The Language of Music

- "The subtle emphasis can be communicated in music, by comparing it to how we speak."...*Menahem Pressler, Beaux Arts Trio*

- Prosody is the rhythm, stress, and intonation of speech..."the melody of language." Applying prosody to the rhythmic flow and lyricism of musical phrases and patterns, accesses our deep emotional expressive center, releasing "felt expression" without being mechanically contrived.

"The subtle emphasis can be communicated in music, by comparing it to how we speak."
...Menahem Pressler, Beaux Arts Trio

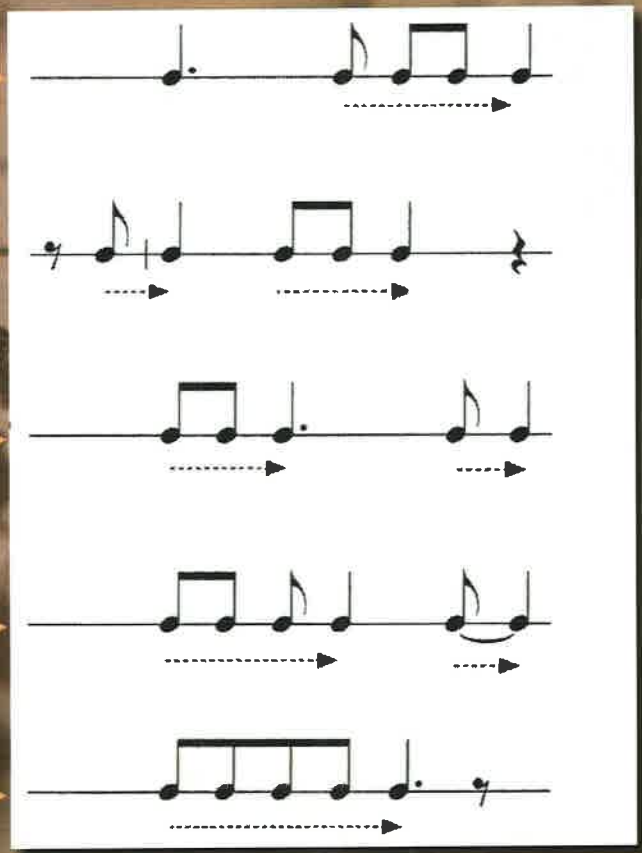
WERE you there that night?

Were YOU there that night?

Were you THERE that night?

Were you there THAT night?

Were you there that NIGHT?



Create Meaning
(Take the risk)

Dramatic Speaking Exercise

It was a time of turbulence...

When sea-faring men dared claim the waters of the earth...

A time when the crimson blade of treachery,

slashed across trusting hearts.

Removing the inhibitions of signs and symbols

Contrive Expression

It was a time of turbulence...

ff — *ppp*

When sea-faring men dared claim the waters of the earth...

sfz — *fff* *accel...* — *pp*

A time when the crimson blade of treachery,

Molto rubato.....

slashed across trusting hearts.

rit..... *ppp*

Natural Laws of Musical Expression

Notable conductor Robert Shaw states:

- "A child's definition of a melody...
  "Melody is a note looking for a place to sit down"

- Melody, lies in the amount of tension or relaxation passed by each note to its successor (or received from its predecessor) until the musical sentence is complete and the moment or rest occurs."

- There are 3 "postures" of melodic energy..
  1. "Departing from..."
  2. "Passing through..."
  3. "Arriving at..."

Feeling the Energy of Musical Thought from "Low to High"

Natural Laws of Musical Expression
Low Searches For High !

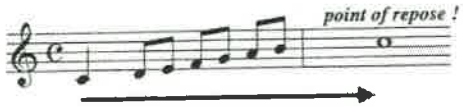
Sing or play an *ascending scale...*

1. As you play/sing the first note, *focus thinking forward to the top note* of the scale ...

***(energy or thinking moving in a forward direction** becomes "whole" as in "phrase driving"...eliminates a note by note playing)*

2. As thinking/energy moves forward singing/playing the scale (searching for *high*)...
stretch (rubato) the notes as you *ascend...*

Feel the subtle changes in *thought* (the journey) = determines the movement (speed) of notes ascending to their resolution.



"We can never exhaust the multiplicity of nuances and subtleties which make the charm of music".... Pablo Casals

3. *Suspend* the arrival of the top note...
the 'feeling' that occurs *moving to* and *just before* the highest note...
...is the artistic 'cradling' of sound arriving at the point of repose.

The longer the delay, with discretion relative to what preceded="tension",
the greater emotional reaction from the individual musician/ensemble and audience.

Feeling the Energy of Musical Thought from "High to Low"

Natural Laws of Musical Expression
High Searches For Low !

Sing or play an *descending scale...*

1. As you play/sing the first note, *focus thinking forward to the bottom note* of the scale ...

(***energy or thinking moving in a forward direction*** *becomes "whole" as in "phrase driving"...eliminates a note by note playing)*

2. As thinking/energy moves forward singing/playing the scale (searching for *low*)...
stretch (rubato) the notes as you *descend...*

Feel the subtle changes in *thought* (the journey) = determines the movement (speed) of notes descending to their resolution.

3. *Suspend* the arrival of the bottom note...
the 'feeling' that occurs *moving to* and *just before* the lowest note...
...is the artistic 'cradling' of sound arriving at the point of repose.

The longer the delay, with discretion relative to what preceded="tension",
the greater emotional reaction from the individual musician/ensemble and audience.

"What is best in music is not to be found in the notes."
Gustav Mahler

Short Looks for Long (Energizing forward motion)

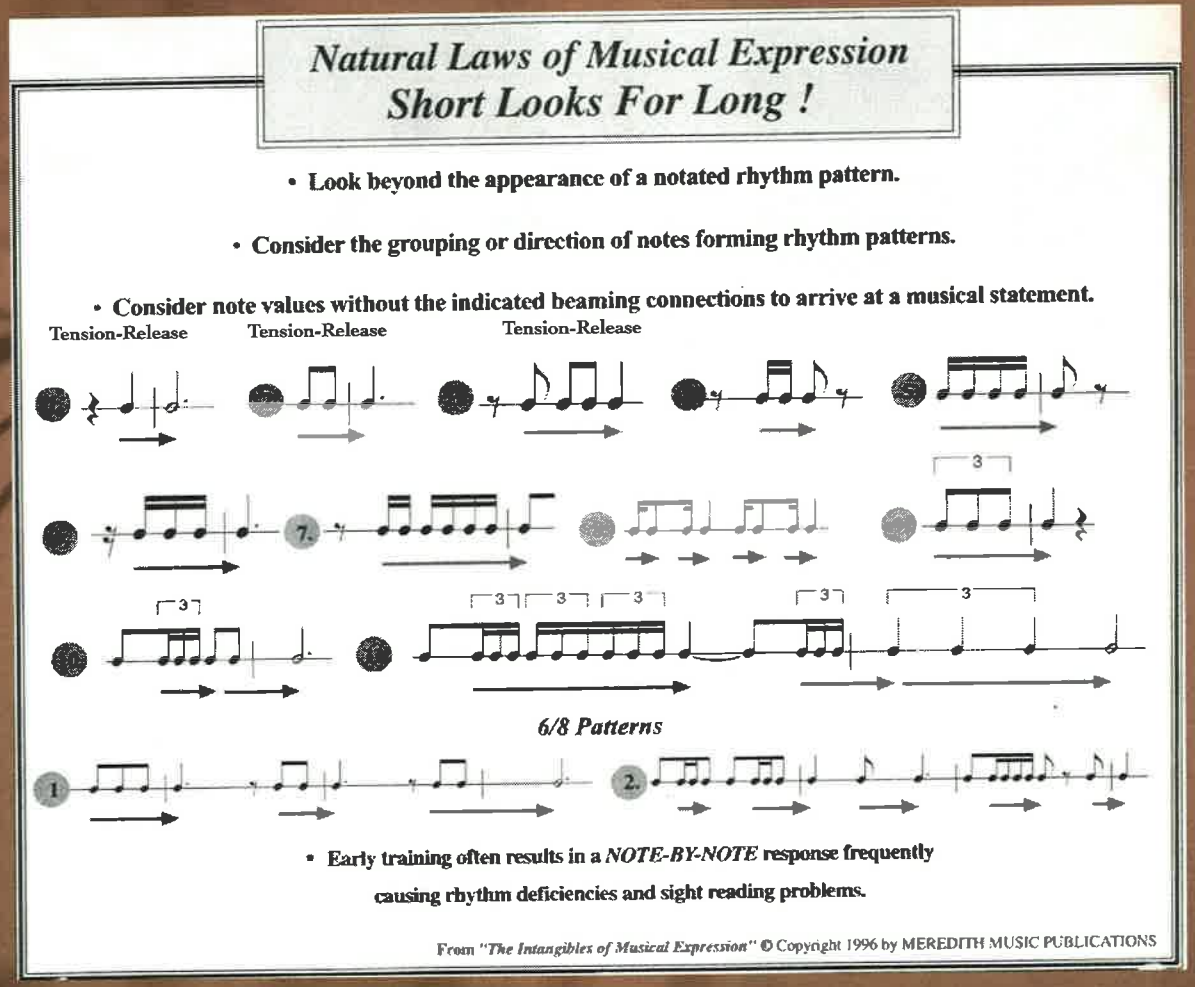
Feeling the Energy of Musical Thought from "Short to Long"

Music moves forward in time...we do not look back to what "has been."

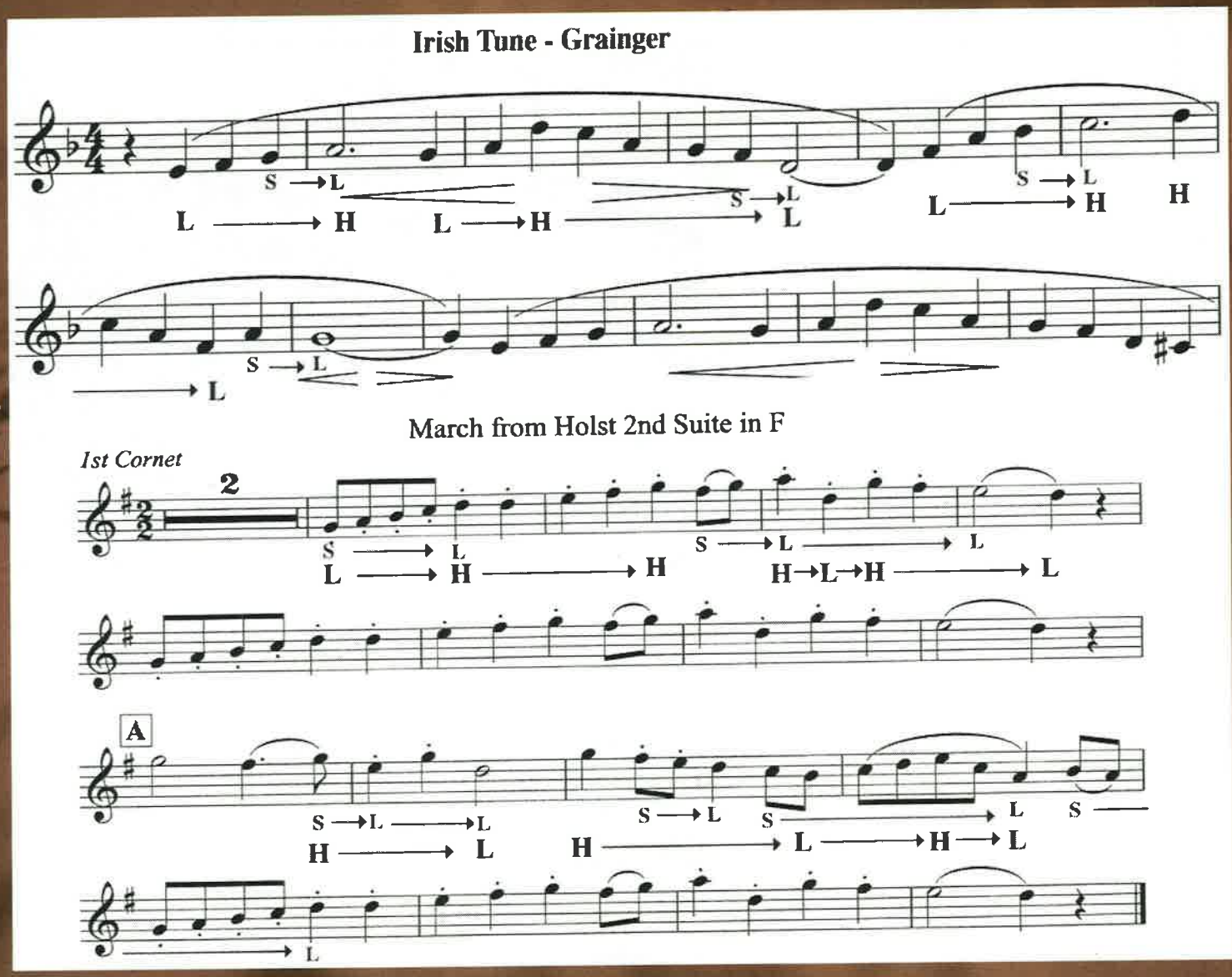
Tension is the "up" motion and Release is the "down" motion.

"Up" is most important because it is the action. The "down" moves forward only as a result of the energy on the "up" inflection.

The up/down or anticipation/ culmination groups are at the heart of what makes a superior performance....David McGill



Feel the Energy of Musical Thought



What happens to the RIGHT SIDE of a NOTE ?

What does the RIGHT SIDE of a note look like?

Listen to the RIGHT SIDE of a note...

At what point do you teach "NOTE RESONANCE"?

How does "RESONANCE" effect a rest?

When playing an orchestral transcription, do you consider the resonance created by string instruments?

3 Logical Steps to Effective Balance & Blend

If you hear yourself above all others, 1 of 3 things is happening:

1. ***You are overpowering or overblowing !*** Make the necessary adjustment. *This initiates an auditory reaction to Balance.*

If you still hear yourself and you made the adjustment in #1, then:

2. ***You are playing with poor tone quality !*** Make the necessary adjustment (embouchure, breath support, posture, reed, etc.). *This initiates an auditory reaction to Blend* and a physical reaction to embouchure and breath support. Poor tone quality will not blend with anything !

If you still hear yourself and you made the adjustment in #1 and #2, then:

3. ***You are playing out of tune !*** Make the necessary adjustment by extending or shortening the length of your instrument. *This initiates an auditory reaction to "Beatless Tuning"* (see page 66 and continue with Intonation sequence).

The above steps are prioritized ! The relationships of these 3 steps is extremely important. One cannot come before the other. An instrument cannot be played in tune if overblowing or poor tone quality exists. This is the reason for tuning being the last step. The student must follow these in the correct order if improved ensemble sound is expected.