

“Shodaiko” Cheat Sheet

A little helper to maneuver your way through the piece

In the table below you will find more or less helpful notes, reminders and advice for all voices for each part of the song. We hope they help you to remember the sections of Shodaiko, play it more accurately and answer some general questions on how this piece is intended to be played with more than three drummers.

General reminders are marked in **red**.

Moral advice is written in **black** and spite.

Playing advice is written in **blue**.

Wombat facts are written in **green**.

SECTION	CHU-DAIKO	OKEDO-DAIKO	SHIME-DAIKO
Singularity	<ul style="list-style-type: none"> - 2 thunderous rolls at the beginning of the piece. - Both rolls are queued by only one chu-player (two visible motions, as a count-in for the beginning of the roll). - Roll is uneven in tempo and dynamics. Switch to loose double stroke rolls, when bachis are pushed over the rim. 	<ul style="list-style-type: none"> - 2 thunderous rolls at the beginning of the piece. - Both rolls are queued by only one chu-player (two visible motions, as a count-in for the roll). - Roll is uneven in tempo and dynamics. (Weird, that's how my regular rolls sound like) Switch to loose double stroke rolls, when bachis are pushed over the rim. 	<ul style="list-style-type: none"> - Nothing to do here. Just stand there, looking awesome. Your time will come. In the meantime, here are some facts for you: - wombats have a backwards facing pouch. You know why? Because that way they won't get any dirt in there, while digging! How cool is that? - Wait, was that the first or second roll? You should have paid more attention!
First Spark	<ul style="list-style-type: none"> - One okedo-player starts playing, chu-players enter with buzz hits. - Turn your attention to the okedo-player. That person has to start the party on its own, so send out a lot of energy and kiai the heck out of him/her!! (Shouts of profanities are often regarded as justified, yet inappropriate. Let's stay positive!) - Buzz hits have to be played like you mean it. - Watch out for the specific distinction in dynamics of the last two bars leading into 'Spark I' 	<ul style="list-style-type: none"> - Played by only one okedo-player, chu players enter with buzz hits. - The starting okedo-player is responsible for setting the tempo of the whole piece. So, take your time to get it right in your head before starting out! - When you start playing, go full steam ahead! No holding back! Let's go. - Other okedo-Players are sending their energy, thoughts and prayers to the okedo-soloist for support and are welcome to double the buzz hits of the chuplayers as well! - The starting player is usually defined by a competition of the whole group, in which everyone is standing in a circle, trying to sing their lowest note possible, at the same time. Winner gets to play. 	<ul style="list-style-type: none"> - Rim clicks, crescendo at the end - Rim clicks are played with calm motions on both shime rims. - As a general rule for the whole piece: Better push the dynamics of a crescendo too late than too early. - Roll with your eyes as the okedo-player starts the piece too fast - and you know what's heading your way in precisely 63 bars from now. Here, have another wombat fact to ease your mind: - The closest relative to a wombat is a koala! They too have a backwards facing pouch!

Spark I	<ul style="list-style-type: none"> - 1st Main body of the piece (Don kara Don kara ...) - Body is 6 bars long - Ending: Arm movement leading into 'Flare I' - Check the videos closely to see bachi position for the different rim hits. Some are played pointing directly forward (around 12 o'clock), some are smacked from the side at 3 and 9 o'clock. - The "kara kara ka"s are not only played as a crescendo, but also with a change of tonal quality. While playing this pattern, begin striking the rim with the middle of the bachi and gradually move towards the bachi tip while crescendoing. - When the sticking allows for bigger preparation motions of the strokes, allow them to resolve naturally with a louder volume. This adds more dynamic quality to the piece. 	<ul style="list-style-type: none"> - 1st Main body of the piece (Don Kon Don Kon...) - Body is 6 bars long - The last bar of the body of 'Spark I' is identical with the first one. Make sure to mark the '1' of the repetition in your head - if needed, even with a little accent - to make sure that you don't lose orientation. - You are the driving force of the piece! Let's go! - The sticking might feel a little unconventional at first (let Ingmar know!) but it is crucial to the intended flow and sound of the phrase. Please, give it a try. - As a reward for that, here is a wombat fact: - A group of wombats is called a "wisdom of wombats"! 	<ul style="list-style-type: none"> - 1st Main body of the piece (doko doko, crosshand action) - Body is 6 bars long - Play all the notes as evenly as possible, in terms of volume and timing. - Allow your body to shift from side to side a little. This opens up your playing sphere, making the cross hand bits easier. - Don't allow the group to speed up. Keep it together! - Adjust your volume to cut through all the rim clicks, if needed to. - Be like an onion! You hold all the different layers of rhythmical patterns together, you are adding a lot of taste, you are growing in the soil of music, you are round and people sometimes weep when they interact with you.
Flare I	<ul style="list-style-type: none"> - 2nd main body - Big R hand hits, circle movements - All circle movements are accelerating on the way down and decelerate a little on their way up. Gravity is your friend! - The bachi lines of the big circle movements are not at a 90 degree angle to the front. If you play in an asymmetric kamae, the circle runs approximately parallel to the imaginary line between your feet. If you play in a parallel kamae, angle your hips slightly to the right to get a similar visual effect, and make sure the whole group is aiming for the same angle. - If the movement is played right, it feels like the hitting hand is pushing the circling hand down - without actually touching each other. 	<ul style="list-style-type: none"> - 2nd main body - The groovy one (Don Kon doKon ko) - Right hand is hitting the middle of the drum. ALL THE TIME. And plays louder than the left hand. ALL THE TIME. That's the main pulse of this section. If people are not nodding with their heads, something is wrong. - The left hand is playing more off center, towards the rim of the drum. ALL THE TIME. Also, it plays a little quieter than the right hand. You guessed it: ALL THE TIME. 	<ul style="list-style-type: none"> - 2nd main body - That one electro music pattern from the 90s - Play this rhythm of the night like Mr. Vain just called. It's crucial to capture the spirit of the hawk, to make this section go hyper, hyper. Since the audience likes to move it, move it, it's okay to have a little bit of da funk in there, too. Because, what is love, if not firestrating good vibrations, that wash away your insomnia like a sandstorm. - I'm blue daba dee daba da daba dee daba da.
Fluctuation	<ul style="list-style-type: none"> - Short break with buzz hits. (Like a count in!) - During the last 4 buzz hits, pull the bachi that is laying on the drumhead towards your body. Focus on making the change of pitch as audible as possible. 	<ul style="list-style-type: none"> - Short break with buzz hits. (Like a count in!) - During the last 4 buzz hits, pull the bachi that is laying on the drumhead towards your body. Focus on making the change of pitch as audible as possible. 	<ul style="list-style-type: none"> - Small interlude - The intended dynamics are no joke, here. But you've got this. Also make sure to start every crescendo closer to the rim of the shime, moving towards the center of the drum with increasing volume.

Spark II	<ul style="list-style-type: none"> - Same as 'Spark I', just without the flare-preparation arm-movement at the end - This message is just for the chu-players 	<ul style="list-style-type: none"> - Same as 'Spark I' - I said, JUST for the chu-players. Focus! 	<ul style="list-style-type: none"> - Similar pattern as 'Spark', now without crosshand sticking, but you've gained a couple of 32nd notes in return! - It's not the best deal ever made, but it's pretty much the worst.
Propulsion	<ul style="list-style-type: none"> - Big Dons, followed by "ko Dorakako Don" - Short crescendo break - Head movement for the 4 dons: Snap the head to the left on the first hit, and let it follow your left bachi as the arm moves upward in a fluid motion. On the third hit, your left hand reaches the highest point and your head snaps back to the front. - The "ko Dorakako Don" is to be played in a rough, wild and dirty style. Let go and let your body take you where it wants to. (As long as it's not the McDonalds drive in). It's important to accent all the quarter notes of this pattern with your right hand. So, let your hand really fly in preparation for these hits. (When not sure on how to do that, ask the Okedo-players for help. They should already be sick of quarter note accents by now.) - Reminder: The crescendos of the different voices are not starting on the same count. Don't let them put you off. - Reminder: To lower the risk of Shime-bachi flying in your direction: Play with intent, but DON'T SPEED UP! We know it's very tempting during this section. 	<ul style="list-style-type: none"> - "doko tsuku doko tsuku doko tsuku..." - Yeah, well that's it. You play doko tsukus, or doro tsukus as some people might call it. Why doro instead of doko? I have no clue. There are many unsolved mysteries in the history of mankind. Like, is there a pattern behind prime numbers? What exactly is consciousness? Where is all the antimatter? Why does teflon stick to the pan? Why does my nose run, but my feet smell? Why have I carefully cultivated a personality in which all cries for help just sound like hilarious jokes? <p>I DON'T KNOW! IT'S A MYSTERY!</p> <p>Good thing you don't have to worry about that. Just play your doro tsukus and everything will be fine.</p> <p>But if you do: Remember, you are driving this!</p> <ul style="list-style-type: none"> - Reminder: The crescendos of the different voices are not starting on the same count. Don't let them put you off. - Reminder: To lower the risk of Shime-bachi flying in your direction: Play with intent but DON'T SPEED UP! We know it's very tempting during this section. 	<p>-dondokodondokodondokodondokodondokodondok odondokodondokodondokaaaaahhhh</p> <ul style="list-style-type: none"> - Ouch! Agh! The pain! I cannot stand it anymore. I hate my life choices! - There, there buddy. It's all good. In fact, you're doing pretty well! Here is the thing: - If you can't play don dokos at the required tempo yet, then just don't doko! The Basic Shime Version's got your back! - Don't cheat with double strokes or alternating sticking (it changes the sound). Play the Basic Shime Version instead ;) - At the same time, please consider this piece as a friendly motivation to push your skills! You can do it, if you want to. - Whatever you'll end up playing: Focus on consistency in dynamics (to a point where it almost gets a little sterile). It is key to make this part work: It will bring transparency to the rhythmical layers and gives a nice contrast to the rawness of the other two voices. - Reminder: The crescendos of the different voices are not starting on the same count. Don't let them put you off.
Collision	<ul style="list-style-type: none"> - Break during oke-action. - Solos back and forth between oke- and shime-players. - After hitting the '1' there is a little body movement going on that you might wanna incorporate. Check the practice videos for that. - Time to breathe, the action is happening behind you. For all the rhythms that include buzz hits: Keep a low stance and let your body bend from the hips a little 	<ul style="list-style-type: none"> - DOKODOKODOKO! GO GO GO GO! - Rock off between you and the shime-players. - Start this new section by letting the audience hope that everything is still going according to plan. - Make those "DOKO"s count! After starting, steal the spotlight and communicate clearly that there is a new part coming. The audience has to FEEL it! 	<ul style="list-style-type: none"> - Break during oke-action. - Rock off between you and the oke-Players. - After hitting the '1' there is a little movement going on that you might wanna incorporate. Check the practice videos for that. - The solos of the first out of three subsections are just continuous "dokos" with variation in dynamics. Subsections 2. and 3. feature freely improvised solos. Let the intensity of your solos

Collision cont.	<p>over the drum. Don't grab any attention. Keep the levels of dynamics in check for each repetition. It is not a gradual crescendo, it gets louder in steps.</p> <p>For the Don kara Don kara...: section: Open up your body again and play loud and proud!</p> <p>The buzz hits at the very end are played as in 'Fluctuation'. Manipulate those overtones!</p> <p>- Boy, the okedo-players have a lot of stuff to read through. That might take a while. How about another wombat fact in the meantime?</p> <p>- They protect their burrows by sticking their stone hard butts out of the entrance, so no unwanted guests can enter! (Funny, this is precisely how I keep unwanted visitors away)</p>	<p>- When playing the ji-uchi during the solo section, note that each of the three subsections has a distinctive quality of sound and dynamics:</p> <ol style="list-style-type: none"> 1. Super quiet. Play close to the rim and let your bachi wander around to play with the spectrum of overtones. 2. Medium quiet: Play a little louder, move bachi closer towards the middle of the drum. 3. Medium loud: Play the middle of the drum and let it ring. Force the soloists to play loud enough to make themselves heard over this level of noise. Keep it a fair competition, though. <p>- The solos of the first out of three subsections are just continuous "doko"s with variation in dynamics. Subsections 2. and 3. feature freely improvised solos. Let the intensity of your solos grow with each new solo spot.</p> <p>- All solos are meant to be played by only one soloist at the time. You can distribute the solos as you like, as long as a shime solo is always followed by an okedo solo. Non-soloing okedo players continue with the "dokodoko" ji-uchi. If you are the only okedo player, make sure to keep the doko-flow alive when you play your solo!</p>	<p>grow with each new solo spot.</p> <p>- All solos are meant to be played by only one soloist at the time. You can distribute the solos as you like, as long as a shime solo is always followed by an okedo solo.</p> <p>- Boy, the okedo-players have a lot of stuff to read through. That might take a while. How about another wombat fact in the meantime?</p> <p>- A wombat can run up to 40 km/h! Wow, that's fast! To put it into perspective: That's like Usain Bolt when he is sick and unshaven. Those little chonky fur balls tend to have speedy little stompers! (Talking about wombats, of course.)</p>
Flare II	<p>- Precisely the same as 'Flare II'</p> <p>- Yeah!</p>	<p>- Nearly identical to 'Flare II'</p> <p>- Only difference: in the first three bars, you mimic the movements of the chu-players</p> <p>- Chu-players are the pros of this movement by now. Go ahead and ask them how it's done!</p>	<p>- Almost identical to 'Flare II'</p> <p>- Only two differences:</p> <ol style="list-style-type: none"> 1. in the first three bars, you are mimicking the movements of the Chu-players 2. A couple more 32nd notes are added for your playing pleasure. <p>- Chu-players are the pros of this movement by now. Go ahead and ask them how it's done!</p>

Fusion	<ul style="list-style-type: none"> - Go mental! - The rhythm is easy to play. So, it's up to your energy and projection to pump it up and make this a worthy climax for the piece! - The ritardando is led by the same chu-player that started the piece. - The very end is another 'Singularity' <p>Also, Wombat poop cubes.</p>	<ul style="list-style-type: none"> - Go metal! - The rhythm is easy to play. So, it's up to your energy and projection to pump it up and make this a worthy climax for the piece! - The ritardando is led by the same chu-player that started the piece. - The very end is another 'Singularity' <p>Also, Wombats can jump over a meter high.</p>	<ul style="list-style-type: none"> - Go lente! - The material is easy to play. So, it's up to your energy and projection to pump it up and make this a worthy climax of the piece! - The ritardando is led by the same chu-player that started the piece. - Play the very end on the shime like a chu-player would play it on the chu. <p>Also, Wombats glow at night under UV light.</p>
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That's it! You made it! (Congrats.)

Contact:

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We are happy to respond to any feedback or questions you have about this piece. Email us and we'll get back to you as soon as possible!

Social Media:

We'd love to see you playing this piece! If you have a video of your progress, please upload and tag it with **#Bringthebigbang** and **#Shodaiko** to share it with the community.

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