

Compose By Number
A step-by-step guide to composition for taiko
DRAFT

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Ōn Ensemble

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Compose By Number
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OnEnsemble.org
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Introduction

“Write music that speaks to you. . .”

“There are as many ways to compose as there are composers. . .”

“Be true to yourself and listen to your inner voice. . .”

“Let the sound of the taiko guide you. . .”

This is crappy advice.

The act of composition is often described in vague, mysterious language. This is unfortunate. The discourse of composition and the progress of taiko music benefit from more concrete statements. For example, “AAAB is a useful arrangement for two very dissimilar rhythms”, is empowering in its specificity. The listener may adopt it or discredit it. We should push ourselves to make statements like these and to demystify the process of composition, discovering methods that are tangible, and teachable.

Compose By Number has been created with this goal. Each of the three pieces in this packet provides a specific structure for composition based on an existing taiko work. Composers substitute their own rhythms for the original patterns, and make revisions to the structure and arrangement where desired. *Compose By Number* provides a scaffolding to build upon, re-arrange, and tear down as desired.

To be fair, the act of composition is in fact vague and mysterious, and I am sympathetic with the composer who resorts to the abstract. No one knows how great music is created, where great ideas are found, or when inspiration will be awakened. Composition is hard. But our exploration of the vast, musical possibilities is best facilitated by a diverse set of creative voices speaking clearly about methods, about techniques, and about the how-to of writing music. *Compose By Number* is my submission to this discussion. I hope the structures and techniques in these pieces prove useful for you to adopt or refute in the discovery of your own musical style.

Kristofer Bergstrom

Dec 2010

How to use *Compose By Number*

This booklet contains two, step-by-step composition exercises that guide the user through writing new music for taiko. The compositions are meant to be completed relatively quickly; “finish first, revise later.”

Each piece is based on an existing taiko work, borrowing concepts, structure, and arrangement to give the composer a scaffolding on which to build. The composer is free to diverge from the prepared structure at any time. The three pieces are included in order of compositional difficulty, but interest and motivation should take precedence.

General composition tips

Composition can be surprisingly intimidating, especially for those of us without formal training. I continually feel ill prepared and insecure about writing music. Here are a few quick tips that have helped me overcome these fears and be productive.

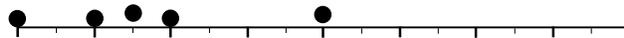
- Write now, revise later. The context for a rhythm or melody is as important as the phrase itself.
- Composition takes practice. Focus on your learning, above and beyond the specific rhythms or the current work in progress.
- Limit the scope of your compositional challenges. Start small.
- Write for a specific person, not an audience.
- A mediocre rhythm on paper is better than a great rhythm in your head.
- Try to maintain perspective. Frequently “zoom out” and look at your overall work. Think of your first-draft rhythms as “place-holders”.
- If you’re putting notes on paper, your method is as good as anyone’s.

Notation

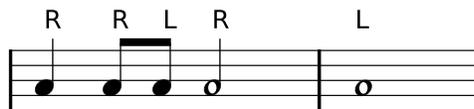
Feel free to use whatever system of musical notation you wish. If you are proficient in western notation, or can use kuchishouga to clearly capture your ideas, skip this section and get writing!

For me, western notation is cumbersome and kuchishouga lacks precision. I use a linear notation system that is simple enough to be quick and convenient, but powerful enough to handle capturing my musical ideas.

Rhythms are represented by dots placed on a line, read from left to right. This notation...



represents the following rhythm in western notation.



Whereas western notation indicates timing by the shape of the symbols (whole-note = hollow dot, half-note = hollow dot with stem, etc), linear notation represents timing by location on the horizontal line. I use dots touching the line to represent right-hand hits, and dots above the line to represent left-hand hits. Small dots represent quiet hits, and other shapes like “x” can be used to represent “ka” and other tones.

Triangles below the horizontal line are used to indicate the location of metronome clicks. Line 3 of *Renshuu* might be written as follows.



“It is difficult to begin without borrowing...” Thoreau

Piece 1: *Renshuu*-esque

Inspiration	<i>Renshuu</i>
Num players	4
Palette	don, tsu, ka, kakegoe (voice)
Composition concepts	Long, gradual, build of intensity Quiet, simple section prior to rhythmic complexity Tempo changes for increased tension Offset rhythms for increased tension Kakegoe over jiuchi
Difficulty level	3/10
Time to completion	TBD
Total steps to rough draft	16

Piece 1 of the *Compose By Number* series is inspired by *Renshuu*, guiding the composer through 16 compositional steps toward a rough draft. Like the original piece, this version focuses on a small number of rhythms arranged in simple but effective ways.

Renshuu was written by Seiichi Tanaka of San Francisco Taiko Dojo as a drill to focus on taiko basics. He has encouraged the adoption of the piece by other groups, spreading *Renshuu* throughout the north-American taiko world.

Ōn Ensemble arranged the piece for use in educational presentations to demonstrate the use of the oral system of kuchishouga for teaching taiko. The arrangement contains five sections utilizing the five basic rhythms in different ways and building to a fast, dramatic end.

An audio recording of Ōn Ensemble’s version is available at the following link. http://onensemble.org/krisShare/on_rensuu_080421.mp3

Tools needed

In addition to a pencil and eraser, a metronome is very useful in completing these composition exercises. Any metronome, analog or digital, will suffice. Free, online metronomes (like <http://www.metronomeonline.com/>) are also available.

An audio recorder or computer with microphone input is also highly recommended. The ability to play multiple parts by yourself empowers compositional exploration without the worry of wasting others’ time or energy. I use the Zoom H4 recorder. Although the interface leaves much to be desired, the H4 has 4-track and loop functions that I find extremely useful for simple composition exploration. Your recorder needn’t be fancy, however. A simple tape recorder is fine.

Scratch area

Use this space for temporary notation as directed in the step-by-step guide.

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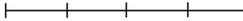
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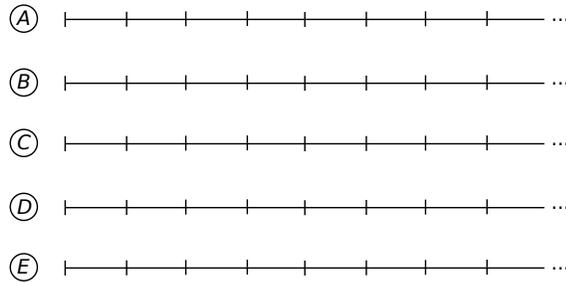
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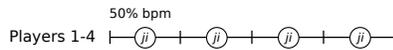
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Scaffolding

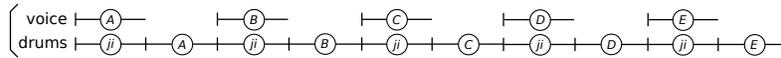
Jiuchi:  Approx. bpm: _____



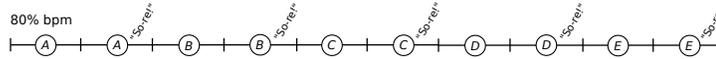
Intro



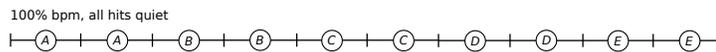
Section 1: Say it, play it



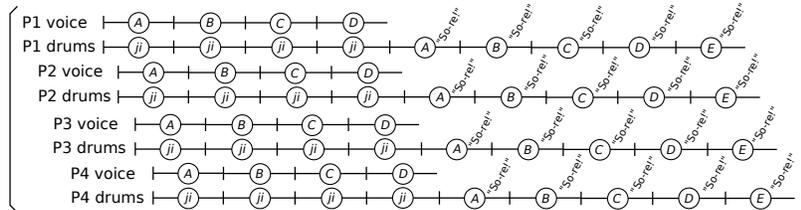
Section 2: Faster with "so-re"



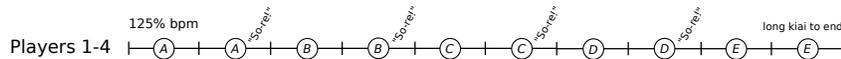
Section 3: Faster, quiet



Section 4: Offset voice, offset play Offset amount (1/2 click, 1 click, etc): _____



Section 5: Fast and loud



Step 1 Write a simple jiuchi

Renshuu uses the “don tsuku” jiuchi, or base beat. Quickly write or choose a substitute jiuchi of your own. For now, it should be relatively simple, but feel free to use a 3/4 or 5/4-time jiuchi as a slightly more advanced variation. Write your jiuchi, and the bpm tempo at which you’re hearing it, on the score scaffolding.

Step 2 Audio record your jiuchi

Audio record yourself playing the jiuchi for approximately 60 seconds. You’ll listen to this jiuchi while composing rhythms in the next step.

Step 3 Write five, short rhythms

While listening to the jiuchi, quickly compose five rhythms. Your five rhythms should be one or two bars in length (similar to the length of *Renshuu* lines). They do not all need to be the same length. Use “don”, “tsu”, and “ka” as desired. Write the rhythms on the scratch area provided opposite the score scaffolding.

Don’t worry about perfecting the rhythms. We’ll revise later.

Step 4 Choose most distinct rhythm as *E*

Of the five rhythms, choose the one that feels the most distinct. Write it on the score scaffolding in spot *E*.

Step 5 Choose sparse rhythm as *A*

Of the remaining four rhythms, choose the one beginning with the fewest hits (recall line 1 of *Renshuu*). Write it in spot *A*.

Step 6 Remaining rhythms become *B*, *C*, and *D*

Try playing all five rhythms back to back with your remaining, three rhythms assigned in the *B*, *C*, and *D* spots. Once a particular arrangement feels correct, transfer the rhythms to the scaffolding. If the arrangement doesn’t seem to matter, randomly assign your remaining rhythms to *B*, *C*, and *D*.

Step 7 Practice *AABBCCDDEE*

Practice playing each of your rhythms twice and all of them together. If there is a glaring problem with one of your rhythms, fix it now, but otherwise don’t

revise. You should be able to play the patterns well enough that you get a sense of the overall picture, but don't worry about minor errors. We're going to revise later so there's no sense in spending too much time here.

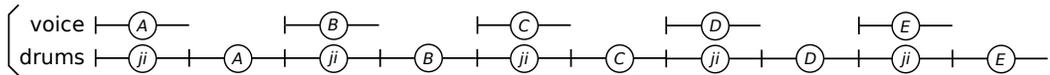
Step 8 Practice saying *A*, *B*, *C*, *D*, and *E* over jiuchi

Practice saying each of your rhythms in kuchishouga while playing the jiuchi. Use your notation or the scratch area to figure out how the parts should align.

Step 9 Try section 1: "Say it, play it"

Set a metronome at 50% of your original jiuchi tempo (written next to the jiuchi on the scaffolding). 80bpm becomes 40bpm, for example. Try the following structure.

Section 1: Say it, play it



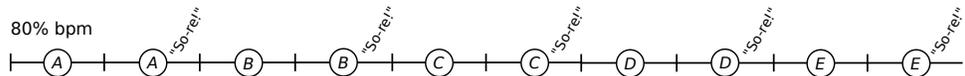
Step 10 Practice "so-re" at the end of each rhythm

While playing, practice calling "so-re" at the end of *A*, *B*, *C*, *D*, and *E*. It should come at the last two beats of the line. Write it on the scaffolding above your rhythms to determine the relationship to each rhythm. Don't spend too long perfecting this... if it's particularly tricky, have a partner simply say the so-re in the proper location so you can hear how it sounds.

Step 11 Try section 2: "Faster with so-re"

Set a metronome to approximately 80% of your original tempo. 80bpm would become 64bpm, for example. Try the following structure.

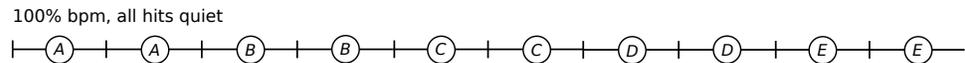
Section 2: Faster with "so-re"



Step 12 Try section 3: “Faster, quiet”

At 100% original tempo, try playing each line twice and quietly.

Section 3: Faster, quiet



Step 13 Try section 4: “Offset voice, offset play”

Section 4 requires multiple players, or better yet, a way to record multiple tracks. If you don't have either of these immediately available, assume section 4 sounds fantastic, and skip to the next step.

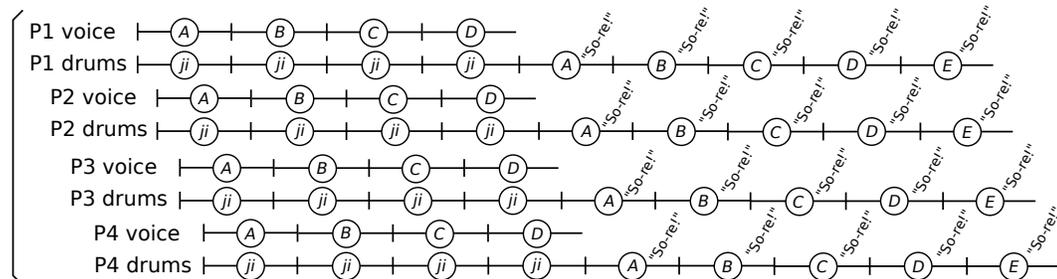
Try playing rhythm *A* offset by different amounts. One or one-half metronome click is often interesting and not inordinately difficult.

Next try all of section 4, “Offset voice, offset play”, as depicted in the scaffolding.

Step 14 Try section 5: “Fast and loud”

Set a metronome to approximately 125% of your original tempo. 80bpm would become 100bpm, for example. Try the following structure (same as section 2 but faster and louder now).

Section 4: Offset voice, offset play



Step 15 Practice the structure

Practice playing all five sections back-to-back. No need to perfect the technique or transitions... focus on the overall structure.

Step 16 Record the rough piece

Make an audio or video recording of a rough run-through of the piece. Don't worry about minor mistakes. The goal is to be able to see the overall structure before moving into the revision phase. Once complete, consider taking a break from the piece for a day before moving on.

Step 17 Revise

Congratulations! You have completed the first milestone of the compositional process. Next is the iterative process of revision, practice, performance, revision, practice, performance. . .

For the first stage of revision, go through the following list of questions and take a close look at your piece and the structure and assumptions imposed by this guide.

- Does each of your five rhythms *A – E* offer something unique to the music? Can they be tweaked to make them more interesting? The original rhythms of *Renshuu* are almost successful in this regard. Line 1 focuses on basic form and simplicity. Line 2 introduces “doro tsuku”. Line 3 is about the “ka” sound. And line 5 is the only rhythm that refrains from hitting on the first downbeat. To me, line 4 is the weakest, with no strong identity.
- Step 4 asked you to assign your rhythm with the most sparse beginning to *A*. I did this thinking that the simpler rhythm would work best at the beginning of the offset section. Do you agree?
- Is five rhythms the right number?
- Is four players the right number?
- I think having one rhythm of a different length than the others is interesting. Do you agree? If so, is there an ideal spot in the *A – E* sequence for that rhythm?
- There are four different tempos in the piece, each based on the original *jiuchi* tempo you wrote. I think the relationship of 50%, 80%, 100%, 125% is satisfying. What do you think?
- How does form and movement factor into your composition?
- Are there ways to simplify the piece without sacrificing musical quality?

“It is difficult to begin without borrowing...” Thoreau

Piece 2: *Matsuri*-esque

Inspiration	<i>Matsuri</i>
Num players	2
Palette	don, tsu, ka, kiai (voice), atarigane, movement
Composition concepts	Movement flow and development Tag repetition for rhythmic development “First-half × 3” for lengthened rhythm variation Improvisation as discovery Named movement phrases and the “bag of tricks”
Difficulty level	5/10
Time to completion	TBD

The roots of *Matsuri Daiko* in the United States are somewhat vague. My own first experience with the rhythms came by way of San Jose Taiko, a group with substantial connections and influence, and likely responsible for the piece’s widespread adoption in North America. Although the song’s title suggests a clear tie to Japanese festival music, and the slant drumming style evokes Tokyo and Sukeroku Daiko, the song’s use of a particular set of repeating rhythms appears to be a less traditional addition. Kiyonari Tosha, one of the original members of Sukeroku Taiko, told me recently, “Sure... You can play those rhythms at the festival... if they fit with the music. I just don’t know why those particular ones became ‘Matsuri Daiko’ in the US...”

Without the Japanese cultural context underlying the music, however, *Matsuri Daiko* in north America was bound to diverge from tradition. Personally, I find it useful to think of *Matsuri Daiko* as a contemporary taiko piece, and look to the Tokyo festival setting as an influence and inspiration.

Piece 2: *Matsuri*-esque focuses on developing compelling rhythms and movements for soloists in slant-drum style. *Matsuri Daiko*’s modular form provides a ready structure for composition exploration. The scaffolding arrangement is for two players, each of whom plays a short, warmup solo (called “asobi”) before the main solos.

TBD A video of one Ōn Ensemble version of *Matsuri Daiko* is available at the following link.

<http://onensemble.org/2010/10/bon-taiko-at-wfwi-fundraiser/>

Tools needed

In addition to a pencil, eraser, metronome, and audio recorder, a video camera will prove useful for recording movement. A slant drum, or stand-in object of similar height and angle, is necessary. The drum can be muted with a blanket or towel where noise is a problem. This arrangement makes use of an atarigane, though another percussion instrument can be substituted.

General choreography tips

Matsuri-esque involves choreography, a challenge I find even more intimidating than musical composition. While the strategies for composition apply to choreography as well, here are a few additional concepts I have found useful, from general to specific.

- A movement's success is determined by two things: the choreography as written, and the player performing it. A great player can make mediocre choreography look interesting. When you see movements that inspire you, practice judging whether it is the choreography or the performer that is responsible.
- Think about “relevant” vs “superfluous” movement in slant-drum playing.
- Be wary of movements that greatly impede your ability to strike the drum or generate a useful sound. These movements will feel designed “for the player” rather than “for the music”.
- When searching for new movements, try different approaches. I have had success starting my exploration with a movement theme, starting with a rhythmic idea, and starting with another person's movement.
- Maintain and emphasize the drum/player connection however possible. It will mitigate the egocentric tendency of soloist-based taiko. Be careful that practicing with a mirror does not generate habits of not looking at the instrument.
- When the goal is large, sweeping movement, the “flow” of the motions should be clear in video. A viewer can easily trace its path on the screen.
- Use changing feet positions to define new arm movement possibilities. The sense that a particular arm motion could not have been completed *without* moving the feet helps to keep foot movements from looking superfluous.

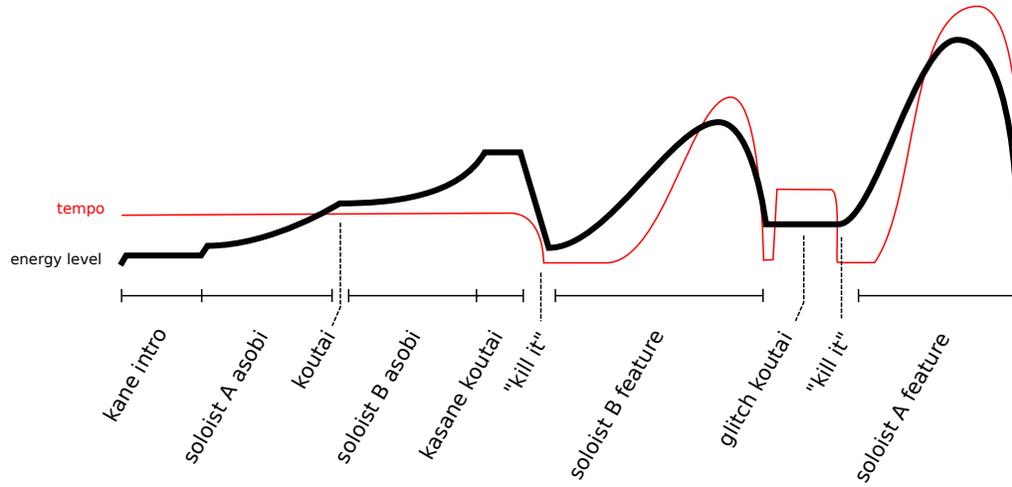
Choreography notation

Notating movement is difficult. Although I have spent considerable time researching the subject and practicing a variety of notation methods, I have not yet found a system that is more empowering than it is cumbersome.

I currently use video to capture movements as I continue to develop a notation system that works for me. You can read more about the topic at the following link.

<http://onensemble.org/2010/08/book-reviews-dance-notation/>

Scaffolding



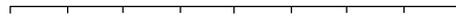
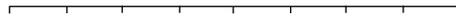
jiuchi



cue



M1-4



Scaffolding continued

Kane intro

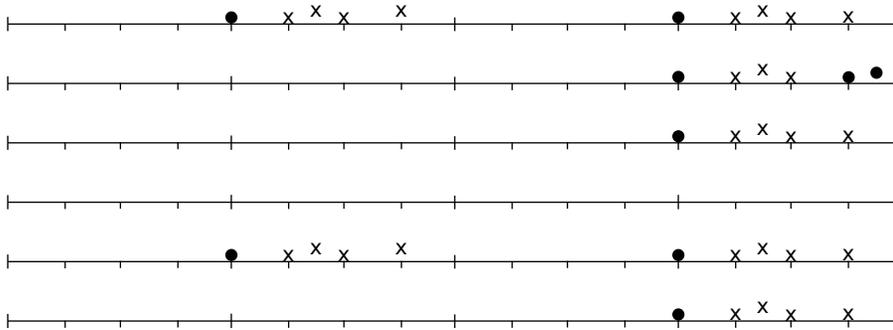


Soloist A Asobi

M1-4



Soloist B Asobi



Switch phrase S1



Kill it

Scaffolding continued

R2: _____ ...
(name)

R3: _____ ...
(name)

R4: _____ ...
(name)

Soloist B Feature

Glitch jiuchi

Soloist A Feature

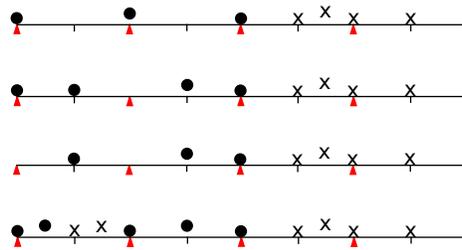
Step 1 Learn/review/re-write *Matsuri* main rhythms

The following are the four main rhythms of *Matsuri Daiko* as I play them in my own arrangements. I simply use these rhythms as-is, but you should feel free to adjust them to your taste.

I initially learned a total of five lines, but have recently come to omit one of them. Like line 4 of *Renshuu*, I find the original line 4 of *Matsuri Daiko* to lack the substance of the other rhythms.

Note that I play the “karakaka” with RLR **R** sticking, which is also non-standard.

From here on, I will refer to this set of rhythms as *M1-4*. Learn or review these rhythms now. If you create your own, write them on the Scaffolding (page ??) now.



Step 2 Learn/review/re-write the jiuchi

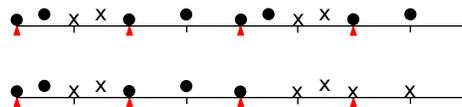
This base-beat can be played on auxiliary drums, percussion, and the opposite side of the soloist slant drum (called the “ura” position). I consider one time through the jiuchi to be “1-bar”, so each line of *Matsuri Daiko* is two bars in length. *M1-4* is 8 bars total.

Review the standard *Matsuri Daiko* jiuchi or create your own. If you create your own, write it on the Scaffolding now.



Step 3 Learn/review/re-write the cue

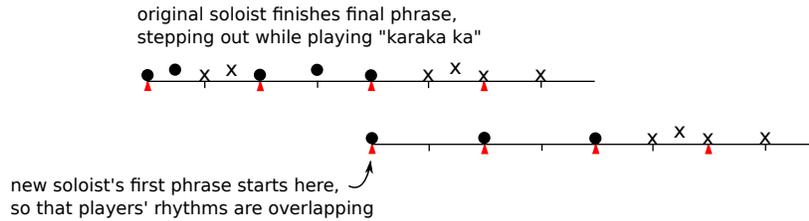
This rhythm is used to signal the change of soloists, as well as major tempo changes. It is usually played twice. Feel free to replace this rhythm with a cue of your own. Space is provided on the Scaffolding.



Step 6 Learn/re-write *kasnegoutai* switch

Kasnegoutai, or “overlapping switch”, is a koutai variation where the incoming soloist’s new rhythm overlaps the end of the outgoing soloist’s cue rhythm. It is used in this arrangement for the second koutai.

The outgoing soloist’s final “don” becomes the first count of the incoming soloist’s rhythm and the outgoing player continues to play “karaka ka” while stepping out.



Step 7 Write a simple kane pattern

Quickly write a rhythm for the kane (use the three tones, “chan”, “chi”, and “ki”, if possible) to be played at the beginning of the piece and during Soloist A Asobi. Write your kane pattern on the Scaffolding.

Step 8 Piece together Soloist A Asobi

Soloist A Asobi is 16-bars in length (equivalent to *M1-4* played twice). Soloist A asobi consists of the following phrases, to be developed in the following steps.

M1-4
R1 × 2
R1' × 1

Step 9 Write additional matsuri-style rhythm: *R1*

Write a new rhythm in the matsuri feel, with the standard “don karaka ka” ending. This rhythm should total two bars in length (the same length as the other *Matsuri Daiko* phrases). The focus should be on rhythm rather than movement. Write your new rhythm on the Scaffolding in the location provided (the “don karaka ka” is filled in for you).

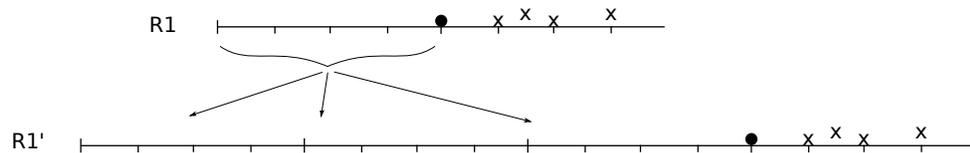
Step 10 Use “first-half \times 3” method for extended *R1'*

Write a variation of this new rhythm that is twice as long (four bars) and feels like a single unit.

A simple compositional trick to accomplish this is the “first-half \times 3” method.

Divide your *R1* rhythm in half. Write the first half of that rhythm three times on the Scaffolding. The ending “don karaka ka” is provided.

Briefly practice your resulting *R1'* rhythm.



Step 11 Practice Soloist A Asobi

Put *M1-4*, *R1*, and *R1'* together for a simple, 16-bar solo. In addition to being a warmup for soloist A, the purpose of Soloist A Asobi is to introduce the audience to the overall feel of *Matsuri Daiko* and to the “karaka ka” tag. Complicated movement and rhythm is saved for later.

Practice the rough structure of Soloist A Asobi. Don’t worry about small mistakes... try to simply get a sense of the overall feel and length of Soloist A Asobi.

Step 12 Piece together Soloist B Asobi

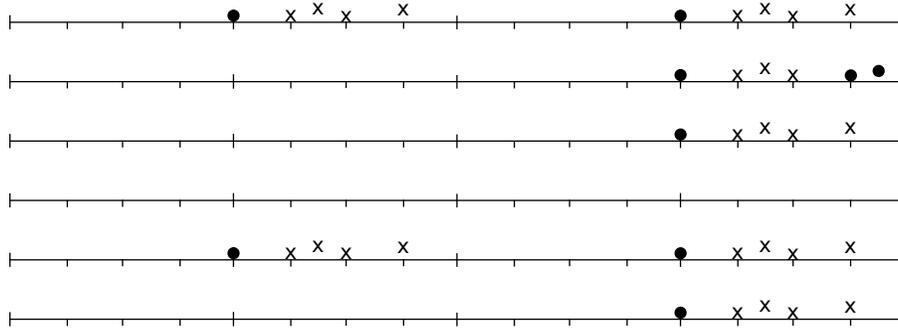
The Soloist B Asobi section gives the second player a chance to warmup, introduces Soloist B to the audience, and raises the energy level a bit by incorporating movement. It is still relatively simple and is played at a constant tempo to save the higher speeds for later solos.

Step 13 Use varied tag location to reduce monotony

The audience has now heard the “karaka ka” tag numerous times. The tag has been well established as a recurring pattern that defines the length of phrases. From here on, continuing to vary the phrase lengths is crucial to keeping *Matsuri Daiko* interesting.

The scaffolding includes space for a 24-bar Soloist B Asobi with varied phrase lengths (determined by tag locations). Compose rhythms based on this structure. Feel free to adjust the structure to match your rhythms where necessary.

Utilize the “first-half $\times 3$ ” method where useful. Feel free to incorporate movement, but save your most dramatic movement ideas for later.



Step 14 Practice Soloist B Asobi

Practice the rough structure of Soloist B Asobi. Don't worry about small mistakes. . . try to simply get a sense of the overall feel and length of Soloist B Asobi. It should be slightly higher energy than Soloist A Asobi, but still save your most dramatic movements and rhythms for later.

Step 15 Create switch phrase for kasanegoutai: *S1*

The second change of soloists in this arrangement is accomplished with “kasanegoutai”, or “overlapping switch”. Since both players are playing simultaneously for a short period, the outgoing player moves to the opposite side of the drum while playing “karaka ka” to make space for the incoming soloist. Kasanegoutai happens twice, soloist B changes with A, and then A with B. For now, we'll use the same switch phrase twice for both players.

Develop your own switch phrase to move to left-handed playing position. If you don't have any immediate ideas for this phrase, first think of a simple, 3D path for your arms in space that leads you to the opposite side of the drum. Then determine simple, natural stepping to get you there. Be careful that the timing of the steps is not overly formalized, resulting in a “robotic” feeling.

Your phrase should be 2-6 bars in length. Write your phrase on the Scaffolding.

Step 16 Create Soloist B Feature

After asobi and kasanegoutai, soloist B remains at the drum for the Soloist B Feature. The following steps work to assemble a rough version of this solo.

Step 17 Write three, new “named phrases”: *R2*, *R3*, *R4*

Review the choreography tips on page ???. Write three new movement phrases and give them names. Think of them as rough ideas, or placeholders. They will be revised and refined later.

Write their names and rhythms on the Scaffolding. If available, record your movements with a video camera.

Step 18 Arrange *R2*, *R3*, *R4*

Soloist B Feature begins with one time through *M1-4* (with player A adding the *M1* in-between hits as explained in “kill it”, page ???). Use your three named phrases, plus variations of them, to arrange a rough solo, 16-32 bars in length. Use “first-half \times 3” to create longer variations where useful. Place the most exciting of the three phrases last in the feature (immediately before the cue).

Write your arrangement (either specific rhythms or just the names of the phrases) on the Scaffolding.

Step 19 Practice Soloist B Feature

Practice your arrangement until you can play through it without stopping. Minor errors are fine as long as you can imagine the desired phrases and the overall flow of the solo.

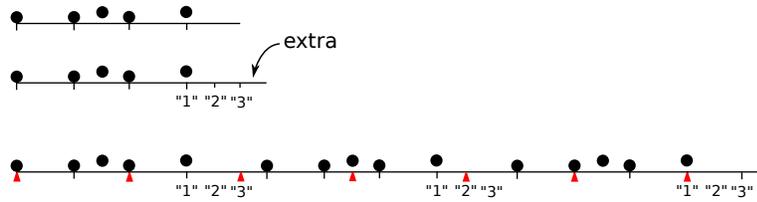
Step 20 Learn/re-write glitch jiuchi

The “glitch ji” is a variation on the *Matsuri Daiko* jiuchi, used in this arrangement for the third koutai between soloists. It is the standard *Matsuri Daiko* jiuchi with an extra 16th-note rest at the end. This slightly lengthened version is alternated with the standard *Matsuri Daiko* jiuchi: glitch ji, standard ji, glitch ji, standard ji, etc.

The glitch ji is played alongside *M1-4*, the rhythms of which are adjusted to match by adding a 16th note to the middle of each line.

I find it easiest to count three 16th-notes starting on the final hit as shown below. Be aware that the extra 16th note complicates metronome alignment.

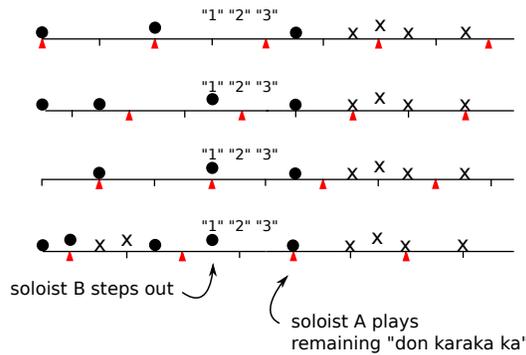
Learn this jiuchi variation or create your own. If you create your own, write it on the Scaffolding now.



Step 21 Practice *M1-4* with glitch

The final glitch koutai brings soloist A into position for the final solo. *M1-4* are played over the glitch juchi, handled by player B player on the “ura” (underside of the drum).

Glitch Koutai



Step 22 Practice *S1* and one additional phrase left handed

Somewhere in the Soloist A Feature, use *S1* to switch to left-handed playing. Practice one of your named phrases left-handed for use in this position. Switch back to right-handed playing with a left-handed *S1*.

Step 23 Practice known rhythms to fast juchi

Soloist A Feature should ramp up to a very fast tempo (140bpm or more). Practice your known rhythms (*M1-4*, *R1*, *R1'*, etc, to a fast metronome or recorded juchi. Use these rhythms toward the end of the feature.

Step 24 Assemble Soloist A Feature

The final feature solo is the highlight of the piece. Pull out all the stops and arrange a solo that builds to an exciting, fast-paced end.

Step 25 Stumble-through

Try a stumble-through of the whole piece. If you're composing alone, simply imagine the switches and the sound of *jiuchi* and the intro *atarigane*.

Step 26 Revise

Record a rough run of the piece and take a break from it for a day or two. When you return to view it, ask yourself some of the following questions to guide your revisions.

Step 27 Philosophy of this composition

In my own playing, I have chosen to use the *Matsuri Daiko* rhythms and *jiuchi* without significant changes, and to focus my compositional energies on arrangement and movement development. Sometimes I worry this extensive borrowing impedes my ability to make the piece, "fully my own". As composers, are we borrowing too much in this way?

How true should we be to the roots of *bon taiko*?

Step 28 Refine your named phrases

Spend 20 minutes refining each of your named phrases. Use video recordings to review. As you watch, ask yourself what is the significant image of each arm movement. An arm swing might feature the left hand swooping down in front of the body, for example. Search for ways to exaggerate the image.

Make movements direct and fully committed.

Check that arms that are not part of the movement image are still and not distracting.

Step 29 Take advantage of glitch with movements

The glitch *koutai* section features an added pause during *M1-4*. Find movements that take advantage of this extra time.

Step 30 Continued work

Work to continue increasing your “card catalog” of named rhythms. Keep your eyes open for inspiring movements and don’t hesitate to copy others’ movements. In the same way that ballet has a canon of essential movements, the art-form of *bon taiko* will benefit from sharing of movements.

Write one or two fast rhythms for use in the up-tempo, end section of Soloist A Feature.

Practice doing the “first-half \times 3” method in real-time for a simple improvisation technique.

“It is difficult to begin without borrowing...” Thoreau

Piece 2: *Omiyage*-esque

Inspiration	<i>Omiyage</i>
Num players	4+
Palette	don, tsu, ka, kiai (voice), movement, shime, okedo, odaiko
Composition concepts	
Difficulty level	5/10
Time to completion	TBD

Coming soon!