

Zoellner Arts Center

420 E. Packer Avenue

Lehigh University
Bethlehem, PA

2013-14 Season



Monday Matinée Study Guide



TAO - Phoenix Rising

Monday, March 31, 2014 at 10 a.m.

Baker Haller, Zoellner Arts Center, Lehigh University
420 East Packer Avenue, Bethlehem PA 18015

Welcome to the Monday Matinée at the Zoellner Arts Center

On **Monday, March 31, at 10 a.m.**, your class will attend a Monday Matinée performance of TAO: Phoenix Rising at Lehigh University's Zoellner Arts Center Baker Hall.

TAO take their name from the Chinese Kanji character for "way" or "road", and their philosophy is certainly not about taking the path of least resistance. The Japanese drum and dance ensemble formed in 1993. While performing music with taiko drums, as well as other exotic instruments, the members perform choreographed dance routines steeped in the martial arts. This performing group combines music and dance to reflect Japanese tradition, but also incorporates Korean, Maori, and Indonesian influences. While some songs are traditional, most are modern compositions created by members of the troupe. TAOs' family-friendly performances imaginatively combine music and movement.

Using this Study Guide

You can use this study guide to engage your students and enrich their Zoellner Arts Center field trip. Before attending the performance, we encourage you to:

- Copy the Student Resource Sheet in section 2 for your students to use before the show.
- Discuss the information in section 3 About the Performance and Artists.
- Read About the Art Form in section 4 on page 9, and About Japan in section 5 on page 11 with your students.
- Engage your class in two or more activities on pages 13-14.
- Reflect by asking students the recommended guiding questions.
- Immerse students further into the subject matter and art form by using the Resource and Glossary sections on pages 15-17.

At the Performance

Your class can actively participate during the performance by:

- Listening to TAO's powerful drum rhythms and expressive music,
- Observing how the performers' movements and gestures enhance the performance,
- Thinking about how you are experiencing a bit of Japanese culture and history by attending a live performance of taiko drumming and martial arts,
- Observing the skill of the performers,
- Reflecting on the sounds, lights, and performance skills you experience at the theatre.

We look forward to seeing you at Zoellner's Monday Matinée.

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1 Theater Etiquette

Be prepared and arrive early. Ideally you should arrive at the Zoellner Arts Center 20-30 minutes before the show. Allow for travel time and bus unloading or parking. Plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet. The theater is a “live” space - you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions.

Show appreciation by applauding. Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage. Sometime during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending on the art form. For instance, an audience attending a string quartet performance will sit very still while the audience at a popular music concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers. These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

Please note: *Backpacks and lunches are not permitted in the theater. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during the performances.*

Please remember to silence your cell phone and all other mobile devices.



2 Student Resource Sheet

Questions to Think About During the Performance

- What does TAO's name really mean?
- Name an important part of TAO's training.
- According to myth, what is the origin of taiko drumming?
- How has taiko been used in Japanese culture?

What You'll See

The explosive sounds and insistent rhythms create a sort of epic visceral thrill. Imagine, then, a corps of skilled drummers pounding six or eight or even 10 drums - some so large they're mounted on their sides five or six feet above ground - in unison, while wearing elaborate costumes and dancing about the stage.

About TAO

They live on a mountain in monastic isolation, get up at 5am each day to perform a demanding dawn ritual before cooking, cleaning and waiting hand and foot on their occasional guests. They run a half-marathon, followed by a punishing two-hour workout and martial arts training just to warm up for the main task of practicing their instruments 10 hours a day.

These exponents of the martial art of taiko drumming live in a secluded community in the verdant Kuju Highlands on Japan's main island of Kyushu. Apart from a herd of Jersey cows and a golf club down the hill, just about their only neighbor is the majestic volcano of Mount Aso, and it isn't going to complain about the noise.

When they descend from the mountain, it is not with tablets of stone but with muscles of steel that they use to commit assault and battery on their massive drums for shell-shocked audiences around the world.

TAO take their name from the Chinese Kanji character for "way" or "road", and their philosophy is certainly not about taking the path of least resistance.



Daily Training

The TAO team of 13 men and seven women go on a daily 12.5 mile run on the lower slopes of nearby Mount Kuju. Grandioso, Tao's home base, sits about 3,200 feet above sea level. That's almost three times bigger than South Mountain!

After making their traditional cooked Japanese breakfast, they do two hours of muscle training — 200 push-ups, 200 sit-ups and 200 squats — and martial arts followed by 10 hours of drum and choreography practice.

At 10pm, after their other household chores are done and they have had a communal bath (separate baths for men and women), the TAO team finally sit down for supper. At midnight the kitchen is still busy with the clatter of washing up and preparations for the breakfast they will eat after another 5am start.

This goes on for three years until they are considered ready to go on stage.

Artist Profile

Taro Harasaki has been performing with TAO for three years and has had plenty of injuries to show for his hard work, including a broken wrist and collapsed neck vertebrae from the strap of a 77 pound drum that he hoists around the stage.

Harasaki, 29, used to be a drummer in a rock band. He had planned to be a merchant until he was hooked by a Drum Tao ad on TV.

The hard work and living together is vital to its success, he says. "We can understand each other even without saying anything."

About Taiko Drums

Dominating the stage are three giant taiko drums, weighing almost 900 pounds and 15 feet in diameter. Each has been carved from a big tree and covered with the stretched hide of a pregnant cow (a normal cowhide wouldn't make the span). "You could buy a house for the price of each one," says TAO's international manager, Emma Sato.

Origins of Taiko

Drums similar to Japanese taiko were introduced from China and Korea about the 4th century. Taiko became known as the voice of the Buddha with the power to spread wisdom, compassion, truth and beauty through its rhythms.

According to Japanese myth, the sun goddess once hid herself in a cave causing the world to go dark. In an attempt to coax her out, the goddess *Ame no Uzume* danced, stomping her feet on a wooden tub. The loud drumming drew the sun goddess out of the cave, bringing light to the world again.



Quick Facts About Japan

Government: Parliamentary with constitutional monarchy

Prime Minister: Shinzō Abe (elected Dec 2012)

Capital: Tokyo

Population: 127,368,088 (July 2012 est.)

Industries: Consumer electronics, motor vehicles, machine tools, steel, and nonferrous metals

Exports: Motor vehicles, semiconductors, and office machinery

Agriculture: Rice, sugar beets, vegetables, fruit, pork, fish

Currency: Yen

Geography

Japan is located in the North Pacific off the coast of Russia and the Korean peninsula. The area of Japan is 234,799 miles, which makes it slightly smaller in land mass than California. Japan consists of four main larger islands and over 4000 smaller islands. The main islands are Hokkaido, Honshu, Shikoku, and Kyushu. Honshu is the largest with an area of 143,537 miles. A modern railroad system connects the major islands and Japan's high-speed Shinkansen (also known as the bullet train) runs between major urban areas.

Japan is over 70% mountainous terrain with approximately 18% land mass suitable for human settlement. Japanese cities are typically sprawling and densely populated. Tokyo, a megalopolis and the capital of Japan, is located on Honshu island. Central Tokyo has a population of 12 million people, with the population of the Greater Tokyo Area estimated at over 35 million people.

The islands of Japan are located in an area known as the Pacific Ring of Fire. This area is where most of the world's earthquakes and volcanic eruptions occur. Japan is very seismically active with over 1,500 earthquakes per year. In 1923 the Great Kanto Earthquake killed more than 143,000 people in the Tokyo area. Tsunamis and volcanic eruptions are other natural destructive forces in Japan. In 2011 the Tōhoku Earthquake, also known as 3-11 (three-eleven) in Japan, was the most powerful earthquake known to have struck Japan.

3 About the Performance & Artists

Guiding Questions

- What will you see at a TAO performance?
- What inspired TAO's founder?
- What kind of training do TAO artists receive?



The drummers pound out rhythms with thick sticks ranging in size from a half broomstick to a rolled-up weekend newspaper and a baseball bat. They don't just play the drums. They do splits, leap, shout and toss their legs, arms and torsos about in a way that could be seen as wild abandon if it wasn't so highly synchronized.

"Their muscles are part of the costume," TAO's international manager Emma Sato says of the drummers' sculpted bodies set against the drumskins and sidelights. "The muscles are important to make a big sound on the drum but also to make a good picture on the stage," adds Fujitaka. "They train hard and have a confidence in their bodies and it is important to stress that in the show."

Ikuo Fujitaka founded Tao in 1993. A former champion in gymnastics, kendo, judo and marathon runner, he has transferred his competitive spirit into operating perhaps the toughest performing arts boot camp in the world. "To be truly professional I thought it was

important to be like monks in a solitary place for the artists to come together as a team," he says. "I tell our trainees, 'You can have no money, no girlfriends, no boyfriends and definitely no drinking or smoking.' For the trainees, it is very hard."

Asked what it was like being a trainee, one drummer looked sheepishly at his boss and said: "I thought I would die within a year."

In TAO's first 10 years, 400 novices ran away. Fujitaka subsequently relaxed the training, and cut the drop-out rate to 40 in the past five years. "People leave now not because the training is too tough but because their performance is not good enough," he says.

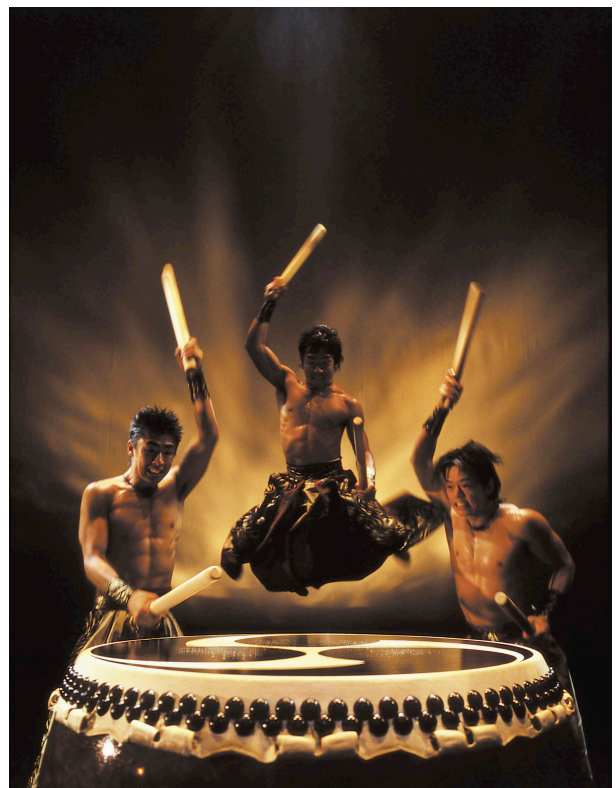
More than 100 applicants audition for TAO each year. Only two or three make the grade after rigorous tests of their physical and mental endurance, drumming skills and capacity to live with the others. "It is the biggest problem to find the best combination of people to work together as a team," Fujitaka says.

Arisa Nishi is one of seven female TAO drummers and has been with the company since she was 11 years old. Diminutive off-stage, Nishi revels in testing her muscle-power against the men and seems to grow 4 inches when she gets up to bang her drum. Her feet lift from the floor with the force of her blows. "The boys have more power but I have an energy that the men don't have — women's power," she says. The group's leader, Yoshinori Suito, 35, the first mate to Fugitaka's captain, has been at Drum Tao since the beginning. Suito was a guitarist in a punk band until he saw taiko drumming.



He has two families: his drumming brothers and sisters at Grandioso, and a wife and young daughter he rarely sees in Fukuoka. "I feel very sorry for my real family," he says, conceding that the pain of separation is offset by the big pay packet he gets each month.

Is Fujitaka-san a good boss? "I am a boyfriend to the girls and big brother to the boys." He throws his head back and laughs. "We all respect each other. We all want to do our best together."



4 About the Art Form

Guiding Questions

- How has taiko drumming evolved?
- What are some roles taiko has played in Japanese culture?
- Describe different kinds of taiko drums.

Taiko

"Taiko" in general is often used to mean the relatively modern art of Japanese drum performances (kumi-daiko), but the word actually refers to the taiko drums themselves. Literally, taiko means "big/fat drum," although there are many shapes and sizes of taiko. The term also refers to all drums used in classical Japanese music and to the drummers who play the instruments. Taiko has been an important part of Japanese culture for over 1,500 years, as found in early Japanese clay dolls, paintings and poems.

History of Taiko

Japanese taiko as we know them today bear strong resemblance to Chinese and Korean instruments, which were probably introduced in the waves of Korean and Chinese cultural influence from 300-900 AD. However, the waves of cultural influence stopped for the most part around the year 900, and development from that point can basically be attributed to native Japanese craftsmen. Taiko, although continuing to bear similarities to Chinese and Korean drums, have evolved into unique Japanese instruments.

A taiko performing ensemble is called kumi-daiko. It is characterized by simultaneous drumming on many different taiko drums, and often incorporates movement and impressive athleticism.

Taiko's Origin Myth

According to myth, taiko was started by Ame no Uzume, a shaman-like female deity associated with dawn, mirth and revelry. One day, fed up with her misbehaving younger brother, Amaterasu, the sun goddess, hid herself in a cave. The world



became pitch dark and the other deities tried to appease Amaterasu, so that world be bright again. They held a big party in front of the cave and Ame no Uzume danced an erotic dance, stamping her feet on a wooden tub. The gods laughed and cheered loudly and the noise provoked Amaterasu to come out her cave. And thus, the world saw light again.

Uses of Taiko

Taiko has held a place in Japanese culture in a wide variety of settings over time. Specific kinds of taiko are associated with different kinds of events.

In warfare:

One of the first uses of taiko was as a battlefield instrument; used to inspire samurai before combat, while scaring the enemy - a use to which drums have been put in many cultures.

Taiko were definitely used in battle to issue commands and coordinate movements by the 1500's; the taiko being the only instrument that could be heard across the entire battlefield. According to picture scrolls and painted screens of the time, one soldier would carry the taiko lashed to a backpack-like frame, while two other soldiers would beat the taiko, on each side.

At Imperial Court:

In addition to the martial aspect, taiko have always been used in the most refined cultural settings as well. The ceremonial music (Gagaku) that used taiko drum was introduced to Japan along with Buddhism, and was quickly adopted as the imperial court music. Gagaku is the oldest continually played court music in the world, and it is still being performed.

The rumbling power of the taiko has also long been associated with the gods, and has been appropriated by the religions of Japan. Simple taiko beats would be used to signal that the hunters were setting out, or to signal that a storm was coming and that the women needed to bring in the meat and fruits they had drying. Because these signals were so important to the flow of daily life, the people were very thankful of the taiko, and began to believe that the taiko was inhabited by a god.

In Performing Arts:

Taiko drumming establishes a mood or evokes the sounds of weather and nature in traditional Japanese theatre like Noh and Kabuki.

In Daily Life:

In villages, the taiko was central to many folk festivals. Farmers believed its thunder-like sound would bring rain to their fields. At harvest time, they played to give thanks for bountiful crops. When a river ran between two villages, the village whose drummer could play the longest won the right to control the use of the water.

Taiko was also used to determine the borders of villages. Since a village was only as large as the sound of their drums could travel, villages strove

to create the loudest resonating drum and to maintain the best players. Specific kinds of taiko were played in traditional Japanese performing arts, other for religious ceremony and still others for community festivals.

In Spiritual Practice

Taiko also played an important part in Japanese religions. In the Shinto belief system, spiritual deities live in all natural phenomena including the mountains, water, fire and animals. The taiko was used as a voice to call these gods when praying and giving thanks. Music was also an offering to the deities so they might bring good luck. Priests used the drums to ward away illness, to drive evil spirits from villages and purge insects from rice fields.

The drum is believed to have a kami, a spirit of its own. It is associated with the changing of the seasons, the cycles of nature, and the celebration of life. Taiko is deeply embedded in the traditions of the Japanese people and embodies the heartbeat of the Japanese spirit.



5 About Japan

Guiding Questions

- What are some of Japan's unique geographical features?
- Describe Japan's history with the United States.
- What are matsuri?



Geography

Japan is an archipelago, or string of islands, on the eastern edge of Asia. There are four main islands: Hokkaido, Honshu, Shikoku, and Kyushu. There are also nearly 4,000 smaller islands. Japan's nearest mainland neighbors are the Siberian region of Russia in the north and Korea and China farther south.

Much of Japan is covered with mountains. The Japanese Alps (or Hida Mountains) run down the center of the largest island, Honshu. The highest peak is Mount Fuji, a cone-shaped volcano considered sacred by many Japanese. Japan has about 200 volcanoes, 60 of which are active. Three of the tectonic plates that form the earth's crust meet near Japan. They often move against each other causing dangerous earthquakes. More than a hundred earthquakes hit Japan every year.

More than 126 million people live in Japan, which is comprised of large, metropolitan cities like the capital, Tokyo, and small rural villages. Most of Japan's population is located in the coastal cities.

History

Japan is known as the "Land of the Rising Sun," an association symbolized by its flag. Its known history dates back thousands of years. From 1100-1800, feudal lords (shoguns) held political control. They forced out all foreigners in the 1600s and Japanese culture developed in isolation for generations. In 1854, Matthew Perry of the U.S. Navy, sailed to Japan, opening the country to Western influences.

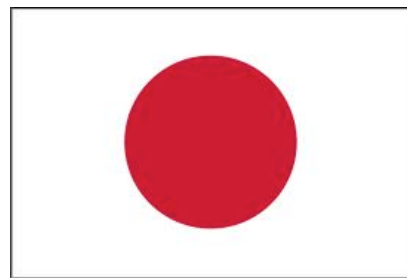
The shoguns lost political control of Japan in the 1860s, and the Emperor regained power. In the following years Japan's world influence and military power grew and on December 7, 1941, Japan attacked U.S. naval forces at Pearl Harbor. In 1945, the United States counter-attacked Japan, dropping two atomic bombs on the cities of Hiroshima and Nagasaki, forcing the collapse of the Japanese empire and the surrender of Japan. In 1947, Japan, under the direction of the United States, adopted a new constitution, renounced war, granted basic human rights and declared itself a democracy.

Today, the United States has a good relationship with Japan and its government, which consists of a Prime Minister and legislative bodies. Japan is also the only country in the world with a reigning emperor, although he serves mostly as a figurehead. The present emperor of Japan, Akihito, took the throne in 1989. Japan is once again a major player on the world stage with the third largest economy after the United States and China.

Culture

Written Japanese language, or kanji, is closely related to written Chinese, utilizing pictorial symbols to depict the meaning of words. The Japanese also use two phonetic alphabets, hiragana and katakana, which incorporate the characters, and a third alphabet, called romaji, which uses Roman letters.

Festivals or matsuri mark all aspects of Japanese life, from observing the seasons, to celebrating children, to remembering ancestors. Hundreds of matsuri take place all over Japan every year, and taiko drums and drummers are usually central to these events.



Japanese Flag

Japan is often called the Land of the Rising Sun due to its geographic location in the far east. The Japanese flag illustrates this phrase, with the red circle symbolizing the sun, in the center of a white field.



Kanji

Kanji are symbols of words borrowed from the Chinese written language, and often look similar to the words they represent. Here are the kanji for tree (left), woods (middle) and forest (right). Notice how the kanji for tree looks like a tree, and as you add more trees, you create the woods, and finally the forest.



Mon: Japanese Family crest

Mon started in the 11th century when ruling dynasties of the Imperial Court designed family symbols to adorn their formal clothing. The designs of flowers and birds represent elegant images of court life. The samurai class used similar emblems on their banners, flags, and weapons after they came to power in the 12th century. Samurai chose designs to represent warriors such as arrows, dragons, and bats. Later, common people came to use family crests too, with symbols depicting familiar objects like rabbits, mountains and tools.

Mon designs are created to fit inside a small circular space. This composition shows something about the Japanese economic use of space.

6 Learning Activities

Music (grades 1-8)

Rhythm

Taiko drummers use a variety of drums and movements to create new rhythms. Invite students to create their own rhythms with their bodies and other instruments they find in the classroom. (You may wish to collaborate with your school's music specialist)

- Brainstorm with students regarding everyday rhythms they may hear, see or feel (their pulse, footsteps, a dripping faucet, a train). Students can also sound out the rhythm of syllables in their names.
- Clap out a few rhythms for the class to echo. Start with simple rhythms and gradually move to more complex ones. Vary clapping with stomping feet, snapping your fingers or gently slapping your legs, arms and chest.
- Divide the class into groups and have each group come up with their own rhythm (short rhythms; multiple repetitions with a steady beat). Groups can share their rhythms one after another, as a call and response or simultaneously.
- Next, invite students to look around the classroom for ordinary objects that can be used to create new sounds. For example, crumpling a piece of paper, shaking a plastic bag, opening and closing a pencil box or backpack, etc.
- Ask students to create a short rhythm using their chosen "instrument" and have them write out a notation for their rhythm. (Students can invent their own notation symbols, or your school's music specialist might help with this.) Alternatively, a modified "Morse Code" would also help notate short and long combinations or patterns.
- Arrange and play the notated rhythms in different orders to create a music piece for the class.

Post-show activity:

- Ask students if they remember any of the rhythms played during the performance. Have them use their found object instruments or their hands and bodies to re-create the rhythms they remember.

Make a Taiko Drum for Your Class

Materials:

- An empty large plastic tub or container (for example, extra large laundry detergent containers and pickle tubs or large ice cream containers from restaurants are also a great resource)
- 2 rolls of clear packing tape
- 1 roll duct tape
- Heavy object, like old phone books or a big rock
- Bachi (sticks). You can get dowels (around 15 inches long) from a hardware or craft store.

Steps:

1. Strengthen your drum by wrapping the top edge of the tub with duct tape. Wrap 3-4 layers for maximum strength
2. Place the phone book/rock or other weight inside the tub
3. Using clear packing tape, tape a strip over the top of the tub (make sure the tape strip extends 3-4 inches past the edges of the tub so it can secure strongly onto the sides of the tub.) Tape another strip over the top of the tub, making an X with the two strips.
4. Using the X as a guide, keep covering the top of the tub with tape and use up both rolls of packing tape. Reinforce the edge again (like in step 1) with a few layers of duct tape.
5. Get your sticks – your ready to play taiko!

Visual Arts / Social Studies (grades 3-8)

Family Crest

- Show students examples of Japanese *mon* (family crests), as well as family crests from other countries.
- Discuss the possible origins and meanings of students' last names, such as Smith or Miller. Discuss the translation of names from other languages.
- Have students consider other possible sources for their family crest, like a family business, or the interests of "personality" of their family. Encourage them to brainstorm ideas with their families.
- Ask students to choose specific symbols to represent their families.
- Within the frame of a circle (at least 8 inches in diameter), ask students to sketch ideas for the design of their *mon*. Students may then select one design to embellish in marker pen or paint.
- Invite students to share their *mon* and discuss their process and choice of design.

Special request – We'd love to celebrate your classroom explorations with other teachers, schools and the community. If you feel so inclined, please send your school approved images to Silagh White, Director of Arts Engagement and Community Cultural Affairs at siw205@lehigh.edu

Additional Resources

Web site

TAO

<http://www.drum-tao.com/en/>

Video Clips

http://www.youtube.com/watch?feature=player_embedded&v=UK9okzs6xJw

<http://www.youtube.com/watch?v=ekb-yejQ8e0>

http://www.youtube.com/watch?v=Ut9502LI_6k

http://www.youtube.com/watch?v=e4rpx0_EUMk

Japanese Culture and History:

<http://web-japan.org/kidsweb/>

<http://www.japan-guide.com/e/e641.html>

<http://www.taikoproject.com/media/studyguide.pdf>

Books – all titles available at the Bethlehem Public Library

Stories, Legends and Folktales.

All of these books include beautiful illustrations; many include a small glossary of Japanese words or background descriptions of cultural elements.

Hunt, Elizabeth Singer. Secret Agent Jack Stalwart and the Theft of the Samurai Sword – Japan (book 11) New York: Weinstein Books, 2009.

Brenner, Barbara and Julia Takaya. Chibi: A True Story from Japan. New York: Clarion Books, 1996.

Here's a great project a child in Pittsburgh did: <http://www.youtube.com/watch?v=iPM8BAeLo7o>

Chibi has great online resources for further exploration. Including a vocabulary quizlet: <http://quizlet.com/13182/chibi-a-true-story-from-japan-flash-cards/>

Kimmel, Eric A. Three Samurai Cats: a story from Japan. New York: Holiday House, 2003.

Tejima. Ho-Limlim: a Rabbit Tale from Japan. New York: Philomel Books, 1988

MacDonald, Margaret Read. The Boy from the Dragon Palace. Albert Whitman & Co., 2011

Non-fiction resources

Takabayashi,, Mari. I Live in Tokyo. Boston, Houghton Mifflin Co., 2001

Sheen, Barbara. Foods of Japan. Kid Haven Press., 2006

Kalman, Bobbie. Japan: the People. New York: Crabtree Publishing Company, 1989.

Kalman, Bobbie. Japan: the Culture. New York: Crabtree Publishing Company, 1989.

Kalman, Bobbie. Japan: the Land. New York: Crabtree Publishing Company, 1989.

Blackall, Bernie. Martial Arts. Des Plaines, IL: Heinemann Library, 1998.

Collins, Paul. Martial Arts: Judo. Broomall, PA: Chelsea House Publishers, 2002.

Collins, Paul. Martial Arts: Karate. Broomall, PA: Chelsea House Publishers, 2002.

Other Book recommendations for your school library acquisition:

The Bee and the Dream: A Japanese Tale. Retold by Jan Freeman Long, illustrated by Kaoru Ono. 1996.

Japanese Children's Favorite Stories. Edited by Florence Sakade, illustrated by Yoshisuke Kurosaki. 1958.

Modern Japan: An Idea Book for K-12. Publication Manager. Edited by Mary Hammond Bernson and Betsy Goolian. 1992.

Taiko. By Eiki Yoshikawa, translated by William Scott Wilson. 1992.

The Way of the Taiko. By Heidi Varian. 2005.

Bethlehem Sister City – Tondabayashi, Japan

<http://www.bethlehem-pa.gov/about/sisterCities/japan.htm>

Tondabayashi's website:

<http://www.kiis.or.jp/kansaida/tondabayashi/index-e.html>

Mayor Callahan's recent visit to Tondabayashi: http://www.lehighvalleylive.com/bethlehem/index.ssf/2013/06/bethlehem_mayor_john_callahan_13.html

7 Glossary

Archipelago - a large group of islands
Bachi—general Japanese term for drum sticks
Beat—the regular rhythmic pattern of music. Time is counted in music by using beats
Choreography—arranging the movements, steps, and patterns of performers
Composer—a person who writes music
Emperor—the male ruler of an empire
Feudal - Ancient political system in Western history; kings, lords, vassals and peasants
Gagaku—traditional court and religious music of Japan
Hachimaki—a stylized headband, worn as a symbol of perseverance or effort
Hiragana—the cursive and flowing variety of kana (Japanese syllabic writing) used in most modern Japanese texts
Imperial—of or relating to an empire, emperor or empress
Kabuki—a type of popular Japanese drama, in which elaborately costumed male performers use stylized movements, dance and song to enact tragedies and comedies
Kami—a divine being or spiritual force in Japanese Shinto religion
Kanji—a system of Japanese writing using Chinese derived characters
Katakana—the more angular, less commonly used of the two Japanese types of syllabic writing
Kumi-daiko—(translates as “grouped drums”) a taiko ensemble and the modern style of taiko playing using many drums and performers at the same time
Matsuri—the Japanese word for festival or holiday
Mon—the badge of a Japanese family, especially of a family of the ancient feudal nobility. The most frequent form of the *mon* is circular, and it commonly consists of conventionalized forms from nature
Nagadou-daiko—drum made of two cow-skin heads stretched over a single-piece wooden body and tacked to high tension
Noh—the stylized classic drama of Japan using music, dancing, chanting, elaborate costumes, and themes from religious stories or myths

O-daiko—the largest drum in a taiko ensemble, usually refers to any drum larger than 33 inches in diameter
O-kedo—small taiko drums made from planks, traditionally they are used in festivals, and worn around the player’s neck
Percussion—the sound or vibration produced when one strikes objects together. Percussion instruments all make sound in this way.
Rhythm—the patterns of time and beats in music
Romaji—a system of writing Japanese using the letters of the Latin alphabet
Samurai—knights of feudal Japan
Shime-daiko—small high pitched, rope-tensioned taiko drum
Shinto—the native religion of Japan, primarily a system of nature and ancestor worship
Shogun—one of a line of military governors ruling Japan until the revolution of 1867–68
Solo—performance or feature performance by one person
Synchronize - cause to occur at the same time
Taiko—General term for Japanese drums, sometimes spelled “daiko” when combined with another word
Tabla—a small drum or pair of drums from India tuned to different pitches and played with the hands
Tectonic plates - A tectonic plate (also called lithospheric plate) is a massive, irregularly shaped slab of solid rock, generally composed of both continental and oceanic lithosphere. Plate size can vary greatly, from a few hundred to thousands of kilometers across; the Pacific and Antarctic Plates are among the largest.
Troupe—a company, band, or group of performers
Uchiwa—a drum shaped like a fan, with the skin stretched around a metal hoop and a handle, they come in various sizes
Verdant - (of countryside) green with grass or other rich vegetation
Visceral - a feeling of intuition

Speaking in Japanese

Konnichiwa (kohn-nee-chee-wah) Good afternoon.	Doo itashimashite (doh ee-tah-shee-mah-shee-tay) You are welcome.
Genki desuka (gen-kee dess-ka) How are you?	Sumimasn (soo-mee-mas-se) Excuse me.
Domo arigato (doh-moh ah-ree-gah-toh) Thank you.	Sayonara (sah-yoh-nah-rah) Goodbye.

8 National Arts Standards and Core Curriculum

Some of specific standards for music have been included in this guide to help classroom teachers connect the experiential learning of attending the performance to classroom learning objectives. We strongly encourage all teachers to work with their school or district music specialists in aligning recommended activities to curriculum in your grade/school.

Academic Standards Grades K-12

The Academic Standards for the Arts and Humanities define the content for planned instruction that will result in measurable gains for all students in knowledge and skills and provide a basis of learning for continued study in the arts. The unifying themes of production, history, criticism and aesthetics are common to each area of study within the Academic Standards in the Arts and Humanities.

- Dance Education is a kinesthetic art form that satisfies the human need to respond to life experiences through movement of the physical being.
- Music Education is an aural art form that satisfies the human need to respond to life experiences through singing, listening and/or playing an instrument.
- Theatre Education is an interdisciplinary art form that satisfies the human need to express thoughts and feelings through written text, dramatic interpretation and multimedia production.
- Visual Arts Education is a spatial art form that satisfies the human need to respond to life experiences through images, structures and tactile works.
- Humanities Education is the understanding and integration of human thought and accomplishment.

NATIONAL STANDARDS IN THE ARTS (Pennsylvania's Response)

In October, 1999, a committee met in Bedford, Pennsylvania to update the existing Pennsylvania Music Educator Association (PMEA) Curriculum Model for Music to reflect a standards-based guide. The first document included relevant excerpts from the then 1991 Pennsylvania Department of Education Mandated Revision of Chapter 5.

The revised standards are intended to serve as a model for local districts to use in developing their own curricula. It should not be adopted verbatim since local situations and needs should be reflected. It is hoped, however, that this document will be of help to those music educators charged with curriculum writing throughout the state.

From this source, we have filtered standards supported by the activities offered in this study guide.

Grades K - 4

2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music:
 - a. Students perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo.

- b. Students perform expressively a varied repertoire of music representing diverse genres and styles.
 - c. Students echo short rhythms and melodic patterns.
3. Content Standard: Improvising melodies, variations, and accompaniments:
- a. Students improvise “answers” in the same style to given rhythmic and melodic phrases.
 - b. Students improvise simple rhythmic and melodic ostinato (repeating patterns) accompaniments.
 - c. Students improvise simple rhythmic variations and simple melodic embellishments on familiar melodies.
 - d. Students improvise short songs and instrumental pieces, using a variety of sound sources in their improvisations, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.
6. Content Standard: Listening to, analyzing, and describing music:
- a. Students identify simple music forms when presented aurally.
 - b. Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.
 - c. Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
 - d. Students identify the sounds of a variety of instruments, including many orchestra and band instruments and instruments from various cultures, as well as children’s voices and male and female adult voices.
 - e. Students respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.
7. Content Standard: Evaluating music and music performances:
- a. Students devise criteria for evaluating performances and compositions.
 - b. Students explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
8. Content Standard: Understanding relationships between music, the other arts and disciplines outside the arts:
- a. Students identify similarities and differences in the meanings of common terms used in the various arts.
 - b. Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.
9. Content Standard: Understanding music in relation to history and culture:
- a. Students identify, by genre or style, aural examples of music from various historical periods and cultures.
 - b. Students describe in simple terms how elements of music (melody, harmony, rhythm, tempo and quality of sound) are used in music examples from various cultures of the world.
 - c. Students identify various uses of music in their daily experiences and describe elemental characteristics that make certain music suitable for each use.
 - d. Students identify and describe roles of musicians in various settings and cultures.
 - e. e. Students demonstrate audience behavior appropriate for the context and style of music performed.

Grades 5 - 8

6. Content Standard: Listening to, analyzing, and describing music:

- a. Students describe specific music events in a given aural example, using musical terminology.
- b. Students analyze the uses of elements of music in aural examples representing diverse genres and cultures.

7. Content Standard: Evaluating music and music performances:

- a. Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.
- b. Students evaluate the quality and effectiveness of their own and other's performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.

8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts:

- a. Students compare in two or more arts how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.
- b. Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

9. Content Standard: Understanding music in relation to history and culture:

- a. Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures.
- b. Students classify by genre and style (and, if applicable, by historical periods, composer and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary.
- c. Students compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.

1.0 ARTISTIC PERCEPTION

- Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music
- Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

3.0 HISTORICAL AND CULTURAL CONTEXT

- Understanding the Historical Contributions and Cultural Dimensions of Music
- Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

Role of Music

3.1 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

Diversity of Music

3.2 Identify different or similar uses of musical elements in music from diverse cultures.

3.4 Describe the influence of various cultures and historical events on musical forms and styles.

**Teachers may use the recommended texts of this Study Guide
to support the Core Standards in these areas:**

(GRADES PreK-5)

Reading Informational Text 1.2

Students read, understand, and respond to informational text—

with an emphasis on comprehension, vocabulary acquisition, and making connections among ideas and between texts with a focus on textual evidence.

- Key Ideas and Details
- Craft and Structure
- Integration of Knowledge and Ideas
- Vocabulary Acquisition and Use
- Range of Reading

Reading Literature 1.3

Students read and respond to works of literature—

with emphasis on comprehension, vocabulary acquisition, and making connections among ideas and between texts with focus on textual evidence.

- Key Ideas and Details
- Craft and Structure
- Integration of Knowledge and Ideas
- Vocabulary Acquisition and Use
- Range of Reading

(GRADES 6 - 12)

Reading in History and Social Studies

8.5 Reading Informational Text

Students read, understand, and respond to informational text – with emphasis on comprehension, making connections among ideas and between texts with focus on textual evidence.

Key Ideas and Details:

CC.8.5.6-8.A.

Cite specific textual evidence to support analysis of primary and secondary sources.

CC.8.5.6-8.B.

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

CC.8.5.6-8.C.

Identify key steps in a text's description of a process related to history/social studies (e.g., how a ceremonial aspect of Taiko drumming became a popular entertainment)

Craft and Structure

CC.8.5.6-8.D.

Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

CC.8.5.6-8.E.

Describe how a text presents information (e.g., sequentially, comparatively, causally).

CC.8.5.6-8.F.

Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

8.5 Reading Informational Text

Students read, understand, and respond to informational text – with emphasis on comprehension, making connections among ideas and between texts with focus on textual evidence.

Integration of Knowledge and Ideas

CC.8.5.6-8.G.

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

CC.8.5.6-8.H.

Distinguish among fact, opinion, and reasoned judgment in a text.

CC.8.5.6-8.I.

Analyze the relationship between a primary and secondary source on the same topic.

CC.8.5.6-8.J.

By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.

About Monday Matinée Study Guide



This Monday Matinée Study Guide was compiled, written, edited, and (especially) designed with material adapted by study guides offered by the Cal Performances of the University of California, Berkeley. Other models of excellent study guides for material and presentation that inspired this document: the University Musical Society, San Jose Taiko, Portland Taiko, TCNJ collegiate taiko group based at The College of New Jersey, and from the The Kaoru Watanabe Taiko Center.

Other material gathered from the PA Dept. of Education Standards Aligned Systems website, and listed website and reading sources cited on p. 15.