
KODO ONE EARTH TOUR 2026

LUMINANCE

Kodo has been touring the globe under the banner “One Earth” for over four decades, giving over 7500 performances in 50 countries and regions around the world to date. Our mission remains the same: to connect myriad cultures and ways of life by reminding people of our common bonds as human beings.

In *LUMINANCE*, we will share signature pieces that Kodo has honed through decades of world tours, including the mighty *O-daiko* drum solo and climactic *Yatai-bayashi* finale. We will pay homage to Maki Ishii’s masterpiece *Monochrome*, celebrating its 50th year in 2026, and present new works born from the encounters and inspirations by current Kodo members, inspired by the sights and experiences of their global travels with the ensemble. For the first time in decades, we will also feature original compositions by guest artists from a range of genres—musicians we’ve connected throughout our journey.

Programme

[Part 1]

Prologue (Composed by Yuki Hirata, 2025)

Shine a Light (Composed by Yuki Hirata, 2019)

Rejoice (Composed by Yuki Hirata, 2024)

Stride (Composed by Mitsuru Ishizuka, 2010)

Sepia Foothills (Composed by Yuta Sumiyoshi, 2024)

Kiyari, Miyake (Traditional, arranged by Kodo)

E from “Oni” (Composed by Keiko Harada, 2022)

Monochrome (Composed by Maki Ishii, 1976)

[Part 2]

Demon Scales (Composed by Yuta Sumiyoshi, 2023)

Ten-Ten, Games (Composed by Koshiro Hino, 2021)

O-daiko (Traditional, arranged by Kodo, Seita Saegusa, Kodai Yoshida)

Yatai-bayashi (Traditional, arranged by Kodo)

Kodo Performers

[**Jun Jidai**](#)

[**Ryoma Tsurumi**](#)

[**Reo Kitabayashi**](#)

[**Kodai Yoshida**](#)

[**Seita Saegusa**](#)

[**Yuki Hirata**](#)

[**Shun Takuma**](#)

[**Kei Sadanari**](#)

[**Moe Niiyama**](#)

[**Jumpei Nonaka**](#)

[**Kazuma Hirosaki**](#)

[**Hana Ogawa**](#)

[**Shizuku Katsube**](#)

[**Toji Harada**](#)

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Programme Notes

Shine a Light

LUMINANCE opens with *Shine a Light*, a piece composed by Kodo's Yuki Hirata in 2019. The powerful opening serves as a beacon, delivering a message of hope: no matter how hard things get, the future will be brighter.

Shine a Light's composer Hirata is the artistic director of *LUMINANCE*. While he has directed several Kodo performances in Japan, their Europe 2026 tour marks his international directorial debut.

Rejoice

Rejoice, composed by Yuki Hirata, is a celebratory work that showcases the performers of *LUMINANCE*. The piece evokes the spirit of festival—joyful, open, and alive with shared excitement. As rhythms pass from one performer to another, a sense of communal delight grows, inviting smiles, movement, and uplifted hearts. Beyond celebration alone, *Rejoice* reflects a deeper wish: a world in which all people, and all forms of life on Earth, are honored and cherished. Through sound and motion, the music affirms connection, gratitude, and the simple, radiant happiness of being together.

Stride

This catchy piece by Kodo's Mitsuru Ishizuka features performers dancing to the beat as they play katsugi okedo taiko—barrel drums carried on a shoulder strap. Originally composed for one of Kodo's album recordings, when the ensemble later prepared to play it on stage, they found the need for drums that allowed them to move about more dynamically. So Kodo contacted their trusted taiko maker and they worked on creating a new type of okedo taiko together. Most okedo taiko are made from Japanese

cedar, but for this drum, the taiko maker switched the timber to a lighter, thinner paulownia, making it easier to beat either side of the drum.

Sepia Foothills

This piece was composed by Yuta Sumiyoshi in 2024 at the request of Hirata, the artistic director of *LUMINANCE*. The theme is an irregular-meter ballad, characterized by shifting time signatures and a lyrical flow. The main melody is carried by the flute, accompanied by the koto, taiko drums, and the Indonesian instrument bonang. Through this music, the composer invites listeners to experience a landscape that is both beautiful and powerful.

Kiyari, Miyake

Kodo's *Miyake* is based on the taiko that accompanies a portable shrine carried from door to door during a festival on Miyake Island, a volcanic island located approximately 180 kilometers southeast of Tokyo. Kodo members were first taught these rhythms in 1982 during a visit to the Kamitsuki region of the isle. With permission, Kodo arranged it for the stage and has been performing this taiko music ever since. The traditional *Kiyari* song, also arranged by Kodo, will be performed before and after the *Miyake*.

E from “Oni”

Kodo and Noism Company Niigata are contemporaries from the same home prefecture who represent this region and Japan on the global stage. In 2022, the two ensembles came together for the first time to create a new touring production: *Noism x Kodo “Oni.”* This collaboration melds dance by Noism—directed and choreographed by Jo

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Kanamori—with music specially composed by Keiko Harada and performed by Kodo. In *LUMINANCE*, Kodo will perform a mere minute of the introduction to Oni, using this moment to set the scene for its signature piece *Monochrome*.

Monochrome

Monochrome, composed by Japanese contemporary composer, Maki Ishii, is performed using ten taiko drums—seven shime-daiko and three miya-daiko—and two large, deeply resonant gongs. Taiko are primarily used to create loud sounds, yet this piece shows how you can harness the utmost restraint to create a broad spectrum of sound: from barely audible taps to formidable thunderous claps.

Since its premiere in 1976, *Monochrome* has stood the test of time, captivating people all over the world for five decades and counting with its unwavering power. In *LUMINANCE*, Kodo celebrates this unparalleled composition that remains at the heart of the ensemble's repertoire.

Demon Scales

Demon Scales is based on onidaiko, a folk performing art upheld on Sado Island. Oni means demon and daiko is taiko—the drum. Since Japan's ancient times, demons were seen as the ancestral spirits and the spirits residing in the ground that protected the community from harm. On Sado Island, come festival day, demons travel door to door throughout the village, bestowing blessings on each household for abundant crops and the safety and prosperity of its occupants. The style of onidaiko varies from village to village. *Demon Scales* is a new piece based on two distinct forms of onidaiko upheld in Miyakawa and Iwakubi on Sado Island.

Ten-Ten, Games

Making its overseas debut in *LUMINANCE*, *Ten-Ten, Games* was composed by Koshiro Hino, a contemporary and electronic music artist from Japan. It is based on Hino's music from director Toshiaki Toyoda's 2021 film "Shiver." Filmed entirely on Kodo's home of Sado Island, it's an immersive music-centric story that weaves together dramatic sights and sounds, without a word of dialogue. When Kodo performs it live at the theater, *Ten-Ten, Games* will give you a glimpse into the infinite depths of taiko music and a taste of Sado Island through the unique lens of "Shiver."

O-daiko

For many people, Kodo is synonymous with the mighty *O-daiko*, or "big drum." Measuring 120cm in diameter, this taiko is made by hollowing out a large tree trunk, then stretching cow hides tightly over either end, which are fastened with sturdy tacks. Its weight is around 300kg, similar to that of a grand piano. The black comma-like swirls painted on the skins are called *tomoe*. This symbol has been used in Eastern Asia since ancient times, and there are a wide range of explanations as to why it adorns taiko. One explanation that particularly resonates with Kodo is that you paint this design on the drum hoping it draws the energy of nature out of the taiko, spinning like a powerful whirlpool that echoes out into the world.

Yatai-bayashi

Yatai-bayashi is a classic thrilling finale number. Yatai means cart and is written with two kanji characters that mean "a small house on a mobile platform." *Yatai-bayashi* translates as "cart musical accompaniment." This piece is based on the taiko

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accompaniment played during Chichibu Yomatsuri, the night festival held every December in Chichibu, Saitama. The festival's climax occurs when carts weighing up to 20 tonnes are pulled up a steep slope one after another. *Yatai-bayashi* is the taiko piece played inside the carts to spur on the people pulling them. On stage, Kodo performers sit on the floor with their legs outstretched on either side of the taiko as they play. This distinct drumming style arose from the need to play in a confined space at the festival, seated inside a moving cart.

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Guest Composers

Koshiro HINO

Musician and composer Koshiro Hino work spans a vast range of genres, from dance music and avant-garde to collage/noise. His diverse projects include *goat*, a band that uses melody instruments as percussion instruments and combines complex time signatures to create experimental compositions; *bonanzas*, a noise/hardcore interpretation of *goat*; and *YPY*, a solo electronic music project.

In 2019, Hino appeared at Kodo and Sado Island's international arts and music festival *Earth Celebration* as a guest artist, performing with Kodo on the main stage. In 2020, he returned to Sado for a month-long residency to work on *Shiver* (2021), a music-centric film directed by Toshiaki Toyoda, starring Kodo, and shot entirely on the island. All the film's music was composed by Hino and performed by Kodo, with some pieces moving on from this silver screen production to the Kodo stage—*Etto*, *Ten-Ten*, *Shiver*, and *Games*. In 2024, Hino won the Estonian Film and TV Award (EFTA) for Best Composer.

Keiko HARADA

Composer Keiko Harada is honing her unique composition theory, focusing on the intrinsic state of musicians when they play music. In 2012, she started to create works based on her research. In one of her projects, Traditional Body, Creative Breathing, Harada draws on her fieldwork about regional Japan's instruments and vocals to share Japan's distinct regional sound culture through new forms of resonant sound and physical expression. As part of this work, she collaborated with a young musician upholding Kagoshima's traditional Satsuma biwa [lute] to compose and premiere a new song for the instrument for the first time in around 130 years.

Harada also participates in many collaborations with diverse disciplines. In 2019,

she created a new work with choreographer Jo Kanamori as an appointed composer for the 9th Theatre Olympics. In 2022, Harada composed music for *Oni*, a collaborative work featuring taiko ensemble Kodo and dance company Noism, for which Kanamori serves as artistic director.

<https://www.tokyo-concerts.co.jp/artists/keiko-harada/>

Maki ISHII

Maki Ishii (1936–2003) was a Japanese composer of contemporary music. Born in Tokyo, he was the third son of Baku Ishii, a celebrated dancer and choreographer who played a pioneering role in establishing the genre of modern dance in Japan.

In his early work, Maki Ishii was influenced by the Western European avantgarde techniques of the 1950s and 60s that he studied in Tokyo and Berlin. In the late 1960s, he turned his attention to traditional Japanese music and started to forge his creations within two worlds of sound—using Western music techniques and elements from traditional Japanese music together, without opposition or fusion. Ishii's many works have been performed throughout Japan and all over the world.

Following his first encounter with Kodo's antecedent group in 1975, Ishii composed *Monochrome*, *Mono-Prism* and *Dyu-Ha* for the ensemble to perform, along with the ballet suite *Kaguyahime* (choreographed by Jiri Kylian) for Japanese drums, percussion, and *gagaku* [Japanese court music] ensemble, which Kodo has performed live for leading dance companies including the Paris Opera Ballet.

<https://ishii.de/maki/en/>

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Kodo

Exploring the limitless possibilities of the traditional Japanese drum, the taiko, Kodo is forging new directions for a vibrant living art-form. Since the group's debut at the Berlin Festival in 1981, Kodo has given over 7,500 performances on all five continents, spending about a third of the year overseas, a third touring in Japan and a third rehearsing and preparing new material on Sado Island.

Kodo strives to both preserve and re-interpret traditional Japanese performing arts. Beyond this, members on tours and research trips all over the globe have brought back to Sado a kaleidoscope of world music and experiences which now exerts a strong influence on the group's performances and compositions. Collaborations with other artists and composers extend right across the musical spectrum and Kodo's lack of preconceptions about its music continues to produce startling new fusion and forms.



Directed by Yuki Hirata (Kodo)

Lighting Designer: Kenichi Mashiko (S.L.S.)
Technical Director: Kei Olivier Furukata
Stage Manager: Takeshi Arai, Kazuki Imagai
Assistant Stage Manager: Koki Miura
Production Manager: Mio Teycheney-Takashiro
Tour Managers: Natsumi Ikenaga, Natalie Hommel
Trainer: Kiyoaki Sakai

Promotion: Taro Nishita
Photographer: Takashi Okamoto
Promotional Video Director: Sokichi Sogawa
Promotional Artwork: Rie Kanamori (Signal Inc.)

Special Thanks: Kodo Cultural Foundation
Supported by the Agency for Cultural Affairs,
Government of Japan

Planning & Production Company: Kitamaesen Co., Ltd.

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Cultural Affairs, Government of Japan
through the Japan Arts Council**

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