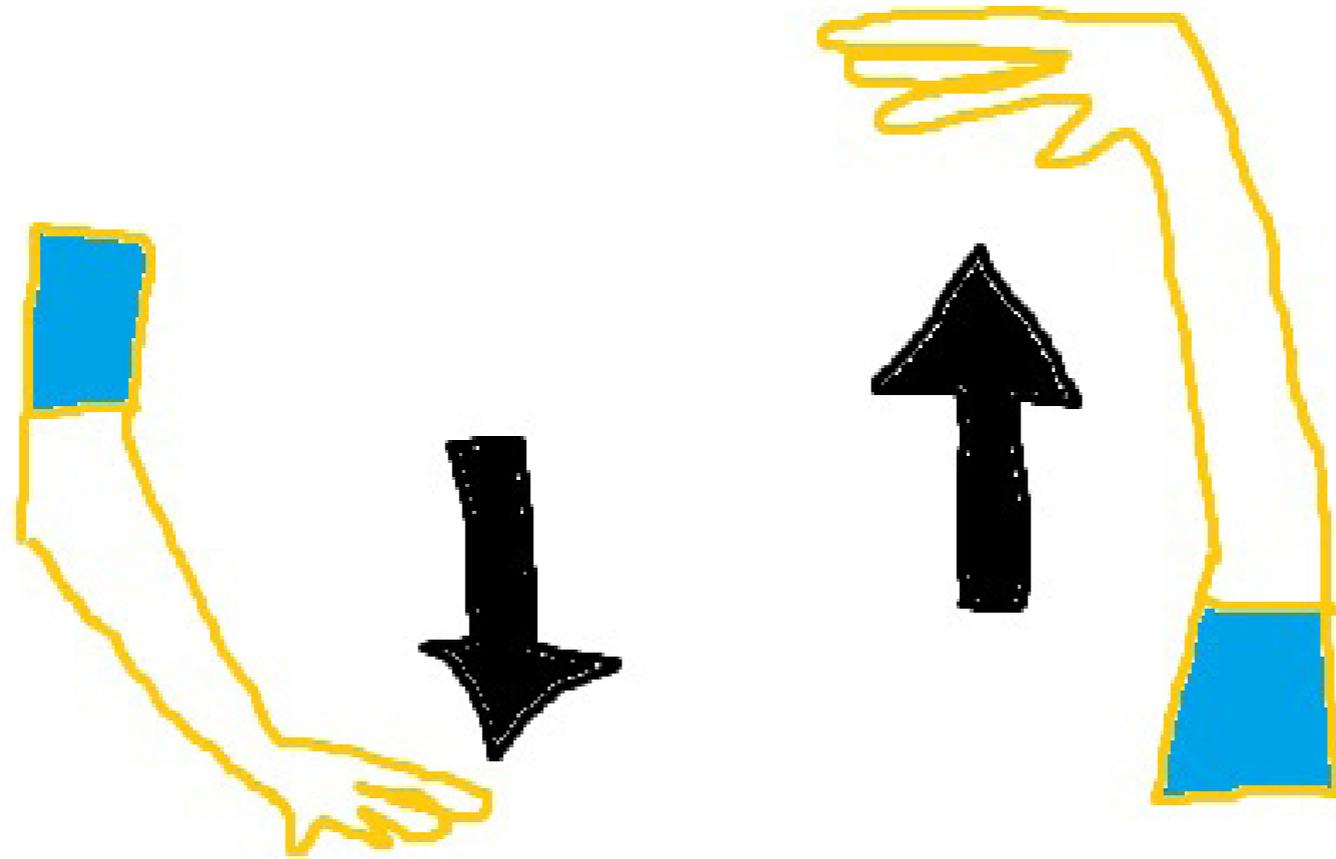


Little Musical ImproScenes

Dagna Sadkowska



A Series of Workshops
with improvised music

Little Musical ImproScenes

Dagna Sadkowska

layout design

Patryk Matela - estetyczny.net

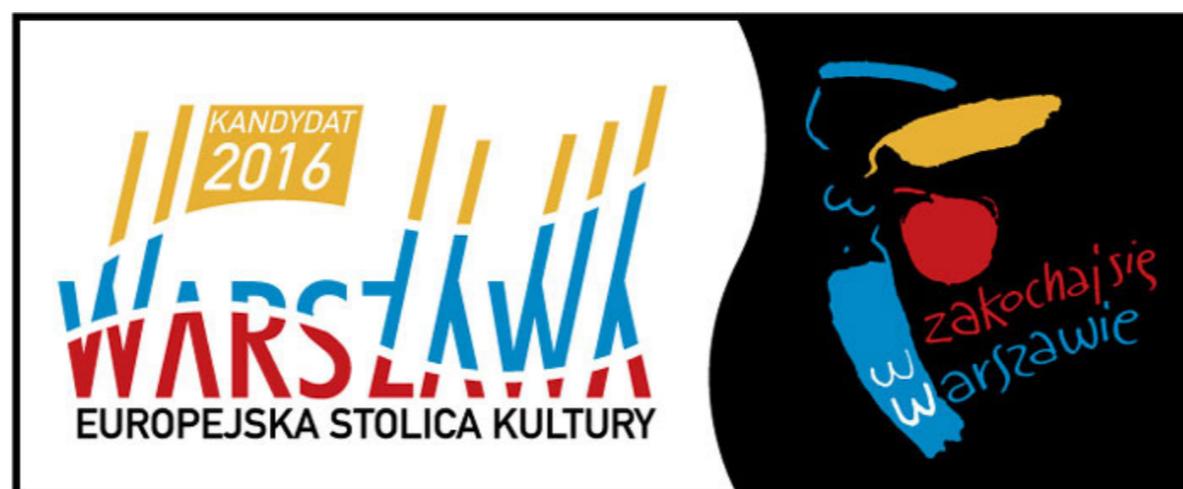
English translation

Dominika Goc

you can download the manual at:

edukacjakomponowana.pl

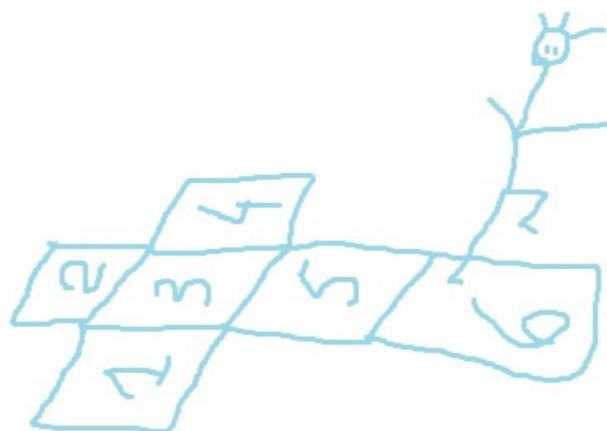
„Little Musical Improscenes” have been financed with the help of an Artistic Grant, offered to Dagna Sadkowska by the City of Warsaw.





Scene 1

„Musical improvcity”



Required material:

- A drawing/ a plan of a house. Dimensions: 150/150cm
- A set of melodic and non melodic percussion instruments
- Computer/ multimedia projector with access to internet

Overture
an
introduction

„Improv-me and improv-house”

REQUIRED MATERIAL:

- Drawing of the house floor plan. Instruments.

Children find a spot in a chosen part of the house. They choose a pose for themselves, be it laying down, sitting, crouching, simulating hiding or the opposite: standing



on a symbolic table or clearly marking their presence in a different way.

With the help of any chosen percussion instrument children will attempt to depict themselves and the house. All other participants create a circle around the performer and the symbolic plan of the house. Each performance should be awarded with an applause.

<https://www.youtube.com/watch?v=tdD5S2gXFhI>

Professor Elżbieta Galińska created a new set of techniques and exercises for her unique music-therapeutic method. Aside from the rich system of such techniques and exercises, she also included an instrumental method of autopresentation.

Professor Elżbieta Galińska, working with the workshop group: "The thing is to enter the group highlighting the virtues of nonverbal, instrumental depiction of ourselves to the/ before the group. It's a method that is safe and while it gives a feeling of comfort to the "performer", it also gives a good picture of participant and helps in identification and building relations between the members of the group - of the team.

I extended this method to bring in the participant's relation with the place, their family homes in particular.

The use of the drawing - a plan of the house - adds to the feeling of comfort and safety for the children who, at first among strangers, are at the stage of "entering" the group.

We all use the same plan, all that differs are different choices of place and the ways of playing "ourselves".

This therapy strips this task of the mystery element, releases the child's imagination here and now, and helps in opening up a creative imagination and allows for the actions in the strictly musical field. With this approach, children concentrate their creativity on the sound task. In this sense, this method still remains a safe form of auto-expression even though the topics relate to matters that are important and intimate to the participants.

IMPORTANT!

In this task, there are no concluding remarks that relate to the participant's home. Praises and observations of both the group moderator and the children should concern only the musical aspects of the performance. Let's avoid judging. :)

The first
solo
performance

"I am from the city"

What sort of city is my city? What sort of neighbourhood is my neighbourhood? Is it full of light, scents, sounds? Or is it green, filled with old trees, bushes, flowers?

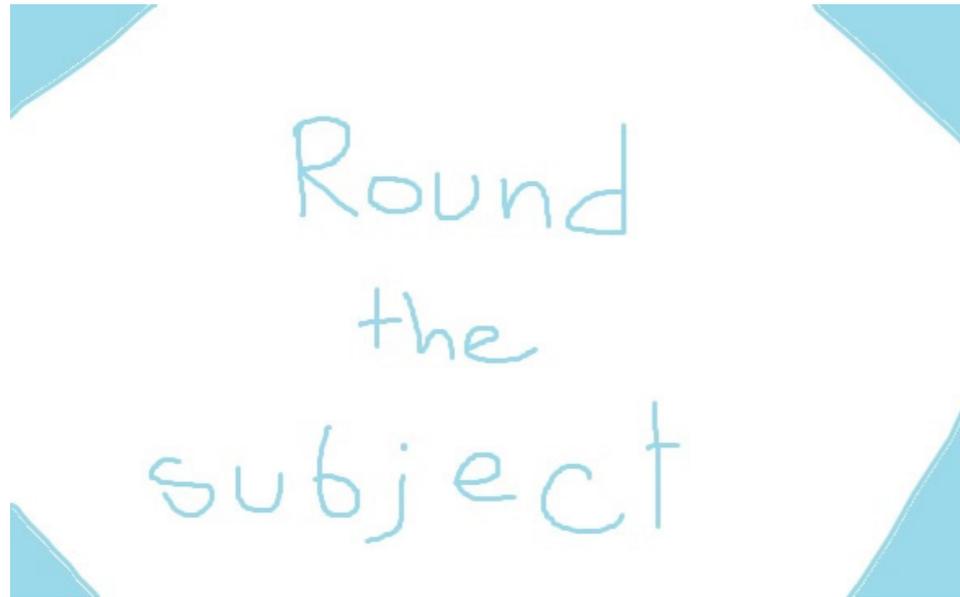
Surely you can hear voices of people, sounds of cars, street noise.

WARNING! Let everyone choose for themselves one sound from his/ her town, which will become a musical brick. With the musical bricks we will build a musical model of the town. Each brick will be played by one child on a chosen instrument. In this way, the participants of the workshop will form a spatial-musical model of the town.



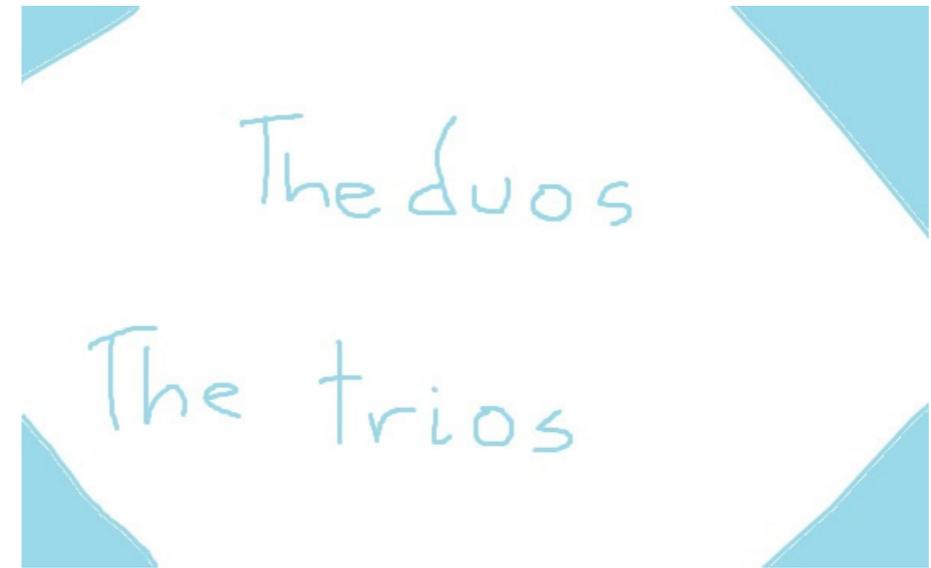
The moderator begins the stroll. Walks among the children and, touching them on the shoulder, "makes the bricks alive".

<https://www.youtube.com/watch?v=CSxnWFdVKjo>



Examples of contemporary music relating to the city.

[Philip Glass „The Grid Part One“](#)



„For voice and electroSounds“

All sounds can be processed and interpreted electronically. Let's create duos and trios by the use of electronic sounds. We've got twenty sounds to choose from the sample catalog.

Sample catalog::

<https://www.youtube.com/watch?v=SbBUxGadRpl>

Record and name the recording.

Let it be a calm conversation or hectic discussions between two or three participants.

Examples:

- "Dispute between two bike sellers."
- "Gossip of Mrs.W and Mrs. M."
- "Three neighbours go for a jog early in the morning."

Recordings from the [workshops performed by the master of improvisation](#)



Part 1

„From the Mr. D'S greenmarket”

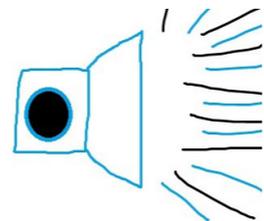
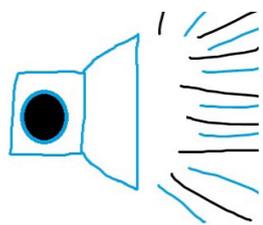
We will create an etude for instruments and electronic sounds. In the etude there will be two groups of sounds:

- Sounds from Mr. D's greenmarket (acoustic, instrumental sounds created and performed by the children)

and

- accompaniment of the rustling poplars (it's a recording of the sound of poplars which will be interpreted by the master of improvisation - Krzysztof Knittel. In the interpretation, Mr. Knittel will choose the form of the accompaniment to the dynamic and varied layer of "the sounds from the greenmarket")

RECORDING from the workshop



Part 2

„Harmonics of the subway car”

Let's create a completely different piece.

What are the aliquot tones?

They are the components of the sound, and there are sixteen of them. This means that one sound, though it may not seem so, is a complex construct. Like the Warsaw subway. The first car is the most important - that's where the engineer sits. It's the strongest because it pulls all other cars but they are also important just like the harmonics of the sound D.

Here is the compilation of the "tones of the subway car".

- car 1: [mp3](#)
- car 2: [mp3](#)
- car 3: [mp3](#)
- car 4: [mp3](#)

Choose two DJs. During our workshop they worked under the supervision of our guest - the master of improvisation. The rest of the participants receive recorders, which they will use to create the sound forms of the cars.



„A child's improvulse“



The aim of the workshop

The aim of the workshop is to awaken and/ or strengthen children's expressive communicating skills through rhythm. We associate rhythm with order, structure, discipline. Rhythmicity requires strength and consistency.

Or does it really?

Having at our disposal a set of small percussion instruments enhanced with additional items used by our guest master we cross the barriers and inhibitions connected with rhythm. We are looking for the rhythm within us, we appreciate the virtues of the irregular pulse, we take advantage of the strength of our imagination to develop the free play of rhythms.

Required material:

- A metronome or a metronome app in a smartphone.
- A set of melodic and non-melodic percussion instruments.
- A computer, a projector and a multimedia projector, a screen.



The Moderator welcomes the participants with the help of rhythmic sentences:



To each rhythmic greeting children reply individually, either at random or if they volunteer. The answers to the rhythmic greetings could disturb the given rhythm. Each child should reply with energy and a pulse that is closest to his "here and now" mood.



„The seekers of the rhythmic pulse“

You can find pulse everywhere. The same applies to rhythm. Here are examples:

- Rhythm of the day.
- Pulse of the blood.
- The rhythm of breathing.
- The pulse of the city.

In what kind of places and situations can you find rhythm and pulse? At this point each participant of the workshop is invited to perform a solo improvisation based on the chosen rhythmic motif.

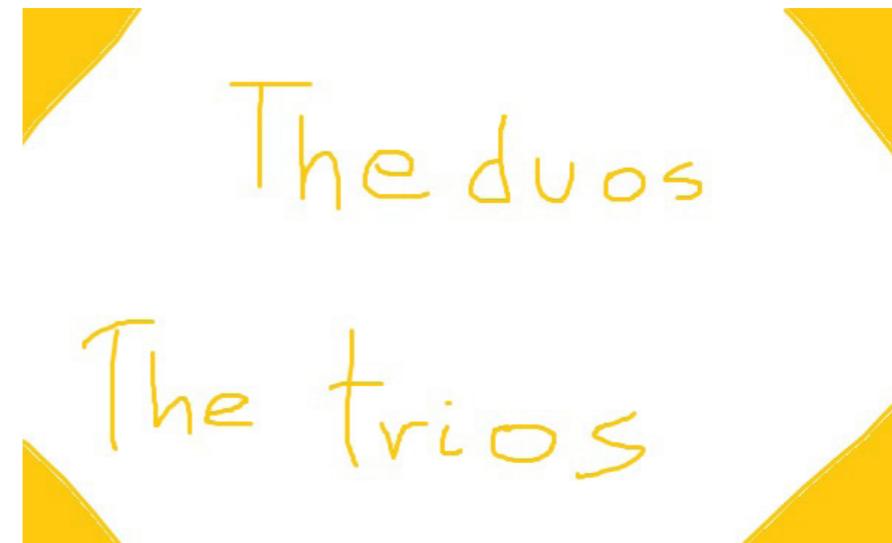
And here are the motives - inspiration for the rhythmic improvisation as performed by the participants of the workshop:

- An old cat wanders lost around the neighbourhood searching for a can of sardines.
- A plastic bag dances a waltz on the lawn.
- A restless butterfly tries to fly out of the house.

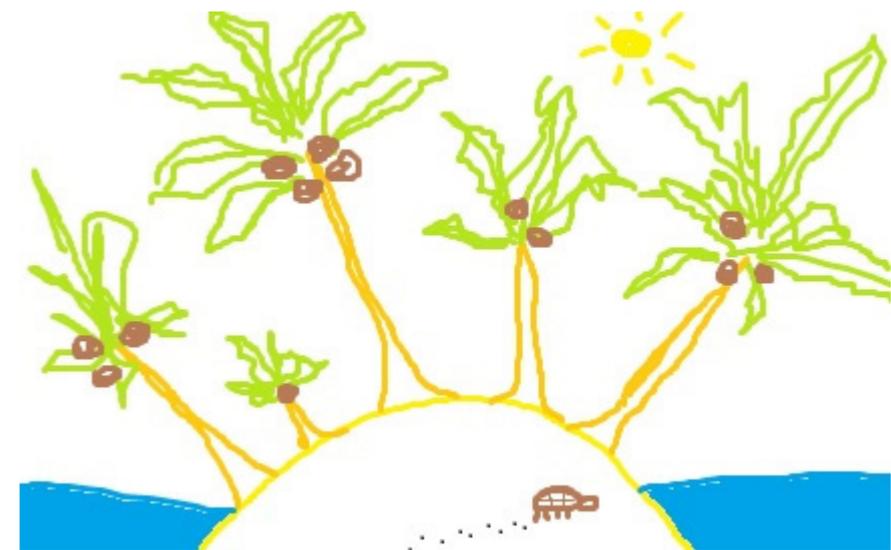
Preparation

Before we begin the task of “the seekers of the rhythmic pulse”, the moderator asks that children stand in a circle and while silent - counting rhythmically, check how many times they breathed in and out. That is the individual pulse.

Now we will try to breath rhythmically together, as one team. The pulse is given by the moderator.



„Rhythmic islands“

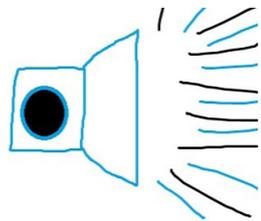


Children divide into four groups. Each group will inhabit one rhythmic island. There are rhythmic palms that grow on the islands. In their shade the groups are supposed to create improvised rhythmic etudes. Palms will help in creating those etudes.

Rhythmic palm is a recording of a rhythmic pattern. It can be replayed by children alone or with the help of the adults.

On the mp3 source - by the number.

Remember that "Rhythmic palms" are an opening structure - the base for performing the rhythmic etudes.



- Rhythm palm 1 – [mp3 – clarinet](#)
- Rhythm palm 2 – [mp3 – beatbox](#)
- Rhythm palm 3 – [mp3 – bass clarinet](#)
- Rhythm palm 4 – [mp3 – double bass clarinet](#)

And here are the effects of the islanders work:

- [Pink Island](#)
- [Yellow Island](#)
- [Blue Island](#)

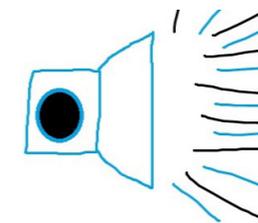
The recording of the etudes performed by the workshop participants on 2.12.2017.



Part 1

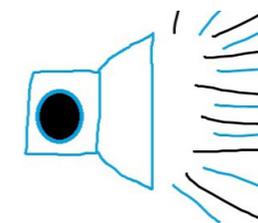
„Rhythmic improvisations about a sea voyage across the ocean”

Click in 3/4



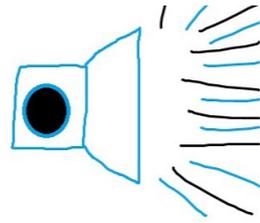
Click in 2/2

Rytmiczna improwizacja o samotności na bezludnej wyspie



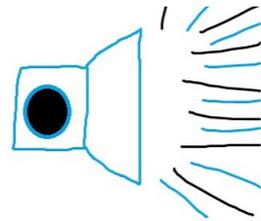
Click in 3/8

Rhythmic improvisations about survival organisation of the day.



Click in 4/4

Rhythmic improvisation about finding a way back home



[Improvisations performed by the workshop participants on 2.12.2017](#)

Part 2

„East, west, home's the best“

We came back from a long voyage during which we were accompanied by various rhythms. Now we are going back home. It is the end of the rhythms of the voyage measured by the compass. Everyone will play accordingly with the pulse of their family homes and in the rhythm which he likes and loves the most.

We will create an improvising orchestra of percussion instruments.

SENZA
MISURA

- without metre
- without measure
- an open form
- everyone safe in their place on Earth
- playing an instrument
- in a freely chosen rhythm
- instrumental voices
- sound as conducted by the guest master

PREPARATION

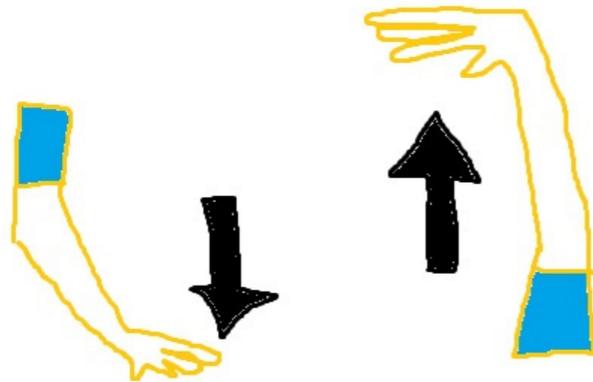
Children sit in a half circle. Improvised piece "Senza Misura" is a form of conducted improvisation.

We will treat the free rhythms created by the children as themes.

Children can form groups of two or three while performing the themes. It's important to fix the themes before the conductor starts. Additionally, the whole team has to create two chorus parts..



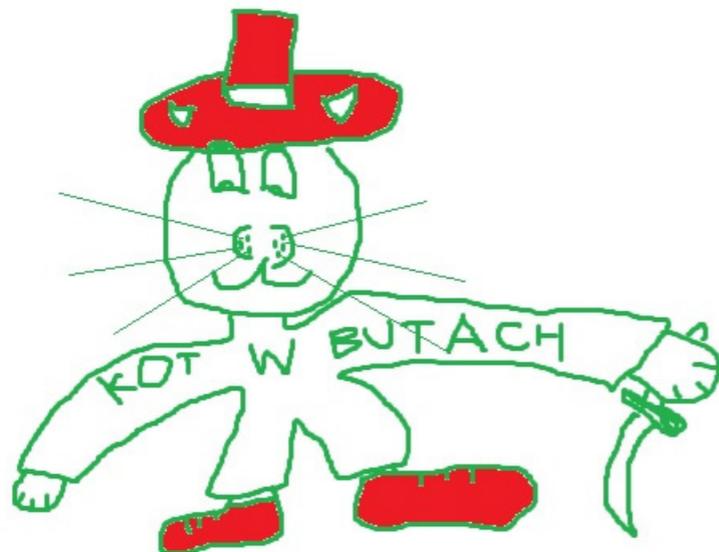
Both the themes and the chorus will be played with a conductor, who will introduce differences in the dynamics. His raised hand indicates forte fortissimo. Low hand close to the floor indicates piano pianissimo.



Additionally - the conductor puts in the pauses and the tutti and either the whole group or just one section of it should react to his gestures.

Scene 3

„Improvtales”



The aim of the workshop:

The aim of the workshops is to develop the aural imagination using fairy tale metaphors. The fairy world is a very „lively” space, where kids allow themselves to spread their musical wings.

Required materials:

little percussive instruments, computer, projector, screen

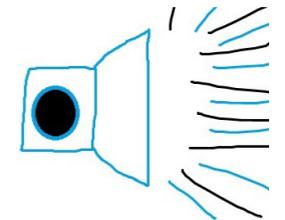
Overture
an
introduction

“Fairy Tale that climbs the wall
is the best dressed of them all”

A short film about a Fairytale that climbed the ladder.

Animation: Michał Górczyński

Music: Dagna Sadkowska



More on the topic

„Sound Fairy tales“

The Moderator reads a story about “Strange Wes”. The story is divided into four fragments.

Before reading the first fragment, children are told that they have to “catch” as many objects and situations as they can that could be a source of sounds. .

The first fragment

Strange Wes lived in a wardrobe. It was an old and squeaky wardrobe, big and dark. Strange Wes liked to scratch the wardrobe on the inside each morning and stretch his body sleepily. He took a breath, and then breathed out, murmuring under his nose:

“Beginning of a new day, tis a beginning of a new day, and I will put the place to order.”

Then he stood up, first his right leg, then the left one, and he walked out of the wardrobe.

The moderator reads the second fragment of the story with a sound collage - his own musical improvisation.

Second fragment

One day, the doors of the wardrobe got stuck and Strange Wes’s leg was caught between drawer number four and drawer number five. He tensed his muscles and tried to open the door with all his might. Harder and harder he tried, it was physically impossible!

ALL FOR NOTHING!

What happened to me?

Where is my old strength I used to have?

When did I exercise last with the barbells?

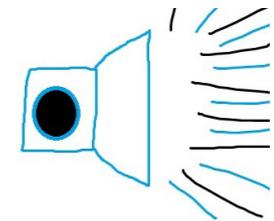
Why did I stop jogging?

And finally...

How do I get out of this wardrobe?!?!?!?

Recorded audio - video of the reading with the musical improvisation as performed by the author.

The third fragment



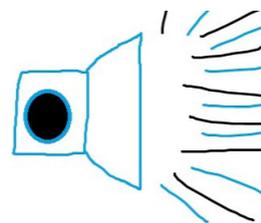
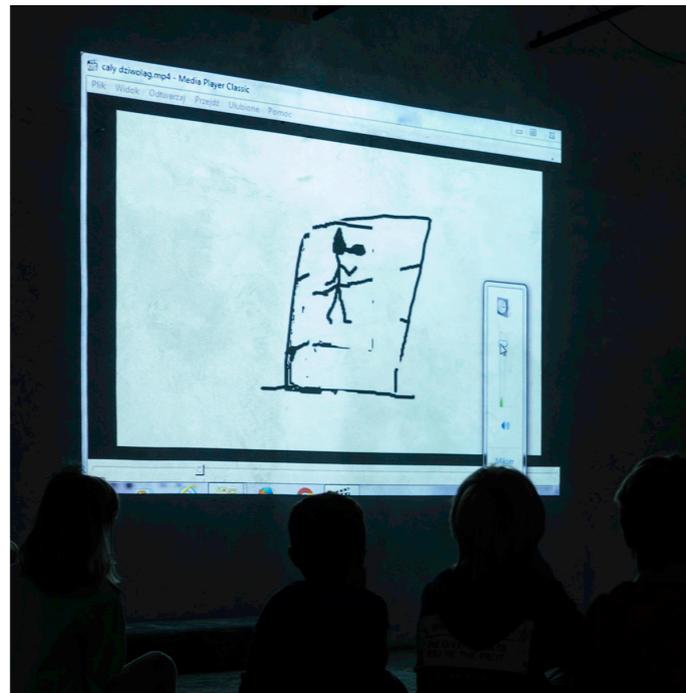
We invite the children to perform the third fragment of the story. This performance is planned and the children are well prepared for it. But it also means that together with the children we now plan the new musical collage of the story based on their ideas.

Meanwhile, Strange Wes's friends gathered around the wardrobe. Slowly and very quietly, the cat Jen approached the doors

- the trash bag Digi moved closer with a rustle
- George the umbrella also limped his way towards the wardrobe
- the mean Mosquito Zbig flew in
- and so did Vincent the spider, making a loud noise
- with an air of nobility and grace there was Nela the tea cup
- and the whole regiment of pharaoh's ants under the command of Old Greg stomped in rhythmically.

There also came:

- Felek
- Sophie
- Bibi
- Scrag
- Śmieszka*
- Rockman
- The baby
- Bold Henry
- and the neighbour



The fourth fragment

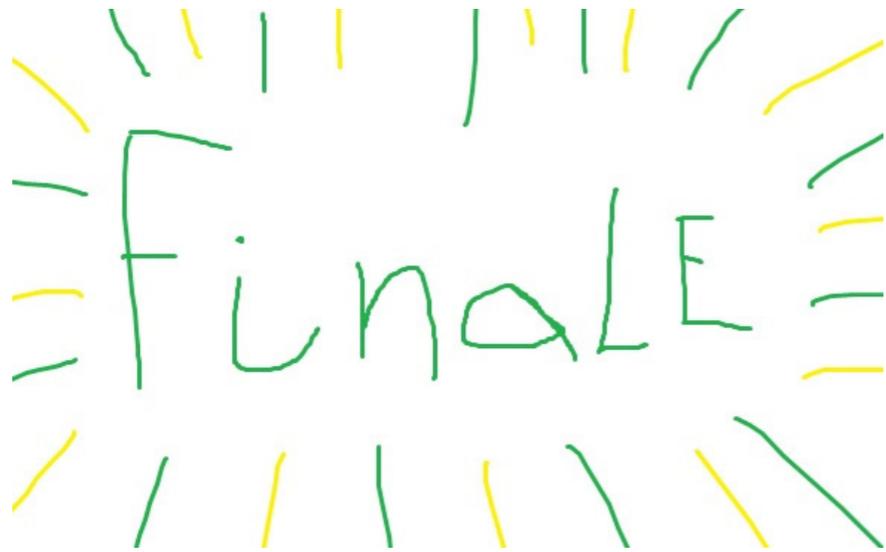
Everyone started to:

- drag their feet loudly
- lick their lips
- click their tongue
- whistle
- slurp
- blow warm air
- snort



And then they started to play the piece called "The false sounds filled with misery" after which there came a collective fight with the determined lock of the wardrobe, in which a hopeful and still Strange Wes was stuck together with his swollen left leg.

Finally he could hear a scary bang and then... an eerie silence. The doors of the wardrobe opened up, squeaking terribly. Wes fell out of the wardrobe and hung on his left leg. All friends rushed in to help. And when Strange Wes was finally safe, they all joyfully sang Happy Birthday although this certainly wasn't his birthday.



„Tell me a story“

We divide workshop participants into teams of five or six. Each team will perform an instrumental improvisation to the stories.

Stories to choose from:

- "Hansel and Gretel"
- "Little Red Riding Hood"
- "Sleeping Beauty"
- "Puss in Boots"
- "Frozen"

Children will watch animated films which are mini versions of the tales well known to adults, but less and less popular among children. The mini versions of the stories are also helpful in creating improvisational forms.

1. [mini version of "Hansel and Gretel"](#)
2. [mini version of "Little Red Riding Hood"](#)
3. [mini version of "Sleeping Beauty"](#)

Scene 4

„A nimble tongue”



Language samples - "Hello"

In various order we present ten samples of the word "hello" spoken in Japanese, French, German, Swahili, Italian, Chinese, Navaho, Czech, Polish and Swedish. The pages are placed on the floor and children arrange them. We put the samples on the floor and then on computer. Using the Magix computer program we create their rhythm. We put in "Hello" in different versions - "resentful, in a hurry, scared, sleepy, happy". We change the sound of the sample according to the given expression, then we create a language discotheque where, at the moderator's signal, children move to present: "resentful, in hurry, scared, sleepy."

<https://www.youtube.com/watch?v=AtyZ4IFu3Ps>

„Difficult words“

„Constantinople“

Constantinople

„Individualized“

Individualized

„Stratification“

Stratification

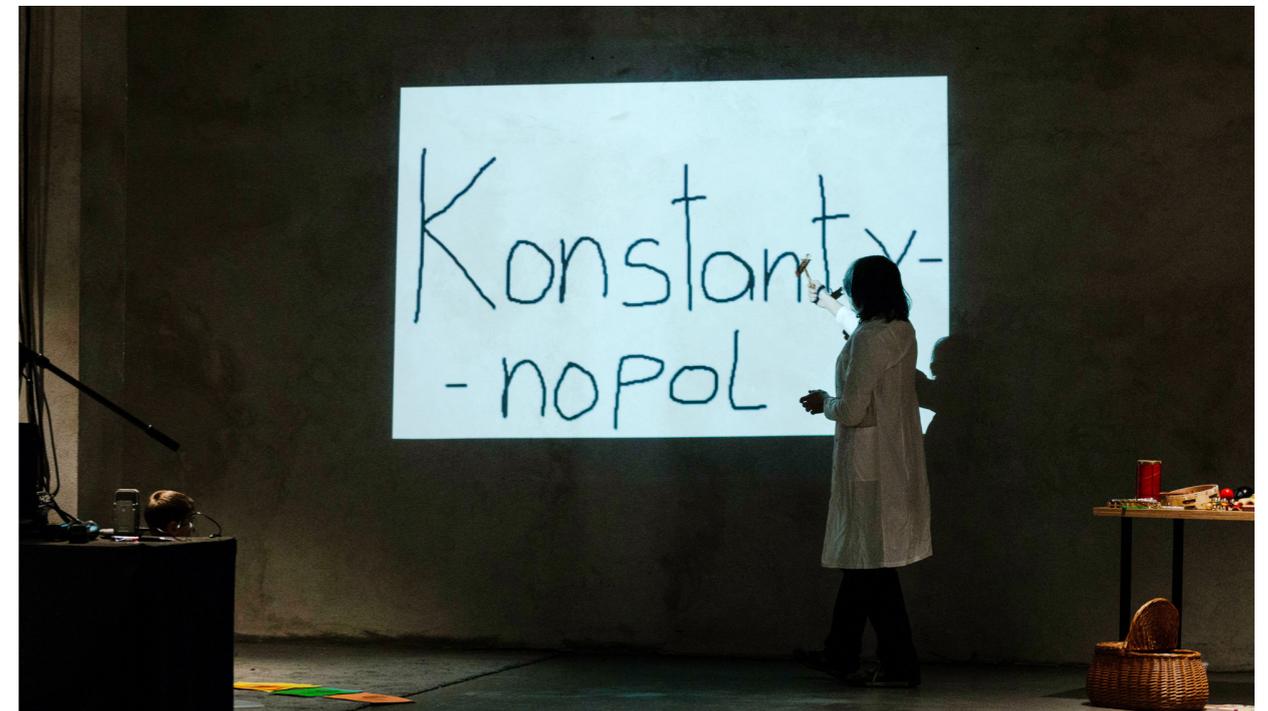
„Enthusiastic“

Enthusiastic

we say those words together and when we finish, the moderator pretends he's all sweaty from the complexity of the words.

Now we shall investigate (the moderator becomes a doctor in a white frock) what rhythms occur in these words and we'll add improvised extensions to them, such as: "Constantinople in May...", "A rather individualized rook among all the other birds." Let's give those short sentences a musical ring by listening to their melodies... we can redraw...

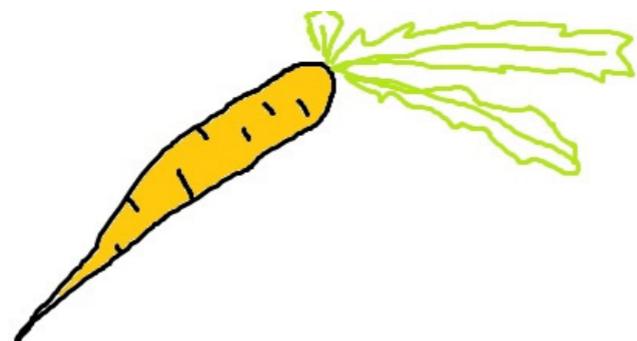
Let us heal the difficult words of those "impediments" and make them easier by slowing them down, through collective clapping of hands, and finally by jumping and stomping.



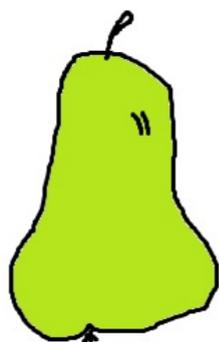
„Things“

You will see different pictures on the screen. name them as quickly as you can, add to it a short story and finish the sentence with the sound of an instrument.

“A carrot... is orange and just so sharp that... ouch!” or “ the sound of a rattle psssss.”



„A pear... well, ain't a pear a wonderful fruit? Boom in the drum“



„A sparrow has a small tummy, oh dear... clap!“ Give a word to the moderator, let him do it too! As fast as it's possible!!!



„The voice as Someone and Someone's voice“

We've got a lot of different expressions coming from the voice itself. When we become a lion, a gangster or an angel, our voice changes. We will see how our voice changes when we add various expressions to the words describing our characters: “a quiet lion”, “a large lion”, “ A lion chickadee”, “ A lion in a hat.”

“A very happy gangster”, “A gangster who drinks sparkling water”, “the gangster on the playground says: “oh dearie”.

“An Angel in a shop”, “An angel who lisps”, “ A chicken angel”, “a tyranosaurus angel”.



„Vocal techniques of the world“

Tuva, the Inuit, Japan, the Near East, contemporary music, beatbox, Indians Pow Wow.

The moderator presents:

Improvisations based on techniques with the addition of musical elements such as the staccato, accent, vibrato, piano, forte.

Conducts techniques and shows expression. .

<https://www.youtube.com/watch?v=TRee33ZGrvE>



„Everyday's mouth sounds - let's draw and compose“

Now we shall bring some musical tone to brushing our teeth, yawning, quietly singing, sneezing, slurping, coughing. We will build our individual scores which begin with the mark indicating the brushing of the teeth (draw your own story built from sounds, gestures, voice and objects). The moderator gives out pieces of paper and quick instruction on how to write the "everyday scores".

<https://www.youtube.com/watch?v=T4u7QAYDMTc>



„Poems of reflection”

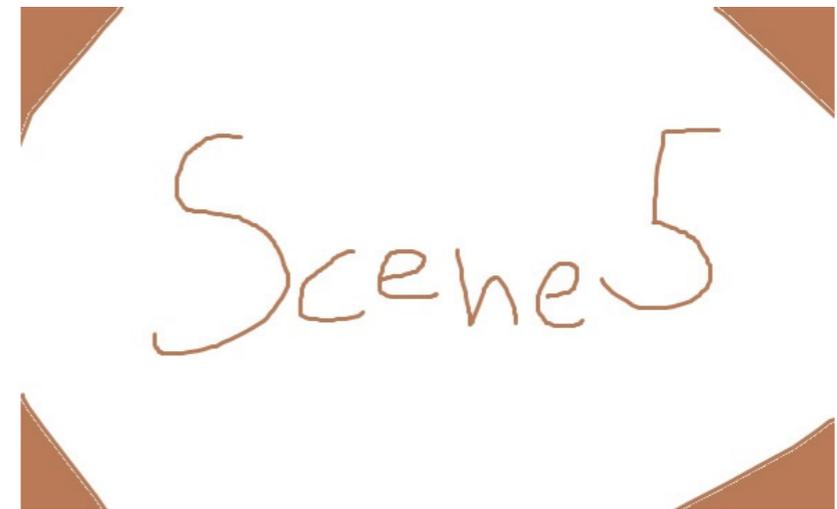
This part is based on building a poem from sounds as umm, hmm, mmm, aaa, yaaa, and so forth. We build the poems out of these sounds and then we compose the songs “Improv hop” which combine “poems of thought” and short occurrences. “Umm, that’s my car, hey!!” Or, “Hmm, I didn’t know I played this game already... well...” and “Emm, could I come in now, I would like to see this movie very much.”

For a finale, “the finale song - disco dog”.

Bleburg, bleburg,
good good good.

How how how.

Oui, I puk tuck seems to mistake the notes,
hard language that howling notes
auuuuu auuuu auuu auuu auuu”.



„Improtrees”

Requirements for the workshop:

The aim of this workshop is to show how group musical improvisation can strengthen relations in the group, and be a good way of communicating. Improvisation is more than reaching for emotions and into your imagination. It is also a lesson of empathy, of listening to the other person - and of understanding, appreciating and answering your partner’s message. Moreover it’s an attempt to predict the musical path that your partner wants to take with you while working on a piece of music. .

Trees also listen to other trees’ needs and are quite wonderful in improvising while adjusting to the new conditions provided by both people and nature.



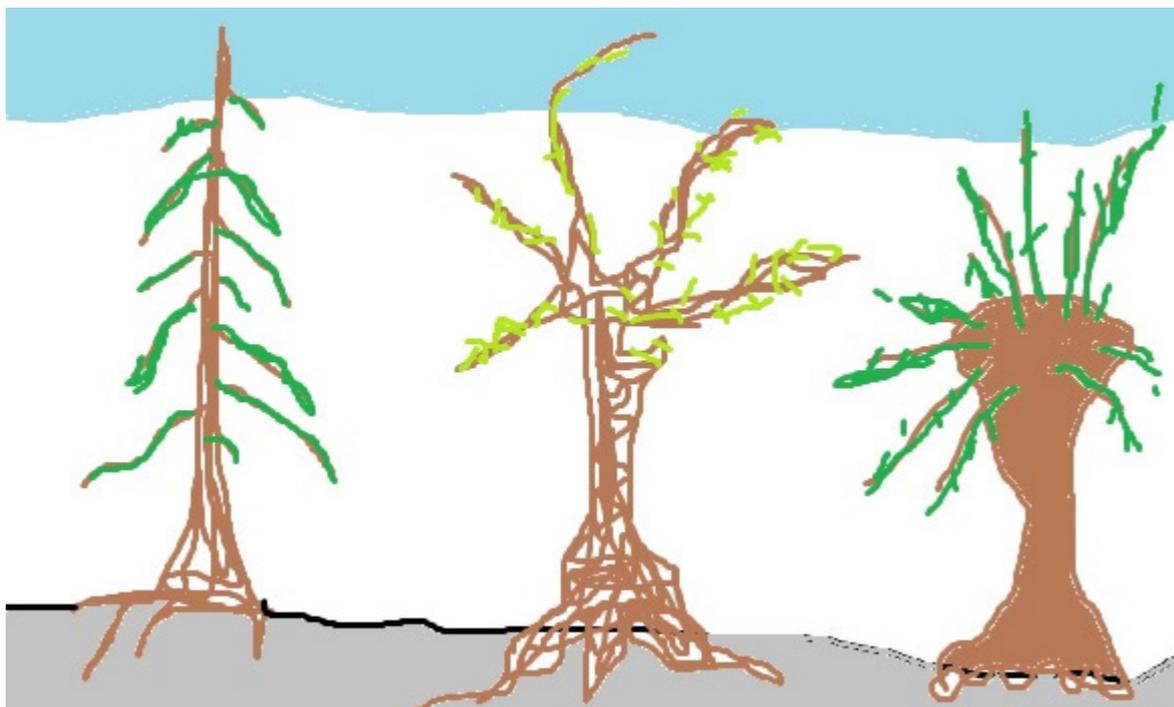
Overture an introduction

„What sort of tree am I?“

Do you know how long the oldest trees on Earth live?

How many meters does the tallest tree have?

How thick is the thickest tree?



There are so many wonderful mysteries which the trees, our beloved forest friends, hide from us. Before we discover them, let's imagine that we ourselves are trees.

The moderator asks that all the children stand around the room in a place they feel comfortable. Now we imagine that we are trees. To help us with our task, we will hear etudes designed to depict each stage of the tree's life. First we stand firmly on our feet.

„WE PUT DOWN OUR ROOTS“

we move our weight from one leg to the other in a rhythmic rocking motion

<https://www.youtube.com/watch?v=tiRQ85bMgUI>

“WE GROW“

We stretch

“WE DRINK JUICES“

We act with our voice

“BLOWING IN THE WIND“

FIGHTING A THUNDERSTORM





The moderator comes up to each child and asks:

“What sort of a tree are you?”

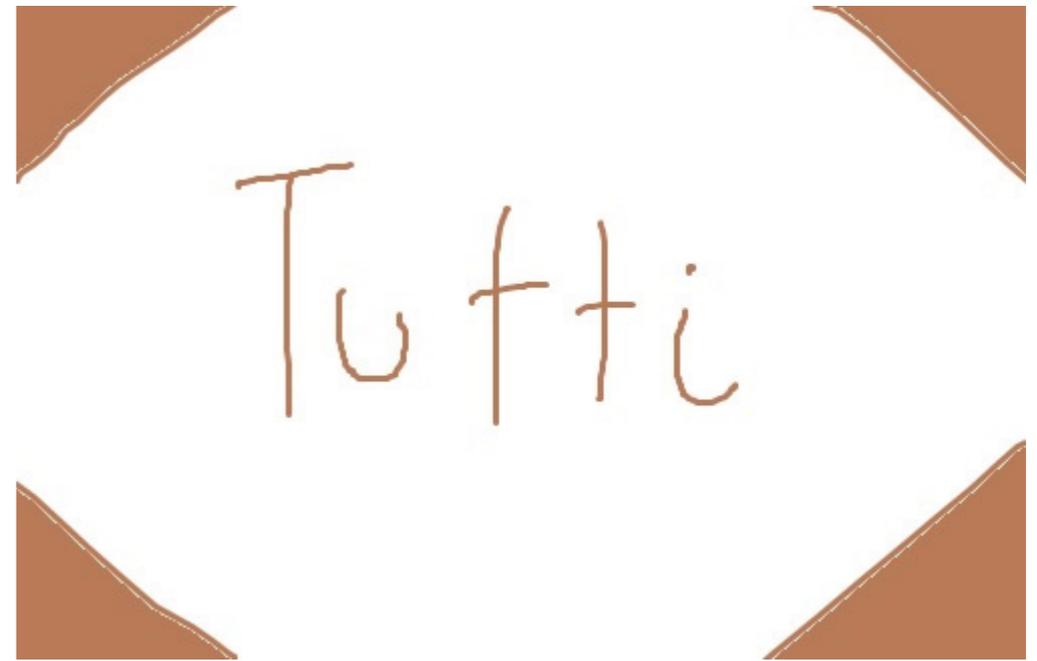
ATTENTION:

If the children feel comfortable in dealing with music and is a “singing” team, we may sing the question, and the children will also respond singing.

Here are the examples of melodic questions and answers:



In the given examples I used the Hebrew scale.



„Forest Nursery”

Listen to the sound of trees:

- [Here is a summer nocturne of the sleepy oak](#)
- [Here is the joyous waltz of the winter spruce](#)
- [Here is the spring aria of the weeping willow](#)

We invite you to the forest nursery. Let’s divide into three teams. We will create a group of young oaks, spruces and willows. Each team has the task of creating an improvisation.

The topics:

1. Fighting the weevil.
2. A conversation with the doctor woodpecker.
3. The dance of the leaves with a flock of sparrows.:

Instruments:



- Team of young oaks: small rattles
- Melodic part: percussion instruments
- Humming: a rain stick
- Soft sounds:



- Team of young spruce: small drums, tom toms.
- Non-melodic parts: knockers
- Hard sounds: big drum



- The team of weeping willows: chromatic bells
- Melodic parts: diatonic bells
xylophone, Pan flute

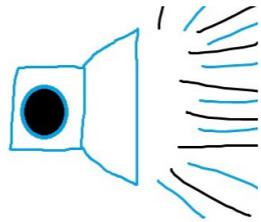
Three teams of young trees create three improvisations:

<https://www.youtube.com/watch?v=TGWQPtMGZKU>

The Duos

The Trios

Listen to the piece:



Composer of this piece, Paweł Szamburski also is an improvising musician, composed this piece inspired by music related to the Jewish culture.

Let us remember the scale from the second task

Using the sounds from this scale, we might also improvise:



Impro 1

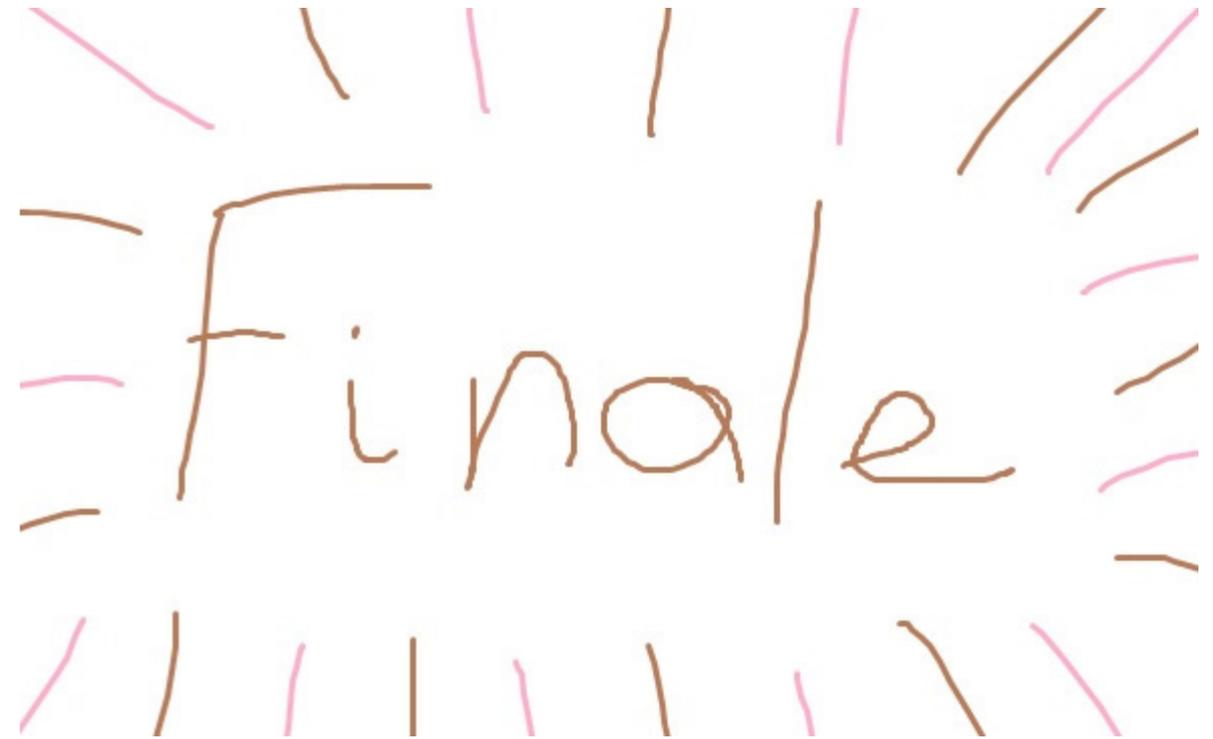
Musical score for Impro 1. The score is in 4/4 time. The Piano part (top staff) starts with a whole rest for the first two measures, then plays a melodic line. The Pno. part (bottom staff) plays a rhythmic accompaniment of eighth notes with a sharp sign. The score consists of 4 measures.

Impro 2

Musical score for Impro 2. The score is in 4/4 time. The Piano part (top staff) starts with a whole rest for the first two measures, then plays a melodic line. The Pno. part (bottom staff) plays a rhythmic accompaniment of eighth notes. The score consists of 12 measures, with measure numbers 5, 8, and 12 indicated.

Impro 3

Two staves of musical notation. The top staff is labeled 'Piano' and the bottom staff is labeled 'Pno.'. Both staves are in 4/4 time. The top staff features a melodic line with eighth notes and a key signature of one flat. The bottom staff features a bass line with chords and a key signature of one flat.



„In the circle of improvisation”

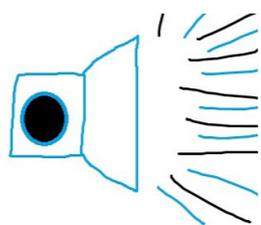
Let's imagine that we find ourselves in an old, thick and large forest. There are many trees growing here, such as beech, alder, oak, pine, spruce, among other kinds. Each of them sounds different.. Standing in a large clearing, we are surrounded by the forest. Let us create a circle of improvisation. Children form a circle. Each child chooses one instrument. From this group we pick five soloists who will represent different kinds of trees.

- Oak - drum
- Alder - triangle
- Maple - chromatic bells
- Pine - big maracas

We begin the circle of improvisation

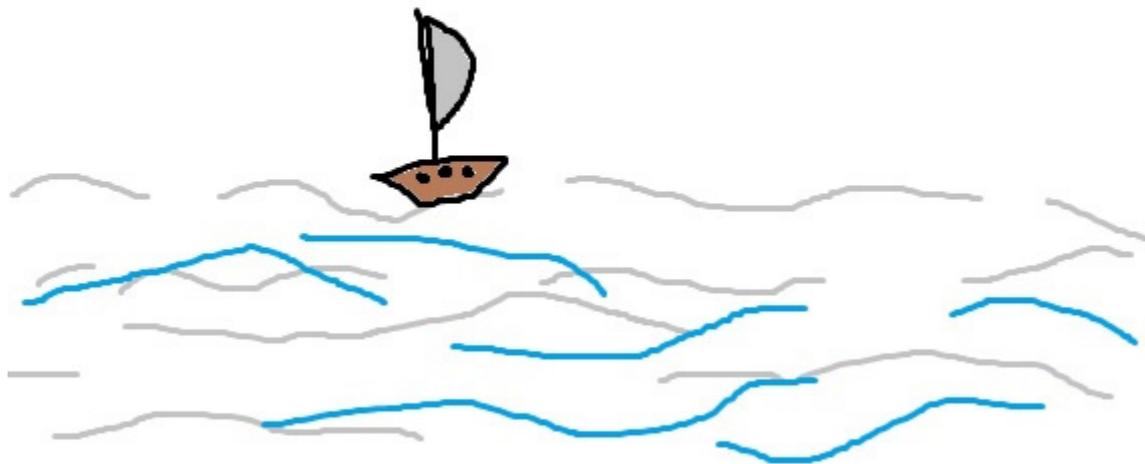
The forest conductor stands inside the circle. He will give voice to the instrumentalists standing within the circle. Children will improvise in whatever form they wish, however they need to have the intention of listening to each other, creating a dialogue, at moments even playing in synchronisation. Soloists on the other hand are independent of the conductor and each solo of the oak, alder and maple is a sovereign intervention in the forming structure of the improvisation circle. After the first try it's time to talk over the entire course of the piece, and then switch roles.

"Circle of improvisation" performed by the students



Scene 6

„The water improv tales“



The aim of this workshop

The aim of this workshop is to find different forms of relaxation that come from vocal and instrumental improvisation in the individual and private forms.

Actions which develop spatial imagination and inner visualisations are important elements of this class.

Films and photos related to nature and environment will help in proper application of the techniques..

Overture

an introduction

„A jump into deep water“

Can you imagine how many ways there are to enter water?

- You can calmly enter the water.
- You can jump in from a very high trampoline.
- You can run into the water.
- You may scramble in on your belly.

Exercise:

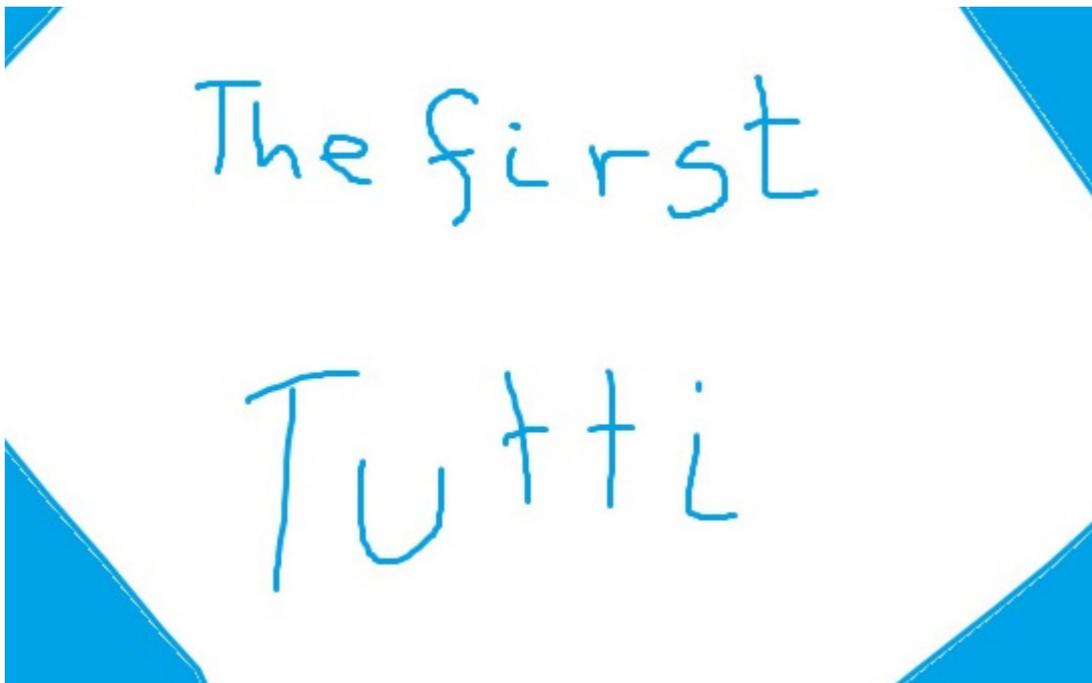
Close your eyes and imagine your own way of entering the water.

What kind of water did you get in?

Was it:

- the ocean
- the lake
- the river
- or a swimming pool?

Now choose an instrument and try to play about it.



And here is film and three ways of immersing oneself in water.

<https://www.youtube.com/watch?v=qZmdiidAqjg>

Divide into three groups. Let each team create an instrumental etude to the chosen film. Try to play the music simultaneously with the film. Let your etudes illustrate the dynamics of the jumps and the runs into the water.



Now find a comfortable position. Lay down on the floor, on the pillows. Keep the distance from other children, so that everyone has their comfort area.

Listen to the different sounds of watery

- [The sound of the waterfall](#)
- [A splash in the lake](#)
- [The sound of the sea](#)
- [The sound of the river](#)

While relaxing, try to alternatively flex and relax particular parts of your body:

Right foot

Left foot

Right leg

Left leg

Right hand

Left hand

Head

Tummy

Back

all the fingers of your hands and feet

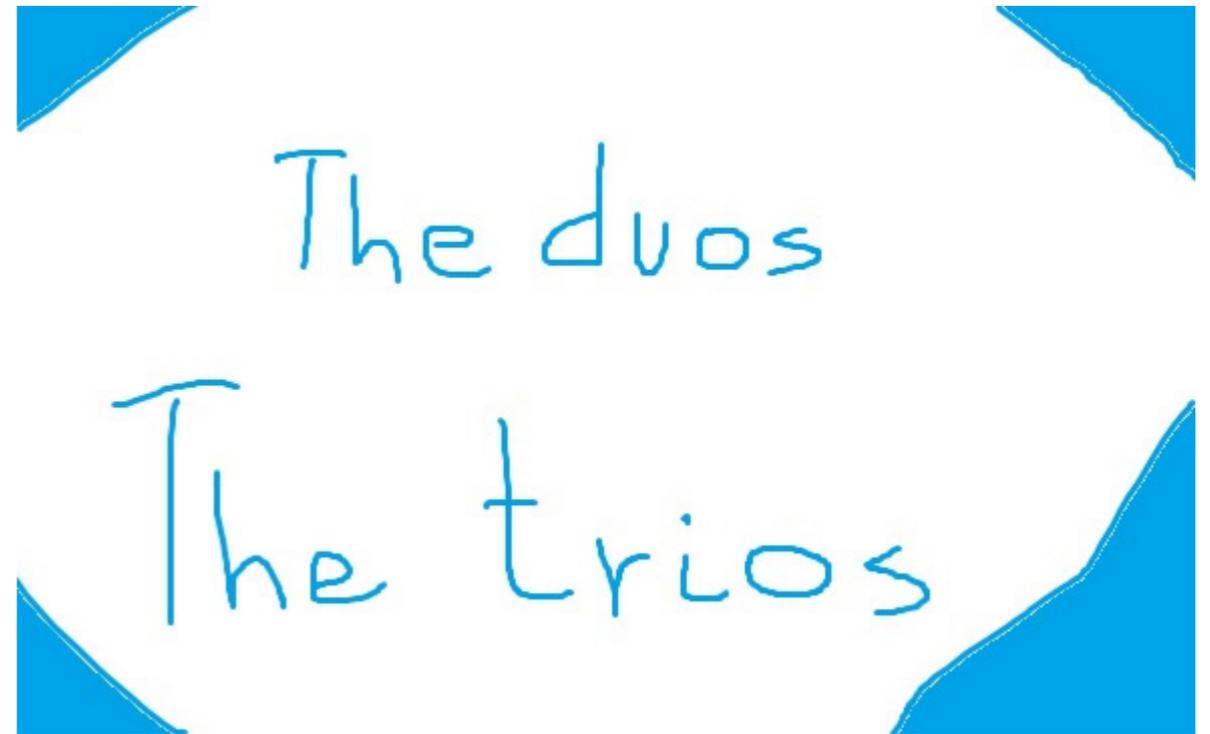
„Water park fun”

Welcome to the water park.

Here you'll find:

- [Bass clarinet will play the water slide](#)
- [Water whips](#)
- [Jacuzzi](#)
- [Wave pool](#)

A short musical piece for bass clarinet, contrabass clarinet, violin and piano corresponds to each water attraction in the water park. Try to play the pieces and add something to them with your instruments.



„Kayaking day trip”

Now we will create musical histories in pairs. Make a plan of your kayaking day trip.

Here is an example:

Episode 1

Starting from the music park.

Episode 2

Crossing the moat.

Episode 3

Camping on the island.

Episode 4

An adventure with swans.

Episode 5

rowing out to the lake.

Episode 6

Mooring and the farewell bonfire.

Episodes 1, 2, 3, 4, etc are regular fragments of the story during which we kayak our way down the stream. The fragments are similar to each other - You will row in a different pulse and with each dip of the paddle you will get a characteristic splash sound. The fragments can be similar to each other. Play the whole story on your instruments applying the rule of a differences and similarities: calm sounds and the more dynamic and varied ones.



A water-bottle Symphony

Do you like to playact an orchestra? We will now create a great orchestra in which all of us will be water bottle virtuosos. You can play on the water bottles in various ways:

- Tap the rhythm with your fingers.
- Shake the bottle.
- Transfer the water from the bottle into the cup.

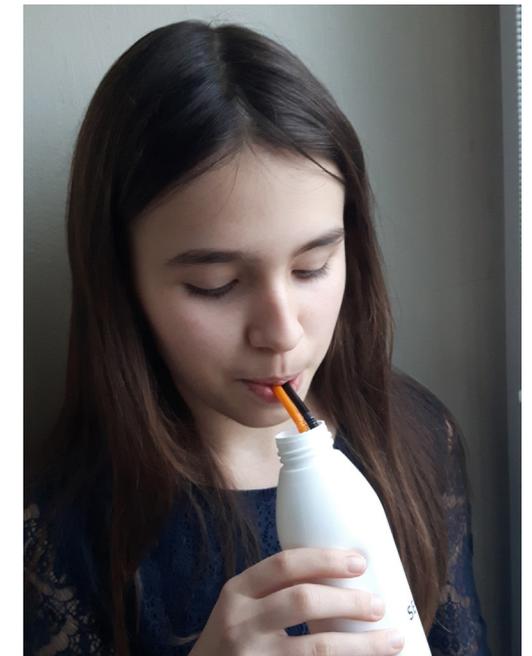
[Listen to the short presentation](#)

We will pick a conductor for the orchestra and create the system of signs. For example:

- An open hand means gurgling.
- A fist means rhythmic tapping.
- A wave means pouring of the water from the bottle to the cup.

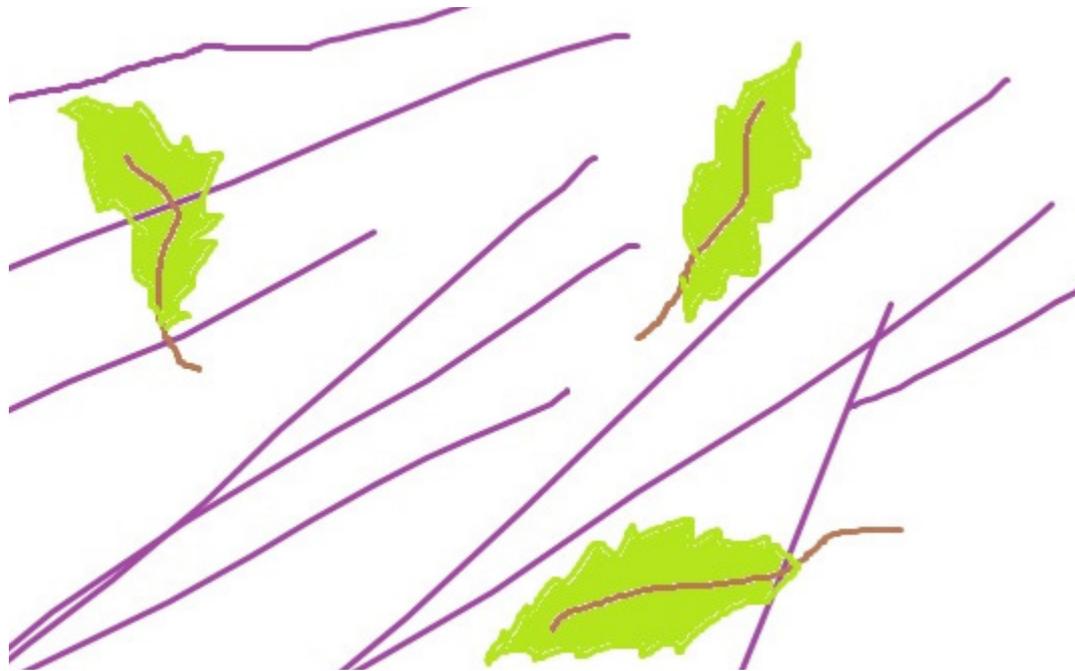
There is also a pause -- silence in the music when the conductor crosses his hands.

The power of the symphony depends on the conductor's inventiveness and the imagination of the virtuosos. Let's get to work!!!



Scene 7

„The improvising wind“



The aim of the workshop:

To open children to atypical sounds that come from traditional instruments as well as finding other alternatives to traditional sources of sounds which could be an excellent tool for musical improvisation.

Overture
an introduction

Listen to the improvisation for a violin solo: "Wind".

It consists of three parts. The wind travels down the fields, then gets lost in the deep wilderness, before finally making it to the tallest mountains of the world where it becomes a large hurricane.

<https://www.youtube.com/watch?v=1H4cQX8TrgM>

How did the music change?

Did the violin depict well the language of sounds of the travelling wind ?

Are people present in this story?

Did the wind prevail over the mountains?

Which part did you enjoy the most?

Discuss the violin improvisation.



Now as a team you will create you own wind stories. The stories:

- will be made of three parts.
- will be about the wind and it's adventures
- will be written in the form of a script.

Performance:

You will perform a three part improvisation on specially prepared flutes. Take off the heads, mouthpieces and leave only the the main body intact.



And here are the sound effects which you can achieve: [effect 1](#) - [effect 2](#) - [effect 3](#)



„Breathe in, breathe out“

Watch the video clip of the performance of the two Inuit. Performing breaths in rhythm, they create an amazing musical “wind” improvisation. In the world of cold and wind, Inuits are accustomed to nature’s strict conditions and they come up with different ways of using the human energy. The expression of the singing breath is one of them.

<https://www.youtube.com/watch?v=qnGMOBIA95I>

Exercise:

Stand in pairs opposite to each other, warm up.



„Wind orchestra”

We will create a real wind orchestra.



And here are the propositions of the crafted instruments and sound techniques

Rattle instruments section “?”

Those are various kinds of rattles, rain sticks, etc. Including:

- cups with peas.
- Twigs with dry leaves.
- Cans with pepper and other spices.

Whistling instrument section

All sorts of flutes, Pan flutes. Including:

- straws.
- Withies, with which one could cut through the air.

Bass drum instrument section

- All sorts of drums, including:
- Big drums.
- and small drums.
- soft pipes sound which sound like the wind when twirled

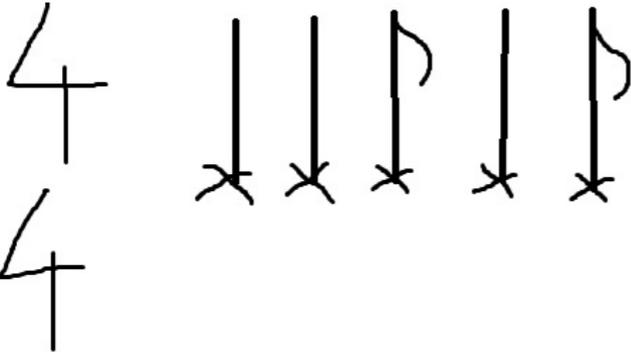
We also have soloists who play in three different styles:

Japan



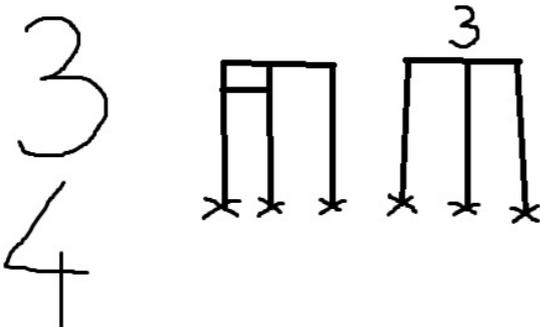
A musical staff with five lines. The notes are: F (first space), G (second space), A (third space), C (third space), C (third space), A (second space), G (second space), F (first space). Below the staff, the letters F G A C C A G F are written in a simple, hand-drawn font.

Turkey



Two vertical '4' symbols on the left, one above the other. To the right, five vertical lines descend from a common top line to a common bottom line. The first three lines have a downward-pointing arrowhead, and the last two have a downward-pointing arrowhead with a flag on the right side.

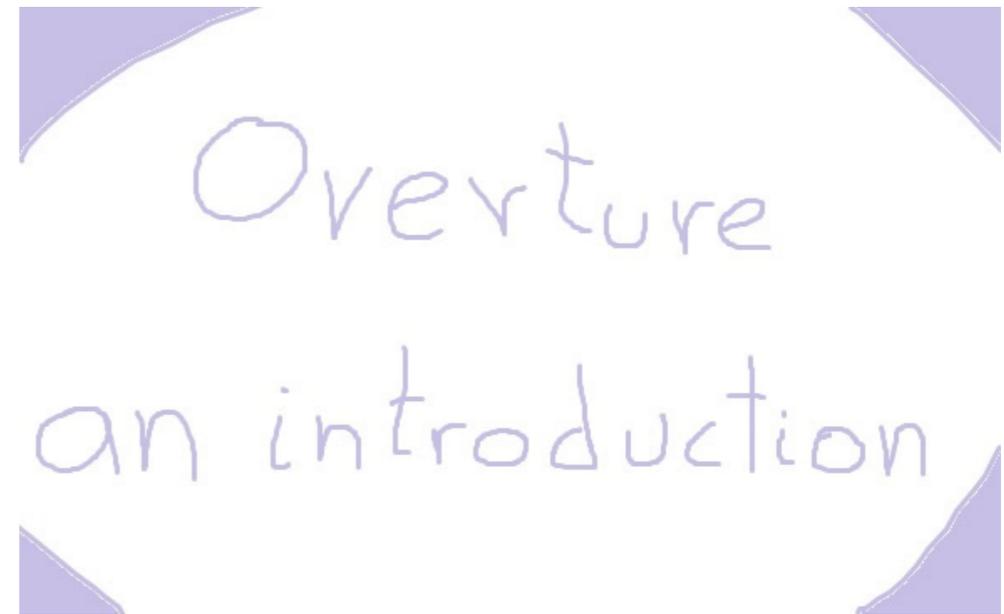
Spain



A vertical '3' symbol on the left, above a vertical '4' symbol. To the right, two groups of three vertical lines descend from a common top line to a common bottom line. The first group has a horizontal bar across the top, and the second group has a '3' written above it.

It is time for the conductor to conduct his orchestra. Before that happens, each section should practice with the conductor their improv entrances and exits.

IT'S TIME TO BEGIN THE WIND ORCHESTRA IMPROVISATION!!



„Improzoo”

The aim of the workshop:

To find musical and sound inspirations in the sounds of nature. Animal kingdom is a kaleidoscope of beautiful sounds as well as unbelievable musical codes, hidden in various animal languages. Sometimes we are even capable of transcribing those beautiful dialogues like the dolphin conversation into music.

Let's imagine that we are some kind of a small animal. It can be our favourite animal, or one which just pops into your mind. Now let's make an improvised auto-presentation with the aid of small percussion instruments. Let's try to show our "animal character".

And here are our examples:

Ida as a panther:

<https://www.youtube.com/watch?v=VX10poaakRk>

Niko as a hamster, a rat and a mouse:

<https://www.youtube.com/watch?v=OMygd50dCwo>

Dagna as a wolf:

<https://www.youtube.com/watch?v=B1qDLDzzl94>

Michał as an elephant:

<https://www.youtube.com/watch?v=Oa-cEFiONW0>





Listen to this amazing solo as performed by Ara the parrot

<https://www.youtube.com/watch?v=XwjsUSRyRVI>

What an incredible actress! Now to another exercise. As our chosen animals we will now try to... become humans.

How would it be if:

- A Panther acted as a saleswoman
- A rat acted as a DJ
- A wolf changed into a teacher
- And elephant into a karate trainer

This exercise aims to provoke children to build a certain story without the use of words, operating on the imagined and interpreted by them language of the animals. They should create a story with a growing suspense and its culmination. An ideal version of this exercise is a singing one..



„Dolphin gymnastics” in MarineLand

<https://www.youtube.com/watch?v=fbEHAYJ3Bs4>

Let's create a team of acrobat dolphins.

Each letter of the alphabet is also a musical signal.

Figure 1: „Standing on the tail”

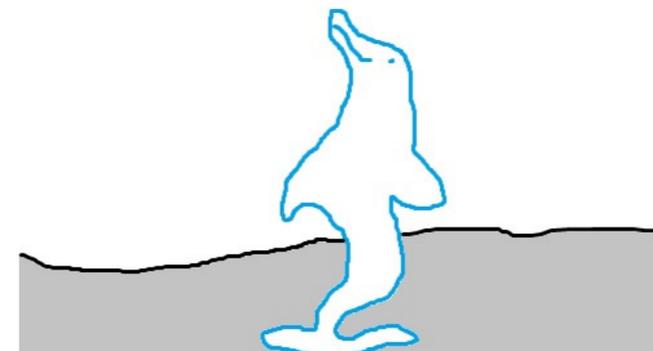


Figure 2: „Turn around your own axis“.

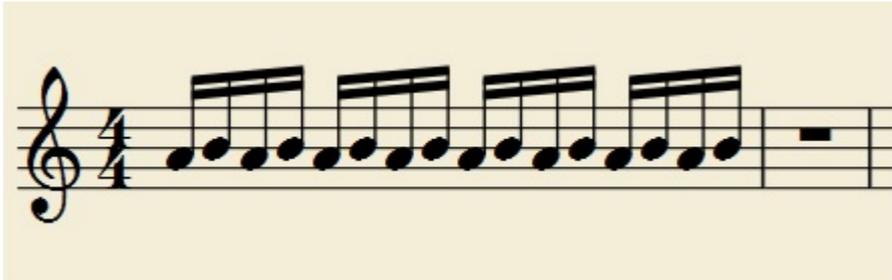
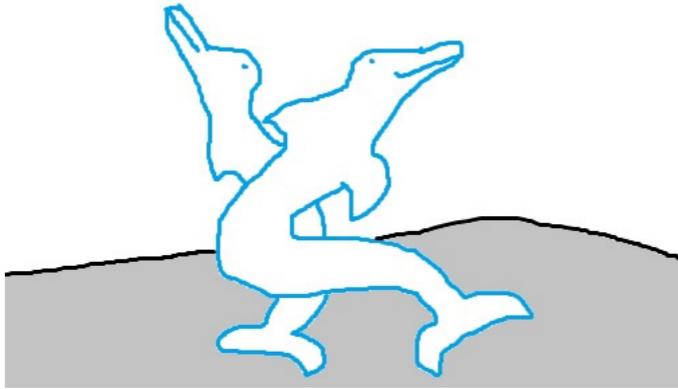


Figure 3: „High jump“

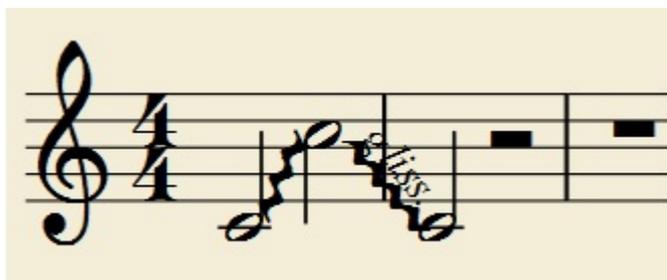
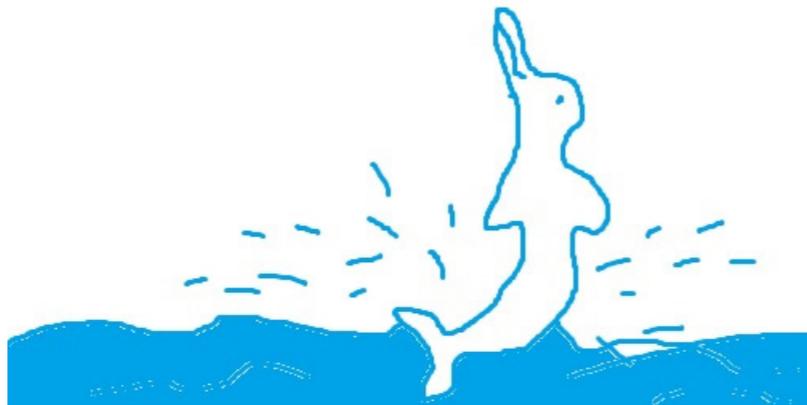


Figure 4: „Somersault“

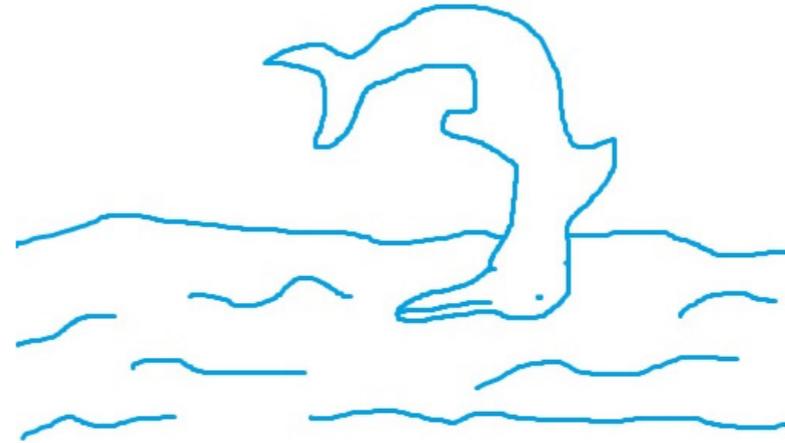


Figure 5: „Diving with the trainer on the back“

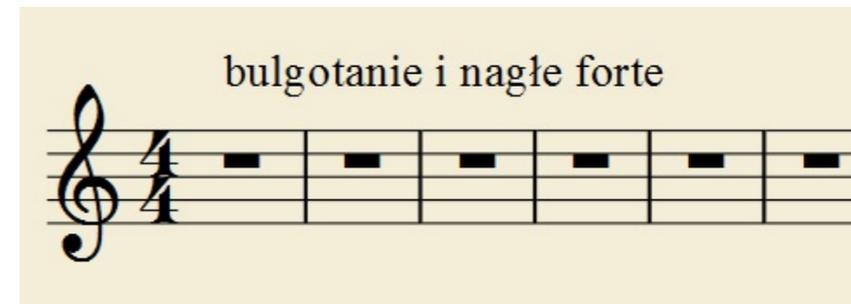
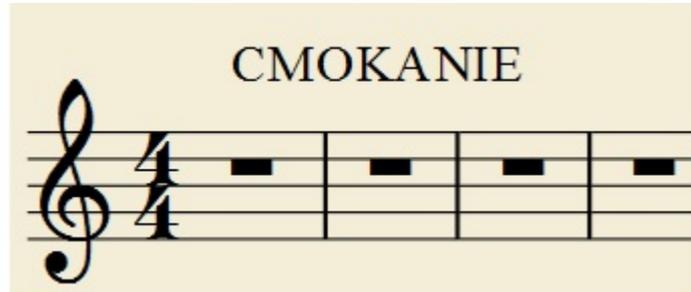
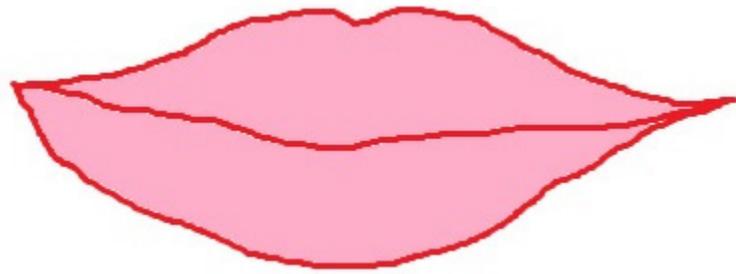


Figure 6: „Kisses in the air“



We also have a set of performers responsible for the effects:

EFFECT 1

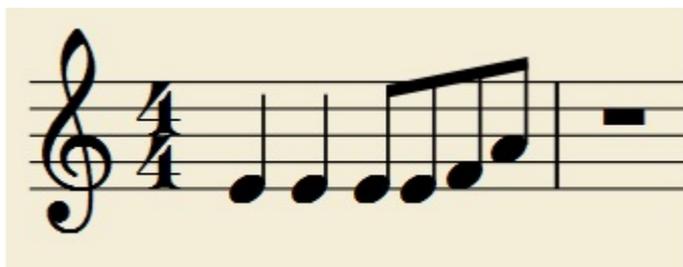
“The sound of a tall wave”

Rattles, percussion instruments.

EFFECT 2

“A happy melody in the background”

Flutes, keyboards. i



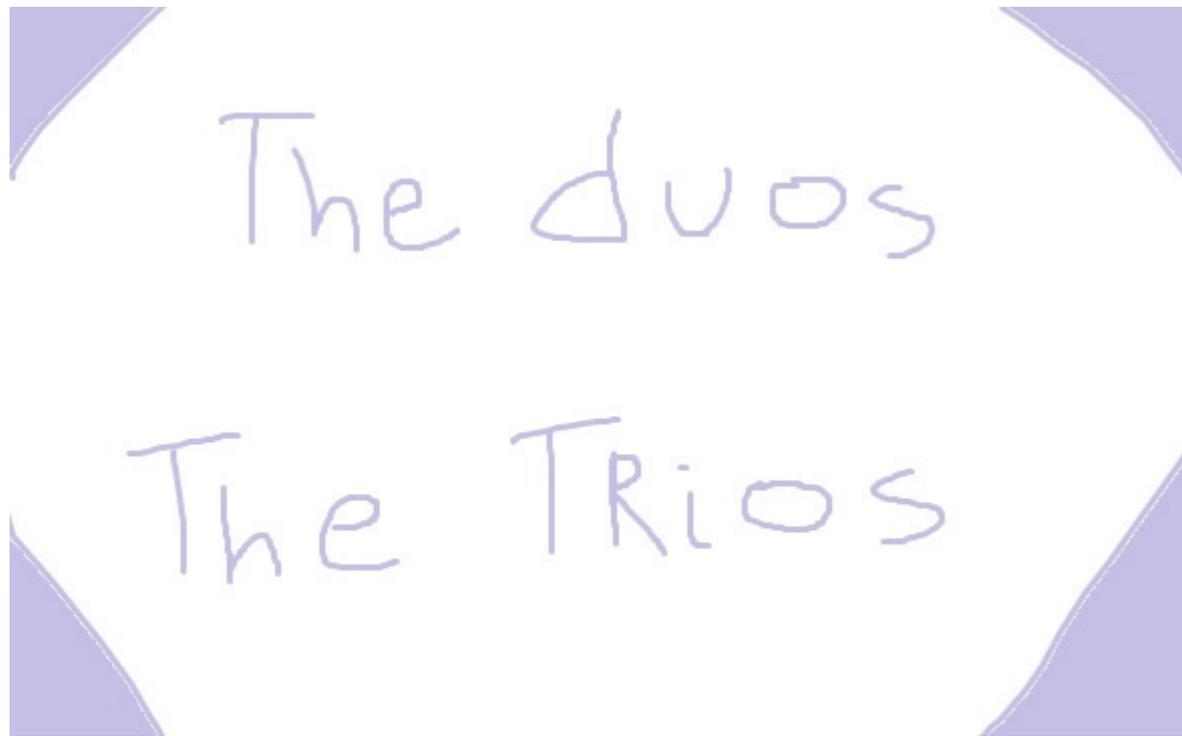
EFFECT 3

“Cries of joy done by the audience”

Vocal: “Oh”, “Ah”, “Oh my”

Now a conductor is required. Let's sit in a half circle opposite to the conductor. In this exercise we depend on his imagination and sense of “drama”. It is up to him to determine when and how long particular soloists as well as the sections responsible for the effects will play.

This exercise combines a technique of conducted improvisation and the preparatory team work. What the conductor does is very important, but so are the roles of the soloists and the teams, their trust in the sounds that describe the whole situation of the Dolphin acrobatics in Marine Land.



and the quartets and even quintets in other words "families"

It is time for chamber music, in other words work in small teams. We'll create teams:

- Twos (Duos).
- Threes (trios).
- Fours (quartets).
- and fives (quintets).

Each team makes one animal family. Let animals bond however they want. Let's unleash our imagination:

- A fish with a giraffe.
- Two ants with a vervet.
- A shark and sparrows.
- An elephant, a bear, a llama and a mosquito.

The unique combination of animals will give amazing possibilities for creating interesting musical improvisations.

Now let's imagine that those animal groups create small families and have to play home scenes with the aid of instruments. For example:

- A fish with a giraffe cook a two course lunch.
- Two ants with a vervet do a big clean up.
- A shark and the sparrows go shopping.
- An elephant, a bear, a llama and a mosquito clean up in the garden

GRAND FINALE

„Running, jumping, diving”

It's time for the grand finale.

Animals love to move.

Movement is also a wonderful improvisation, and when we have wonderful friends, they can help us to make our improvised movement musical (to give sound to the movement).

Each of the children walks, jumps, scrambles, dives or swims through the space of our bestiary...



...imitating the animal he or she became. While doing this, the children describe through sound each movement performed by the soloist.

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Little Musical ImproScenes

Dagna Sadkowska

You can download the workbook for free at:

www.edukacjakomponowana.pl