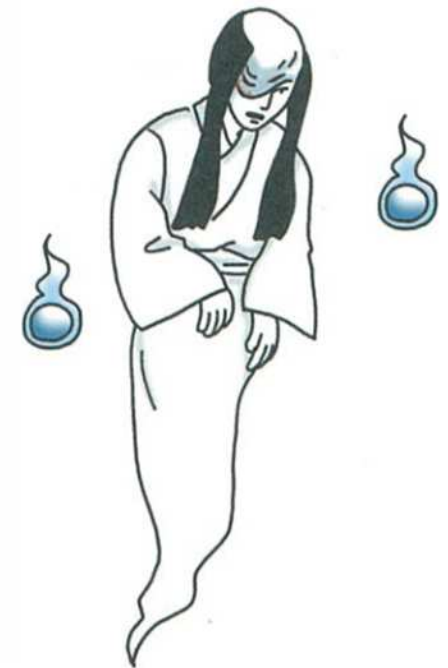
Uma

A horse of which two actors play the role. Horses in the Kabuki play range from fine horses to draft horses.



Hero

A champion of justice who appears and defeats bad fellows.



Yurei

A ghost who appears with creepy music.



Koken

A member of staff who helps an actor change clothes and gives the actor props inconspicuously. He wears black clothes normally but wears a wig and a suit called Kamishimo consisting of a sleeveless jacket and a separated skirt in a particular play.

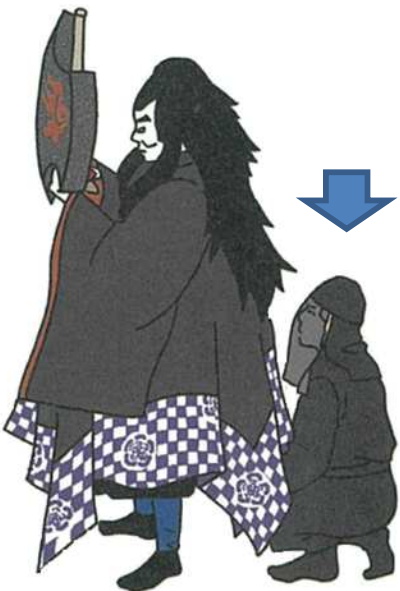


Roppo

An actor moves his hands and feet dynamically in six directions including up, down, east, west, south and north. This behavior shows the forcefulness and the climax of the emotion of a character.

Mie

It means that an actor stops his movement for a moment and then looks daggers at somebody. This behavior is conducted when the emotion of a character reaches its climax.



Kuro-go

One of the Koken who wears black clothes. The black color means “nothing” in Kabuki. The Kuro-go is supposed to be invisible to the audience.





Kumadori (Stage makeup)

(1) Beni-guma

Stage makeup with red stripes over a white foundation. This makeup style symbolizes virtue, bravery or youthfulness.



(2) Ai-guma

Stage makeup with blue stripes over a white foundation. This makeup style symbolizes something weird, a great evil or an enemy.



(3) Taisha-guma

Stage makeup with dark brown stripes over a light brown foundation. This makeup style symbolizes a supernatural monster such as a ghost or a demon.



Matsubamemono

One of the plays which incorporate the style of Noh (the Japanese classical performing art) into the Kabuki play. In Matsubamemono a pine tree is drawn is located at the front of the stage.



Ki

Wooden clappers which are beaten shortly before the Kabuki play starts and when the play ends.



Tsuke

Sound effects which are generated by hitting a plate with a wooden clapper. These sound effects emphasize the Mie and footsteps.



Gidayu

The music style originated by Takemoto Gidayu, a famous Joruri chanter. This music style is often used in a puppet show and deals with the description of deeds or incidents. A broad-neck Shamisen is used.



Kiyomoto

The music style of Joruri which came about in the late Edo period. It is often used in a dance performance. In this music style, high pitched voices and sensual melodies with complex melody lines are used. A medium-neck Shamisen is used.

Tokiwazu

The music style which was popular as music used in Buyo-geki. It has flowing melodies and a lighter rhythm than that of Gidayu. A medium-neck Shamisen is used.



Nagauta

The music style most often used as background music in Buyo-geki and other Kabuki plays, which mainly deals with the description of visual scenes. This music style comprises Shamisen (strings), small and big Japanese hand drums, flutes, and so on.