

DOI <https://doi.org/10.51647/kelm.2021.5.1.7>

MULTIINSTRUMENTALIZM JAKO SPOSÓB REALIZACJI KREATYWNYCH PROJEKTÓW W WARUNKACH KWARANTANNY

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Adnotacja. Ze względu na możliwość pogorszenia warunków epidemiologicznych podczas procesu edukacyjno-wychowawczego w szkołach wyższych, gdy ograniczenia kwarantanny pozwalają tylko na zdalną pracę, muzycy mają poważne problemy z organizacją zbiorowych form muzykowania, takich jak zespoły, orkiestry, chóry i tym podobne. Wykonanie utworów solowych z towarzyszeniem orkiestry nie jest wyjątkiem w takich sytuacjach. Celem artykułu jest zbadanie specyfiki realizacji przez muzyków kreatywnych projektów w warunkach kwarantanny i zidentyfikowanie skuteczności multiinstrumentalizmu jako środka realizacji kreatywnych projektów w warunkach ścisłych ograniczeń kwarantanny. Na przykładzie jazzowego przetwarzania M. Fergusona tematu dzieła N. Rimskiego-Korsakowa „Szeherazada” rozważa proces tworzenia akompaniamentu muzycznego dla solisty trębacza. Jednocześnie partie muzyków orkiestry były grane przez jedną osobę. Podczas badania zastosowano następujące metody: empiryczne (obserwacja, porównanie, eksperyment), ogólnouczelniane (analiza, synteza). Udowodniono, że multiinstrumentalizm powinien być postrzegany jako jeden ze sposobów tworzenia kreatywnych projektów w warunkach lockdown. Wyniki badania mogą być wykorzystane przez muzyków solistów i artystów orkiestr o różnym składzie podczas pracy w warunkach kwarantanny.

Słowa kluczowe: multiinstrumentalizm, projekt kreatywny, kwarantanna, praca muzyków podczas lockdown, nagrywanie dźwięku, audio miksowanie, montaż wideo.

MULTI-INSTRUMENTALISM AS A MEANS OF IMPLEMENTATION OF CREATIVE PROJECTS IN QUARANTINE

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Abstract. Due to the possibility of deteriorating epidemiological conditions during the educational process in higher education institutions, when quarantine restrictions allow only remote work, musicians face serious problems in organizing work in musical groups such as ensembles, orchestras, choirs, etc. Performing solo works accompanied by an orchestra is no exception in such situations. The aim of the article is to study the specifics of musicians' implementation of creative projects in quarantine and to identify the effectiveness of multi-instrumentalism as a means of implementing creative projects in conditions of strict quarantine restrictions. The process of creating a musical accompaniment for a trumpet soloist is considered on the example of Maynard Ferguson's jazz arrangement on the theme of Nikolai

Rimsky-Korsakov's work "Scheherazade". The musical parts of the orchestra's musicians were played by one person. The following methods were used during the study: empirical (observation, comparison, experiment), general (analysis, synthesis). The article proves that multi-instrumentalism should be considered as one of the means when creating creative projects in the lockdown. The results of the study can be used by solo musicians and artists of different types of orchestras while working in quarantine.

Key words: multi-instrumentalism, creative project, quarantine, the work of musicians during the lockdown, sound recording, audio mixing, video editing.

МУЛЬТИІНСТРУМЕНТАЛІЗМ ЯК ЗАСІБ РЕАЛІЗАЦІЇ ТВОРЧИХ ПРОЄКТІВ В УМОВАХ КАРАНТИНУ

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Анотація. У зв'язку з можливістю погіршення епідеміологічних умов під час навчально-виховного процесу в закладах вищої освіти, коли карантинні обмеження дозволяють працювати лише дистанційно, перед музикантами постають серйозні проблеми щодо організації колективних форм музикування, таких як ансамблі, оркестри, хори тощо. Не є винятком у таких ситуаціях і виконання сольних творів у супроводі оркестру. Метою статті є вивчення специфіки реалізації музикантами творчих проєктів в умовах карантину й виявлення дієвості мультиінструменталізму як засобу реалізації творчих проєктів в умовах жорстких карантинних обмежень. На прикладі джазової обробки М. Фергюсона теми твору М. Римського-Корсакова «Шехеразада» розглядається процес створення музичного супроводу для соліста-трубача. Водночас партії музикантів оркестру були зіграні однією людиною. Під час дослідження були використані такі методи: емпіричні (спостереження, порівняння, експеримент), загальнологічні (аналіз, синтез). Доведено, що мультиінструменталізм слід розглядати як один із засобів під час створення творчих проєктів в умовах локдауну. Результати дослідження можуть бути використані музикантами-солоїстами й артистами оркестрів різного складу під час праці в умовах карантину.

Ключові слова: мультиінструменталізм, творчий проєкт, карантин, робота музикантів під час локдауну, звукозапис, аудіо міксування, відеомонтаж.

Introduction. Since March 2020, strict quarantine has been introduced in most countries to counter the spread of COVID-19. In this regard, most musicians found themselves in difficult and sometimes even impossible working conditions. As a result of the ban on public events among representatives of the music industry, new forms of work have become widespread: concerts on game servers, online festivals, clips in self-isolation, and others. The Patreon crowdfunding platform is gaining popularity in Ukraine. Quarantine encouraged musicians to open accounts there and collect donations. Patreon is an internet site where anyone can support their favorite artist or blogger and access special content that he (or she) publishes there. However, most musicians during the quarantine could not release videos of their performances because they were at a great distance from each other (Мірошніченко, 2020).

The study of musicians' work during the lockdown has attracted the attention of many researchers and art connoisseurs. New formats of remote communication in the art of music were studied by Olena Berehova (Берегова, 2020). Zhanna Zakrasniana explores the methods and features of the educational process organization of student vocalists during quarantine (Закрасняна, 2021). Natalia Rehesha studied the specifics of the organization of individual lessons on the subject of "Conducting" in terms of distance education (Регеша, 2021). In their works, Viktor Skoromnyi and Lilia Ostapenko considered the potential of the musical creative process in the age of digital technology (Остапенко, Скоромний, 2020). Different types of digital creative projects of Ukrainian folklorists that can be used during quarantine have been studied by Ivan Sinelnikov and Valentyna Sinelnikova. Researchers emphasize that the creation of such digital projects requires musicians to have the skills of recording and editing audio and video files. (Сінельнікова, Сінельніков, 2021). Music scholar and composer Andrii Bondarenko studied the problems and prospects in distance education of music performers. Conducting experiments to determine the delay of audio and video signals when transmitting information over the Internet, he proved that the performance of opuses, especially fast-paced, by musical groups and work with the accompanist remotely is almost impossible. The scholar proposes to use a technology similar to that used in studios to record a piece of music in an ensemble

at a high-quality level – musicians record their parts one by one, using a metronome or a phonogram as a time counter, after which the recorded sound is mixed by a special program. But this form of work requires considerable training from the participants in the process (Бондаренко, 2020). Lilia Ostapenko, Nadiia Narozhna, Valentyna Sinelnikova stress the need to introduce into the educational process the latest technologies related to the creation, recording and modification of musical material using computer programs. (Ostapenko, 2020). Despite the existence of a number of studies on the possibilities of musicians' remote work, the specifics of the activities of ensemble performers during the lockdown requires more careful study.

The aim of the article is to study the specifics of musicians' implementation of creative projects in quarantine. Based on the study, it is necessary to draw conclusions about the effectiveness of multi-instrumentalism as a means of implementing creative projects in the lockdown. The objectives of the study were:

- a) to analyze the musician's work on creating a creative project during quarantine;
- b) determine the role of multi-instrumentalism in the process of creating creative projects.

The methodological basis of the study are dialectical and systemic approaches. Empirical methods (observation, comparison, experiment), general methods (analysis, synthesis) are used.

Main part. Since March 2020, in many countries around the world, access to cultural services and creative activity provided to citizens by the state and businesses has been radically restricted for several months. The blocking of borders by many countries, as part of measures to counter the pandemic, has led to restrictions on cultural exchange between different countries (Михайлова, 2021). People have refocused on the use of Internet communication. Video communication programs have become widespread, among which the most famous are Zoom, Microsoft Teams, and also Skype. Ensemble musicians, whose activities are related to the work of orchestras and other musical groups, have been particularly affected by the government's quarantine bans. Firstly, holding concerts and creative evenings became impossible. Secondly, the work of music groups was actually blocked. The above-mentioned communication programs cannot be used during orchestra rehearsals and group play. According to Andrii Bondarenko, the main reason for this is the time delay, which is inevitable even with an excellent Internet connection, the speed of which, as a rule, fluctuates at different time moments and is not constant. The very fact of the presence of a delay (even if it is only a fraction of a second) makes it impossible for the ensemble to play due to desynchronization, which increases every second (Бондаренко, 2020) (Fig. 1).

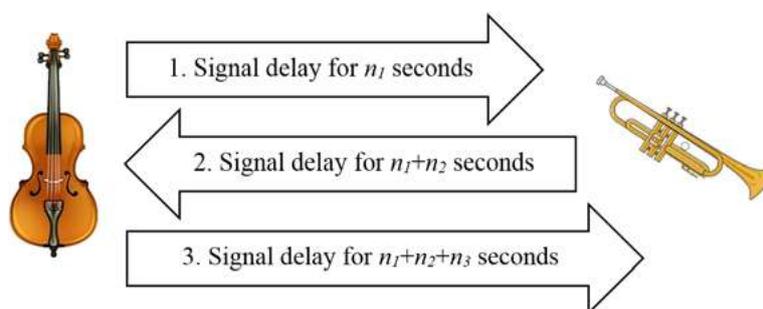


Figure 1. Time delay of signal transmission during online playing of the ensemble

Thirdly, the work of recording studios has undergone significant changes due to the inability to gather musicians together in the studio for group work (recording of accompaniment for a soloist to order, etc.). This is especially true of bands, which include wind performers, whose playing the instrument is possible only in the absence of a protective medical mask. As a result, the “parts-recording” (or “recording in parts”) of musical pieces has become widespread in studios: each performer is recorded separately, and after recording all the parts, a specialist person combines them into one whole. Often this approach (parts-recording) can be observed in combination with video material. Such creative projects are often part of online concerts, where ensemble performance is simulated thanks to pre-created (montaged) creative videos. Projects of this type certainly cannot be equated with a truly recorded group performance. Although with a good editing of the video, the spectacular component is significant and arouses the audience at least interest, and perhaps admiration when watching (Whitburn Band, 2021).

When recording accompaniments for soloists or audio tracks for creative projects in the lockdown-like conditions, the previously mentioned “parts-recording” is often used, which can be performed by:

- 1) several mono-instrumentalists;
- 2) several multi-instrumentalists or a combination of efforts of mono- and multi-instrumentalists;
- 3) one multi-instrumentalist.

When working with mono-instrumentalists, some problems may arise:

a) if the recording is planned in the studio, it is possible that not all participants will be able to arrive at the place of recording, it depends on the strictness of quarantine restrictions (prohibition to travel more than x km from home, lack of transport, etc.);

b) if it is decided to record the parts at home, then the biggest problem is the difference in the microphones of the musicians, and accordingly the getting of different quality of instruments sound recording, which will negatively affect the final result.

It is also need to find a specialist who has the ability and skills to combine (mix) several audio tracks into one and agree with him on cooperation. Another important detail is that all participants, without exception, must understand and correctly interpret the wishes of the soloist or the conductor regarding the character, dynamics, etc.

In the case of involving several multi-instrumentalists in the creation of the accompaniment, all aforementioned problems remain, but on a smaller scale. The problem with different microphones becomes less critical, because all the instruments are recorded by only a few devices, the number of which is equal to the number of musicians (multi-instrumentalists) involved. For instance, if three doublers are involved, four instruments can be recorded with microphone A, three with microphone B, and two with microphone C, i.e., three different microphones are used instead of nine.

If a multi-instrumental accompaniment is entirely created by a single musician, then most of the problems described earlier will be solved. In particular, it will be easier to find a recording studio, because the doubler does not need to worry about whether other performers can get to its location. If a multi-instrumentalist records instrumental parts at home, then even in the absence of a good and high-quality recording device, we can get a more balanced sound by using one microphone for all instruments. It is also important to note that the problems may be neighbors' complaints about the recording of instrumental parts at home, as well as the lack of some necessary instruments in the musician "at hand". Although, if a musician constantly practices on all instruments, keep up his playing form, then both of these problems were solved by him in some way earlier: place to practice, free access to instruments (their availability).

The authors of this article conducted an experiment on the effectiveness of using the phenomenon of multi-instrumentalism in the creation of creative projects during the COVID-19 pandemic. It is important to emphasize that in the process of creating the project, participants, despite the relaxation of quarantine measures in Ukraine, continued to meet the following conditions, which allowed to simulate an extreme lockdown:

- 1) no physical contact, communication only via the Internet and cellular communication;
- 2) all recordings of musical instruments parts, as well as their practicing by a multi-instrumentalist were carried out exclusively within one room (house).

Later in the article the soloist (Oleksandr Plokhotniuk) will be referred to as "participant A", and the multi-instrumentalist (Dmytro Holoborodov) as "participant B" (Double Musician, 2021).

No other people were involved in the creation of the creative project for mixing audio tracks and video editing. The authors based the creative project on a jazz arrangement by Maynard Ferguson on the theme of Rimsky-Korsakov's "Scheherazade" for trumpet solo and pops symphony orchestra. The process of working on this project (as well as similar ones) can be mainly divided into the following stages:

- 1) Expression of an idea.
- 2) Preparatory.
- 3) Creative and recording stage.
- 4) Audio mixing.
- 5) Video editing (montage).
- 6) The final stage.

The initial stage of work on any project is the expression of an idea. One participant puts forward a proposal to another one for cooperation. After agreeing on the working conditions, responsibilities and roles of the participants in the future project, *the second, preparatory stage* begins, which in our case can be divided into verbal and postverbal parts. These two components of the second stage are not separated and alternate in the process of work.

In the first, verbal part, we determined the tempo, discussed the structure of the piece, rhythm, character, orchestration, tuning of instruments. It was decided to divide the composition into the introductory part (cadence of the trumpet at a free tempo) and the main part, which begins with the entry of the orchestra tutti and has a stable tempo. After a comparative analysis of interpretive versions of the Scheherazada by different musicians (soloists: Viktor Basharkin, Alexander Dmitriev, Volodymyr Semeniuk, Henadii Tarasiuk, Maynard Ferguson), also taking into account the peculiarities of the existing scores, the project participants agreed on the tempo in the range of $q = 126 - 132$ for the main part. In the postverbal part, *participant B* starts the orchestration of the piece, which took about 25 man-hours. The final version of the score had a tempo $q = 126$ and included the following instruments:

- for the introductory (cadence) part of the composition – 4 acoustic guitars, 3 ukuleles, 2 steel tongue drums, 2 horns and a shaker;
- for the main part were used bowed string instruments (violins, viola, violoncello, double bass), brass instruments (4 French horns in F, 4 trumpets in Bb, 4 trombones), woodwinds (2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 saxophones), percussion instruments (drum set, others), keyboards (piano, synthesizer) and bass guitar.

The third, creative and recording stage consisted of learning the instrumental parts by the participants and their subsequent media recording.

Actions of participant A at the 3rd stage. Inasmuch as the trumpet solo is well-known, did not deviate from the author's text and was agreed upon during the first discussions, *participant A* started to create the recording of his instrumental part when the arrangement of the orchestral accompaniment had not yet been unfinished. The *Legends SuperCat III* mouthpiece and the *Benge 90B* trumpet were chosen to perform the work. In the process of recording the soloist used four smartphones. *OnePlus 6* was used for video recording, *Samsung M51* was taken for sound recording and as a tuner ($A = 440$ Hz in the application "Tuner – gStrings Free"). *Samsung J7* was used as a metronome in the beginning of the work (it had the "Stonekick Metronome Beats" application installed), but

because its knocking was dynamically much quieter than the trumpet sound, and the constant visual concentration on the metronome app's small color indicators significantly distracted from the disclosure of the composer's artistic intent, *participant A* had to replace the *Samsung J7* with an *iPhone 4* in the recording process (during the pause). In the mentioned Apple phone was installed the application "Practice+ Tuner & Metronome", one of the functions of which is to brightly turn on the LED flashlight of the phone for every beat. Also, by comparison, it was found that the metronomes installed on the devices showed, albeit slight, but the difference in "beats per minute". There was also another problem when the soloist recorded the sound on the *Samsung M51*. It so happened that the only place where it was possible to place the smartphone so that it did not get on the video was the floor of the proscenium, approximately 150 cm below the bell of the instrument. This placement of the phone affected the quality of the record: compared to live performance, the recorded trumpet sound was dimmer, including in the upper register. In the future, the recording device should be placed in the same plane with the brass player's bell.

After recording his part, *participant A* sent audio and video material via Google Drive to *participant B*. A soloist spent 0.5 man-hours recording the part.

Actions of participant B at the 3rd stage. In the process of getting acquainted with the musical text, *participant B* carefully marked the articulation and the strokes, first of all the bow strokes of string instruments. The study of instrument parts and their recording by a multi-instrumentalist took place step by step:

- 1) practicing a part A, its sound and video recording;
- 2) practicing a part B, its recording, etc.

Basically, the instruments were prepared by participant B in the following sequence: bowed string instruments, keyboards, brass instruments, then all other. Since the main part has a stable pace, it was decided to start with it. Due to the constant tempo, its learning was carried out using a metronome (according to the tempo determined at the second stage). Given the experience of working with similar projects of *research participant B*, it is necessary to emphasize the importance of planning intermediate goals and the so-called "consistent and unified learning" of musical parts. The last term means simultaneous familiarization with different parts-voices of one instrument in an orchestra (for example, the 1–4 parts of trumpets). The importance of this approach when working on a piece of music is due to the fact that the identical instruments (group of trombones, etc.) often have similar (in function, rhythm, articulation and character) fragments. Therefore, it is important that the instrumental performance, especially the articulation, of these fragments common to several instruments be unified and consistent. Each phrase of a musical composition common to identical instruments must be played in the same way: a group of trombones, etc. should sound like one multi-voiced instrument. Violation of this rule will have a negative effect on the final result of the recording. Often different instruments in the orchestra also have common playing moments, which can be determined by analyzing the score. In this case, it is also advisable to use "consistent and unified learning".

Practicing parts of the bowed string instruments and recording them have a number of features that are important to note.

The first and second violins in our project were divided into two voices. To imitate the sound of an orchestral group, each violin part (four in total) was recorded with violins by three different masters. The combination of three different violin timbres allowed to get a richer and more massive sound. Viola, cello and double bass parts were recorded once (due to the lack of additional instruments in the multi-instrumentalist's home). When working on the recording of bowed strings instruments (as well as others), it is needful to carefully control the sound vibration during the playing. The musician should use a small amplitude of sound oscillations and control their activity. It is extremely important, because when working with mixing several audio tracks, especially in unison, quarter-fifth and octave consonances within the group's sound, we have a great chance to get a discordant, an untuned sound that is noticeable to the ear.

During practicing on brass instruments and their recording, the wind player must constantly check the pitch of his or her instrument and, if necessary, adjust to the agreed in the second stage (A440). The parts recorded out of tune (too high or too low in relation to a given reference pitch) will only complicate further electronically combining of instrumental voices.

Since *participant B* does not play any of the woodwind instruments needed for this research, their parts were played on a synthesizer (flute, clarinet, bassoon, saxophone) and accordion (oboe). The bass guitar and the piano were also performed using a Yamaha MODX 8 synthesizer. The sound of the drum set in the final version of the studied creative project was imitated using the *Sibelius Sounds* library.

Work on the introductory part of the creative project began after the recording of the main part. As the introductory part is a cadence of the soloist in a free tempo (tempo rubato), the orchestral accompaniment was created by *participant B* under the pre-recorded audio of *participant A*'s performing (which was sent via Google Drive).

In total, the multi-instrumentalist spent about 135 man-hours practicing and recording all instruments.

The equipment used to record musical instruments by *participant B* is a studio condenser microphone *sE Electronics XI S*, a reflection filter *sE Electronics RF-X*, a sound card *Focusrite Scarlett 4i4 3rd Gen*, an XLR cable, the studio headphones *AKG K371 Black*, metronome (with headphone output) and computer.

Video recording of all instruments by participant B was done to a greater extent on the *Sony Xperia XZ Premium* phone (4K resolution, 30 fps). The *Sony HDR-CX620B Black* video camera was also used as an auxiliary B-camera (1080p resolution, 60 fps). Two *RGB LED MJ18* diffused ring lamps were used to illuminate the stage frame. One lamp was used for general cold white lighting and was placed 1.5 meters in front of the player. The other lamp was located to the left of the performer and its function was to tinted the background in different colors. A gray matt vinyl background was used as the back wall.



Figure 2. Video fragment of the creative project “Scheherazade”

After the recording by both musicians of their parts, the work on the project moved to *the fourth, audio mixing stage*, the essence of which was to create a final soundtrack by computer mixing of all instrumental parts recorded by the participants. Audio mixing was performed by *participant B*. In total, more than 40 different instrumental parts were recorded for this research project, which took about 190 man-hours to mix. The word “mixing” means not only a simple combination of parts, but also the painstaking construction of the sound balance between all 40 instruments, checking the purity of their intonation, audio compression, reversing and more. All intermediate versions of the soundtrack were submitted for joint discussion between the project participants. The software used for mixing is VEGAS Movie Studio Platinum, also partly Adobe Audition.

During the last discussions of the audio track, where the final suggestions and comments were made, *participant B* started creating a video. This moment can be considered the beginning of *the fifth, video editing (montage) stage*. The purpose of the video is to supplement the sound material, to expand its emotional impact on the audience. The video track should be correlated with the sound and emphasize the instrumental changes in the orchestration of the composition. The appearance of any new instrument in the sound material of a creative project must be visually displayed on the screen. This will encourage people to interact with the project, to visually recognize the musical instruments that sound. The video track, as an integral part of such creative projects, should also reflect the changes of tempo, rhythm, mood of the musical work, etc. Appropriate application of various effects, color correction also has a positive effect on human perception of the video (Fig. 2). *Participant B* spent about 40 man-hours creating the video track. The video editing software for this project is Adobe Premiere Pro. Intermediate versions of the video track (combined with the final audio) were submitted for discussion between the participants.

The last, *sixth, so-called final stage* is summarizing the work done and discussing the further publication of the created creative project on Internet sites. The project discussed in this article was shared on social networks such as Facebook and Instagram, as well as uploaded to the YouTube channel “Double Musician” (Double Musician, 2021). Organizing a successful information campaign makes it possible to draw the attention of as many people as possible to the work done by the participants. Completion of work on a creative project can be considered receiving feedback from viewers.

Summing up, we can talk about a number of positive and negative aspects of multi-instrumentalism as a means of creating creative projects in quarantine. Positive factors are the feeling of independence of the multi-instrumentalist from external influences and a quality result at the end of the work on the project. The negative one is the high expenditure of time provided that all elements of orchestral accompaniment are created by one person (in our case, *participant B*). In aggregate, the participants spent about 410 man-hours on the creation of the creative project described in the article. You can significantly reduce the time spent working on the project by additionally involving audio mixing and editing specialists. The existence of a ready-made score with the right orchestration will also speed up the work on the creative project. It is also worth noting that the Rimsky-Korsakov’s “Scheherazade” arranged by M. Ferguson chosen for the experiment is not the easiest musical composition to perform, both in terms of difficulty level of the parts and the number of instruments involved.

Conclusions. One of the consequences of strict quarantine restrictions was the emergence of a number of new, focused on the Internet audience, creative forms of ensemble musicians’ work. Using methods of observation, comparison, partly experiment, analysis and synthesis, the authors of the article investigated the *specifics* of creating a creative project by musicians during the lockdown. When creating the researched project, despite the relaxing of some quarantine bans, the authors complied with the following conditions:

1) the project participants did not have physical contact with each other, despite the fact that the quarantine restrictions at the time of project creation were relaxed and allowed the participants to meet;

2) the orchestra parts were played by one person within one room (house).

Thus, the authors have proved in practice that multi-instrumentalism is an effective means of implementing creative projects in quarantine. The disadvantage of working on the project described in the article is the high expenditure of time that arose in connection with the involvement of only one person (multi-instrumentalist) in the work on the implementation of the third (practicing and recording), fourth (audio mixing) and fifth (video editing) stages. This problem can be solved by increasing the number of participants involved in the work and properly distributing tasks between them. That is, if the musicians participating in the project only practice their parts and record them, and the audio mixing and video editing entrust to other people, it will greatly speed up the creation of a creative project. The practical significance of this study lies in the step-by-step instructions and advice to musicians during the implementation of creative projects in the lockdown.

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