

Path

Reflection assignment

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## User's guide

Cursive texts were directly written in my practice diary and were chosen and translated later. Normal texts were written later, as a part of my reflection.

I allowed myself to write more than 20 pages, because there are 7 big pictures in the text. It would have been a pity to put them in the appendix, because they are so much a part of the flow.

## Introduction to the introduction

Identity  
Loyalty  
Creativity  
Fitting in  
Individuality  
Conformity  
Music  
Noise  
Expression  
Inexpressibleness  
Culture  
Outside of culture  
Uncultured nature  
Folk music: peasant music  
Natural music  
Communication with the unconsciousness  
Conscious reflection, learning  
“(Memories), dreams, thoughts”  
The tree of music  
Pocahontas’s song  
Inexpressibleness again

What do I do?  
Why do I still play this music?  
What keeps me here and what keeps me back?  
What brings me together, what misleads me from myself?  
What defines me?  
Where do I stand to? Do I go there, where I stand to?  
Is it inevitable, that I reach my destination?  
Is perfectness avoidable?  
Is perfectness complete?  
Is perfectness always empty (expressionless)?  
Is there a way out of the trap of my education?  
Is there a way into the texture of my soul, to its music?  
Is there a solution for me?  
A solution made just for me?

A destroyed picture  
A hand unable to be trained  
A cut connection to the heart  
A memory of a bloodbath  
Dead people everywhere.  
Twingle. I fucked up something.  
It can be only me, who fucked it up again.  
No effect. What should I do?  
Twingle until the grave.  
Where does my life go? My fight? My music?

When Kispál<sup>1</sup> goes drunk to the recording-  
And my friend's tooth was knocked out on their concert.  
Sometimes it is like this. There are errors in the machine.  
But what is, when I will never become faultless?  
What when I build a carrier from me being a rebel?  
I would puke the whole baroque music out of me - sometimes.  
Leave me alone! I don't need you!  
I already gobbled the tradition, now leave me alone!  
My body hurts. At some point, when I wanted to achieve something, pain was captured in it, and I  
just can't escape it, nor my body can.  
I can't escape that I am here to create something important.  
The temple of music - literally  
You should take me literally - why would I frame myself to your needs?  
Who asked me about my needs?  
What, if I don't give a shit, wheather I can play fast?  
What, if my task is a different one?  
Mine is different.  
Exactly, that I go over the edge.  
That I put green and rose next to each other.

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<sup>1</sup> Kispál és a Borz was an important alternative rock band in Hungary (1987-2010).

## Introduction

Reflection assignment.

I should take it seriously, but I can't help myself being sarcastic.

My way out of myself is as long as my way in - a life is enough to finish it.

Once upon a time, there was a woman. She was already a professional recorder player, but she realized she didn't know what this would, could and should actually mean. She got bored when studying the scores, and she couldn't practice hard enough for becoming "perfect". Generally speaking, she had quite a bad connection to perfectionism. She also realized being bored from many so called classical musicians - including herself. She attempted for a long time to include all the interesting approaches she knew of teaching, learning, creating and experiencing into her early music studies. She realized that she had quite a special childhood: she learned so many different things in so many different ways (recorder in a music school, fine arts and folk dance in art schools, improvising, creating music as part of her identity searching of teenagerhood in autodidact way). Now in her 20s, finishing her studies, she tries to weave all her knowledge together, but the full picture seems to escape her.

She feels like having all the parts of the puzzle, around a million. It would be exaggerated to say that the parts do not fit together at all. There are islands, but no bridges inbetween them. Like Denmark in the past. Every island (early music, folk dance, free improvisation, fine arts) has its own past and present, its own structures, traditions, ways and weathers. They function in themselves, but it's somehow unsatisfying. She seems to travel unconsciously between them.

Dreams

Specific events, moments in nature

The water is deep, dangerous and unknown.

Get to know to the water, build a boat, a bridge! Her starting point will be the recorder island. She has to start here, the "home" island being immersed in a piece, her feelings and thoughts, suitable or not, historically correct or not, good (enough) or not...This island is at the same time her current education, the nurrishing early music field, a treasure of the European past.

Playing Telemann, she would like to feel as free, alive and creative, as when she is painting a picture. And: she would like to play it so naturally as she would sing a folk song effortlessly popping up in her mind and in her body. Her memory flies to a folk dance camp, where community played such a great role and music was just there - everywhere. Not as an object, but as the emotional and cultural language. And she also wants to feel as a channel with a composed piece of music, as she does when improvising based on the vertical<sup>2</sup> inside her (in a physical and a spiritual sense).

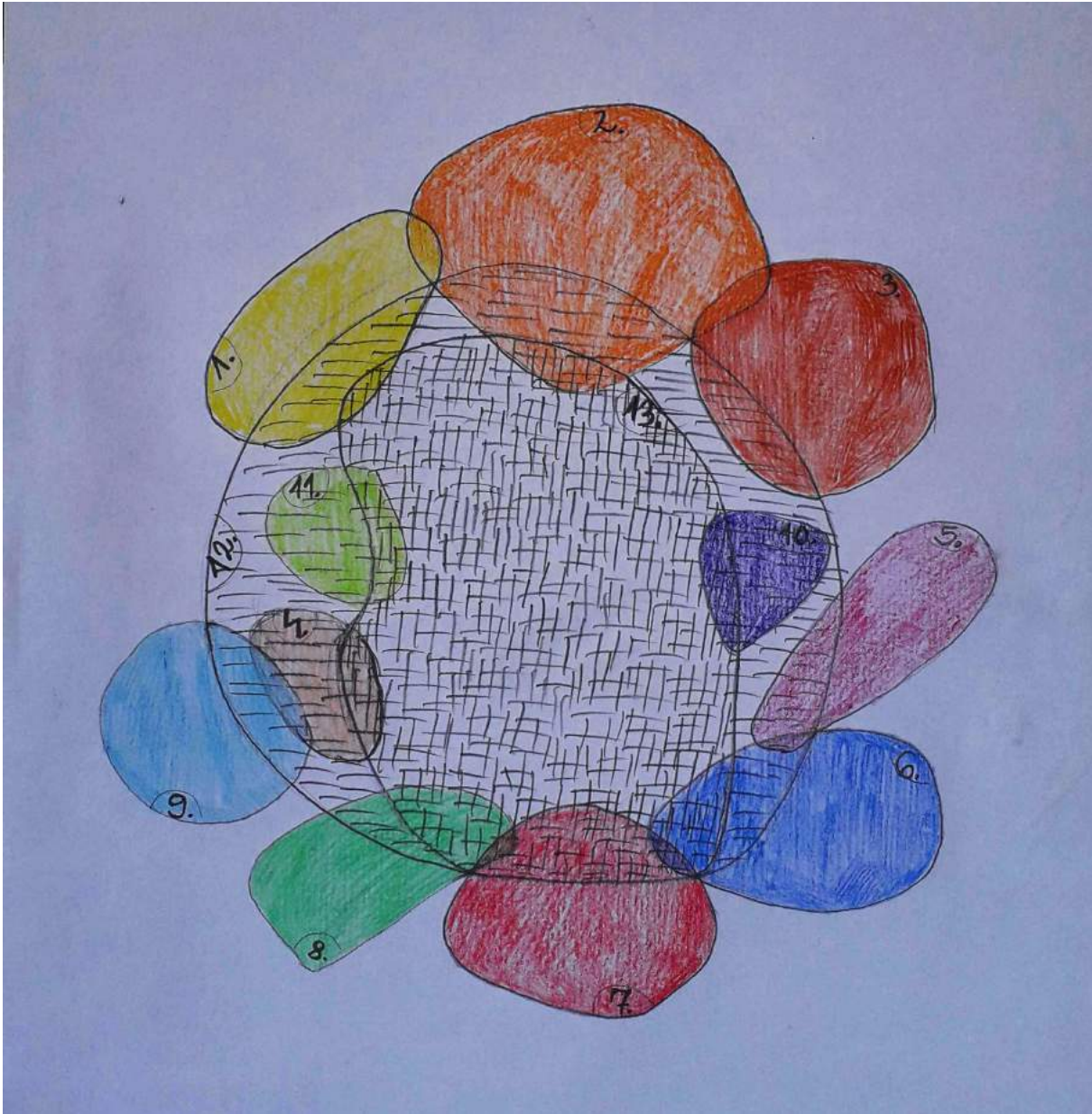
Is it possible? Why not just to drop it?

Because somewhere very deep in her mind, there is a sensation of the whole.

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<sup>2</sup> See on page 12.

## Musical mind map



1. Music, that I heard very often and/ or from a very early age from my parents/ in the radio/ in some specific social situation (f.e. Christmas).
2. Folk songs, that I learned more consciously but only by listening-imitating at my folk dance classes or in primary school from the age of 5 to now.
3. Instrumental folk music, that my body learned by dancing to it from the age of 5-18.
4. Music, that I liked and consciously chose to listen to from the age of 12. Especially the teenage years were very important. I mostly listened to alternative rock.
5. Music, that we listened to during drawing classes. As the state of mind while painting/ drawing is

a very special to me (creating from nothing), the music I listened to in these times, from the age of 10-18, also became important. It was mostly blues/ alternative rock from the 70's.

6. Music, that I learned to sing from score in singing lesson, choir, solfeggio lesson, from the age of 9 to now.

7. Music, that I learned to play on the recorder from the age of 8 to now, from score. Baroque, renaissance, middle age and a few contemporary pieces.

8. Music, that I learned to play on the piano/ harpsichord from the age of 17 to 22.

9. Any concert/ street music/ etc, that I listened to live. Of course, I can't recall them all, but the totality of these experiences gives me a norm and also a general understanding of music.

10. Music that I danced to with Kokas<sup>3</sup>-method. When dancing in this way, one is completely opening up for music. It washes through the whole mind and body, so that it is easy to feel/understand even complex structures. (from the age of 25 to now)

11. Toning (voice meditation). I use my voice as a direct channel. (from the age of 24 to now)

12. Music that I can identify with.

13. Musical creations

It begins with some children songs of childhood and teenagerhood, continues with singing the third to some songs I was singing with my friends, and then also improvising a solo in it. Later: creating music to a poem with my brother, historical improvisation forms, free improvisation, accompanying dance classes with improvised and written music, creating pieces together with dancers and creating performances, where I am a dancer working with Kokas-method.

Reflections

I was kind of surprised of the illustration, because the recorder island seems to be just a small part of the whole picture - as important as some others. It was especially surprising that I don't always identify with the music I am playing. Actually, only, if I create in it.

When do I create?

-when I am not afraid.

-when I can open up.

-when I really like and enjoy the material I am working with.

-when I combine things or worlds.

-when I change or develop an existing form.

-when I ask and wait for the answer from inside.

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<sup>3</sup> See on oage 8.



## Chaos and structure - practice as experiment

I prepare myself all the time for creating and performing. The time of my life is the only time given to me, so I initiate myself through everyday life - for Art and vice versa.

2018-2019

My symptoms of not being a whole show themselves also in my everyday life. I really want to “solve all of my problems“ at once, which of course puts a big pressure on me. This is true for my practice, but also for my all-around daily structure. Often, there are two days, where I do what I planned, and then I stop, because I am exhausted. I relax for a day- but I feel I am not allowed to. There is no ongoing structure of practising. I practice, if there is a concert coming, otherwise, I tend to lose my daily motivation. Every time, I get back to practice, I feel better...

Either a big river or mud. Just extremes.

Self-flagellation.

Similarly, with my reflection assignment, after deciding the theme, I start to work on it. However, not every day, but in a fragmented way- like my recorder practising. But: all the time I think I will soon focus on it and feel guilty for not doing it. My methodology changes on the way. For me, it makes more sense to document the whole process from the impulsive, fragmental and chaotic working to a more stable and structured one, and then also, how I get bored with that one as well. My intuition is my leading star all the way long.

October 2019

Before a rehearsal week and concerts with my recorder consort, I spent a few days alone in the woods in Hungary to experiment with memorizing my parts of the Byrd Psalms we were going to play.

October 2019 - April 2020

Since last year, where I played several pieces based on the La Spagna cantus firmus<sup>4</sup>, I had the wish of being able to improvise on it, as well as on other cantus firmi. I recorded the cantus firmus and tried to play to it. I was really frustrated by this. Instead, I created a cantus firmus, that was inspired by La Spagna, but was shorter. I started to practice it on the piano/ harpsichord. I enjoyed that a lot, because I sort of remembered the rules of the two voice counterpoint (from my Tonsatz lessons in Germany) and I could also play the melodies that were already in my ears. It was a synthesis, because I was using rules that I learned “from the book“, but also through playing a lot of renaissance music. I could mix all this consciously and unconsciously in my improvisations. I kept on playing my pseudo La Spagna until April 2020.

I recorded it at the end of April, and notated the recording right after, in order to make a connection back to the score.

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<sup>4</sup> La Spagna was a well known melody in the 16<sup>th</sup> century, that was used in many compositions as a cantus firmus.

Improvisáció 4. 3a  
Cibáka

Ért a fajta improvizációt viszonylag  
könnyű leírnom. M. nem lehetetlen, mint a nép-  
zene. Van benne egy csendes és a mozdul-  
talan az ilyen fajta költészet, ez az  
összefüggés egyetelmű.  
Az hiszen, ha ott és ott vannak a saját  
teremtésük és a költészet szabályainak (kötés)  
Itt van a kezdőpontra a gyűjtés  
És a dimenziókat, meg a gondolatokat.  
Meg a formát meg a szabályokat, de hiányozhat.

*This kind of improvisation is quite easy to notate - not at all impossible to me, like folk music often is. Although there are some tricky rhythms I can easily write it down, because I know these kinds of facsimile scores. I think here is the meeting point of my musical creativity and my musical education. Here is the middle.*

This improvisation stayed with me. I can't forget it any more. When I look at the score, it doesn't seem so strict like other scores, because I was the creator of it. I can change it anytime, if I want to.

September 2019 - June 2020

I became a pupil of a singer student at the Academy, and so I had to practice singing. I was very enthusiastic about it and started to neglect my recorder practice. I had problems focusing on practising both recorder and singing. It was, as if I had to choose. Later, I realized, that it is actually better for both, recorder and singing if I practice each in smaller amounts and then change to the other. (Half an hour-half an hour) My connection to singing is still a quite “naive“/ uneducated one, that can remind me of a more natural feeling when playing the recorder.

November 2019

I wrote an accompaniment to a song, that I learned to sing. It is a Sephardic song (La rosa inflor-ese), that I was playing earlier with one of my ensembles. To me, it lies perfectly inbetween the world of folk music and classical music. I learned it from score, but I can improvise on the melody in a natural way. Writing this accompaniment was also a sort of “Tonsatz“ practice for me, where I mostly used my ears to decide, which chord fits and which doesn't. I kept on playing it until April 2020.

<https://soundcloud.com/user-791145545/la-rosaaa/s-33qK2gMIvgS>

Autumn 2019

I practised and played some medieval pieces on a Hungarian folk instrument (6-hole recorder). They were often pieces that I knew already by heart, so that I just had to “find the melody“ on this specific instrument. Because a 6-hole recorder is even more diatonic than a renaissance recorder, it is a challenge to find the right key for a specific piece. It was a sort of synthesis, because I never learned to read music on this instrument. I learned new pieces by singing and then listening to the melody, because my fingerings were not automatized when reading the score.

<https://soundcloud.com/user-791145545/caritas-ee>

17th November 2019

Thoughts about my final concert:

*To create a space, that is completely built of mental gold.*

*Shamanism.*

*But who is a shaman in the 21st century?*

*Who is maintaining the connection to the ancestors and showing direction?*

*Someone who wants to throw away the past 2500 years of culture? Maybe not.*

*Again, I turn to Klára Kokas<sup>5</sup>. She knew this as well. She didn't throw away, what she had received, but opened it fully.*

*In classical music, in contemporary fine arts and in every single art form -also in the most lying and rigid ones-, there is the possibility of power. There is the same root: the rite. There are birth, death and fertility rites and orgies in it. Everything is there. I don't have to invent anything new and I don't have to search for „another“ culture. I „just“ need to remember. To recall. To get the different layers together and filter out the gold.*

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<sup>5</sup> Klára Kokas (1929-2010) was a pupil of Zoltán Kodály. She had an important role in Hungarian music pedagogy from the 70's on. Her approach was a holistic and a very personal one.

*I don't want to live in the religious fanaticism of 15th century, but still, this is the time, when Dufay wrote those wonderful music.*

*The shaman (the master) is not a person, but a clear spiritual energy that manifests in different forms over the centuries.*

*It is not necessarily better or worse, if it is called Mozart or Beuys<sup>6</sup> or the famous Anonymus.*

*Spiritual energy, that recalls to God, will always have a place in society. Otherwise, there is no way to stop destruction or everybody is a saint.*

...

*It is hard to really take good care of what you received (education, culture, music): to not throw it away, because there was something wrong about it, or: not to query it all and give your mind to it entirely.*

*No. Open it.*

*Open, like you open a present and then see, what is in there. You need childish curiosity for being able to do so.*

...

*It is good to accept, that you just know the surface of things, people and activities in this very moment. There is always one more step inside. And with more inside, I mean, there is always a deeper sense, a more true gift - if you dare to open it up more.*

26th November 2019

I played the Brandenburg Concerto no. 4 in G major with a very good friend of mine and Les solistes européennes in the Philharmony of Luxemburg. This was the biggest room until now, where I played a solo, and I was extremely nervous both in the rehearsals and in the concert. I realized, that I structured my day in a much better way, because I knew, it was a must for being able to play the concert. I got up at sunrise, went into the woods to move and to do a sound meditation. Before a breakfast, I already practised silently, where I only focused on my fingers. When warming up, I improvised in pentaton, which seemed to be a very „non-stressing“ way of playing for me. I was able to not pay too much attention in the concert to the fact that I was horrified, but rather focused on the music and the other musicians. Even though it was a success, it was clear to me that I have to re-think the way of being on stage when playing classical music.

December 2019

We had a concert of the recorder class in the Academy. I played 4 pieces: a recercata by Bassano, an antiphone by Hildegard von Bingen, a fantasia by Telemann and an improvisation. I played everything by heart, solo. Although there was not a big audience, I was quite nervous. It was interesting to experience, how differently I played the written pieces compared to the improvisations in the very same concert situation. Of course, everybody liked my improvisation the best - me as well, as it was emotionally very strong and flowing. In all the other pieces, although I knew and liked them a lot, there was a fear. A fear of making a mistake, of not having enough breath, or not playing in the correct style.

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<sup>6</sup> Joseph Beuys (1921-1886) was worldwide important figure in fine arts. He introduced a new definition for art.

Christmas 2019

After some failed attempts of resetting the old VHS-player, me and my grandfather managed to watch some old video-recordings of music school concerts from the years 1998-2002. In the very first concert, I played with a friend of mine, in front of quite a big audience, and I didn't seem to be nervous at all. My behaviour on stage was quite natural. I enjoyed being exposed. In the following recordings, I seemed increasingly develop a "poker-face". I learned, that stage is a place, where we act, where we have to look perfect and play perfect. It was quite scary to see myself at the age of 11, how much of a professional behaviour I already showed - a bit too early, I would say. My playing was stable and lively, but in the moments on stage without playing, my movements were very mechanical, not at all natural. I was also surprised about, how many and how long pieces I have learned by heart at that time!

January 2020

In the new year, I started to work on my stage-fear with my teacher, Bolette Roed. We came to the point, that there is an ongoing feeling of stress in my airstream. She gave me a tip to listen more to the "nice sound" of my playing. It had several good effects. Everything became more stable, not just my airstream, but also my fingers, and, when practising in this way, I realized that I learn pieces by heart much easier.

January 2020

My practice and my life are still quite impulsive. There is an opera-project in the Academy: Landis Orpheo. I used the opera to practice the following: as the music was often quite simple, there was a capacity and need of ornamenting. Although I was quite alone with my ornamentations in the band, I kept on playing them. I was afraid of sticking out too much, but I knew I had to do it. I had very good feedbacks on my playing from the players in the band. In one of the shows, while listening, I realized, that the work of musicians is very similar to the work of doctors, and that it has the same necessity. Music (Orpheus) maintains the soul, while medicine does the same to the body. This sounds very simple and obvious, but at the moment it came to me, I almost had to cry. Both my parents are doctors, and -even if they don't say it- I often felt like their work is much more important than mine, what made me both sad and ashamed.

Mid February 2020

After some deep talks with my psychologist and my boyfriend, partly about what do I consider work, how much do I relax and that I felt being unable to structure my days, I became sick. Not seriously, but it was enough for not going anywhere, laying a lot in bed and having enough time for thinking about some important topics. I realized that I was unable to structure my day- and so also my practice, because the only structure I knew from my childhood was one, that was filled up with different activities from morning to evening, the entire week. Also, I was not clear about what was work and when would I really relax. I had refused to take mental work as a work. So I was working too much, even though I thought I was working too little. I realized, that the only fix point in my day was that I wrote my dreams straight after I woke up, and had 3 meals a day. But there was nothing else, that I did in the same way every day. And so there was also no specific time for practising

for instance. After I had recovered, I started to build up a structure for my day- a realistic one. It went quite well, and it felt very good being able to balance work and rest, and to see better what I was doing. It made me calm.

March-April-Mai 2020

My daily practice and my work on my reflection assignment unconsciously synthesised more and more. Funnily, in this way, my practice became more meaningful and interesting, even when it was sometimes short, and vice versa: there was an easy and fitting form for my reflection assignment: the documentation of what and how I practised from day to day, and of the ongoing reflections about how my practice was a part of my life. As these months were exactly during the corona-time, the outer conditions were also „perfect“ for a concentrated work in solitude.

From end of February

I recalled and integrated an exercise in my practice. It originates from Stimmenergetics - the voice-energywork, that I learned in Berlin in 2013-2014. When practising silently the movements of my fingers (without instrument) -to be able to stay relaxed when playing fast- I added an extra focus: my heart. Stimmenergetics is working with a lot of different focusses in the mind/ body/ space, but the most important one, where one can always land, is the focus of the heart.

My fingers are often very cold, also when playing. They get warm, when I can connect to myself deeply by still/ dynamic meditation or when I do sports. Because my mind is the most open in the morning, it was good to do this exercise straight after breakfast: I had connected my heart and my hands, what brought me automatically in a relaxed state, and then I started to move my fingers little by little, and tried to stay in the relaxed state. This kind of practice is very slow but can have quite a big impact. It is on the half-way between practising music and self healing.

1st March

*I have to allow myself to play with mistakes - that needs to be practised.*

*The biggest problem is that the way we are learning and playing a piece, doesn't allow mistakes, so the mind can't take it, when it happens. Somehow, we learn music in a way, that a mistake can't be part of it, so when it is there, what to do with it?*

*If I know the structure of the piece, I can involve my mistakes on the spot. If I don't know it, I have no chance.*

*Everything, that is like a song - medieval pieces f.e, I have no problem with, because it is so much closer to the structure of folk music (homophonic modal music), that I know deeply in my body, so I can deal with my "mistakes", as I don't hear them as mistakes, I hear them as variations.*

*Polyphonic modal music, recercars, early baroque style - in between*

*Tonal classical music (f.e high baroque style) - out of my reach*

*Tonal/modal rhythmic music - pop, blues, some kinds of jazz - no problem, but I don't play this music, just dance to it.*

*I just want to play such kind of music, that I know the structure of/ I want to understand and feel the structure of the music I am playing.*

### 3rd March

*For some time past, I start my daily practice with heart-hand meditation and practice. It is quite a tough topic. Today I asked, where is the problem, the barrier. It was at the back of my heart. I saw flat carton boxes on the back of my ribcage. I tried to search for a B point (this is used in Stimmenergetics in transformational processes. You don't try to change a state directly, but you ask yourself, what is the point/state you would like to get to, and then allow the transformation to happen), it was, when I improvise on stage and feel that my voice has the power both to give life and to kill.*

### 4th March

*Heart-hand practice, then a singing a song.*

*Focus on the hand, and on the articulation, plus give a sound to the vertical.*

Working with the vertical inside us comes as well from Stimmenergetics. It is a very powerful exercise, where you connect your inner centres (2. and 4. chakra) first to the center of the Earth, then to the centre of the Galaxy/ the sun, and create a huge tube between them going through you in your imagination. It is a very nourishing meditation exercise, where you pull back your attention and energies from the surroundings and center them. I have been doing and using this exercise in very different situations in the past years, also f.e to handle conflicts. When I create something, I open this channel to get inspiration. When practising, it gives me the perspective of being bigger and stronger than I thought I was and it helps me to stay rooted and not to get lost in my criticising thoughts.

### 11th March

*I feel like my heart is getting pressed, getting smaller when there is a difficult change in the fingering. Again I end up at the back of my heart. It feels like there is a very deep and old sadness captured. I see a picture of my childhood. The place, where I changed clothes before my folk dance classes. The long table. - I don't get the meaning of it.*

### 24th March

The associacion-kettle

I took a piece that I was practising a lot before, and played by heart already. It was the upper voice of a consort-piece, *O lux beata*, written by Michael Praetorius<sup>7</sup>. Sometimes, I also practised it on piano, where I tried to recall the cantus firmus voice from my memory (left hand), and played the melody in the right hand.

1. I took a concert-recording of the piece, where I played it with my ensemble some years ago.

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<sup>7</sup> Michael Praetorius (1571-1621) was a German composer, organist and music theorist.



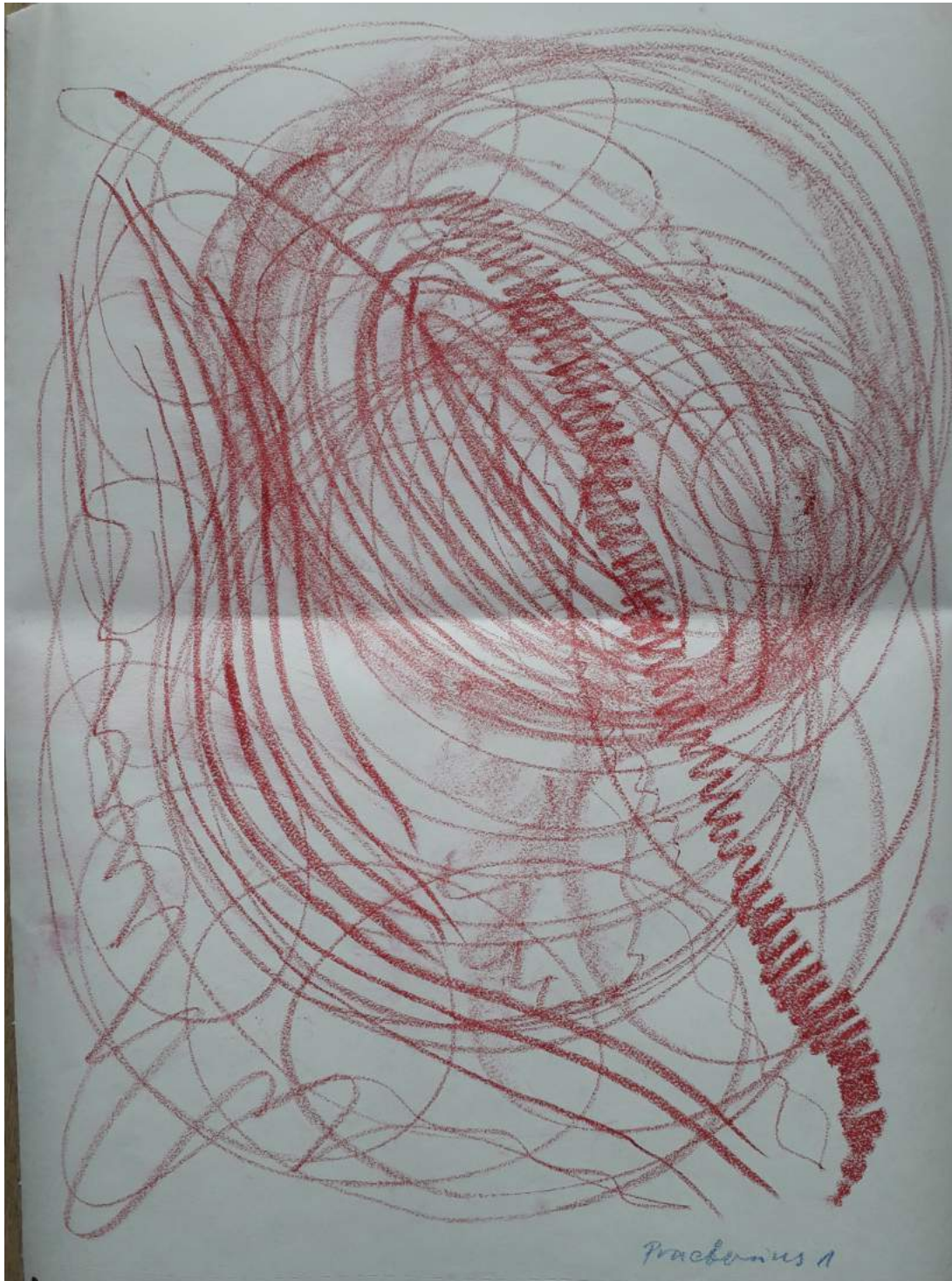
First, I danced to it with the Kokas-method. That means, that I entirely gave my body and mind to the music and let both being moved by it. What happened (also because I am trained to do this), my body started to „decode“ the structure of the music = transfer it to movements.

<https://soundcloud.com/recurringcompany/michael-practorius-o-lux-beata-live-recording-by-recurring-company>

2. I played my voice (now with the memories of the movements) and recorded it.

<https://soundcloud.com/user-791145545/o-lux-beata-by-m-practorius-cantus-1-version/s-rwqw371kCoZ>

3. While listening to the new recording I drew a “picture“ - same method, as with the movements.

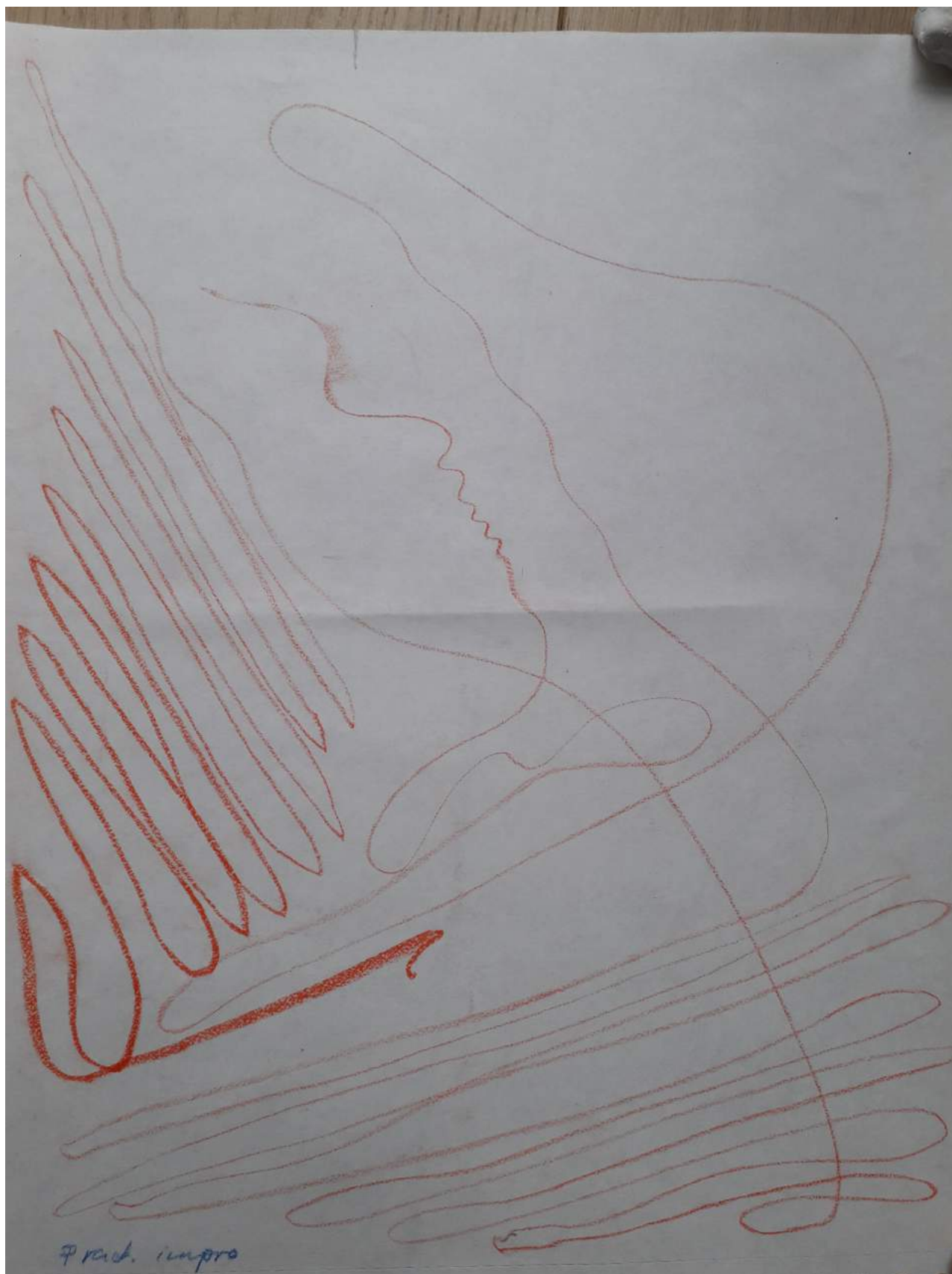




4. I played a paraphrase on the piece by using the drawing as a score, and recorded it.

<https://soundcloud.com/user-791145545/1-paraphrase-on-o-lux-beata-by-m-praetorius/s-UNP2aFuWxLi>

5. I listened to the 1. paraphrase and drew a second picture inspired from it.

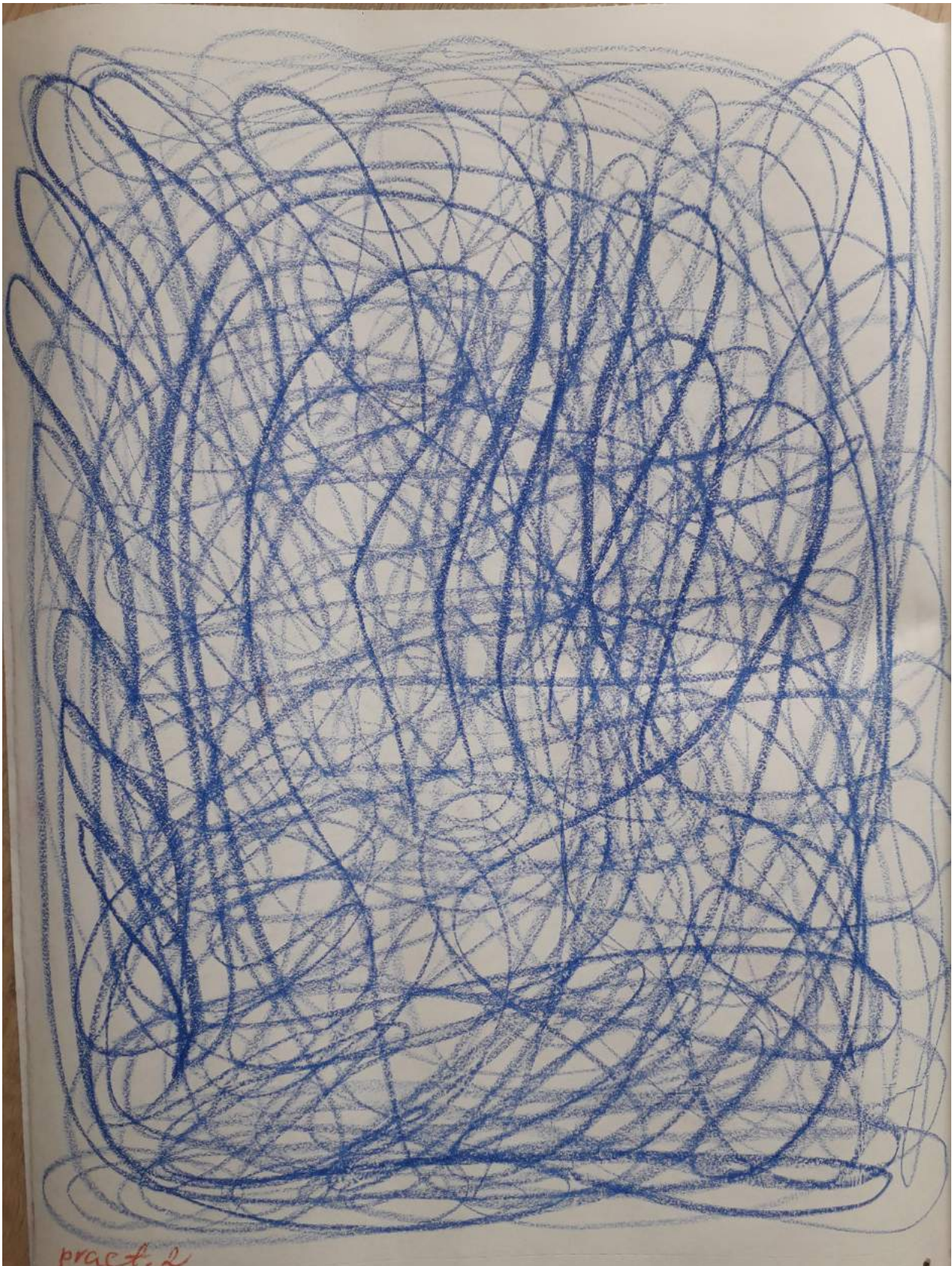




6. I used the drawing again as a score and played a 2. paraphrase.

<https://soundcloud.com/user-791145545/2-paraphrase-on-o-lux-beata-by-m-praetorius/s-4JEiUPTa3hZ>

7. Again, I listened to the 2. paraphrase, and drew a picture.





8. Now, I played the original cantus voice, but inspired by the drawing.

<https://soundcloud.com/user-791145545/o-lux-beata-by-m-praetorius-cantus/s-1Mdw4XyMxOU>

9. I wrote a free poem inspired by the whole process until now, and then recorded it.

<https://soundcloud.com/user-791145545/free-poem-on-o-lux-beata-by-m-praetorius/s-a2avECfcG7H>

10. I listened to the free poem and drew a new picture.





11. I wrote another free poem and recorded it.

<https://soundcloud.com/user-791145545/second-and-last-free-poem-on-o-lux-beata-by-m-praetorius/s-Wv2Mhym4SMi>

*Vertical*

*Life of life*

*Living light in you and me*

*Where do I haste?*

*Vertical and horizontal*

*These two energies has*

*One strength.*

*They hold me, lead me.*

12. I listened to the recording and drew the last picture.



13. I notated the first part of the 2. paraphrase for making the connection back to the score.

I felt inspired during the whole association kettle. It took a few hours and I deepened more and more- not just only in the music but in myself. I especially enjoyed writing the poems.

The second one is sort of a condensed version of the piece. It was difficult to notate the paraphrase, because it didn't have a clear structure.

I can imagine using a similar association-kettle for other pieces. I would like to take more time for the drawing, because i feel like the musical and bodily experience is a good starting point for creating something valuable. But next time, I should rather do the experiment with a solo piece or together with my colleges.

When I recalled the piece later, it was always stable.

February - April 2020

I had a very good mate on the way of the reflection assignment: a book of Miklós Dolinszky. It was published very recently, in 2019, and so it is not translated to English yet: From symbol to sign - *The loss of creativity in the musical praxis of the modern west* (Original titel: Jelképtől jelig - *A kreativitás elvesztése a modern nyugat zenei gyakorlatában*). It proved all my doubts about the ways I am used to play and learn music. I could see myself in a historical context. After reading it, I understood much better, why was I taught in the ways how I was taught. It gave a legitimation and a bigger context for my longing for integrity and creativity in my playing of classical music.

Sidenotes to the book from March 2020

*It really describes everything precisely. I just disagree with him at one point. I don't think, that the transformation of Western Music culture (from the middle age to now) is a catastrophe. Yes, it is a fragmentation, but not a catastrophe. It is as if we would go farer and farer away from the original, "the fire in the middle of the circle", and would have the wish to come back to it all the time. Actually, our wish to find the way back makes it impossible to be by the fire.*

*The aural memory is alive, but it is much less in use, so its capacity is smaller. Though, it is impossible to kill it entirely. It is alive every time you manage to learn the text or the melody of a pop song that you heard a thousand times. Maybe you don't even like it. It is the same aural memory operating, that was so much, and so consciously used especially before Gutenberg- in classical music, but also in other fields. Today, aural memory is just a very little part of classical music tradition.*

4th April

*1. Sound meditation with the vertical, classical warming up of the voice, than singing a song that I recently learned: O gloriosa domina by Viadana*

*2. I play the same song on the recorder in different keys-try to remember it, reconstruct the melody just by listening.*

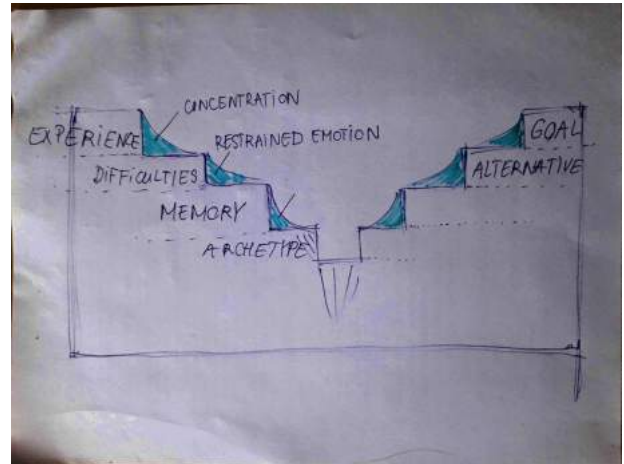
*Extra focusses: loose fingers, little variations/ornamentations, vertical/being in a lighttube*

*3. rythme-practice*

*I find a drum in the room. I sing folk songs and accompany myself on the drum in another metrum. It requires quite a lot of concentration.*

6th April

*What is the form, that can hold me?  
What do I do now?  
I feel like, I already do it, I just don't admit it,  
or that I don't understand, what I do.*



16th April

*A new viewpoint: what does it mean to be a recorder player?  
How do I see myself and my colleges?  
In other words: mapping the curved mirror inside me. And then turn the prejudices to positive statements*

**Prejudices about myself**

*I am not a virtuose type*

*I play with a lot of mistakes*

*Even my breathing is not so stable*

*My musicality is very exciting but the whole building of my playing is like a makeshift. It doesn't have a proper surbase, nor walls, just ornaments. Actually, it is unusable and that can turn out at any point. Now it is sort of ok, but it can collapse at any point.*

**Prejudices about recorder players**

*If I imagine/see a recorder player, I see her/him quite miserable and foolish-with a few exceptions. And weak.*

*How did I end up like this?  
Why do I hold to it?  
Just because I spent already so much time on it?*

*I can never say it entirely without shame, when I say I am a recorder player.*

*Outsiders.  
How to define ourselves?  
Are we more or less?*

**Positive statements**

*I can make music interesting also if it is slow, because I work with sound a lot.*

*I can come to the point when understanding the music that I play so much, that I can integrate my „mistakes“*

*The physical and metaphysical side of my playing have the same power*

*My musicality is very colourful and diverse, I have a wide range of musical, music historical, cultural, spiritual and psychological knowledge*

**Another point of view**

*Is there something like the role of a recorder player?*

*Or are there just individual roles and answers?*

*What is the archetype of recorder playing?*

*What does this sound do to the soul?*

*What kind of order can it recall?*

*Why do I see this role as a loser?/ who is saying this in me?*

Mid April - end of May

I worked quite a lot with short traits of Jacques Hotteterre<sup>8</sup>. The original reason was, that I wanted to practice the voice flute (a baroque tenor in D), and the transposition of the French G-clef. Another reason was, that I didn't feel so comfortable with French baroque music. During these one and half months, I practised several traits with different inner focusses, in order to have a better feeling by playing.

1. played as a folk song

<https://soundcloud.com/user-791145545/hotteterre-trait-played-as-folksong/s-k10F6C6pIBG>

2. played as if it would be instrumental folk music

<https://soundcloud.com/user-791145545/hotteterre-trait-played-as-instrumental-folkmusic/s-JgsUDLrAJrw>

3. played with the inner focus of celebrating vulnerability

<https://soundcloud.com/user-791145545/hotteterre-trait-played-as-a-celebration-of-vulnerability/s-3DS41V2IT0m>

4. played as if I could see the music (colours) in the room

<https://soundcloud.com/user-791145545/hotteterre-trait-played-as-colours-in-the-room/s-X0mJPQFYxDI>

5. played with a strong focus on the sensation of the fingertips

<https://soundcloud.com/user-791145545/hotteterre-trait-with-fingertip-focus/s-bGtALqFL2Nw>

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<sup>8</sup> Jacques Hotteterre (1674-1763) was an important composer and flautist in the French baroque era.

## A never ending conclusion

Something is missing.

What is the next step?

I am bored, I just want to finish it.

Leave me alone!

It won't be perfect!

I won't write a conclusion.

The one, who can't see it, is stupid.

There is nothing more to say here...

Ok, maybe this:

My musical path can't be planned by Google maps, because it has more than two dimensions.



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