



DUBRAVKO LAPAINE: School of skills TOPICS FOR DIDGERIDOO WORKSHOPS 2010

Topics presented here are my best knowledge of how to systematically present practice and theory of didgeridoo playing that I have grasped up to the year 2010. Some topics are overlapping to a certain extent, some require others as background and some are perfect complementary couples. Thus I would like to make a plan of the topics for workshop together with you. More information and examples of many of the mentioned subjects can be found on my websites www.lapaine.com and www.duendedidgeridoo.com.

For any questions, please do not hesitate to contact me at doodeaux@gmail.com

Sincerely windfully yours,

Dubravko Lapaine

1. P A R A L L E L P L A Y I N G : the core of my playing - it is about playing simultaneously more sounds, rhythms, melodies... Making the illusion of an orchestra. BIG topics.

LEVEL 1 - Basics of parallel playing

This workshop explains the principle of parallel playing. Dealing with three most prominent characters of parallel playing- drone, toot and voice. Two main ways of breathing and making sounds are established and further developed into 10 systematic exercises. These exercises have a dimension of depth, and can be practiced in a long period of time. They help player obtain basic skills of parallel playing in a broad area. Some of those exercises are easy, and some are not so easy, even though they all fall into category "basic".

LEVEL 2 - Articulations and phrases in parallel playing

This workshop works with at least two thirds of material done in LEVEL 1. It further develops breathing and leveling the sounds of PP, techniques like (th)underkick. We now include more actively tongue, mostly in front manner, we pay more attention to the jaw, and learn how they interact in fast breathing games.

LEVEL 3 - Dense playing

More complex breathing, more complex tongue articulations, mostly done with back of the tongue. We explore variations and articulations of (th)underkick. We learn how to pronounce words while playing parallel. We learn how to control lips to gain different layers of sounds on surface of same breathing and articulation. We combine all from L1 and L2.

LEVEL 4 - The "quiet" parallel playing

Most complex and physically demanding, here is explained how to switch off lips and play with inside of body, at full power and minimum volume. Here we discover the most intense exercises for breathing. Voice is taken on a new level in precision, and "double voice" theory is explained. Tongue and lips control are also developing to support the mechanism of playing.





2. BALKAN AND (even more) COMPLEX RHYTHMS

Special richness of songs comes from its freedom in rhythm and time signatures. We deal here with big measures that move song in a good way, and find the meaning of "groove" in them... We look for new things that rhythms like 7/8 bring us and we learn how to catch the "essence" of grooves like 9/8 or 11/8... We discover how to gain ability to play one rhythm over the other. This is sometimes explained on straight rhythms for simplicity. In conclusion I give you my theory of counting rhythms with examples and practices in didgeridoo language- BIG topic

3. SOUNDS

Here I would like to present the kingdom of didgeridoo sounds, from biggest to smallest. I would like to point out some things that are less obvious. I refer to them as "sounds in between".

I would like to discuss what kind of "kick" makes most powerful kick, and what kind of sound passes (almost) always through mix. I do not talk about beatboxing, I refer exclusively to sounds which are strongly bonded with didgeridoo tube nature.

I would like to present in what relations is didgeridoo with other instruments and how can one adapt playing in certain situations.

I would also like to include participants' sounds to enrich the palette of sounds to the fullest.

BIG topic.

4. SINGING

Very important aspect of my playing, for me it's making "real" songs- I do not talk here about composing melodies, I just talk about how to sing, how to sing through tube, how to sing to the rhythm, how to sing real and recognizable melodies -this can be either small or very big topic, but there is practice with melodica or piano, and lots of fun!

LEVEL 1 - includes basic singing to drone, not to be underestimated, and singing to simple rhythms

LEVEL 2 - includes singing and parallel playing, on a bit higher level

5. LONG DIDGERIDOO THEORY

The title says enough for itself, but the emphasizes are how to play it freely like normal tubes, slow, fast, any way, and also what we gain from that length -this is smaller topic, because it is hard to gain instant abilities- so more is left to the theory, although there is practice.





6. OPEN CLASS

This is all about you ever wondered about didgeridoo, and you think I might know the answer. Open questions, I have no preparation for this, I just bring myself.

7. DIDGERIDOO PRACTICE

I show practices that I have done through time for strength and control of breathing, lips and voice. This is a physical training necessary to play many of the mentioned topics. Strength and control allow easiness of playing, and easiness allows beauty. The range of the exercises is from extremely easy to extremely hard, from my point of view.

8. PA AND RECORDING TECHNIQUES

Very important subject for any performing didgeridoo artist. I show how one can deal with dynamic and frequency problems in didgeridoo - microphone combination, and how to win this sound battle. It can sound obvious, but it is also strongly in relationship to playing, and one can significantly improve overall playing by understanding sound and being able to cope with it once it is transformed to electrical signal.

9. INSTRUMENT THEORY

In instrument theory I present didgeridoos from playing and sound aspect. I discuss why certain techniques work on certain didgeridoos, how different tonal relations influence your composing domain, and what situations can you expect from which instruments, in acoustic performing, PA performing or recording. This aspects help in choosing the right instrument for the "job", or yourself.

10. COMPOSITION

Composition is the vastest topic and it can go into any of the previous topics. It specifically deals with how to make a "real" song by a single tube. How can a song be live, recognizable, vibrant creature of its own. What are certain principles that we can apply in song making, and how to not fall into traps. I present some situations that I had to face in my song making, and how I dealt with them, what options and possibilities were there to chose, and I like to work with some of the participants' songs, in mood to share their creature. This topic does not require any knowledge, but many may show up along the way.

