

# IMPRO ZOOMTUBE-ING

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## SUMMARY

Improvisation is a special expressing form of feelings, thinking, experiences, knowledge, imagination, your own music at the end. Although it is present in every field of music (since the beginning (Bailey, 2010)), we have almost no information about it. It is never fixed, always varies, has fresh motifs and can never be finished.

Improvisation gives me the opportunity to explore and develop my imagination, my playing and thinking, to play and create new pieces. It gives me more joy while playing, but when I try to repeat something, it confuses me, because it is never the same – which after all is the purpose of creative improvisation. The latter was and still is a source of written compositions, some modern pieces also encourage the player to play it and make the performance unique.

During my study of flute I only played a few of contemporary pieces, but a composition Zoom Tube by Ian Clarke was one of my “to do” repertoire for a long time. I was always afraid to even start studying the piece, because it uses lots of various extended techniques of which only a few I knew how to play. It was very hard at the beginning, because I insisted for a couple of days and then just put it on the side for a month. I did that for more than six months before I started with more organized practice; in a few months afterwards I was able to play it from the beginning to the end. I still practise a few times a month so that my mind can recall it. I am also still getting new ideas with each technique I try to practice in different ways by extending it to find my own expression. Throughout the period I was recording, writing notes, using my professors comments, developing my imagination by using improvisation games, different pictures, feelings, folk/children’s song and compared my development – I know I still have lots to do before I will be really confident playing it. Therefore, my main reason of this research is to show – *How to use improvisation as a study tool to develop my extended techniques so far that I will be confident about playing them.*

Perseverance, patience and hard work are keys to success. During this amazing period I obtained more confidence, joy and pleasure by using and playing extended techniques and the result is also the You Tube recording of Zoom Tube played in my way. Improvisation is pure fun and we all should use it in everyday’s life - whenever, wherever, however and with lots of creativity and freedom.

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## INTRODUCTION

**Practising extended techniques is not fun, especially after you'd practiced them and still don't feel confident, because they are so "special".** But you can make it fun, since we all like doing things that bring enjoyment and where we have results.

During the study of flute we mainly concentrate on "classical" repertoire, especially if the professors are specialized in that. Studying the contemporary repertoire is getting better nowadays but still only a few teachers know how to develop and play extended techniques which makes it difficult for students to prepare a composition for a recital/competition. The latter forced me to think differently, like Bela Bartok said: "Competitions are for horses, not artists."; a jury can compare the technical level, but the way the performers feel the music is incomparable to me - as each person is unique also his/her expression is unique, so there are either all winners or none.

The competition starts already when you begin to learn your instrument and receive a great amount of information. There is a competition, a struggle between an instrument and us, trying to find a common language to be able to create music; therefore the right way of practice is important. Practice for the musician is like a daily date with the instrument. Not necessarily, but it is very healthy because individual builds his attitude and play gradually and systematically. Here is the most important commitment and concentration, the work includes the whole man, the action involves physical, psychological and metaphysical side - in other words, *"connecting the body, mind and soul."* (Strad)

Practicing in a classic way could be called "repetitive playing, trying to "copy" the best of the best and ignoring/neglecting your inner hearing, musicality". We all are raised up in a society, where faster, stronger, prettier people are winning and therefore also our way of practising is focused to study as much repertoire in less time and as technically perfect as possible. Not mentioning that musicians need to cope with all the problems by themselves and at the end, they start to hate what they chose to be their profession and lifelong love.

Luckily, there are other ways to deal with music, which were and are still fun. Since I was a child, I liked to sing whatever came to my mind. When I started to play an instrument I got bored playing the same things so instead I just grabbed my flute and went outside and enjoyed every sound that came out. Playing without the sheet and pressure always gave me the special feeling of freedom and satisfaction, but as we grow up we forget to nourish our imagination,

to develop the creativity, we get limited by too many rules and so we can't enjoy the music in the way we did.

I always wanted to be different, unique in my playing, but convincing at the same time, so I took many risks to develop myself as a creative performer and a teacher. I found an opportunity to go even further with my master thesis of improvisation, to give wings to my creativity and curiosity.

*“The creation of a musical work or the final form of a musical work, as it is being performed. It may involve the work's immediate composition by its performers, or the elaboration or adjustment of an existing framework, or anything in between. To some extent every performance involves elements of improvisation, although its degree varies according to period and place, and to some extent every improvisation rests on a series of conventions or implicit rules. The term ‘extemporization’ is used more or less interchangeably with ‘improvisation’. By its very nature – in that improvisation is essentially evanescent – it is one of the subjects least amenable to historical research.”* (Oxford music online)

Improvisation in style requires knowledge but also to be able to do. In classical music we have to be able to do scales, trills, etc. Modern music uses other kind of techniques - extended techniques. These techniques make different use of fingering, embouchure, blowing, singing, breathing, moving, etc. By learning to improvise I will have to get very deep knowledge of these techniques and be able to perform them “on the fly”. Whereas we normally perform music from image = desired sound = technique when improvising the connection between required sound and technique has to be more readily available.

One must have a technical and musical idea of improvisation, therefore you need to relax and follow your inner hearing as (Koperdraat) wrote:

*“Furthermore, learning to improvise is of the utmost importance. Improvisation allows you to express your inner being, your personality, to the outside world and to yourself by means of the sounds from your musical instrument. Improvisation starts with the concept of inner hearing. You want to play something, so you want to hear something, and so you listen to what 'comes up', what you hear inside. Then you will find that there is always something, no matter how small, that will be 'blown into your mind' (which is where the word inspiration actually comes from). Inspiration is not something beyond your reach. It will come, but you*

*need to listen, with your inner hearing. And then all you need to do is follow. Play what you hear. And your own personal 'musical story' will start. A story which you may have thought you would never be able to tell. Hence, the process of inner hearing is crucial for improvisation. Without inner hearing an improvisation can only exist of elements that you learned to play before (technical riffs, 'licks and tricks'), played in an arbitrary sequence. Of course this does not mean that technique is unimportant, as it allows you to reproduce your inner hearing without too much loss, and determines the time it takes you to do it."*

(Cahn, 2005) in his book mentions the positive effect of creative music making:

Using improvisation as a study tool has many benefits for a musician – better knowledge of the instrument and their sound-making possibilities, deeper level of listening (to one's self and to other ensemble members), more developed intuitive sense in making appropriate musical responses, increased ability to embrace the sounds produced by others, increased confidence in musical expression and risk taking. It is a method finding a remaining in contact with the inner musician – the spirit that was touched by the expressive power of music in the first place.

Creative music making is available for anybody, musicians and non musicians, performing on any instrument and it is a practical method of cultivating his or her musical voice. There are no mistakes and it is important to listen deeply as possible to themselves and others. The main ingredient necessary for creativity is the determination to make something, even if there is uncertainty about how meaningful the result will be.

*"Music can never be accidental, however improvised .. because improvisation is not the expression of accident but rather of the accumulated yearnings, dreams and wisdom of our very soul." - Yehudi Menuhin*

**I cannot improvise the technique unless I control it, so improvisation might be the ideal way to practice it.** It is fun, but it becomes more fun, when you control it better.

When I was developing my improvisation I used several improvisation games to gain experiences, ideas, new views. To make my practice more creative and dynamic I combined the scales with different feelings, characters, rhythms, I played them in various sequences and

interval stepwise. To use my imagination, I produced easy melodies with different characters, extended techniques, various intervals and new scales (blues, Klezmer), story backgrounds, my playing also included lots of folk/known melodies played by ear, combining with singing, changing the rhythm, accents, dynamics and adding extended techniques all played in various tonalities and if I made a mistake I repeated it with the same mistake. To have even more fun, I tried to improvise anytime and anywhere – singing and making up the melodies in a car, rhythmic improvisation in a kitchen using my body, furniture, tableware ...

Modern techniques, which I was using during my practice of improvisation include: key clicks, tongue stops, multiphonics, harmonics, bamboo and wind tones, beatboxing, whistle sounds, glissandos, percussion effects, singing while playing, jet whistles, pizzicato, inhale or exhale through the flute and adding the movements of the body.

To find out, if improvisation really helps me playing with more confidence and fun I focused on particular piece Zoom Tube, written by British flutist Ian Clarke. Zoom Tube is built up by different extended techniques that follow each other very fast.

Zoom Tube is rhythmic blues influenced piece employing a raft of extended techniques to achieve its aims and is an excellent example for all the extended techniques. It includes residual tones, multiphonics, singing, note bending, different articulations (with/without tone, with embouchure in speech position.. ), quartertones, jet whistle. It is difficult to start with and it is necessary to have lots of extended knowledge beforehand, but when you start practising, it brings such joy to play it!

I am working on an interpretation of Zoom Tube by Ian Clarke using improvisation as a study form because I want to figure out how to obtain the desired interpretation of the extended flute techniques used in Zoom Tube by Ian Clarke using improvisation as a study form so you and I will gain more insight on how improvisation can help in creating the connection between the physical, the instrument and the desired interpretation of extended flute technique so you and I will be able to play extended techniques more confident with bigger pleasure and creativity as well improve the basic playing - including articulation, dynamics, colours, sound. But one must know that it takes long time to conquer the goal, to gain the feeling of certainty, because it is physically and psychologically exhausting, also the instrument suffers from all the activities.

## METHOD

The research has been carried out using different kind of sources: specialised books, e-sources, recordings, scores and practical information provided by two teachers, Philippe Benoit and Claudius Valk.

They say that practice makes perfect, but I cannot completely agree. I think we should devote great care to practice. Normally, we repeat particular parts with combined techniques a thousand times, but in the end, in a limited way what means danger. Why danger? Because the body is programmed in a specific way and produces a certain pattern, which can break if something goes wrong. To deal with it, we can use improvisation, because it requires a musical idea together with a combination of techniques. When we make repetitions while practising, we forget about music and as well about our inner hearing (Barry Green, 1987) which is crucial to improvisation. By improvisation you start from a sound and then you play, but when practising and using the techniques you start with something written. Both of them need skills and control and at the end, we need to master the instrument to feel the confidence while playing music.

Starting with Zoom Tube, I first divided the piece into parts with different techniques studied each part alone, trying to control and also improvise with them; later on I implemented them in the piece. Percussion effects I practised a lot without the flute to feel and hear better. I was singing the phrases to lead them more while playing and in general I played it long very slowly – for convincing interpretation the piece needs lots of energy and patience to gain the best (and enjoyable) interpretation. During the stages I made some recordings and written notes to keep myself encouraged, hearing the development and differentiation each month; both professors' comments gave me enough power to make a step further, to memorize and record it.

I am in constant search for dynamic practising because I can easily get bored if I play some literature for too long. To refresh my practising routine and teaching I used an excellent book by (Agrell, 2008) and because there were many improvisation games in it I selected only a few of them and it was a really rewarding experience while warming up or having group lessons with my pupils. I even found out that I was already doing some exercises “found out by me” and so just got a confirmation that I was on the right way. Games means fun and the fun means relaxation so the improvement and development can be achieved faster.



Playing written repertoire for so many years and knowing a wide spectrum of limitations and rules have pushed me enough far to start to think about taking more freedom: freedom in playing. Since I was a child, I have loved to play or sing what have come to my mind. I had quite lots of performances when I needed to be a “Jukebox” and so my wish, to compose at least a few short pieces to perform where they would need me, grow and grow. I believe that improvisation can help me write my own composition, I’ll just need to be fast enough to write it down.

# RESULTS

## 1. IMPRO ZOOMTUBE-ING

Since I started studying flute, I have always chosen the repertoire by myself. I wanted to enjoy the study and the playing, even though I wasn't at all prepared to play the piece(s), which I selected. But the music, the good pieces gave me such pleasure and motivation that I couldn't stop. Zoom Tube is a composition which is the 4th I played by Ian Clarke. I love his style, his use of techniques and when I heard it, I wanted to play it. He himself suggested that I should play some of his easier compositions before doing this, so I did.

Then I started with Zoom Tube. At the beginning I was struggling with the reading of techniques – it sounded like Chinese to me, because there were many techniques in one piece at the same time! I felt lots of tension everywhere because of a great desire to play it as soon as possible and when you do a lot you expect a lot. I insisted one month and the progress was very slow. I was struggling with playing the techniques simultaneously what caused lots of complication and loss of interest in practising. I made a new beginning with my Master study and chose improvisation to my thesis. I felt that I could connect two fields which were unknown to me and it was the best decision.

Since then I practised each extended technique in the way it was written and then played it by memory and exaggerated in rhythm, dynamics, articulation and added my own ideas. I was using my inner hearing, my musicality, my natural feeling with which I was born, so I also got my motivation back and the tension released. To understand better the extended techniques the books *For the contemporary flutist* (Offermans W. , 1992) and various articles (Walker), (McMurtery, 2006), (Flute tutor), (Dick), (Offermans W. , 2012), (Barlow & Langabeer, 2012), helped me a lot. I understood how I could produce a specific technique. I was normally recording and writing down some notes to compare and was able to see my progress.

In a half year I was able to play it trough, but still felt insecure to play. I had two lessons with professors to get extra ideas and opinions; afterwards I put it aside for two months. For my better feeling I occasionally checked two of the most difficult pages where alternative fingerings were changing all the time. Before my 1<sup>st</sup> year recital, I picked it up and was surprised how well and free I felt while playing it. The break had been very effective for my mind and body so I could finally enjoy and groove the piece. At the end of August 2014 I also

made a recording, what was very challenging to be focused 4 min without adding extra notes or effects – it's the matter of re-creation of inner hearing by practicing some piece for a long time, so it's a danger that at the end we play differently than it's written; but for this piece I call it freedom, because adding some extra “spice”, keeps the piece unique, alive, mine.

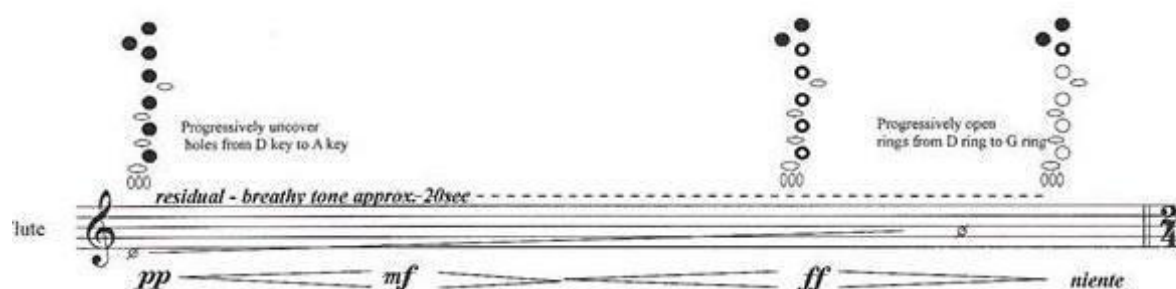
Using improvisation while practising reminded me that I need to hear and feel the melody so I can produce it easier and in the way I want it to be. Improvising in different ways, styles, combining extended techniques had the influence on my playing by opening my throat, my sound and very active breathing which led to bigger lung capacity. My playing became much more colourful and lively. Furthermore, I gained a deeper level of listening, developed intuitive sense in making appropriate musical responses and increased confidence in musical expression and risk taking.

For better understanding I am going to describe a certain number of extended techniques, using the excerpts from Zoom Tube.

## 1. Breathy tone

– is the rushing air sound without the normal flute tone. One needs to bring the jaw up and forward, blowing through the flute and using fingers for glissando.

The problem I encountered here was how to extend the phrase, because I ran out of air quite fast and how to blow that the effect could be more effective and heard. The solution is correct and relaxed posture, deep breath using whole upper part of the body, starting from really pianissimo and then slowly developing the phrase while having fingers flexible to uncover the rings. To play the effect more audible I was changing the air speeds from slow to fast interchangeably, while my mouth cavity was in position of various vowels O, I, U and with good breath support.



I always use this technique (other name for this is wind tone), when I'm warming up and sight reading the new piece or just going through the piece before playing it. The technique gives me the possibility to relax my body completely; it opens my throat so I get better feeling for leading the phrases what causes better control of the instrument and sound.

Using the technique in improvisation is great and easy method to start the discovery of your instrument. To make the improvisation with wind tones interesting, you can combine it with glissandos (fingers or/and head), various air speeds, vibratos, different vowels or syllables and dynamics.

You can listen to a short improvisation on a track number 1.

## 2. Multiphonics/singing

– playing two pitches at the same time can be tricky. One needs to focus on the lower pitch in most cases and use the dynamic that suits the weaker note – lower tones fit well with dark vowels like “aw/o” and higher ones with open and sharp vowels like “ee/i”.

The problems with the multiphonics were odd fingerings and then playing those sounds. It takes time to learn the fingerings and obtain the feeling of playing two sounds. It usually takes time to learn the fingerings and obtain the feeling of playing two sounds. Once you know the fingerings you focus on playing the two notes – one should relax the body, open the throat and with soft air and articulation try to play the lower pitch on O first and gradually add I to play the higher pitch beside lower.

For better glissandos I use the combination of my fingers and movement of my head. The articulation and pronunciation need to be clear, but I prefer “groove” feeling so my articulation is wider and softer.

Conventional note heads - normal tone  
 Slashed note heads - breathy residual tone  
 No note head - shadow note with dry 'ke' articulation

For me multiphonics are the most difficult extended technique. I practiced them using (Offermans W. , 1992) book, playing the etudes and trying to achieve the right balance between mouth cavity, lips and air stream. I didn't find them interesting; therefore I didn't improvise a lot with it. There was a big problem with the fingerings, lips and air stream, and a combination which was complex and took enormously lots of time to achieve and control it and then to easily play/improvise with it.

The second part is combined with singing, which is my favourite extended technique and adds more “groove” to the piece and makes it more enjoyable and effective. The simplest definition of this technique for me is that one should sound like a vacuum cleaner – you sing and blow in the flute at the same time. If one has a problem how to produce and control it, I suggest trying first without the flute – sing a sound and then start to blow while singing. Then try with the flute in the same order.

My other passion besides flute is singing so there is no problem of combining both. I use this technique when warming up, sight reading or going through the piece to relax my throat and open the sound. I always improvise with singing, for example, playing melodies and singing the second voice, unison or in octave, which demands better hearing if you want to implement it properly.

You can listen to a short improvisation on a track number 2.

The image shows a musical score for a flute piece with singing. The score is in 2/4 time and consists of two staves. The first staff starts at measure 13 with a forte (f) dynamic and "with attitude" instruction. It features a melody with eighth and quarter notes, and a vocal line with lyrics "ke cha ka". The second staff starts at measure 15 and continues the melody and vocal line with lyrics "ke ta ka". Above the first staff, there is a diagram of a flute head with fingerings indicated by dots and numbers.

### 3. Articulation

– is indicated at various points throughout the piece – with little or no tone, with the embouchure in speech position or with embouchure and tone in “normal” mode.

The difficulty here was to have the final image - what does this part represent in the composition. Therefore, I imagined the set of drums, playing in different speeds and clear pronunciation, with lots of energy to obtain “the image of various percussion”, while sliding the fingers and producing the micro-tones + (un)covering the headjoint for a bigger effect. One must know, that convincing articulation demands lots of energy and endeavor to “feel” rather than “read” the music, once the initial deciphering phase has gone through.

*N.B. embouchure unformed in speech position*  
Progressively uncover holes from D key to A key approximating to the pitches given.  
Like fading echos  
*molto dim.*  
*ff*  
Sha ka cha ka cha ka cha ka cha ka cha ka cha ka cha ka cha  
*f*  
*molto dim.*  
*niente*  
Chew ke chew ke chew ke chew ke chew ke chew ke chew ke chew ke chew ke chew  
*progressively uncover holes*  
*progressively uncover rings*  
*molto dim.*  
*ff*  
Sha ka cha ka cha ka ka cha ka ka cha ka ka cha ka ka cha ka ka cha ka ka  
*niente*

Articulation is important in all genres of music. To improvise with it is really an enjoyment and fun – you can imitate sounds, animals; combining with beatbox is even better. A mouth cavity, a throat, a whole body and the acoustics of the place play a very important role. The more you try and risk, the more you enjoy and discover!

#### 4. The combination of quartertones, singing, articulation

– to combine all three one needs to master them slowly and patiently. These two excerpts present the most difficult parts of Zoom Tube to me. The singing and articulation part have already been discussed; for quartertones the fingerings are given, but there are not the definitive fingerings to be used. One may find variations on some of the fingerings that work better for him and his flute.

The problem is obvious – the combination of multiple techniques is a big challenge for a player. In the excerpt below I divided it into three parts: articulation, quartertones and singing. Firstly I played regular notes and quartertones to hear how the phrases should sound like; secondly, I read the rhythm together with articulation by memorizing it; thirdly, I combined latter with singing and when I got enough confidence I added dynamics and accents.

61 *p* *mf* *p* *(gradually introduce voice)*

ke ke cha ke ke che ke chu ka ke du du du ke ke cha ke ke che ke ke du da du da du da du da du da

63 ke ke cha ke ke che ke chu ka ke du du du ke ke cha ke ke che ke chu ka ke ke ke ke

I think the part below is the most challenging in the whole piece, because one needs to change the quartertone fingerings very fast.

76

*poco a poco cresc.*

77

The musical score continues with measures 76 and 77. Measure 76 is marked *poco a poco cresc.* and features a melodic line with a crescendo. Measure 77 continues the melodic development.

The fingerings are the biggest challenge here – there are so many of them and each with different little detail that it takes lots of practice and patience. I was practising them for a very long period really slowly so my fingers and ears got used to it and memorized the sound and



positions. After that period, another problem appeared – playing this part in tempo and with confidence. The only proposal here is not to think about the fingerings, but just listen and lead the phrase so the mind doesn't have time to complicate, otherwise it can easily happen to fall out.

A combination of these three techniques enlivens playing of traditional/known songs including standard flute repertoire to avoid repetitive practicing. Creating improvised piece without using these techniques would be empty.

You can listen to a short improvisation on a track number 3.

To enjoy, have fun and benefit from the practicing each of us is responsible to ourselves. I believe the improvisation, following your inner hearing, creativity is the way which brings not only lots of fun, but also helps the musician to see and hear beyond the limits and develops his musical possibilities and personality much wider. In that way you can become more confident, satisfied and it can help you better convince others as a person and as a musician.

As I have already mentioned, I practised each extended technique separately and to obtain my unique interpretation I also improvised with them – I implemented them in improvisation games, for which I got the idea in the book (Agrell, 2008).

At the beginning I made a list which games I was going to use, how I was going to use them and what I was going to expect in the end. Besides practicing standard repertoire I made a plan for each practice session how I was going to spend those approximately 30 minutes for improvisation.

**I tried to adhere to the principles of improvisation (Agrell, 2008), here I mention some:**

*Risk. Trust. Listen. Reflect. Respond.*

*Be affected by what you hear.*

*Imitate. Copy what you hear (either from yourself or others).*

*Keep repeating the idea – but play it differently every time.*

*Don't be afraid to repeat something. Over and over and over.*

*Do the opposite. Contrast! Vividly! Don't hold back! Stay away from the "middle".*

*Practice inventing motifs of three to four notes. Be able to fluently transpose to all keys..*



*Lower your expectations. Go for quantity.*

***Music is not about playing the right notes – it's about using your imagination.***

*Silence is a very important part of interesting music. Don't forget to rest at times.*

*Practice improvising with a partner as often as possible ..*

*Record your improvisations as often as possible. Listen carefully to learn from your choices and glean ideas for future improvisations and practice.*

*Use everything available to create music: instruments, voice, mouth noises, claps, slaps, stomps, stamps, whistling, words, air sounds, finger snaps, humming, etc.*

*Limitations make it easier to create improvised pieces.*

***Be expressive. Put your heart into everything you play!***

*Play familiar tunes by ear every day.*

For daily warm ups, reviving my interpretations or livening up my practice session I used a few improvisation games:

- Major and minor scales (and thirds, fourths) with different tempos, articulations, characters, dynamics, rhythms and by adding accents
- Playing sequences in various scales (1-3-2-1, 4-3-2-1, 4-5-3-4-2-3-1, ..)
- Learning new scales, for example blues and Klezmer
- Playing the ugliest/the most beautiful, the quietest/loudest melody by ear
- Playing familiar tunes + adding my voice for “making” a duet and adding other extended techniques; playing the tunes in different styles
- Improvising music, from short motif to whole phrase and then immediate repetition, playing the same as possible if not, repetition with “mistakes”
- Rhythm game → practising rhythmic patterns using both hands + metronome
- Creating short stories and afterwards music backgrounds
- Playing famous melodies in various tonalities (all the markings were played vice versa)
- Before playing the standard repertoire I used wind tones, singing, flutter-tongue (also with the throat) to relax and prepare my body; whilst working on a piece I used also harmonics, key clicks, whisper tones, circular breathing
- Playing excerpts of standard repertoire in various tonalities
- Improvising music with depicting sounds (e.g. train passing by, roaring lion), tastes (e.g. chocolate), feelings (e.g. warm wind)

I played the games with closed eyes for better concentration and listening, tried to focus on one thing at a time and playing the games in moderato tempo. Sometimes I used the metronome to have a stable feeling of direction, but mostly without it to express myself freely. In the meantime I obtained new ideas for articulations using various syllables which could imitate other percussions (PB, TP, TS, KU) and also start to discover the art of beatboxing.

You can listen to short excerpts of improvised games on a track number 4.

## 2. FOLLOWING YOUR INNER CREATIVITY

*I love music passionately, and because I love it I try to free it from barren traditions that stifle it. It is a free art, gushing forth – an open-air art, and art boundless as the elements, the wind, the sky, the sea. It must never be shut in and become an academic art.*

- Claude Debussy

For my improvised piece I set some guidelines, which I would follow each time I play the composition. For the “background story” I used a poem by Slovenian poet Tone Pavček - The Wayfarer. He is an author of amazing poems and this one captures my whole life as well as it is connected with the meaning of improvisation.

I divided the poem into different parts. When I perform I play with the melody and technique which I think fits the most to the words, mood and the image in a certain moment. To make a piece more dramatic and interesting, I use extreme dynamics, extended techniques (singing, harmonics, flutter tongue, whisper tones, jet whistle, key clicks, tongue stops, glissando, wind tones, pizzicato tongue and lips, circular breathing, micro tones, beatbox), blues and other scales, body movements, recitation, various styles, creating contrast sections and the duration should be approximately 5 minutes.

Following the verses and getting the image of the sounds was quite difficult at the beginning, because I needed to play, read and follow the image in my mind at the same moment. But it is a start of even more organized improvisation which is important to achieve and strengthen the original goal – to play extended techniques more confident and be able to perform them “on the fly”.

The result is expressive, sincere, dynamic, fun and interesting composition, which I believe brings joy to the performer as well as to the audience.

You can listen to variations of The Wayfarer on track numbers 5 and 6 and see the poem and guidelines in appendix.

## CONCLUSION

Improvisation is a way to let yourself breathe and it is a great method to develop your musical abilities. It is entertaining, relaxed and a completely natural thing given to each person by the birth. Using it for practicing of standard repertoire it definitely enlivens the practice routine and brings many new ideas for interpretation and helps to develop it beyond the limits.

In the results section you could follow me from the beginning to “the end”. You could see that each start of something what is new and unfamiliar to a musician is a struggle between the written text and musician’s desire, inner feelings and creativity. And if one wants to benefit and enjoy while practicing the composition, the best way I believe is the combination of traditional practicing and improvisation – firstly, to get an image and the written score under the fingers and secondly, to develop, express and play it in your unique way.

Organized practice is a good way to save some time each day, but I think that breaking this rule is sometimes important, especially when comes the day of improvisation. I experienced that quite a few times and just forgot to practice a traditional repertoire. It was a rewarding experience and I think it is very healthy for a daily practice routine, so the mind has an opportunity to grow.

The literature of extended techniques I used in order to achieve so many new things and possibilities was very helpful. There you could see very organized way for practicing each technique so one can develop it properly. But what I notice is that there are still many flutists unable to play the extended techniques. I think the reason is in education and in the way people learn an instrument. They usually focus on beautiful playing, fast technique and nice appearance, but the abilities which are given to each child, such as creativity, spontaneity and natural playing of (some) extended techniques is simply limited and neglected at a very beginning because it is easier to teach what is written than develop each child’s abilities. Here I suggest that there is a need for further research on the exploration of the area about how good education, referring to developing the natural and given child’s abilities, imagination and curiosity can help to control and master an instrument or any other activity easier and with pleasure. I believe that information would convince and encourage teachers to respect each child and try to prevent bad experiences and aversion, but at the same time would nourish and develop the love to the music or other various activities.

The practical use of my findings has influenced my general playing, performing, playing “like a jukebox” and teaching. I feel much more confident playing the traditional repertoire, because I risk much more to be convinced and unique. I like playing traditional songs in my music school in improvised way and thus present the flute to future pupils as a fun instrument. Nothing thrills me more than my way of playing, sharing and creating the music which brings the courage and enjoyment to me, to my pupils and the audience. The research has given me encouragement to record the Zoom Tube which can be heard and seen on channel YouTube (Hočevár, 2014). I have received many positive responses, but I want to take the next step to present myself and my abilities in front of a stand. The latter affected me as a barrier between me and the audience and therefore I felt it as a limitation in expression. So my next goal and also an advice for all the musicians will be to play as much as possible by heart. We risk a lot, but also can benefit even more if we are willing to take that risk. At the end, we are all humans who make mistakes; therefore I perceive the played composition with a mistake as a unique performance enriched with a little bit of improvisation.

To conclude, using improvisation as a study tool to develop extended techniques and playing in general is an excellent and fun way to do. One needs to put an enormous amount of time, patience and perseverance in practice to achieve the confidence and joy while improvising. But as soon as you start you cannot finish, because if you are relaxed and you don't expect anything, your imagination gets the wings to creativity and that is the start of amazing, I believe, never ending journey.

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## APPENDIX

1.) CD with recordings of my improvisations.

2.)

### THE WAYFARER

When you walk, follow your way to the end.

In spring, to the rose in flower,  
in summer, to the ripened wheat,  
in autumn, to the well-stocked shelf,  
in winter, to the snow-white queen,  
in a book, to the last line recorded,  
in life, to the very truth,  
and in yourself – to a colour shed,  
over your cheeks blushing red.

If you've failed the first time, the second, then,  
in attaining sorts and summits you pursue,  
try  
again,  
once more,  
and anew.

3.)

Ko hodiš, pojdi zmeraj do konca. 1

Spomladi do rožne cvetice, 2

polsti do zrele pševice, 3

jeseu do polne police, 4

pozimi do snežne kraljice, 5

v knjigi do zadnje vrstice, 6

v življenju do prave resnice, 7

v sebi do rdečice čet ena in drugo lice. 8

A če ne prideš ne prvič ne drugič } 9

do levega in pravega koga,

poskusi

vnovič

in zopet

in znova.

→ soft, misty, moderate mood

① wind tones, [walking] (key clicks, soft pizzicato tongue)

② beautiful melody - calm, quiet, slow, bright

↳ whisper tones, soft glissando [stop walking for a moment]

③ happy, playful - blues scale, beatbox, movement of the head, TR  
(head glissando)

④ sound + voice; calm

⑤ playful, flutter tongue, scales up and down (rainbow scales)  
hip hop style

⑥ key clicks (covering embouchure hole), tongue stops/pizzicato

⑦ beautiful melody; nice - ugly - nice

⑧ sincere melody, proud, cantabile ⑨ recitation