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## Lesson 3: Breath Control

**Activity 1.1** In Lesson 2, we notated taking a breath in as { \* }. As we will learn later in this lesson, we can elaborate on this to show more advanced inward sounds.

To breath in and out could be notated as { \* h } and we can use this breathing pattern in a beat pattern.

Try the following beat pattern. Make it slowly at first. It might be useful to use a metronome or tap your finger slowly for each 16<sup>th</sup>.

**{ B - \* h / Pf \* h B / \* h B - / Pf - \* h }**

**Note:** the { - } symbol means there is no sound on that 16<sup>th</sup> of a beat. So in the above example, when you see the { B - } you could make the { B } sound for one or two sixteenths.

**Activity 1.2** Try the following beat pattern. It is the same pattern as above but replacing the { - } for { \* }, another breath inwards.

**{ B \* h \* / Pf \* h B / \* h B \* / Pf \* h \* }**

**Activity 2.1** Other than { Bh } What other outward aspirated plosives can you make and notate?

**Activity 2.2** Standard Beatbox Notation is not perfect. And you may have already noticed one of its limitations. This occurs when you encounter the { sh } sound.

For example, how would you notate an aspirated Classic Snare { P } with the fricative { sh } ?

**Activity 2.3** We could write the { s } sound as { ss }. Such that { Bs } becomes { Bss }. They sound the same. Why would we do this? Have a go at aspirating and notating the following sounds. Can you see why we used { ss } ?

1. { Bss } + { h } =

2. { Pss } + { h } =

3. { Kss } + { h } =

**Activity 2.4** Aspirate and notate the following plosive and fricative combinations:

1. { Bf } =

2. { Pf } =

3. { kf } =

4. { Kf } =

5. { tf } =

**Activity 3.1** Every ejective can be in injective.

Have a go at making (not notating) the following ejectives inwards such that they become injectives. Don't worry if you can't make them yet! Just have a go and see how far you get.

1. { B }

2. { k }

3. { t }

4. { f }

5. { s }

6. { sh }

7. { K }

8. { P }

**Activity 4.1** Try making the { ^K } sound in a simple 4-beat.

{ B t ^K t }

**Activity 4.2** When you have made some way to mastering the { ^K } sound then you can use it in a 16-beat pattern.

{ B t t t / ^K t t B / t B B t / ^K t t t }

**Activity 5.1** Notate the following ejectives such that they become injectives. Note that that the { ^ } is not a sound in itself, but simply marker meaning 'inwards'. Once you have notated them, have a go at making the sound.

1. { B } + { ^ } =

2. { k } + { ^ } =

3. { t } + { ^ } =

4. { f } + { ^ } =

5. { s } + { ^ } =

6. { sh } + { ^ } =

7. { K } + { ^ } =

8. { P } + { ^ } =

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**Activity 6.1** Both { **CL** } and { **^CL** } are forced sounds (hence the uppercase notation). It is also possible to make both these sounds unforced. Have a go at making these sounds:

1. { **cl** }

2. { **^cl** }

**Activity 6.2** Both the { **CL** } and { **^CL** } sounds can be made on just one side of the tongue (left or right) or both sides of the tongue simultaneously. Have a go at both. Which feels more natural to you?

**Activity 6.3** The beat patten in the video is written:

{ **B B t - ^CL - t B / t ^CL t B ^CL - t -** }

TyTe has notated it divided into two 8-beat sections. If we divide it into four 4-beat sections it will look like this:

{ **B B t - / ^CL - t B / t ^CL t B / ^CL - t -** }

The beat sounds the same – they are just notated slightly differently. Have a go at learning this beat pattern.

**Activity 6.4** Some people get confused between { CL } and { K } but they are made differently. However, is it possible to combine the two sounds? How would it be notated?

**Activity 7.1** In a previous lesson we showed a silent breath inwards with { \* }. This was a simplified way of showing the intake of a breath without any sound being made at all. We can show the same thing like this, { ^h }. Where the { h } can be audible.

Try the following beat pattern making the { h } and { ^h } sounds audible.

**{ B ^h h ^h / Pf ^h h B / ^h h B ^h / Pf ^h h ^h }**

**Activity 8.1** The open hi-hat is a cymbal sound that is slightly longer than a closed hi-hat.

Now the observant amongst you may well have noticed that SBN (Standard Beatbox Notation) has its limitations. For example, { ^sh } could be { sh } made inwards unaspirated, or { s } made inwards and aspirated.

Therefore the sound { ^tsh } could be made in two ways. The problem arises because in English the sh (as in shout) uses two letters to describe one sound. To get round this, the inward open hi-hat could be notated as { ^tssh }.

In this beat pattern, the open hi-hat is at the end of the beat pattern enabling the beatboxer to draw breath and make a relevant sound at the same time. Have a go.

**{ B - t - / Psh - t B / t - t - / Psh - ^tssh - }**

**Activity 9.1** The beat patterns used in the video are an 8-beat and 16-beat. Try the following beat patterns.

**{ B t t t / ^CLh t t t }**

and

**{ B t t t / ^CLh t t B / t t B t / ^CLh t t t }**

**Activity 9.2** The open hi-hat { ^tssh } and classic handclap { ^CLh } are two examples of inward aspirated sounds.

Come up with three other inward aspirated sounds and notate them.

1.

2.

3.

**Activity 9.3** Can you notate and perform a Drum and Bass (DnB) pattern using { ^CLh }?