

PODREPNA MUHA

1 INSTRUCTIONS FOR INSTRUMENTALISTS

BEGIN

Wait! Stop! Before you start, you should read the contents of these pages.

This composition is dedicated to all explorers and future explorers of the (music) world. Composition is written in a way that you, the artist, performer learn how to collaborate with your co-performer and show off your creativity and resourcefulness.

A STORY ABOUT A FLY

(For easier understanding of story flow and music character at certain parts of composition.)

A: Cocoon. Something slowly starts to move. Fly is stretching her own little legs and slowly starts to see the light of the world. Little fly tries to fly, but first steps are not easy.

B: Little fly starts to fly, at first a little bit clumsily, but she succeeds. Fly starts flying around non-suspecting person.

C: The fly starts to fly nearer and nearer to that person. The sound of buzzing is not very pleasing to that person. A person starts to catch the fly, to smash it. At first, the person is not succeeding with the task, the fly sleekly avoids the attacks.

D: Imminent faith, but the fly manages to hide and calms down for a moment. Fly is slowly starting to approach back the person with her annoying buzz. The person tries and tries and ...

E: Success. The fly falls down, crumbles ... and slowly closes its eyes.

INSTRUCTIONS (a bit for fun, and a bit for real):

1. At the concert/performance play the composition in order (from A to E). Do not skip ahead. Although you are not allowed to skip parts of the composition at the performance, you don't have to play over and over every note of it at home. At your own conduct stay at certain part of composition or skip a part you're good at home. This way you'll feel good when playing the composition at the performance.

2. Do not fear the composition, especially not the "Libero"/freely written parts. More you will play with these parts, clearer they will become and more fun you will have with them. I believe that you are also carrying a bit of composer's and improvisational talent in yourself.

3. If at any time you find yourself unable to complete the practice of certain part in composition, please forward the sheet music to someone you feel will be able to help you with and cheer you up. After all, music is here so it shows us new ways and enriches us.

4. There are three extended techniques used in this composition, just for you. When you are going to assimilate them you will not only going to be good. You will also make a step forward to being super-THEbest-instrumentalist. Always when you are starting to do something, finish it and you will find unreachable heights. 😊

5. Sit down and start reading the music. Pick a pencil or pen that satisfies all of your needs and mark the parts you like, parts that give you trouble ... Color in, decorate the notes, anoint them with a magic substance like fairy dust, or something you like more. Begin. Make a decision that you can do it. Have fun with it!

SECRET CODES YOU HAVE TO UNDERSTAND IN A COMPOSITION:

(Look up the instructions that come with sheet music.)

I wish you a successful practice with loads of fun!

Good luck! 😊

2 P. S. FOR A TEACHER AND PIANIST:

Libero parts can be performed completely freely, the way the performer feels them.

Where “keyboard” in x-shaped heads is used the performer does not need to play the exact heights as suggested, whatever falls under your fingers, as long as the character and the rhythm is correct, is OK! Even the rests can be performed freely.

The whole composition can be performed a bit “rubato”-like. The character and interpretation of composition is more important in this case than rhythmical accuracy, except in parts which are marked as such.

Piano part is manly written “libero”. I tried to paint the magic of birth, flight and annoyance of the fly through piano part, so when you are playing with a young performed try to accompany the saxophone part and together make it into one wholesome piece. The contrasts should be “big”.

For detailed instructions of improvised parts look up the legend for the piano.

Above all, enjoy playing and learning something new, because if a note falls somewhere else instead of where it should be, there will not be the end of the world. 😊

For any other kind of information, you can contact the composer herself.