



ACTIVE WARM UPS & STRETCHES

By Raelene Callaway

Taiko is not just about rhythms; it is also about whole body movement, cardio-vascular fitness and strength. While it can usually be adapted to an individual's level of fitness, at times it can be physically challenging. For this reason a warm up will be conducted at the beginning and cool down and stretch performed at the end of each session.

If you are injured or have health conditions you should consult with your doctor before beginning Taiko. Please let the instructor know before the class begins so that modifications to the activity/stretch can be adapted to your condition if possible.

ACTIVE WARM UP AT THE BEGINNING OF THE LESSON

An active warm-up is dynamic (the body is constantly moving). The active warm up consists of:

The “**Name Game**” - a team activity, which trains the student to feel **on beat & off beat** rhythms, and teaches coordination of movements.

Dynamic stretches and warm up drumming drills.

STATIC STRETCHING AT THE END OF A TRAINING SESSION

Static stretching cools down and lengthens those muscles that may have tightened up during the training session. These stretches are held for a longer duration.

What else can I do to help my muscles?

- Drink water during training, and drink water regularly throughout the day.
- Your muscles are built from the food you eat so ensure you are getting optimal nutrition.
- Get enough sleep – your body repairs itself when you sleep.
- Keep your muscles warm after exercising. Put on warm clothes after training.
- **Use them – or lose them!**

TIPS

- Warm up before dynamic or static stretching. Active warm ups and static stretches should start slowly and gently and gradually build in intensity.
- **Breathe!** Don't hold your breath while stretching. Breathe out and relax as you move into the stretch, this will assist blood flow and increase oxygen levels.
- Warm ups/stretching should **NOT** create pain.
- Never perform “ballistic” stretches (bouncing the stretch) due to the high risk of injury of this method.

The recommendations made at Taiko Drum are made for the members' benefit. The responsibility lies with the participant to make sure they are comfortable, and that they are doing what is right for their individual needs. Participants may choose to modify the routines and stretches according to other professional advice they may have received, and their own needs.



DOJO ETIQUETTE

THE BEGINNING OF THE LESSON

Students will form a circle.

A senior student will strike the Odaiko to let the teacher know that the group is ready for the lesson to begin.

The teacher will join the circle then bow and say:

お願いします **ONEGAISHIMASU** - (on a gye she muss)
'if you please' or 'it is my wish'

The students reply (as they bow) with the same:

お願いします **ONEGAISHIMASU** (on a gye she muss)

THE END OF THE LESSON

The class will form a circle. The teacher will bow and say:

お疲れ様でした **O-TSUKARESAMADESHITA** - (ots kari sum uh desh ta)
'thank you for your hard work'

or

お疲れ様です **O-TSUKARESAMADESU** - (ots kari sum uh des)

The students reply (as they bow):

ありがとうございました **ARIGATOU GOZAIMASHITA** (arr ee gah toe goh zai ee mush tah) **'thank you very much'**

or

ありがとうございます **ARIGATOU GOZAIMASU** - (arr ee gah toe goh zai ee muss)

If you arrive late to class, you should say:

遅くなってすみません **Osoku natte sumimasen** (osocku nutteh soomimasen)

'for being late, excuse me'

If you have to leave before the class is finished or before the teacher leaves the room, you should say:

お先に失礼します **Osaki ni shitsurei shimasu** (osarki nee shitsuray shimasu) - **'sorry for leaving first/before you'**

CLASS RULES

DO NOT LEAN OR REST ON THE DRUMS. Drums should be respected and should not be used for any other purpose than for drumming.

DO NOT DROP OR TOUCH YOUR BACHI WITH YOUR FEET. Bachi should be placed gently down on the floor.



TAIKO DRUM EXECUTIVE 2009

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TUUTS COMMITTEE

SimonVanyai,
Maria Grist,
Belinda Gaudins,
Shelley MacLeod,
Lesli Hokanson,
Keryn Fountain,
Antje Fox,
Theo Wadsley,
Rachel Dennis,
Lara Wasilewski,
Ng Yyan.

- the Society also has limited time for administration, and has an aim to keep these procedures as simple as possible.
- the Committee meets monthly, and General Meetings are held each quarter. Minutes of these meetings are available on request.
- all information regarding the running of the Society is freely available, and the Executive intends that all members are aware of information and issues relating to the TUUTS.
- the Society is a completely open organisation, and if one should have any queries or concerns, they should make them known to an Executive Committee member immediately for discussion to resolve any misunderstandings.
- the Society aims to foster a positive spirit among members.
- membership fees. Your membership fees cover the period from Dec 31 - Dec 31 (1 year). Membership costs \$10 pa.
- practice fees. \$35 per month for students and concession, and \$60 per month for regular members, payable every 4 weeks in advance. Please see the Treasurer if there is any problem with this.

The 2009 Executive Committee consists of:

- President Joshua Barron
- Secretary Leah Lowenstein
- Treasurer Eric Graudins
- Other committee members: Simon

Vanyai, Keryn Fountain, Belinda Graudins, Maria Grist, Antje Fox, Lara Wasilewski, Lesli Hokanson, Shelley MacLeod, Theo Wadsley, Rachel Dennis and Ng Yan.

The Society's Aims and objectives are:

- to follow the traditions of taiko through practising and performing traditional Japanese drumming music.
- to promote taiko and Japanese culture in our local area and provide the Tasmanian people an opportunity of learning the principles of taiko.
- to promote cultural awareness in Tasmanian communities, and in support cultural education in Tasmanian schools
- to foster mutual understanding between Australian and Japanese people through each others' traditional cultures.
- to build a strong support base for taiko in Tasmania, and create opportunities for more concerts and touring artists.
- to develop a group who can perform at a high standard at a variety of events and concerts to represent this part of Japanese culture
- to use taiko as a means for developing international friendship ties with Japan, particularly between our Sister Cities.

The Society's web site is at:

<http://www.taikodrum.com>.

You can always email us for more information: simon@taikodrum.com, keryn@taikodrum.com, or maria@taikodrum.com. Simon's phone number is 0408 434 608.

We welcome you and hope you have a wonderful time with our taiko group!



TASMANIA UNIVERSITY UNION
TAIKO SOCIETY

Information for members.

(Please sign on your membership form to indicate that you have read and accept the guidelines on this information sheet.)

We are very happy you have taken an interest in taiko drumming. It is an exhilarating form of music and exercise, and we hope you get the maximum enjoyment out of it.

What is the TUUTS?

The Tasmania University Union Taiko Society (TUUTS) is a group which was formed in 2002 to study the art of Japanese drumming. We train in the rhythms and techniques of taiko, and perform as an essential part of our training to improve skills, mental focus and endurance.

Training

- members train in the spirit of enjoyment and personal gain.
- training fees are greatly subsidised in acknowledgement of the contribution of volunteer assistance provided to the Society.
- members are encouraged to volunteer time for:
 - organisation and running of the Society, attending meetings, etc
 - teaching of new members
 - making drums for the Society
 - making uniforms, stands, banners, washing uniforms, repairing etc
 - assisting with the planning and running of events
 - assisting with promotion of the Society and taiko in Tasmania
 - transporting and setting up drums for performances
 - performing for the Society.

Instruction

- the TUUTS pays talented and experienced taiko musicians for teaching and for leading and organising performances
- currently the TUUTS also pays our artistic director, our business manager and our web site co-ordinator for their services
- the Society also offers workshops by visiting experienced teachers whenever possible
- the drums are expensive, precious, vulnerable and heavy, and in Japanese culture they have a religious significance. For these reasons, they must be treated with care and respect.

Responsibilities of members.

- 1. Be aware of the needs of the group.**
- 2. Respect the instructor, don't talk or engage in other activities during practice.**
- 3. Clean up and put away equipment after practice.**
- 4. Register attendance and pay for classes before a practice.**
- 5. When drums are carried it must always be by two people.**
- 6. Drums must not be dragged or pushed around, always lifted.**
- 7. Please do not lean or sit on the drums.**
- 8. Please treat bachi with care and respect. Do not use your feet to move them or leave them lying loose on the floor.**
- 9. Protect your hearing. You should use ear plugs during training - available at chemists, hardware or music stores.**

Performing

- TUUTS generates necessary income for the running of the Society from performing, but not all performances are paid.
- members perform in the spirit of training, but should not expect financial reward.
- members who perform benefit from the extra training, but may also receive other benefits such as entry to events or refreshments.
- members are not required to perform. This is completely optional, however members are strongly encouraged to perform as a part of their training.
- depending on the nature of the performance it may not be possible for all members to perform, where a higher level of skill may be required.

Insurance

Members of the TUUTS are covered for Public Liability under the Insurance Policy of the Tasmania University Union. This covers personal injury and damage to property at practice and performances. It does not cover damage to vehicles in the event of an accident en route to practices or performances. Members driving to TUUTS events are encouraged to take out their own vehicle insurance.

Administration

The structure and running of the Society encompasses the following:

- as a Society, all members have rights to vote, hold positions of office, and propose ideas to the committee. Please exercise this right without trepidation.



TASMANIA UNIVERSITY UNION TAIKO SOCIETY

MEMBERSHIP

name.....

birthdate.....

home phone.....

work phone.....

mobile.....

address.....
.....
.....

email.....

Student ID No.....

Membership paid :.....

Membership Agreement

I have read the Information for Members, and I agree to follow the TUUTS guidelines. I agree to give permission for photographic, video, audio or any other form of electronic recording for and on behalf of the UTTS for use in its advertising.

signed.....

date.....



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signed.....

date.....



TAIKO DRUM FAMILY TREE

Grandmaster Daihachi Oguchi - *Osuwa Daiko - Ashura-Gumi*

Modern taiko is recognized as having been established in 1951 by **Daihachi Oguchi**. He is credited with forming the first actual Taiko ensemble referred to as kumi-daiko and starting the modern popularity of Taiko performances.

Daihachi Oguchi was originally known for his jazz drumming performances. His simple idea of putting together various Taiko of different shapes, sizes, and pitches into an ensemble much like a jazz drum set, became the foundation of modern Taiko. Daihachi Oguchi lead the successful Taiko group **Osuwa Daiko**.

Oguchi is widely attributed as the Grand Master of modern Taiko. He formed or helped to form nearly 200 taiko groups in Japan, Singapore, Canada and the U.S, and unfortunately died in an accident in 2008 at 84 years old.

<http://dojotenko.gouketu.com/abosuwa.htm>

Grandmaster Seiichi Tanaka - *San Francisco Taiko Dojo*

Recognized by the Japanese government as a National Abstract Cultural Treasure, Grand Master Tanaka was the first “outsider” to be accepted as an apprentice with Grand Master Daihachi Oguchi of the Suwa Taiko.

Seiichi Tanaka, a postwar immigrant who studied taiko in Japan brought the styles and teachings to America by forming the first American taiko group, **San Francisco Taiko Dojo** in 1968. To Grand Master Tanaka, Taiko drumming can be expressed in one word—“heartbeat.” “We listen to it before we are born—it is instinctive.”

http://sftaiko.com/about_tanaka.html

Master Tiffany Tamaribuchi - *Sacramento Taiko Dan*

Tiffany Tamaribuchi joined San Francisco Taiko Dojo in 1988. In the traditional taiko realm of Japanese born and trained male performers, she has created a new powerful voice with her multicultural heritage, youth, and feminine perspective.

She established Sacramento Taiko Dan, a nonprofit organisation, in 1989. She is the founder and artistic director of three active taiko groups and her vitality reaches extremely diverse audiences throughout North America, Europe, and Japan. In 1993 she was invited to play with Za Ondekoza. In 1996 she left to study in Japan and then returned to the United States in 1998 to focus on her own groups and career there.

<http://www.tttaiko.com/tiffany.html>

Master Art Lee – Ondekoza / Tokara

Art Lee is the first non-Japanese ever to obtain an artist visa from the Japanese government to lead the life of a professional taiko artist in Japan.

Art Lee first began the study of taiko in 1993 from the Sacramento Taiko Dan with whom he later became a featured performer and instructor. He later joined one of the world's most famed taiko groups, Za Ondekoza.

Art Lee became a solo performer after moving to Japan in 1998 and is director of the taiko group **Tokara**. He is leading a new generation of Taiko performers by introducing a new style of Taiko composition.

<http://www.wadaikoworld.net/ArtLee/>

Simon Vanyai – Tasmania University Union Taiko Society / Taiko Drum / Maturki

Simon Vanyai is the co-founder, artistic director and sensei of the Society. He lived in Japan for four years, studying the language, culture and taiko. Simon trained in the way of the drum with Art Lee, a professional Taiko musician and former member of Ondekoza, and Sacramento Taiko-Dan, and when he returned to Tasmania he formed the Tasmania University Union Taiko Society in 2002.

Taiko Drum is the performance arm of the TUUTS, and can be seen at a wide variety of multicultural events and community festivals around Tasmania. Members are involved in schools visits around the state. The group also performs at corporate and private functions, and holds public drumming workshops.

Maturiki is the performance group of TUUTS that takes taiko in Tasmania to a higher level,

<http://www.taikodrum.com>

ABOUT TAIKO

Outside of Japan the word “taiko” or “wa-daiko” (“Japanese drum” in Japanese) is often used to refer to any of the various Japanese drums and to the relatively recent art-form of ensemble taiko drumming, which is sometimes called more specifically “kumi-daiko”.

Japanese drumming, known as Taiko, is a visually spectacular art form, which originated in the festivals and rituals of the agricultural society of ancient Japan. Unlike other ‘high-cultural’ art forms such as the Kabuki, Noh Dancing or Tea Ceremony, Taiko culture is community-based, and the most widely practiced ‘popular-cultural’ art form in contemporary Japanese society.

It is played as part of local festivals in virtually every district throughout Japan, and local Taiko masters have passed on its techniques orally for many hundreds of years. Most performers at such festivals are non-professional, local residents, and many of them are school children. Taiko plays a strong role in promoting a sense of community, and cultivating teamwork skills among the local residents.

Over the last fifty years, Taiko has become internationally recognised as a form performance art, and many contemporary drumming groups have been formed both in Japan and in many other countries. There are more than 8,000 Taiko groups in Japan, and several of them conduct international tours.

Taikoz, based in Sydney is Australia’s best-known professional taiko group.

<http://www.taikoz.com>

ABOUT THE TUUTS

The Tasmania University Union Taiko Society was formed in 2002 to create the opportunity to train, perform and teach the Japanese Art of the Drum. The TUUTS is affiliated with the Tasmania University Union and receives administrative support to provide an opportunity to University students, school students, and the general public to learn and enjoy the art of taiko.

The group received wonderful support from the Australia Japan Society and the Japan Club of Hobart in the first years of its establishment and has continued strong ties with them to help promote this fascinating Japanese cultural tradition.

The group has evolved dramatically over the last 7 years, with groups having been established in both Burnie and Launceston.



TAIKO NOTATION

Hara - centre of the drum

Fuchi - edge of the drum

Taiko	Shime daiko	Meaning & Musical Value
Don (Kon)	Ten	A single loud beat to the center (hara) of the drum. The left hand on a taiko is called "kon." This could be considered the equivalent of a quarter note; but could also be a half note, etc.
Do (Ko, Ro)	Te (Ke, Re)	"Do" has a value 1/2 that of "don" (i.e.: twice as fast). The left is called "ko" or "ke."
DoKo	TeKe	2 Fast beats of equal sound, and power. This would be the equivalent of 2 eighth notes.
DoRo	TeRe	2 Fast beats, but with a slight "rolling" feel to the beats. Played "right, left."
Tsu	Tsu	A note played softly. The value of the note is variable.
TsuKu	TsuKu	2 Fast beats played softly. The left hand is notated as "ku".
Ka (Ta)	Ka	A beat played on the edge of the drum (fuchi), sometimes on the body (ko). The left hand is notated as "ta."
KaRa	KaRa	2 Fast beats played on the edge of the drum (fuchi) with a slight "rolling" feel to the beats. Played "right, left."
Su	Su	A rest. The value of the rest is variable, but usually it is one beat of the pulse of the meter.
ma		The space between two notes or beats on the drum. Ma is just as important as the notes that surround it.
do ko do ko		
don doko		
don ko		



TAIKO TERMINOLOGY

Taiko – is the generic Japanese word for drum, and is sometimes spelled "daiko" when combined with another word. They have heads on both sides of the drum body, and a sealed resonating cavity.

Wadaiko – is a term used for a taiko between 18 to 24 inches, that can be played flat ("beta uchi"), or on a slanted stand ("sukeroku" style).

Dojo – is the Japanese term used for a training school or room

Bachi – is the name for the wooden sticks used to play Japanese taiko drums

Kakegoe – are the shouts that taiko players use to keep time, increase their energy, and encourage one another while playing.

Drums

O-Daiko – is the largest nagado taiko. Odaiko are so large that they cannot even be moved and reside inside a temple or shrine. In Japan they are from a single piece of wood, some odaiko can come from trees that are hundreds of years old. Odaiko are played on stands in a horizontal position, often with a drummer on each side of the same drum. "O" means "big" in Japanese

Nagado daiko – is the most common taiko, with the taiko body length equal to, or longer than the diameter and are made from a single log of wood in Japan. They can be played upright resting on their end, or on a stand in either a horizontal or diagonal position. The name literally means "long drum."

Okedo daiko – is a large taiko with 2 hooped heads held with rope. Okedo are played on a stand ("kagami uchi"). These drums were originally made from buckets or barrels called "oke."

Katsugi daiko – is a lightweight drum that is easy to carry for long periods. It has a strap attached that is worn over the shoulder. The drum is played laterally and allows a great deal of mobility.

Hira daiko – literally means "flat drum". The diameter of the head is always larger than the depth of the drum shell. They are made in the same way as a nagado daiko with the drumhead tacked to the rim of the body.

Shime daiko – is a small high pitched taiko that often plays the back beat or "jiuchi" of a song. The name comes from the word "to tighten," since the skins are traditionally held with rope (sometimes bolts) and can be tuned.

Other instruments

Kane - is a bell and is played with a single stick called a "shumoku" that traditionally has a piece of deer antler on the end. The kane often helps to keep the backbeat of a song.

Chappa – are small hand cymbals that are used in place of a Kane to keep the "jiuchi" or basic rhythm of a song.

Fue - means "flute" in Japanese. Fue come in many sizes and pitches, but they are generally high in pitch and made of bamboo. They are also called shinobue.

Shakuhachi - a special Japanese flute made of a long piece of bamboo. Shakuhachi have a low breathy sound.

Dora - a gong.

Taiko Uniform

Happi – are the short coats that are usually worn with an obi (belt). Often the happi bears the name and logo (called "mon") of the taiko group.

Obi - the belt worn with a kimono or happi coat.

Tabi - shoes worn by taiko players with the big toe separated like the thumb of a mitten.

Hachimaki - the head band worn by taiko players.