

# ***DO YOU HEAR WHAT I HEAR?***

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*featuring*

The United States Army Band  
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## **I The Pathway to Inclusive Listening**

- A Listening is a multifaceted enterprise
- B We all bring different and very personal skill sets to the task
- C Mile stones on the pathway to inclusive listening
  - 1 Unconscious Incompetence
  - 2 Conscious Incompetence
  - 3 Conscious Competence
  - 4 Unconscious Competence

THE GOAL: Informed Intuition

## **II What are the kinds of listening?**

Gunther Schuller

Today's Focal Points

Harmony  
Pitch & Intonation  
Dynamics  
Timbre  
Rhythm & Articulation  
Balance & Orchestration  
Line & Continuity

Intonation and Tuning  
Rhythm  
Articulation  
Balance & Blend  
Dynamic Contrasts  
Phrasing & Style

## **III Some Givens**

- A **The ear can't hear what the mind can't imagine**
- B Clarinets have to sound like clarinets, trumpets like trumpets and so on
- C We must learn to listen from a musical mind-set as opposed to a pedagogical mind-set.
- D Priorities can (and perhaps should) change depending on the piece

#### IV Intonation and Tuning

- A Perfect intonation is virtually unattainable. What we do is create the illusion of perfection through constant adjustment.
- B Three kinds of tuning
  - 1 Unison and octave tuning – It is or it isn't
  - 2 Melodic tuning – Hear reality as opposed to your “inner music”
  - 3 Harmonic tuning – Just intonation rules

#### V Rhythm

*Musicians know you cannot keep time.  
Music travels in time and musicians take a ride.  
Tempo is a liquid  
Like water, it seeks its own level.  
A good tempo is a discovery.*

*Bruce Adolphe*

- A The importance of listening against your “inner pulse”
- B The importance of the “space between the notes.”
- C Awareness of common flaws
- D The challenge of rhythmic accuracy in slow, sustained music

#### VI Articulation

*...And even the impulse of the first tone,  
its articulation must be considered.  
Should the first note bite or sigh?  
Is it like pronouncing “Teresa” or “Maria”?*

*The variety of articulations is infinite:  
How many ways can you exhale?  
How many ways can you touch your hands together?*

*Before any sound, there is already meaning.* *Bruce Adolphe*

- A Fact! Articulation is not about tonguing.
- B Articulation is all about “note shape”
  - 1 The “front end” of the note
  - 2 The duration of the note
  - 3 The resonance and “weight” of the note
- C The curse of generic articulation
- D The concept of music travelling thru or above silence
- E The role of “air” in the hierarchy of articulation

## VII Balance and Blend (Timbre)

- A The creation of “instrumental color” through the mixing of instruments.  
Courtesy of Ron Nelson
- 1 *Flump-et*
  - 2 *Sax-o-horn*
  - 3 *Clar-boe*
  - 4 *Trump-i-net*
- B The challenge of hearing inner voices
- C Sonority: *the distinctive property of a complex sound.*  
(What you “hear” is what you will get)

## VIII Dynamics

- A Dynamics are meaningless unless perceived by the listener
- B Dynamics must have proportion and serve the music
- C Beware of dynamics being influenced by physical tendencies
- D The curse of anticipation

## IX Phrasing & Style (Line & Continuity)

*When the technical problems of finger dexterity have been solved, it is too late to add musicality, phrasing and musical expressing. That is why I never practice mechanically. If we work mechanically, we run the risk of changing the very nature of music.*

*Daniel Barenboim*

*To play with the metronome is to play mechanically – the reason being, of course, that we are then playing by the measure, or rather by the beat, instead of by the phrase. We have created a dead body in place of the living musical organism with its ebb and flow of rhythmical energy.*

*Daniel Gregory Mason (grandson of Lowell Mason)*

- A The culmination of all the above
- B The evaporation of bar lines and beats  
evaporation: *becoming vapor*
- C Parting thoughts on phrasing, line and continuity

## X The Lion In The Rock

# Chords of Just Intonation

All chords are based on root "C" which is "0" pitch.

+ or - is cents rounded to nearest whole number

Maj	min	dim	Aug
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Maj w/ add 6	min w/ add 6	dim w/ add b6	dom 7
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Maj 7	min min 7	dom 7 #5	dim 7
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min 7 b5	dom 7 b5	min Maj7	Maj 7 #5
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dim Maj7	dom 7 w/ add 9	dom 7 w/ add b9	Maj 7 w/ add 9
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