



JAPANESE TAIKO PERCUSSION
Expansion pack for BFD 2.1

User Manual

Thank you for purchasing Japanese Taiko Percussion (JTP).
We hope you enjoy using this product in many creative musical endeavors.

SONICA INSTRUMENTS team
www.sonica.jp/instruments/

This manual contains important instructions on how to install, load, and get the best performance from the **JTP** expansion pack for BFD2.1. Please read through this manual carefully before installing the pack as **JTP** is configured somewhat differently from other BFD libraries.

1. Quick Guide to Japanese Taiko Percussion (JTP)

Here are the four basic steps to get **JTP** up and running with BFD2.1. This assumes that your system meets all the system requirements and that you are familiar with BFD operation. More detailed instructions on installing, registering, loading, and using **JTP** are given in the later chapters of this manual.

1. Open the installer.

[Download version]

After expanding the download archive, locate and run “Japanese Taiko Percussion Installer OSX” (Mac) or “Japanese Taiko Percussion Installer WIN.exe” (Windows).

[DVD version]

Locate and run “Japanese Taiko Percussion Setup.pkg” (Mac) or “Japanese Taiko Percussion Installer WIN Setup.exe” (Windows) on your DVD.

2. Follow the screen instructions and install the JTP pack in the BFD2 folder under the FXansion folder. Install the Full version of JTP.

3. Open BFD v2.1. (Note that **JTP** requires the latest version of BFD v2.1.) **If the License Manager opens, enter your serial number and authorize JTP.**

4. Choose “Load BFD2 Preset...” from the load menu, highlight “JTP Taiko”, and click Load.

You can now start to experiment with the taiko sound. Please read on for more instructions.

2. Welcome to Japanese Taiko Percussion

Finally a library of powerful and majestic taiko sounds.

Taiko groups have wowed audiences the world over with their visually arresting performances, earth-rumbling bass, pure percussive volume, dynamics, and rhythm. The unmistakable taiko sound has also gained acceptance in many musical genres far removed from traditional Japanese music. And yet the taiko — the king of Japanese traditional instruments — has been missing from the ranks of professional sound libraries. SONICA Instruments at last brings you the sound of the taiko in a carefully crafted FXpansion BFD2.1 library.

JTP is the result of a fruitful collaboration between two creative forces. The taiko drums were played by Ikki Hino, leader of Wataiko Ikki, a taiko performance group that has toured the globe. Ikki's unparalleled stick work lends stunning definition and character to every taiko beat.

The sound library was produced by Tomzuin H, a sound creator and composer who has been responsible for such professional sampling libraries as the FUEL series. Working from a meticulously laid-out plan with a focus on taiko ensemble playing, Tomzuin H painstakingly recorded and produced the **JTP** expansion pack.

Uncompromising performances, recording, and authoring have led to a sound library that perfectly captures the authentic voice and energy of taiko.

Main Features

- Perfect reproduction of five traditional Japanese instruments — an *ohdaiko* drum, a *chudaiko* drum, two varieties of *shimedaiko* drums, and a *kane* hand cymbal.
- Each instrument was recorded with four direct mics and three pairs of ambient mics (for a total of 11 channels) to capture the most vivid, powerful sound possible.
- Authored specifically for FXpansion BFD2.1, which allows you to mix the four direct mics and three ambient mics any way you wish.
- Provides a host of articulations beyond rudimentary hits that are essential for taiko performances. These articulations provide an expressiveness that sheer volumes of samples cannot.
- Over 6 GB of taiko sounds with up to 47 velocity layers for each hand. Left and right hits were recorded separately.
- Left and right hits have been assigned to different keys to give the experience of really playing the taiko on a keyboard.
- The pack also contains the performers' calls and shouts.
- 60 original MIDI grooves performed by Ikki Hino are available. These are live taiko grooves with no quantization.

***Grooves for Japanese Taiko Percussion** — which comes bundled with the DVD version and is available as a separate download for the download version — adds another 970 grooves for a total of 1,030 patterns.

For All Musical Styles

The new sound of taiko.

Taiko. A bombastic, passionate instrument that can stir people's emotions with a single beat. The taiko can add the ideal evocative spice to movie soundtracks, ad scores, rock, hip hop, house, techno, ambient, experimental, or any other musical style. With the release of **JTP**, all engineers, producers, and musicians can now get their hands on previously unattainable quality taiko sounds.

The velocity dynamics of **JTP** are perfectly suited for MIDI drum pads. So don't settle for just fiddling with beats in your DAW. Swap your mouse and keyboard for a pair of sticks and feel for yourself the passionate sensation of live taiko drumming. The more MIDI drum pads, the better.

Over 6 GB in All, and 2.6 GB of Pure Ohdaiko Power

The highlight of the **JTP** pack is the *ohdaiko*, the biggest, baddest drum of the taiko arsenal. From pianissimo to fortissimo, we have captured 2.6 GB worth of multifaceted *ohdaiko* punch. Of course, all the other instruments have been recorded in equal detail from attack to final decay.

And make no mistake: 6 GB is not small for a taiko pack. Much of the size of regular drum kit packs is in the cymbals, which take up loads of memory due to their long sustain. **JTP**, however, has no cymbals, so every byte is devoted to rendering the full expressiveness of taiko percussion.

JTP Instruments

BFD kit piece name: Ohdaiko

This monster — some *ohdaiko* are as large as 108 centimeters in diameter — is what taiko ensembles are famous for. The *ohdaiko* features deep basses with rich overtones.



BFD Kit piece name: Chudaiko

This is a typical hollow shell taiko with a diameter of about 60 centimeters that has a round tone with ample expressiveness. This ubiquitous drum is widely used in Japanese folk songs, festivals, and traditional arts.



BFD Kit piece name: Shimedaiko1

Looking much like a snare drum, the 40-centimeter-diameter *shimedaiko* produces a bright, sharp resonant sound. The popular *shimedaiko* is widely used in Japanese folk songs, festivals, and traditional arts. Shimedaiko1 is intended for use in combination with Shimedaiko2 since taiko ensembles usually feature multiple *shimedaiko*. Shimedaiko1 is tuned higher than Shimedaiko2.



BFD Kit piece name: Shimedaiko2

Shimedaiko2 is a *shimedaiko* tuned lower than Shimedaiko1. It is intended for use in combination with Shimedaiko1.



BFD Kit piece name: Kane

Shaped like an ashtray, this 10-centimeter-diameter hand cymbal rings with a bright, brassy tone. The *kane* is used with a *shumoku*— a type of drumstick tipped with deer antler. The *kane* is held in the left hand while the *shumoku* is used to strike the inside producing complex stroke patterns.



BFD kit piece name: Taiko Voice

The performers' calls are an integral part of a taiko ensemble. Ikki Hino and the other performers shouted themselves hoarse during these recordings.



3. Installing Japanese Taiko Percussion (JTP)

Important: The latest version of BFD v2.1 is required to use **JTP**. Please make sure you have downloaded and installed the latest version of BFD v2.1 before installing **JTP**.

1. System Requirements

- BFD v2.1 or higher (free upgrade from v2.x)
- 1 GB or more of free memory (2 GB or more is recommended)
- 7 GB or more of free hard disk space (We recommend installing the library data on a 7200 rpm or faster hard disk volume that is separate from the OS and audio tracks.)

***JTP** is an extension pack for BFD v2.1. BFD v2.1 or higher is required to use **JTP**.

*Your system must also meet the requirements for your host application and BFD v2.1.

*The data on the **JTP** install disk (DVD version) or in the download archive (download version) is compressed (using a zero-loss algorithm) due to the pack's large volume of samples. You must run the installer in order to successfully install the sounds. Dragging and copying the data will not decompress the sounds correctly.

2. Register Your Copy of JTP Using Your FXpansion Account

Important: Please make an FXpansion account if you haven't yet to register your copy of **JTP**, BFD2, and other FXpansion products.

Access the FXpansion website (<http://www.fxansion.com/>) and login with your BFD username and password.

After logging in, go to **SUPPORT > Register**.

Enter your SERIAL NO. included with your product.

Serial numbers come in the format:

TAIKO-XXXX-XXXX-XXXX-XXXX-XXXX-XXXX-XXXX-XXXX

If you should forget your password or username...

Access the FXpansion website (<http://www.fxansion.com/>) and click "Forgot your login?" on the login page.

Enter your email address and click **Submit**. After confirmation, FXpansion will send an email to your registered email address with your account information and a link to change your password. Click on the link to bring up the Change password browser window. Enter a new password and click **Submit**. This completes the password change.

3. Install JTP

- (1) Open the installer

[Download version]

After expanding the download archive, double-click on either “Japanese Taiko Percussion Installer OSX” (Mac) or “Japanese Taiko Percussion Installer WIN.exe” (Windows).

(If you have purchased **Grooves for Japanese Taiko Percussion**, see “GROOVES for JTP manual.pdf” for the installation instructions.)

[DVD version]

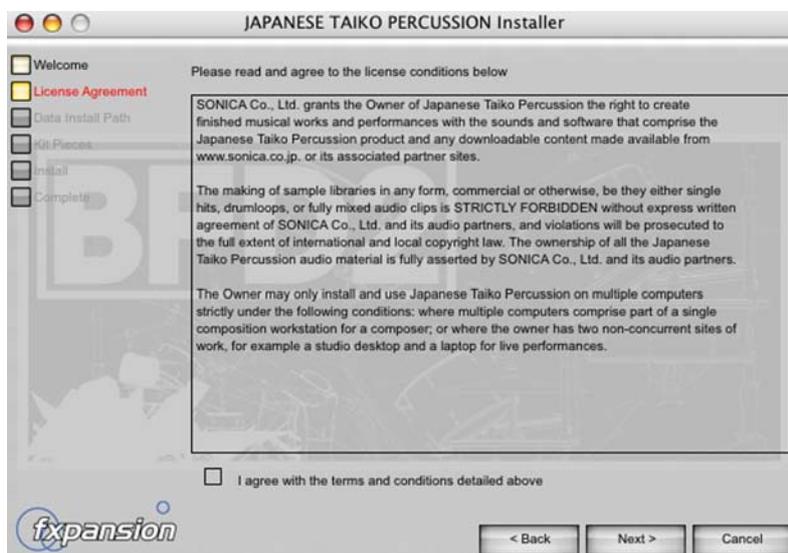
The installer is included on the DVD. (See “GROOVES for JTP manual.pdf” for the installation instructions for **Grooves for Japanese Taiko Percussion**.)

Insert the DVD, open the DVD contents, and double-click on either “JAPANESE TAIKO PERCUSSION Setup.pkg” (Mac OS X) or “JAPANESE TAIKO PERCUSSION Win Setup.exe” (Windows)

- (2) Read the license agreement before installing and using **JTP**. Check the “I agree...” checkbox and click **Next**.

(Contact the support pages listed in Section 8 if you have questions about the license agreement.)

- (3) On the Installation Path screen, click **Browse** and select the **BFD2** folder where other BFD libraries are stored. Make sure you select the **BFD2** folder and not a subfolder or other folder. If you do not select the correct folder, the new sounds will not be available within BFD. Also, make sure you have enough space (7 GB or more) on the hard disk. Click **Next** to proceed.



4. Choose the Install Size

Important: We strongly recommend that you choose the “Full” install size when installing **JTP**. The “Full” install size is the most appropriate for reproducing exquisite taiko stick work. After installation, you can choose the size from High, Medium, Small, Minimum when loading kit pieces into BFD.

JTP can be installed with one of three detail levels, determining the maximum amount of velocity layers that are installed for each kit piece.

Full: a maximum of 127 velocity layers will be installed (6 GB)

Medium: a maximum of 40 velocity layers will be installed (5.68 GB)

Small: a maximum of 20 velocity layers will be installed (4.08 GB)

*There is little difference between the “Full” and “Medium” install sizes because **JTP** has a maximum of 47 velocity layers. Therefore, please choose “Full” if you have sufficient system resources.

*The more velocity layers, the more CPU, RAM, and hard disk resources used. The “Small” installation is recommended for systems with less than 1 GB of RAM.

5. Installed Components

The installer will install the following components on your system.

Audio folders containing 12 kit pieces:

Ohdaiko A & B, Chudaiko A & B, Shimedaiko1 A & B, Shimedaiko2 A & B, Kane, Taiko Voice A, B & C

Two BFD2 presets:

JTP Taiko, JTP Taiko Low Tuning

One dedicated taiko key map:

JTP Taiko

Two kits:

JTP Taiko, JTP Taiko Low Tuning

12 kit pieces:

Ohdaiko A & B, Chudaiko A & B, Shimedaiko1 A & B, Shimedaiko2 A & B, Kane, Taiko Voice A, B & C

Two mixers:

JTP Taiko, JTP Taiko Low Tuning

Grooves: four palettes and 60 exclusive grooves

Please see Section 5-2 and the BFD2 manual for more information about presets, key maps, kits, kit pieces, mixers, and grooves.

4. Loading Japanese Taiko Percussion (JTP)

Important: We recommend loading one of the BFD2 presets included with **JTP**. This will allow you to load the taiko pack properly in one step. The presets contain all the kit pieces, the key map, the mixer, and the default palette (containing multiple grooves and their keyboard assignments) needed to start using **JTP**.

Open the Preset kit chooser from **Load BFD2 Preset** under the **Load** menu. Select either “JTP Taiko” or “JTP Taiko Low Tuning.” Check the Drum kit, Mixer, Grooves, and Keymap checkboxes beside “From the program I want to load...” Leave the Automap checkbox unchecked. Click the **Load** button.



There are two preset kits available:

JTP Taiko: provides the most natural reproduction of the expansion library’s sounds

JTP Taiko Low Tuning: provides lower tunings for Ohdaiko, Chudaiko, Shimedaiko1, and Shimedaiko2

You can switch the default palette and grooves by first clearing the palette. The expansion pack comes with four palettes (containing a total of 60 grooves). **Grooves for Japanese Taiko Percussion** offers an additional 970 grooves. See “GROOVES for JTP manual.pdf” for the installation instructions.

***Grooves for Japanese Taiko Percussion** is bundled with the DVD version. Users of the **JTP** download version can purchase **Grooves for Japanese Taiko Percussion** from the FXpansion website (www.fxexpansion.com/taiko/).



5. Performance Tips

1. System Requirements

Important: We recommend the following settings because reproducing realistic taiko sounds and performances (taiko drum rolls, for example) requires longer reverb than other percussion instruments.

Settings on Preferences Page > Engine

Max velocity layers: 50 or more

Max voices: 64 or more

Max cache channels: 12

Drummer perspective: off

Vel to Amp default amount: 20

Default choke fade (base): 1.000

Default choke fade (range): 1.000

Hihat choke fade (base): 0.500

Hihat choke fade (range): 0.500

Hihat closed tip choke fade: 0.500

Hihat pedal choke fade: 0.500



Important: Changing the Preferences Page parameters can have a dramatic effect on CPU performance. Some adjustments may be necessary for your system. The following settings, in particular, require a fast CPU and generous memory.

Default choke fade (base): 1.000

Default choke fade (range): 1.000

Hihat choke fade (base): 0.500

Hihat choke fade (range): 0.500

Hihat closed tip choke fade: 0.500

Hihat pedal choke fade: 0.500

Please see the BFD2 manual for instructions on how to set the Preferences Page parameters.

2. Key Maps, Kits, Kit Pieces, Mixers, and Grooves

Key Maps

JTP uses a dedicated key map. The key map is designed so the many articulations of each kit piece can be played easily on a keyboard.

There is one key map available:

JTP Taiko



Kits

The **JTP** kits enable you to load all the kit pieces into the correct kit-piece slots. The kits also contain individual kit piece velocity settings, instrument mix balances, articulation mix balances, and other fine adjustments so that you can start working from the most authentic taiko sound. The included grooves also work perfectly with the kits.

There are two kits available:

JTP Taiko: provides the most natural reproduction of the expansion library's sounds

JTP Taiko Low Tuning: provides lower tunings for Ohdaiko, Chudaiko, Shimedaiko1, and Shimedaiko2



Please see the BFD2 manual for instructions on how to load kits.

Key Map and Kit-Piece Slots

Important: We strongly recommend that you load one of the two **JTP** taiko kits rather than individual kit pieces because **JTP** uses a dedicated key map. After loading the kit, you can remove unneeded kit pieces with Clear Slot.

The key map defines which articulation of which slot is mapped to which key. Consequently, if you load individual kit pieces without assigning them to the correct slot, you will not be able to reproduce the key map.

Please see the BFD2 manual for instructions on how to load kit pieces.



JTP kit-piece slot assignment:

- Slot 1: Ohdaiko B
- Slot 2: Ohdaiko A
- Slot 3: Shime-daiko 2 B
- Slot 4: Shime-daiko 1 B
- Slot 5: Shime-daiko 1 A
- Slot 6: Kane
- Slot 10: Chudaiko B
- Slot 11: Chudaiko A
- Slot 12: Shime-daiko 2 A
- Slot 13: Taiko Voice C
- Slot 14: Taiko Voice B
- Slot 15: Taiko Voice A

You must create a custom key map if you load individual kit pieces to different kit-piece slots in combination, for example, with another expansion pack. You can create the mapping for the hit types (articulations) in each kit piece by referring to Section 7-2.

Please see the BFD2 manual for instructions on how to create custom key maps.

Grooves and Kit-Piece Slots

Important: Before using **JTP** grooves, either load the “JTP Taiko” key map or load the “JTP Taiko” or “JTP Taiko Low Tuning” kit.

BFD2 grooves are key-piece-slot dependent. This means that **JTP** grooves (whether from the expansion pack or from **Grooves for Japanese Taiko Percussion**) will not play back correctly if you have loaded kit pieces into arbitrary kit-piece slots.

Individual Kit Pieces

Each kit piece contains its own basic settings, in case you load only a specific kit piece.

Mixer Presets

Important: The initial mix may be too loud after loading one of the **JTP** taiko kits since each kit piece will play back at its originally recorded volume. We recommend that you either load a **JTP** mixer preset or adjust the mix on the Mixer Page.

JTP comes with two mixer presets tailored for the fullest taiko ensemble sound. We recommend that you begin mixing from these settings. You can save and load mixer presets at any time to return to your favorite mic settings.

JTP Taiko: mixer preset for the most natural reproduction of the expansion library’s sounds

JTP Taiko Low Tuning: mixer preset tailored for the JTP Taiko Low Tuning kit

Please see the BFD2 manual for instructions on how to load mixer presets and operate the mixer.



Grooves

JTP comes with 60 exclusive taiko grooves. All taiko groove palettes begin with “JTP” for easy reference. By switching palettes, you can experience the full breadth of taiko performances.

Please see the BFD2 manual for instructions on how to load palettes and grooves.

The screenshot shows a software interface for managing taiko grooves. At the top, there are filter buttons for 'Expand All' and 'Collapse All', and a search bar. Below the filters are three columns: 'Genre' (with options for '(all)' and 'Japanese'), 'BPM Range' (with options for '(all)', '120 to 130', '140 to 150', and '150 to 160'), and 'Library' (with options for '(all)' and 'JTP Taiko').

To the right of the filters is a detailed view of a selected groove, showing a small image of taiko drums and the following information:

- Name: JTP Session10 Ensembl
- Author: SONICA
- Comment:
- BPM: 150.000
- Time Sig: 4/4
- Genre: Japanese

Below the filters and detailed view is a table listing various grooves. The table has the following columns: Name, BPM, Time Sig., Bars, Genre, Rating, and Library.

Name	BPM	Time Sig.	Bars	Genre	Rating	Library
+ JTP Session06 Ensemble 120bpm	120.0	4/4		Japanese	★★★★★	JTP Taiko
+ JTP Session08 Ensemble 140bpm	140.0	4/4		Japanese	★★★★★	JTP Taiko
- JTP Session10 Ensemble 150bpm Shuffle	150.0	4/4		Japanese	★★★★★	JTP Taiko
Ensemble_S10_01	150.000	4/4	4	Japanese	★★★★★	JTP Taiko
Ensemble_S10_02	150.000	4/4	4	Japanese	★★★★★	JTP Taiko
Ensemble_S10_03	150.000	4/4	4	Japanese	★★★★★	JTP Taiko
Ensemble_S10_04	150.000	4/4	4	Japanese	★★★★★	JTP Taiko
Ensemble_S10_05	150.000	4/4	4	Japanese	★★★★★	JTP Taiko
Ensemble_S10_06	150.000	4/4	2	Japanese	★★★★★	JTP Taiko
Ensemble_S10_07_end	150.000	4/4	3	Japanese	★★★★★	JTP Taiko
Ensemble_S10_08_end	150.000	4/4	2	Japanese	★★★★★	JTP Taiko
Ensemble_S10_09_end	150.000	4/4	3	Japanese	★★★★★	JTP Taiko
Ensemble_S10_10_end	150.000	4/4	3	Japanese	★★★★★	JTP Taiko
+ JTP Session11-14 Solo Free Tempo	120.0	4/4		Japanese	★★★★★	JTP Taiko

At the bottom of the interface, there is an 'Auto Preview' checkbox and three buttons: 'Load from File...', 'Cancel', and 'Load'.

6. Recording Notes

Space-Shaking Sound

A sense of spaciousness is essential to the taiko sound. This is because the final sound is the amalgamation of sounds coming from all directions. To capture every nuance of the taiko's allure and beauty in **JTP**, we employed a squadron of microphones — three stereo pairs of ambient mics and four direct mics. The mix of these mics can be individually controlled in BFD2.1. In particular, changing the balance of the four direct mics makes a huge change in the sound's character. In this way, you can match the taiko sound to virtually any musical style — from the most modern electronica to the oldest traditional Japanese folk music — without EQ or effects.

The recordings were made at GOK Sound in Tokyo's Kichijoji area. GOK Sound looks like a chaotic garage, but it is well loved for its rich ambience. Although fairly ordinary mics were used in the recordings — Sennheiser MD421, Neumann U87Ai, AKG C414, Sony C-38B, Crown PCC-160, among others; an SSL 4032G console was used as the mic amp — these were found to best match the instruments and faithfully render the original sound.

We sweat the details.

- A fast-tracking Apogee Rosetta 800 AD converter was used to accurately capture the taiko attack.
- Recorded in 24 bits at 96 kHz (converted to 44.1 kHz for use with BFD2.1).
- Selected microphones suited for the studio space rather than esoteric microphones.



7. Specifications

1. Kit pieces and articulations

JTP kit pieces come in snare and hihat configurations. The taiko instruments (*ohdaiko*, *chudaiko*, *shimedaiko*) are configured as snares while the *kane* and taiko voice are configured as hihats. Also, the hit types (articulations) are different from other BFD expansion packs because of the instruments' characteristics.

Ohdaiko A

Size: 2.13 GB, Type: Snare

Articulations:

Hit - left hand

Hit - right hand

Drag (left and right hits are assigned to alternate velocity layers)

Roll (six seconds)

Hit and palm mute

Microphone settings:

Direct Top 1: Condenser, Mono

Direct Top 2: Dynamic, Mono

Direct Top 3: Condenser, M/S Stereo

Direct Bottom: Condenser, Mono

Overhead: Condenser, Cardioid, Stereo

Room: Condenser, Omni, Stereo

Amb 3: PZM, 3 point, Stereo

Ohdaiko B

Size: 539 MB, Type: Snare

Articulations:

Flam (left and right hits are assigned to alternate velocity layers)

Side stick - one hand (left and right hits are assigned to alternate velocity layers)

Side stick - both hands

Hit and stick touch

Stick

Microphone settings:

Direct Top 1: Condenser, Mono

Direct Top 2: Dynamic, Mono

Direct Top 3: Condenser, M/S Stereo

Direct Bottom: Condenser, Mono

Overhead: Condenser, Cardioid, Stereo

Room: Condenser, Omni, Stereo

Amb 3: PZM, 3 point, Stereo

Chudaiko A

Size: 1.01 GB, Type: Snare

Articulations:

Hit - left hand

Hit - right hand

Drag (left and right hits are assigned to alternate velocity layers)

Roll (six seconds)

Flam

Hit and palm mute

Microphone settings:

Direct Top 1: Condenser, Mono

Direct Top 2: Dynamic, Mono

Direct Top 3: Condenser, M/S Stereo

Direct Bottom: Condenser, Mono

Overhead: Condenser, Cardioid, Stereo

Room: Condenser, Omni, Stereo

Amb 3: PZM, 3 point, Stereo

Chudaiko B

Size: 622.1 MB, Type: Snare

Articulations:

Hit and stick touch (left and right stick touches are assigned to alternate velocity layers)*

Side stick - one hand (left and right hits are assigned to alternate velocity layers)

Side stick - both hands

Stick

Roll – bamboo stick (six seconds)

Hit – bamboo stick (left and right hits are assigned to alternate velocity layers)

*Technique where the stick is held to skin to dampen the sound

Microphone settings:

Direct Top 1: Condenser, Mono

Direct Top 2: Dynamic, Mono

Direct Top 3: Condenser, M/S Stereo

Direct Bottom: Condenser, Mono

Overhead: Condenser, Cardioid, Stereo

Room: Condenser, Omni, Stereo

Amb 3: PZM, 3 point, Stereo

Shimedaiko1 A

Size: 598 MB, Type: Snare

Articulations:

Hit - left hand

Hit - right hand

Drag (left and right hits are assigned to alternate velocity layers)

Roll (six seconds)

Flam

Rim (left and right hits are assigned to alternate velocity layers)

Microphone settings:

Direct Top 1: Condenser, Mono

Direct Top 2: Dynamic, Mono

Direct Top 3: Condenser, M/S Stereo

Direct Bottom: Dynamic, Mono

Overhead: Condenser, Cardioid, Stereo

Room: Condenser, Omni, Stereo

Amb 3: PZM, 3 point, Stereo

Shimedaiko1 B

Size: 122 MB, Type: Snare

Articulations:

Hit and stick touch (left and right stick touches are assigned to alternate velocity layers)*

Side stick - one hand (left and right hits are assigned to alternate velocity layers)

Side stick - both hands

*Technique where the stick is held to skin to dampen the sound

Microphone settings:

Direct Top 1: Condenser, Mono

Direct Top 2: Dynamic, Mono

Direct Top 3: Condenser, M/S Stereo

Direct Bottom: Dynamic, Mono

Overhead: Condenser, Cardioid, Stereo

Room: Condenser, Omni, Stereo

Amb 3: PZM, 3 point, Stereo

Shimedaiko2 A

Size: 643 MB, Type: Snare

Articulations:

Hit - left hand

Hit - right hand

Drag (left and right hits are assigned to alternate velocity layers)

Roll (six seconds)

Flam

Rim (left and right hits are assigned to alternate velocity layers)

Microphone settings:

Direct Top 1: Condenser, Mono

Direct Top 2: Dynamic, Mono

Direct Top 3: Condenser, M/S Stereo

Direct Bottom: Condenser, Mono

Overhead: Condenser, Cardioid, Stereo

Room: Condenser, Omni, Stereo

Amb 3: PZM, 3 point, Stereo

Shimedaiko2 B

Size: 119 MB, Type: Snare

Articulations:

Hit and stick touch (left and right stick touches are assigned to alternate velocity layers)*

Side stick - one hand (left and right hits are assigned to alternate velocity layers)

Side stick - both hands

*Technique where the stick is held to skin to dampen the sound

Microphone settings:

Direct Top 1: Condenser, Mono

Direct Top 2: Dynamic, Mono

Direct Top 3: Condenser, M/S Stereo

Direct Bottom: Dynamic, Mono

Overhead: Condenser, Cardioid, Stereo

Room: Condenser, Omni, Stereo

Amb 3: PZM, 3 point, Stereo

Kane

Size: 188 MB, Type: Hihat

Articulations:

Center hit open

Center hit closed

Frame hit open

Frame hit closed, left

Frame hit closed, right 1

Frame hit closed, right 2

Frame flam

Frame roll

Microphone settings:

Direct Top 1: Condenser, Mono

Overhead: Condenser, Cardioid, Stereo

Room: Condenser, Omni, Stereo

Amb 3: PZM, 3 point, Stereo

Taiko Voice A

Size: 18 MB, Type: Hihat

Articulations:

One shot: Male, 9 variations

Microphone settings:

Direct Top 1: Condenser, Stereo

Room: Condenser, Omni, Stereo

Amb 3: PZM, 3 point, Stereo

Taiko Voice B

Size: 19.7 MB, Type: Hihat

Articulations:

One shot: Male and female, 10 variations

Microphone settings:

Direct Top 1: Condenser, Stereo

Room: Condenser, Omni, Stereo

Amb 3: PZM, 3 point, Stereo

Taiko Voice C

Size: 12 MB, Type: Hihat

Articulations:

One shot: Female, 7 variations

Microphone settings:

Direct Top 1: Condenser, Stereo

Room: Condenser, Omni, Stereo

Amb 3: PZM, 3 point, Stereo

2. Key Map

C 3 = 60

Instrument Group	Note No.	Key	Articulation Name	Hit Type
Grooves	115	G 9		
	114	F# 9		
	113	F 9		
	112	E 9		
	111	D# 9		
	110	D 9		
	109	C# 9		
	108	C 7		
	119	B 8		
	118	A# 8		
	117	A 8		
	116	G# 8		
	115	G 8		
	114	F# 8		
	113	F 8		
	112	E 8		
	111	D# 8		
	110	D 8		
	109	C# 8		
	108	C 8		
	119	B 7		
	118	A# 7		
	117	A 7		
	116	G# 7		
	115	G 7		
	114	F# 7		
	113	F 7		
	112	E 7		
	111	D# 7		
	110	D 7		
109	C# 7			
108	C 7			
Blank	107	B 6	-	-
	106	A# 6	-	-
	105	A 6	-	-
	104	G# 6	-	-
Kane Group A	103	G 6	Hit frame - closed, right2	Hihat - Half Tip
	102	F# 6	Roll - frame	Hihat - 1/4 Shank
	101	F 6	Hit frame - open	Hihat - Half Shank
	100	E 6	Hit frame - closed, right1	Hihat - Closed Tip
	99	D# 6	Flam - frame	Hihat - Open Tip
	98	D 6	Hit frame - closed, left	Hihat - Closed Shank
	97	C# 6	Hit center - closed	Hihat - Pedal
	96	C 6	Hit center - open	Hitat - Open Shank

Instrument Group	Note No.	Key	Articulation Name	Hit Type
Shimedaiko 1 Group B	95	B 5	Side stick - both hands	Snare - Side stick
	94	A# 5	Hit and stick touch	Snare - Flam
	93	A 5	Stick	Snare - Half Edge
	92	G# 5	Side stick - single hand	Snare - Hit
	91	G 5	Side stick - both hands	Snare - Side stick
	90	F# 5	Hit and stick touch	Snare - Flam
Shimedaiko 1 Group A	89	F 5	Rim	Snare - Rim
	88	E 5	Flam	Snare - Flam
	87	D# 5	Roll	Snare - Side stick
	86	D 5	Hit - left hand	Snare - Hit
	85	C# 5	Drag	Snare - Drag
	84	C 5	Hit - right hand	Snare - Half Edge
Shimedaiko 2 Group B	83	B 4	Side stick - single hand	Snare - Side stick
	82	A# 4	Hit and stick touch	Snare - Flam
	81	A 4	Side stick - single hand	Snare - Side stick
	80	G# 4	Side stick - both hands	Snare - Hit
	79	G 4	Side stick - single hand	Snare - Side stick
	78	F# 4	Hit and stick touch	Snare - Flam
Shimedaiko 2 Group A	77	F 4	Rim	Snare - Rim
	76	E 4	Flam	Snare - Flam
	75	D# 4	Roll	Snare - Side stick
	74	D 4	Hit - left hand	Snare - Hit
	73	C# 4	Drag	Snare - Drag
	72	C 4	Hit - right hand	Snare - Half Edge
Chudaiko Group B	71	B 3	Hit with bamboo stick	Snare - Rim
	70	A# 3	Roll with bamboo stick	Snare - Drag
	69	A 3	Stick	Snare - Half Edge
	68	G# 3	Side stick - both hand	Snare - Hit
	67	G 3	Side stick - single hands	Snare - Side stick
	66	F# 3	Hit and stick touch	Snare - Flam
Chudaiko Group A	65	F 3	Hit and palm mute	Snare - Rim shot
	64	E 3	Flam	Snare - Flam
	63	D# 3	Roll	Snare - Side stick
	62	D 3	Hit - right hand	Snare - Hit
	61	C# 3	Drag	Snare - Drag
	60	C 3	Hit - left hand	Snare - Half Edge
Ohdaiko Group B	59	B 2	Side stick - single hand	Snare - Side stick
	58	A# 2	Hit and stick touch	Snare - Rim
	57	A 2	Stick	Snare - Half Edge
	56	G# 2	Side stick - both hands	Snare - Hit
	55	G 2	Side stick - single hand	Snare - Side stick
	54	F# 2	Hit and stick touch	Snare - Rim
Ohdaiko Group A	53	F 2	Hit and palm mute	Snare - Rim
	52	E 2	Flam	Snare - Flam
	51	D# 2	Roll	Snare - Side stick
	50	D 2	Hit - right hand	Snare - Hit
	49	C# 2	Drag	Snare - Drag
	48	C 2	Hit - left hand	Snare - Half Edge

Instrument Group	Note No.	Key	Articulation Name	Hit Type
Voice Group A	47	B 1	Male 9	Hihat - 3/4 Shank
	46	A# 1	Male 8	Hihat - Closed Shank
	45	A 1	Male 7	Hihat - 1/4 Tip
	44	G# 1	Male 6	Hihat - 1/4 Shank
	43	G 1	Male 5	Hihat - Open Shank
	42	F# 1	Male 4	Hihat - 1/2 Shank
	41	F 1	Male 3	Hihat - 1/2 Tip
	40	E 1	Male 2	Hihat Open Tip
	39	D# 1	Male 1	Hihat - Closed Tip
Voice Group B	38	D 1	Male & Female 10	Hihat - 1/2 Tip
	37	C# 1	Male & Female 9	Hihat - 3/4 Shank
	36	C 1	Male & Female 8	Hihat - 1/2 Shank
	35	B 0	Male & Female 7	Hihat - Closed Tip
	34	A# 0	Male & Female 6	Hihat - Open Tip
	33	A 0	Male & Female 5	Hihat - Closed Shank
	32	G# 0	Male & Female 4	Hihat - 1/4 Shank
	31	G 0	Male & Female 3	Hihat - 3/4 Tip
	30	F# 0	Male & Female 2	Hihat 1/4 Tip
29	F 0	Male & Female 1	Hihat - Open Shank	
Voice Group C	28	E 0	Female 9	Hihat - Open Tip
	27	D# 0	Female 8	Hihat - Open Shank
	26	D 0	Female 7	Hihat - Closed Shank
	25	C# 0	Female 6	Hihat - 1/4 Shank
	24	C 0	Female 5	Hihat - 1/2 Shank
	23	B -1	Female 4	Hihat - 1/2 Tip
	22	A# -1	Female 3	Hihat - 1/2 Tip
	21	A -1	Female 2	Hihat - Closed Tip
20	G# -1	Female 1	Hihat - 1/4 Shank	

3. Groove Listing

Grooves from **JTP** and **Grooves for Japanese Taiko Percussion** are installed as “JTP” palettes.

JTP Session06 Ensemble 120bpm

Ensemble_S06_01
Ensemble_S06_02
Ensemble_S06_03
Ensemble_S06_04
Ensemble_S06_05
Ensemble_S06_06
Ensemble_S06_07
Ensemble_S06_08_end
Ensemble_S06_09_end
Ensemble_S06_10_end
Ensemble_S06_11_end

JTP Session08 Ensemble 140bpm

Ensemble_S08_01_intro
Ensemble_S08_02
Ensemble_S08_03
Ensemble_S08_04
Ensemble_S08_05
Ensemble_S08_06
Ensemble_S08_07
Ensemble_S08_08
Ensemble_S08_09
Ensemble_S08_10
Ensemble_S08_11
Ensemble_S08_12
Ensemble_S08_13
Ensemble_S08_14
Ensemble_S08_15
Ensemble_S08_16_end
Ensemble_S08_17_end
Ensemble_S08_18_end
Ensemble_S08_19_end

JTP Session06 Ensemble 120bpm

Ensemble_S06_01
Ensemble_S06_02
Ensemble_S06_03
Ensemble_S06_04
Ensemble_S06_05
Ensemble_S06_06
Ensemble_S06_07
Ensemble_S06_08_end
Ensemble_S06_09_end
Ensemble_S06_10_end
Ensemble_S06_11_end

JTP Session08 Ensemble 140bpm

Ensemble_S08_01_intro
Ensemble_S08_02
Ensemble_S08_03
Ensemble_S08_04
Ensemble_S08_05
Ensemble_S08_06
Ensemble_S08_07
Ensemble_S08_08
Ensemble_S08_09
Ensemble_S08_10
Ensemble_S08_11
Ensemble_S08_12
Ensemble_S08_13
Ensemble_S08_14
Ensemble_S08_15
Ensemble_S08_16_end
Ensemble_S08_17_end
Ensemble_S08_18_end
Ensemble_S08_19_end

JTP Session10 Ensemble 150bpm Shuffle

Ensemble_S10_01
Ensemble_S10_02
Ensemble_S10_03
Ensemble_S10_04
Ensemble_S10_05
Ensemble_S10_06
Ensemble_S10_07_end
Ensemble_S10_08_end
Ensemble_S10_09_end
Ensemble_S10_10_end

JTP Session11-14 Solo Free Tempo

a_Ohdaiko_S13_free_01
a_Ohdaiko_S13_free_02
a_Ohdaiko_S13_free_03
a_Ohdaiko_S13_free_04
a_Ohdaiko_S13_free_05
b_Chudaiko_S11_free_01
b_Chudaiko_S11_free_02
b_Chudaiko_S11_free_03
b_Chudaiko_S11_free_04
b_Chudaiko_S11_free_05
c_Shimedaiko2_S14_free_01
c_Shimedaiko2_S14_free_02
c_Shimedaiko2_S14_free_03
c_Shimedaiko2_S14_free_04
d_Shimedaiko1_S14_free_01
d_Shimedaiko1_S14_free_02
d_Shimedaiko1_S14_free_03
d_Shimedaiko1_S14_free_04
e_Kane_S12_free_01
e_Kane_S12_free_02

8. Support

Important: FXpansion products are regularly updated. Please check that you are using the latest version by accessing your FXpansion account at <http://www.fxpansion.com/>.

If you experience difficulties using **JTP** that you cannot resolve after reading this manual, the BFD2 manual, and the user guide for your host application, please consult the following support pages.

[Download versions]

- JAPANESE TAIKO PERCUSSION
- GROOVES for JAPANESE TAIKO PERCUSSION

FXpansion support and FAQ pages

<http://www.fxpansion.com/support/>

FXpansion support forum

<http://www.fxpansion.com/forum/>

[DVD versions]

- JAPANESE TAIKO PERCUSSION
- GROOVES for JAPANESE TAIKO PERCUSSION

Support and FAQ pages in Japanese only

<http://www.minet.jp/support/>

SONICA Japanese page

<http://www.minet.jp/sonica/>

SONICA INSTRUMENTS
manufacturer site

<http://sonica.jp/instruments/>

Note: the manufacturer does not offer direct support from this site.

When contacting support, please describe your problem in as much detail as possible (what is going wrong when and where? any error messages? etc.) to speed up the problem-solving process. Also, please have the following information at hand when contacting support.

- Registered user's name
- Registered user's phone number/email address
- Product serial number
- Product version
- Host application and its version
- OS version
- Product manual (pdf file)
- The nature of the problem: what is it, when does it happen, what are the error messages?

*You may also be asked about your computer model, installed memory, and peripheral devices. Have your manual accessible for quick reference.

[DVD version only]

User Registration

A Japanese user registration card is included with each of our products certifying that the product has been legally distributed within Japan. Please return the self-addressed user registration card to us promptly after your purchase if you wish to obtain product support in Japanese. Feel free to contact us if any of your details (email address, phone number, etc.) change after registering.

*It may take longer to register and respond to users who do not register with the prescribed form.

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From the Performer

I was skeptical when I first heard about this project. That's because I'd never heard a sample or drum pad that came anywhere close to the real taiko sound. To be honest, I didn't have much hope that this project would capture the true essence of my sound either, or even make it past the recording stage. Still, I agreed to the project for the experience and because it was a world first.

The recording sessions were extremely demanding. I know now how hard it is to repeat the same single stroke over and over again with exactly the same intensity while making sure the hit rings true. I kept my focus, however, because more than anything I wanted to create the most authentic taiko sound for musicians all over the world.

The mixing and production were finished a few months after the recording sessions. When I tried out the library with some drum pads, I was amazed by how real the sound was. The package not only reproduced the full range of hit intensities; it also faithfully recreated all the nuances that are essential to taiko playing — the resonance, the touch variations, the subtle shifts in tension between left and right hits.

The sound from the speakers was so realistic that if I closed my eyes it felt as if I was hitting a real taiko right in front of me. The highlight is for sure the *ohdaiko*. The sonic depth of the *ohdaiko* samples will definitely add impact and richness wherever they are used.

We recorded a bunch of MIDI grooves using MIDI drum pads. I played a number of phrases that are commonly used in modern taiko performances as well as phrases from Japanese traditional festivals and dances. Listening to these patterns is certain to give a better feel for Japanese culture and music. I hope engineers and musicians will put this sound library to use in all kinds of music.



Ikki Hino

Born in Osaka in 1977 and growing up with his father, a jazz drummer, Ikki's first toys were drumsticks. Later in his high-school years, he immersed himself in marching brass bands. He finally encountered the taiko in the Japanese Self-Defense Forces, which he joined after high school. He soon got involved in composing songs with the taiko as well as directing, organizing, and performing at numerous music festivals and concerts. Aside from his service duties, Ikki worked as a volunteer with taiko groups in various locales, teaching taiko techniques and composing and arranging music.

Ikki, seeking a more flexible venue for his ambitions, formed Wataiko Ikki in 2002 and started performing regularly. He began performing as a solo artist in 2004, playing numerous shows in Tokyo. One the standouts during this time was an improvised performance with the celebrated Forsythe Contemporary Dance Group in collaboration with DJ Shiro Amamiya. In April 2007, he served as the musical director for the theater production "Sharaku Takeshi," which starred Shinichi Tsutsumi and Katsumi Takahashi. And in June 2008, he was the first Japanese performer to venture to independently Eastern Europe to introduce the borderless spirit and sound of taiko.

www.wataiko-ikki.com/profile-english.html

From the Producer

I always felt the taiko was one of the most important instruments missing from professional sound libraries. That's because there is really nothing to match the taiko in terms of power and intensity. During our recording sessions for this library, time and again I was blown away by the dynamics of the sound. It was an incredibly long and tedious process to delve into the intricacies of the taiko, map out how to capture its richness, and, finally, pare down and edit the massive amounts of recordings. But upon hearing the final result, I feel it was well worth the effort. More than anything, I'm thrilled to offer this sound at last to musicians and producers around the world.

As satisfied as I am with the completion of **JTP**, it has made me realize I'm just at the start of a long journey. The list is long of Japanese and Asian instruments I think should be brought to light and used more frequently in all kinds of music. Though my background is in electro music, I'm a born-and-bred Japanese musician — sometimes I feel like my DNA is fully intertwined with Japanese traditional music, which itself is born out of a centuries-old culture. I want people around the world to hear and become familiar with all these sounds, not on an intellectual plane but on as visceral a level as possible. Thus, allowing people to experience the real instruments was our foremost objective for this library.

Please keep tuned, as we, at SONICA, bring you more professionally crafted instrument libraries in the future.



Tomzuin H

Tomzuin H's early love for analog synthesizers has transported him to many far-flung places as a composer, arranger, keyboardist, synth programmer, and music producer. One of the highlights from his long career in sampling and sound programming was planning, producing, and programming the renowned FUEL series of sampling CD-ROMs from iNiS Corp.

While maintaining his deep interest in electronic instrument development and consulting, Tomzuin H finally got in touch with his artistic side and launched a solo career — as the lowercase *tomzuin h* — with his debut album *bird people* in 2004. He has dubbed his sound “ecstatic electro,” which neatly describes his musical mix of sensuality, cynicism, and humanity. His regular gigs in Tokyo are distinguished by their impact and improvisational character.

Tomzuin H has worked with many musicians and artists in Japan, including Hoppy Kamiyama, Ayano Ohki, Mikami Chisato, Nirgilis, Coil, Hajime Chitose, Fayray, Yoko Toriyabe, Leah Dizon, Alchemist, and Rica Tomorl. But whether performing as a live supporting musician or appearing as a guest musician on recordings, Tomzuin H's distinctive sound can always be heard.

www.sonicarecords.net

www.myspace.com/tomzuinh

Credits



IKKI HINO — Performance

TOMZUIN H — Production

Recording engineer: Atsushi Yamazaki

Assistant engineer: Yoshifumi Yamaguchi

Mixing, BFD programming and MIDI editing by Tomzuin H

Audio editing by Yoshifumi Yamaguchi

MIDI drumming by Ikki Hino

Vocal performances by Ikki Hino and Aiko Itoh

Recorded at GOK SOUND (Tokyo)

Mixed at SONICA STUDIO (Tokyo)

Art work by Noriko Hatakeyama

Photographs by Keita Ikeda

Web design by Yoshinori Fukuoka (Arrows Lab.) and Masayo Sasaki

Demo movie and manual design by Yoshifumi Yamaguchi

Marketing & translation by Craig Leonard

Executive producer: Tomohiro Harada

Special thanks to Taikoshyu Ikki, Takahiro “Hakase” Suzuki, SKoT McDonald (FXpansion), Angus Hewlet (FXpansion), and Shion Tamura (Media Integration).

JAPANESE TAIKO PERCUSSION

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