

Thoughts on Composition

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Contents

1	Why we should compose	2
2	Being a composer	3
	Discovering and developing taste	3
	What stops us from having opinions	4
3	Fighting fears	5
	Reducing intimidation	5
	Getting input	5
	Being okay with throwing it away	5
4	The danger of “meaning”	7
5	Composing with others	8
	Co-composition	8
	Getting feedback	8
	Study buddies	9
6	Composing alone	10
	Notation	10
	Multi-track audio recorder	10
	Video	10
	Multi-track video	11
	Looper	11
	Sampler	11
	Computer	12
7	Riding the rollercoaster	13
	Due-dates	13
	Pomodoro	13
	Hour on, hour off	13
	Taking minutes	13

8 Oblique strategies	14
Literal composition	14
Improvising to music	14
Thematic improv	14
Unrelated phrases	15
Play without bachi	15
Exploratory tone and technique	15
Translating drumset to taiko	15
“Suga” something	16
Taiko in supporting role	16
9 How to prepare for rehearsals	17
10 How groups can support composers	17
11 Copyleft	18

1 Why we should compose

The taiko world needs more composers. Both new and experienced players should write music. Music from a diverse cast of composers will be a major contribution to our artform.

I recently sat in on two practices by Kodo, one in which they were rehearsing a new piece and another preparing known repertoire. To me, the difference was dramatic. The practice of the new composition involved asking fundamental questions about the music. How is this section functioning? Is the instrumentation working? The players and facilitators were engaged with the music at a deep level. By contrast, the practice of known repertoire was detail oriented. The players focused on specific hits and transitions between songs. Individuals focused inwardly, remembering notes and memorizing drum movements.

I think the taiko world needs more of the former. As a far-from-perfect performer myself, I hesitate to say this aloud. I need a lot more detail practice, and would sell my right bachi to have half of Kodo’s polish. But I believe the taiko world needs composition most of all. It is the weakest aspect of our music. For decades, we have been teaching, practicing, and polishing a tiny cannon of music created by only a fraction of our community. We’ve limited our instrument’s range to a few voices. We need more players tackling the big questions: What taiko music represents me? What moves me?

I’ve focused the next few years of my career on composition. It is a process of trial and error. This essay explains some of what has worked for me, with the hope that you too will join me in composing.

2 Being a composer

“But I’m only a beginner...”

Humility is important. Learning requires patience and deference, and the humble student gleans insights from anyone, anywhere, including prickly people and uncomfortable situations.

There is a way that humility can overstep, however, and I see it a lot in taiko. Even as we struggle to mimic — “right foot here, left foot there, don’t forget to count...” — we shouldn’t become passive. We should entertain critical thoughts as we study. “I wonder if it’s really true that this grip is most ergonomic...”

Beginning taiko players should create. There is no benefit in waiting. The veteran player who decides to write a piece is still a beginning composer. The proverb about planting trees applies equally here; “The best day to start composing was 20 years ago. The second best day is today.” No one learns grammar before they learn to speak. Start writing rhythms now, and add the rules as you discover them.

“But I don’t know how to write for taiko...”

No one does. There is no school for taiko composition. There aren’t even “percussion composition” majors at universities. We have to make it up for ourselves. We can borrow from other musical forms, but the rules we’re seeking are self-derived.

And thank goodness there is no rubric. If there were directions that one could follow to write a taiko piece, what would be the value in following that script? The multiple pieces it could produce would all say the same thing. I taught a “Compose By Number” workshop for a few years, but I’m not confident it helped anyone over the hurdle to original composition. Figuring out your own way to write for taiko is the whole game.

Humility also oversteps when we think ignorance is only negative. Remember that fresh ideas come from beginners. Think of yourself as a composer, now, in the same way you became a taiko player on day one. Recognize you might already have ground-breaking ideas. You will develop your composition skills alongside your playing skills.

Only a very few people make this leap. It is only the most confident among us — disproportionately men, and teachers forced by circumstance to write for their students — that think of themselves as composers. We need to change this. Taiko needs your perspective. Even if you never say it to anyone else, say to yourself that you are a composer.

Discovering and developing taste

The taiko composer’s sole responsibility is to find things they love. The only universal rule in music is that one’s own taste is the defining factor. We might

be swayed by a respected critic, or reconsider our opinion based on a friend's, but only to a point. Music either moves us, or it doesn't.

For the composer, this sounds empowering. Simply write what you like! This is absolutely true, but something still stops us: we don't know what we like.

Indifference is the composer's kryptonite. Strong likes and dislikes chart our course. We must build our musical sensibilities by listening more closely. We must mimic what we love and dodge what we don't. Write, revise, repeat. Once we think of ourselves as composers, musical taste comes from exposure and experience.

It is a lifelong process, but we can tap our non-musical opinions immediately. How might our reactions to other arts inform our taiko creation?

"I like the sharp enunciation of the rap... how could I make taiko sound more staccato?"

"The overlapping dialogue in this movie adds wonderful tension. Could I write rhythms that do that? I should search how a screenwriter notates overlapping parts. . ."

"I don't like it when athletes celebrate after a win. What's the opposite I could do after a solo?"

What stops us from having opinions

Following others rules, even on our time.

Never revisiting boundaries.

Equating dislike with disrespect.

The biggest leaps in my development of taste have come alongside "aha!" moments that increase my intellectual or emotional freedom. "Oh, it's okay to turn my elbow like that. . .", "Oh, the stance I learned isn't helping me here. . .". A barrier collapses, and I'm free to explore.

After years feeling silly playing *Matsuri*, I looked more closely at the individual phrases. "Aha! The pointing is unflattering." I kept my thoughts to myself and kept practicing, but I simultaneously started asking, "Why does pointing look bad to me? What's the opposite?"

A barrier had crumbled. When I let myself dislike that move, I was suddenly free to start asking critical questions. As I started to create my own moves, those dislikes were the seed of my own style.

The takeaway is this: dislike can be wonderfully productive if the energy is directed toward creating. It can be made safe by keeping your thoughts to yourself and letting the work be your statement. Saying, "Pointing looks silly," can hurt feelings, but creating a new move that is the opposite, and then sharing that move with others is generous and community-building.

Let yourself question things in taiko. Ask quietly, "How might I do that differently?" Then create.

3 Fighting fears

Reducing intimidation

“Writing a song” is intimidating. For *Jack Bazaar*,¹ I told myself I was only writing individual phrases, with no pressure of turning them into anything. Only after I had dozens of phrases did I have the confidence to arrange them into a piece.

I’ll test out ways of reducing pressure until I find one that works in that moment.

These have included,

“It’s my first piece. . . relax.”

“An inexperienced composer doesn’t necessarily write bad music. . . they just write slowly.”

“I’m writing this for me and I don’t have to show it to others.”

“If I write something horrible, then I’ll write the opposite and it’ll be awesome.”

“Even if this idea doesn’t work out, practicing these parts is making me a better player.”

Reducing the intimidation of composition is my biggest challenge. Finding the low-stress approach that works today is often the first hurdle to starting.

Getting input

When I’m working on something, I’m afraid to show it to others. I’m afraid a less-than-glowing response might extinguish my new idea. Only when it’s done and I know I like it, can I ask others their opinion. At that point, I don’t need them to like it too, and this frees them to be honest.

However, sometimes we need second opinions. In this case, don’t ask, “Do you like this?” or any of its variations. Others’ taste is irrelevant. Your main responsibility as a composer is finding what you, yourself love.

Instead, ask specific questions.

“I want this part to build in intensity. Do you feel it building?”

“I want a rhythm that sounds fast and glitchy, but this is too difficult. How do I get the effect with something easier to play?”

“What are you hearing on top of this?”

Being okay with throwing it away

I recently finished a draft of an electronic music groove and the next day struggled to get myself to listen to it. I was afraid I wouldn’t like it as much as the day prior. I was afraid I’d wasted time and that I wouldn’t have replacement ideas.

I remind myself,

“Nothing is born fully-formed.”

“Not liking something is also progress. I’ll know what to change.”

“It’s okay if this is one of the throwaways. The more throwaways, the more special the final selection.”

4 The danger of “meaning”

Many beginning composers explain their inspirations. The program description for my first piece began “*Coyote Hill Trio* tells the story of two lovers picnicking in a field...”

I am tempted to explain my inspirations because I want validation. I want others to see the genius in the idea. I am almost always disappointed. Even as the listener expresses support, I can feel they don’t reciprocate my passion. Of course they don’t. No one can hear the song in my head. They will only understand it when it exists.

I am also tempted to explain because I want to know that I’m on the right track. But anything can be a good starting point and anything can also be cliché. Only trying the idea will tell.

When I want to describe what I’m composing, it’s a red flag that I am artistically scared. I need to focus on asking myself what I like and don’t like. Once I’ve created something that moves me, I feel perfectly free to keep the meaning to myself. I’m excited to let others interpret it for themselves.

A composition isn’t a container to transmit meaning. It’s different than an essay. Music communicates emotion. It might be packed with the composer’s meaning, but the container is sealed for the rest of us. This mysterious box vibrates. It’s warm to the touch. The magic for us as listeners is to hold it to our ear and imagine what’s inside.

5 Composing with others

Whether you should work alone or team up with others depends on the others. I jump at the chance to work with great composers.

Benefits of involving others

- energy, ideas
- diverse skills, perspectives
- “appointments” to keep composition moving forward

Downsides

- hard to find artistically complimentary partners
- risk of “averaging” ideas
- worry about others’ needs and feelings

There are different levels of involving others in the composition process: co-composition, getting feedback, study buddies.

Co-composition

Co-composition, where multiple people have equal stake in the work, is wonderful, but rare. For me, it has happened only a handful of times. *Suga 3²* was written alongside Blaine and Kaz, and *Gengakki*³, with Maz and Shoji. At the moment the ideas started flowing, we happened to have regular get-togethers and enthusiasm for new work. The concepts happened to resonate with everyone involved and each person happened to have helpful ideas.

This perfect set of circumstances might occur once out of 15 or 20 compositions. Keep an eye out for the opportunity, but don’t depend on others. Feeling like you want to team up with someone might be your heart trying to escape the hard task of determining what you like.

Getting feedback

Getting feedback is reliable help. I can count on finding constructive feedback from both inexperienced and experienced listeners. This is how Ōn Ensemble worked. Maz wrote a flute melody and a temporary basebeat at home and brought them to practice. “Kris, I want a bass guitar part. Could you play something bass-like on the koto?” I’d experiment until Maz liked something. Shoji would contribute a multi-drum replacement for the basebeat. Maz would record the ideas take them away to keep working. We were all contributing, but it was “Maz’s song”.

When the ideas are fresh and fragile, however, feedback is risky. A comment like, “Maz, what if the melody were more sparse?” might be helpful, or it might crush Maz’s confidence tackling a new, fast technique. My artistic feelings have been hurt even when everyone was supportive.

Study buddies

Working next to someone can be a source of motivation and willpower. I have the great pleasure of being friends with composer, Andy Akiho⁴. A few times a year we work side by side, each on our own projects. We created a DIY composition residency for ourselves in Yokohama, and spent the month at cafes writing music. We don't usually ask each other for help. We simply sit next to one another and push each other to keep working. I am able to spend many more hours focused on composition with Andy working furiously by my side.

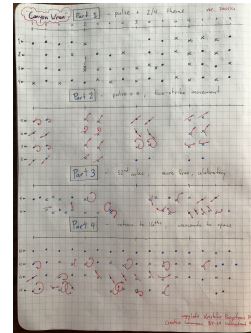
6 Composing alone

Most of the time, I compose alone. The hardest part is capturing and testing ideas. I have found a number of tools that help.

Notation

Notation serves two goals: capture and transmission. When composing, only the first goal matters, so I use whatever is fastest. This is usually my own taiko notation. For transmission, I re-write into western notation, kuchishoga, or whatever works best for the receiver.

For more on my approach, see *Thoughts on Notation*.⁵



Multi-track audio recorder

My first composition gadget was a multi-track audio recorder, the original Zoom H4.⁶ I could record multiple parts and hear them together. I tried using midi sequencing on the computer but ultimately chose a multi-track recorder because it involved actual playing. (When I need to replace my current recorder, I'll probably get the SoundDevices MixPre-6 with Musician Plugin.⁷)



Video

I created *Jack Bazaar* by video recording individual phrases over the course of two years and later watched them for inspiration and arrangement ideas.

Some tips. . .

- Ideas are muted on video. Exaggerate everything.
- Process the video files the same day you record them.
- Name the phrases.

Bad names

`March19-improv.mov` ← compositionally-irrelevant info

`nagado.mov` ← too general

Good names

`fast-rhythm-slow-movement-idea-1.mov` ← descriptive

`spelunker-200319.mov` ← catchy

Multi-track video

When I first started writing “Eau de Squarepusher”, a drum-and-bass-inspired piece for four naname, I got the sense that my bandmates were skeptical of the concept. Before I asked them to start learning the complicated parts, I wanted to be sure I tested as much as possible. Thank goodness I did.

I threw away a half-dozen endings before I found one that worked. I would compose the four parts, learn to play each of them, video record them while listening to a metronome on headphones, then place the videos side-by-side in video-editing software. Only then would I realize I didn’t like what I’d written. It was disappointing, but it saved me from burning out my bandmates. Multi-track video allowed me to finish that piece.

I use a Panasonic GH1 camera.⁸ For video editing, I previously used Kdenlive⁹ and now use Blender.¹⁰

Looper

A fun tool for exploration is a looper. I have the JamMan Solo XT¹¹ and used it to layer atarigane and nagado rhythms until I found parts I liked. Because the parts are played live, a looper includes a useful element of chance. I wrote a draft solo piece that used the looper in performance. In the end, though, the technical challenges of getting a good taiko sound through the mic, reducing feedback, and accurately triggering the loops, was enough that I fell out of using the looper when composing. I’m hoping my recently renewed interest in recording and mixing will bring the looper back into my kit.



Sampler

At the moment, I do most of my composition on the Octatrack sampler.¹² The Octatrack has eight tracks, each of which is assigned a sample. The samples are triggered with a sequencer, allowing for push-button experimentation with patterns. The Octatrack was challenging to learn but is now my favorite way to explore. Eventually, I hope to have sample libraries of all my instruments so that I can quickly load sounds as I want them.



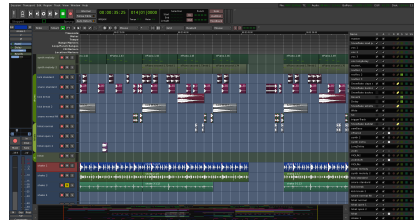
Some tips for Octatrack users...

- Write out the sounds each player will use. i.e. Player 1: “don”, “tsu”, “ka”. Record a single audio file for each player with two or three of each of the sounds. Recording quality is not critical; samples can be replaced later. When possible, record the actual instruments that players will use.
- For parts with three or fewer sounds, think of each track on the sampler as representing one player in the ensemble. Complicated, multi-drum parts may require a track for each instrument. Sustaining instruments like cymbals often require their own tracks.
- Use “Slices” for that player’s different sounds. For example,
 - Slice 1: don, full vol.
 - Slice 2: don, full vol.
 - Slice 3: don, half vol.
 - Slice 4: don, half vol.
 - Slice 5: tsu
 - Slice 6: tsu
 - Slice 7: ka, bachi tip
 - Slice 8: ka, bachi tip
 - Slice 9: ka, bachi near hand
 - Slice 10: ka, bachi near hand
- Use “Patterns” liberally, “Parts” carefully.

The Octatrack is fast. I can mock up rhythms in seconds. It’s portable. I can compose in silence anywhere with a power outlet. Designed around audio production while avoiding a computer’s distractions, it strikes the right balance between power and limitation.

Computer

Many years ago I tried Ardour,¹³ a GPL (copyleft), multi-track digital audio workstation. It’s powerful and inspiring but the limitless possibilities and the distractions of the internet got in the way. I prefer to be composing at an instrument, with erasable pen and paper, or at the Octatrack’s focused sequencer.



In the near future, however, I’m hoping to incorporate Ardour in my toolkit. A digital audio workstation provides a bird’s-eye view of the composition, a perspective I’m hoping will help with arrangement.

7 Riding the rollercoaster

“What’s your favorite part of making music?”
“The beginning and the end.”

Composition is an emotional rollercoaster. A new idea brings excitement, but the first work uncovers confidence-shaking obstacles. Potential solutions reignite the spark, soon damped by additional fears. The emotional ups and downs soften as work continues, gradually replaced with the confidence of tangible results.

Most pieces don’t survive the first drop. Any life-hack you use to push through life’s difficulties can be useful in composition, too. Here are a few composition-specific suggestions.

Due-dates

Tell a friend you’ll email a new rhythm by Saturday evening.
Set “sectional” practice sessions with your players.
Pick a “New Piece Preview” showcase date.

Pomodoro

Break a composition session into concentration and rest times. The traditional pomodoro method¹⁴ is 25 minutes concentration, 5 minutes rest. I like 40 and 5.

Hour on, hour off

If you want to spend a full day composing, switch every hour between composition and everything else (eating, bathing, chores, etc).

Taking minutes

To improve focus, take minutes while you work.

10:16am - worked on intro
10:20am - had idea for 2nd section, changed gears
10:26am - notated rough idea
10:35am - practiced at drum
10:50am - video recorded 2nd section idea
⋮

8 Oblique strategies

Brian Eno and Peter Schmidt created a series of playing cards with suggestions for overcoming deadlock.¹⁵ Here are a few of my own.

Literal composition

Translate a non-musical concept directly into sound.

As I was preparing to leave for break after freshman year, I told Shoji I wanted to write a piece. He shouted over his shoulder, “Write about something you love!” I spent the summer laboring over rhythms to represent my girlfriend, Carolyn. Faced with this daunting task, I turned to “literal composition”, translating aspects of the piece’s story into instrumentation and rhythm. “These two drums represent the two lovers... Carolyn’s name has seven letters so her rhythm is in 7/4...” Literal composition pushed me in unexpected directions and gave me reasons to pick one option over another where I otherwise lacked musical taste.

Literal composition is good for out-of-the-box ideas. However, it runs the risk of being “heady” and non-musical, and encourages the trap of “meaning”.

Improvising to music

Capture feeling along with rhythms and movements.

Any music that makes you want to dance is great to drum to. Create a playlist by adding the BPM of each song to the beginning of its title (i.e. `090-AfterHours-Troyboi.mp3`).¹⁶ Take a guess at the tempo of your piece and have fun until you find something with potential. Loop that new phrase until you won’t forget it in the few seconds it takes to turn on the video camera and capture it.

I created *Eau de Squarepusher*¹⁷ with this method, drumming to music by DJ Squarepusher¹⁸ in the studio and notating the best of those video recordings on the bus.

Improvising to music will produce rhythms that are idiomatic and understandable. However, it doesn’t encourage divergent thinking.

Thematic improv

Limit the scope.

If improvisation isn’t producing relevant ideas, create a theme to guide the patterns. i.e. “Player 1 uses only nagado skin sounds, arranged as desired in whole notes, half-notes, and quarters. Player 2 uses only the shime, playing sixteenth notes or pauses.”

The tag and cue lines of *Tally Ho*¹⁹ were created this way, and the finished piece is simply a series of improvisations with changing thematic guidelines for the performers.

An aside. Too many taiko composers leave their players hanging without sufficient guidance on solos. Provide purpose (“The first solo should be sparse, a pallet cleanser”) and also limits (“No 16th notes yet, we’re saving that for the last solo”) so that each solo contributes to the piece as a whole. Leaving individuals to their own devices will make the song flat and encourage “best soloist last” competitive arrangement.

Unrelated phrases

Distinct ideas captured for later arrangement.

I spent much of 2009 and 2010 in the underground parking lot of JCI Gardens Apartments creating the phrases that later became *Jack Bazaar*. I tried everything I could think of: movement first then rhythm, rhythm first then movement, stealing from hip-hop dance, stealing from ballet, etc. When an experiment had potential, I pushed the phrase to be as focused and potent as possible.

This fear-free method of creation was one of the most productive of my career. The method is great practice but slow for composition — most of what I created I didn’t use.

Play without bachi

Free the hands for expressive movement.

When struggling with choreography, play without bachi. Freeing yourself from the requirements of producing rhythm gives the imagination room.

Exploratory tone and technique

More than “don”, “ka”, “tsu”.

Original, novel sounds are inspiring for the composer, player, and listener. We have the luck of playing taiko at a remarkable moment when novel tones and techniques are ripe for the picking. Sit with your instrument and play it with your hands, with kitchen utensils. Let an inspiring sound lead to the technique required to play it reliably.

*Radiddlepa*²⁰ was created by playing with a variety of bachi. When the unrelated phrases felt disjointed, I went back and rewrote rhythms with a single sticking pattern to provide cohesion between the techniques.

Non-traditional tones and techniques can be composer’s gold — expertise is always pleasurable to watch — or a gimmick. Avoid artifice by grounding the new tones and technique in phrases that move you musically.

Translating drumset to taiko

Convert non-taiko percussion to taiko.

Translating the drum set’s low kick drum, medium snare, and high-pitched cymbals to taiko is straightforward. It also risks diminishing both. To avoid the pitfalls,

- Ask how the original is working.
A good drumset groove isn’t groovy because of the particular rhythms. It’s groovy because of the conscientious dynamics of each hit and the accuracy of the timing. Copy these fundamental aspects too.
- Focus on tonality.
The instruments within the drumset have been refined over 160 years to work perfectly together. If we are using nagado, okedo, and shime together, they should be tuned and tweaked to allow sonic room for each other and to sound cohesive. Kodo’s *Nanafushi*²¹ is an example of inspiring drumset-style tonality.

“Suga” something

Untapped potential.

I’m excited about the technique of “sugagaki” where two or more players intersperse their strikes for extremely fast playing. Only *SugAmen*²² and *Suga 3* have been written for the technique. What could we do with the technique for odaiko, or shime, or koto?

Taiko in supporting role

Taiko’s roots.

In Japan, the taiko is perfectly integrated into festivals and ceremonies. How could taiko support our festivals? What are our work songs? I can see taiko between innings at the Little League baseball game. How about a “Taiko Countdown” piece on New Year’s with rhythms that build to midnight?

For the last few years I’ve been trying to derive rhythms from the labor of mochi pounding. Is a regular, driving beat inspiring for the pounder, or should the drums follow the naturally irregular rhythm of the motions? This is musical research for a realm of taiko completely distinct from performing arts.

9 How to prepare for rehearsals

Composers have a responsibility to look out for their players. The more your players feel your support, the more brave and ambitious they can be.

- Test before you teach
Make sure the part is worth people's time.
- Think about the learners' experience
Use notation and easy-to-remember names to make the new parts clear. Recognize that learning new things quickly is stressful and that moving on before mastery is unsatisfying. Be appreciative. Bring snacks.
- Don't sweat the details
Creative rehearsals don't require perfection. "Good enough" is when you can imagine the part(s). A great part is visible through imperfect playing.
- Bring questions
"Describe the intro as you hear it."
"What are the sections... the bullet-point structure of the piece?"
"What's the most important part to you?"
"Janet, you're a dancer... Describe the piece from a dance perspective."
- Entertain suggestions
Write them down when there's not time to try them. Suggestions are the budding composer's first steps. Encourage.

10 How groups can support composers

Groups must value composition if they want their members to tackle the challenge. Composers need emotional support, instruments, space, and enthusiastic players. Financial support is not always necessary, but creating a composition fund is one of the clearest ways a group can state its values.

- Keep things flexible
A composer faces great uncertainty. Keep due-dates flexible.
- Create boundaries, then try everything
Set aside time and resources for the new composition, while respecting the group's other responsibilities. Don't require success. Within the space allotted, everyone participating should be in service of the composer and the piece. "How can we help the composer achieve their vision?"
- Include beginning players
Watching the creative process can be wonderfully educational.

11 Copyleft

Understand copyleft²³ and release your work under a copyleft license. Only copyleft music (not “open source” or “shareware”) truly empowers our community.

Music released under standard copyright (and anything less than copyleft) establishes hierarchical control. Kodo’s One Earth Music and KaDON’s repertoire, for example, do not use copyleft. Their licenses restrict changing the music, teaching the music, and/or performance in certain circumstances. These restrictions make players second-class creators. We don’t need top-down control. We need everyone creating.

For the professionals among us, know that traditional copyright is a dying business model. The number of small artists supported by copyright is dwindling.²⁴ Artists are turning to non-copyright-enabled income sources like live performance and merchandise sales.²⁵

Instead of using copyright to try and eek out \$0.006 per stream on Spotify, align yourself with the forces of modernity by releasing your music copyleft. Copyleft encourages the spread of your work, and encourages those who find it to share and engage deeply. In my 25-year career, I have made many times what royalties would have paid from groups I’ve never met contacting me for workshops and lessons.

Copyleft is a critical part of building our community’s artistic standards. Copyleft encourages creative participation, and participation raises the bar for our art. When no one knows what good taiko composition looks like, groups like Drum Tao flourish by taking taiko’s great ideas and replacing their musical depth with shallow flashiness. (I don’t mean to pick on Drum Tao. They are only the most visible example.) When we as an audience don’t understand our musical preferences and when we haven’t felt the emotional potential of rhythm ourselves, the forces of consumerism replace musical meaning with gloss. Copyleft encourages participation over consumerism.

Use copyleft to ask others to be creators with us. Help build the pool of copyleft music available to our community.

Join me! Search for what you love, compose, and share!

Notes

- ¹ *Jack Bazaar*, <https://k--b.org/compositions/jack-bazaar>
- ² *Suga 3*, <https://k--b.org/compositions/suga-3>
- ³ *Gengakki*, <https://www.youtube.com/watch?v=TfTL8xG5x1E>
- ⁴ Andy Akiho, <https://www.andyakiho.com/about.html>
- ⁵ Notation, <https://k--b.org/articles/composition/thoughts-notation>
- ⁶ Zoom multi-track recorder, <https://www.zoom.co.jp/products/field-video-recording/field-recording/h4-handny-recorder>
- ⁷ SoundDevices MixPre-6, <https://www.sounddevices.com/product/mixpre-6/>
- ⁸ Panasonic GH1 camera, <https://www.dpreview.com/reviews/panasonicdmcgh1>
- ⁹ Kdenlive video editor, <https://kdenlive.org>
- ¹⁰ Blender video editor, <https://www.blender.org>
- ¹¹ JamMan Solo looper, <https://www.digitech.com/loopers-delay/JamMan+Solo+XT.html>
- ¹² Octatrack, <https://www.elektron.se/products/octatrack-mkii/>
- ¹³ Ardour, <https://ardour.org>
- ¹⁴ Pomodoro time management, https://en.wikipedia.org/wiki/Pomodoro_Technique
- ¹⁵ Oblique strategies, https://en.wikipedia.org/wiki/Oblique_Strategies
- ¹⁶ Kris' playlist, <https://k--b.org/articles/practice/inspiring-tracks-naname-choreography>
- ¹⁷ *Eau de Squarepusher*, <https://k--b.org/compositions/squarepusher>
- ¹⁸ DJ Squarepusher, <https://en.wikipedia.org/wiki/Squarepusher>
- ¹⁹ *Tally Ho* within *Handtagonism*, <https://k--b.org/compositions/handtagonism/hantagonism-v5-grand-annex-2018>
- ²⁰ *Radiddlepa*, <https://k--b.org/compositions/radiddlepa>
- ²¹ *Nanafushi*, <https://www.youtube.com/watch?v=dKR15lm025A>
- ²² *SugAmen*, <https://k--b.org/compositions/sugamen>
- ²³ copyleft, <https://k--b.org/copyleft>
- ²⁴ income from copyright, <https://www.rollingstone.com/music/music-news/the-median-us-musician-is-still-making-under-25000-a-year-666833/>
- ²⁵ copyright is dying, <https://www.rollingstone.com/music/music-features/how-musicians-make-money-or-dont-at-all-in-2018-706745/>