

# Kodo: Taiko and the Art of Layered Listening



***Taiko: The Art of Layered Listening***  
An Engagement Guide for Classroom Teachers

Developed by Rica Anderson and Sabrina Klein, with local Taiko artists Cheryl Mochalski, Carole Ono, Philip Pickering, Galen Rogers, Jesse Wiener

In preparation for the Kodo SchoolTime matinee performance  
Monday, February 4, 2019, 11am at Zellerbach Hall, University of California, Berkeley

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## 2. Artistic Literacy

### **What is Artistic Literacy?**

Having the skills and knowledge you need to connect meaningfully with works of art—that’s what we mean by artistic literacy. We think that means something different than knowing the names of all the different instruments musicians might play (though that’s a great thing to know!), or being able to reproduce the exact movement you might see during a show. To us at Cal Performances, it means you and your students will have a significant glimpse into the artistic process and will have a chance to try to solve the problems the artists aim to solve creatively. It means that the next time you see a performance, you’ll be able to use these same insights to connect with a work of art through the artist’s process and that this will deepen your experience as an audience member.

Artistically literate student audiences come to understand that every artist draws from a core set of concepts skillfully chosen and applied in performance to create a work of art both unique to the artist, and connected to other works of art.

And along the way, we hope that students of all ages—and their teachers and adult mentors—will be inspired to experiment with artistic decision-making and creativity themselves.

### **How to use this material**

We invite you to challenge yourself and your students to think with the curiosity and passion of the arts. This workshop guide is organized around 4 key artistic practices (as identified by the National Coalition for Core Arts Standards at <http://nccas.wikispaces.com/>)

**Investigating:** Questioning, exploring and challenging.

**Imagining:** Opening the door to what’s possible, and even to what seems impossible.

**Creating:** Making artistic choices with a work of art in mind.

**Connecting:** Reflecting on both process and product and making connections to other aspects of life and study.

We’ve included a pre-performance engagement activity and a post-performance activity for reflection and artistic practice. Engaging your students in these activities gives them tools to make personal and meaningful connections to the performance. By no means should you feel limited by these suggestions! Go, make art, learn more...and share your experiences where you can.

And check out our Cal Performances Classroom Engagement Guides for further activities and tools with which to explore each SchoolTime performance. These are available online several weeks before a performance at <http://calperformances.org/learn/k-12/>.

If you have photos or lesson plans to share, please let us know! Use #Kodo@Cal

### 3. About Kodo

#### **Kodo Taiko**

In Japanese the word “Kodo” conveys two meanings: “heartbeat,” the primal source of all rhythm; and “children of the drum,” a reflection of Kodo performers’ desire to play the drums with the heart of a child. The sound of the great taiko is said to resemble a mother’s heartbeat as felt in the womb, when babies are often lulled asleep by its thunderous vibrations.



#### **Kodo’s Mission**

Kodo strives to both preserve and re-interpret traditional Japanese performing arts. Beyond this, Kodo members collaborate with artists and composers from across the musical spectrum and travel all over the globe to bring back to their home, [Japan’s Sado island](#), a kaleidoscope of world music and experiences which then influences the group’s performances and compositions.

Kodo’s performances consist of three principal elements:

- 1) Traditional Japanese folk arts, learned from local people throughout the country, reimagined for the stage to capture their universal spirit and energy.
- 2) New compositions created by friends and mentors of Kodo from all around the world (not just Japan).
- 3) Original compositions by Kodo performers themselves.

#### **About Artistic Director Tamasaburo Bando**

Tamasaburo Bando is a leading Kabuki actor, and the most popular and celebrated *onnagata* (an actor specializing in female roles) currently on stage. His profound aesthetic sense has been demonstrated across numerous platforms and he has received acclaim for his direction of stage productions and films. In April 2012, Bando assumed the position of Kodo’s artistic director. In September 2012, he was recognized as an Important Intangible Cultural Property Holder (Living National Treasure).



## 4. Artistic Concept: Layered Listening

Listen for the loudest and softest and find the layers of sounds.

Listen for silence- listen for the spaces between sounds.

Listen for patterns of tension and release in music.

Listen for emotion: tragedy, sadness, gloom, jubilation.

- From *"How to Think Like Leonardo DaVinci"* by Brian Gelb

Brantley Newton



Image credit: Vanessa

You don't just listen to Taiko. You watch it. Your heartbeat pounds with it. Your energy shifts up and down with it. It is a layered experience, using different senses. Even listening to Taiko isn't a single-step process. If you focus your eyes and ears on the different instruments, the dynamics (loud/soft, slow/fast, flowing/sharp), and the interlocking rhythms, you will be engaging in layered listening and hear things in the music that may surprise and delight you.

What do we mean by "layered listening" when we talk about listening to music?

Hearing music invites us to respond on many levels: our bodies may move with energy, or our moods and emotions may respond, or we imagine different scenes and ideas in our minds while we listen. This kind of listening is usually casual and happens in a moment, passing by a moment later and maybe leaving a light echo of something felt, something experienced that comes back to us after time has passed. "Layered listening" is a way of paying attention to all the ways the artists are playing the music, as individuals, in groups, as an entire ensemble, and inviting ourselves INTO the music in a different way.

We talk about "paying attention" deliberately in our work—because paying attention is like paying money for something we value. If we pay with our attention, we earn something back: a listening experience that opens up a new way of finding something valuable in music. This deeper paying attention—what we are calling "layered listening"—rewards the listener in surprising ways. While sometimes the music will still wash over us and slide away, layered listening can help keep us tuned in to the choices and intentions of the artists in a way that allows us to find something new and powerful in the music. We get into the artistic process and appreciate what the artists are doing in a new way. We have a chance to find something new and different that can change the way we think about music and ourselves.

It takes a little practice to pay attention to each of the layers you can hear in a piece of Taiko performance, and a little practice as well to give your listening a softer focus to hear all of the layers together. You can sharpen your hearing to listen for individual instruments or rhythms as separate parts, or soften your listening to hear all of it working together. When you can do both together, you

discover a richness and complexity that isn't obvious through casual hearing. Layered listening helps you discover combinations of playing and performance energy, including:

Individual instruments with their individual sounds and tones

Groups of the same instruments playing the same thing at the same time



Groups of the same instruments playing the same thing at DIFFERENT times

Groups of the same instruments playing DIFFERENT things at DIFFERENT times

Groups of DIFFERENT instruments playing DIFFERENT things at DIFFERENT times

Groups of DIFFERENT instruments playing DIFFERENT things at the same time

Groups of DIFFERENT instruments playing the same thing at the same time

By this time, you might be thinking, “How can I listen to all those things at the same time?” It’s easy to hear them—it’s harder to **focus** your listening (and your eyes, and your energy) in such a way that all those layers come through to you. This is what the Taiko musicians need to do for every single performance of every single song—listening both to their own instruments and to all the layers in the music that everyone is playing. They have to pass the listening energy around the stage and they have to be ready to receive energy from the other musicians and from the audience.

Layered listening takes practice and skill. It’s part of every Taiko performer’s artistic toolbox. And we as audience can use this skill to get more out of every music experience, including this year’s performance of Kodo: *Evolution* at Cal Performances.

## 5. About the Art Form: Taiko Drumming



“As a percussion, is the most primitive instrument and it may have been used for communication or religious rituals. In feudal Japan, was often used to motivate troops, to call out orders or announcements or to set a marching pace.”

The word taiko means “big drum” in Japanese. It also refers to all drums used in classical Japanese music and to the drummers who play them. Taiko come in all shapes and sizes, from the huge o-daiko to the small shime-daiko.

### Origins of Taiko

Drums similar to Japanese taiko were introduced from China and Korea around the 4th century. Taiko became known as the voice of 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.

### Uses of Taiko

Taiko has played a number of important roles in Japanese culture and traditions, with specific kinds of drums used for different events.

***In warfare:*** Loud enough to be heard during battle, taiko was used in wars to inspire soldiers, frighten the enemy and issue commands.

**At Imperial Court:** Gagaku, one of the oldest styles of court music featured taiko drums and was performed in castles and shrines across Japan.

**In Performing Arts:** Used in traditional Japanese theater like Noh and Kabuki, taiko sets a mood or recreates sounds of weather and nature.

**In Daily Life:** In villages, taiko was central to many folk festivals. Farmers believed its thunder-like sound brought rain to their fields. Drumming signaled when men went to hunt and when storms were coming.

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 tried to create the loudest drums and have the best players.

**In Spiritual Practice:** In the Shinto belief system, spirits live in all natural things including the mountains, water, fire and animals. The taiko's "voice" called these gods when praying and giving thanks. Priests also used taiko to drive away pests, illness and evil spirits.

For more information on taiko and its history, go to:

[http://www.taiko.com/taiko\\_resource/history.html](http://www.taiko.com/taiko_resource/history.html)

<http://en.wikipedia.org/wiki/Taiko>



## 6. Types of Taiko Drums

Taiko drums are beautifully crafted, hand-made instruments. Like many other artistic and cultural traditions, the art of building taiko is carefully passed down from generation to generation—in one family, for more than 400 years so far. While there are many types and variations of taiko, these instruments are most frequently seen at taiko performances.



**Nagadou-daiko** The nagado-daiko (long-bodied taiko) is the most popular drum used in the modern style of playing. It is common at festivals and in temples and shrines (where it is called miya-daiko.) Its sound is deep and reverberant. This drum can be placed on various stands for different styles of playing.

**O-daiko** The largest drum in the ensemble, O-daiko literally means “big fat drum” and some o-daiko can reach huge proportions. It is made out of a hollowed tree trunk, over which a cow hide is stretched and tacked down. The larger the drum body, the deeper the sound. O-daiko are typically placed on a stand and played horizontally, often by two people at the same time. Usually, one player beats out a basic rhythm while the other solos. Often built for shrines and temples, mammoth o-daiko can cost hundreds of thousands of dollars and take the builder years to complete.



**O-kedo** Believed to be the oldest taiko style drum, the body of the o-kedo is made from planks rather than a solid piece of wood. It's easier to carry because the skin is roped, not tacked. These drums are about six feet long and three feet in diameter and are usually raised up on a high stand and played horizontally.

**Shime-daiko** Similar to the o-kedo in construction, shime-daiko are much smaller with a high, sharp sound. The shime-daiko is often used to keep the basic rhythm and establish time, but it is a versatile solo instrument as well. It has a one piece body carved out of hardwood, and the shell is often beautifully lacquered and decorated.



**Uchiwa** This hand-held drum is shaped like a paddle or fan (uchiwa means fan). Often seen in parades and festivals, temple monks originally used it to keep time while they chanted.

**Bachi** Bachi are sticks used to play the drums. Large drums are played with large bachi, small drums with small bachi. These sticks are often made from a dense wood such as oak.



*When the word taiko is used in a compound word situation, the “t” changes to a “d.”*

For more information on taiko drums, go to:

<http://taikoskin.blogspot.com/2010/04/types-of-taiko-drums-part-i.html>

# 7. Engagement Activities

## Before the Performance

These activities can be explored in one extended classroom period or divided into 2-3 shorter classroom periods. If dividing, remember to review the previous lessons briefly so that the scaffolded engagement will have the greatest impact on your students' learning.)

### TAIKO BASICS

#### Guiding Questions

- What are the qualities of leadership needed to engage a group of people without talking directly?
- How do musicians and performers support one another in their group (ensemble) playing?

#### Artistic Literacy Tool Box

Body gestures & movement      Exploring movement energy and “volume”      Space

Timing      Group collaboration      Taiko Vocabulary: Kata. Oroshi.

#### Overview

The teacher will demonstrate taking a movement and rhythm leadership role by leading the group in a series of slowing increasing handclaps. Students will explore ways to embody and transition between sounds and movements.

**Time needed: 40-60 minutes** (can be extended with layers of exploration). Can be divided over two class periods: Steps 1 & 2 focus on movement and rhythm. Step 3 introduces specific Taiko

#### Supplies and Prep

- Whiteboard or easel sheets and markers.
- Open space for moving and performing.

#### Instructions

##### Step 1      Oroshi

“An oroshi is a drum pattern of increasingly rapid beats, often leading to a drum roll.” – from online Taiko Glossary

Performers often engage in warm-up activities where they move, vocalize or play in unison. This is an effective way for everyone to transition quickly into a cohesive ensemble, and to set the “performing energy” for the group.

- a) In a circle, facing the leader/teacher, take a wide stance and hold your arms out so they are parallel with the floor.



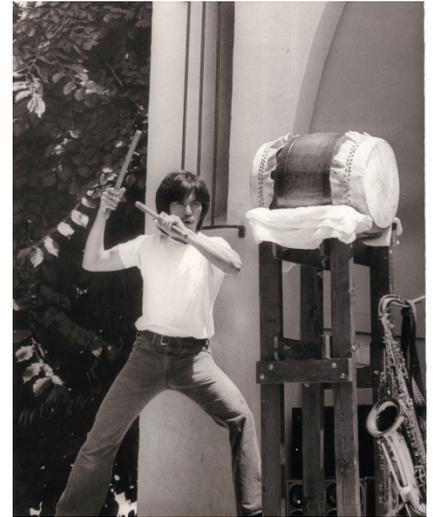
- b) Follow the leader’s movement, and the tempo (the rate or pace) of their claps. Slowly increase the tempo of the clapping until everyone is clapping very rapidly.
- c) If you can add vocalization (following the leader’s example), include this as well. Occasionally call out, “Ha!” or “Soh – reh!!” or if you’re feeling adventurous, “Kee-eye!”
- d) Reflect together:
  - What did you notice about the movements and the sounds we made?
  - What did you notice about the tempo, or the dynamics (or range of volume) in our rhythm?

## Step 2      Kata Warm-Up/Stance

An important part of creating art is getting ready, the preparation. A painter has paint brushes and paints, a writer has a pen, a dancer has a body, a musician has an instrument. A taiko player has both instruments and their body to get ready. In this activity we are going to focus on getting our bodies ready and feel our strength.

### Connect to Breath

- a) Standing together in a circle, focus on your breathing.
- b) Follow the leader’s instructions for everyone to breathe together:
  - Slowly inhale, then slowly exhale
  - Slowly inhale, then quickly exhale
  - Quickly inhale, then slowly exhale
  - Inhale, then let your breath out in spurts with a slight “whoof” vocalization.



### Create a Strong Base (Kata or shape/stance)

- a) Find a partner and stand with your feet together, facing each other.
- b) Choose who will be Person A and Person B.
- c) Put your hands together, palms to palms.
- d) Person A stands like a tree with their feet together. Person B slowly presses more heavily against Person B’s hands (without hurting or knocking them down!) until they feel like they might lose their balance.
- e) Person B now stands, while Person A pushes against their hands until they think they might lose their balance.
- f) Reflect:
  - What did you notice about your experience (both pressing and standing?)
  - If you didn’t feel as strong and stable as you’d like, how might you stand to make your body stronger and more stable?

g) Widen your stance and bend your knees (imagine your tree's "roots" are wide and deep beneath you) and take turns pressing against each other's hands again.



h) Still in a wide stance, bring your right leg forward and bend it at the knee and hold your left leg straight and behind you. Take turns pressing against each other's hands one last time.

- What did you notice this time?
- What helped you stay strong?

#### Exploring Kata

In the last activity we discovered the stance that was strongest and most stable for our bodies. Taiko drummers regularly embody strong physical shapes or movements – called Kata – as taiko drumming requires lots of strength and stamina.

- Pretend you have a big drum in front of you.
- From where you're standing, jump into Kata for taiko drumming (front leg bent, back leg straight, hips pointed at the drum.)
- Following the leader's prompts, pretend you're air drumming different sizes of drums. Try drumming fast, slow and medium speed.
- Now everybody walk around the room. When you make eye contact and come close to another person jump into Kata and show with your body that you are ready "to play", then give them a high five with both hands. Move onto the next person and repeat several times.

#### Flow Movement (Bound vs Free)

Let's explore using our muscles to move in different ways.

First, imagine that your body is a bowl of noodles, loose and floppy. Moving like this, do you feel ready to play taiko? Why or why not?



- Now, move like a robot with your muscles tight, stiff and tense, and your movement sharp and jerky. Do you feel ready to play taiko now? Why or why not?
- Get into your strong Kata stance/movement again. How does that feel compared with the other movements you just did? How do you show with your body that you are ready to play taiko?
- From your Kata, hit a pretend drum.

**OPTIONAL:** End lesson here and review steps 1-2 when ready for a new class period beginning with Step 3 below.

### Step 3 Call & Response Rhythms (Learning basic rhythm for taiko composition)

**“If you can say it, you can play it!” Sounds equal rhythms equal taiko drumming songs.**

Do you play a musical instrument? If so, what do you play and how do you learn the music? By listening to or watching a teacher? By reading notes on a page? Most musicians learn music by reading notes.

What’s interesting about taiko is that we learn and teach the music by speaking rhythms to each other. “Kuchishoga” is a system where different syllables translate to different sounds on the drum. The rhythm of the syllables, mirrors the rhythm played on the drum, and the timbre (distinctive quality of a sound) of the words, seem similar to the sounds the drum makes.

For instance, **DON** (say this word with as rich a voice as possible) captures the resonant sound of hitting the center of a drum. **KA** (lighter and short) suggests a lighter sound, as when the drummer hits the stick against the wooden edge of the drum.

NOTE: IF YOU HAVE ACCESS TO DRUMS with or without drumsticks or SIMPILE RHYTHM STICKS, this can provide a reinforcement for listening, but this activity can work with such devices.

- a) I’m going to say DON—remember, this is the sound that represents the deeper sound of hitting the center of a drum. If possible, demonstrate on any drum.  
Repeat these sounds after me (and play on a drum to demonstrate, if you have one).

It is a good idea to write these on a board so students who learn best from reading can see what you are saying and what each sound means.

DON = single stroke in centre of drum skin  
DOKO = double stroke on drum skin  
KA = single stroke on rim  
KARA = double stroke on rim  
SU = silent beat (rest)

Mix the sounds:

- DOKODON
- KA KA KARAKA
- KARAKA KA KA DON DON DON
- A combination of these words to create a simple pattern: e.g.  
DOKODON KARAKA KA KA KARAKA DON.

- b) *Option:* Have someone play the pattern on a drum or with rhythm sticks at the same time you say it (to illustrate how the syllables translate to drum sounds.) With your arms and hands, copy or imitate their movements on the drum at the same time that you say the syllables.

c) Try this series of rhythms, fitting all syllables in a column into the same timing.

DON	(SU)	DON	(SU)	DON	KARA KA	(SU)
DON	DON	DON	DON	DON	KARA KA	(SU)
DON	KARA	KA	(SU)	DON	KARA KA	(SU)
DON	DOKO	DON	DON	DON	KARA KA	(SU)

(d) Break class into small groups of 4-5 and ask each group to create a series of rhythms to play together. When they practice and “perform” their rhythmic sounds, with or without drums or rhythms sticks, ask them to move their bodies as if they were playing large taiko drums. Practice **kata** (the wide stance) and listening to their group.

Ask each group individually to share their compositions with the class.

(e) Conduct the groups so that they are playing

- Solo
- Two groups or three groups at the same time
- Each group starting at a slightly different time.

This is what composition is: selecting from various rhythms, layering them, and hearing each set of sounds together.

#### Step 4 Throwing Energy / Cueing: An essential performance tool for Taiko drummers

a) Let’s get back in our large circle. Is everyone ready? I’m going to hand something to the person next to me, then they are going to pass it on to the person next to them. Watch closely.

Ask if everyone is ready. Ask if the person to your left is ready.

Start by reaching down and picking up something imaginary that is very small and heavy and pass it to your neighbor.

NOTE: the intention here is that your neighbor receives the same imaginary, small, heavy item. Coach as the heavy item is “passed” from person to person to remind them of the size and weight with which the energy start. Ask students to try again if need be and try to emphasize the size and weight

If pressed for time: let the small, heavy item get passed around the just half the circle, and go to next step without words but catching the attention of the student on your left and...

(b) Reach into your pocket and “pull out” something imaginary that is tiny and delicate, and alive with movement, and pass it your neighbor



*Option:* adults in the room can model an imaginative approach. Maybe the small living item escapes for a second or maybe it crawls up your arm before you pass it to your neighbor etc.

*Option:* if you let the small, living item continue passing all the way around the circle, send a very large, round item around the circle in the other direction. At some point the large, round item and the small, living item reach one person at the same time and that person has to improvise a response to the situation.

(c) Explain that taiko drummers often signal each other to by using their body language, or by using their eyes, or by sending energy to each other.

Example for discussion: If I am playing a solo, when I am done with my solo I can either finish and then walk over to my neighbor and tell them that it is their turn to solo, or I can use my body to send energy to them and signal them that way. Which way seems faster to you? Which way is more interesting to watch? Does one of the ways break the flow of the music?

### **Step 5 Cueing: An essential performance tool for Taiko drummers (continued)**

- (a) Explain that we're going to try the same thing we just did again, but this time each of us is going to play a short rhythm on the imaginary taiko drum – DON DON DON – using our whole bodies and arms raising up and down to hit our imaginary drum.

Then you are going to send energy to someone across the room and they are going to catch it. Then they will play the same rhythm and send energy to someone else in the room gesturing with your imaginary drumsticks in your extended arms and “throwing” the energy. Repeat until everyone has received and sent energy.

Coaching note: The challenge is to be specific about who you are sending energy to, be specific about the size/weight, and be specific about the way you send the energy - do you blast it like a lazer, do you loft it like a fly ball, do you fling it like a catapult?

- (b) Try the same activity but this time with a pulse—chant until the students understand and can repeat the rhythm in their actions, accomplishing each sound and gesture in a single steady beat:

DON DON DON throw / catch DON DON DON throw / catch etc.

- (c) UP THE CHALLENGE! Try the same activity but this time identifying the person you are going to pass to only with your eyes, through direct eye contact. You must be ready both the send and to receive the rhythm, so all eyes need to be on the person who is “throwing” the rhythm.

Use your arms and stance to mimic drumming, but don't use your arms to pass the rhythms. Just look directly at someone who will pick up your rhythm as soon as they get it, without missing a beat if they can.

Don't throw to someone who isn't watching you carefully. Can you still be clear if only using your eyes to send the energy across the room?

- (d) Explain that taiko drummers share energy in a lot of ways. Taiko is really physically demanding and if you were playing by yourself you would get tired really fast. But when you're playing with a team, you can

send energy to each other, you can share energy, and by sharing your energy you can make more energy. This is called *kiai* (key-eye) in Japanese, and they often yell out encouragement, or say HUP! Listen for this in the performance we are going to see.

Reflection: either in your circle while still together or in a writing reflection, ask students what tools for layered listening or careful watching they feel they learned to take with them into the auditorium when they are at the performance on February 4<sup>th</sup>.

*Option:* Capture these on a white board or chart paper to review the morning of the performance or on the bus on the way to Zellerbach Hall.

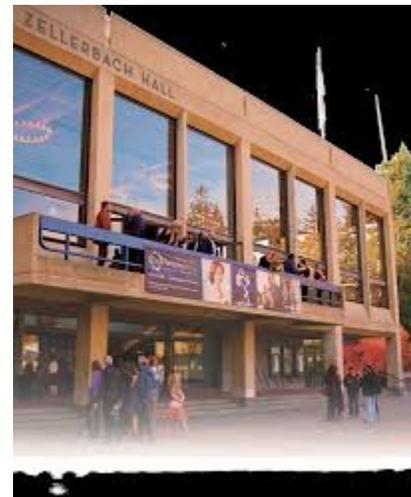
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### **Additional Classroom Prep:**

Play excerpts from Taiko performances and listen for rhythms, practice layered listening. Imagine what the size of each instrument is that is making the sounds you are hearing. Review, if you like, the instruments on page \_\_\_ which will likely be seen in the performance, and ask students to imagine what kind of sound they expect to hear from each. Alert them to notice what actual sounds they hear during the performance and see if it matches their expectations.

Point out the excitement of having expectations and the thrill both of being right and of being surprised by something you did not expect.

**See you at Cal Performances' Zellerbach Hall on Monday, February 4 at 11am for the SchoolTime performance of Kodo's One Earth Tour: *Evolution!***



## Post-Performance

**Time needed: 30-60 minutes**

Students will reflect on what they saw and heard, thought and felt during the performance, and will make connections between what they did in preparation for the performance and what they experience at the event.

### **Supplies and Prep**

- Writing materials for students (paper, writing implements, journal)
- Space for students to stand and move in a circle together

### **Reflection**

#### **Step 1**

##### **Embodying images from the show**

- In a circle, go around and each person show with your whole body a movement or body shape you saw in the performance.
- After each person demonstrates with their body, our whole group will repeat the movement or pose.



#### **Step 2**

##### **Journaling and/or drawing reflection**

- Think about what you **saw** during the performance. Right now, just remember things you actually saw with your eyes, not what you might have seen in your imagination. Write down and/or draw or doodle some things you saw.
- Remember what you **heard** during the performance. Again, focus on what your ears actually heard, not what you might have imagined among the sounds. Write down and/or draw or doodle some things you heard.
- Now, let's bring in what we **thought** and imagined. Write down, draw or doodle some things you thought about or imagined during the performance.
- How did you **feel** during the performance? What emotions or feelings came up as you watched the dancers and heard the music? Write about and/or draw or doodle these.
- On a white board or easel sheet make four quadrants, and title them See/Hear/Think/Feel. As a class, let's share some things you saw first. (Write these in the See quadrant. If students share something they interpreted or imagined, remind them to share something they actually saw with their eyes.) Now, let's share some things you heard... some things you thought ... some things you felt during the performance. (Capture these in each of the quadrants.)



### Step 3

#### **Class Discussion Questions**

- What did you expect the performance to be like? How did you connect this with what you actually experienced at the performance?
- What in the show made you think of things we did in class before the performance?
- What surprised you? What seemed a little familiar? What seemed really strange?
- What questions would you ask the artists if you could? What artistic advice might you share with someone who was going to see the performance?
- How do you think Layered Listening can help in listening to other kinds of music?

#### *Further Exploration*

You might consider seeking curricular connections in literature or history/social studies. If you design a lesson that you'd like to share, please let us know! We'd like to include it on our blog or in future workshops for teachers.

# 10. Resources

## Web Sites

Kodo: [www.kodo.or.jp](http://www.kodo.or.jp)

Taiko Glossary: [http://www.taiko.com/taiko\\_resource/history/glossary.html](http://www.taiko.com/taiko_resource/history/glossary.html)

## Video Clips

One Earth Tour: *Evolution* trailer: [https://www.youtube.com/watch?v=upK\\_FJ-OsvU](https://www.youtube.com/watch?v=upK_FJ-OsvU)

One Earth Tour: *Evolution* performance: <https://www.youtube.com/watch?v=b8kuXyVZ5v8>

Japanese Culture and History:

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

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

## Books

- 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 Eiji Yoshikawa, translated by William Scott Wilson. 1992.
- The Way of Taiko. By Heidi Varian. 2005

## DVDs

Kodo - One Earth Tour Special, 2005.

Kodo: Live at Acropolis, 2002.

## Local venues featuring Japanese Culture:

Japanese Tea Garden at Golden Gate Park in San Francisco <http://japaneseteagardensf.com/>

Asian Art Museum <http://www.asianart.org/> 200 Larkin Street, San Francisco  
Japan Society <http://www.usajapan.org>

Japanese Cultural & Community Center <http://www.jccnc.org> 1840 Sutter Street, San Francisco

You can find more information and activities in Cal Performances' 2015 SchoolTime Guide for Kodo:

<http://calperformances.org/learn/k-12/pdf/2014/kodo-1415.pdf>

# Your ★ STARRING Role in the Theater



As an audience member, you are a STAR, too! You play an important role in the performance community. The artists need YOU in order to give you their best work.

## S.T.A.R. Audiences

**S = Support** the artists by being attentive and focusing on the performers.

**T = Tune in:** listen and watch for understanding (and for Kodo, watch for how the musicians communicate with each other as they perform, and how they communicate ideas and emotions with us through their playing.)

**A = Appreciate** the performers by clapping at the right time. For example, when a scene or dance ends, or when the stage lights fade to dark.

**R = Respect** the performers and other audience members. At a performance, you, the others in the audience and the artists are sharing this experience together and are part of a performance community. Think about ways you can best support the community's performance experience.

We know you will be a STAR today and will help you classmates shine too!



Major support for Cal Performances Classroom is provided by the generous donors at our annual gala and who contribute year round to our K-12, campus, and new audiences artistic literacy events.

This activity is supported in part by the California Arts Council, a state agency. Learn more at [www.arts.ca.gov](http://www.arts.ca.gov)



Thanks to our many individual donors for their generous and continued support!

For information on supporting our Artistic Literacy (Education & Community) Programs, contact Sarah Sobey. Phone: 510.643.7053 / Email: [ssobey@calperformances.org](mailto:ssobey@calperformances.org).



## **About Cal Performances and the Cal Performances Classroom**

The mission of Cal Performances is to produce and present performances of the highest artistic quality, enhanced by programs that explore compelling intersections of education and the performing arts. Cal Performances celebrates over 100 years on the UC Berkeley Campus.

### **What is a Cal Performances Classroom?**

*Your classroom, of course!*

The arts are an endlessly replenishable resource for a lifelong love affair with thinking, learning and feeling across disciplines and cultures. They connect fluidly with curriculum throughout the school years, and – perhaps with more endurance – they connect us to ideas and reflection on human experience that can't be easily expressed any other way.

Each season at Cal Performance, you will find a menu of compelling performances and classroom opportunities for any age. You can create your Cal Performances classroom through any or all of our artistic literacy programs for grades K-12.

Cal Performances holds artistic literacy on a par with language and numerical literacy. Those who are artistically literate hold the keys to a lifelong engagement with the arts, able to unlock and make personal connections to any work of art, regardless or level of familiarity with the work and the artists.

Artistic literacy skills are developed in the Cal Performances classroom as students and teachers are engaged in the artist's process. These skills are embedded in everything we do, from pre-performance talks to community conversations to teacher workshops and artist visits to the classroom.