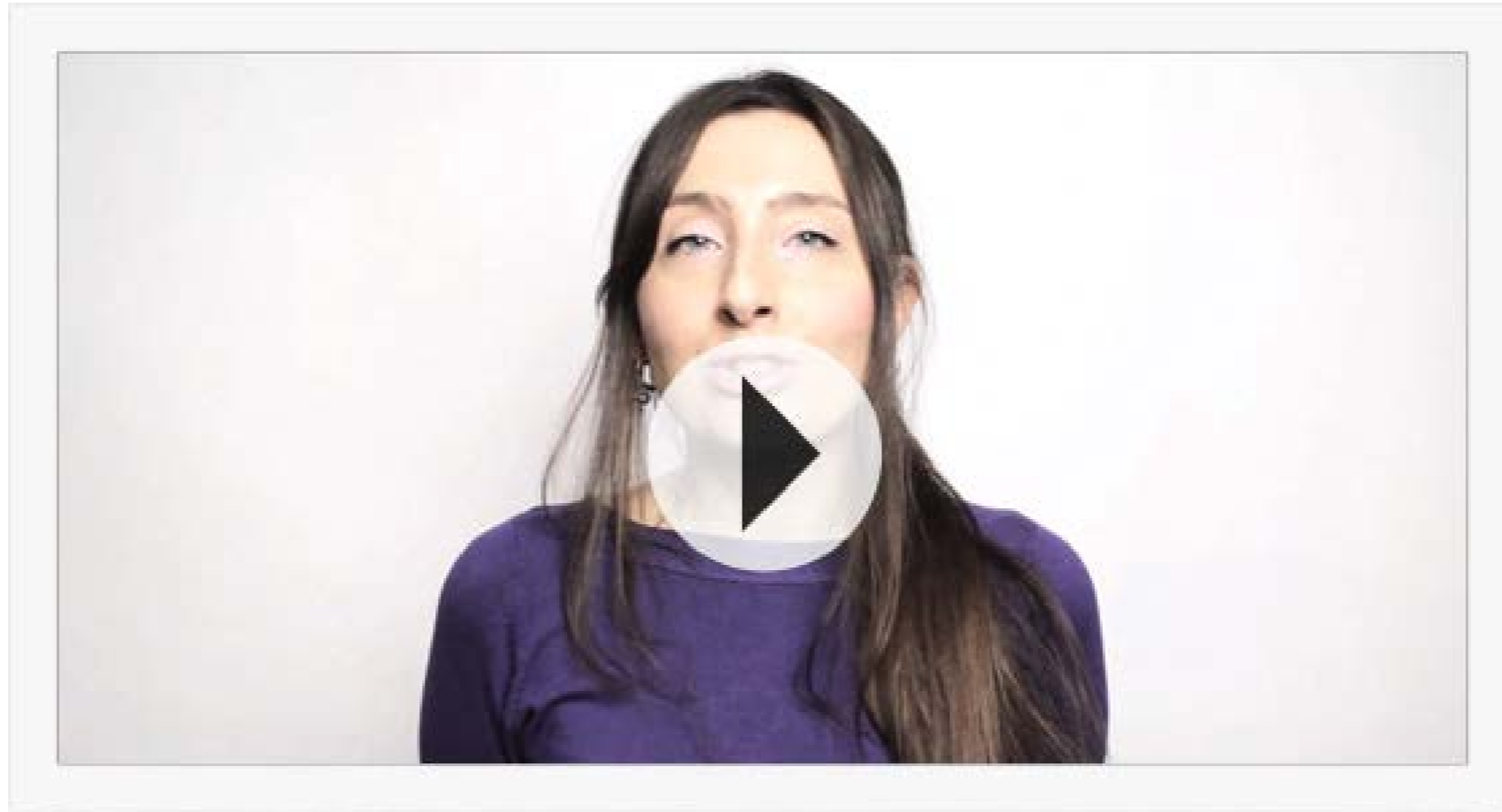


MUSIC education handbook

Dagna Sadkowska



Contemporary Music:
Creative Encounters

Music education handbook

Dagna Sadkowska

graphic design

Patryk Matela - estetyczny.net

English translation

Joanna Jedlińska

you will find this free handbook at:

edukacjakomponowana.pl

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Icon explanation



Aids needed to perform a given task



Provide instruments for use during class



Listen to an audio fragment



Watch a video



Listen to a recorded piece



Look up a technique in the sound dictionary

Introduction

This set of workshops in musical education titled „Contemporary Music: Creative Encounters“ is addressed to teachers of primary and secondary schools as well as kindergartens, first grade musical schools, music academy teachers and students, and everyone interested in modern education.

This set of activities consists of 10 chapters – workshops which can be treated as complete scenarios of full sessions, but they can also be used as separate tasks interweaved with other kinds of activities in different subjects and forms of education (see the content table).

A workshop is like a musical story inspired by a specific contemporary piece of music, which constitutes the starting point or the basis for your work with children and youth.

The scenarios' structure is gradual „composition“ of tasks, which differ in terms of difficulty and character, and thanks to this variety they create a dynamic compilation. Each workshop with its structure was developed from experience and confrontation with natural groups (a list of institutions involved in co-operation can be found at the end of the set).

This collection of tasks results from the need to share my own educational methods with the others. The set evolved from my seventeen-year experience of practical teaching. My educational work was always strongly determined by my priority vocation of professional violinist. Since my teenage years my main interest has been contemporary music. This set is full of my ideas and practical hints for realisation, illustrated by my own audio and video recordings. I find it extremely important to use concert performances and ones that present concert ethos while planning lessons. I make a lot of effort to treat the sessions as seriously as I treat concert performances, which involves directing tensions, emotions and dynamics of the activities. I strongly recommend such approach while preparing the sessions for students. Contemporary music is a great junction amongst various themes, subjects, and forms of activity. I hope my collection of tasks will reach a wide range of educators, thus making its contribution in promotion contemporary stylistics and music, which is a significant element of education.

Dagna Sadkowska



WorkShop title	Chapter	Primary School				Secondary School			Music School 1st degree		Kindergarten		Students	
		language class	computer science	music class	biology	extracurricular activities	language class	music class	music class / rhythm class	improvization	integration groups	age groups	composition	pedagogical education
"Musical Kitchen"	1	X		X				X	X	X	X	X	X	X
"Musical pictures"	2	X	X	X		X		X					X	X
"Musical flying school"	3	X		X	X	X		X	X	X	X		X	X
"Musical anatomy lesson"	4			X	X			X	X	X			X	X
"Musical post"	5	X		X		X	X	X	X	X			X	X
"Musical animal parade"	6			X	X			X	X	X	X	X	X	X
"Musical spheres"	7			X	X			X	X	X	X		X	X
"Musical Babel Tower"	8			X				X					X	X
„Modern Improvisations“	9					X	X	X					X	X
„Dictionary of instrumental techniques“	10	X	X	X	X	X	X	X	X	X	X	X	X	X

Workshop 1

"Musical Kitchen"

... or how to prepare harmonic risotto, mix hot and mild sounds, and form a musical mixture with the use of modern instrumental techniques.

Tasks presented in this scenario can be universally applied. Initially, they were aimed at the youngest learners, kindergarten children, but eventually they occurred to be easily applicable for groups of all ages with only a slight change of communication codes. With this minor adjustment "Musical Kitchen" can successfully be introduced with the same content to adult audiences as well.

You can make use of our [dictionary of instrumental techniques](#), where you can find a film version of A Sound Piece on Lemonj.



This workshop was presented in the following venues:

- Zielony Latawiec Kindergarten in Warsaw - 16th February 2012
- Little Warsaw Autumn Festival of Contemporary Music for Children, 29th September 2012
- Gazeta Wyborcza Fair - 24th November 2012

Task 1

"Egyptian yoghurt sauce"

It is an introductory improvisation, sound illustration of a process of cooking. The task must be demonstrated by the leader who invites every participant to the kitchen by revealing some of his/her personality. This musical recipe may be carried out with the use of any kind of instrument, including human voice. You may find my interpretation useful:



Solo version



With Michał Górczyński
(recorded in MCKiS 4.12.2012)

Aids:



an instrument for the leader or a recording of the recipe

Task 2

"How to become a master chef"

The aim of this task is to stimulate all the senses. The best chefs have got not only excellent taste but also perfect sight, which will enable them to spot the crunchiest lettuce. Their sensitive fingers will feel the texture of the freshest carrot, and their reliable smell will guide them to pick the right spices. And the most important skill, their imagination, will make them compose an artistic delicacy.

Part A.: "Eye - Ear"

In your bag there should be various fruit and vegetables. While listening to short sonoristic pieces, the children guess what fruit and vegetables are inside the bag.



You can prepare the sonoristic pieces yourself or you can make use of our dictionary of instrumental techniques.

Part B: „Nose - Ear"

Children sit in a circle and they are given an opaque bag containing some food of specific scent. The best choice would be ginger, garlic, horseradish etc. The children smell "the content" and pass the bag to one another. Their task is to guess the name of this food product after listening to a sonoristic piece on this product.



You can prepare the sonoristic pieces yourself or you can make use of our dictionary of instrumental techniques.

Part C: „Hand -Ear"

Still sitting in the circle children are given a bag in which there is one or more fruit or vegetables. The participants pass the bag to one another and put their hands in it. They try to feel and identify the products. If there is only one item in the bag, children listen to one musical piece. In case there are more items, children listen to musical pieces played one by one.



You can prepare the pieces yourself or you can make use of:



Aids:



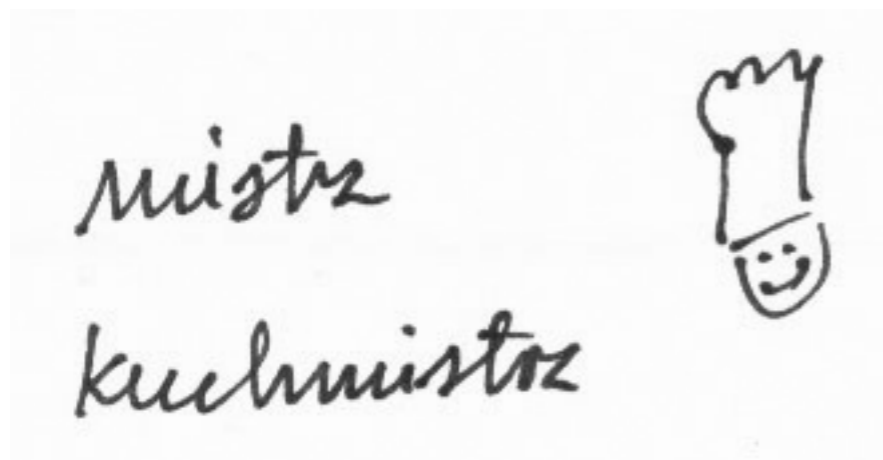
instruments



fruit and vegetables

„eco“ type opaque grocery bags

At the end of the activity children may be rewarded with Master Chef badges.



Task 3

“Potatoes, carrots and beans”

This is a physical activity, which is a good introduction to the next activities because it helps to divide the group into smaller teams.

The children stand in a circle and each of them is quietly told what vegetable they should be: a carrot, a potato or a bean. They must keep it secret.

When the leader gives a starting sign:

- all the carrots start making sounds like: KHA – KHA – KHA – KHA
- All the potatoes go TUF – TUF – TUF – TUF
- And all the beans go ZIPPY – ZIPPY – ZIPPY – ZIPPY

These sounds must help the children to find their veggie group and stand together. The best idea will be to practice all these sounds with the whole group before we start assigning them to children.

Aids:



A carrot, a potato and a bean for the team leaders to hold

Task 4

"A three-course meal"

Each of the three groups (see Task 3) gets one recipe of a dish. The dishes may vary and they should be chosen by the leader. It is crucial that the recipes be simple and legible, listed in points and illustrated. The team's task is to create musical illustration of cooking process with the use of instruments. The presentation must be a puzzle for the other groups.

Examples of recipes:

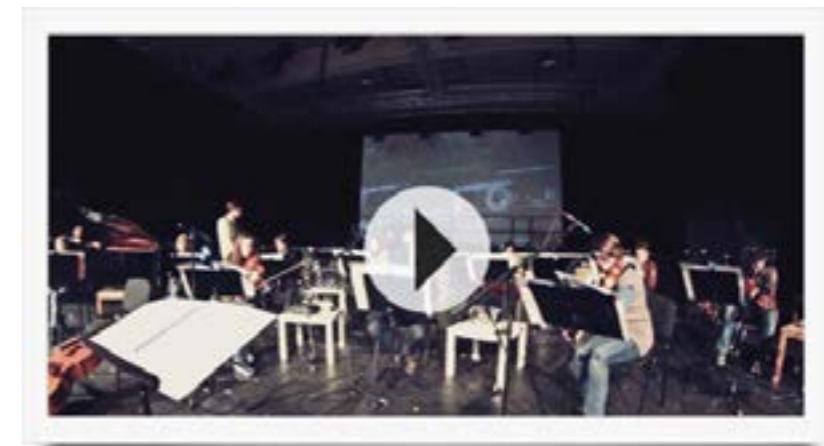


Check the entry of instruments in our musical dictionary of instrumental techniques, to open the children to unconventional ways of creating sounds.

Task 5

"The Grand Finale Veggie Stew"

It is an attempt to present your own sound version of a piece titled "....." by Jagoda Szmytka, and then comparing it with the original. You may choose one of two film versions of a documentary which presents a fragment of a rehearsal of a Polish - German ensemble playing the piece by Jagoda Szmytka during the Festival of Contemporary Music – Warsaw Autumn 2012. The composer gave her consent to treat the material as a parallel to the process of cooking VEGETABLE STEW WITH NOODLES.



Here is the scenario of the kitchen action:

While playing the film, please keep the timing as specified below.

Time 0.00 – 0.25 – "Mum Says She's Hungry"

"I am very hungry. I would love to eat a delicious vegetable stew. Please, remember that I am very choosy. So don't roam in the kitchen, don't make a mess and ... be quick. Mm, I can't wait to eat it! And remember: not too much salt".

0.25 – 0.45 – preparing the kitchen

0.45 – 0.54 – bassoon solo: "How much salt? How much salt?"

0.54 – 1.30 – washing the vegetables

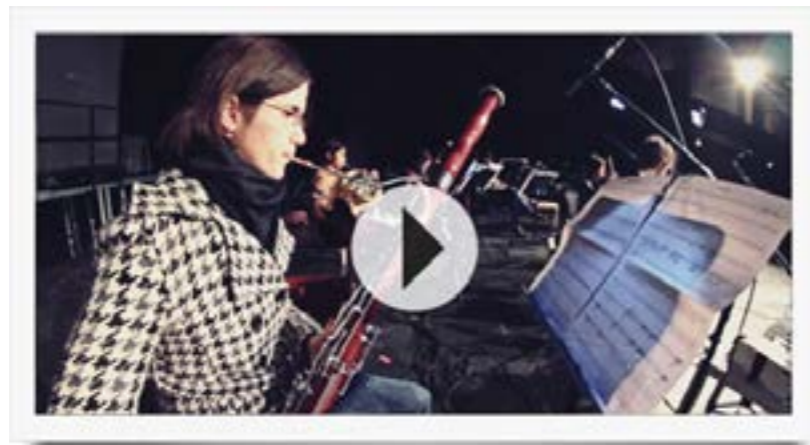
1.45 – 1.48 – adding some meat

2.30 – 3.35 – chopping the veggies

3.35 – the chef commanding to PUT THE VEGGIES TO THE POT

- 4.04 – sprinkling the salt
- 4.24 – adding some pepper
- 4.45 – cream solo
- 5.04 – making noodles begins
- 5.15 – mixing
- 5.40 – STEAM
- 5.55 – switching the blender on
- 6.49 – tasting the stew, serving it, eating and digesting

Present the material to the children and illustrate it with instruments while watching the film number 1. Then compare your work with the original version.



Enjoy the musical meal!

Aids:



Instruments



Computer, video projector

Workshop 2

"Musical pictures"

... or how to compose a musical landscape, focus on one's self-portrait, or sketch a musical piece - all inspired by graphical musical pieces by Carl Berstrom - Nielsen, H. E. Rasmussen, and J. Kornowicz.

The aim of this workshop is to provoke the children to self-observation, and to let them express themselves individually by sound and visual. It also attempts to identify the artistic activities which lead to both musical and visual creation.

IMPORTANT NOTE: The workshop should take place in a room with easy access to computers for all the children (one computer per child). Children must be equipped with headphones and mobile phones (parents' consent required).

A must-see

In December 2012 Kwartludium ensemble released an album titled "Kwartludium – scanner". There have also been produced a few films in which you can observe how musicians and composers find common code of communication in graphical scores. These are the results of our constant search for means of expression of visuals in sound and music.



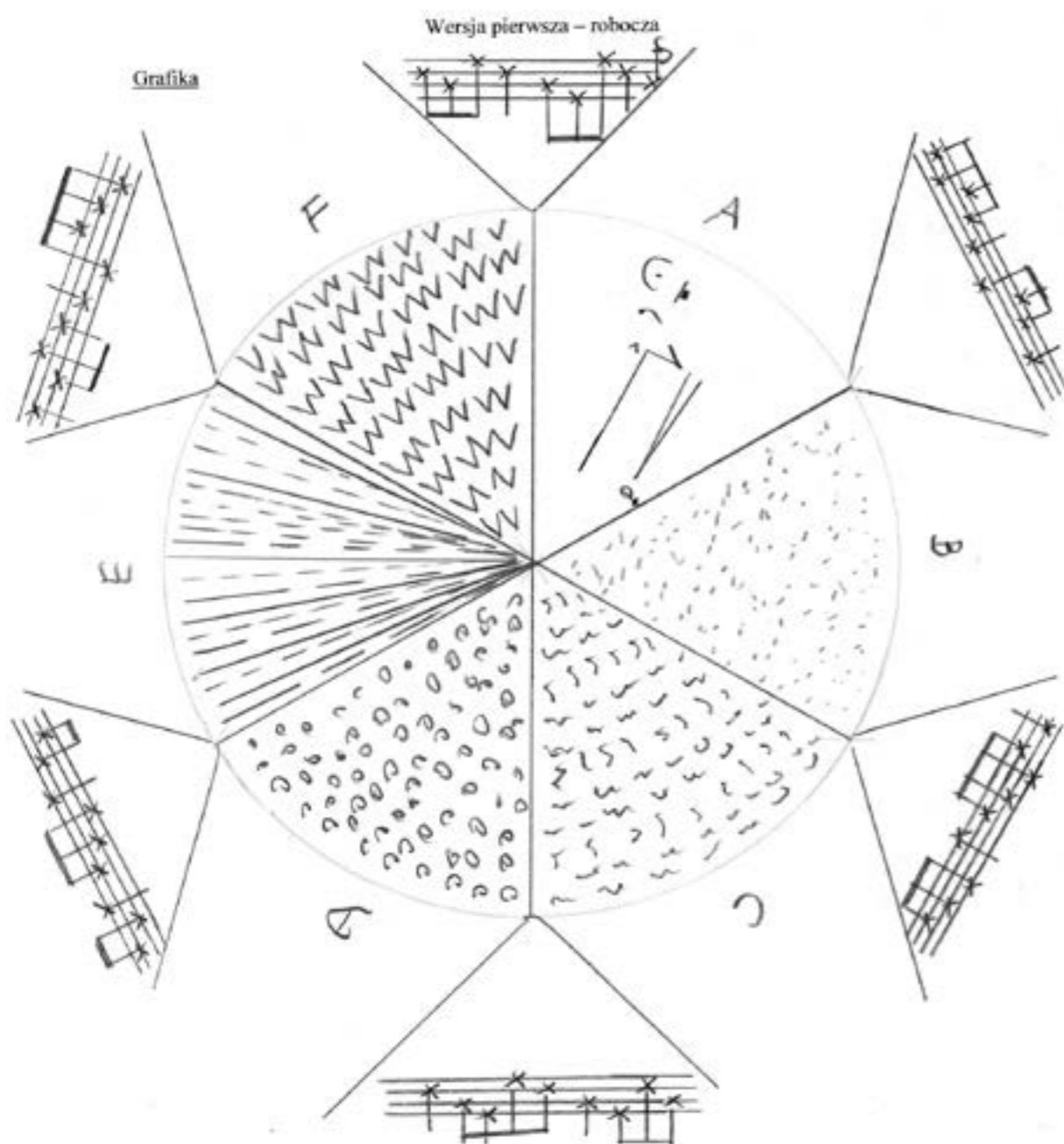
The venue of this workshop:

Szkoła Przymierza Rodzin nr 2 – a primary school in Warsaw, 11th April 2012

Task 1

Music can be and is graphically recorded. The most common means of graphical recording is notation, which you have certainly got acquainted with. Some people can even read music, or “play the notes”. However, notes are not the only form of recording the composer’s ideas of sound composition, because emotions as well as stories can also be visualised, which can also be done in other graphical forms.

Play a musical piece which is displayed graphically, or listen to one.



the piece „Gullfoss” performed by Kwartludium (click the icon)

Take this sound presentation as an introduction to the activities that follow. For information about composers and musicians click on the following links:

- www.intutivemusic.dk/intuitive/cbn.htm
- www.polmic.pl
- www.intutivemusic.dk/hr
- www.kwartludium.com

Aids:



Instruments

Task 2

Part A. The participants are asked to make short one-minute films or podcasts in which they would present themselves. These could be a moving study of their face or hand or the whole posture. It is important not to build up tension. The material should only be the base for creating a self-portrait, and thus, it should focus on the unique traits of one’s personality.

Part B. The leader uses instruments for live illustration of chosen podcasts, thus improving their atmosphere. His/Her main goal is to inspire the children.

Part C. Having watched the podcasts, the participants make their own graphic portraits using Paint application on the computer.

Part D. Now is the right moment to start creating the soundtrack for these graphic self-portraits. The children can make use of the sounds which are stored here. There they can find such sounds as hums and buzzes, colourful sounds, sharp and blunt, black and white sounds etc..

Aids:



mobile phones with digital cameras able to film

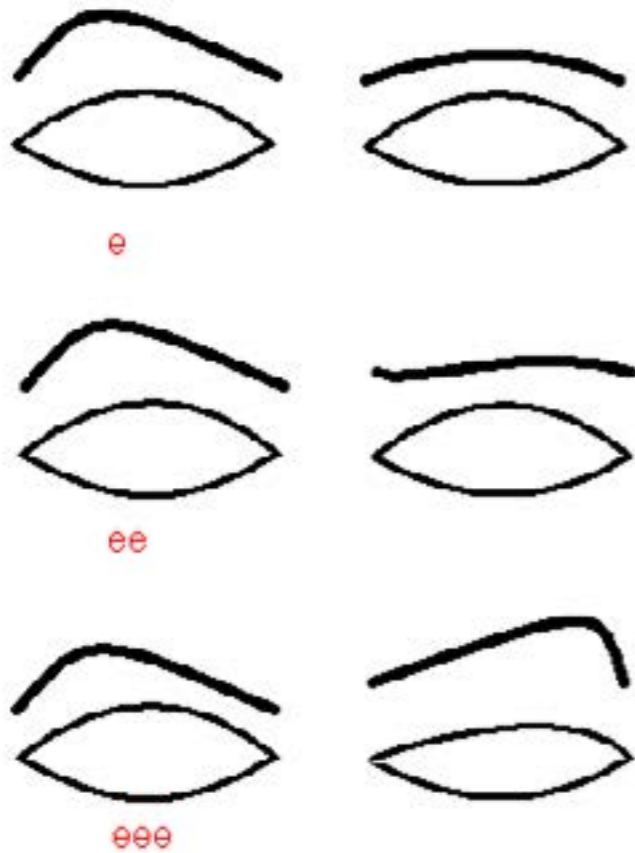
computer with audio speakers



Paint software (or similar) and [Audacity](#) (freeware)

a set of instruments for the leader

Here are some works of my students:

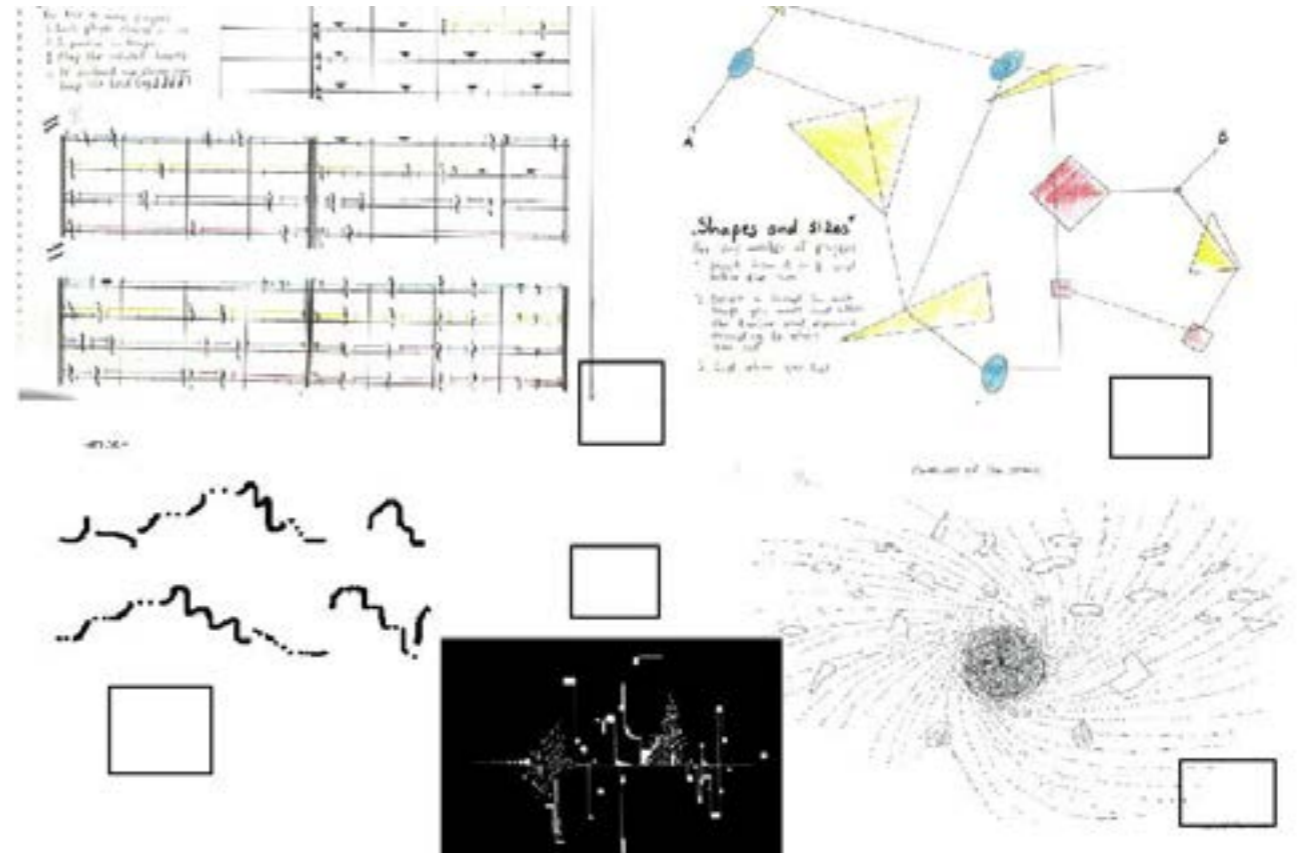


[Jerzy Traczyński - EEE](#) (click on the icon to listen)

Task 3

"Musical sketches"

This task is a set of riddles, so the children are asked to match particular graphic scores to particular music files.



MUSIC CLIPS – [PIECE #1](#) ◀ [PIECE #2](#) ◀ [PIECE #3](#) ◀ [PIECE #4](#) ◀ [PIECE #5](#)



These recordings were produced by Kwartludium in Copengahen in 2012. Having listened to them you can easily find the keys to stories presented in musical and graphic ways..

Aids:



Computer

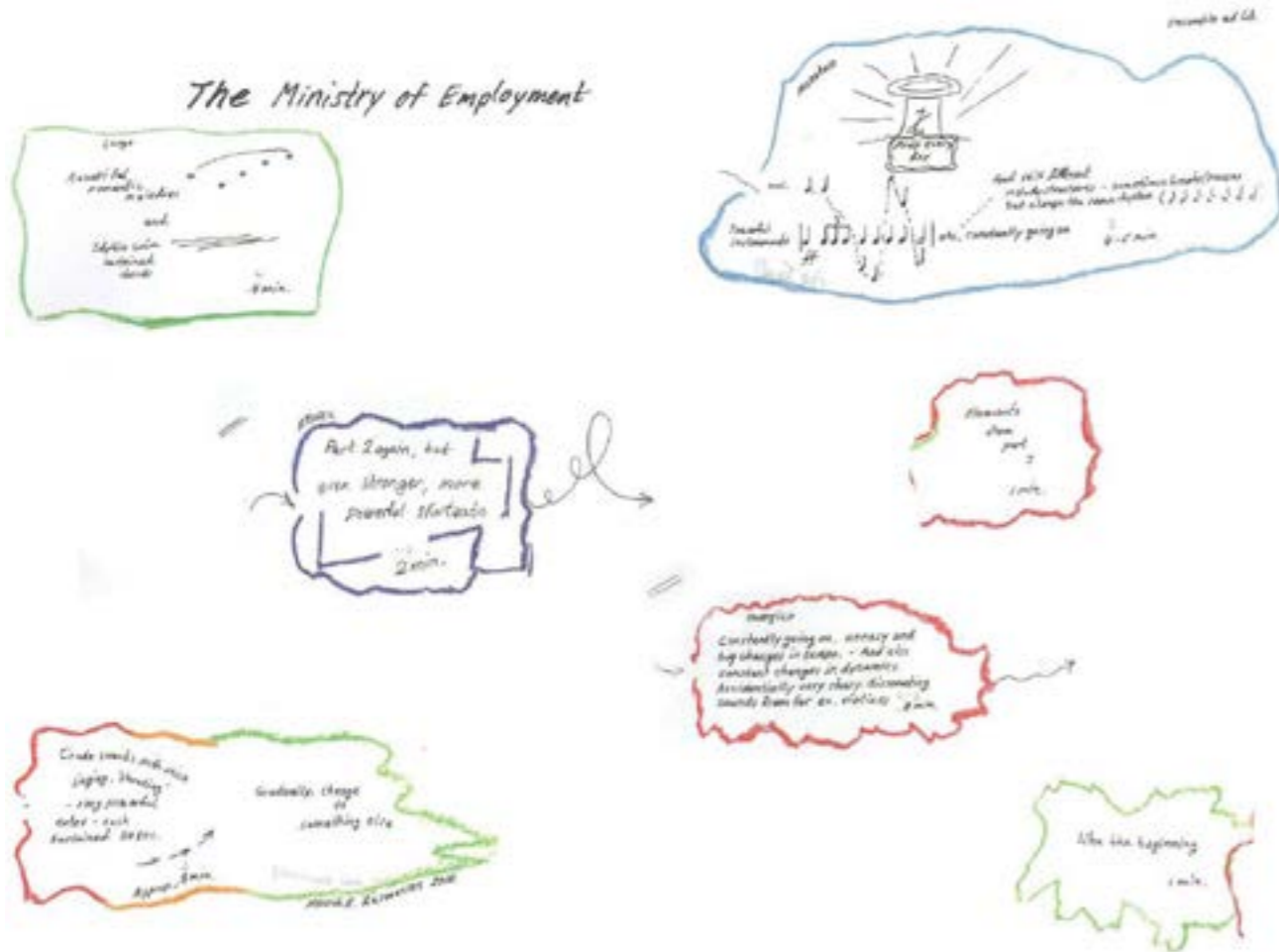
Paint software

Task 4

"Musical puzzles"



Listen to the piece by Kwartludium titled "The Ministry of Employment". This graphic score has been cut into pieces. Listening to the music try to order the pieces of the score.



Aids:



computer

PAINT software

Task 5

"Musical landscape"

The children get melodic and non-melodic percussion instruments. You should look for sounds on particular instruments (see BOOK ICON) and create a palette of musical colours. Next, in groups of four or five you should create musical landscapes described as winter or summer landscape, desert or rural area, etc. The landscapes should be recorded so that the children could listen to them several times and confront them with their own ideas.



Aids:



set of instruments

A PICTURE OF INSTRUMENTS (photo by Patryk Matela)



Basic recording devices such as zoom h2

Basic MP3 player with speakers

Workshop 3

"Musical flying school"

... or how to fly up in the sky of sounds and to plan melodic travel inspired by a piece for solo violin and electronic sound, titled "Ombraggio" by Magdalena Długosz.

The piece by a composer from Cracow, Magdalena Długosz, was a strong inspiration for me myself. I had the honour to first-perform it on the Festival of First Performances in Katowice in 2006. The composer's unique personality and her flourishing imagination are expressed in her sophisticated scores. Performing her compositions has been a source of great satisfaction for me, a contemporary music performer and violinist, and I can fully develop my skills and means of expression thanks to that. This is the reason why I want to share this great sensation of sublimity and joy with all of you. I want to uncover some part of the mystery with kind permission from Magdalena Długosz, whom I thank with all my heart.



Venue: PSM I st. Im. K. Kurpińskiego – primary musical school in Warsaw, 26th March 2012

Task 1

„Taking off”

How can you take off from the ground? How to make a smooth flying sound, or one that goes sharply up? The most important issue here is to focus on modern means of articulation. Listen to particular fragments of "Ombraggio" which I perform myself. These parts resemble take off's of birds, other animals and various machines.

Articulation, defined as the way of producing sound, is apparently essential for Magdalena Długosz. In her piece the launching moment of the sound is crucial.



Click on the examples of the take-offs and their corresponding musical fragments:

EXAMPLE 1	Dragonfly	musical fragment
EXAMPLE 2	Heron	musical fragment
EXAMPLE 3	Swan	musical fragment
EXAMPLE 4	Airplane	musical fragment
EXAMPLE 5	Duck	musical fragment
EXAMPLE 6	Rocket	musical fragment
EXAMPLE 7	Bumblebee	musical fragment

Try brainstorming for finding as many similarities and differences as possible between the podcasts and musical fragments.

Aids:



computer with video projector

audio equipment for playback

Task 2

Encourage children to illustrate various types of take off with the use of gesture and body movement (such as hands moving up). Do it simultaneously illustrating smooth or rough movements of the body, or with the use of instruments. A bank of various types of starting sound you can find here.

Aids:



set of melodic and non-melodic percussion instruments



Task 3

"Together or apart"

Listen to a chosen fragment of "Ombraggio" and try to follow the tune of the violin and the electronic sounds.

When are they together and when are they apart?



Part A. You can divide the group in two teams. One of the teams will try to follow the recording and another one will try to follow the sound of the violin. The two groups stand face to face.

The better the tunes harmonize the closer the groups get to each other. The groups move accordingly to the way tunes go. Coming closer or drifting away represent respectively harmony, co-operation or its lack. Before you start the activity, first listen to the fragment.

Part B. The same musical fragment will be used with another idea of pair work. Use long strips of paper and ask one child of a pair to draw spontaneously the line of the violin tune (similar to seismographic records), and the other child to draw the line of the tape. They should do it while listening.

Aids:

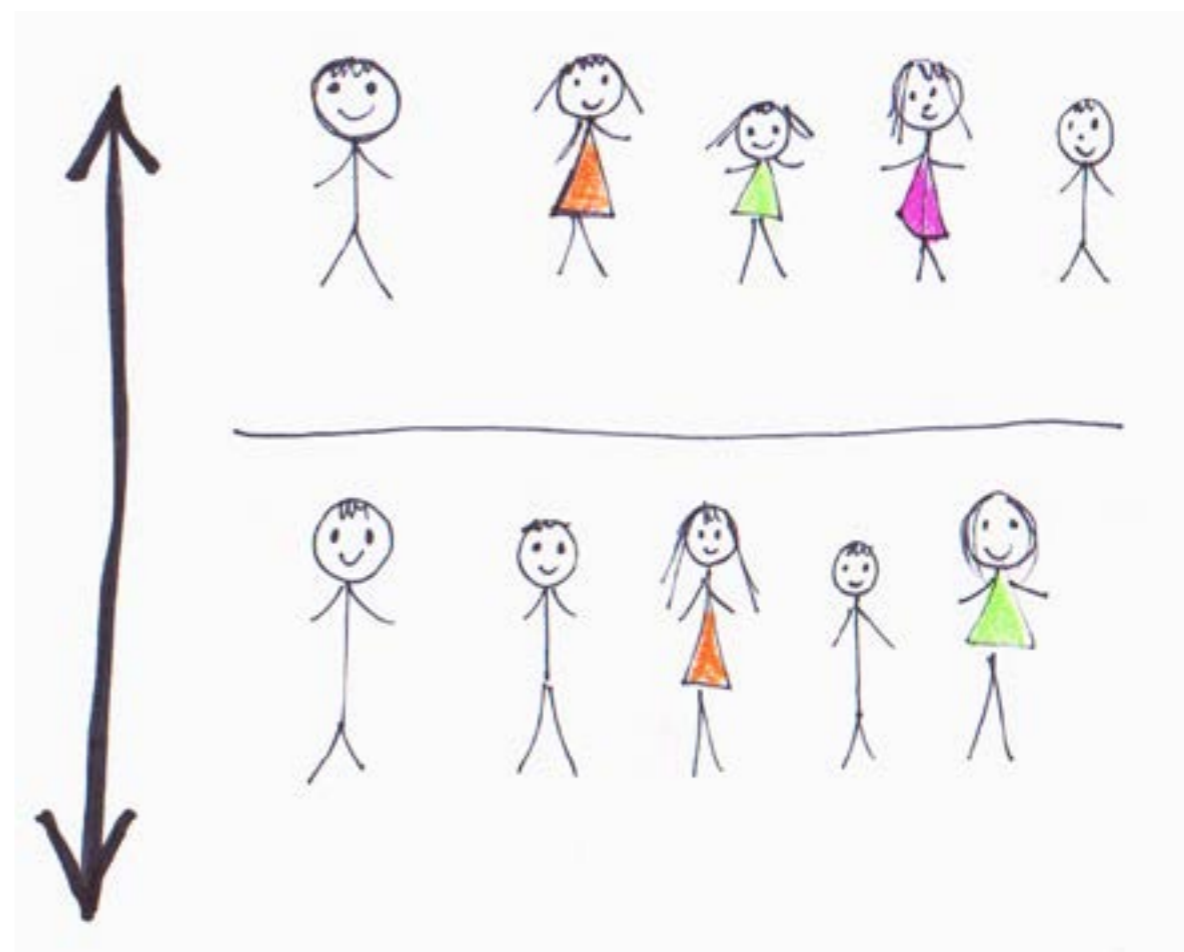


crayons or colored pencils

long strips of paper

Task 4

"Bird cage"



In small groups try to create short pieces of music improvised in such a way as to imitate different sounds of various birds. You can choose the birds by drawing cards with their names.

The pieces may be musical riddles for the other participants.

Aids:



little cards with names of birds



set of instruments

Task 5

"Birds' flights"

In this task children draw the trajectories of birds flying. Children should do it while listening to the piece of music. Show children an example of such a drawing like this map.



Children draw a shape of this melody which they are listening to. They should use one colour, and they must be briefly instructed beforehand that melody should be treated like a track from STARTing point to the FINISHing line. This way, drawing the shape of the melody may resemble drawing a map of flights.

FACT: While composing the "Ombraggio" piece, Magdalena Długosz was looking out of the window and watching famous local pigeons dancing and flying together in common pace. This was inspiring for her in building up the shape or line of the violin melody.

Workshop 4

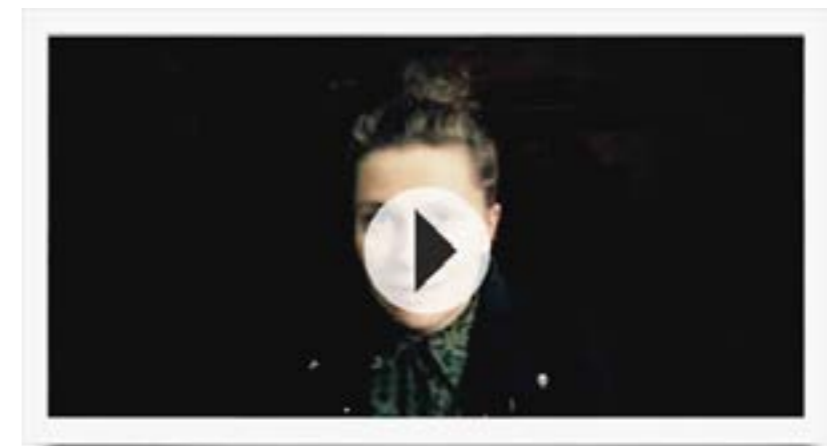
"Musical anatomy lesson"

based on „Körperwelten“
by Jagoda Szmytka

...or how your pulse affects the pulse of your music, if red blood cells can make glissando, or what anatomic sampler sounds like.

This workshop is a presentation of tasks designed for children aged 7-10 (preferably pre-trained in musical terminology because the tasks might be challenging). The core of the activities is Jagoda Szmytka's "Körperwelten" - a piece for the violin and tape. I started my co-operation with Jagoda Szmytka in 2011. I performed "Körperwelten" during my solo recital which took place in Warsaw in 2012.

This fascinating composer was inspired by questions of sounds functioning inside human body and that is why tasks included in this workshop all deal with human anatomy. And this is the composer herself :



This workshop was conducted in PSM I st. Im. K. Kurpińskiego
- a primary musical school in Warsaw, on 25th June 2012.

Task 1

“Musical riddle”

Invite the children to an interesting world of contemporary sounds presenting them musical example – a kind of riddle. It will be the sound of USG examination (see NOTE 1).

Can the children recognize the source of sound? What associations have they got? My experiences were surprising.



And now let's play a fragment of Jagoda Szmytka's piece.



Does the sound of the violin resemble the noise of circulating blood?

Tell the children about the composer's inspiration.

Aids:



audio playing equipment

computer with audio speakers

Task 2

„Pulse”

To what extent can we influence the performance of a musical piece?
Can your internal pulse determine the pace of the piece?

The children are to feel their pulse, and identify its pace with the use of a metronome, and later they have to keep up to the pace.

See the instructional film.



Aids:

metronome

a simple microphone

amplifier with speakers (can be an audio keyboard)

computer with audio speakers



Task 3

"Heart and other body parts' mechanics"

This task is about creating a moving musical organism.

The children pick their roles, so they can be:

the heart



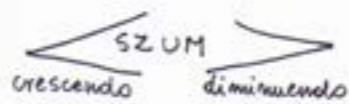
oxygenated blood cells



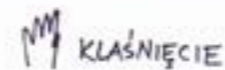
non-oxygenated blood cells



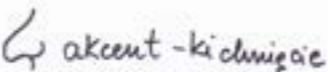
lungs



arms



nose



legs



The participants constitute a spatial structure. In the centre there is the heart, who is playing or clapping rhythmically DOTTED HALF-NOTES. The other children circulate around the heart. The organism functions precisely like a clock.

From time to time some organs, e.g.legs, can disturb the rhythm by sudden acceleration. The whole organism stops functioning, and then you have to set it up again.

This task not only helps develop the skills of keeping the rhythm and pulse, but also integrates the group and improves the teamwork skills. It adds interpersonal dimension.

Aids:



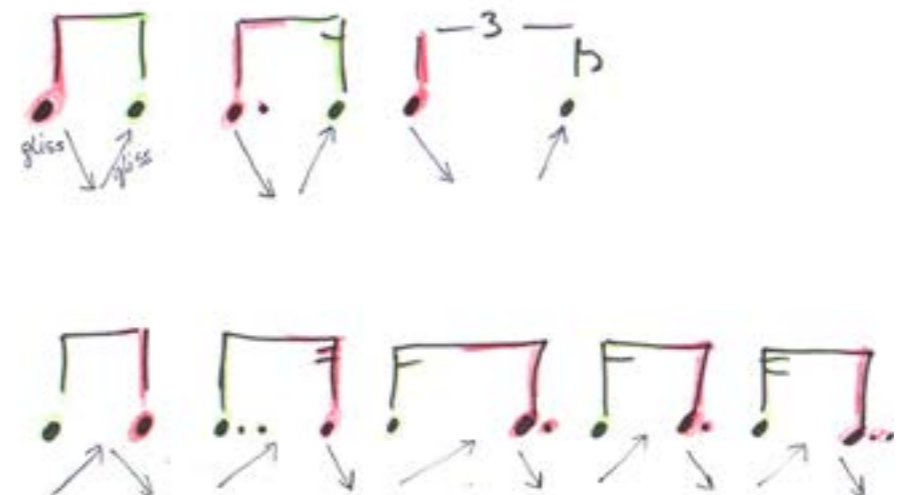
set of percussion instruments



Task 4

"Oxygenated and non-oxygenated blood cells"

Divide the group into two teams which stand in two lines facing one another. The non-oxygenated blood cells sing a glissando up, and these oxygenated sing it down.

You will be performing the rhythmical scheme of "Körperwelten" piece:

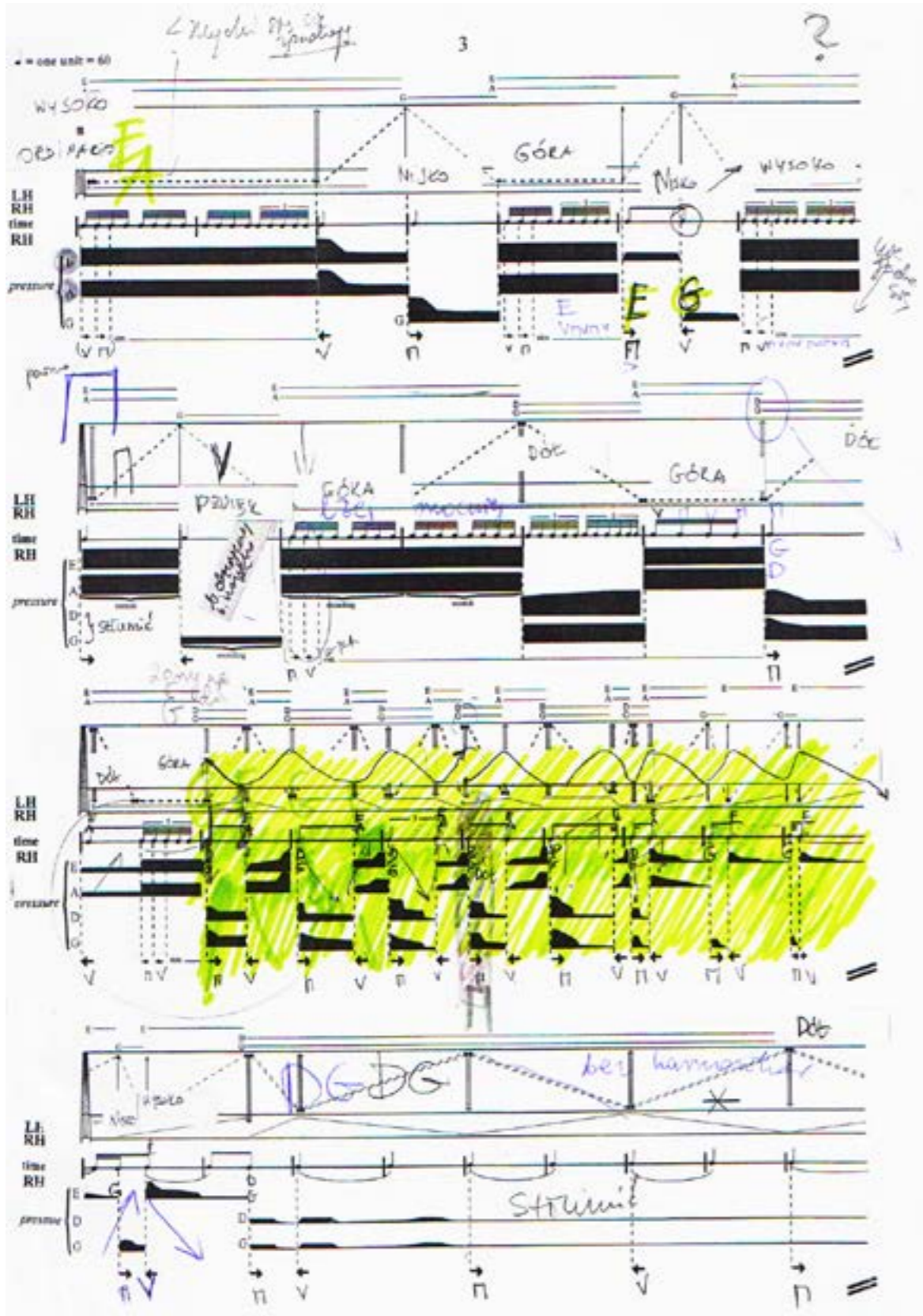


-  non-oxygenated blood cells
-  oxygenated blood cells

Watch the podcast and listen to the glissando fragment played on the violin. Try to perform it along with the sound of the violin..



And this is what it looks like in the scores:



Task 5

"Anatomic sampler"

Try to practice conducting. Draw some body parts or their symbols on cardboard or the blackboard:

NOGA



REKA



They may symbolize various sounds produced with a human voice or by stamping or clapping. It is important to find a natural source of sound in the surroundings. Do not use instruments. A chosen person becomes a conductor, who indicates specific organs on the board rhythmically to show the others what should be played and how fast it should be performed (See: musical parade – [the Lion King sampler](#))

Task 6

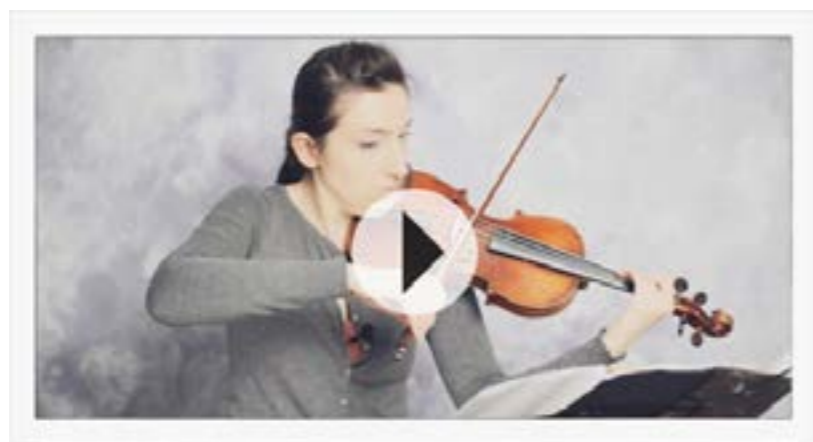
"Associations"

Let's practice listening to contemporary music. Listen to the chosen fragment of "Koerperwelten" piece. Have you got any associations?

Let's share and compare them. Have they all got anything in common?

Have you approached the idea that lies beneath the composition?

Or have you guessed the composer's original associations ?



Workshop 5

"Musical post"

...or inspiring meeting with a piece by Eduardo Moguillansky titled: "B for Berliner Rohpost"

The core of this workshop are various types and codes of communication such as verbal and non-verbal exchange. It is about everyday emotions as well as sublime representations of these feelings which exist in art, mainly in music. We seek emotions in sounds, especially in human voice.

„B for Berliner..." by E. Moguillansky has been a great inspiration for me and led me to develop some activities aiming at communication. The piece, which is challenging for both, performers and the audience, is a source of numerous new violin techniques which result in discovering new means of sound communication. The base for these activities were the performer's experience confronted with with the composer's ideas. The tasks contribute significantly to development of communicative skills in young people and have great educational and musical value.

The workshop was conducted in Gimnazjum nr 2 Przymierza Rodzin - a secondary school in Warsaw, on 25th May 2012.



You can find a fragment of E. Moguillansky's piece on the composer's official website:
www.moguillansky.com/rohrpost.html

You can also read a short report from the workshop. The authors and participants of the report are two secondary school students from Gimnazjum nr 2 Przymierza Rodzin in Warsaw: Maja Goławska and Julia Hamerska, editors of a school magazine.

On 25th April 2012 at 2 pm. we took part in a workshop concerning contemporary music, titled "Musical Post Office".

At the beginning of the session, Ms Dagna Sadkowska, a violinist with the "Kwartludium" ensemble played an extraordinary piece of music. The workshop was meant to be interactive, so after the performance the participants could choose an instrument and use it to "say" two words: YES and NO as well as two punctuation marks: "!" and "?". All the participants guessed the performed "words" properly. Moreover, they had great fun. Then we were divided in two groups and we were to use the instruments to present the content of a newspaper article. Both groups did very well. The first team used a fragment of the Polish national anthem to present an article about the victory of Polish national football team. The other group had an article about the drop of the market value of properties.

After that, sitting in the circle we observed two people who were standing in the centre and we were trying to guess their emotions.

At the end of the session we listened to a musical piece by Eduard Moguilliansky titled "B is for Berliner Rohrpost".

We were all deeply involved in the activities and we enjoyed the meeting very much.

The whole event was filmed by Patryk Matela, and by our journalism coach Ms Urszula Sadkowska, who combined this session with some language practice. She explained to us this strong relation between sentence analysis and musical notation.

Task 1

"Simple messages"

By "simple messages" I mean single pure messages such as "yes", "no", "I don't know", "!" and "?" expressed with instrumental sounds. This technique is very close to techniques employed in music therapy, such as "elementary forms of communication" examined and applied by Elżbieta Galińska, PhD, a coach in music therapy course.

Young participants are given instruments and they are encouraged to play and have fun. They present riddles about simple means of communication to their partners in pairs or bigger teams. What is important is that children use one instrument for sending several messages. This requirement will make children explore the instrument's potential.

Aids:



melodic and non-melodic percussion instruments

Task 2

"What's the news?"

In this task we try to translate the content a press article to musical sounds.

Divide the group in two teams, and give each of them a few pages of a daily newspaper. The participants are asked to choose one article, and prepare a presentation of its content by playing instruments together. The main goal of this task is to focus on specific pieces of information. In case the article deals with economy, the children may pay special attention to words such as "increase" or "drop", to numbers, or to phrases like "calmness" or "panic" etc. These expressions are the key to musical interpretation. The final effect, instrumental and vocal version of the article, should be a sonoristic story.

Aids:



a daily newspaper



a set of melodic and non-melodic percussion instruments

Task 3

"A story made of four words"

Sit together in the circle and listen to a piece by E. Moguillansky. Sitting in the circle will enable you to share your ideas and experiences. Tell the participants to choose 4 words that came to their minds while listening to the musical piece. Try to create a story on the basis of these chosen words. Ask the participants to speak out the words, and then make the whole story together. You should use a sound recorder to preserve it.

Aids:



a music player

„WJ 2009“ Album

Task 4

"Return to sender"

In pairs participants stand back to back. One pair at a time takes the task, one person being a sender and the other – a recipient. The rest of participants observe them.



The sender chooses one message written on a card, for example: "I'm hungry" and shows the card to his group. Then he / she tries to express the message using one of the instruments. The recipient listens to the message and looks through the twin set of cards to find the message. His / her task is to guess the sound message right.

Aids:



two identical sets of cards with messages printed on them

Workshop 6

"Musical animal parade"

*...or rhythm, ethnic inspirations and a piece by T. Hosokawa.
How can we understand a hamster's grunts?
How many sounds do we need to feed a hippopotamus?
Does giraffe like playing the triangle?
Do we know the rhythm in which llamas run?*

The tasks in this chapter are designed for the youngest children. The age range of participants of my workshop was from an eight-month-old boy to an eight-year-old girl.

The tasks were developed so that they would be easily adjustable for both the youngest and the oldest children.

The core of this workshop is MOVEMENT which stimulates the rhythm and ethnic element. My goal was to employ the contemporary techniques to describe the world of nature and I was inspired by creations of T. Hosokawa, a Japanese composer, whose pieces I performed in the framework of Polish – German workshops during the Warsaw Autumn Festival of Contemporary Music.

The venue of this workshop:

Mamalama Club in Warsaw, on 23rd December 2012

Task 1

"What animal is this?"

The task's objective is to "play" an animal description. During my workshop I played "the Llama" and then I showed the children a herd of running llamas.

The leader can create his / her own riddle and play it, or make use of our *dictionary of musical techniques*



Then the participants tried to "play" animals themselves. They chose animals that they would like to be or they find fascinating. They could use any instrument they liked.

The children and the leader sat in the circle. The youngest children could indicate pictures of animals they liked most, and their parents or the leader had to help them to play. All the participants tried to guess what animal was "played". Then children got badges with animals as a reward.

Aids:



computer

pictures of animals



a set of instruments

animal badges

Task 2

"Do you understand your hamster?"

First introduce a hamster to the participants. I brought a toy hamster. Tell a story about the hamster's possible behaviour. It can be motionless, it breathes while sleeping, it can run very fast, it is sometimes sad and sometimes happy. It grunts while eating.

Here you can find short pieces on hamster played on the clarinet. They were inspired by contemporary rhythms including the technique of beat-box. Present them to children as riddles.



happy hamster ◀ sad hamster ◀ hamster sleeping ◀ hamster eating ◀ hamster running

See how a two-year old Julia did the task.



Aids:



computer

hamster toy

Task 3

"A great journey"

This is a physical task which stimulates imagination. Announce the children that you are all starting a long journey.

You will be travelling accordingly to a musical rhythm.

The journey consists of several parts:



DESERT



HIGH MOUNTAINS



FOREST

To change the musical theme stop for a while.

Let the children tell what they imagined during the journey.

Aids:



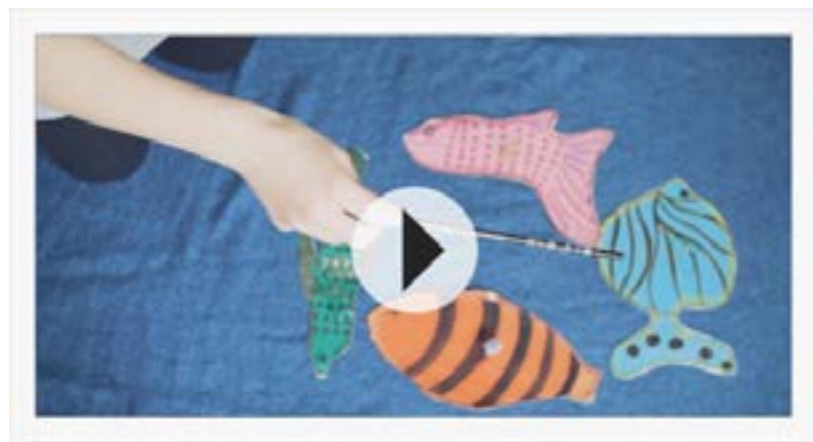
computer

speakers for playing sound

Task 4

"Fishing"

After a long journey you reached a small lake (see task 3).
Here is the time and place to go fishing.



In the background you hear NEO QUARTET ensemble performing a piece by T. Hosokawa. [www.neoquartet.pl]

Aids:



colourful fish

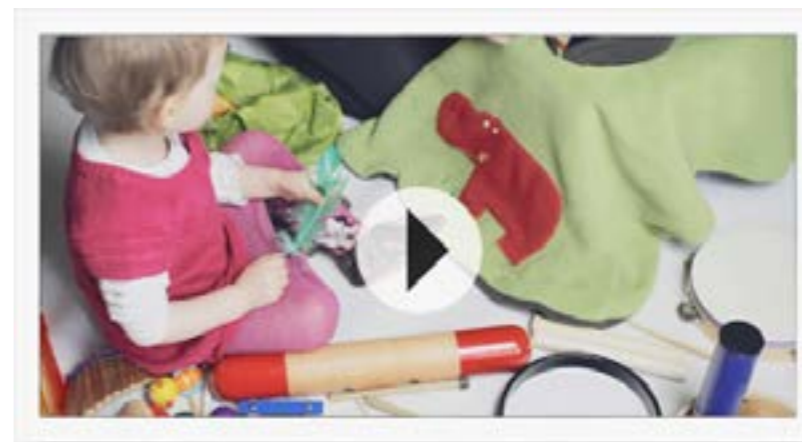
fishing rod

a music player with speakers

Task 5

"How many sounds does a hippopotamus eat?"

It appears that at the lake we are not alone. There are fish and a hippo in the water.
Let's try to feed it with sounds.



Aids:



a bucket

a blanket

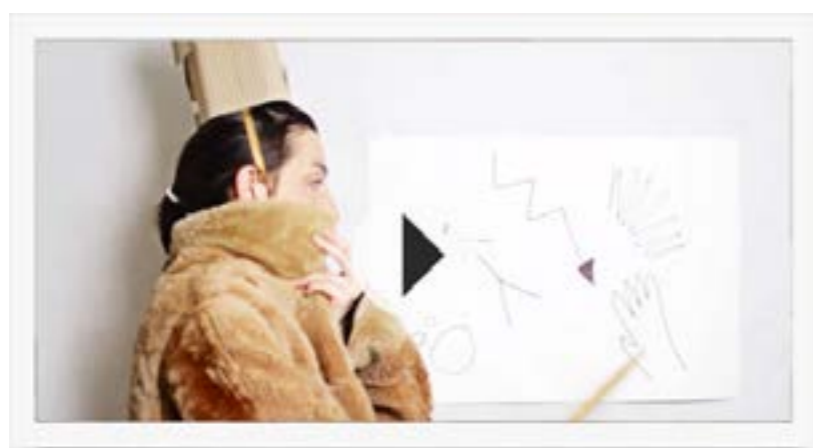
cardboard "eyes" to make a hippopotamus

Task 6

"Musical sampler in Lion King's Cave"

Now each of you can feel like the king, a real Lion king, and a conductor in one. These cave paintings (on cardboard or blackboard) represent different sounds produced by children stamping, clapping and singing.

Lion King has to animate the "cave paintings" by rhythmical conducting.



Boost your imagination and develop various sounds which contrast with one another.

Aids:



cardboard and felt pen
or blackboard and chalk

Workshop 7

"Musical Spheres"

...or what the sound of the Milky Way is, how many rhythms can be found on the Mars orbit, or if the Black Hole absorbs sounds, all inspired by "Anthemes" composed by P. Boulez for solo violin and electronic instruments.

The tasks presented here have been developed thanks to this unique form and character of "Anthemes" by Paul Boulez. The realisation requires a spacious room so that the children can move freely. It is necessary that you listen to the pieces before the workshop:



Pierre Boulez „Anthemes 2” with Rachel Field, violin

source: YouTube.com

The venue of this workshop:

Instytut Teatralny – the Theatre Institute – within the framework of "Teatranek" project.

The venue of scheduled presentation: WSPS – Warsaw Academy of Special Education, training session for students, 9th January 2013

Task 1

"The birth of the Sun and the Moon"

Have you ever seen a sunrise?

Have you watched emerging Moon on the black sky?

Try to listen and play together these short pieces:



Sunrise



Sunset



Full moon



New moon



High Summer Sun



Low Winter Sun

Such an improvised introduction can also be made with the use of illustrations of the Sun and the Moon. I attach them to instruments (the violin, the clarinet) to emphasize the relation between sound and picture. When the sun rises you lift the picture up as the melody goes up.

Aids:



pictures

computer

set of instruments

Task 2

Sounds of some pieces resemble the space, because they are as mysterious and spacious as the space itself.

Listen to this fragment of „Anthemes 2“ from the beginning till 1.45.

This fragment is our Milky Way. There are numerous objects, lights and movement out there.



Photo source: NASA

Together determine a path across the room, and let each child choose a role: a brightly shining object – the violin twitter; a comet – long sounds from the tape; tiny objects – short sounds running.

Let's walk along the whole path listening to the music and imitating actions of the celestial objects with different manners of motion.

Aids:



computer

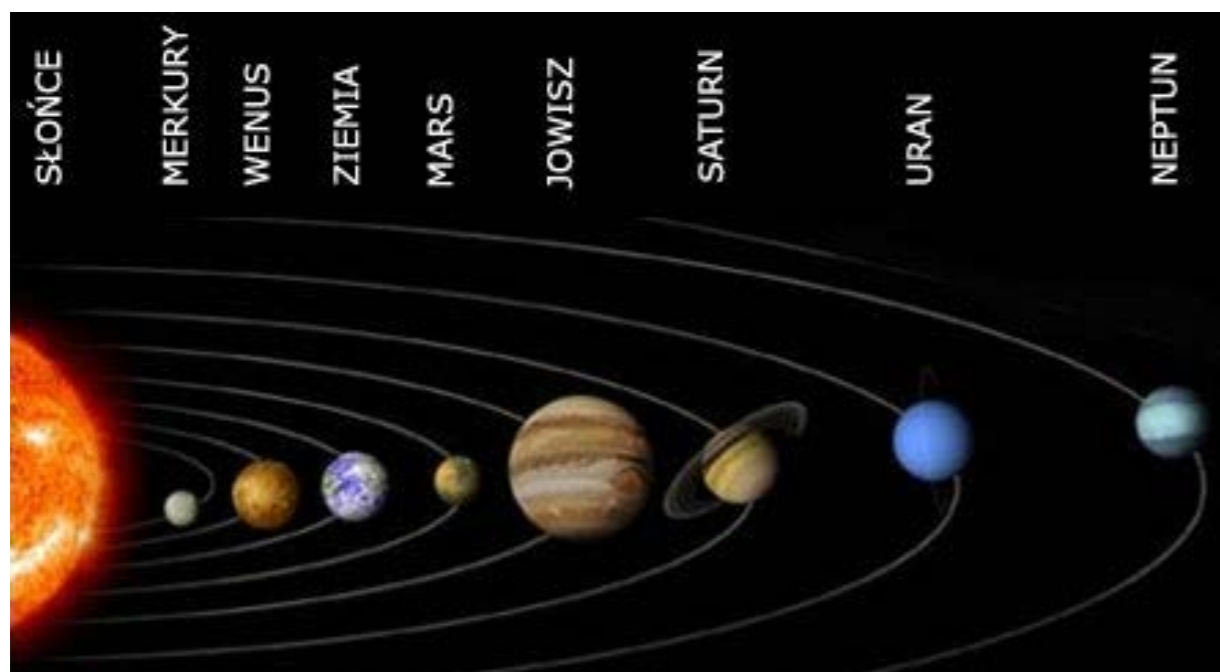
an adhesive tape to determine the path

photo of the Milky Way (above)

Task 3

"How many rhythms can be placed on the orbit of Mars?"

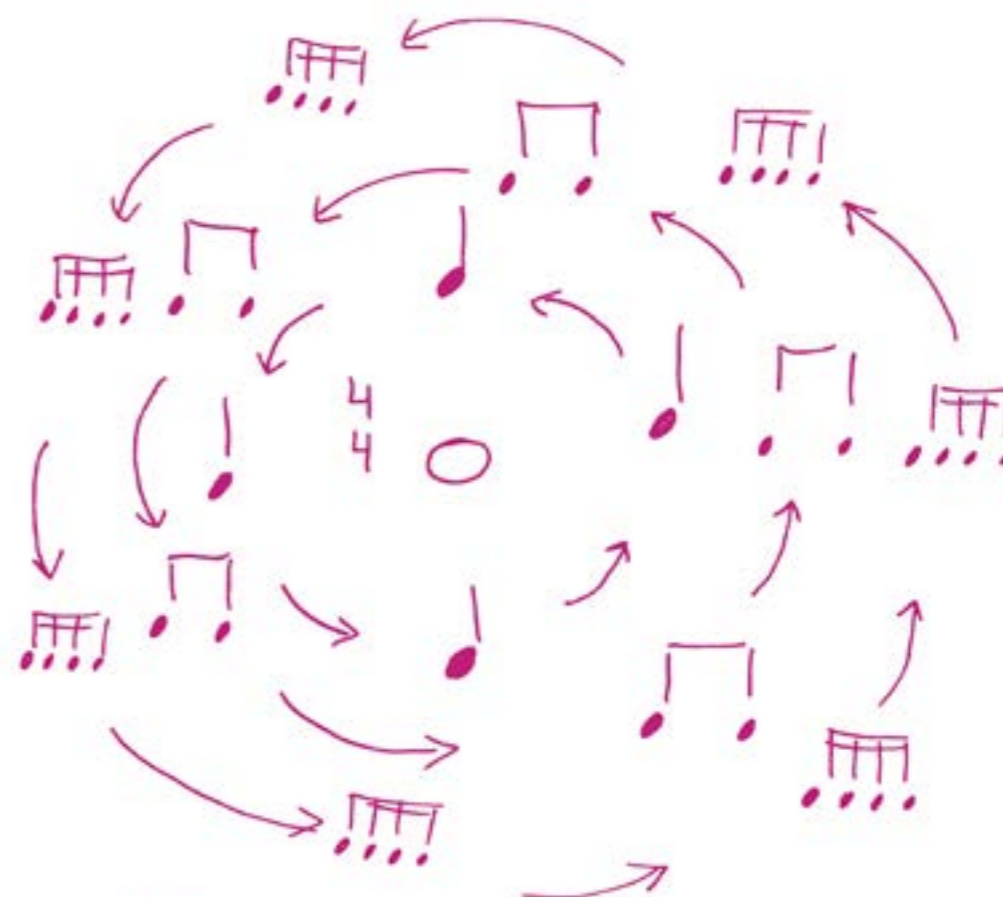
Study the structure of the Solar System:



The Solar System diagram:

(from the left) the Sun, Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune.

Let's say that the Sun is a triangle playing the whole notes steadily (one child standing in the centre of the room). There are other planets of the Solar System going in circles around the Sun:



2 GODNIE 2 RUCHEM ZEGARA
INSTRUMENTY DOMOLNE
W CENTRUM CAKA NUTA - TRÓJKĄT LUB BĘBEN

Remember that assigning certain tasks to children is also a significant part of structuring the group. It is a great indicator of "energy level" of the group. Strong and dominant personalities will try to get the role of the Sun.

Let's check if there are any difficulties with keeping the steady rhythm. If so you can ask another child, who is likely to manage, to become an Alter Ego of the Sun. The Alter Ego can stand back to back with the Sun and play an instrument, such as the drum. This can help the Sun to keep the right pace. You can give the children a few bars of introduction to add some pulse.

Children who are over-active should be placed on the external orbits.

Task 4

"The Black Hole"

Let's try to imagine a hole which absorbs not only objects but also sounds. The task can be conducted in two phases. In the first part, you can draw a big black hole on a large piece of thick paper. You should draw it while listening to a chosen piece of music.



Pierre Boulez „Anthemes 2“ with Rachel Field, violin
(fragment 3.09-3.51)

source: YouTube.com



Now each participant can hum a separate sound which is played to them on an instrument. The sound should be played towards this black hole, as if we wanted to throw it inside.

Finally, there is a surprise! The leader has recorded all the sounds and you can get them back from the black hole. You did it! The black hole took only the echoes of your sounds. Try to play them again and remind yourselves who played which sound.

Can the group remember?

Aids:



thick paper

crayons or colored pencils

audio recording equipment

computer

Workshop 8

"Musical Babel Tower"

based on XVIII. etude by John Cage

...or how an extremely complicated contemporary piece can conform to human speech in its melody, rhythm and phrase.

Such experiments were also conducted by Ernesto Pasqual who dubbed the voice of Yves Montand with sounds of music. Here you can see a film about his experiment:



Source:

<http://www.youtube.com/watch?v=SrgveUpwCnM>

Task 1

Try to do the same as Ernesto Pasqual. Ask a friend who is next to you to say a short sentence loudly. Listen carefully to the sound of this voice and the words' composition, to articulation it employs and pitch or melody of the sounds it consists of. Write down your conclusions in the form of a mini-score.

Try to repeat what was said applying your ideas. Present your work in front of the group. This will be a concert played on instruments but inspired by spoken words.

Aids:



melodic and non-melodic percussion instruments

recorders (flutes)



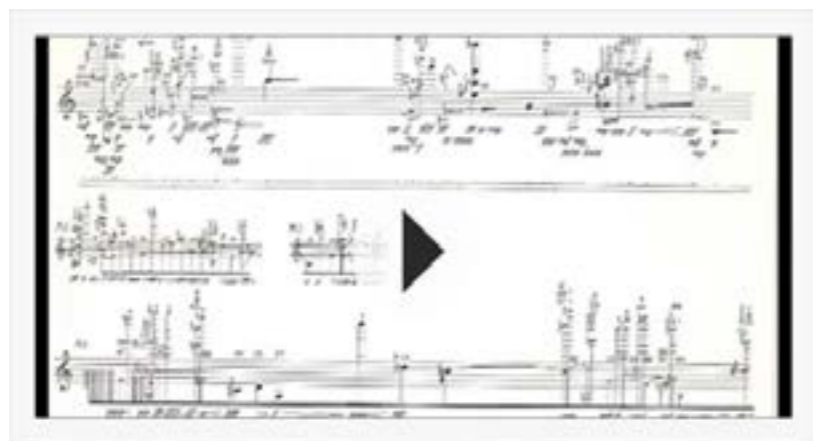
objects of the surrounding

piano (if available)

Task 2

Let's focus on John Cage and his 18th century pieces for the violin. Let's try to listen to the scores presented on the screen and follow the pitch by tossing a paper ball up. The higher the pitch the higher you toss. The throws must be combined with speaking out words: „My – name – is -“.

Speaking out these sentences aloud should help you find an internal pulse, which was also recorded by Cage.



Source:

<http://www.youtube.com/watch?v=YffFGMo3O2Q>

Aids:



pieces of paper

computer – video and sound

Task 3

Let's listen to a few samples of so called phonic languages, for example Chinese and Vietnamese. To listen to their sound in details I recommend applying Audacity programme (free online) to which you can upload mp3 files or wave „sessions“.

Now let's try to put together different pieces of language samples and fragments of the 18th century piece by John Cage which is uploaded in Audacity application. This combination should result in a virtually avant garde piece of art.



To this composition you can add some sound elements from your surroundings. These may be a fragment of three sounds performed vocally, a strong rhythm like oom – tsa – poom – tsa tsa-poom, the C major accord or another one matching the composition. You can see what we have come up with here.

This is my musical Tower of Babel:



Aids:



computer

Audacity software

simple equipment for recording audio

Task 4

This task requires following a complicated soundtrack of John Cage's piece. This is an attempt of translating a complicated musical piece to basic gesture.

Look! Such a great interval jump performed by the violin you can show putting up your hand. And this short quiet sound you may show by twisting your body left. Can you hear this quick pace of notes? Let your running fingers show it. Listen to this piece once again, and we will see if everyone shows it in the same or different way.

You can film this activity and try to analyse it together. Check how many different ideas you had when you heard these complicated composition.

Aids:



video camcorder or mobile phone with video

computer

Chapter 9

„Modern Improvizations“

or looking for sounds of the city using the musical language of improvising artists

In 2004 thanks to Michał Libera and the project titled „Plain Music“ I got involved in the world of improvised music. My education and development as an improvising violinist can be compared to a journey. The lands which I visited on my way to extended musical imagery and to formal and technical solutions, as well as methods of opening oneself and the public all had their ambassadors. One of them was John Edwards whom I joined to play three unforgettable concerts. John Butcher was the leader of an improvisation course in Parthenay. Le Quan – Ninh – is a wonderful musician with whom we co-operated in preparation of the project in Warsaw. Each of the three personalities contributed greatly in my musical development in the style of improvisation.

I hereby present you with four improvisations on city sounds. My inspiration were the photographs and my experience in improvisation.

This workshop should be practiced similarly to building up a concert. There are lots of unknown elements and a few benchmarks.

Try to improvise during the course of the session.

Create the improvised lesson...

Task 1

Play „vocal illustrations“ - a guessing game for teams.





Task 2

Here you can find my improvisations on the photos and the sounds of the city.
Would you like to play with me?



Bar ◀ Metro Warszawskie ◀ Pałac Kultury i Nauki ◀ EC Siekierki ◀ Wisła

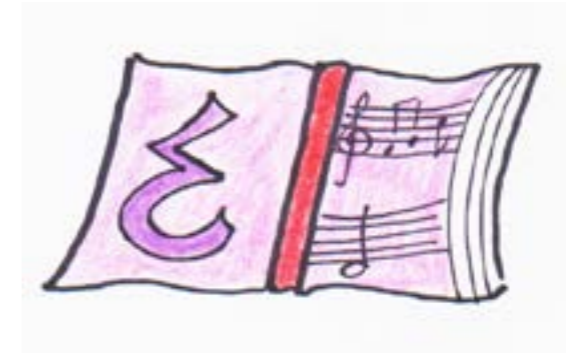
Task 3

Go outdoors. Make your own recording of the sounds of your area. You can classify the sounds that you have collected. Later indoors you can make a piece of music combining the elements of your collection.

Chapter 10

Dictionary of instrumental techniques

Dictionary of instrumental techniques is a collection of sound clips that you can listen to for free at: <http://soundcloud.com/musiceducation/sets/dzwiekowy-slownik-technik>



Among the sounds you will find:



for workshop no 1: [vegetables](#) (na YouTube)

for workshop no 1: [instrument samples](#) (na YouTube)



for workshop no 2: noises (on SoundCloud)

for workshop no 3: various take-offs (1-7 on SoundCloud)

for workshop no 6: a collection of animals (1-14 on SoundCloud)

Institutions and outposts

which contributed to this project:

- Przedszkole integracyjne „Zielony Latawiec” – (Workshop 1)
- Międzynarodowy Festiwal Muzyki Współczesnej „Warszawska Jesień” – „Mała Warszawska Jesień” (Workshop 1)
- Szkoła Podstawowa i Gimnazjum Przymierza Rodzin nr 2 (Workshop 1, Workshop 2, Workshop 3)
- MSCDiN – Mazowieckie Samorządowe Centrum Doskonalenia Nauczycieli (Workshop 1, 2 i 3)
- Przedszkole Państwowe nr 139 w Warszawie (Workshop 1)
- Państwowa Szkoła Muzyczna I im. K. Kurpińskiego w Warszawie (Workshop 3 i 4)
- CENSA – Centrum Edukacji Nauczycieli Szkół Artystycznych (Dźwiękowy Słownik Techniki)
- Uniwersytet Muzyczny im. F. Chopina w Warszawie na wydziale kompozycji (Dźwiękowy Słownik Techniki)
- Klub dla dzieci i rodziców „Mamalama” (Workshop 6)
- Akademia Pedagogiki Specjalnej im. M. Grzegorzewskiej w Warszawie. Zakład Psychopedagogiki Kreatywności (Workshop 6 i 9)
- Instytut Teatralny – „Teatrunki” (Workshop 7)

Projekt finansowany ze środków



MIASTO
STOŁECZNE
WARSZAWA



W poniedziałek 26 marca 2012 r. o godz. 15:00
w ramach zajęć umuzykalniających odbędzie się
w Szkole Muzycznej I st. im. K. Kurpińskiego

**Warsztat wprowadzający do zagadnień
muzyki współczesnej**



Muzyczna szkoła latania

czyli twórcze spotkanie z utworem Magdaleny Długosz
„Ombraggio” na skrzypce i warstwę elektroakustyczną

w wykonaniu
Dagny Sadkowskiej
skrzypaczki zespołu
kwart łudium

rys. Ivo Yashvili



W środę 11 kwietnia 2012 r.
w ramach zajęć języka polskiego
odbędzie się w Szkole
Przymierza Rodzin nr 2

Warsztat wprowadzający
do zagadnień
**muzyki
współczesnej**

Muzyczne obrazy

czyli twórcze spotkanie z utworami graficznymi
C.Bergstroma-Nielsena, H.E.Rasmussena, K.Knittla

w wykonaniu Dagny Sadkowskiej
skrzypaczki zespołu **KWARTET LUDIUM**



W środę 25 kwietnia o godz. 14:00
w ramach kółka dziennikarskiego
odbędzie się w Gimnazjum
Przymierza Rodzin warsztat
wprowadzający do zagadnień
muzyki współczesnej

Muzyczna poczta



czyli twórcze spotkanie z utworem Eduardo
Moguillianskiego "B" is for Berliner Rohrpost
na zespół instrumentalny i głos

w wykonaniu Dagny Sadkowskiej
skrzypaczki zespołu **KWARTET LUDIUM**



W poniedziałek 25 czerwca o g. 11:00
w ramach zajęć umuzykalniających
odbędzie się w Szkole Muzycznej
I st. im.K.Kurpińskiego

Warsztat wprowadzający do zagadnień muzyki współczesnej

Muzyczna lekcja
anatomii



czyli twórcze spotkanie z utworem Jagody Szmytki
"Körperwelten, study of fragmented ONE" na
skrzypce amplifikowane, taśmę oraz video

w wykonaniu Dagny Sadkowskiej
skrzypaczki zespołu **KWARTET LUDIUM**



W niedzielę 23 grudnia 2012 o godz. 12:00
w ramach warsztatów muzycznych
w klubie "Mama Lama" odbędzie się
Warsztat wprowadzający
do zagadnień muzyki
współczesnej



Muzyczna
**Parada
Zwierząt**



czyli rytmy i inspiracje etniczne
w wykonaniu Dagny Sadkowskiej
skrzypaczki zespołu **KWARTET LUDIUM**

MUSIC education handbook

Dagna Sadkowska

you can download the handbook free at:

www.edukacjakomponowana.pl