

Michał Górczyński

Forms for a recorder

inspired by beatboxing techniques
as a suggestion of composed education



Warsaw, 2012

Chapter I Presentation of the instrument

Form for the score

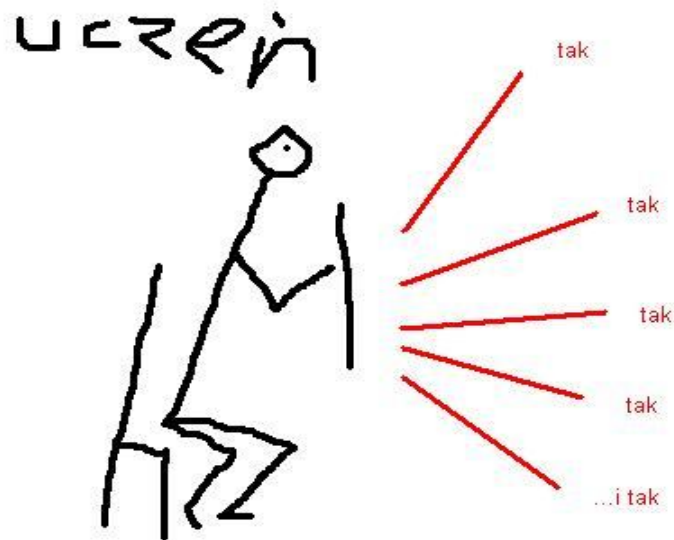
1. About the instrument
2. About its possibilities
3. The instrument as... making a note on different music styles
4. Breathing and blowing
5. Entering a classroom to present the instrument
6. Taking the instrument
7. Putting the instrument down
8. Finger movement
9. Articulation
10. The mechanics of lips and fingers

Here are my information about the recorder. As I am sitting right now, standing, walking or running.



video 1 - <http://www.youtube.com/watch?v=vFU5Ax04BZU>

And now you. Look at the instrument and tell me something about it. Please go on.



My information as a clarinettist musician. Without checking the encyclopedia or other books this is what I write. The flute is a very simple instrument. One can make it out of carrot, a PCV pipe, wood, plastic.

The mere fact that it was used by shepherds, who had no access to professional wind instrument factories, proves its availability, therefore its functionality. I myself, in order to provide the participants of my workshops with flutes, have lately bought 30 flutes 5 zloty each.



video 2 - <http://www.youtube.com/watch?v=tUIJ9coR7Dg>

The recorder is interesting for me mainly because it is an experimental challenge. „Not many possibilities at first glance? Let's create them than, outside melody, rhythm, so that our playing can be inspired in an unusual way by alternative solutions.” This particular statement is a consequence of my fascination with contemporary music. Its impact is minimal but its educational and sound potential is huge because it opens us up on sound space, sets us free from the rigour of arranging.

This is the instrument [show it extremely high up and transfer our effort on the instrument] this here is a very inconvenient way of playing the recorder. We now have to relax [oooh]. What are other inconvenient ways of playing this instrument? [drawing shows other inconvenient situations] Getting to know inconveniences we will also get to know the most comfortable one. Let's make photos and draw completely inconvenient positions for playing and combine them with playing the first sound on the recorder. Make it the g sound. [writing a piece based on drawings and notes – we create the drawing and the sound with posture]

Here are information provided by Wikipedia, which we will read as a remixed musical piece:

The **recorder** is a [woodwind musical instrument](#) of the family known as *fipple flutes*. It is one of the simplest musical instruments. Has its origin in the folkloric flute and is similar in structure.

And so, an instrument, that is seemingly simple turns out to be the opposite. It is not simple because we create situations for the instrument that shed a different light on it. This is the big tree of possibilities that we are about to create together. [unfolding the tree during which a piece is being performed according to the score] First, let's answer a question, what is a

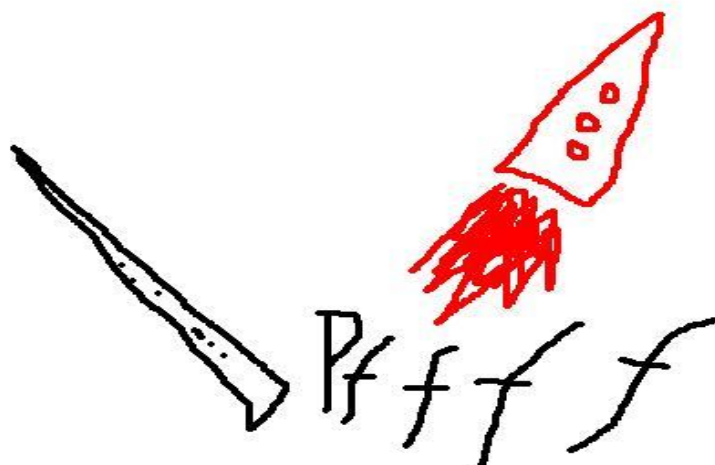
recorder like? Is it long [showing how long is the flute], or short [duit t t t is it green or brown, is it made of metal or wood. Is it big, gigantic, very small or [o] normal. Such as this here instrument.



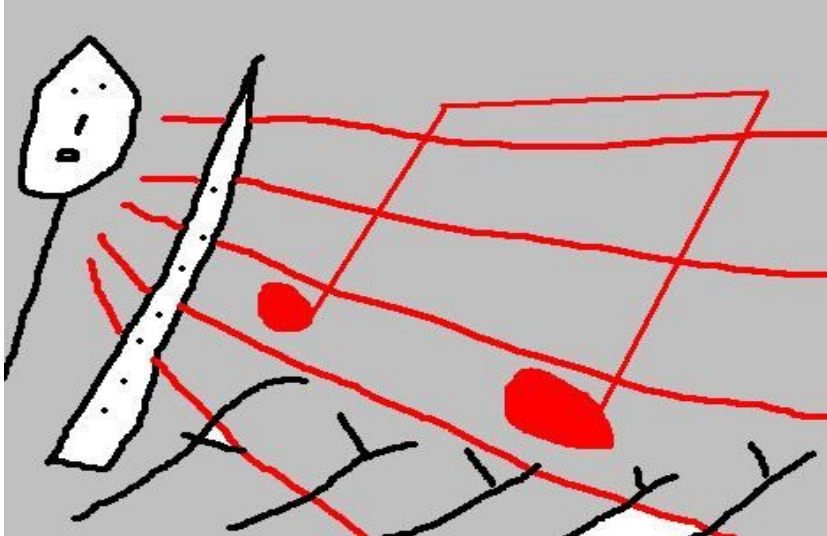
video 3 - <http://www.youtube.com/watch?v=Gy15GLvk-hg>

Let's introduce our instrument as a very small guy walking on a bench
[a presentation of parts of the flute on this example]

or a spaceship



or the wind



Exactly. Wind means blowing and playing a recorder is precisely inhaling and blowing. The way we are going to do it by describing different levels of wind.

The most delicate whisper of air barely moving a sheet of paper on the table.

A light breeze moving a sheet of paper very slowly.

A zephyr moving a sheet of paper more forcefully.

A wind blowing off a sheet of paper.

Gusting wind suddenly blowing a sheet of paper off the table.

Gusting wind that's powerful enough to move an orange.

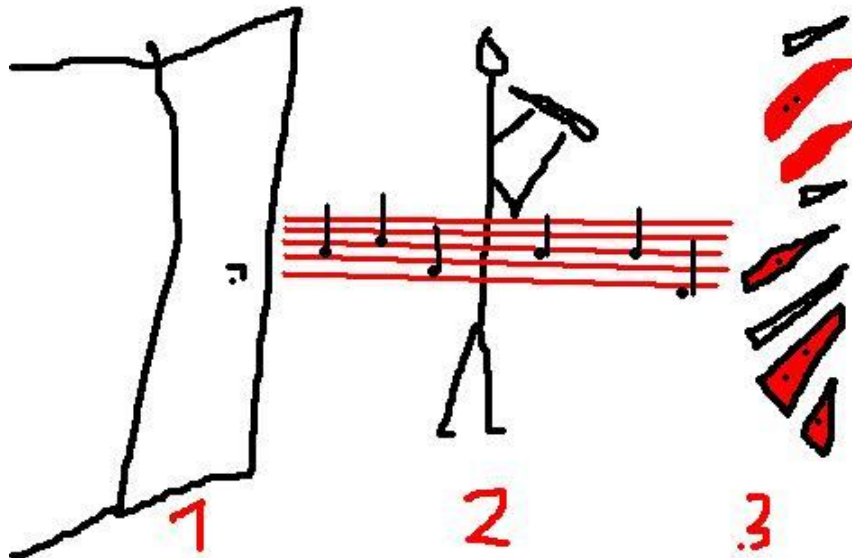
And a hurricane palpable for everyone in the classroom.

Attention! We are in a classroom. The door opens and the teacher stands in front of us.

THE SCORE about the possibilities of what the teacher can be like.

In order to play the flute we need to breathe and blow air in. According to what we write here we want to discover a reason to make music in the simplest activity, and turn the instrument into an element of our activity. So here is the breath!

And what's it like with playing the melody. What creates the melody when were playing the recorder. Our fingers move in a certain way to create „Wlazł kotek na płotek” ("a kitten climbed a fence") or „Koziołek Matołek” („the Billy-Goat”). We learn and we play nicely from the beginning till the end. But as we mentioned, our instrument can do a lot more, we can do a lot more, moreover we live in space that speaks to us like a giant encyclopedia. Here is an example:



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video 4 - http://www.youtube.com/watch?v=-7LqtWDT_dE

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Chapter II The instrument in space

1. Space and notation
2. The characteristics of space and intervals – interpretations of what we come in contact with
3. Rhythms, shapes and images in space and rhythms and directions of the flute melody
4. The instrument and a fragment of the surroundings
5. Air in the classroom and air blown into the instrument.
6. Walking and riding in space
7. Miniature fragments of space and big shapes
8. Listening to the surroundings – sources of sound and its exact structure
9. Transmitting sounds in space – methods of communication through the instrument, interactions with other people.

How do we put down notes? How to note a sound? And how does a painter paint a house? Can our fingers free themselves from the ordinary pressing of the keys and see their own movement as an incredibly complex possibility? This is the question we can pose ourselves at the beginning of our contact with space. Of course we put down notes on the staff. The staff is prepared. Let's take a close look at it. Does it remind us of something? Aren't those lines the lines of high-voltage direct current, isn't this an all-weather running track, four parallel streets – a highway or cracked lines on an old wall? Look at space and look at music.



video 1 - <http://www.youtube.com/watch?v=weJBWu7zwKo&feature=youtu.be>

Things happen to us all the time. A note is such a moment, an occurrence. The recorder creates a sound, in space we feel different things with our senses. Let's think of such a way of playing as „IT'S HERE!". Let the place in which you practice and improvise become significant to your sounds.



video 2 -

How to play in different places? Why is it so important? Just look at where you are in a decisive way. YES!, I can play here, yes, this place inspires me. First of all write down the possibilities of a place. If you are standing in front of a wall:

- rub
- knock
- look
- throw
- scratch it with the flute
- jump along
- show the size of the wall
- you are writing a melody inspired by the wall, how tough it is, how tall and how big

In the kitchen:

- open
- search
- move
- put in



Let's take a photo of a place or an object. We can now look at the photo as if it was a score. What happens? What was a chair a minute ago now becomes a sound structure noted differently. The chair back, four legs, its general shape tell us what way should we play. Now, thanks to a basic graphic program like Paint, we can add other musical elements to our photo to add a description to something that is not described – a chair.



We are more and more „in” and „with” space. Let us now look at our instrument as a part of space. Looking around we finally find a recorder lying somewhere, on a chair, on a table, on the bed or in the kitchen.

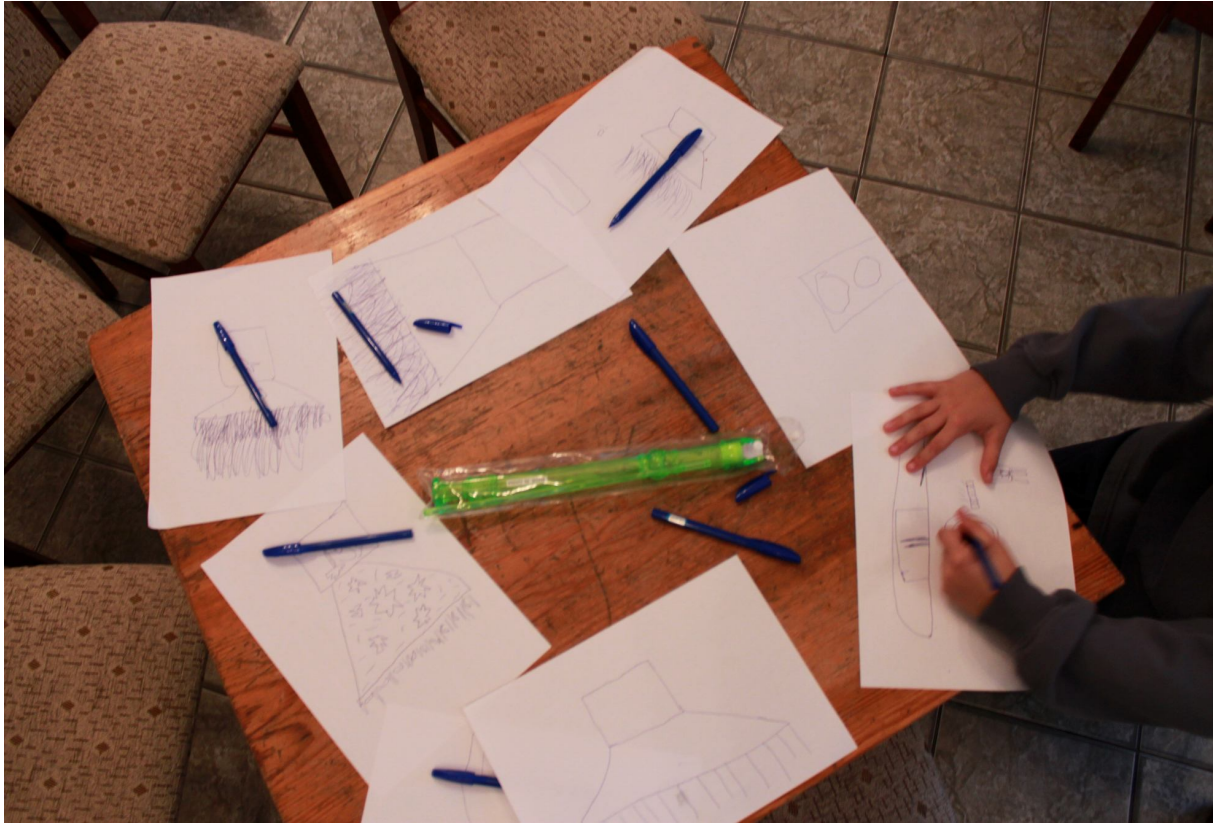


video 3

We are surrounded by air. In order to play a wind instrument we have to take the surrounding air and blow it into the instrument. Let's imagine how tigers inhale, how do hedgehogs do it, how do ladybirds do it. The way we inhale decides who we are while playing, what kind of emotions will be present in our music.

<http://www.youtube.com/watch?v=2giTdHSQgyo>

Apart from building scores in space we can move deliberately in order to get to someone, move something, play anywhere. The dynamics of our bodies moving in space inspires music, inspires its tempo. And so I am walking and I see what surrounds me. Practice a sequence of the „riding teacher” these sounds:



What shapes, or rather sizes, are there in space. We have a small sheet of paper lying „oooooooo there lies a creased paper ball, I'm going to pass by, but later return and save it”. How will our instrument talk with a small piece of paper, what sounds will it use?



We also have a big table, an enormous, ubiquitous ceiling, and a blackboard as wide as the eye can see. Here our instrument has a lot of room to show off. Wide phrases, big dynamics of sound, a wide gesture inspired by the greatness of things.



In this very moment, while writing this chapter, I am on a train to Vienna, where I will be playing a concert inspired by a Japanese guitarist Kazuhisa Uchihashi. Did you know that I can write down this state that I'm in on a specific score.

Now, let us practice what I have written and play it with a concert attitude, like a musical piece. What we have here is an occurrence in space, a moment from my life that is trying to become music.

While on a street or in a classroom we often hear no more than what we need. Someone is talking to us, the bell rings, someone has a rumbling tummy or the pen falls on the floor with that resonant sound so I can localize it and keep on writing. But we are completely unaware of the potential of those sounds.

Let's make notes, drawings of what is inside those sounds. Maybe creaking, maybe hissing, maybe loud or silent knocking, maybe we can sense some expression of things that are, after all, still. Let's now arrange our conclusions in sequences like these:

The sound of the flute – turn on the birds sing – bird sounds imitation written down – hiss on the flute – loud hiss of air on the flute – say „I'm turniiiiiiiiin”g” on now another – short bleep on the flute – say – sssssssound – the sound of a fast car passing by – stop – say what you hear in the sound of that car and show a picture

We are already playing different sounds, we already know where we stand in a classroom when we are about to play, where we stand when we are playing a concert. Our sounds reach our audience in the form of a wave. A flow based on a rule: I send – you receive. But since we are talking about playing in space it should be like I send – you answer, I play – you imitate it, we mutually steer our sounds being especially sensitive to ways of showing these sounds on paper.

1. A natural sampler pointed at the audience and the performer



video 4 - <http://www.youtube.com/watch?v=LzVzMmuuS3c&feature=youtu.be>

2. Recognizing sounds from a distance according to a appointed key/answers



video 5 - <http://www.youtube.com/watch?v=GvaBOjWV8hA&feature=youtu.be>

3. A sound reaction to a teacher passing by
4. Using a space score for everyone stressing the walking tempo
5. Working with a line – rhythms
6. Chinese whispers on the flute

7. Instrumental charades from a distance
8. Sending sounds by e-mail
9. Flipping sound information – paper letters – compositions
10. hide and seek with flutes – looking for the source of the sound

Chapter III Beatboxing techniques

1. Reading into the instrument – your name beatbox style
2. Great pretending and beatbox
3. Consonants and building structures based on them
4. High and low – rearranging beatbox consonants
5. Types of rhythm – beatboxing styles
6. Virtuoso
7. Mini shows
8. Working with the microphone
9. Playing with the best beatboxers
10. Beatboxing stories

What is beatbox? It is imitating percussion sounds.



video 1 - http://www.youtube.com/watch?v=k1O_aH1jSAw

Each beatboxer has his own sounds that form his style. As a educated musician, performing and having my roots in contemporary music, I cannot focus on that kind of approach. In the beginning let us try and find beatbox sounds in our names. Beatboxers often write down their techniques as consonants.

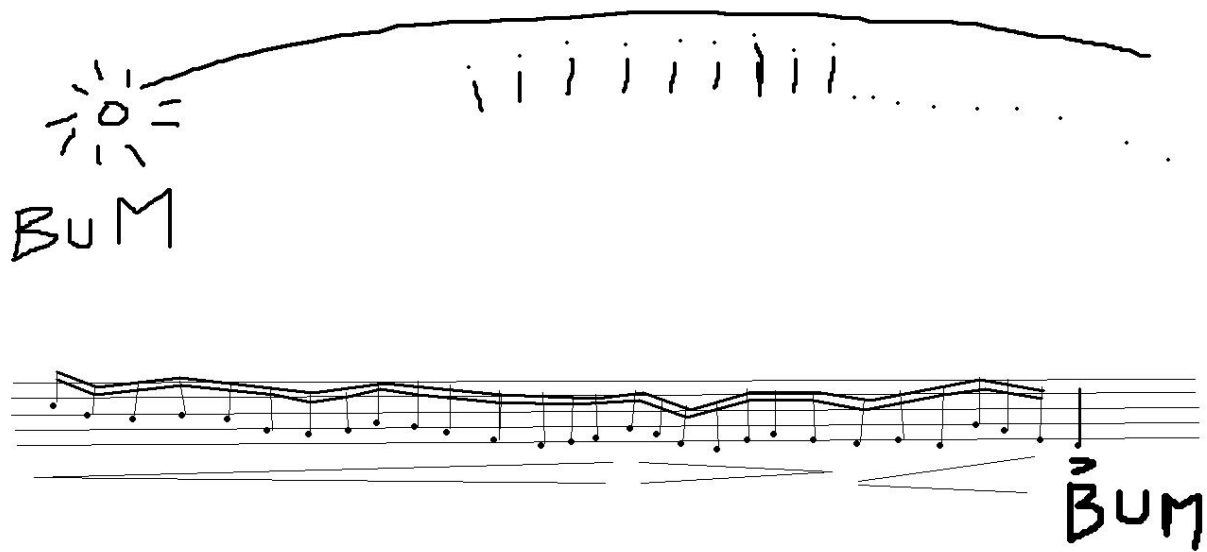


video 2 - <http://www.youtube.com/watch?v=MzHkh9yqxo0>

Using the so called atmospheres available on sites http://www.youtube.com/watch?v=6_39wbGIJ_I, <http://www.freesound.org/> let's try to listen carefully to the found sounds and translate them onto our instruments. We just have to conduct our hearing properly and treat each sound as a beatbox structure. Here are some examples:

I listen and imitate

I inscribe the techniques into the structure



Because during my classes I have to hand out flutes to the audience or to students, I will now try to make musical use of the „handing out situation” within the score and using beatbox.

I now encourage you to take part in an action called the space score. Beatboxing techniques are being laid down on the ground, written on sheets of paper. Whoever steps on a sheet, plays the technique. We walk around the room in different tempos.

Beatbox is constructing rhythms. Let's now try the string method. I wrap myself with string, kids pull and I feel the rhythms directly through my body. Together we build an interaction arranged through a „natural sampler” drawn on a big sheet of paper.

By adding a describing word to a given consonant we can play with changing its sound. Here's an experiment with changes:

DRAWING of 10 changes

Watching different beatboxers perform we can come to a conclusion that these uneducated people take their skills to a level of a true virtuoso, to the limits of performance possibilities. How is that possible? Thanks to training of course, by practicing faster and faster tempos and improving individual sounds.

1. Playing and listening. Play PSH! In 5 different ways. For example:
 - loud PSH! Into the flute
 - dirty PSH!
 - rough PSH!
 - heavy PSH!

- short PSH!
2. Arranging three beatbox consonants in a different order and adding to them the flute sound

PSH! B K K K B B K PSH! B PSH! Sound A B B Sound C

3. Playing with metronome and working on different sounds

Mini shows are also a preparatory for entering a formula of a beatbox concert. And so we have an introduction, entrance on scene, microphone check, a show that has an opening, body and a finale, involving the audience, hey ho.

A very specific beatbox characteristic is the use of a microphone grasped tightly in the hand. When we play a flute we must find this specific relation between holding the instrument and the microphone. Let us note down the possibilities of such a combination: the flute + the microphone



video 3 - <http://www.youtube.com/watch?v=518IeX8L0sA>

The access to internet enables us the access to recordings of some of the best beatboxers. Trying to play with them we must naturally try and create a certain language of dialogue for ourselves, otherwise our sounds won't make any sense. Here are some examples of sounds created for certain recordings. What I'm using here is the principle of a musical note.

When we try to imagine a situation, like going to the shop to buy some bread, let's try to take a closer look at what happens during such a trip. Getting up from a chair in beatbox can be expressed as VVVVet t and opening the door as hhhhheeeeeelk. Here is an example of such sound occurrences based on a story.

Chapter IV „Forms for a recorder” - Cars.

What are cars like? Do we use them only to drive the streets or can we try harder and enliven their image in the space of our imagination? What can be done with cars and how this influences our music? Does this kind of thinking, machine versus instrument, make any sense at all? Thinking about creating sounds as a physical process, of passing from absence of motion, to the state of movement, from pause to pressure on the diaphragm and finger movement, we notice that we have a lot in common with a machine that emits sounds under pressure. What kind of sounds? How to play a recorder and a car? These many questions will be answered during exercises and training. Let's begin from creating a group of car sounds and, a group of beatbox – flute sounds inspired by them.

Car	Flute
Slamming doors	Gtsh
Doors – pulling the doorhandles	KTK
Shaking the car keys	TuaPliCiPliplipli
Stopping the car	Stop a Stop h Stop c!
Windshield wiper	Different tempos inhale exhale SH – SH
Turning the engine on	Wrrrrrrkbrrrrrrr
The engine working at different speed	RRRR! rrr... ryryryryry rrriiiiii
RIRIRI! Lowering side windows leeeeeei iiiiiiiiiiiii	
Pulling the handbrake	Krrrrrr
Rhythmical blinking with the lights	TicTicTic
Indicator	KlKlKl
Horn	PipPip

All of the proposed sounds will be presented until the end of February 2012 on the internet page www.edukacijakomponowana.pl in an alternative manual on how to play the recorder entitled „Forms for a recorder”.



video 1 - <http://www.youtube.com/watch?v=idY3LrCdaC8>

What can we do now, with all those enlisted sound experiences? First of all we can combine them to find a unique expression to the instrument, caused by the physics of a car.

Slight slam of doors + great Gtsh on the flute (note a) + Hard slam of doors + 2 x Gtsh gently, from a distance (notes h d)

In accordance with my method called „composed education” we give each of these elements a certain characteristic expressed with musical notation, for example:

Slight slam of doors linked with a legato and a great Gtsh on the flute (note a) as an eight note, quarter note pause+ I say quickly: Attention! There will be a certain crack expressed in the piece by an accentuated quarter note Hard slam of doors + 2 x Gtsh gently, from a distance (notes h d) played piano and a short staccato + I speak louder and louder than silence: here is how a mini car piece can end, let's all end it with an exceptionally silent h note with only two fingers holding the flute with a minimal silent turning the engine on – Attention! Bruuuuuuuuuuum... .. - GREAT! loud and sudden.

Let's repeat this set simultaneously listening and feeling this phrase. Let's practice the specific articulation so that it merges into a ready- to - use form in the first part of the piece. This would be the dramaturgy of a piece entitled: „A huge car”. It's going to be another version of our workshop – concert run.

BBBB blowing air strongly into the instrument and saying B (everyone performs this sequence) – I say rhythmically: there is a very big car coming, it's louder and louder OH MY! The car does a crescendo – I speak faster and faster- we all do a crescendo on flutes from a silent note through adding a purr WRRAAAAAAAAM to a loud braking sound – START!!! - GREAT certainly in a car, in its engine the pistons that pump the gasoline are moving really fast, can Your fingers play as fast as the pistons of a HUDGE CAR? Our fingers will play all

the notes of the C-major scale. The C – major scale is an engine of a huge car!!! - we have played – now a great shake of the car keys combined with throwing them high above our heads + fast trills through the whole flute scale + speech tuapliciplipli fortissimo + a slam of doors that closes the phrase + opening doors + a long dramatic note on the flute ..g.. + a dramatic turning on the engine + a fast acceleration + melody g g b e d trill d e.

Wide phrases describe the basic laws of physics. We will make use of movement dynamics, speed and overloads in the construction of the piece's final version. Its „natural multimediality” will turn it into a „educational score” in which we will use the following tools:

- worktop with pictures for showing – crescendo, eighth note, quarter note, forte, C-major scale
- metal spoons for building „the so – called engine”
- car keys
- worktop will also be used as a machine
- speakers, an mp3 player and a computer – those elements are required for the following part of our class

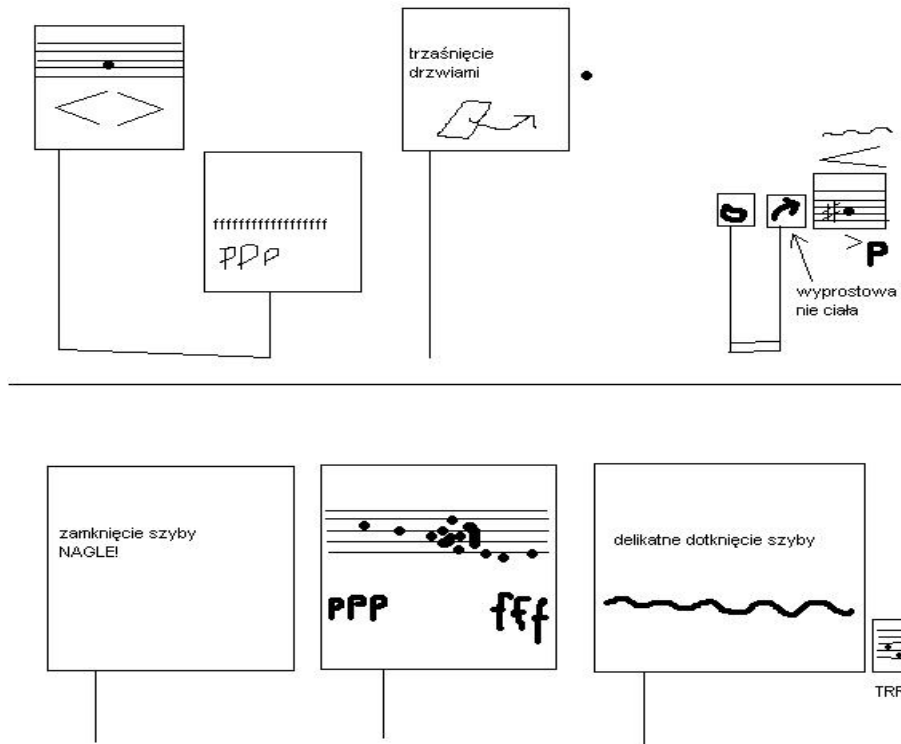
Now we'll explain the point of talking while playing. Apart from playing, moving and interacting with objects (cars in this particular chapter) we can talk, describing our actions, sharing information and communicating with people that we collaborate with during the workshop – concert. This is the information to pass on: what comes to your mind when You think „car”, what sort of a musical element? For me personally, it's a colour thing. COLOUR, great power like Beethoven's orchestra, we combine car's sound and related fragments of L. van Beethoven's music (musical references are very important because they limit the abstract impulses in „Forms for a recorder”) I suggest a piece by L. van Beethoven, the Coriolan Overture Op.62. From the very beginning we realize that the correlations with the car colour are significant. Listen ☺

Pictures for showing: a picture of a car - „Here is a car”, change the picture - „here's an open car door”, „ here's the car's great colour”.

Sounds: drrrrrrr, wrrrrtkbrrrrr

Movements: a movement interpretation of the word „colour” - strong, slow shifts in the body

Objects: colourful balls thrown in different parts of the piece



Each of the above mentioned elements is interpreted by the notion of specific car colours. By talking, showing, playing or moving we are inspired by the above mentioned car sounds. We must avoid all randomness. With all the abstract involved we should avoid involuntary, very often improvised movements. That's where a need for a score appears, a need for training, listening to phrases and, above all, building a coherent structure with elements allowing us to combine movement with playing, speech or using objects. Here's an example of such a sequence of occurrences, where each element has a musical link with rhythm, expression etc.

Stopping of a car – we slow down the tempo of the melodies being played for a moment – we slow down the speed, that is the amount of expression in the fragment, we part from the idea of “great involvement” we end with complete indifference to music - I say: Hello, why did the estimated students play in a 140 tempo when only 80 is allowed? I give a ticket for 10 minutes of playing at home and practising by imitating the Formula 1 sounds – nervousness and faster heart rate appears in our piece – we play on the flutes the changed melody and a beatbox T dum T dum imitating the heart beat – we part this sequence with the statement of the whole class, that here ..aaam, can the ticket be reduced to 5 minutes? (speech with an undertone of resignation and a note to play ff F# played lazily)



video 2 - <http://www.youtube.com/watch?v=9b4B5U023ns>

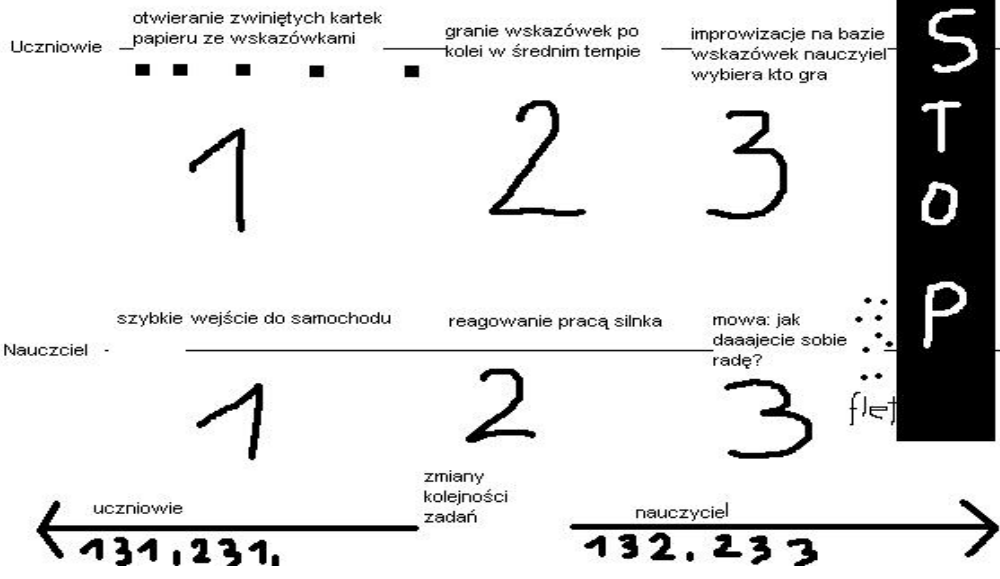
Contrasting music issues with reality mutually inspires those two worlds but also introduces a playing student to a certain world, orientates toward an emotional approach toward the performed notes.

As I underlined it before in “Forms for a recorder”, my alternative manual for playing, seeing the instrument as a part of space, combining playing and everyday life can result in the possibility of dialogue with everything that our senses stumble upon. In a way it means combining two physical potentials, two physical realities differing from each other, with speed, sound, expressions. Now within the presented method those realities have a chance to meet and start to build common movement – sound installations that occur in “composed education”.

The same way we do it in each chapter, first taking notes and describing the possibilities of the object that we're dealing with and then justifying and expanding by description and musicalisation of the imagined sound situations.

Now we do the same thing with a recorder, we examine “car melodies”, we check how certain machine sounds can be transferred into instrumental techniques and we build a specific colour dictionary, that will become the basis for our structures and “composed education” sequences.

What can cars teach us? What sort of methods do they inspire? Let's take a look at traffic control with the use of flute sounds. The a note is a left turn, frullato on the h note is a right turn, g-h trill is breaking and repeated f f f notes in staccato is going forward. We set the route and start controlling; the teacher first plays and the students follow.



Chapter V Collaborating with a robot – the expression of a machine

1. A robot as a naturally multimedial creature.
2. Methods of collaboration
3. The expression of a machine
4. Robot in a classroom
5. Everyone is controlling, everyone is in tune
6. Dressing the robot up – robot as...
7. Improvisations with a robot
8. A score for us and a robot – propositions of scores
9. Constructing pieces out of simple gestures – programming a situation in a classroom
10. The relations between a robot and music – musical note

A robot can, for example:

- walk
- create sounds
- use its hands
- raise its arms up
- turn around
- glow

These elements are characteristic for my toy WooWee robot. More complex machines can do respectively more. Having this rather inexpensive toy one can experiment to one's heart's content. We should combine the possibilities of a robot with the possibilities of the recorder to enter a musical dialogue with the machine. Here is an example of the recorder's possibilities:

- delicate blowing
- rubbing a hand on the instrument
- only the sounds of the fingers clapping on the keys
- squeezing the mouthpiece with the hand and a squeak
- talking to the flute – beatbox
- trills
- melodies
- playing without the mouthpiece

And now only the proper combination of possibilities:

Robot glows - playing without the mouthpiece – robot turns – trills flute



video 1 - <http://www.youtube.com/watch?v=h7HCZtMwiqg>

This was the first example of a method of collaboration with a robot through combining its possibilities. In what other way can we collaborate with a machine using a recorder simultaneously. We can:

- arrange our actions with the robot according to a timer – robot acts for 3 seconds, we act for 5
- we can interact with the robot by creating a common video
- we can create a story, a program that will lead us through all the action
- we can create a band with the robot giving him different instruments to play like a keyboard, cymbals, rattle



video 2 - <http://www.youtube.com/watch?v=Wy4b0MttyO0>

Robots are naturally mechanical, this is what differentiates them from us. They do not have finesse and the beauty of the movement of human hands. They can't answer an interesting question in a spontaneous and witty manner. What they can do though, is be controlled properly and answer our question or have expression. In order to describe a robot's movement I can use the following terms:

- artificiality
- blocking
- lack of complexity
- lack of change
- stiffness

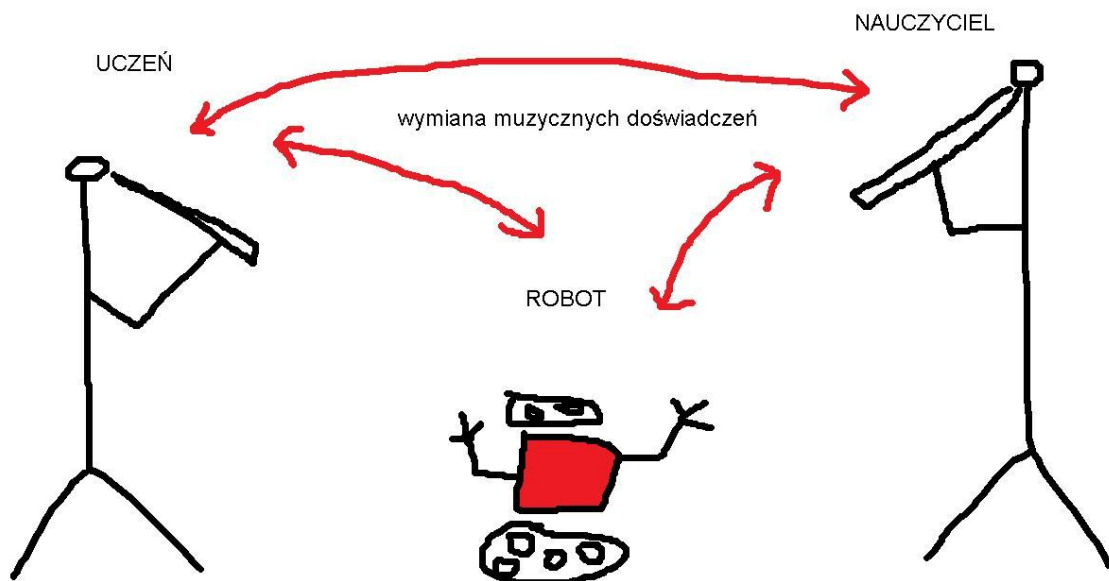
What is being described are the different uses of a robot. If we imagine a robot's action in a classroom and combine it with the possibilities of space, where we have a blackboard, tables, sills, doors, rucksacks, we will see that we can create interesting stories with constant combinations. The robot walks through the classroom and trips over a table.



video 3

<http://www.youtube.com/watch?v=vMC1qkzfoIU>

When I perform, I'm not alone. I always perform for someone. I practice alone. The relation between me and the audience is obvious, undisputed. What should this relation be like instead? It should be based on noticing our common possibilities, should be useful and should give us more than just what one can hear. You too can do exactly what I am doing.



A robot shouldn't be just a robot. This limits it. It's enough to say „The robot as ...” and it soon turns out that its stiff skills take different forms, the robot becomes something else. This gives the possibility of a different interpretation of the gesture, movement or sound of the machine.

What is about to happen, what will occur? This question is being answered by improvising musicians. We are about to improvise with a robot. We have already enumerated the possibilities of a robot and a recorder. We will now enliven ordinary words and expressions through improvisation. Improvisation will be based on imagining and creating specific relations between the robot and the recorder.



video 3 - <http://www.youtube.com/watch?v=-ZHf2b9O0gc>

When improvising, we constantly create something new. We will now try to stop and write down what we improvise. We will create scores for ourselves and the robot, which we will practice and try to perform.



video 4 - <http://www.youtube.com/watch?v=JMAz4fN4f7c>



video 5 - <http://www.youtube.com/watch?v=A0ovlAAVQU0>

Chapter VI The flute as an ethnic instrument

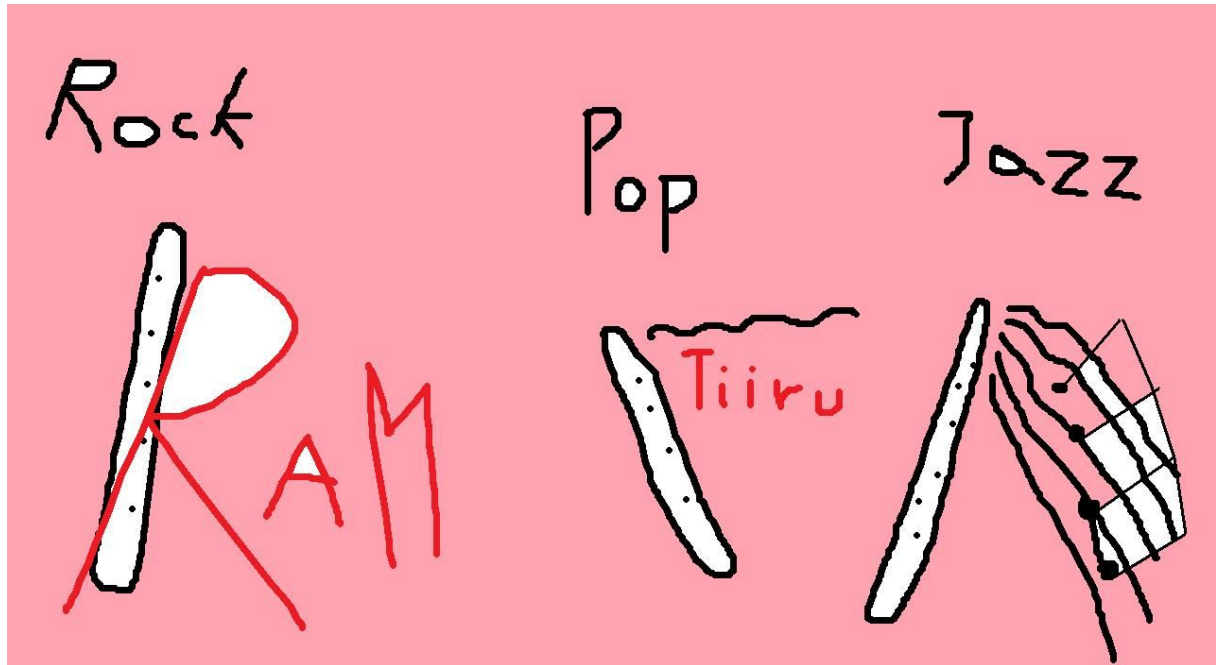
1. Regions of the world on the globe – traveling and trying to play accordingly
2. Main ethnic techniques and themes of playing
3. Interpreting ethnic music through other genres of music. Reacting to students' ideas
4. Beatboxing techniques and ethnic rhythms
5. World animals and world music
6. Using the instrument in different traditions – snake-charming, rainmaking, for eating, for sleeping.
7. Communication through the instrument
8. Arranging ethnic techniques in groups, in a natural sampler.
9. The scene and audience situation – creating a situation of a playing communion
10. Comparing ethnic and European music by juxtaposing those two genres while playing

Ethnic music is an immense source of instrumental possibilities. Polish flute, Japanese flute, beatboxing flute (part of the New York folklore ©), African flute, they all represent manners of playing that differ from the European ways. Using the method of taking musical notes, we'll try to hear those techniques very precisely. Let us try and play them on our instruments. Here are the main ways according to the notes:



video 1 - <http://www.youtube.com/watch?v=8S4mKYRYfI8&feature=youtu.be>

In order to broaden our ethnic musical horizons let's try now to listen to other music styles, making notes again and combining them with the ethnic notes. This way we will be able to constantly broaden our language of expression. Everyone can bring their favorite tunes to class and we will listen to them and make notes.



Now we will listen to unusual rhythms in ethnic music. Let's focus mainly on the rhythm, let's change it into consonants, sequenced one after another, and try to play. Remember what sort of consonants are used in beatbox. Let's gather all this information and combine it in one piece.



video 2 - <http://www.youtube.com/watch?v=I6KTsNHH0Dk&feature=youtu.be>

Another way to diversify our skills on the ethnic flute is by describing it with animal sounds. Each animal has its unique character, it can be huge or small, it can howl, roar or oink. Those are other sets of sounds, that can be included in our flute repertoire. What kind of melodies will be appropriate for particular animals.

VIDEO

To me, it is essential that the instrument takes part in our everyday life and playing it becomes something completely natural. I take the instrument, play just two tones and I come back to doing other things. As strange as it may seem, it is a very natural thing specifically in ethnic cultures. Playing for a purpose, playing as a part of the day. Snake- charming, rainmaking, playing during meals, meditation, playing for animals.

Video examples

Japan in the kitchen

Africa in a room

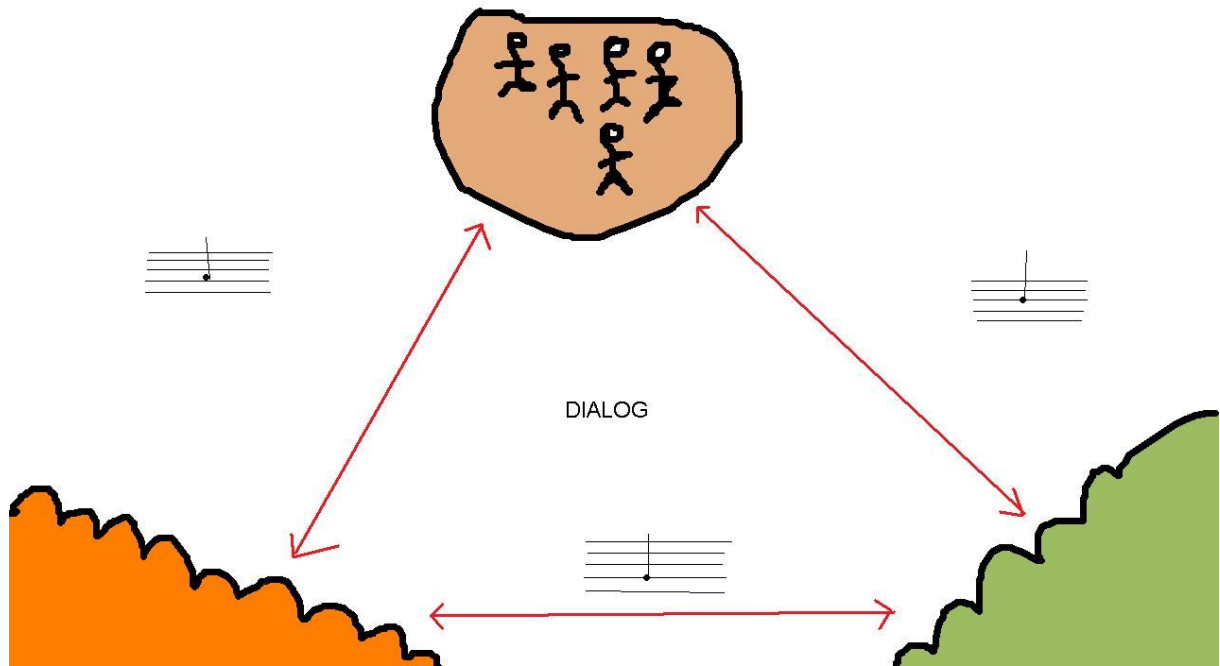
Poland in the bathroom

Beside the everyday use, the instrument can also be used for communication. Like in smoke signals or the Morse code we can use sound to transfer information. The c note can be a word, the h note acquires another meaning. Individual techniques arranged properly will form phrases. Here are some examples:



video 3 - <http://www.youtube.com/watch?v=kjzUFrXtp8M>

A natural sampler is preparing for showing the designation of techniques. It will now be a method of building a musical piece for our collective actions. Japanese, African and Polish techniques will now appear next to each other with tolerance. Here's an example of such use of a page with techniques.



There is something incredibly fascinating in a group of people playing together. If only one considers some previously established rules, the sense, that is necessary to build form, will appear. An obvious example of such a group is an orchestra, which is composed, nonetheless, of professional musicians prepared for concert presentation. For me it is especially interesting to meet inexperienced people who suddenly enter the world of sounds. These people have the opportunity to see the instrument in view of the basic and simple gesture.

Chapter VII Flute orchestra

1. Methods of collaboration in a flute orchestra – squares, timer, sampler, taking notes
2. Searching for a common sound
3. Remixed pieces for a beatboxing orchestra
4. The relation between the conductor and the orchestra
5. Notes taken from the ways that different orchestras work
6. Performing musical elements by an orchestra
7. Flute orchestra in motion – shapes
8. Different instrumental line-ups
9. Orchestra playing with additional elements
10. Imitating orchestra instruments with recorders

How to collaborate with a group of people, when not everyone knows how to read notes and is on a different level of playing? By using different methods, playing together can be directed to a point of performing a concert. Here are some methods I use:

- a timer showed via a projector
- a natural sampler
- dividing people into instrumental sections and showing the sounds that are to be performed
- walking and finding sounds staggered in the so called space score
- mutual control – I control You and You control me
- improvised conducting – showing prearranged signs
- I (or an assigned person) stand next to a person and that person is playing
- audio score with recorded musical signs
- recorder karaoke for given pieces



video 1 - <http://www.youtube.com/watch?v=BytvvLnFtZQ>

In a focused state, like the one that is typical for concert musicians, I propose the students a given way of playing, silent, loud, with a lot of air in the sound, with a reaction to gesture that triggers a sound, delicate, hard, with a gesture that ends the sound.



video 2 - <http://www.youtube.com/watch?v=lbEXIPNoEsM>

In the presented manual a lot of musical elements are inspired by beatbox. For the beatbox way of playing I invented the so called „midi notation”. It is composed of squares arranged into a grid.



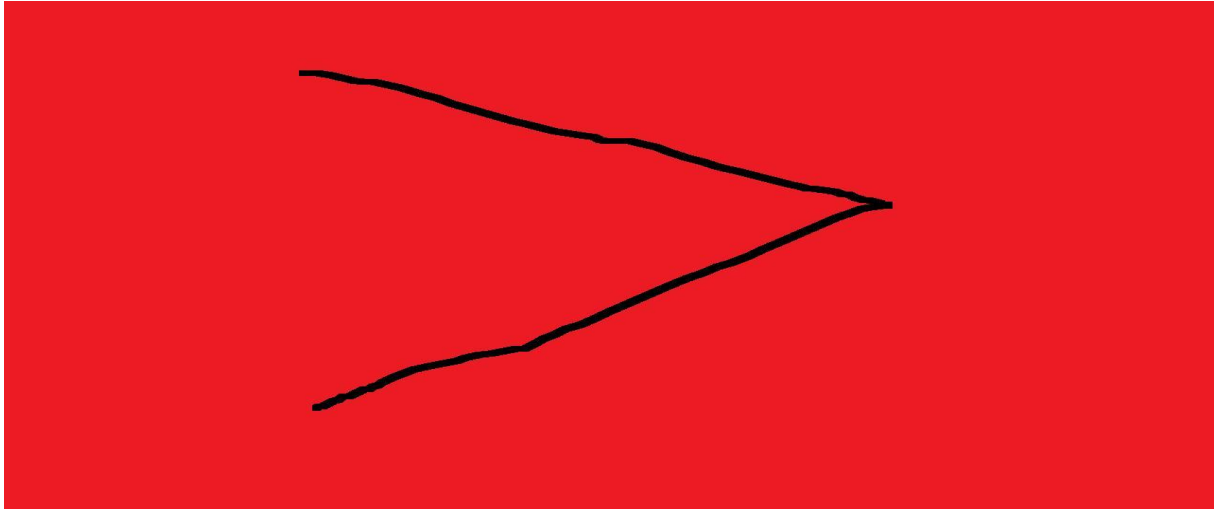
video 3 - <http://www.youtube.com/watch?v=cxq8rhcwJuc&feature=youtu.be>

Big part of energy and musical expression in an orchestra is passed on by the conductor. I have experienced it many times myself. Within these workshops we can show an active and expressive conductor as well as a sluggish one, who can make music that reaches the limits of boredom. Show us expression and we will react, our instruments will answer.

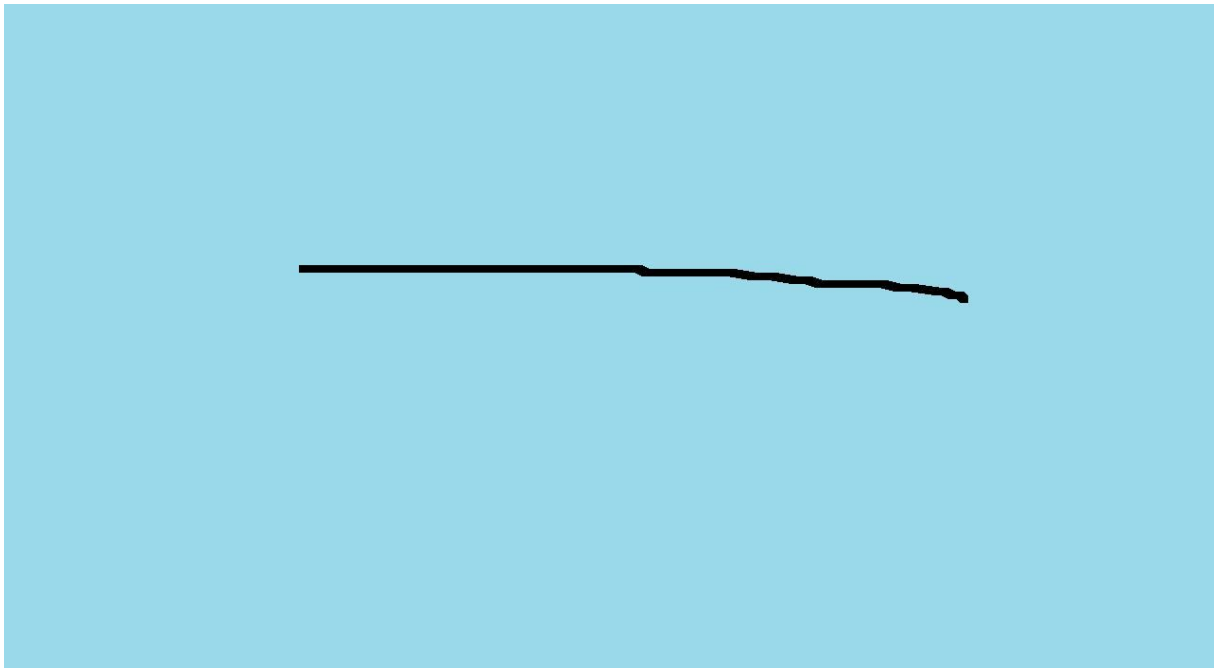


video 4 - <http://www.youtube.com/watch?v=Gxezl-tv6TY&feature=youtu.be>

What types of orchestras are there? A symphonic orchestra, a fire brigade orchestra, a court orchestra from Korea, gamelan, big band. Each of the enumerated bands has its own, very specific sound. Let us try and be these orchestras, let's imitate their specific characteristics.



portato



tremolo



Orchestras are usually set up in space in a very particular way. Wind instruments, bowed string instruments, percussion. It has also a great meaning to us, especially because we can use our imagination in using the space of a classroom.

Depending on the type of orchestra, depending on the piece, the cast of the instruments is used in different ways. We can play in duets, than suddenly change into octets, trios, four soloists playing with the orchestra and so on. In those configurations we can perform written pieces as well as improvise based on established sounds.

Our sensibility to our surroundings can turn out to be important even more important when we talk about simultaneous collaboration of of many people, where everyone is controlling a different part of the classroom or other place where we find ourselves.

Let's now take a close look at the symphonic orchestra instruments. Let's divide them into sections. The violin play with a wide and lyrical phrase (again translating into consonants) TIUUUUU, double bass has a low and strong sound DU UM -----, the wooden wind instruments section has fast plays DIGI TIKI TIRI TUE IIIIIIII, the brass wind instruments are TU TU DU DU TRU TRUM DRU IOIOIO I finally the percussion is DUM! PUM! PSH! GD! PAH!. We try to perform all those elements into the flute.

WIELKA
ORKIESTRA
FLETOWA

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

Chapter VIII The recorder and a foreign language

1. Beatbox consonants and phonetics
2. Emotions in a language
3. Different languages
4. Learning words and phrases
5. Building abstract languages
6. Language and movement
7. Preparation of a language – deformations
8. Interjections in speech
9. Rhythms and language
10. Breaking the language down into parts

We have already enumerated particular consonants on various occasions in this manual. Now we have tasks that are connected with each other. We are going to write down beatbox consonants and particular foreign languages consonants. Its all about combining the two means of expression which are: expressing meaning through phrases and statements as a part of a language and expressing musical sense through beatbox.

MAM NA IMIĘ

złóski beatboxowe z tego stwierdzenia

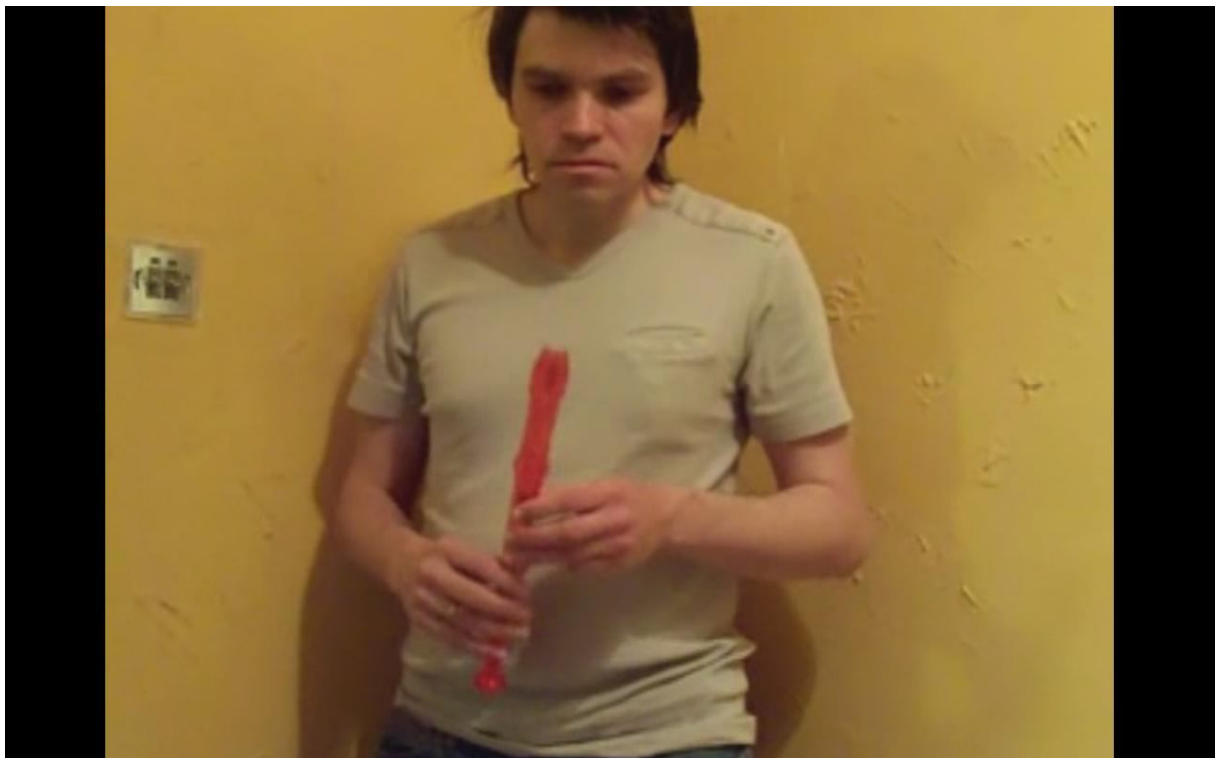
MMMM
A! A { m..... NA
ime

I don't think it's possible to speak completely without emotion or to play completely emotionless music. One can obviously assume this way of playing – stiff and with a robotic

manner – but one has to put a whole lot of emotion into that kind of playing or talking, believe me.

Let's now listen more carefully to German, English, Japanese and, as usual, focus on noting the characteristic sounds.

- German ...
- English...
- Japanese...



video 1 - <http://www.youtube.com/watch?v=YfPEBDYqzI>

Having a sentence in a given language I suggest cutting it into pieces and inserting flute sounds into the gaps. Maybe we can try creating a new language, one that could be called flute German, flute English or flute Japanese? How can we communicate in those languages, can we sound surprised, angry, ask a question, persuade?

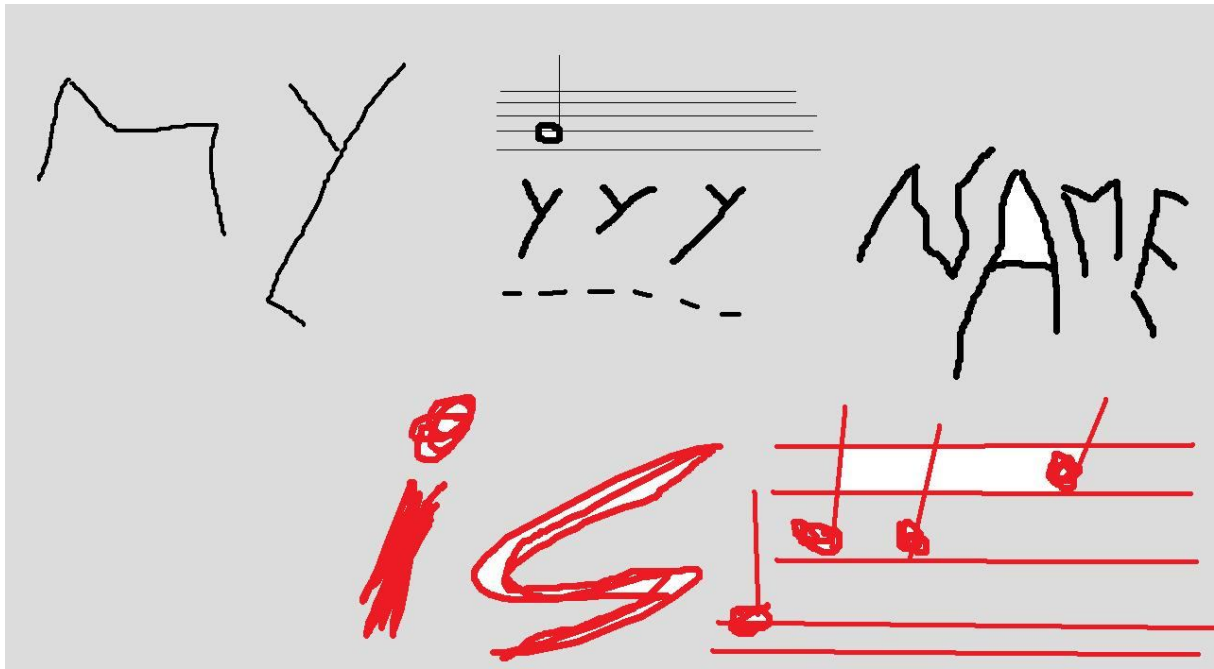
We can now see what are those three languages about, when it comes to sound. Let's now try to invent our own, abstract languages that are inspired by a given word. It can be a word taken from the dictionary or from the top of your head ☺. A language of cat's meows, of the sounds of sand or the wind?



video 2 - <http://www.youtube.com/watch?v=xswe4586wcl>

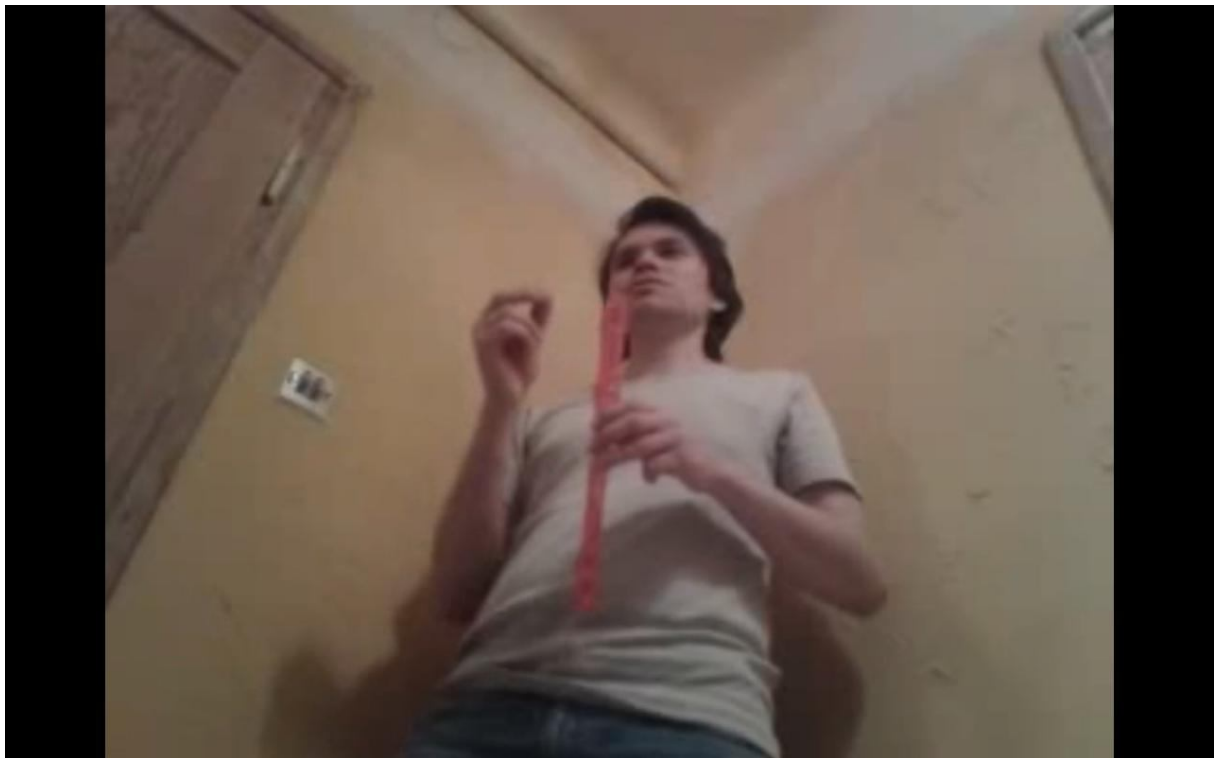
When people talk they always gesticulate, or at least it is a very common thing. We'll now use the examples available in films or taken from our own experiences and try to be as open as to let the gesture help our performance, to build a musical piece from gestures and sounds.

Reading the following chapters of my manual may seem as though we are constantly having to do with the abstract. I'm very sorry but the abstract is sometimes essential to wake us up from our routine, our everyday, important matters. Let's take inarticulate talking. Someone would say: "I can't understand you, could you speak more clearly?" or "speak slower please, I don't quite follow".



With this kind of understanding of a language, there can be a lot of interjections that can turn out to be an introduction to language preparation and looking for new solutions. Talking through aluminum foil, talking into a bottle, talking with a lot of air, talking while chomping, this opens up a whole new spectrum of possibilities.

I will again ask You to listen to a language. What rhythms can You hear? “I went there, there, here Tee Tee there E there”, “My name is Michael – I tu sh p mi ka llllll”.



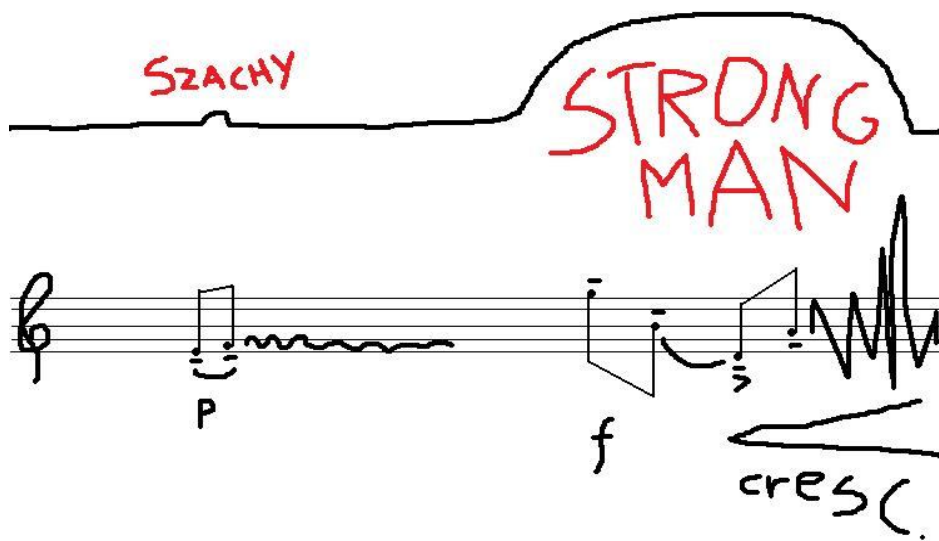
video 3 - <http://www.youtube.com/watch?v=F6vYiFaC-1U>

We can make use of conversation recordings in languages or recorded lessons, we can try to musicalize them, turn them into a lyrical piece, a dramatic one, an opera, rock'n'roll, cutting through the sounds with notes and the sounds of the flute. Each language has its own melody and we have numerous melodies for the recorder.

Chapter IX - Musical Olympics

When we think music, it seems that we talk about sounds. When we think sports, we see a whole range of disciplines from chess to „Strong Man” type championships. Doesn't this wide range seem like the relation between a Gregorian chant and the physicality of Napalm Death.

Here are the rules of transposition in different sports and its musical consequences.



Here are the rules of transposition in different sports and its musical consequences.



video 1 - <http://www.youtube.com/watch?v=7xqcmCjeQyw>

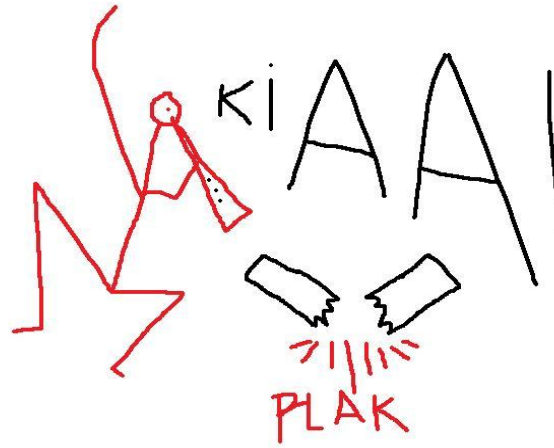
Football

Touching a ball with a leg assumes using a 5 degree scale depending on the force of the kick. A pass is a „C”, a lob „D”, a centre „E”, a shot „F”, a bomb „G”. Each player has their own scale, and has to think ahead in order to use suitable sounds. One can achieve this by regular training. The running tempo on the field is also the tempo for the piece, for each player. There can also be a shouting commentator, whose function apart from narration can also be that of a poetic bard writing poems on football.



Karate

We have various versions of karate – a contact version and also a more ballet-like version. In music such a marking of articulation that could describe the accumulation of energy needed to enunciate „KIA!!!”, does not exist.

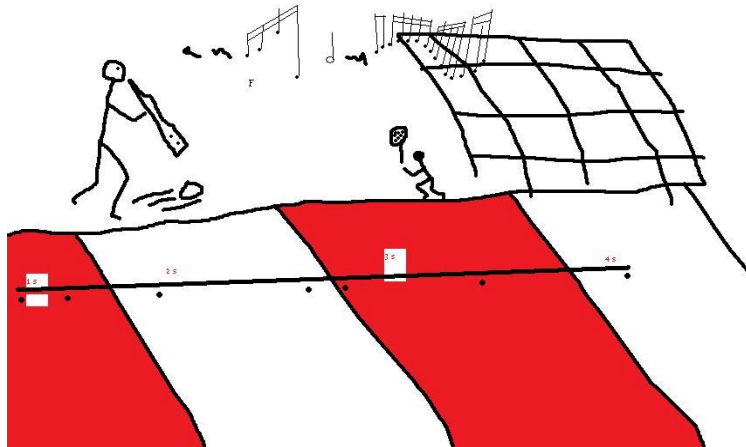


Form for the whole Olympics

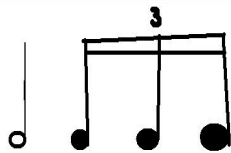
Each sport discipline has something special in it, something that influences the music in a characteristic way. Mostly its caused by the body position in each of the disciplines, a different kind of engagement, which is decisive when it comes to rhythms, melodies and textures in the specific score prepared for the musical Olympics.



Because a lot of soloists use physicality even in classical music (most of all Sharon Kam on the clarinet and Lang Lang on the piano) I think that the transposition of sport into music is something natural. It only requires creating a special form for such a specific action.



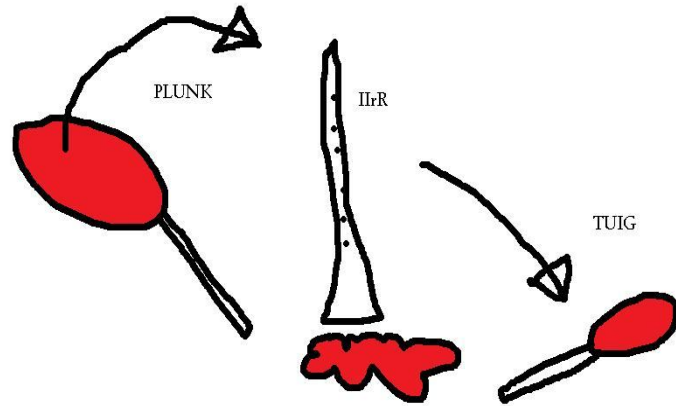
Ti												
	Tu											
		Bun										
			Pyk									



Mocho

Delikatnie



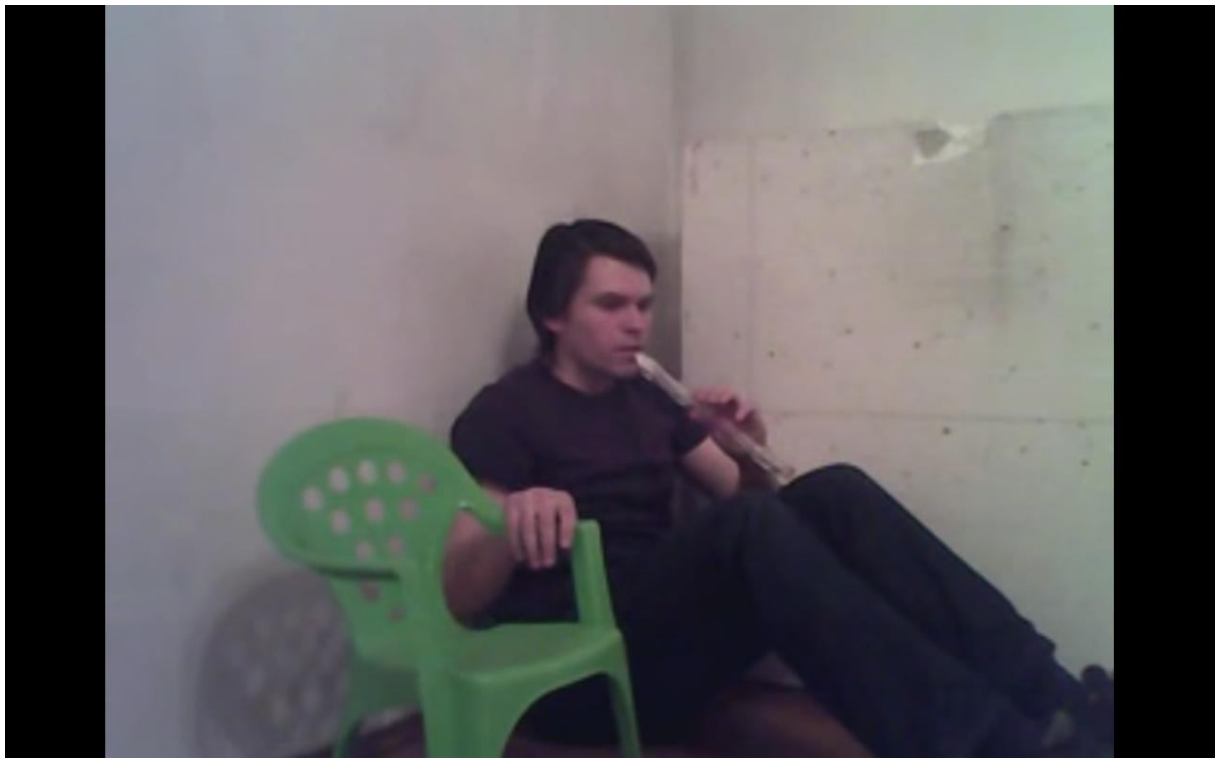


<http://www.youtube.com/watch?v=DYhDPKEB9TA>

Chapter X Mini scenographies

1. Instrumental installations
2. Playing scenographies
3. Making “playing stories” based on movie clips
4. Playing with my movie clip
5. Audio scores from different stories
6. The classroom as a bigger scenography in contrast with mini scenography
7. Special effects, theatrical and film effects in mini scenographies
8. Projects of a mini scenography and stories
9. Making films in mini scenographies together
10. Eating and playing – reading images as scores – enlivening

The musical instrument is a kind of installation in itself. It is made of wood, metal, steel or plastic, some are coated with varnish. Built with strings or holes, resonators or planks. One could ask: what's next? That's it? No, it's not. In order to play a wind instrument one has to inhale, take a breath from the space around them. This way we will exit our instruments, examining what surrounds it and, this way, starting the subject of mini scenographies.



video1 - <http://www.youtube.com/watch?v=XH11zWCdcOo>

By placing the instrument in space that surrounds us, we can build common structures, sequences of musical occurrences, that not only introduce the instrument into our everyday life, but also interact with everything that's possible around. Here are some examples and an intent to try and combine it with playing the recorder. What can a flower in a pot do and what can a recorder do?



video 2 - <http://www.youtube.com/watch?v=VJ30FwApKHQ>

Let's now record a movie clip with our cell phone. Let's watch it, paying attention to every possible detail. Let's create a playing story based on noticing what is around us. "OFAAAA".



video 3 - <http://www.youtube.com/watch?v=2C3SOYHzLwA>

Let's now see, imagine how different objects in the classroom play. How does a table play, the door, the chalk and the blackboard. Considering these elements we can now focus on the audio score responsible for combining the elements from different fields of art.

Let's write a story. It can be bright, jolly, spring in content or a dark November night, on which no one wants to leave home because of the cold. Let's build or maybe draw a scenography for those stories and invent appropriate sound effects like wind, a passing by car, a singing grasshopper. Let's make a mini spectacle using the recorder and our imagination.

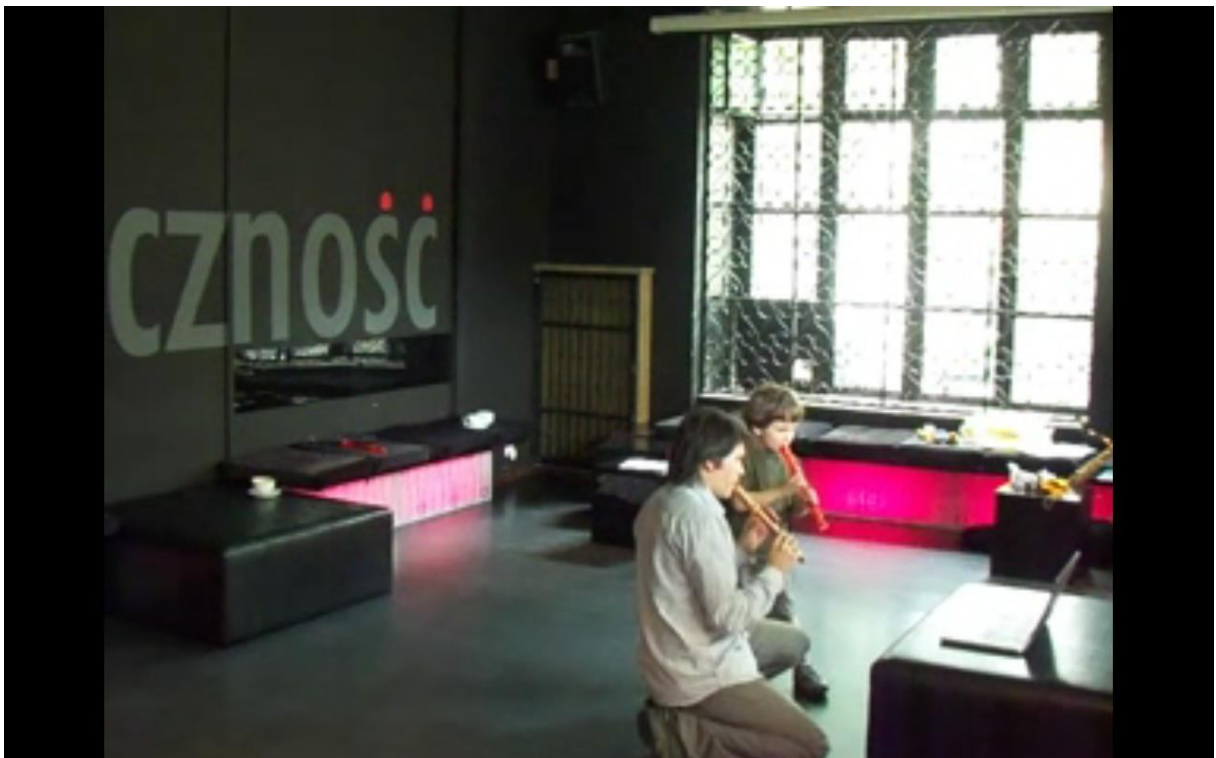
Here are some examples of mini playable scenographies. Let's mainly use our surroundings. Right now I have a table – It will be the sky with thunders, I have a floor – it's a desert where I find water – a bottle cap filled with water. So we have the sky, the desert and water.

It's a common thing in films that the scenography is edible (the gingerbread house or the historic films with tables full of food). Apart from playing the instrument we can also feel the taste, the smell, let's be curious and use our sense of touch, sight. While playing we only make use of our ears, eyes and the feel of the instrument in our hands. The smell and taste remain unused so far, and our experimental form can gain by combining those elements. This way, we can become more conscious and closer to space.



video 4 - <http://www.youtube.com/watch?v=1eYjB9tDcdY>

Having the experience of the recorded image I now suggest accompanying my films and going through with the plot. Blow ups are certain techniques, straight lines are lengthening notes, dots – a lot of dots means playing staccato, a line raising up means playing louder or faster.



video 5 - <http://www.youtube.com/watch?v=N6-wW6Ob7a8>

Once we have a story we can now base our film on it, like professional directors. Like in a film we must have light, actors that will play recorders in our film, later we must do the post production in Magix Music Maker adding effects and music played of course on recorders and send each other the effects. Using the recorders this way we can build the “flute cinema” based on mini scenographies.

Chapter XI of the alternative manual to play the recorder entitled „Music – nature workings”.

Plan

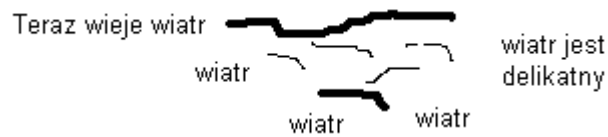
1. Where's the music in nature? If wind blows in a tree, can we call it music?
2. A great list of natural phenomena and ordinary sounds
3. Performing one's own prepared music in natural surroundings
4. Spheres of activity in nature
5. Natural workings – searching, hiding, watching, recording, taking photos and displaying them
6. Graphic notation of sounds – a very precise map of a single note – note structure analysis involving close listening and searching for high and low frequencies
7. Colours, shapes and textures transferred onto the score
8. What can you do with... - „the great preparation of nature”
9. Blowing nature out of proportion
10. Nature's natural sampler

Musical issues for interpretation

1. Very quiet, very loud
2. Ordinary flute sounds and prepared sounds, preparations from nature
3. Focusing in music, on listening
4. Slow tempo, fast tempo
5. Individual expression and recognizing nature's expression

Directing attention in listening is very important when we are dealing with sounds to which we are accustomed. While on a meadow, what we mainly hear is the nightingale. Is there anything else? We take notes.

Exactly what kind of sounds are there? We listen. We write down. We make a recording of what to pay attention to. Oh! A bird. Oh! The wind. Oh! A tree.



video 1 - <http://www.youtube.com/watch?v=mAzdZxapJoY>

Let's listen closer and write specifications for a chosen sound on a piece of paper. A sound specified this way is then described through music symbols to play on the flute. We make them and perform our piece.



We can now arrange our written note like a dialogue with us playing the flutes. It's a mutual performance – nature's and ours, interacting so that nature plays its part. We must build a special score here. It's an introduction to our music – nature workings which are based on attuning. Additionally a sampler can be moved around so that the proportion of the sounds coming from the surroundings can be changed. We fill the sampler with sounds and build a sampler – score, which is based on structures of preliminary actions. We also practice filling the sampler with sounds and constructing a score.

So we have sounds that we can come into contact with, here and now. To make our piece more varied, we can add sounds that are characteristic for nature and can add to the whole dramaturgy of the performed form. Phenomenons such as; different sorts of storm, types of wind, animal sounds, vehicles, various kinds of rustling depending on weather we are walking on ground or ground covered with leaves or a bedrock. The enlisting of possibilities gives us a rich basis for our piece that attunes with nature.

Here are some examples:

There is no storm but we can make it. A storm without rain, or with rain.

What should those pieces be like, so that they ideally suit natural sound spaces. Here are examples of those inspired compositions:

With soil

Brrr – fast rubbing of the ground with feet – gathering momentum like a herd of horses – ehe ehe on flutes



instr			
voc	BRR		
mov	<p>tarcie nogą ziemi</p>		<p>ziemia jest twarda</p>
perf	<p>delikatne podniesienie grudki ziemi</p>		



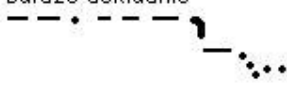
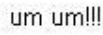
With air


A deep inhale ssssss – quick inhales and exhales – blowing petals from the palm of our hand – tiru tiru on flutes very quickly

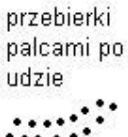
With plants

A plant grows on flutes we grow from the ground up louder and louder – up down – up down fast running with fingers

instr  

voc    

mov 

perf 

rośliny należy oglądać
bardzo dokładnie

um um!!!

przebieżki
palcami po
udzie



video 2 - <http://www.youtube.com/watch?v=FwUetIzxHis>

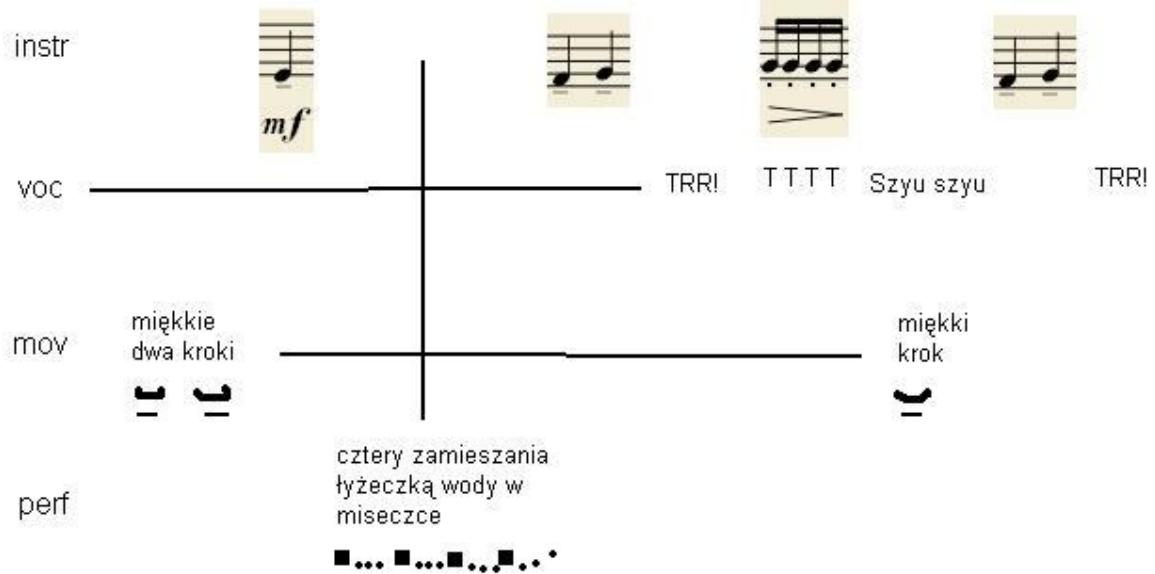
With animals

A cat walks silently and delicately – e, f, g, gggg notes on the flute, tr shyu shyu tr

Our activity, our being in nature usually limits itself to a couple of statements: “It’s so beautiful”, “Finally I’m going to rest”, “What a beautiful morning”, “Oh, those sunsets”. Without describing the situation one cannot understand the awe-inspiring idea of nature.

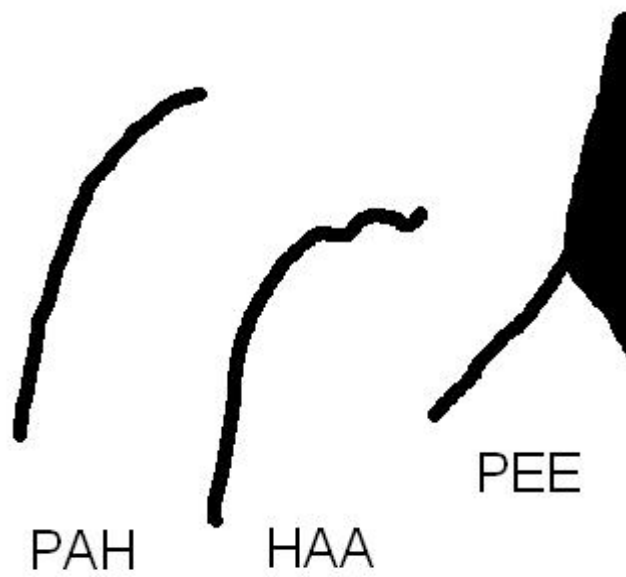
Sounds

A creek – it is fluid, flowing of notes, emotion presses the instrument.

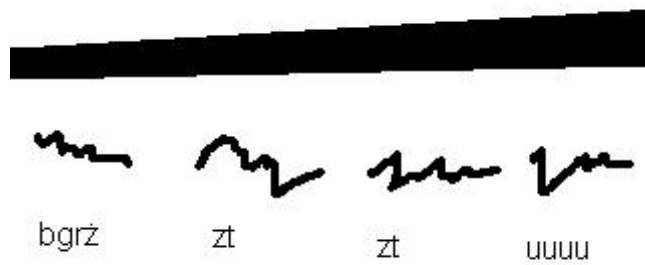


bd db bd bd db b b b bd bd bd bd dddd db db db

The wind blows – opening, moving the flute in different directions as the wind goes, a single note versus rhythmical portions of white noise sh shshsh sh shshsh.

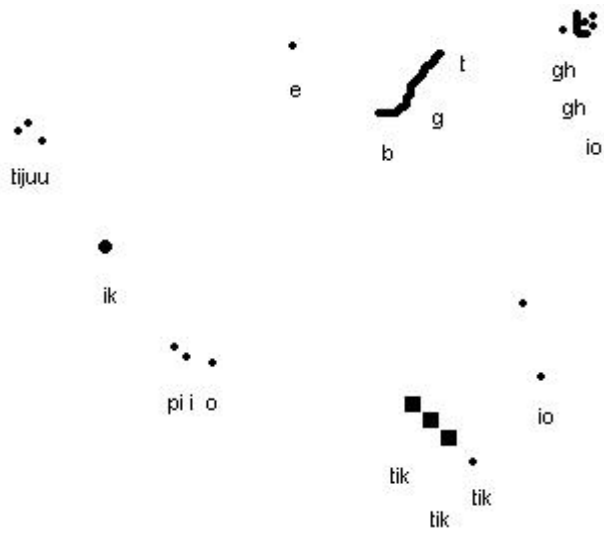


Burble of the forest – wide murmuring sounds, playing a chord of murmur and a note, setting directions for the burble.



Sounds of the ground under our feet – pressing the soil with feet brrg, zt zt, uuuu, nuances of different surfaces and nuances of different flute – beatbox sounds.

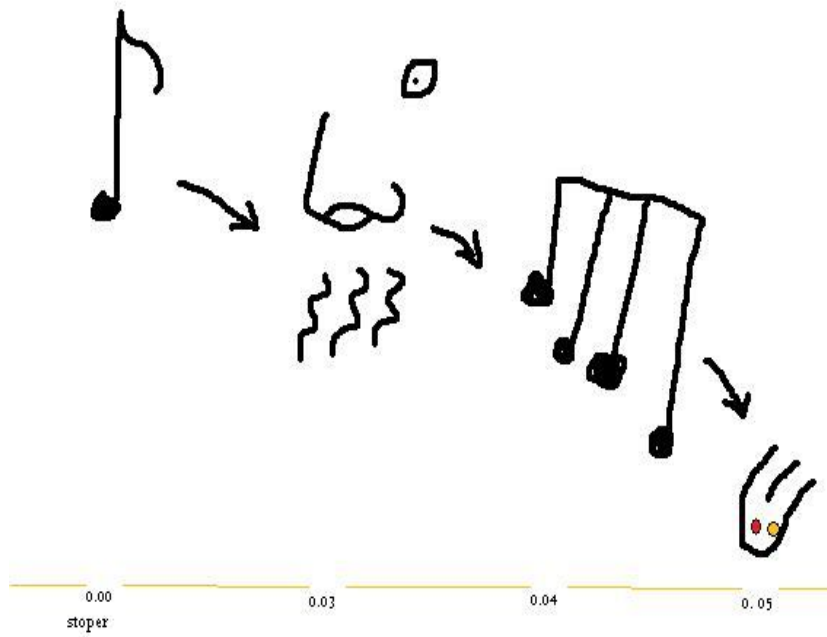
Birds sing – weird melodies with characteristic changes, high and low, ethereal and joyful.



Smells, flavours, images and touch

Can a smell become part of a music score? Yes, if we use the special notation, allowing to place the sense of taste in an appropriate, musical space. Here are examples of pieces that can be performed within the framework of workshops.

Note – smell – 4 notes – 2 flavours



What kind of smells can we find around us: grass, forest, water,
 Images: green, blue skies, shapes of the surroundings, what colours?





0.00

stopex

0.02

0.04

Flavours: blueberries, wheat, raspberries



Rham

Rham

0.00

0.10

Touch: stroking grass, touching trees, taking rocks into one's hand



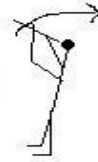
Our reactions to the above mentioned elements stay with us. Left in our psyche, they need to be expressed. Let's taste berries and name our reaction. There are many different ways of describing expression in music. Let's close our eyes and create the following images:

The image of a bright green area, just this one tree very quietly starts playing the trumpet, louder and louder, we interrupt the tree's solo with a g note on a very calm flute.

The taste of berries is getting sweeter. While focusing on it, we play a a a h h h a a h h stronger and stronger. A pink bird flies by, saying "you play well!"



SZSZSZ



piękny zielony las

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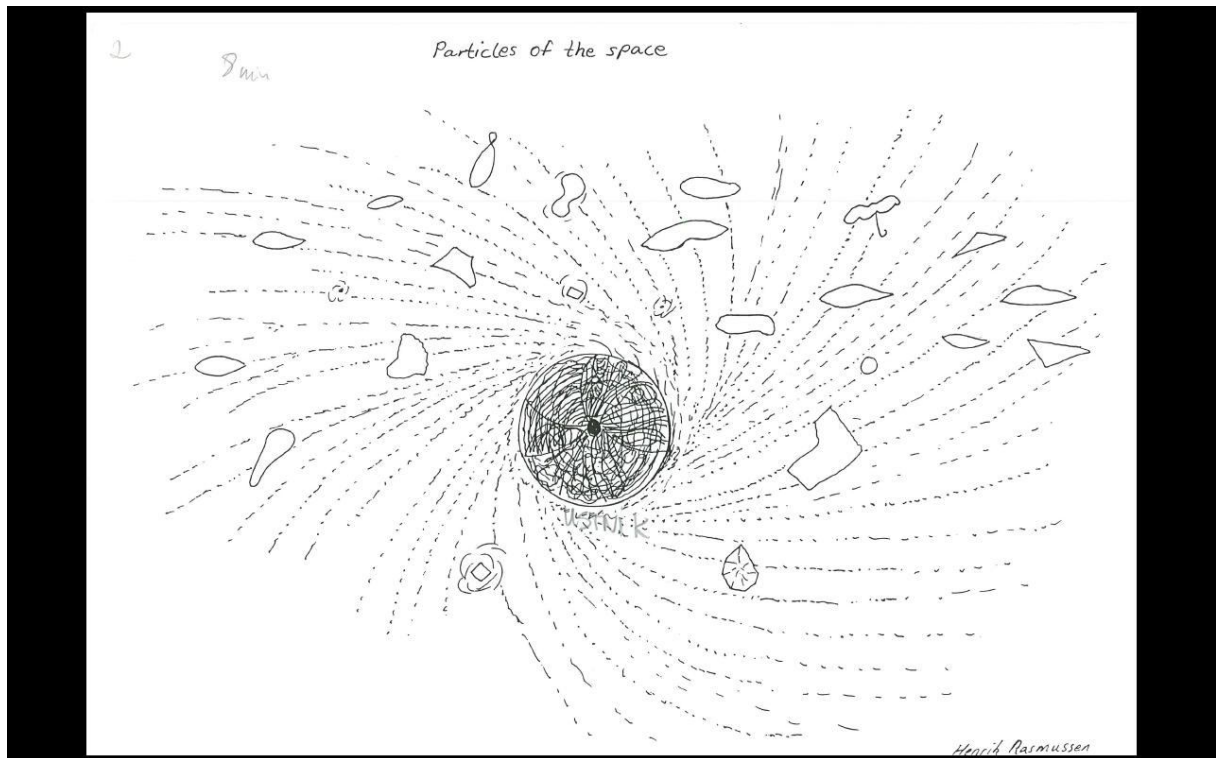
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stop er

Chapter XII Playing with paintings

1. Different „shapes”, textures of scores and shapes of paintings
2. The expression in music and expression in painting
3. Analysing the way that the students play by simultaneously making a graphic notation
4. The tone colour and paint colours – components of music and painting
5. Adding a story that goes along with the painting
6. Building musical stories out of paintings
7. Great pretending or what sounds do we hear in a painting
8. Graphic scores – impressions
9. Changing shapes – changing sounds
10. 'Score in space'.

Looking at a classical music score we see certain tonal values, rhythms, dynamics, the way that each instrument is introduced, and so on. In the second half of the XXth century there were musical experiments proving that it is possible to read other things apart from notes. One can read symbols, texts explaining how to play or simply follow the guidance of the conductor. Contrasting those two types of notation we can easily see how this can enrich our understanding of the notation. The most important thing in the classical notation is the conductor, and in the graphic score the musician has an equally important role to play as the score's author.



We are taught to read notes in order to play music. Let's look at paintings. Our imagination has to make an effort to read sounds from shapes. Precisely an unusually open way of playing, knowing techniques and possibilities can make playing with paintings attractive.



video 1 - <http://www.youtube.com/watch?v=8uEGHMch7Ck>

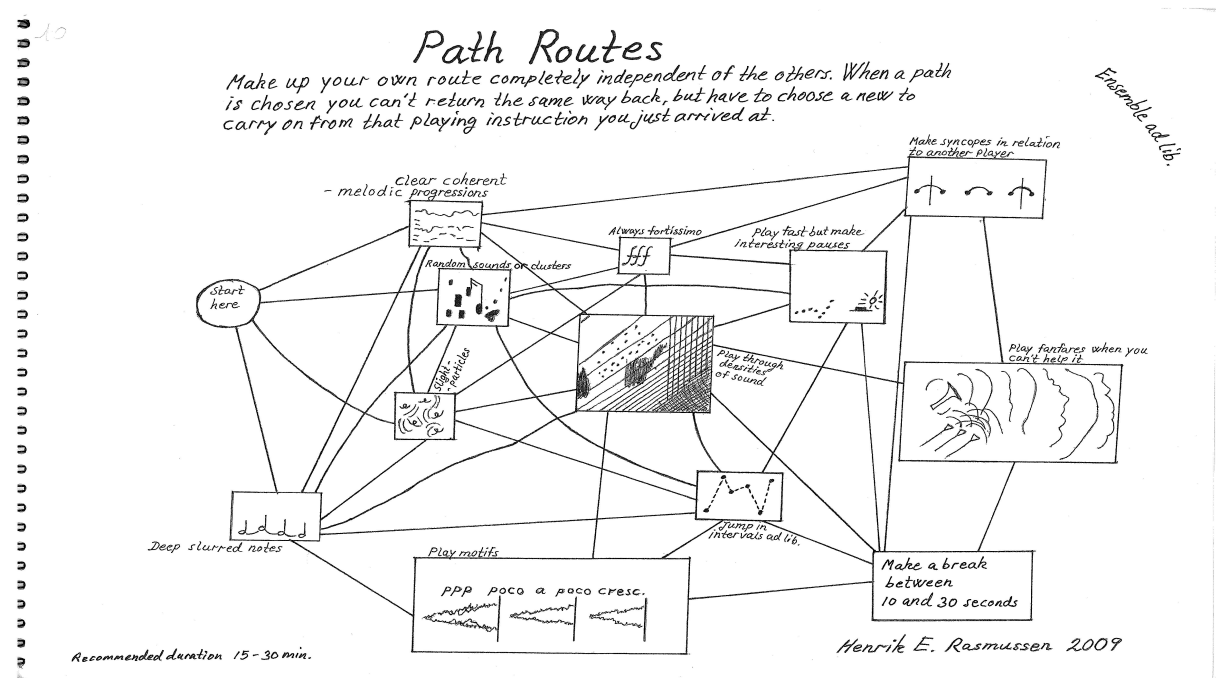
Once, when I was in primary school, my parents and me went to their friends house. They had a painting of a forest and, in it, a house. I imagined what it would be like if the painting was opened for visitors and I could walk into this building, say 'hello' to the residents or take a hike in the specifically painted forest.

Once we create our story that talks about a painting we can pass on to creating a base of sounds that could be characteristic for the paintings of Kandinsky, Bacon, Magritte, or Matejko.

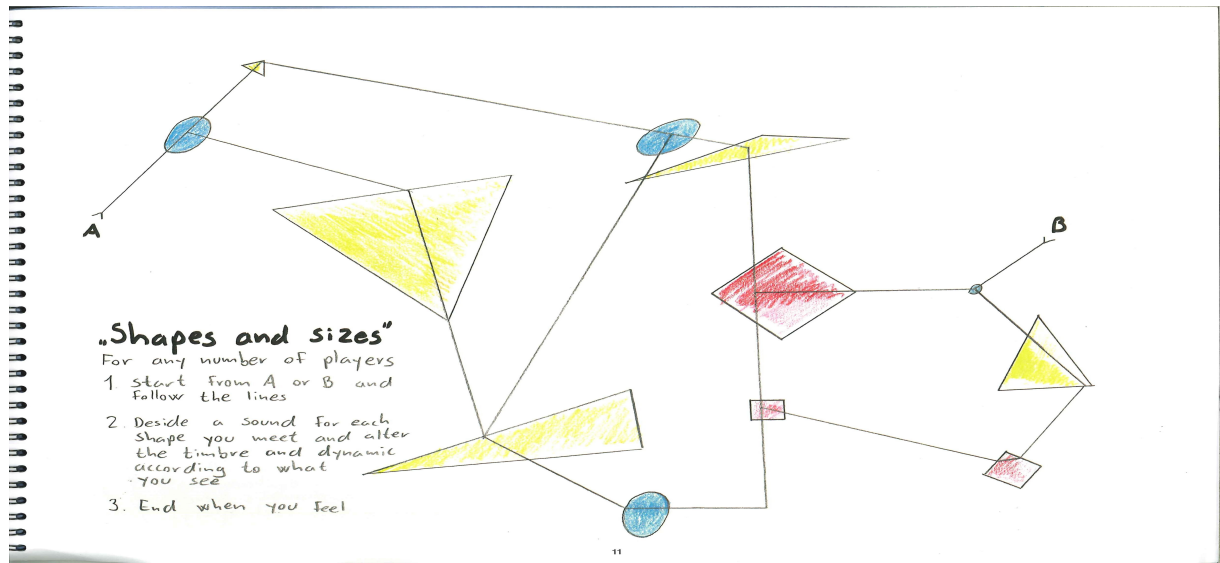
Because I've had, to this day, a lot of experience in reading graphical music I'd like to introduce a couple of examples of such a notation and my performances on the recorder.

Now I'd like to pose a question. How does shape change in a painting and how does sound change in a musical piece? What changes a painting and what makes tensions evolve in music? Let's scan an example piece and a fragment of a painting.

What surrounds us, the space, is also a painting, an image. Wanting to enter into a dialogue with it, one needs to permeate into space, become part of it. The space score allows it. Here is what it's about:



oraz



video 3 - <http://www.youtube.com/watch?v=oHNkWf0EUXg>



video 4 - http://www.youtube.com/watch?v=WdC1kzJZk_c

Chapter XIII Interpreting the syllabus material – examples

1. The syllabus material and its interpretation using the propositions of my alternative manual

- The correlation of music, history and society or, in other words, introducing the instrument into everyday life and enacting historical 'situations' with instruments, e.g. The battle of Grunwald and the method 'Its Here' which is about playing any time, anywhere, and with anyone. What happens to us everyday and what happens in music is described by a specific structure of occurrences. First John went to the shop and then he came back home. Between going to the shop and coming back home a lot of occurrences had place. L. van Beethoven first uses silent tones and then, as the sound evolves, within 10 bars a forceful forte occurs loudly. Within those 10 bars, sets of sounds are arranged into music. This is what happens in music and in everyday life. What happens in between is the score of our daily lives.



video 1 - <http://www.youtube.com/watch?v=7fj6v1CE4Lo>

- Rhythms of national dances - the 'prepared posture' method or a thing about tension just before the start. The 'Polonaise' is also a dance in triple meter. It's exalted, pompous and in order to play it one has to enter a certain state of mind.

The 'Oberek' is also in triple meter but it's very lively and joyful. Let us be like that too ☺

- Elements of musical notation. The combination of classical, graphic and space notation. There's more to it than notes, notes can't express everything. They can't express everything that's important to me except focusing on the tone. Playing an instrument is always caused by our overall condition, if we are stressed, also on the place that we are in while playing. Let's use these moments to be with and in the music.



video 2 -<http://www.youtube.com/watch?v=jCunF4PD6N8>

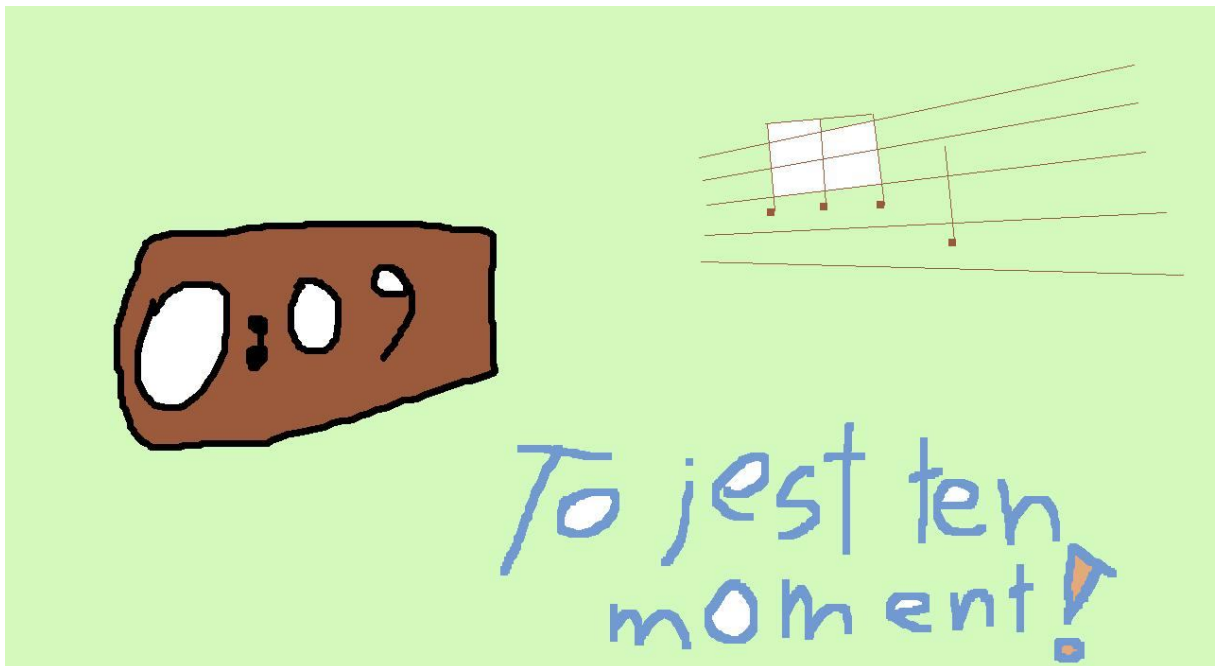
- Playing with pieces for students. Let us be surprised with the recordings we bring to class. A suddenly played piece puts us on the spot, we are forced to play 'NOW'. Let's listen than, take the instrument and try to manage it.

- The anthem. How were significant pieces played in the past and how are they played nowadays? The body always positions itself upwards, parallel to the way of playing, so that the sound can spread far and so that everybody can hear it.



video 3 - <http://www.youtube.com/watch?v=Le9WjekkELI>

Music forms (AB, ABA, rondo, variations, canon, fugue). We can perform this experiment using my method of playing with a stopwatch. Let's listen to a given piece and note down exactly how long each part takes. How long is the A part and B part, how long is the theme in the fugue. We can describe each of the elements of the piece with words, write it down in the form of a note and divide it in groups of different time periods.



- The most eminent performers, an introduction to 'composers beatbox'. Each composer has his own unique style. To describe it in a most common way, the style of a composer like J. S. Bach is beautiful, spiritual and polyphonic. These words, combined with beatbox sounds, will lead us, motifs cut from Bach intersected with our sequences. This way it will turn out that anyone can try and confront the master's music directly. Anyone can try and beatbox with their mouth but not everyone can play Bach very well.