

2002/2003 UMS

YOUTH EDUCATION



Kodo

University Musical Society
Teacher Resource Guide

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About UMS

The goal of the University Musical Society (UMS) is to engage, educate and serve Michigan audiences by bringing to our community an ongoing series of world-class artists who represent the diverse spectrum of today's vigorous and exciting live performing arts world.

Since 1879, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts series. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us into this new millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live performing arts.

UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, opera and theater. Through educational endeavors, commissioning of new works, youth programs, artists, residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. The University Musical Society now hosts over 90 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that gathers for performances in venues throughout Ann Arbor, Ypsilanti, and Detroit.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus and a regular collaborator with many University units, UMS is a separate non-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants and endowment income.

2002/2003 UMS YOUTH EDUCATION

Kodo

University Musical Society
2002/2003 Teacher Resource Guide

Youth Performance
Tuesday, March 25, 2003
11am - noon
Michigan Theater, Ann Arbor

Table of Contents

SHORT ON TIME?

We've starred the most important pages.

ONLY HAVE 15 MINUTES TO PREPARE YOUR STUDENTS?

Try the Word Search on p. 43.

Overview

- * 6 Coming to the Show
- * 8 Kodo At A Glance

About Kodo

- * 10 About Kodo
- 13 An Interview with Kodo
- 16 Map of Japan

Taiko Drumming

- * 17 History of Taiko Drumming
- 19 Building a Taiko Drum
- 21 The Clothing of a Taiko Drummer
- 22 Different Types of Taiko Drums
- * 24 Taiko Vocabulary

Lesson Plans

- 30 Introduction
- 31 Meeting Michigan Standards
- * 33 Lesson 1: Listening to Taiko Drumming
- 36 Lesson 2: Japanese Poetry
- 37 Lesson 3: Origami
- 39 Lesson 4: Japanese Folk Tales
- * 43 Lesson 5: Word Search

Resources

- * 46 Permission Slip Information
- 47 Internet Resources
- * 48 Recommended Listening
- 49 Community Resources
- 50 Evening Kodo Performances
- * 51 The 2002/2003 UMS Youth Education Program



Kodo. Photo courtesy of the artists.

OVERVIEW

Coming to the Show



Cendrillon Youth Performance
April 2002



Orfeo ed Euridice Youth Performance
November 2001



Balé Folclórico da Bahia Youth Performance
October 2001

We want you to enjoy your time in the theater, so here are some tips to make your youth performance visit successful and fun!

How do we get off the bus? You will park your car or bus in the place marked on your teacher's map. Only Ann Arbor Public Schools students and students with disabilities will be dropped off in front of the theater.

Who will meet us when we arrive? UMS Education staff will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door, where ushers will meet your group. The ushers know that your group is coming, so there's no need for you to have tickets.

Who shows us where we sit? The usher will walk your group to its seats. Please take the first seat available. (When everybody's seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.

How will I know that the show is starting? You will know that the show is starting because you will see the lights in the auditorium get dim, and a member of the education staff will come out on stage to say hello. He or she will introduce the performance.

What if I get lost? Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

What do I do during the show?

Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance

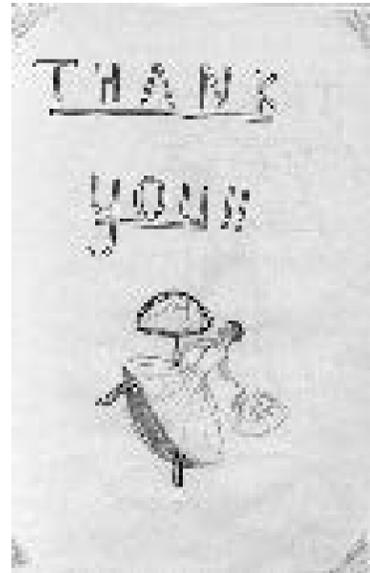
How do I show that I liked what I saw and heard? As a general rule,

the audience claps at the end of each performance. This clapping, called applause, is how you show how much you liked the show. Applause says, "Thank you! You're great!" The louder and longer the audience claps, the greater the compliment it is to the performers. In jazz, it is traditional to clap at the end of each song and after solos (when one instrument gets to play a special part on its own). If you really enjoy the show, stand and clap at the end. This is called a standing ovation.

What do I do after the show ends? Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school's name called, follow your teachers out of the auditorium, out of the theater and back to your buses.

How can I let the performers know what I thought? We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. What did your friends enjoy? What didn't they like? What did they learn from the show? Tell us about your experiences in a letter, review, drawing or other creation. We can share your feedback with artists and funders who make these productions possible. If you had a wonderful time or if you didn't enjoy the experience, we want you hear your thoughts. Please send your opinions, letters or artwork to:

Youth Education Program
University Musical Society
881 N. University Ave.
Ann Arbor, MI 48109-1011
Fax: 734-647-1171



Student Response to
Alvin Ailey
Youth Performance,
February 2001



Who is Kodo?

Kodo was formed in 1981 by a community of people who had come to Sado Island in the Sea of Japan ten years earlier to devote themselves to the study of the taiko, the traditional Japanese drum. Their objectives are not only the study and preservation of traditional Japanese performing arts, but also the creation of new directions for what they believe are still vibrant living art-forms. They also place great emphasis on cultural exchange through joint-performances, festivals and workshops, and pursue a continuing belief in the importance of contact with the natural world. 1981 marked the beginning of the continuous "One Earth Tour", Kodo's major vehicle for its performance activities.

The meaning of "Kodo"

The Japanese characters for Kodo convey two meanings: Firstly, "heartbeat," the primal source of all rhythm. The sound of the great taiko is said to resemble a mother's heartbeat as felt in the womb, and it is no myth that babies are often lulled asleep by the sound of the mother's heartbeat. Secondly, read in a different way, the word can mean "children of the drum," a reflection of Kodo's desire to play their drums simply, with the heart of a child. This willingness also lies behind Kodo's success in experimenting with new musical forms and creating some startling new fusions for taiko.

Earth Celebration

From their base on Sado Island, the One Earth Tour has taken Kodo all over the world, and during the time they have been steadily making friends among percussionists and artists from many cultures. The idea of inviting the world's musicians back to the beautiful surroundings of Sado has progressed from a dream to a reality.

Together with the celebrations for the opening of Kodo Village in 1988, the first "Earth Celebration" festival was held in the town of Ogi, near the land that the group had finally found for its long-dreamed of village. Driven by Kodo's dedication to providing ways in which the world's cultures can learn more about each other, Earth Celebration is now firmly established as an international percussion and arts festival that takes place on Sado Island every year. The central theme is always Tataka - to beat a rhythm.

The performances in the natural outdoor theatre of Shiroyama Park have featured performers ranging from Africa's exuberant Drummers of Burundi,

through Bali's mysterious Suar Agung giant bamboo xylophone ensemble to jazz-great Elvin Jones. In particular, Earth Celebration has become identified with some extraordinary joint-performances and impromptu sessions between performers who are often unable to speak to each other.

In addition to Kodo and the major guests, the festival includes lectures and workshops (which can range from how to make bamboo xylophones to local Ogi Okesa dance), art exhibitions and an all-comers fringe event modeled on the Edinburgh Festival. In 1998, the first experience of springtime festival in May.

One Earth Tour

Kodo has always called their tours the "One Earth Tour," an idea taken from the tradition that the sound of the village drum binds a community together. They hope that in some small way they can the audiences around the world to feel that they have something in common. They also protest the continued research and production of nuclear weapons, which still threaten with instant destruction the environment, peace and life. Kodo believes that art has an important role to play in communication. It can often make bridges where leaders and politicians can not.





The Japanese characters that stand for "Kodo"

Nature has always played a very strong role in Kodo's lifestyle, training and musical inspiration. All of the community's efforts over the last decade have been directed towards the gradual building of Kodo Village in a thickly-forested area on the southern peninsula of Sado. It is here that the community of around 40 people lives, trains and prepares for its worldwide tours. Since its inception the founders of Kodo have nurtured a dream of establishing an artistic community in the wild surroundings of Sado.

Amongst some of the most beautiful landscape in Japan, the island is a treasure house of Japanese performing arts with a living tradition of drumming, dancing and theatre. Throughout Japanese history, the island has also been a home for exiles, from political prisoners and convicts to the founder of the Noh theatre (Japan's Classical Opera Theatre), and it was here that Kodo created for a haven where Japan's traditional arts could not just be preserved but kept alive and developing.

After more than a decade of living in a converted schoolhouse, the group finally obtained 25 acres of thickly-forested land on the Ogi peninsula in the southern part of the island, and in 1988 the opening ceremony of the village was held. In keeping with Kodo's dedication to preserving traditional arts, the first structure, the main office building, was reassembled from the timbers of a 200 year-old farmhouse that was scheduled for demolition. It has now been extended and includes communal cooking and dining areas as well as a library devoted to world music and dance. Since then, a reception building (also a reassembled farmhouse), a dormitory building, a studio and rehearsal hall have been added. In addition to these main communal buildings, married members of the group have been building family homes on surrounding land.

Looking to the future, Kodo envisions the village as being not just a home base for its touring activities but a center for a wider range of artistic activities and an essential part of its plans to provide opportunities for artists of the world to meet and understand each other.

Apprenticeship

Although Kodo is sustained by a core of longtime members, new members are needed to replace those who choose to leave the group. In 1985, an apprenticeship program was established to train the next generation of Kodo performers. The program used to only be available to those that intended to join Kodo, but as of April 1998 the apprenticeship has been opened to anyone up to 25 years old, and the program has extended from one year to two years. Kodo chose to make this change because they believe that the same principles that go towards making a Kodo performer also apply to helping someone prepare to become a positive member of the society at large. Apprenticeship is open to males and females of any nationality between the ages of eighteen and twenty-five. No special schooling, work experience or musical training is a prerequisite for admission.

The typical apprentice program is for the first year to focus on General Curriculum. This includes flute, drumming, dancing, singing, an introduction to traditional culture, the building up of physical strength and flexibility, and the experience of communal living. Apprentices also begin to work in farming and woodworking. The second year of apprenticeship is tailored to the individual's aspirations and abilities, focusing on more intensive taiko training and instruction, often learning pieces from Kodo's repertoire.

After two years, an apprentice who is deemed worthy to continue becomes a junior member.

Junior members learn several Kodo pieces and may tour and perform with the large group for one year. At the end of their junior year, junior members may be asked to join as full performing members of Kodo. This intensive internship is designed to allow apprentices to be judged not only on their musical ability but on their personal integrity. Members of Kodo are chosen for their high levels of musicianship as well as strong moral character.

Performer Biographies

Motofumi Yamaguchi, Current Artistic Director

Motofumi was born in 1954 in Ibaraki. When he was six his family moved to Tokyo. He joined the choir and played the guitar when in elementary school, flute and piano in high school and studied cello in college. His influences included Bach, Ravel and Canadian pianist Glenn Gould. He began though, to have doubts about why he, as a Japanese, was playing Western music, so he began to explore his own culture. His influences expanded to include the shamisen and koto, Japanese archery, Noh Theatre and the aesthetic of Shinto shrine architecture and the Tea Ceremony. He also began to tire of the big city and investigated the then quite prevalent phenomenon of living in a commune in the countryside. He heard about Kodo in its earliest incarnation on the radio. In 1979 he hopped on his bicycle and spent three months getting to Sado, taking part-time jobs on the way. After being accepted into the group he filled the vacancy of the recently departed Japanese flute (shinobue) player. As Artistic Director of the group, Motofumi insures that the flow of a Kodo show is pure, accurate, clean, and reflects the best elements of Japanese culture while exploring new horizons. When composing, he must take into consideration how the visual aspects of the show will relate to Kodo's sound. Aside from composing, Motofumi is the principal flutist for Kodo and gives several solo performances each year. He recently scored the music, performed by Kodo, for the film *The Hunted*.

Eiichi Saito, Kodo Drummer

After 15 years in the group, Eiichi is now one of the leading drummers as well as the understudy for the Odaiko drum. While completely comfortable with the Odaiko, Eiichi says that he needs at least another 5 years to truly make the instrument his own. He claims to be more of a performer than a musician; the pleasure he gets in Kodo comes from the joy the audience feels when the group brings the music to life.

Ryutaro Kaneko, Player and Musical Director

Apart from his work as a performer on stage, Ryutaro composes original work including three pieces on Kodo's newest CD *Ibuki*. Ryutaro also enjoys playing as an independent player with other musicians. He leads Taiko workshops for teachers and people in the arts who are facing a block in their creative energies. He shows them how to "unravel," using the taiko to open up a path. He doesn't point out anything to them, but rather, in his words, teaches them "to throw away what they have and become natural."

Yoshikazu Fujimoto, O-Daiko Drummer

"When I was young, I used to play the Odaiko full tilt, using only power, and as if before

Visit the official Kodo webpage!

www.kodo.com

The Odaiko is the largest drum played by Kodo, weighing nearly 900 pounds and cut from a single tree.

“If there is such a thing as perfection in music, Kodo comes as near to it as any group in the world.”

Boston Globe
March 14, 1995

a sporting event, I would do all kinds of warm up exercises. Now I warm up as I play, approaching it in my natural physical state. I pace myself now, with more quiet phrases. When I feel myself tiring, I pull back and when I feel the power recharge within me, I “turn it up” again. One of the junior members of the band is the son of one of my classmates from Wachi. It gives me great pleasure to see the circle turn.”

Hideyuki Saito, Player

From the KODO beat, autumn '98

“Born in downtown Tokyo, in 1969, ‘Hide’ (He-day), who is married to fellow player Michiko Yanagi, grew up with his parents living over the family barbershop. His fondest memories as a child are going off with his father to play baseball. Not particularly keen on school, he enjoyed gym and basketball. At an alternative high school he first encountered Japanese traditional performing arts when he began learning Oni Kenbail (the Demon Sword Dance). This led to his joining a folk arts group where he was introduced to taiko. On a school sponsored tour to northern Japan he went to Sado island and the Apprentice Center, where they were given a brief taiko demonstration. Upon returning home he found himself writing in his report of the trip, without really understanding why, “I’m going to join Kodo.” And so at the age of 18, right out of high school, he became a Kodo apprentice, never having actually seen Kodo perform. After successfully completing his one-year apprenticeship he was off on his first tour as a stagehand. Ironically, now that he was a full fledged member, he found less time to properly practice the taiko, the limited space of the old school house being in constant use by the more senior members rehearsing. Feeling at a loss, he decided to pack it in and return to Tokyo. Over drinks a friend suggested he stick with the group, and then, upon consulting player Ryutaro Kaneko was told, “If you leave now, without having learned how to play anything, you’re really just a quitter.” These words hit him hard, and so he resolved to “have another go.”

He returned to Sado a changed man, pitching in wherever he could, even when uninvited. Previously he had thought it was enough to just train, drum and dance. Now he put his all into every aspect of life. He tried to anticipate the needs of those around him before they were aware of them themselves. The next thing he knew he was on stage for Shishi Odori (Lion Dance), and soon found himself appearing in one number after another. He takes pride in having achieved something no other player in Kodo’s history can claim, that of appearing in every single number of a performance. ‘Hide’ is easy to pick out on the stage, slender and small of stature, he is the fellow racing about doing somersaults, playing chappa (cymbals) or waving a bamboo pole with paper streamers during the encore, always in his words, putting out 120%. Hideyuki considers Michael Jordan, his “spiritual leader”. He regards Jordan’s achievements more the product of effort than pure talent, and like the way he doesn’t say in his writings, “Do this or that”, but rather, “I did this...” Hideyuki would very much like to have Michael see a Kodo performance after which he would have many things to ask, such as, “How is it that you pull together all the talents of the Bulls into a single working unit?” or, “How do you always manage to play to the maximum of your ability?” Hide believes these are lessons as valuable to a winning basketball team as they are to a group like Kodo and its members.

THINK ABOUT IT

Hideyuki considers Michael Jordan to be his “spiritual leader.”

Who is yours?

The following interview was conducted at Sakura Hall (Hokutopia) in Tokyo by Terry O’Mahoney with Kodo tour manager Kazuko Ito and performer Tetsuro Naito (From Percussive Notes magazine, February 1998).

Terry O’Mahoney: How many members are currently on tour with Kodo?

Kazutko Ito: Fourteen players and six staff members. We try to have only twenty people on tour at any one time, due to touring costs. In total, there are twenty players, twenty staff, and ten apprentices on Sado Island.

O’Mahoney: How much do apprentices perform?

Ito: Apprentices do not perform on tour. Players start as apprentices for two years, then become junior members for one year, and then some junior members may become full members. Some of the junior players are performing tonight.

O’Mahoney: Do players perform on different instruments or do they specialize?

Tetsuro Naito: Due to similarities in technique, players perform on a variety of different instruments.

O’Mahoney: What portion of the year is spent touring?

Naito: Two-thirds of the year is spent on tour in Japan and abroad, and one third of the year is spent practicing and creating new works.

O’Mahoney: Are works written by composers outside of Kodo (e.g., Maki Ishii) completely composed for Kodo to learn, or do composers provide music and ask Kodo to create the percussion part?

Naito: Mr. Maki Ishii came to Sado Island, and we created the piece “Monochrome” together because he had to have the experience of working with taiko—to learn what sounds are possible. The music was written and we started practice, but he (Ishii) visited and we collaborated.

O’Mahoney: Do most composers who write for Kodo visit Sado Island for collaborations or do they submit completed pieces?

Naito: We collaborate. On the other hand, traditional music is studied by Kodo members who visit various places and speak with people who are performing their own music. We will learn from them and arrange the pieces.

O’Mahoney: The visual aspect of a Kodo performance is very important. Please discuss how choreography/movement is determined.

Naito: Actually, there is no certain choreography. But there is a natural way to play the taiko. The traditional way to play taiko is sometimes a bit “quiet” (visually, for the audience), so we arrange a better way.

O’Mahoney: So you develop your choreography as a group?

Naito: Yes. Of course, there is a basic way of playing. This is the traditional way to play and we change the choreography little by little. The dance also evolves this way. It starts with traditional dance, but on stage we have to change it according to the way we feel.

“It is my hope that the listener, so as to really experience the power of taiko, will sit back, relax and enjoy listening at as loud a volume as possible.”

Keiichi Nakamura
Member of Kodo

A Day in the Life of a Kodo Apprentice

5:50am: Arise, run
10 Kilometers

7:30am: Breakfast and
shime daiko rehearsal,
stretching

12:30pm: Lunch

2:00pm: second daily
rehearsal

5:00pm: rehearsal
ends, time for free
time, grocery shopping
and cooking

6:00pm: Dinner

7:00pm: optional
rehearsal or more free
time.

10:00pm: Bedtime

O'Mahoney: Does Kodo commission works or is the group approached by composers?

Naito: Either way. Monochrome is a Kodo commission.

O'Mahoney: Could you discuss the apprenticeship program?

Naito: It was formerly only a one-year program but it is now a two-year program. Previously, when it was only one year, the apprentices would play every day, all day long to learn the base of Kodo music. But now, as a two-year program, it is more relaxed and they must have experience with Japanese culture for their first year, and then they start playing in their second year. Of course, they begin to learn taiko in their first year, but mainly they learn about Japanese culture and the history of Sado Island.

O'Mahoney: What would a typical day be like for an apprentice?

Naito: (laughs). That was seven years ago for me! At 5:50 we would wake up, run ten kilometers, at 7:30 breakfast, clean up, work on shime daiko, stretch for about one hour, lunch around 12:30. Around two p.m. rehearsal begins again. We would finish practicing around five p.m., followed by some free time. Several people were designated to shop for food and cook. After dinner, more free time; if we wanted to practice, we could. About ten or eleven p.m. we go to bed.

O'Mahoney: Kodo has sent small taiko groups to places like Cuba and the Dominican Republic. Are there plans to send small groups to other places?

Naito: Yes.

Ito: The emphasis is on touring with the large group.

Naito: Touring is very expensive, so sending smaller groups is better from a budget standpoint.

O'Mahoney: Is there a national arts sponsorship organization similar to the National Endowment for the Arts in the U.S. that sponsors Kodo's tours?

Ito: Kodo does not receive any sponsorship money for their tours. The government does support the Earth Celebration, because it is an activity on Sado Island. Tours are completely self-supported.

O'Mahoney: Who makes drums for Kodo?

Naito: In Ishikawa Prefecture, there is a drum shop called Asano. Mainly, the drums are from there. The drum shop is very flexible about meeting our construction criteria.

O'Mahoney: Are there specific technical goals that apprentices need to master before becoming Kodo members, or is membership based on personal and/or spiritual qualities as well?

Naito: Apprentices enter the program with a variety of different experience levels. Some people have drumming experience, some do not. Kodo members select prospective apprentices for membership based on whether or not they feel they would be good for Kodo.



"Our small planet is filled with a huge variety of people from different cultures who often have very different ways of living. In this world, it is more important than ever that people find ways to live together harmoniously. In ancient Japan, the taiko was a symbol of the rural community and it is said that the limits of the village were defined not by geography but by the furthest distance at which the taiko could be heard. It is Kodo's hope with the One Earth Tour to bring the sound of the taiko to people around the globe, so that we may all be reminded of our membership in that much larger community: the world."

-from Kodo.com

Map of Japan



Map courtesy of MapQuest



TAIKO DRUMMING

By Michael Gould, Assistant Professor of Music, University of Michigan

The roots of taiko come from a long and diverse history of religion and war. In Japan, a large portion of the drums that are found within contemporary taiko ensembles have their roots established in Buddhism, Shinto, and Zen religious services. They believed the sound of the drum was the voice of Buddha. Shintoists believe that drums have a Kami (spirit). In Shinto, when one uses a drum, one has the ability to talk to the spirits of animals, water and fire. Another example of taiko in religious ceremony is the uchiwa daiko that helps monks and the congregation keep time while chanting. Not only is the uchiwa found inside the temple, but often played by monks marching down the streets during festivals.

Taiko has also taken part in Japan's feudal reign and associated battles. A legend exists from the 16th century that the Emperor Keitai brought a large drum from China to raise the morale of his troops and frighten hostile enemies from his castle in the town of Mikuni. The emperor called his drum Senjin Daiko or "front drum"¹. Another myth reveals that taiko drums were used to delineate town borders by how far the drums sound traveled. With the many myths, outside influences, and vast history of taiko and its associated genres, it is very difficult to pinpoint its evolution and musical influences.

It is only within the last 70 years that taiko has come out of its traditional setting and become its own ensemble. Today's taiko bands blend the music of many cultures giving new life to this very old and traditional music. Many people are familiar with Japan's premiere taiko band, the Kodo Drummers of Japan which are the focus of this packet, but there are however, thousands of small town taiko bands in Japan that bring people together to experience the joys of their rich culture. In conjunction with town bands, there are also pre-school and day care bands that teach and perform taiko. It seems no where else on the planet can one find so many people and government branches involved in playing and supporting percussion.

¹ When a modifier is put before the word "taiko," a euphonic change takes place from "taiko" to "daiko". For example: O-Daiko means large drum. It simply sounds more agreeable in spoken or written Japanese.

I had the unique opportunity to talk with Yukihiro Umetsu, the president of Umetsu Daiko to learn about his company's process and unique history of taiko manufacturing. The company, located in Hakata in Fukuoka Prefecture, has been making drums since 1821. Mr. Umetsu is the seventh generation of drum makers in his family. After much coaxing he revealed some details of how his company constructs taiko drums. Since most taiko manufacturers receive their drum shells rough cut, most manufacturers do the final process of finishing the drum. This process will be explained in three parts: first, shell construction, followed by head treatment and then final assembly.

Shell Construction

The shell is the most difficult and time-consuming process in the manufacturing of a taiko. After an order has been placed, Umetsu Daiko calls their lumber supplier to find the appropriate diameter log. After the tree has been felled, it must sit for one and a half years to dry. After the appropriate time the tree (log) is cut to the proper length for the drum. The rough shape of the drum is then made using a machine or chiseled out by hand depending on the size of drum and the supplier (see figure 1). A good craftsman can chisel two or three rough shells out per day. The shell must then sit for three years to completely dry! It is this point in the process that most taiko manufacturers receive their shells.

Once a shell has been delivered, preparations begin for final shaping of the inside and outside of the drum. The first step on the inside is to chisel out the bearing edge. This is done with a deep-grooved chisel. Once both sides are complete, the inside is sanded smooth except for below each of the bearing edges. The bearing edge remains the thickest part of the drum to keep the shell's integrity.

Once the inside has been finished, the outside of the drum is sanded for staining (see figure 2). Using several grades of sandpaper, an electric sander finishes the outside. After this is completed the handles are nailed on to the drum. With heavier drums, the handles are more decorative than functional. After the handles are in place, preparations begin to place the head on the shell.

Head Preparation

The first step in making a taiko head is to remove the hair from the skin. This is done by soaking the hide in a river or stream for one month. The winter months are more conducive for hair removal because of the colder water temperatures. The process of soaking the head is called *kanzurashi*. Soaking the head in rice bran also produces the same effect of loosening the hair from the hide. After removing the hair, the head must sit and dry for one year. Once dried, the head is cut to the appropriate size and thickness depending on the style of drum and its use. For example, a drum used indoors in a temple can have a much thinner head than one used by a taiko ensemble in an outdoor performance. The skin has loops added in the final preparation for mounting the head on the drum.



Figure 1: The inside of the bearing edge is chiseled out with a deep-grooved chisel.



Figure 2: The outside of the drum is sanded for staining.



Figure 3: Water is poured directly on the head of the drum to make the skin more malleable..



Figure 4: Hydraulic jacks are used to stretch the head of the drum on to its shell.



Figure 5: Tacks are placed in the head to keep it in place and taught.



Figure 6: The final step is staining the outside of the drum

Fitting the Head

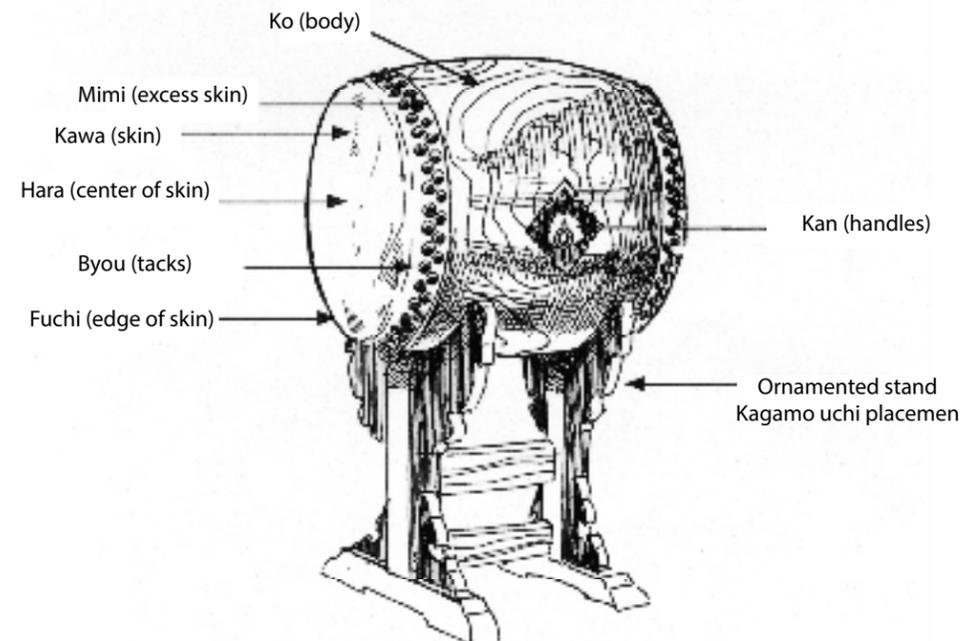
To make the head more pliant to fit over the shell, the head is soaked in water. At Umetsu Daiko, the smaller drums are soaked in a tub. For larger sized skins, the water is poured directly on to the head to make it more malleable (see figure 3). After the head has been placed on the shell, metal rods are placed through each of the loops of the head. The rope that is used to tighten down the head is held in place by the rods. With the metal rods in position, the drum is moved to a hydraulic table for tightening.

The hydraulic table consists of a grid of timbers on which a platform with hydraulic jacks is placed. Each rope coming down from the head forms a loop that is placed under its respective timber. Hydraulic jacks are used to provide tension to stretch the heads (see figure 4). Once stretched, small lengths of bamboo are twisted through each of the ropes to even out the tension around the drum. When this is complete it is left to dry. The sound is checked and adjusted up or down in pitch with the press and bamboo pieces. After the head has dried, a measuring tool marks off where each of the tacks are to be placed on the head. This tool is similar to a compass with sharp points on both ends. This leaves a small guide hole. These tacks aide in keeping the head in place and taut. A medium sized drum has around 300 tacks per side (see figure 5).

After the head has been tacked down the excess hide is removed. This is done using a scoring tool around the circumference of the drum. Once scored, a larger knife is used to cut-off the excess skin. The drum is now ready to be stained.

The staining process is the last step (see figure 6). Once the first coat of stain is used, a light coat of fine sawdust is applied as a buffer to give the drum a high luster.

Parts of a Taiko Drum



6. Hachimaki
(headband)

1. Happi
(Short, Kimono-like
costume)

Bachi
(Sticks)

5. Momohiki
(tight-like pants)

7. Obi
(sash or belt)

4. Tabi
(split toed socks)



1. **Happi**, or Hanten - the colorful “short coats” that are usually worn with an obi (belt). Often the happi bears the name and logo (called “mon”) of the taiko group.
2. **Fundoshi** - the cloth that is wrapped around a man’s legs and waist (basically like small jockey pants), and worn when playing the O-daiko or Okedo. In Japan men still wear fundoshi during summer matsuri, for example when carrying a mikoshi or pulling a yatai (not shown).
3. **Haragake** - originally used as a carpenter’s apron. Haragake look like aprons, they cover the chest and stomach and have straps that criss-cross over the shoulders (not shown).
4. **Tabi** - shoes worn by taiko players. They are similar to high-top “kung fu” shoes, but the big toe is separated like the thumb of a mitten.
5. **Momohiki** - the pants often worn by taiko players. They are like long under pants, or tights, but tie around the waist.
6. **Hachimaki** - the head band worn by many taiko players (and sushi-ya).
7. **Obi** - the belt that holds a kimono or happi coat

Different Types of Taiko Drums

There are many myths and legends in taiko, especially given its long history. This is an interesting story heard in Kawada Taiko's factory in Japan in 1997.

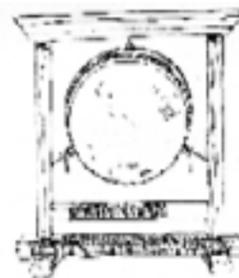
"While touring the workshop, we got into a conversation regarding old taiko and their repair. We went over to look at a very old taiko, probably from the "Edo" period. It was a very large drum that needed to be re-skinned. I noticed that the tacks ("byou") looked very old, and were slightly rusted. I asked Mr. Kawada if people generally wanted the tacks replaced, or if they wanted to re-use the old ones. Mr. Kawada replied for very old taiko, everyone insisted on re-using the old tacks. He said that it is commonly believed that old tacks were made from the metal of samurai swords that the Tokugawa Shogunate ordered destroyed during the "Edo" period. Therefore it is believed the metal is superior, and has a special spirit – the samurai's spirit."



Nagadou-daiko



Odaiko



Hira-daiko

Nagadou-daiko

The nagado-daiko (long-bodied taiko) is by far the most popular taiko used in the modern kumi-daiko style of playing. They are also very common in festivals and in temples and shrines (where they are often called miya-daiko). They have a characteristically deep, reverberant sound. These drums are often called by their size: josuke is the most common size; chu-daiko translates as medium drum and odaiko (big fat drum) range from 3 shaku on up to 6 shaku or more. There are many styles of playing this taiko, with a wonderful selection of different stands that hold the nagado-daiko in various positions.

Odaiko

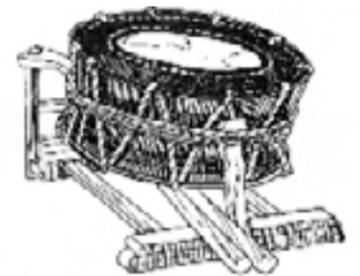
Odaiko literally means "big fat drum" and can refer to any large taiko drum. However, the term is usually reserved for nagado-daiko that have a head over three feet in diameter. Odaiko are typically placed on a stand and played horizontally, often by two people at once. Typically, one player will beat out a basic rhythm while the second player solos. Odaiko can reach huge proportions, sometimes weighing in at over three tons and spanning over six feet in diameter. These Mammoth Odaiko are often built for shrines or temples, and their cost can run into the hundreds of thousands of dollars.

Hira-daiko

The hira-daiko tends to be a small drum, but they can reach extremely large proportions as well. The big versions are popular among many taiko groups who can buy an odaiko sized hira-daiko for much less than an equivalent nagado-daiko. Smaller hira-daiko are not used much in the kumi-daiko style of playing, but have a place as an orchestral instrument, used in Hayashi music. They have a boomy, reverberant sound like the nagado-daiko, but they decay much faster due to the shallow body.

Shime-daiko

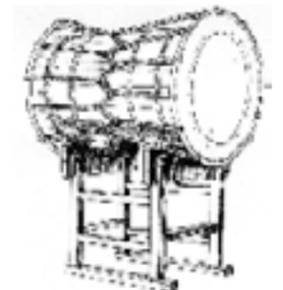
Shime-daiko used for classical Japanese music such as Noh, Kabuki and Nagauta are sometimes just called taiko or wadaiko, and have relatively lightweight bodies and thin heads, often with a circular patch of deer skin in the middle of the head. Shime-daiko used for folk music and kumi-daiko (left) are called tsukeshime-daiko; they are much heavier, have thicker skin, and are capable of being tensioned to a very high pitch. In taiko groups, the shime is often used to keep the basic rhythm and establish time, but they are a versatile solo instrument as well.



Shime-daiko

Oke Do-daiko

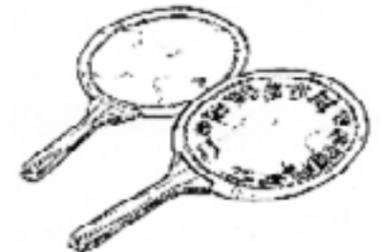
The oke-daiko, or okedo, is made with a stave construction - not carved from a single piece of wood as is the case with the nagado-daiko. They tend to be larger than a typical nagado-daiko, often around six feet in length and three feet in diameter. They are usually played horizontally, raised up on a high stand. There are also short bodied styles which are becoming increasingly popular. They have a loud, flat, booming sound, and are often played with slats of bamboo which produces a sharp, slapping sound.



Oke Do-daiko

Uchiwa Daiko

The Uchiwa Daiko are paddle drums used to keep time during Buddhist chants. These drums are also used by monks in parades and festivals



Uchiwa Daiko

Daibyoshi Daiko

Daibyoshi Daiko are used in the Contemporary taiko ensembles, temples and in folk music. It is played with thinner stick and sometimes played while slung over the right shoulder.



Daibyoshi Daiko

Kotsuzumi

An hourglass shaped drum with two heads. It contains two sets of ropes to hold the head in place. One set of ropes holds the head on the shell while the other encircles the tension ropes to change the pitch of the drum.



Kotsuzumi

Taiko Vocabulary

“The first and last rule in taiko is to connect with the drum.”

Kenny Endo
Taiko Master

Atarigane - Also known as the chan-chiki. A hand gong. Often used to keep time. Played held in the hand or suspended by a cord. Struck with a deer horn mallet called the shumoku.

Bin-sasara - Also ita-sasara. An instrument made of many small slats of wood connected by a spine of string with a handle at each end.

Bachi - Also buchi. General term for drum sticks. Also refers to the plectrum or pick used by shamisen and biwa players.

Buna - The Japanese beech tree. Used for bachi.

Buyoo - Classical Japanese Dance.

Byoo - Tacks used to nail the heads on certain taiko.

Byoo-daiko - Also Byoouchi-daiko. General term for a nailed-head drums.

Chappa - Also called tebyoshi. Small hand cymbals.

Choochin - Paper lantern. Used for decoration by some taiko groups. It is common to have a taiko group's name written on a choochin.

Chu-daiko - General term for a medium sized drum, roughly around 2 shaku in diameter. Most often refers to a drum of that size of the nagado-daiko style.

Da-daiko - Highly decorated okedo-daiko style drum used for religious ceremonies and is played with short, padded beaters. Da-daiko are usually around two meters in diameter, and are one of the oldest styles of taiko used in Japan, dating from at least the 7th century.

Dai - General term used for a drum stand.

Daibyoshi - A style of okedo-daiko used in Kabuki music. The high pitch of the drum is used to represent of the atmosphere and ambience of Edo and city life. (Also see tsuchibyoshi).

-daiko - Suffix used to indicate a type of drum, a Taiko group, or a style of taiko playing in a compound word.

Do - Also Doh (English variant). General term used for the body of a drum.

Dojo - A place for studying. Lit: the place of the way.

Dora - A gong with a deep lip and pronounce center boss.

Edo-Bayashi - Festival music of Edo (old Tokyo).

Fuchi - The rim of the drum, where the “ka” note is played.

Fue - In the broadest meaning, fue refers to any blown instrument including nohkan, shakuhachi and sho. However, the term is widely used to refer to a transverse (horizontal) bamboo flute.

Fundoshi - A loincloth. Sometimes worn in various festivals and by some taiko groups during performances, particularly Odaiko solos.

Futatsu-domoe - A design made up of two comma shaped marks in a circle (similar to a yin-yang symbol) that is commonly lacquered on the heads of Odaiko.

Hara - Belly. Location of the Ki energy in humans. Also refers to center of the drumhead.

Harakake - Also Maekake. A apron-like garment used in festivals and by some taiko groups.

Hara-maki - Long strip of cotton cloth used to wrap the stomach or midsec-

tion.

Hayashi - General term for ensemble music that includes drums.

Hinoki - Japanese Cypress tree. The wood is used for making oke-daiko and for bachi.

Hira-daiko - General term for a drum wider than it is deep (Literally “flat drum”).

Hoo - Wood of a relative of the magnolia tree. A soft and light wood. Used to make bachi.

Hon-bari - The final stretching of head over a taiko body in preparation of tacking it in place. See also kari-bari.

Hogaku - Japanese classical music.

Hyooshigi - Wooden blocks used as clappers. Similar to latin clave, but struck at the tips rather than in the middle of the block.

Jiuchi - Also called ji. A base, or backing rhythm. Usually a simple duple beat or a swing beat.

Jyoo - Traditional Japanese unit of measure. About 3m or 10 feet.

Kekegoe - Shouts, vocal calls. Used to accent the music, signal shifts in rhythm, and to encourage other performers.

Kamae - A stance.

Kan - also kanagu. The ring shaped handles attached to nailed-head taiko.

Kane - A gong or large bell.

Kari-bari - a prestretch of a head over the body of a taiko. See also hon-bari.

Kata - Form or style.

Kawa - Leather, skin (for drumheads).

Ki - Your body's energy or spirit.

Kiai - A shout used to channel ki. Often used as kekegoe.

Kotsuzumi - A small hand drum.

Kuchi showa - Also kuchi shoga, kuchi shoka. The mnemonic syllables (and system) used in learning traditional Japanese music. One syllable will correspond with one sound/note of an instrument.

Kumi-daiko - “grouped drums”. A Taiko ensemble. The modern style of Taiko playing using many drums and performers at the same time. The origin of this style is attributed to Mr. Daihachi Oguchi of Osuwa Daiko.

Kuri-nuki-daiko - General term for a drum that has been carved out of one log.

Ma - The space between two events (two notes or beats on the drum, etc). Somewhat equivalent to a rest in Western notation.

Mimi - The portion of the drum head below the tacks, where rods have been passed through slits in the skin.

Minyo - General term for folk music.

Miya-daiko - Shrine or Temple drum. Also used as a general term for nagado-daiko.

Nagauta - A form of Japanese classical music, focussing on long songs and with shamisen and vocal melodic lines supported by percussion.

Narimono - General term for small, handheld percussion instruments.

Obi - Sash or belt used to hold a kimono or hanten closed.

Odaiko - In general, the term is used for any drum larger than 84cm in diameter. Historically, it referred to the largest drum in any particular ensemble.

Odori - A dance. Also a general term for Japanese dance.

Oroshi - A drum pattern of increasingly rapid beats, often leading to a drum roll.

Ouchi - Someone who playing the main rhythm.

Paranku - Small one headed drum somewhat similar to a robust tambourine.

Saho Gaku - Music of the Left. The Music of the Left includes Gagaku compositions from China and Southeast Asia, as well as Japanese compositions in those styles.

Shime-daiko - General term for a rope-tensioned drum

Sumo-daiko - Small nagado-style taiko used for performing before and after sumo wrestling matches. They are played with long bamboo sticks, and have a characteristic high, taut sound.

Suzu - A bell similar to a jingle bell.

Taiko - General term for Japanese drums.

Take - Bamboo.

Tomoe - A comma shaped design, common in Japanese, Korean and Chinese history. The term "tomoe" is commonly used to refer to a design with two of the comma shaped marks contained in a circle (similar to a yin-yang symbol), although this is properly called futatsu-domoe (lit: two tomoe).

Tsuchibyoshi - A style of okedo-daiko used in Kabuki music. The low pitch of the drum is used to represent of the atmosphere and ambience of the countryside. This taiko is also used in folk Shinto shrine music. Also see daibyoshi.

Tsuzumi - General term for hourglass shaped drums.

Uchite - A taiko player.

Uho-gaku - Music of the Right. The Music of the Right includes Gagaku compositions from Korea, as well as Japanese compositions in that style. Visually, Uho-gaku is associated with the color red, the mitsu-domoe and the image of Chinese dragons. See Gagaku.

Urushi - Japanese lacquer. The most common finish for taiko bodies. It is capable of being colored a variety of tints, from clear to black. The application of urushi is considered an art form in Japan. The lacquer is tapped from trees similar to the way maple syrup is obtained.

Uta - A song. Also a general term for singing.

Yotsutake - Slats of bamboo used as clappers.



Students at Go Like the Wind! Montessori School during a UMS classroom visit, November 2001.

Introduction

The following lessons and activities offer suggestions intended to be used in preparation for the Youth Performance. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. The lesson plans are meant as aids or guideline. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students, and your intended learner outcomes.

Learner Outcomes

- Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.
- Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.
- Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.

Arts Education

- Standard 1: Performing All students will apply skills and knowledge to perform in the arts.
- Standard 2: Creating All students will apply skills and knowledge to create in the arts.
- Standard 3: Analyzing in Context All students will analyze, describe, and evaluate works of art.
- Standard 4: Arts in Context All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.
- Standard 5: Connecting to other Arts, other Disciplines, and Life All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

English Language Arts

- Standard 3: Meaning and Communication All students will focus on meaning and communication as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.
- Standard 6: Voice All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written, and visual texts that enlighten and engage an audience.

Social Studies

- Standard I-1: Time and Chronology All students will sequence chronologically eras of American history and key events within these eras in order to examine relationships and to explain cause and effect.
- Standard I-3: Analyzing and Interpreting the Past All students will reconstruct the past by comparing interpretations written by others from a variety of perspectives and creating narratives from evidence.
- Standard II-1: People, Places, and Cultures All students will describe, compare, and explain the locations and characteristics of places, cultures, and settlements.
- Standard VII-1: Responsible Personal Conduct All students will consider the effects of an individual's actions on other people, how one acts in accordance with the rule of law, and how one acts in a virtuous and ethically responsible way as a member of society.

Math

- Standard I-1: Patterns Students recognize similarities and generalize patterns, use patterns to create models and make predictions, describe the nature of patterns and relationships, and construct representations of mathematical relationships.
- Standard I-2: Variability and Change Students describe the relationships among variables, predict what will happen to one variable as another variable is changed, analyze natural variation and sources of variability, and compare patterns of change.
- Standard III-3: Inference and Prediction Students draw defensible inferences about unknown outcomes, make predictions, and identify the degree of confidence they have in their predictions.

Science

- Standard I-1: Constructing New Scientific Knowledge All students will ask questions that help them learn about the world; design and conduct investigations using appropriate methodology and technology; learn from books and other sources of information; communicate their findings using appropriate technology; and reconstruct previously learned knowledge.
- Standard IV-4: Waves and Vibrations All students will describe sounds and sound waves; explain shadows, color, and other light phenomena; measure and describe vibrations and waves; and explain how waves and vibrations transfer energy.

Lesson 1: Listening to Taiko Drumming

Career and Employability

- Standard 1: Applied Academic Skills All students will apply basic communication skills, apply scientific and social studies concepts, perform mathematical processes, and apply technology in work-related situations.
- Standard 2: Career Planning All students will acquire, organize, interpret, and evaluate information from career awareness and exploration activities, career assessment, and work-based experiences to identify and to pursue their career goals.
- Standard 3: Developing and Presenting Information All students will demonstrate the ability to combine ideas or information in new ways, make connections between seemingly unrelated ideas, and organize and present information in formats such as symbols, pictures, schematics, charts, and graphs.
- Standard 4: Problem Solving All students will make decisions and solve problems by specifying goals identifying resources and constraints, generating alternatives, considering impacts, choosing appropriate alternatives, implementing plans of action, and evaluating results.
- Standard 5: Personal Management All students will display personal qualities such as responsibility, self-management, self-confidence, ethical behavior, and respect for self and others.
- Standard 7: Teamwork All students will work cooperatively with people of diverse backgrounds and abilities, identify with the group's goals and values, learn to exercise leadership, teach others new skills, serve clients or customers and contribute to a group process with ideas, suggestions, and efforts.

Technology

- Standard 2: Using Information Technologies All students will use technologies to input, retrieve, organize, manipulate, evaluate, and communicate information.
- Standard 3: Applying Appropriate Technologies All students will apply appropriate technologies to critical thinking, creative expression, and decision-making skills.

World Languages

- Standard 8: Global Community All students will define and characterize the global community.
- Standard 9: Diversity All students will identify diverse languages and cultures throughout the world.

Health

- Standard 3: Health Behaviors All students will practice health-enhancing behaviors and reduce health risks.

Objective

Students will be able to recognize the different instruments and elements in each piece. Students should also feel comfortable with the varying tempos, styles and moods that taiko drumming creates.

Standards

Arts Education 3: Analyzing in Context and 4: Arts in Context
Social Studies II-1: People, Places, and Cultures

Materials

Equipment for playing the provided listening CD.

Classroom Instruction

Initially, without providing any background information on taiko drumming or Kodo, teachers should inform students that they will listen to a short musical selection, after which they will be asked to identify the type of music, the instruments they hear, and guess what country it might come from.

Play excerpts from the CD, compare one or two of the taiko pieces to each other, discuss differences heard in tempo, pace, overall mood or feel to the selection. It might surprise some students how drastically different one piece is from the next.

Summary of How Taiko Music is played

"Every year on December 3rd in Saitama Prefecture, an all-night festival is held featuring richly decorated two story carts pulled from village to village. The people hauling the carts are urged on by the powerful beating of the taiko, concealed in the cramped first story of the carts. This gave rise to a technique of drumming while seated. Turning the two-ton fixed axle carts at intersections requires complex team work, and is accompanied by precise and intricate solos on the shime-daiko."

How to Listen to Taiko

This is the form of all the tunes on the CD, using the first piece Zoku as an example. When students listen to the samples in the coming lessons, ask them to listen for which instruments are playing which roles.

1. Parade sounds coming toward listener (meter on tape 0-1'58')
 - Takegoe-encouraging shouts
 - Shinobue-japanese flute
 - Chappa-small hand cymbals
2. Nagadou taiko enters (1'58" - 3'59")
 - All play a theme
3. Shimedaike (3'59" - 5'30")
4. Shinobue enters with Kane (bell) and Nagadou taiko (5'30")
5. Big Silence into climax with all the performers playing at the highest volume level. (6'20")

Track 1: Zoku

(composed by Leonard Eto, arranged by Ryutaro Kaneko)

Zoku can mean tribe, clan or family. The tribe in this case is the people beating the drums. As you hear the rhythms, your body will start to move on its own. In the same way, perhaps there is a primal stirring within the subconscious.

Track 2: Miyake

On Miyake Island, one of the seven volcanic islands of Izu, south of Tokyo, there is a festival centered on this very unique style of drumming. The drums are set very low to the ground, requiring a strenuous stance. Kodo's arrangement of this piece features the flamboyant technique and free improvisation of the performers.

Track 3: Chonlima

(composed by Roetsu Tosha)

The piece features four drummers playing Okedo-daiko (barrel) and Shime-daiko (roped), and one drummer on a larger Miya-daiko. The players pass the sounds from one to another, playing at a frenetic speed, mixing traditional Japanese rhythms with more modern tempos, blending tense excitement with subtle humor. The title "Chonlima - One Thousand League Horse" alludes to a stallion in a well-known Korean legend that possessed great speed and stamina. Listen carefully, the dynamics change drastically-often cutting back to a very soft volume, don't be deceived and think that the piece is done!

Track 4: Monochrome

(composed by Maki Ishii)

Weaving constant rhythmic patterns together with highly irregular ones, Monochrome develops spirally to an exciting climax. The listener might interpret the sounds as those of the changing of the seasons, or perhaps even the progression of life itself. The ambitious pace expands greatly the range and power of expression of the roped shime-daiko. A companion piece, 'Monoprism,' written for performance with full orchestra, was premiered at Tanglewood by Kodo and the Boston Symphony under Seiji Ozawa.

Track 5: Yamauta

(composed by Motofumi Yamaguchi)

During the late 19th century, a trade ship known as the Kitamaesen ran the route from Osaka to Hokkaido via the Japan Sea. In addition to rice, herring and sake, the ship carried culture in the form of songs and dances. As a result, slightly different versions of this flute song are called Yama uta (Mountain Song) in Aomori, but Mago uta (Horseman's Song) in Shinshu, and Oiwake (Fisherman's Song) in Hokkaido. *This piece begins with the Shinobue (flute), a good contrasting example of a Japanese taiko piece that has a distinct melody.

Track 6: O-Daiko

The story is told of a baby who upon hearing the thunderous sound of the O-daiko dropped off into a peaceful slumber. The powerful sounds emanating from the O-daiko possess a deep tranquillity. The arrangement is simple. The drummer on one side beats out a basic rhythm while the main player improvises freely. When they become united with each other and the rhythm, both the drummers and the listeners find themselves wrapped within the embrace of the O-daiko. This miya-daiko carved from a single tree, measures about 4 feet across and weighs about 800 pounds.

Track 7: Yatai-Bayashi

Every year on December 3rd in Saitama Prefecture, an all night festival is held featuring richly decorated two-story carts pulled from village to village. The people hauling the carts are urged on by the powerful beating of the taiko, hidden in the cramped first story of the carts. This gave rise to a technique of drumming while seated. Turning the two-ton fixed-axle carts at intersections requires complex teamwork and is accompanied by precise and intricate tama-ire solos on the shime-daiko.

Discussion/Follow-up

Ask students to brainstorm how drums have been used in other cultures to express emotions, history, or story.

Objective

This lesson plan is intended to help students create something in response to the Kodo performance. Using the poems from the front of the packet, and additional ones you find through the resources page, students can learn about a different culture's style of poetry.

Standards

English Language Arts 3: Meaning and Communication and 6: Voice
Social Studies 11-1: People, Places and Cultures

How to read the Waka poems

Emphasize that these poems are not intended to rhyme, in contrast to what most students recognize as poetry. Waka poems are meant to have a rhythm or beat to them, to be short, paint a picture or scene. They usually revolve around one simple idea, subject, emotion etc.

Activity

1. Read a few Waka poems for the class and discuss how the patterns and rhythms feel. Describe the syllable usage of 5-7-5-7-7.
2. Have students compare and contrast Waka poetry to American/Western poetry. Discuss the differences in words used, grammar structure and rhythms. What makes the Waka poems unique?
3. Have the students create their own Waka poetry in response to the Kodo performances. Emphasize the need to pick one aspect of the performance that they reacted or connected to. The poetry should allow the students to focus their thoughts and energy into one aspect of the performance.

Examples of Waka poetry:

Sakanoue no Korenori Asaborake Ariake no tsuki to Miru made ni Yoshino no sato ni Fureru shirayuki	Sakanoue no Korenori At the break of day, Just as though the morning moon Lightened the dim scene, Yoshino's village lay In a haze of falling snow.
Sakyo no Daibu Akisuke Akikaze ni Tanabiku kumo no Taema yori More izuru tsuki no Kage no sayakesa	Fujiwara no Akisuke See how clear and bright Is the moonlight finding ways Through the riven clouds That, with drifting autumn wind, Gracefully float in the sky.

Discussion/Follow Up

*For post-performance, for more options of Waka poems see the webpage at:
<http://etext.lib.virginia.edu/japanese/hyakunin/index.html>

Objective

The purpose of this lesson is to give students an exposure to a craft indicative of Japan. Origami is the art of folding paper; the Cup is a simple and functional introduction to this highly skilled art form.

Standards

Arts Education 2: Creating
Social Studies II-1: People, places, and Culture
Math I-1: Patterns
World Languages 9: Diversity

Materials

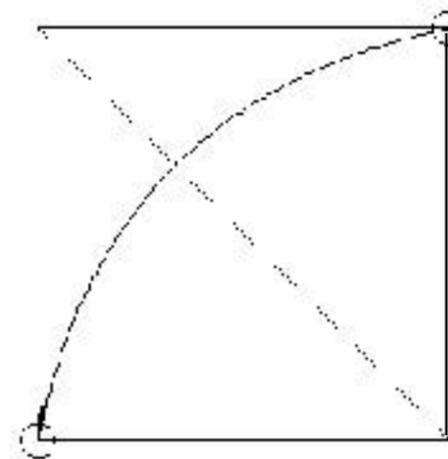
It is easiest to create Origami if you use a thin paper, such as Origami paper. The paper must be cut perfectly square and is most appealing when it is a different color on each side.

Opening Discussion

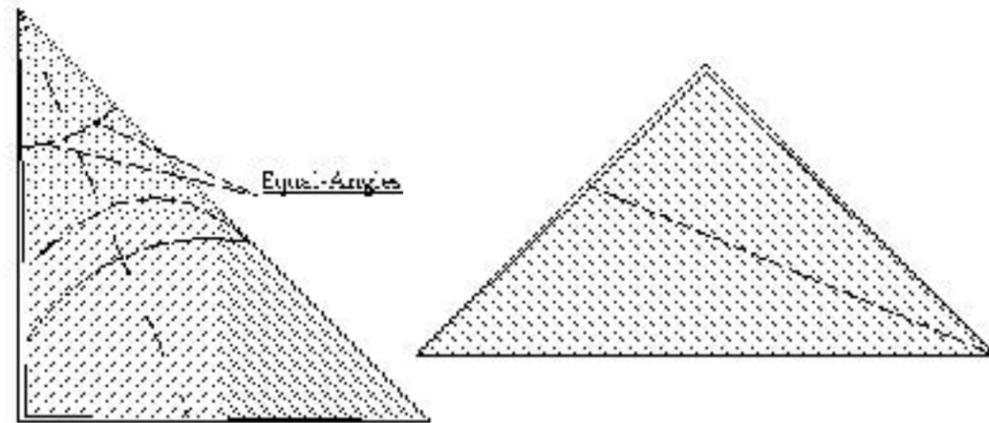
The practice of origami began in the early 700's when paper was first introduced to Japan. At first, paper was folded to make decorations for use in religious ceremonies, but gradually it became used in everyday life as well. During the Heian period (794-1185), it was popular to fold paper and use it to beautifully wrap letters and presents. Later, origami continued to be used in traditional ceremonies, but the women of the imperial court began to fold dolls and other shapes for their amusement. In the Edo period (1603-1868), people thought up different kinds of origami involving cutting and layering of paper and the activity gained popularity amongst the common people of Japan. Later, in the Meiji era (1868-1912), origami was taught in the elementary schools and students continue to study origami to this day; it is used to teach concepts in geometry, such as the relationship between a plane and a solid shape.

Instructions for creating "The Cup"

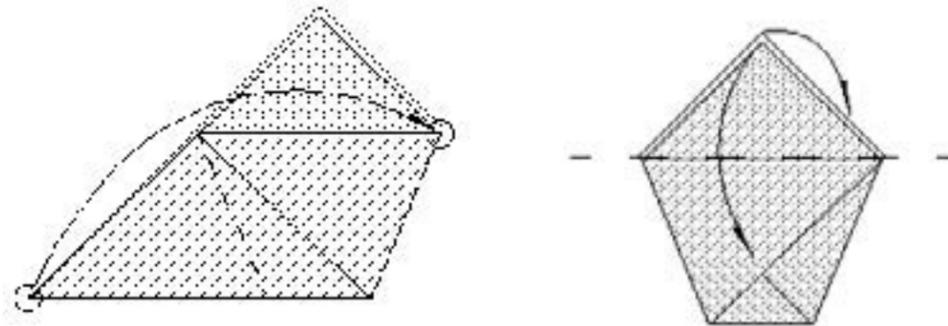
1. Start with a square piece of paper.
2. Fold one corner on top of the opposite corner.



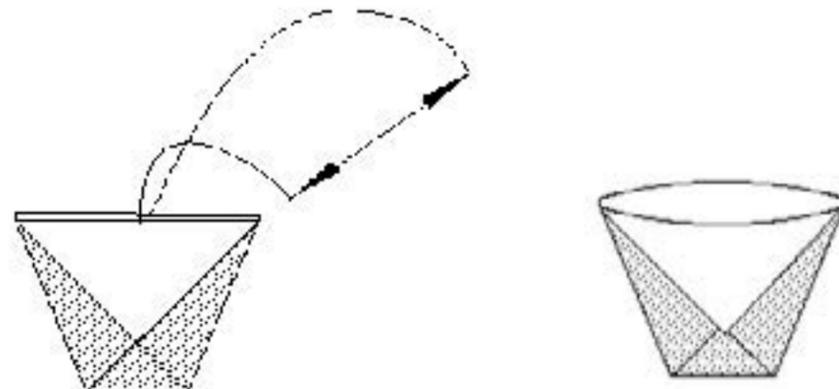
- With the top layer only, fold the edge back and in line with the center fold, dividing the upper angle in half and creating the crease as demonstrated by the dotted line below. Unfold this crease and return the triangle to its original state. Turn the triangle so you have the center fold turned down.



- Fold the corner to the opposite edge so the corner lines up with the point where the crease hits the edge of the paper. Do this with both corners.



- Fold the front flap down to cover all the layers. Do the same in the back (there will only be one layer to cover) and open the cup by pulling the two sides apart. You're done!



Objective

This lesson plan is structured to introduce students to varied Japanese stories, from these stories they can learn about a different culture's attitudes and values while also engaging their own imaginations and expanding their vocabularies.

Standards

Arts Education 1: Performing and 2: Creating
 English Language Arts 3: Meaning and Communication and 6: Voice
 Social Studies II-1: People, Places, and Cultures

Materials

The story provided on the following pages.

Opening Discussion

Activity

Read the story on the following pages aloud to your students. After listening to the story, ask the following questions as a way to talk about the elements of the story:

Characters	Who are the characters in the story? What do they look like? Can you draw pictures of the major characters?
Plot	What happens in the story? Can you arrange the events in chronological order?
Setting	Where does the story take place? What does it look like there? Can you draw a picture of the place?
Exposition	How did the story begin? How were the characters introduced?
Climax	Was there a high-point in the story where the story became more exciting? Did the story have surprises?
Conclusion	How does the story end? Is there a lesson that the story teaches you?

Discussion/Follow Up

Have the students turn this folktale into a play, using the the different elements of a story you've just discussed.

Tiny Finger - a Japanese Tale

Many, many years ago, an honest man and his wife lived together in a small village in the southern part of Japan. This couple lived happily together, and even when they were tired from the day's work, they cheered each other with the news of the day. Kenta, the man, would tell his wife what had happened in the village that day, and Mori, his wife, would tell him the latest gossip.

Although they were poor, Kenta and Mori were happy. Their happiness was not complete, however, for they had no son to carry on the family name. Each morning the old couple would pray that the Sun Goddess would bless them with a son of their own. Kenta and Mori wished for a son so badly that one day while praying they said, "We would be happy even if our son was just as small as our little fingers. If you give us a child, we will do anything in return for your kindness."

Many months passed, but still no child was born. At last, when they had almost given up hope, Mori surprised her husband by telling him that soon they would have a child. Their delight was beyond description! Immediately Kenta hurried to the village shrine and thanked the Sun Goddess for this blessing.

But when the day of the baby's birth arrived, everyone was astonished and puzzled to see that the child was no larger than the little finger of a human hand. Nevertheless, Kenta and Mori were happy, and they remembered their promise to the Sun Goddess. Accepting this blessing, they named the baby Issunboshi, which in English means "tiny finger."

Though the little boy was tiny, Kenta and Mori loved him very much. And though Tiny Finger grew older and stronger, he remained just as small as he was when he was born. Mori and Kenta often went to the temple to ask the Sun Goddess to protect their little son.

Even though he was small, Tiny Finger was a brave and strong boy. One day he said to his parents in his thin and lovely voice, "Dear Father and Mother, thank you very much for your love during my boyhood, but the time has come now, and I am of age. I wish to go to the great capital of Kyoto where the emperor lives. There I wish to serve the emperor and become a brave warrior in his household." Kenta and Mori were a little surprised, but they realized their son was old enough to go out into the world. Still, it was difficult for them to let him go, for he was so small and looked so helpless. However, there was nothing that would satisfy Tiny Finger except to go to the emperor and seek to enter his service.

After his mother and father gave permission for the trip, Tiny Finger asked them, "Since I am going out into the world, will you give me a needle? From the needle, I can make a sword. If I am to be a warrior, I must have a weapon to protect and defend myself." So old Mori took a large, sharp needle from her sewing box and attached it to the vest of her little son. And again Tiny Finger asked, "Will you give me a wooden bowl and a chopstick? I must go up the river to get to Kyoto. I will use the bowl for a boat and the chopstick for an oar." So Kenta hurried to the

kitchen and returned with a small rice bowl and a chopstick.

The day for his departure arrived, and Tiny Finger said good-bye to his parents. As Tiny Finger rowed away from the shore of the river Yodo, his parents watched with sad eyes. They waved to him, and soon the little boy and the tiny boat were out of sight. In the river Yodo, the little wooden boat bobbed up and down like a cork. But Tiny Finger was a strong boy, and, using all his strength, he rowed with the chopstick. It was a dangerous trip for such a small boat, and the oar seemed so heavy, even though it was only a chopstick. Sometimes the wind blew, and the large waves almost wrecked the little boat. Sometimes large fish appeared from the blue waves and attacked the strange little traveler in his small, funny craft. However, Tiny Finger did not lose courage, and he rowed for many days and nights, keeping his boat skimming over the water.

After a long and hard voyage, Tiny Finger reached Kyoto. At last he had arrived where he longed to be -- in the city where the emperor lived. Full of delight and feeling extremely brave, Tiny Finger went into the city of Kyoto. Everything was strange to the little country boy, for he had never before been in a large city -- or, for that matter, in any city at all.

Tiny Finger just gazed in wonderment at the sights. On the main street, long lines of warriors marched one after another in wide ranks. On one side of the street rode an armored warrior lord on a splendid white horse. And on the other side of the street was a wonderful golden carriage, perhaps belonging to a princess. The brilliancy and noise of this splendid city overwhelmed Tiny Finger, and his heart beat fast with excitement. He grasped his precious sword even tighter and set out for the palace of the emperor.

Soon he came to a tall, wooden gate where two huge warriors stood with long swords. There they guarded the gates and watched all the passers-by. Tiny Finger knew that he had found the palace of the emperor at last. Being so small, Tiny Finger nimbly jumped through an opening in the huge gate and entered the garden of the palace. Timidly he approached the front door of the palace and cried, "Hello! Hello!" But his voice was so thin that no one could hear it. Then with all his might Tiny Finger shouted over and over again, "Hello, great lord, hello!"

At last, one of the guards heard Tiny Finger's weak voice and brought the Lord of the Palace to the doorway. The Lord of the Palace thought that no one was there. He did not expect such a tiny visitor. The thin little voice kept calling, "Hello! Hello! Great Lord of the Palace, I am down here by your feet!"

And when the Lord of the Palace looked down, there stood the smallest boy he had ever seen. The great lord bent down and in a soft voice asked Tiny Finger, "Strange little boy, what do you want?" Tiny Finger replied, "I am Tiny Finger, and I came here to learn to be as great a soldier as you." The Lord of the Palace was delighted with this speech and with the bravery of the little visitor. "You shall be a soldier," he said. "Come and meet my young daughter. I think I will make you her personal guard."

Life in the castle with the princess was a wonderful experience for Tiny Finger. The

princess grew to love her finger-high guard, and he accompanied her wherever she went. One day the princess was visiting a shrine on the outskirts of the city, and Tiny Finger went along as usual. On their way home they passed through a deep forest, and just as they were near the middle of the woods, a tall, fierce bandit suddenly appeared before the princess. The bandit was very bold and he gruffly caught the princess by the sleeve of her kimono. "Help me! Help me!" the princess cried. She tried to escape from the bandit, but he was too strong, and he held her tightly.

Seeing the princess in danger, Tiny Finger unsheathed his needle sword and sprang at the bandit. Running and kicking, he finally succeeded in pricking the bandit with his needle sword. "Oh! Oh! Oh! I have been cut!" roared the bandit. Then he looked all around for the one who had hurt him. But Tiny Finger was so small that he could run in and out between the bandit's feet, sticking the long needle into the bandit's big toes and into his heels. The bandit was so tall and so clumsy that he could not catch Tiny Finger. Nor could he escape from him. Every time the bandit tried to run away, Tiny Finger would catch him by one trouser leg and stick him with his needle.

The bandit could not get away from the little boy, and he could not catch Tiny Finger. So he surrendered. When Tiny Finger jumped down to the ground, the bandit escaped into the forest, leaving behind him many precious treasures and a mallet. The princess, who had stood trembling under a tree while Tiny Finger fought with the bandit, now approached him with delight and appreciation.

To her small protector she said, "Thank you for battling that wicked bandit. You have saved my life. If it weren't for you, the bandit would certainly have carried me away into the forest and he would have made my father pay a large ransom for my release. I will tell my father how brave you are, and he will reward you." Then the princess picked up the mallet the bandit had left, and she said to Tiny Finger, "This is a wonderful and mysterious mallet, my little soldier. It is a treasure of the bandit family. If you make a wish, you will receive anything you ask of it."

Tiny Finger was most delighted, and he made a wish. "Please," he said, "make me a tall and strong boy like all the other boys of Japan." He shouted this wish three times, and, to his astonishment, he grew several feet every time he shouted. Before the very eyes of the princess, he became a handsome and strong warrior. There was a great feast in the banquet hall of the grand palace that night. Many soldiers praised Tiny Finger, and everyone admired his beauty and strength. The great lord was so pleased with the bravery of the young warrior that he gave his daughter in marriage to Tiny Finger.

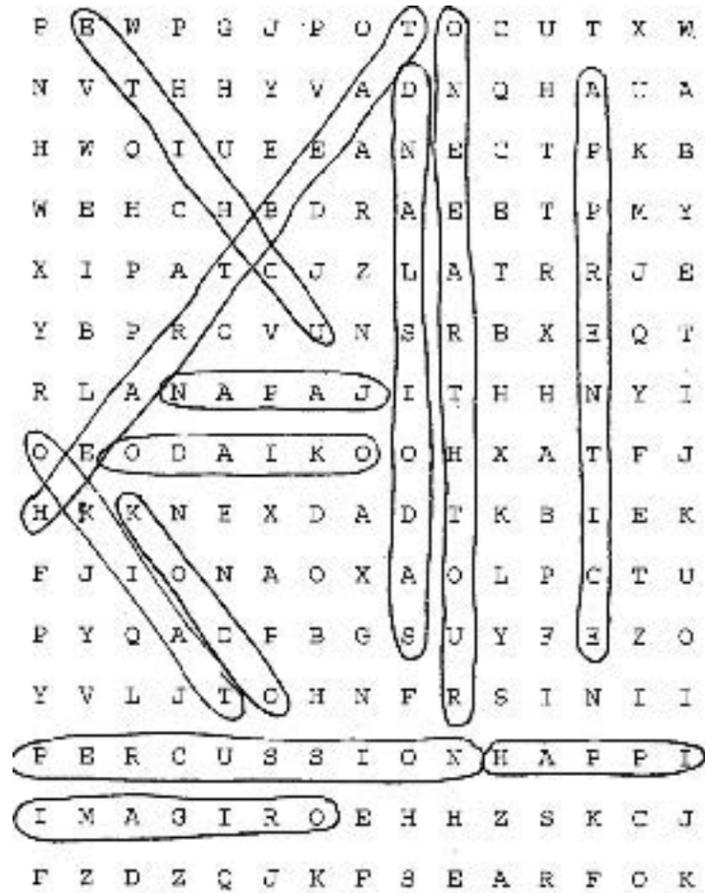
The next day Tiny Finger and his lovely bride set out for the town where Kenta and Mori lived. But this time Tiny Finger did not sail in a rice bowl, nor did he row with a chopstick. The old lord had given the young couple a strong and sleek ship with tall white sails to help them skim over the water. Off they went over the blue waves to visit the aging parents of the young warrior. In time, Tiny Finger became a great lord himself.



The words in the left column relate to the Kodo Youth Performance and can be found in the word search above.

- Kodo The name of the taiko drumming group formed in 1981, whose members are not only devoted to the preservation of the Japanese performing arts, but to the creation of new directions for still vibrant living art-forms.
- Taiko The Japanese word for the style of drumming performed by Kodo.
- Apprentice A Kodo drummer in training, who after two years of schooling can be asked to join Kodo as a junior member based on their musical ability and personal integrity.
- Heartbeat The English translation of the word "Kodo" and the primal source of all rhythm.
- Odaiko Literally meaning "big fat drum," Odaiko can reach huge proportions, sometimes weighing as much as three tons and spanning over six feet in diameter.
- Percussion The striking together of two bodies to create a sound or vibration.
- Uchite A taiko drummer.
- Japan The country where Kodo originated.
- One Earth Tour The continuous name of Kodo's tours, which comes from the idea that the sound of a village's drum binds a community together.
- Sado Island The home-base in Japan where Kodo Village is located.
- Happi The colorful waist-length kimono coat worn by taiko drummers that often bears the name and logo of the taiko group.
- Origami The Japanese art of paper-folding.

Word Search Solution



Make your own word searches and other puzzles online for free!
www.puzzlemaker.school.discovery.com



RESOURCES

YOU ASKED FOR IT!

We've heard from teachers that it's helpful to have a paragraph or two describing a Youth Performance that they can include in a letter/permission slip to send home to parents.

Please adapt this information so it meets the requirements of your school or district.

Dear Parents and Guardians,

We will be taking a field trip to a University Musical Society (UMS) Youth Performance of the Herbie Hancock Quartet on Wednesday, November 6, at 11am at the Michigan Theater in Ann Arbor. We will travel by (car/school bus/private bus/walking), leaving school at approximately _____am and returning at approximately _____pm.

The UMS Youth Performance Series brings the world's finest performers in music, dance, theater, opera, and world cultures to Ann Arbor. Kodo is a Japanese ensemble bringing the ancient taiko drum and it's rythms to the world stage. Formed in 1981, Kodo (meaning "heart-beat") uses many impressive drums in each performance, each varying in timbre, pitch and size. Its most famous drum is the o-daiko, a 900-pound drum carved from a single tree with mallets the size of baseball bats. Kodo's drumming showcases precision teamwork, rhythmic complexity, and athletic endurance.

Kodo's objectives are not only the study and preservation of traditional Japanese performing arts, but also the creation of new directions for what they believe are still vibrant living art-forms. This performance also connects to our curriculum by _____.

We (need/don't need) additional chaperones for this event. Please (send/don't send) lunch along with your child on this day. If your child requires medication to be taken while we are on the trip, please contact us to make arrangements.

If you would like more information about this Youth Performance, please visit the Education section of www.ums.org. Copies of the Kodo Teacher Resource Guide are available for you to download.

(insert additional information as required by your school or district)

If you have any questions, please don't hesitate to call me at _____ or email me at _____.

Sincerely,

-----Please detach and return by this date:_____-----

My child, _____, has my permission to attend the UMS Youth Performance of Kodo on March 25, 2003. I understand that transportation will be by _____.

(insert additional information as required by your school or district)

Signature _____ Date _____

Relationship to child _____

Daytime phone number _____

Emergency contact person _____

Emergency contact's phone number _____

Arts Resources

www.ums.org

The official website of UMS. Visit the Education section for study guides, information about community and family events, and more information about the UMS Youth Education Program.

www.artsedge.kennedy-center.org

The nation's most comprehensive website for arts education, including lesson plans, arts education news, grant information, etc.

Kodo

www.kodo.com

The official website of Kodo, offering information about their tours, workshops and the yearly Earth Celebration.

Taiko Drumming

www.taiko.com

Rolling Thunder, a comprehensive basis for taiko drumming .

www.wadaiko.co.jp/taiko/make/mk0200.htm

The Odaiko Story, offering an on-line movie of the making of an odaiko.

<http://studyguide.sundance.org/taiko/taiko.html>

From the studyguide for the touring production of the Sundance Children's Theater's production of "A Thousand Cranes", this page gives additional background on taiko and photographs of taiko drummers.

Although UMS previewed each website, we recommend that teachers check all websites before introducing them to students, as content may have changed since this guide was published.

“ We follow the
laws of nature
and the natural
undulations of the
drummer’s body...
Ibuki is not only
the breathing of
animals, but also
of the wind...the
breath of this
being we call
Earth.”
- Motofumi
Yamaguchi and
Ryutaro Kaneko,
Kodo

A Sampler of Kodo Recordings

For a detailed listing with sound clips look to the webpage at:
<http://www.kodo.com/disc/index.html>

The Best of Kodo, 1994.
Kodo: Live at the Acropolis, 1995.
Nasca Fantasy, 1995.
Heartbeat Drummers of Japan, 1996.
Ibuki, 1997.
Tsutsumi, 1999.
Warabe, 1999.
Tataku - The Best of Kodo 1994-1999, 2001.
Mondo Head, 2002.

Selected Video Recordings

Kodo: Live at the Acropolis, 1995.
Recorded live at the Acropolis in Athens, Greece

Kodo, 2001.
Shot during the 1998-99 “One Earth” tour, this illuminating documentary explores the lives and philosophy of the Kodo group.

University Musical Society
University of Michigan
Burton Memorial Tower
881 N. University
Ann Arbor, MI 48109-1011
734-615-0122
umsyouth@umich.edu
www.ums.org

Univ.of Michigan School of Music
1100 Baits Dr.
Ann Arbor, MI 48109-2085
734-764-0583

Wayne State University Music Department
4841 Cass Avenue, Suite 1321
Detroit, MI 48202
(313) 577-1795
music@wayne.edu

Ann Arbor School for the Performing Arts
4090 Geddes Road
Ann Arbor, MI 48103
734-995-4625
<http://community.mlive.com/cc/arts>

ArtServe Michigan
17515 West Nine Mile Road, Suite 250
Southfield, MI 48075
248-557-8288 x 16
www.artservemichigan.org

Arts League of Michigan
1528 Woodward Avenue, Suite 600
Detroit, MI 48226
313-964-1670

University of Michigan Department of
Asian Languages and Cultures
3070 Frieze Building
105 S. State Street
Ann Arbor, MI 48109
734-764-8286
um-alc@umich.edu

University of Michigan Center for
Japanese Studies
1080 S. University Ave. Suite 3603,
Ann Arbor, MI 48109-1106
734.764.6307
umcjs@umich.edu

Kodo

Monday, March 24, 8pm

Tuesday, March 25, 8pm

Wednesday, March 26, 8pm

Michigan Theater, Ann Arbor

Return to the Michigan Theater for full-length evening performances of Kodo.

Ticket prices range from \$22 to \$38.

For tickets, call the UMS Box Office at 734-764-2538 or visit www.ums.org.

Media sponsors WDET 101.9 FM and Metro Times.

September
30 4:30pm UMS Performing Arts Workshop: The Steps and Rhythms of Urban Tap - WISD

October
10&11 11 am Tamango's Urban Tap: Full Cycle - Youth Performance, P
16 8pm Abbey Theatre of Ireland: Euripides' Medea - First Acts Series, P
30 8pm Orquestra de São Paulo - First Acts Series, MT

November
6 11am Herbie Hancock Quartet - Youth Performance, MT
17 4pm Gidon Kremer, Sabine Meyer and Oleg Maisenberg - First Acts Series, R
19 8pm Orchestre Philharmonique de Radio France - First Acts Series, OH
21 8pm Bolshoi Ballet: Swan Lake - First Acts Series, DOH

December
8 6pm Boston Pops Esplanade Orchestra Holiday Concert - First Acts Series, C

January
7 10am, noon Sweet Honey in the Rock - Youth Performance, MT
9 4:30pm UMS Performing Arts Workshop: Brazilian Music in the Classroom - WISD -cancelled
13 4:30pm Kennedy Center Workshop: Harlem - WISD
31 11am Voices of Brazil - Youth Performance, MT - cancelled

February
3 4:30pm UMS Performing Arts Workshop: Kodo: An Introduction to Japanese Drumming - WISD
9 4pm Ying Quartet - First Acts Series, R
13 noon Sphinx Competition 2003 Honors Concert - Youth Performance, P

March
3 4:30pm Royal Shakespeare Company Workshop for Teachers - WISD
6 8pm Stuttgart Chamber Orchestra - First Acts Series, MT
7 11am Exploring Shakespeare: A Theater Based Approach for Teachers and Students - on stage event, P
25 11am Kodo - Youth Performance, K-12, P
30 4pm Muzsikás - First Acts Series, R
31 4:30pm Kennedy Center Workshop:
Living Pictures: A Theatrical Technique for Learning Across the Curriculum - WISD

April
3 4:30pm Kennedy Center Workshop:
Living Pictures: A Theatrical Technique for Learning Across the Curriculum - WISD
9 7:30pm J.S. Bach's St. Matthew Passion - First Acts Series, St. Francis of Assisi Church, Ann Arbor.

CA = Crisler Arena, Athletic Campus, Ann Arbor
P = Power Center, 121 Fletcher, Ann Arbor
MT = Michigan Theater, 603 E. Liberty, Ann Arbor
SF = St. Francis of Assisi, Stadium at St. Francis, Ann Arbor
WISD = Washtenaw Intermed. School District, 1819 S. Wagner, Ann Arbor
PE = Pittsfield Elementary, 2453 Pittsfield Blvd, Ann Arbor

OH = Orchestra Hall, 3711 Woodward, Detroit
DOH = Detroit Opera House, 1526 Broadway, Detroit
R = Rackham Auditorium, 915 E. Washington, Ann Arbor

For more information, please call 734.615.0122 or email umsyouth@umich.edu

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