

**FUSHU DAIKO**  
**FLORIDA'S PREMIERE TAIKO GROUP**  
**THE HEARTBEAT OF JAPAN:**  
**EDUCATOR CURRICULUM GUIDE**  
**&TAIKO WORKSHOP**  
**FOR GRADES K-12**  
**BROWARD COUNTY SCHOOL BOARD**

- PURPOSE OF TAIKO WORKSHOP
- CURRICULUM GUIDE INSTRUCTIONAL OBJECTIVES

•PURPOSE OF TAIKO WORKSHOP

This workshop has been designed to provide students the opportunity to explore the importance and significance of Taiko throughout Japanese history and its impact on America, as well as to develop an understanding of Taiko's place in Japanese and American societies today.

•CURRICULUM GUIDE INSTRUCTIONAL OBJECTIVES

- a)to introduce students to the history and cultural context of Taiko
- b)to learn how Taiko drums are made
- c)to explore how Taiko groups train and learn songs
- d)to develop an understanding of the basic Taiko elements including attitude, form, rhythms, vocals and ki, the eastern philosophy of oneness with the life force.
- e)to learn simple Japanese words regarding Taiko vocabulary and etiquette
- f)to develop an appreciation of diverse cultures

**I)INTRODUCTION**

Students will learn that Taiko is not only a mesmerizing performing art, with a rich background history, but that in addition, it includes principles such as physical and mental discipline, and places emphasis on courtesy and team work, which are vital to its practice.

**1)A BRIEF TAIKO HISTORY**

- a) What is a Taiko drum?
- b) Purpose of Taiko Music

a)What is a Taiko drum?

The Japanese word “**Taiko**” (tye-koh) means “big drum” and it also refers

to the art of drumming. Traditional Japanese Taiko range in size from one foot to six feet in diameter and are made of hollowed out tree trunks or wooden barrels. Most Taiko are played with “**bachi**” (sticks) of different sizes; large **bachi** are used for large drums, and small **bachi** for smaller drums. **Bachi** are made out of different varieties of wood, most commonly, of Japanese Oak.

### **b) Purpose of Taiko music**

Taiko drums have been very important in the history of Japan since ancient times. Taiko have been used for several purposes throughout Japan’s history. They were introduced from China in the Kamakura Period [1192-1333 A.D.] Originally, Taiko was played in thousands of small communities and villages throughout Japan during religious ceremonies, used by people at festivals to keep time for the Obon folk dances, and with floating lanterns to appeal the spirits of the dead loved ones, as well as in times of war to inspire the **Samurai** soldiers in battle. In addition, Taiko were used as a means of communication to send messages: they were used to signal warnings in the villages, and to announce different activities in the **Buddhist** monasteries. Taiko was considered an instrument of divine power used in order to communicate with the deities and to drive away the bad spirits; and it was used to bring rain to the fields, and to offer thanks for a bountiful crop. Taiko were also used to attract animals during hunting.

## **2) Traditional Japanese Music**

The development of Japanese music took place in the Heian Period [794-1192 A.D.]. All kinds of music from different Asian countries were absorbed and changed. There are two styles of traditional Japanese music, a) artistic music and b) folk music. **Gagaku**, the ancient court music from China and Korea belongs to the first category, and it is the oldest type of traditional Japanese music. **Gagaku** was performed mainly at the court among the upper classes, and it was played by ensembles of wind, string and percussion instruments, with the wind section being the central element. During the 17th century isolation period, the common people’s music developed, and the Japanese began using the **shamisen**, the **koto**, and the **shakuhachi**. The traditional Japanese music also developed as an important element in the theatrical forms of classical **Noh**, **Kabuki** and **Bunraku**, where Taiko had an important role as an accompaniment, and the drums were gradually diversified to various sizes and shapes, but each was played individually.

## **3) Drums at War**

In ancient times, people in Japan used Taiko to call the **Samurai** warriors to gather together, coordinate the troops, and arm themselves to prepare for war.

Taiko were also used to intimidate and deceive the enemy by making the batallion appear much larger than it really was.

#### **4)Ensemble Drumming**

“**Kumi-daiko**” or ensemble drumming, refers to a Taiko ensemble that consists of various Taikos and provides a means for large numbers of people to participate in Taiko performances. This new style was created in 1951 by Daihachi Oguchi, a jazz drummer who, inspired by the western drum set, formed the first **kumi-daiko**. Oguchi put together various Taiko of all different shapes, sizes, and pitches and placed them in the same way as a jazz drum set would be expected to be arranged. Each player plays a different Taiko; thus allowing the group to function as a drum set: while a high-pitched **Shime-daiko** establishes a basic backing rhythm called the “**ji**”, just like a snare drum does, a large **Nagado-daiko** adds accents like a bass drum, and the **Odaiko** plays a simple rhythm that firmly grounds the pulse. In addition, the metallic sound of a bell-like instrument called **tetsu-zutsu** or “**canon**” was added to keep the tempo. Oguchi’s invention not only changed the way Taiko music was played originally, but also allowed the spreading of this exciting taiko style first throughout Japan, and then worldwide.

#### **5)Taiko in Modern Japan**

##### **a)Modern taiko**

##### **b)Taiko as a cultural symbol**

##### **c)Taiko Popularity**

##### **a)Modern Taiko**

Daihachi Oguchi’s invention, **kumi-daiko**, the new taiko ensemble style, earned him the credit for having started Modern Taiko in the 1950’s. Both the vibrant sounds and rhythms of this new style as well as the staging effects of the performance set the trend for the very beginning of the modern Taiko boom. Around the same time as Daihachi Oguchi’s Taiko ensemble was beginning to take off, Sukeroku Daiko emerged. Their performances consisted of speed, fluidity, and power. They also brought flashy choreography and solos. Despite the group’s eventual break up, one its members, Seido Kobayashi, went on to form the group Oedo Sukeroku Daiko, which is credited for being the very first professional Taiko group. Another Taiko ensemble that set the framework for one of the most popular groups began on Sado Island. The group Tagayasu Den was founded in 1969 by a man named Za Ondekoza. He set out to make Taiko more than just entertainment but a way of life. He rescued a group of youths from rural areas across Japan so that they would be uninfluenced by the big city way of life. With this mindset, the students practiced a very rigorous training regime that typically consisted of daily

marathon running and communal living. It was from these initial students that they went on to form the Taiko ensemble Kodo, after splitting off from Za. Kodo has gone on to be one of the world's most popular performance ensembles. They have about twenty members who tour worldwide and typically spend about a third of their year at their headquarters in Sado Island, and the two thirds of the year touring the rest of Japan and the world.

### **b) Taiko as a cultural symbol**

The year 1964 brought the international Olympics Games to Japan. In addition, a "Festival of the Arts" was held to celebrate Japan's traditional performing arts: Kabuki, Noh, traditional songs and the new Taiko tradition. During the 1970's, the national government pushed to revitalize traditions which had been lost in the post-war years of economic growth. Taiko ensembles were seen as a way to harness this need for nostalgia and **nationalism**. Local governments formed their own ensembles and added this tradition to many local ceremonies and festivals. Thus Taiko became a symbol of the good old days, as well as an appealing activity that people of all ages could participate in. Currently, in addition to the many city ensembles, there are two professional Taiko groups that travel world wide spreading Taiko as Japan's cultural symbol; Kodo and the Ondeko-za ensembles. Since 1988, Kodo has hosted the Earth Celebration International Music Festival, to bring music enthusiasts from all over the world to their headquarters to learn about Taiko.

### **c) Taiko Popularity**

The Taiko music is more popular now than at any time in history, especially in North America, where there are about 150 taiko groups. During the last 25 years, over 5,000 taiko groups have been formed, each with at least twenty or more members, adding up to over 100,000 drummers worldwide. While some Taiko music is composed and written down in staff notation, most pieces are shared as oral teachings, or written down using a **phonetic system** which denotes how to hit the drum, which makes it easier to learn to play. Since the founding of the San Francisco Dojo in 1968 by Sensei Seichii Tanaka, several Taiko groups have been formed, and Taiko popularity and excitement continues to spread throughout the world, specially among the younger generations.

### **6) Taiko in America**

North American Taiko performances date from the 1960s when the civil rights movement gave Japanese Americans the inspiration to celebrate their heritage. With this re-examination of their culture, Taiko became a symbol of new-found pride. Today, there are over 150 performing groups in the United States which

utilize hand-made drums and diverse techniques. Most participants are non-Asians, borrowing elements from jazz-fusion as well as assimilations from various styles and rhythms. An example of this bold style of fusion is **Fushu Daiko**, Florida's Premier Taiko Group, whose members have trained and performed with various Taiko groups at the national and international levels. Taiko is also used in the United States as an educational tool to teach the music, culture and history of Japanese Americans. Through the use of Taiko in America, students in schools and in the community can learn valuable concepts such as self-respect and respect towards others, a positive attitude, high self-esteem and teamwork. In addition, Taiko provides people of all ages with the opportunity to make powerful music. Taiko gives students the chance to learn, produce, and use the advanced musical and mathematical concepts of beat, rhythm, patterns and fractions.

## **7)The Future of Taiko**

Taiko music is more popular now than at any other time in history. Over the past twenty-five years, more than 5,000 Taiko groups have been formed, each with at least twenty members, adding up to over 100,000 drummers in Japan, not including children. Japanese Taiko masters applaud the expanding North American style which shows great creativity and originality. Taiko popularity and excitement continues to grow worldwide at all age levels thanks to the dedication and breathtaking shows of its performers.

## **II)UNDERSTANDING SOUNDS AND MOVEMENTS**

### **1)Taiko Japanese Drums**

#### **a)Materials and Construction**

#### **b)Styles of Taiko**

##### **1)Nagado-daiko**

##### **2)Shime**

#### **a)Materials and Construction**

One very important element in the history of the establishment of Taiko groups in North America is the process of drum making. In North America, a Taiko group starts with the making of Taiko drums. Taiko drums in Japan are highly expensive, and it is very difficult to purchase drums at these prices for a newly established group. Therefore, people who want to have a Taiko group, need to start by making their own drums. Since Sensei Masao Kodani from Kinnara Taiko introduced drum-making techniques using wooden barrels, the number of Taiko groups in the United States and Canada have grown very quickly. Drums are usually handmade in several steps. According to tradition, it is believed that the spirit of the tree (the wood) unites with the spirit of the builder, and each performer; thus giving each drum a unique

spirit and sound. With each playing, a spiritual bond forms between the performer and the instrument. The good qualities to look for in Taiko drums are the hardness, good tone, and beautiful grain. A large Taiko drum requires wood from a tree that has grown for a minimum of at least two hundred years, and after cutting the tree, it must cure for 25 to 50 years. With proper care, Taiko drums can last for hundreds of years.

## **b) Styles of Taiko**

Taiko can be broadly divided into two Styles:

### **1) Nagado-daiko**

#### **2) Shime**

**1) Nagado-daiko:** This style consists of nailed-head drums that cannot be tuned. The heads are nailed to the body and cannot be tuned. These have a deep sound, yet vary in sizes, which allows for a variety of sounds. This is the standard performing and festival drum. There are various styles of stands for holding these drums which can be played in several positions: upright, horizontal or diagonal. Depending on the size, the barrel-shaped drum is cut from one piece of wood or made from wooden slats or a wood barrel. The **Hira-daiko** tends to be small and shallow, yet reverberant.

**2) Shime:** This second style, the **Shime** type, consists of drums with a head tightening system of ropes for tuning, and are the most popular drums for performing. **Shime-daiko** refers to "flat drums" with a high penetrating sound. The **Okedo** or **Oke-daiko** is built from slats rather than one solid piece of wood. Some have a relatively low-tension skin which gives a short, dry sound; while some have a loud, booming sound, and are often played with slats of bamboo producing a sharp slapping sound; others are placed in a stand and played from behind. Some like the **Tsukeshime-daiko**, are a large variety of the **shime-daiko** and are worn slung from the neck and shoulders which allows the drummer to parade or dance while playing. **O-daiko** refers to the largest drums with either nailed heads or heads held in place with hundreds of meters of rope. These drums are typically placed on a stand horizontally and are dramatically played by drummers standing on both sides. One player beats out a basic accompaniment on one side, while another player plays a solo rhythm. Large **Nagado-daiko** and **Oke-daiko** are called **Odaiko**.

## **2) Gagaku**

### **a) Court Instruments**

Many of the traditional musical instruments were brought to Japan from China (which was greatly influenced by Persian musical instruments). **Gagaku**, the music of the court (of the rich and powerful rulers) was very ritualized - it was always played the same way. The music of the common people (through folk songs, festivals, and street entertainment) was much more lively. Some traditional instruments include the **biwa**, the **koto**, the bamboo flute, the three-stringed **shamisen**, and more. The biwa was a popular instrument similar to a lute (or guitar). In medieval times, it was used by travelling story-tellers and played as accompaniment to their stories, much like the minstrels in Medieval Europe. The koto (a long, stringed instrument originally from China) has 13 strings on a long, rectangular body made of wood. Under the strings are movable bridges to adjust the tones. The koto is played with small picks on the right hand.

### 3) **Kiai**

#### a) **Taiko Vocalizations**

**Kiai**, or **Kakegoe** refers to the manifestation, or projection of one's own energy (internal strength) as well as to the shouts and verbal cues that taiko players use in order to keep time, increase their energy, and encourage one another while playing. **Kiai** has been used to:

- a) startle and demoralize the enemy in the battlefield.
- b) priming for combat, by "amping up"
- c) to project one's energy and internal strength while playing Taiko

### 4) **Regalia and Costumes**

Items of clothing worn during a Taiko performance:

- a) **Happi**, or **Hanten**: refers to 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.
- b) **Fundoshi**: is a piece of 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**."
- c) **Haragake**: was 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.
- d) **Tabi**: the 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.
- e) **Momohiki**: the pants often worn by Taiko players. They are like long underpants, or tights, but tie around the waist.
- f) **Hachimaki**: the head band worn by many taiko players.

**g)Obi:** the belt worn with a **kimono** or **happi** coat.

### **5)A Taiko Performance**

Performances help make Taiko visible to the general public as well as allowing performers to share the joy of taiko with their audiences. **Fushu Daiko** performs both traditional and original works, often experimenting with intercultural musical fusions. There are four different styles of Taiko performances:

**a)Multi-drum, multi-player.** It is also called Kumidaiko or Taiko ensemble.

Two or more drummers play more than one type of Taiko.

**b)Multi-drum, one player.**

One drummer plays more than one type of Taiko.

**c)One drum, multi-player.**

Two or more drummers play only one type of Taiko.

**d)One drum, one player .**

One drummer plays only one type of Taiko.

### **6)Connecting with Nature**

Taiko is not only physical drumming, but also an organic art form that is constantly evolving, and Taiko playing requires human expression at the deepest level in order to create an awesome and convincing sound; a lot of physical training and absolute concentration are needed. This process of physical involvement to create a powerful sound leads the drummer towards a complete awareness of universal rhythms. While we play Taiko, we must be free of the thoughts and tensions in the human body, in order to be synchronized with these basic universal rhythms. Proper Taiko drumming approximates this powerful experience. The sound of Taiko is both fleeting and grounded at the same time, could be compared to the sound of waterfalls and streams flowing in the quiet mountains in nature.

## **III)TRAINING IN THE WAY**

### **1)Learning How to Drum**

The Taiko philosophy, which is passed from one master to another, involves the skillful playing of the drum through the constant discipline of the mind and the body. The result is one of mutual respect and unity among the drumming ensembles and its members. In Taiko class, students not only learn Taiko-playing skills, but also learn to build character, self-esteem, self-respect and respect towards others, besides a sense of cooperation while working together in a group setting. In addition, they learn to develop a strong appreciation for this ancient Japanese tradition and its history.

At the **dojo** students will learn:

- a) how to play Japanese-style drums with kata (form and stance), rhythm and historical and cultural contexts.
- b) the fundamentals of taiko rhythm, movement and spirit through drumming games and simple movement exercises

## 2) **Kokoro= Spirit**

### a) **Self-Control**

### b) **Playing from the Heart**

When playing Taiko, we learn to express **Kokoro**(Spirit)

- a) having self control allows for playing with confidence
- b) expressing Taiko Kokoro (Spirit) refers to playing from the heart, it means to play with your entire spirit engaged. Drummers need to sense the sound in their bodies, because the sounds we create when we play Taiko reflect the energy of our lives. The energy of life cannot go from one lifeless object to another, it must be transferred in order for the the drum to be alive.

## 3) **Waza= Action**

### a) **Musicianship**

### b) **Skill**

### c) **Technique**

In Taiko we always strive for **Waza** (Action), we strive for skill and technique which is accomplished by practicing regularly

## 4) **Karada= Body**

### a) **Physical Strenght**

### b) **Endurance**

We train rigorously on a regular basis in order to have **Karada** (Body), we train hard to build endurance and physical strength.

## 5) **Rei= Etiquette**

### a) **Respect**

### b) **Courtesy**

### c) **Unity**

At the dojo we develop the principle of **Rei** (Etiquette)

We always show respect and courtesy to the teacher and all of the students; and demonstrate unity and harmony in the group.

At the dojo, and in Taiko drumming we also put into practice self-respect, mutual respect towards one another, understanding, and cooperation among

all members. Team members work as a group at all times, setting the instruments together, as well as helping each other out during the performances, both on and off the stage.

#### **IV) SENIOR TAIKO ENSEMBLES**

##### **1) First Wave**

**a) Seiichi Tanaka -San Francisco Dojo 1968**

**b) Masao Kodani & George Abe -Kinara Taiko 1969**

**c) Pj & Roy Hirabayashi -San Jose Taiko 1973**

**a) Seichii Tanaka -San Francisco Dojo 1968**

In 1968, Master **Seiichi Tanaka**, formed the first official North American Taiko group, the San Francisco Taiko Dojo, after leaving the volatile social climate of Japan. Tanaka's commitment to Taiko mirrored the counter-culture movement among youth both in Japan and the United States where students and activists used folk expressions as a means to convey their social and political messages. The forceful performing style Tanaka exercised in his group, San Francisco Taiko Dojo, incorporates the disciplines and movements of martial arts, and depicts the empowerment of youth and ethnic minorities. Tanaka and his group's unique Taiko performances, with their dynamic visual images, and his famous "Tanaka style" (which is a mixture of different styles; such Oedo Sukeroku, Osuwa Daiko and Gojinjyo-Daiko/Oedo) have served as an inspiration for most of the Taiko groups throughout the United States. Because of his important work with implementing Taiko throughout North America, placing the authenticity of the Japanese style at the highest level within the taiko community, Tanaka has been designated "Grand Master" among American Taiko performers, and has established a legendary status in the growing taiko community.

**b) Masao Kodani & George Abe -Kinara Taiko 1969**

In 1969, **Kinnara Taiko** was established by the Reverend Masao Kodani at the Senshin Buddhist Temple in Los Angeles, creating an American hybrid, the Japanese-American Buddhist Taiko. Kinnara Taiko differs from the San Francisco Taiko Dojo since it is based on a Buddhist organization, and it basically performs for events of the temple. With the help of Kinnara Taiko, many Buddhist Taiko groups were established in the early 80's. The group is one of the unique Japanese-American Buddhist Taiko groups still going on.

**c) Pj & Roy Hirabayashi -San Jose Taiko 1973**

In 1973, **San Jose Taiko** was established, focusing on making Taiko a

Japanese-American art form. The group was also based on a Buddhist organization. One of the Buddhist priests of the organization was a friend of the Reverend Kodani of the Kinnara Daiko and was inspired by him to establish a Taiko group in San Jose. Most of the members were Sensei at first. They were urged to revive the culture of their grandparents; while trying to express their identity as Japanese-American in Taiko drumming. They made it become a symbolic art form of Japanese-American culture.

The San Francisco Taiko Dojo and San Jose Taiko groups have gone on to turn professional, leading a very successful career playing Taiko, and both groups have returned the favor by touring Japan on a regular basis.

#### **V)THE ROLE OF FUSHU DAIKO IN TODAY'S TAIKO**

**Fushu Daiko** was originally created by Yoshiko and Charles Cane in 1990 in order to explore the heritage and rhythms of Japan through original arrangements and compositions. This group of outstanding percussionists has played taiko music together since seventeen years ago, and since that time, Fushu Daiko has recorded and released three, full-length albums filled with beautiful original arrangements, and has also performed at numerous festivals, community, and corporate events both at the national and international levels. Fushu Daiko is the heartbeat of Japan in Florida, and is deeply dedicated to the education and cultivation of peace and sharing among cultures through the power of Japanese music. Fushu Daiko's ultimate goal is to provide a wonderful opportunity for its audience to explore, identify, understand the power and importance of Taiko music, and ultimately create a peaceful link between the peoples of the world through its mesmerizing performances.

## **VI) RESOURCES**

### **1) WRITTEN WORKS**

Gould, Michael. "Taiko Classification and Manufacturing." *Percussive Notes* (1998): 12-20.

Varian, Heidi. The Way of Taiko. Foreword by Seiichi Tanaka  
Stone Bridge Press, 2005.

Yoshikawa, Eiji. Taiko: An Epic Novel of War and Glory in Feudal Japan  
Kodansha International, 2000.

### **2) MUSIC RECORDINGS BY TITLE**

#### **San Francisco Taiko Dojo**

- Tsunami. Self published, 1997. CD
- Sound \* Space \* Soul. Tape.
- Inori. CD.

#### **San Jose Taiko**

- Mo Ichido: One More Time. Self Published. 1996. CD
- Kodama, Echoes of the Soul. 1993. CD
- "Insight Through Sound" Concert. 1991. CD
- 15th Anniversary Concert. 1988. Tape.

#### **Fushu Daiko**

- Fushu Daiko I Ichiban. 1998. CD
- Fushu Daiko II Taiko Immigrants. 2002. CD
- Fushu Daiko "Live" Japan/Brazil Synergy. 2006. CD

### **3) VIDEOS BY TITLE**

- San Jose Taiko: Celebrating 3 Decades - DVD
- San Jose Taiko. Self Published. 1998. Video.
- Introduction to Taiko. Rolling Thunder, 1997. VHS Video. 40 minutes.

### **4) WEBSITES**

<http://www.taiko.com>

<http://www.fushudaiko.com>

**Grand Master Seiichi Tanaka. San Francisco Taiko Dojo, Nov. 28 2005.**

**[http://sftaiko.com/about\\_tanaka.html](http://sftaiko.com/about_tanaka.html)**

**History of San Francisco Taiko Dojo. Nov. 28, 2005**

**[http://sftaiko.com/about\\_history.html](http://sftaiko.com/about_history.html)**

**<http://www.jinjapan.org/today/culture/culture13.html>**

**[http://www.taiko-center.co.jp/english/history\\_of\\_taiko.html](http://www.taiko-center.co.jp/english/history_of_taiko.html)**

**<http://www.jinjapan.org/today/culture/culture10.html#mus>**

## **5)SOUTH FLORIDA & ADJACENT COUNTIES RESOURCE BANK**

**1)Classes available at Fushu Daiko Dojo located at**

**5935 Ravenswood Road, Dania FL 33312**

**Phones (954)963-0201/(954)217-2222**

**Fax (954)963-0201/(954)217-2222**

**Email: [fushudaiko@bellsouth.net](mailto:fushudaiko@bellsouth.net)**

**Website: [www.fushudaiko.com](http://www.fushudaiko.com)**

**2)Morikami Museum & Park**

**4000 Morikami Park Road**

**Delray Beach, FL 33346**

**Phone (561)495-0233**

**Website: [www.morikami.org](http://www.morikami.org)**

**Hatsume fair, Obon festival, Childrens' Day**

**featuring Taiko drumming, Japanese Arts and crafts  
and childrens' events**

**a)Oshogatsu New Year Celebration**

Morikami's traditional New Year celebratory festival, includes games and entertainment throughout the museum and its gardens.

**b)Hatsume Fair**

Celebrating the first bud of spring, Hatsume, the Morikami's largest annual event, transforms the normally tranquil Morikami Park into an unique Japanese spring festival.

**c)Children's Day Celebration**

hands-on activities

Japanese performances, arts and crafts

**d)Bon Festival**

Japan's traditional three-day holiday honoring ancestors

Taiko drum performances, traditional Japanese folk dancing

**VII)VOCABULARY OF TAIKO-RELATED TERMS**

**Bachi**

**Battle**

**Beat**

**Biwa**

**Buddhist/Buddhism**

**Communication**

**Divinity**

**Dojo**

**Festival**

**Gagaku**

**Hunting**

**Kabuki**

**Karada**

**Ki ai**

**Kata**

**Kokoro**

**Koto**

**Kumi-Daiko**

**Matsuri**

**Nationalism**

**Noh**

**Obon**

**Phonetic System**

**Rei**

**Samurai**

**Shakuhachi**

**Shamisen**

**Taiko**

**Tanaka Seiichi**

**Theater**

**Tetsu-zutsu**

**Waza**

**VIII)BROWARD COUNTY SCHOOL BOARD  
CULTURAL ARTS OUTREACH PROGRAM  
ACTIVITIES**

- 1)Ask students to listen to Fushu Daiko’s music recording of ‘Volcano’ with their eyes closed.**
  - a)Ask students to draw/paint their impression of what they heard while listening to the performance of “Volcano”**
  - b)In follow-up discussions encourage students to explain how the choices they have made in the creation of their art work reflect their thoughts and feelings about the musical experience that inspired it.**
  - c)Ask students to write a short story, poem, or drama presentation using descriptive adjectives about their impression of the “Volcano” recording**
  - d)encourage students to create or arrange music to accompany their story, poem or dramatization, using appropriate rhythm instruments and/or body percussion**
- 2)Create an illustrated time line of Taiko’s history using research notes from Fushu Daiko’s Curriculum Guide notes or using publications from the media center or the public library**
- 4)Use vocabulary guide words:**
  - a)to make and illustrate a book of Taiko words**
- 5)Ask students to write their own version of “Volcano” using musical notation or a simple phonetic system**
- 6)Working in small groups, have your students create rhythmic sound compositions to perform for the class, based on the performance piece "Volcano" or have student write their musical compositions based on other natural occurring phenomena**

## **IX) NATIONAL STANDARDS ACCOMPLISHED**

**The Heartbeat of Japan Taiko Workshop is not only about music. It also helps your school address many cross curriculum National and State Standards from music, dance, physical education, geography, history, theater and math, thus providing opportunities to develop Critical Thinking: students will be able to communicate their thoughts and feelings about the music they hear by using language and a variety of art forms and media.**

**This guide will also help to implement Connecting Across the cultures: Learning about various drums and styles of drumming is a good way to introduce students to the music of different cultures and historical periods. In math, teachers can use Taiko rhythms as an exciting way to teach mathematical concepts of beat, rhythm, patterns and common multiples and fractions. Students can also learn valuable concepts such as self-respect and respect towards others, a positive attitude, high self-esteem and teamwork.**