

HS TAIKO MODULE#2.1: Kerryn's Taiko Fundamentals Module 1 - Kerryn Joyce

Outcomes: 4.1, 4.2, 4.3, 4.4, 4.7, 4.8, 4.11, 4.12

Performing

- Performing movements as warm up exercises while revising and performing the Japanese counts 1-10
- Revising stance, types of Taiko (using a practise pad) and bachi handling
- Revising and performing Taiko *Classic Renshu* rhythm patterns at a slow, medium and fast tempo
- Introducing and performing *Mitsu-uchi* - a bass pattern
- Introducing and performing Polyrythms - 2 beats against 3 beats – using subdivision
- Introducing and practising the stance to begin playing Kerryn's composition *Turbine*
- Exploring the patterns of the 2 first phrases (introduction) of *Turbine*
- Performing movements to cool down and stretch

Composing

- Exploring Japanese Taiko drum patterns
- Exploring the patterns of *Turbine*

Listening

- Finding and establishing pulse
- Listening to the expert instructor
- Listening to *Classic Renshu* and *Mitsu-uchi* patterns played on the Taiko
- Listening to polyrythms played against each other and the subdivision of those beats in your head
- Listening to the phrases of the introduction of *Turbine* and keeping the subdivision in mind.

Valuing

- Appreciating non-traditional sound sources
- Appreciating sound sources from other cultures
- Appreciating the importance of correct stance, handling, and keeping in time
- Appreciating how using the *Kuchi shoga* patterns and correct handling pattern and leg movements helps in learning and performing taiko patterns
- Valuing how subdivision of the beat can keep you in time
- Valuing the dedication and care Taiko players put into their performance and composition.

Resources for extension

- Refer to Taiko Module One with Sophie Unsen
- Kerryn performs with Taiko <https://www.taiko.com/productions/taiko-4tet-live>
- Kerryn Joyce - <https://www.taiko.com/company-members/kerryn-joyce>
- Taiko website <https://www.taiko.com>
- TAIKOZ - who we are, what we do and why we do it <https://youtu.be/RZk4AM-l8MA>
- Refer to Michelle's Rhythm modules
- Italian tempo terms and BPM <https://www.musicca.com/musical-terms>
- Subdivision in music <https://takelessons.com/blog/learning-to-read-music-with-subdivision>

- Polyrhythm <https://www.musicgateway.com/blog/how-to/polyrhythms-all-you-need-to-know>
- Moorambiila MAXed OUT Ensemble – playing Taiko (among other things) - <https://moorambilla.com/ensembles/maxed-out-company/>

HS TAIKO MODULE#2.2: Kerryn Joyce**Outcomes:** 4.1, 4.2, 4.3, 4.4, 4.7, 4.8, 4.11, 4.12**Performing**

- Performing movements as warm up exercises using Japanese counting
- Performing and alternating the Taiko *Classic Renshu* and *Mitsu-uchi* patterns x2
- Introducing and performing groups of 1-8 independent strokes and back to 1 to build endurance and speed
- Introducing and performing the two phrases of Theme A of *Turbine*
- Revising the introduction leading into Theme A of *Turbine*
- Performing movements to cool down and stretch

Composing

- Exploring Japanese Taiko drum patterns
- Exploring the patterns of *Turbine*

Listening

- Finding and establishing pulse using the Japanese counting
- Listening to the expert instructor
- Listening to *Classic Renshu* and *Mitsu-uchi* patterns played on the Taiko
- Listening to independent strokes 1-8-1
- Listening to the phrases of Theme A of *Turbine*
- Listening to the introduction leading into Theme A of *Turbine*
- Listening to the lovely hang drum and Japanese flute played during the cool down section

Valuing

- Appreciating non-traditional sound sources
- Appreciating sound sources from other cultures
- Appreciating the importance of correct stance, handling, and keeping in time
- Appreciating how using the *Kuchi shoga* patterns and correct handling pattern and leg movements helps in learning and performing taiko patterns
- Valuing how to build endurance and speed through independent strokes
- Valuing how to prepare the body to play the patterns of *Turbine*

Resources for extension

- Kerryn performing with Taiko <https://www.taiko.com/productions/land-sea-sky-home>
- Kerryn Joyce and Kirsty McCahon perform together <https://www.sydneyartsguide.com.au/musica-viva-sessions-kirsty-mccahon-kerryn-joyce-nsw-herbarium/>
- Moorambilla MAXed OUT Taiko 2018 - <https://youtu.be/8Xx9yeKLyvs>
- Yunion – another fabulous Australian Taiko group <https://www.yunion.org>
- 7-year-old is the World's Greatest Drummer, Taiko no Tatsujin - The Japanese Drumming Game <https://youtu.be/BUZp8SdEuRg>
- TAIKOZ – Seven Flowers performance highlights - <https://youtu.be/bGCsp2Glyms> - features Kerryn (especially last piece)

HS TAIKO MODULE# 2.3: Kerry Joyce**Outcomes:** 4.1, 4.2, 4.3, 4.4, 4.7, 4.8, 4.11, 4.12**Performing**

- Performing movements as warm up exercises using Japanese counting
- Performing the Taiko *Classic Renshu* and *Mitsu-uchi* patterns (with both and separate hands)
- Explore playing different parts and sounds of the drum on whatever you are playing on
- Introducing and performing the phrases of Theme B of *Turbine* using different parts of the Taiko (like the rim) and the words *Sei No*
- Revising the introduction leading into Theme A (played twice) and Theme B of *Turbine*
- Performing movements to cool down and stretch

Composing

- Exploring Japanese Taiko drum patterns
- Exploring the patterns of *Turbine*
- Explore playing the *Mitsu-uchi* patterns against the Taiko *Classic Renshu*

Listening

- Finding and establishing pulse using the Japanese counting
- Listening to the expert instructor
- Listening to *Classic Renshu* and *Mitsu-uchi* patterns played on the Taiko
- Listening to sound of different parts of the taiko being struck
- Listening to the phrases of Theme B of *Turbine*
- Listening to the introduction leading into Theme A and Theme B of *Turbine*

Valuing

- Appreciating non-traditional sound sources
- Appreciating sound sources from other cultures
- Appreciating the importance of correct stance, handling, and keeping in time
- Appreciating how using the *Kuchi shoga* patterns and correct handling pattern and leg movements helps in learning and performing taiko patterns
- Appreciating the importance of holding your position at the end of playing a Taiko pattern
- Valuing the impact of moving your gaze whilst playing

Resources for extension

- Kerry performing with Taiko <https://www.taiko.com/productions/crimson-sky>
- Kerry interviewed about Taiko playing <https://www.examiner.com.au/story/4403850/taiko-takeover-at-two-day-beat-fest/>
- Stonewave – another fabulous Australian Taiko group who were involved in the creation of Moorambilla’s Taiko drums <https://stonewavetaiko.com>
- Japanese Taiko Drums - Pro Series (1/9) <https://youtu.be/BZDbUAE9vzo>
- Taiko’s Health Benefits <https://taikoarts.com/2016/04/04/taikos-health-benefits/>
- Flow vs Freeze – The healing power of Taiko <https://www.worldpdcongress.org/home/2020/5/18/flow-vs-freeze-the-healing-power-of-taiko>

HS TAIKO MODULE# 2.4: Kerry Joyce**Outcomes:** 4.1, 4.2, 4.3, 4.4, 4.7, 4.8, 4.11, 4.12**Performing**

- Performing movements as warm up exercises using Japanese counting
- Performing alternating Taiko *Classic Renshu* and *Mitsu-uchi* at 3 different speeds
- Reviewing the 1-8-1 pattern for independent handling
- Introducing and exploring *Call and Response* patterns
- Reviewing all the material of *Turbine*: introduction Theme A, B, A and adding the Call and Response patterns (played by 2 different Kerry's!)
- Performing movements to cool down and stretch in silence

Composing

- Exploring Japanese Taiko drum patterns
- Exploring the western composition technique of *Call and Response*
- Exploring the patterns of *Turbine*

Listening

- Finding and establishing pulse using the Japanese counting
- Listening to the expert instructor
- Listening to *Classic Renshu* and *Mitsu-uchi* played on the Taiko
- Listening to independent strokes 1-8-1
- Listening to the difference between the *Call and Response* patterns
- Listening to the introduction, Theme A, B, A and *Call and Response* patterns of *Turbine*

Valuing

- Appreciating non-traditional sound sources
- Appreciating sound sources from other cultures
- Appreciating the importance of correct stance, handling, and keeping in time
- Appreciating how singing the *Kuchi shoga* patterns definitively is important in learning and performing taiko patterns
- Appreciating how the *Call and Response* patterns get shorter
- Valuing how to prepare to perform the response pattern to the call pattern
- Appreciating that the stretching accompaniment music is played by Kerry and her partner Kevin.

Resources for extension

- Kerry performing with Taiko <https://www.taiko.com/productions/the-beauty-of-8>
- Call and Response - <https://www.masterclass.com/articles/what-is-call-and-response-in-music>
- Refer to *Play a Bucket for a Drum* Module 6 with Anton Lock
- Moorambilla Australian made Taiko Drums <https://aboutregional.com.au/tathra-made-taiko-drums-head-west-to-the-beat-of-japanese-tradition/>
- Taiko Academy <https://www.taiko.com/courses>
- Stonewave – Bega Big Groove 2018 https://youtu.be/wTE7353_KVA
- TAIKO - performance - 25 years Tentekko <https://youtu.be/UByJ5ufVDxU> showing women playing taiko

HS TAIKO MODULE# 2.5: Kerryn Joyce**Outcomes:** 4.1, 4.2, 4.3, 4.4, 4.7, 4.8, 4.11, 4.12**Performing**

- Performing movements as warm up exercises using Japanese counting
- Performing the 1-8-1 pattern getting faster
- Introducing On and Off beat accents in an exercise called 4,2,3's.
- Applying the above to the composition *Turbine*: Introduction, A, B, A, Call and Response and then 4,2,3
- Adding the *Mitsu-uchi* bass pattern to the arrangement
- Performing movements to cool down and stretch

Composing

- Exploring Japanese Taiko drum patterns
- Exploring On and Off beat patterns
- Exploring the patterns of *Turbine*

Listening

- Finding and establishing pulse using the Japanese counting
- Listening to the expert instructor
- Listening to independent strokes 1-8-1 getting faster
- Listening to the different On and Off beat patterns
- Listening to the Introduction, A, B, A, Call and Response and then 4,2,3 patterns
- Listening to the *Mitsu-uchi pattern* and what it can add to the arrangement

Valuing

- Appreciating non-traditional sound sources
- Appreciating sound sources from other cultures
- Appreciating the importance of correct stance, handling, and keeping in time
- Appreciating how using the *Kuchi shoga* patterns helps in learning and performing taiko patterns
- Valuing how to move the bacchi to get the accented sound
- Appreciating how to bring joy when performing

Resources for extension

- Kerryn performing with TaikoZ <https://www.taikoZ.com/productions/land-sea-sky-home>
- Moorambilla Regional Taiko Ensemble - <https://moorambilla.com/programs/regional-taiko-ensemble/>
- On and Off beats <https://music.stackexchange.com/questions/78324/what-are-the-on-and-off-beats>
- Accents [https://en.wikipedia.org/wiki/Accent_\(music\)](https://en.wikipedia.org/wiki/Accent_(music))
- Refer to Anton's, Kerryn's and Sophie's modules to see how percussionists use accents
- TAIKOZ– *Toward the Rain* - Phoenix Central Park <https://youtu.be/PZw21hbfN5k> - found sounds, vocals, water, Japanese flute, Taiko, dance
- Stonewave Taiko – Bega Big Groove 2019 <https://youtu.be/Qo6T2XnAGzs?t=7>
- Learning about Japanese drumming with kids <https://bambinitravel.com/learning-about-japanese-taiko-drumming/>

HS TAIKO MODULE# 2.6: Kerry Joyce**Outcomes:** 44.1, 4.2, 4.3, 4.4, 4.7, 4.8, 4.11, 4.12**Performing**

- Performing movements as warm up exercises using Japanese counting
- Performing and alternating the Taiko *Classic Renshu* and *Mitsu-uchi* patterns at 3 different speeds
- Performing the *Mitsu-uchi* patterns at different speeds whilst singing
- Performing the 1-8-1 pattern starting with the left hand
- Exploring the accompaniment for the 8 beat solo section
- Devising an 8 beat solo part using things you have learned
- Performing solos in different groupings of 8 beats
- Performing an arrangement of *Turbine* that incorporates the Introduction, Theme A, Theme B, Theme A, Call and Response, 4's3's2, and 4 solos.
- Repeating this and adding Theme A, Theme B, Theme A ending/oroshii to finish

Composing

- Exploring Japanese Taiko drum patterns
- Exploring different sticking combinations for *Mitsu-uchi* patterns
- Devising a solo part using on and off beat patterns, different dynamics and other things you have learned
- Arrange solo parts into different groupings of 8 beats (2x4; 3,3,2; 2,3,3)
- Devise your own arrangement of *Turbine*

Listening

- Finding and establishing pulse using the Japanese counting
- Listening to the expert instructor
- Listening to *Classic Renshu* played on the Taiko
- Listening to the different sticking combinations for the *Mitsu-uchi* patterns
- Listening to the accompaniment for the 8 beat solo section and the different types of solos you might do
- Listening to the full arrangement of *Turbine* incorporating all we have learned so far

Valuing

- Appreciating non-traditional sound sources
- Appreciating sound sources from other cultures
- Appreciating the importance of correct stance, handling, and keeping in time
- Appreciating how singing the *Kuchi shoga* patterns helps you to accompany others and devise new patterns
- Valuing how to keep your core strong and the upper body relaxed whilst playing
- Appreciating the value of devising your own solo patterns
- Appreciating how to make and perform a really interesting arrangement of *Turbine*

Resources for extension

- Kerry performing with Taiko <https://www.taiko.com/productions/chi-udaka>
- Moorambilla Gala Concert 'Taiko' 2018 <https://youtu.be/DGi1b7JOwyU>
- Yunion and Stonewave Taiko – National folk Festival Canberra - <https://youtu.be/AkK8U0Y7DLO>

- KODO and TAIKOZ in Concert 2012 - <https://youtu.be/Ywpl5ZuEVlo> taiko, dance, vocals, flute, Shakuhachi, Koto
- BOY WITH LUV - BTS feat halsey - Taiko no Tatsujun K POP
<https://youtu.be/V9iMJwWAr38> music for computer games – crossover of artform

Stage 4 – Years 7-8 Outcomes	MUSIC
Performing	<p>4.1 Performs in a range of musical styles demonstrating an understanding of musical concepts</p> <p>4.2 Performs music using different forms of notation and different types of technology across a broad range of musical styles</p> <p>4.3 Performs music demonstrating solo and/or ensemble awareness</p>
Composing	<p>4.4 Demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing</p> <p>4.5 Notates compositions using traditional and/or non-traditional notation</p> <p>4.6 Experiments with different forms of technology in the composition process</p>
Listening	<p>4.7 Demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas</p> <p>4.8 Demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire</p> <p>4.9 Demonstrates musical literacy through the use of notation, terminology, and the reading and interpreting of scores used in the music selected for study</p> <p>4.10 Identifies the use of technology in the music selected for study, appropriate to the musical context</p>
Valuing	<p>4.11 Demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform</p> <p>4.12 Demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences</p>