

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?

The diagram shows five musical staves, each corresponding to a sentence from the text above. Each staff has a double-headed orange arrow pointing to a specific part of the melody. The first staff has an arrow under the word 'WERE'. The second staff has an arrow under the word 'YOU'. The third staff has an arrow under the word 'THERE'. The fourth staff has an arrow under the word 'THAT'. The fifth staff has an arrow under the word 'NIGHT'. The musical notation consists of a single melodic line on a five-line staff, with various note values and rests. Dotted lines and arrows indicate the placement of the emphasis.

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



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

sfz



fff

accel...



A time when the crimson blade of treachery,

Molto rubato.....



slashed across trusting hearts.

rit.....

pppp

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...”

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.



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 "Low to High"

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

From "The Intangibles of Musical Expression" © Copyright 1996 by MEREDITH MUSIC PUBLICATIONS

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

From "The Intangibles of Musical Expression" © Copyright 1996 by MEREDITH MUSIC PUBLICATIONS

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

Natural Laws of Musical Expression Short Looks For Long !

- Look beyond the appearance of a notated rhythm pattern.
- Consider the grouping or direction of notes forming rhythm patterns.

• Consider note values without the indicated beaming connections to arrive at a musical statement.

The diagram illustrates musical notation with tension and release patterns. It features several musical staves with notes and beams. Above the notes are arrows indicating the direction of the musical line. Some notes are marked with a black circle, representing a point of tension. Brackets labeled '3' indicate triplet groupings. The notation is organized into two main sections: 'Tension-Release' and '6/8 Patterns'.

• Early training often results in a NOTE-BY-NOTE response frequently causing rhythm deficiencies and sight reading problems.

From "The Intangibles of Musical Expression" © Copyright 1996 by MEREDITH MUSIC PUBLICATIONS

Irish Tune - Grainger

Musical notation for the Irish Tune by Grainger. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff with various rhythmic values and accidentals. Below the staff, there are fingerings (L for left hand, R for right hand) and articulations (S for staccato, H for accents) indicated by arrows and letters.

Musical notation for the March from Holst's 2nd Suite in F. It features a treble clef, a key signature of one flat (F), and a 4/4 time signature. The melody is written on a single staff with various rhythmic values and accidentals. Below the staff, there are fingerings (L for left hand, R for right hand) and articulations (S for staccato, H for accents) indicated by arrows and letters.

March from Holst 2nd Suite in F

1st Cornet

Musical notation for the 1st Cornet part of the March from Holst's 2nd Suite in F. It features a treble clef, a key signature of one flat (F), and a 2/2 time signature. The melody is written on a single staff with various rhythmic values and accidentals. Below the staff, there are fingerings (L for left hand, R for right hand) and articulations (S for staccato, H for accents) indicated by arrows and letters.

Musical notation for the second part of the 1st Cornet part. It features a treble clef, a key signature of one flat (F), and a 2/2 time signature. The melody is written on a single staff with various rhythmic values and accidentals. Below the staff, there are fingerings (L for left hand, R for right hand) and articulations (S for staccato, H for accents) indicated by arrows and letters.

Musical notation for the third part of the 1st Cornet part. It features a treble clef, a key signature of one flat (F), and a 2/2 time signature. The melody is written on a single staff with various rhythmic values and accidentals. Below the staff, there are fingerings (L for left hand, R for right hand) and articulations (S for staccato, H for accents) indicated by arrows and letters.

Musical notation for the fourth part of the 1st Cornet part. It features a treble clef, a key signature of one flat (F), and a 2/2 time signature. The melody is written on a single staff with various rhythmic values and accidentals. Below the staff, there are fingerings (L for left hand, R for right hand) and articulations (S for staccato, H for accents) indicated by arrows and letters.

Feel the Energy of Musical Thought

What happens to the RIGHT SIDE of a NOTE ?

Release
1.....2.....3.....4.....5.....

Start of Silence
1.....2.....3.....4.....5.....

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.