“The written note is like a strait jacket, whereas music like life itself, is constant movement, continuous spontaneity,

Pablo Casals

There are so many instrumentalists who are completely obsessed by the printed note, whereas…it has a very limited power to express what the music actually means."

Pablo Casals

THE ***SEVEN DEADLY*** SINS...

Lust

Gluttony

Greed

Sloth

Wrath

Envy

Pride

TRANSGRESSIONS FATAL TO SPIRITUAL PROGRESS

REPENT !!!

SHUN THESE SINS

MAKE GREAT MUSIC

Despite the surprisingly widespread belief that all a player need do is to 'play the notes', this very concept is nonsensical, for as soon as notes are sounded, they have a full complement of attributes: intensity, attack, dynamic level (loudness), warmth, character, direction, length, speed and so on.

So if we assert that we are merely 'letting the music play itself', it can only mean that we are forfeiting a conscious choice of attributes, allowing habitual, automatic ways of playing to overlay and strangle the voice of the composer.

~Ruth Waterman – concert violinist

THE SEVEN DEADLY SINS OF MUSIC MAKING:

ARTICULATION

DYNAMICS

RHYTHM

TEMPO

LINE

SILENCE

PROPORTION

BUT WAIT . . .

THERE’S MORE ! ! !

THE SEVEN DEADLY SINS OF MUSIC MAKING:

GENERIC ARTICULATION

DYNAMICS

RHYTHMS

TEMPO

LINE

SILENCE

PROPORTION

THE SEVEN DEADLY SINS OF MUSIC MAKING:

GENERIC ARTICULATION

UNCONVINCING DYNAMICS

RHYTHMS

TEMPO

LINE

SILENCE

PROPORTION

THE SEVEN DEADLY SINS OF MUSIC MAKING:

GENERIC ARTICULATION

UNCONVINCING DYNAMICS

PERCEIVING ALL RHYTHMS **LITERALLY**

TEMPO

LINE

SILENCE

PROPORTION

THE SEVEN DEADLY SINS OF MUSIC MAKING:

GENERIC ARTICULATION

UNCONVINCING DYNAMICS

PERCEIVING ALL RHYTHMS **LITERALLY**

BEING OBSESSED WITH TEMPO **MARKINGS**

LINE

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ABSENCE OF LINE

IGNORING THE FUNCTION OF SILENCE **IN MUSIC**

FAILURE TO CONSIDER THE ROLE OF PROPORTION

Everything that needs to be said has already been said. But, since no one was listening, everything must be said again.

Andre Gide

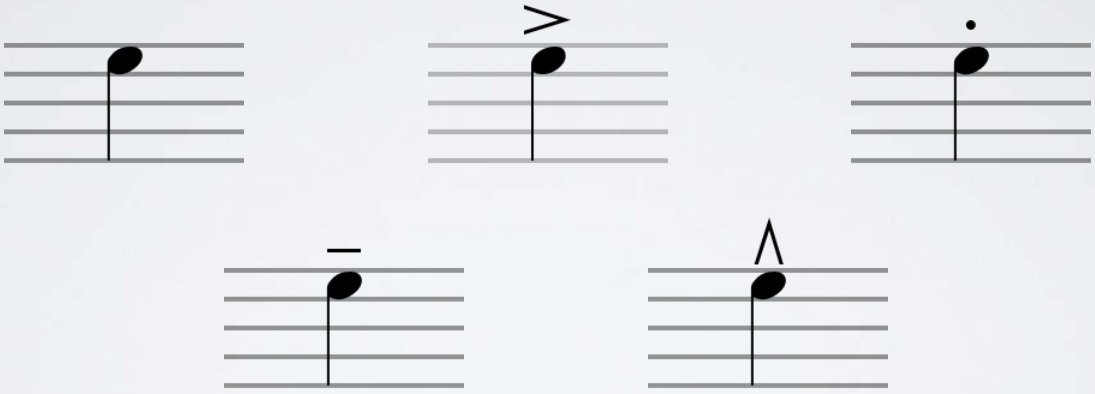
French Writer

GENERIC ARTICULATION

Music is never mere information.
— Bruce Adolphe

ARTICULATION IS …

NOTE SHAPE



ARTICULATION THEN

BECOMES

EXPRESSIVE

MUSICAL

DICTION

THE NECESSITY OF…

NUANCE

A subtle difference in shade, expression, or sound reveals and deepens true meaning.

WORDS TO GUIDE US

LENGTH

WEIGHT

STYLE

MOOD

PERSONALITY

ORIGINAL SOURCE

DO WE IMAGINE VOWELS OR CONSONANTS

COMPOSER

BACH

HOLST

PERSICHETTI

TICHELI

MACKEY

WHITACRE

TITLE

AIR FOR BAND

CRADELSONG

BALLAD FOR BAND

SLEEP

TOCCATA

FOLK DANCES

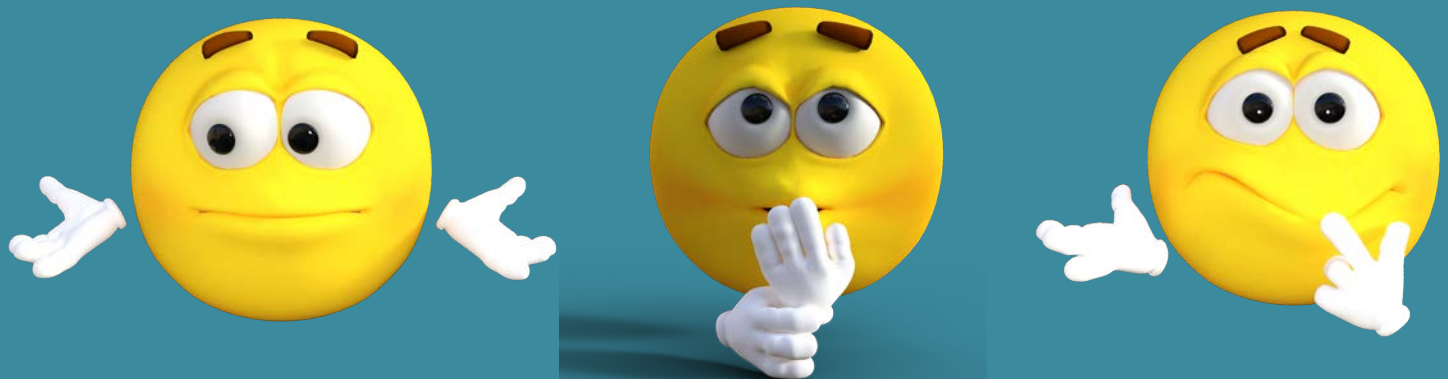
VESUVIUS

NIGHT ON FIRE

NO MARKING...

DOES NOT IMPLY

NON EXPRESIVO



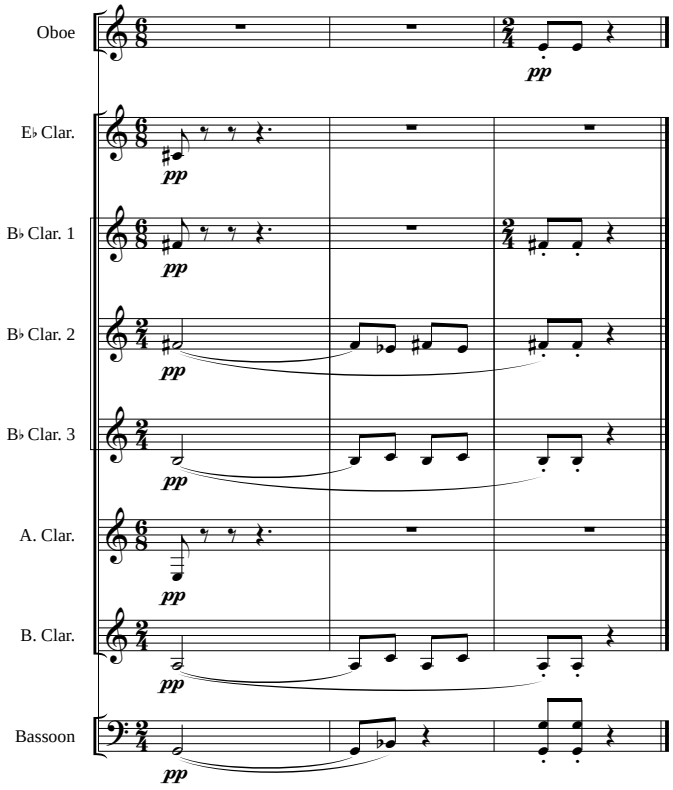
STACCATO

“*To Detach*”

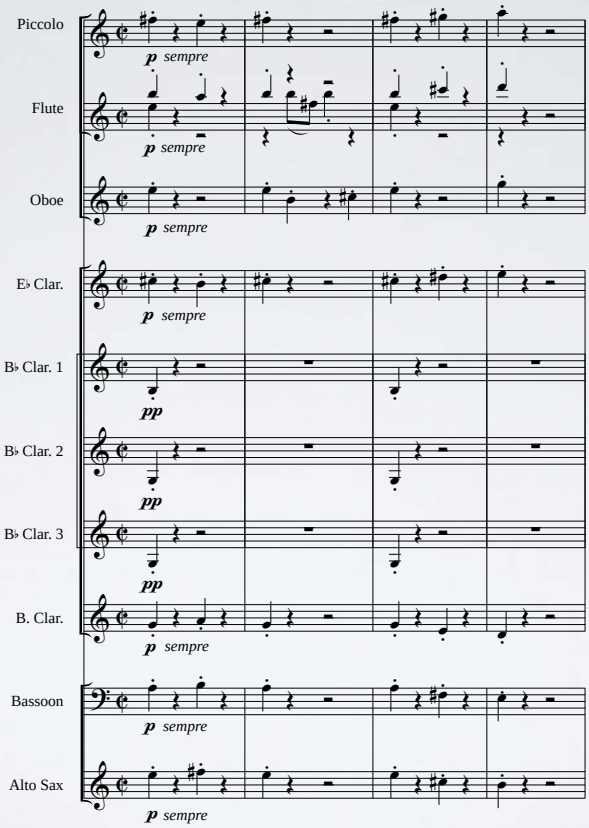
NOT…SHORT !

LIGHT
CRISP
BUOYANT
SHARP
BRITTLE
RESONATE
BUBBLY
DRY

Symphony for Band, Mvt. III



Symphony for Band, Mvt. IV, mm. 1–4



ACCENT

QUALITIES

Some degree of audible emphasis associated with the front end of the note

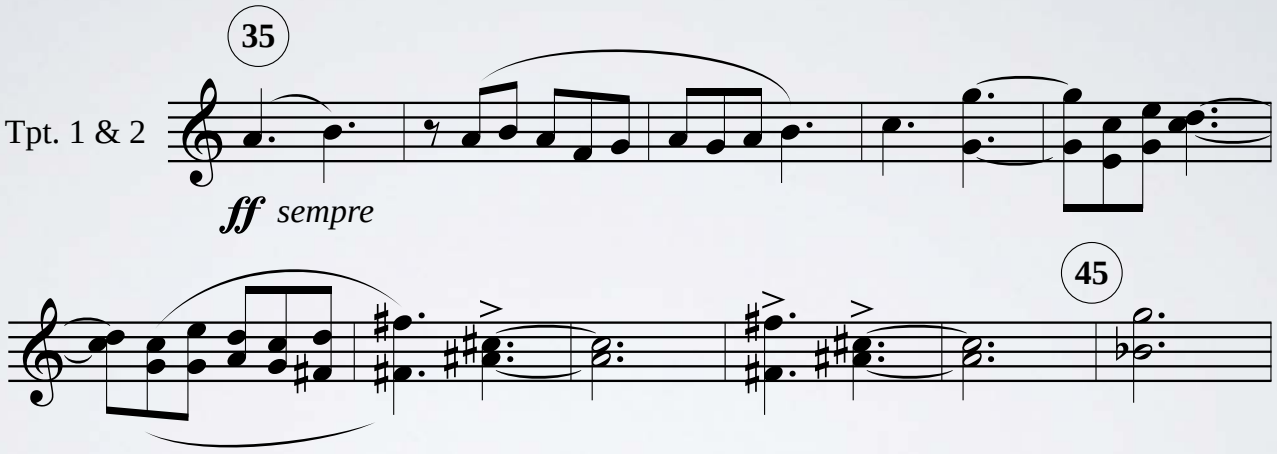
•••

Perhaps a slight separation

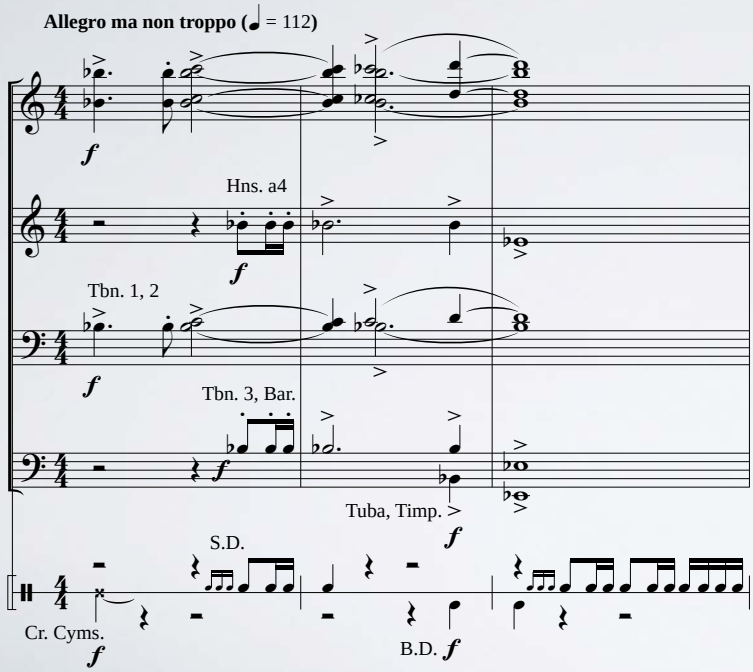
•••

Slight increase in volume

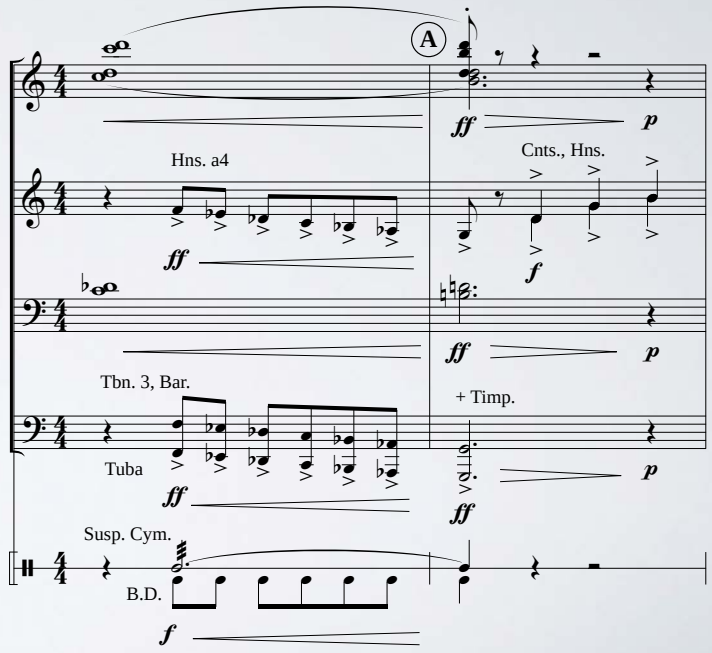
Scenes from "The Louvre," mm. 35–45



Prelude, Siciliano and Rondo, mm. 1–3



Prelude, Siciliano and Rondo



TENUTO

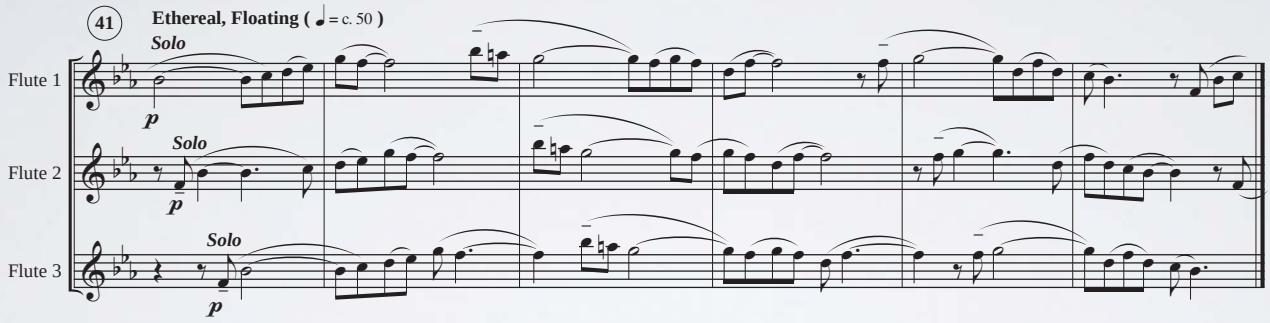
Conductors don't make them musical: they just lean on the notes.

So, the overall phrase doesn't sound natural at all.

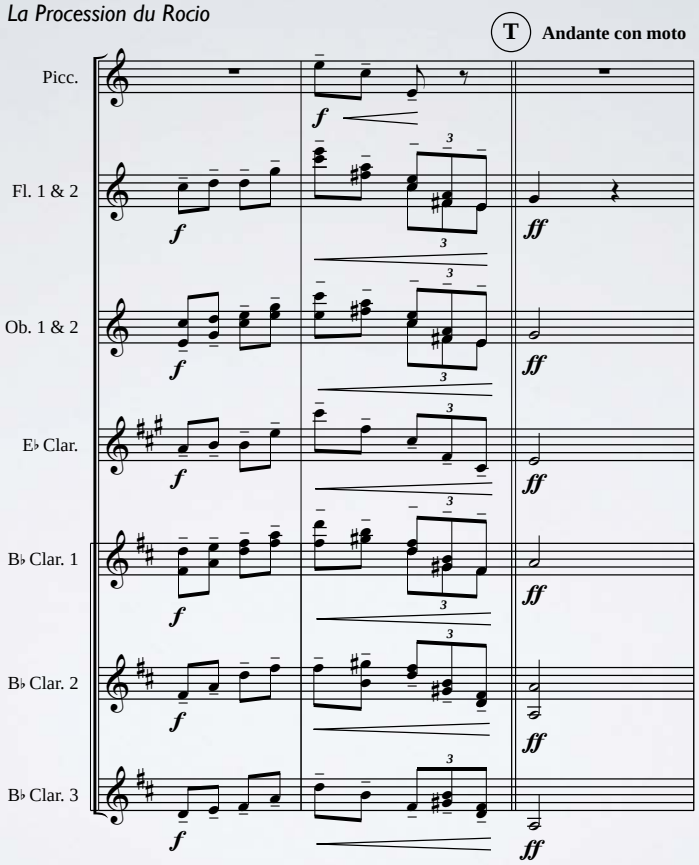
It sounds like a machine reproducing the concept of a musical line.

Eric Whitacre

Shenandoah, mm. 41-46



La Procession du Rocio



MARCATO

FIRM

FORCEFUL

HARD

PERCUSSIVE

STRONG

VIOLENT

AGRESSIVE

PROFANE (four letter word?)

UNCONVENCING DYNAMICS

The dynamics never sit. They are always in motion.

— Robert Shaw

DYNAMICS DO NOT EXIST

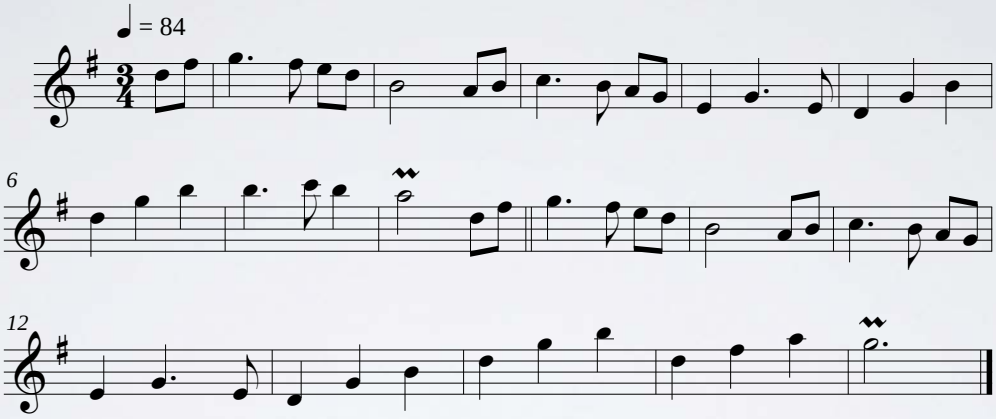
UNTIL…

THEY ARE PERCEIVED BY THE LISTENER

THE GOAL

TO CREATE
ARTFUL
EXAGGERATION

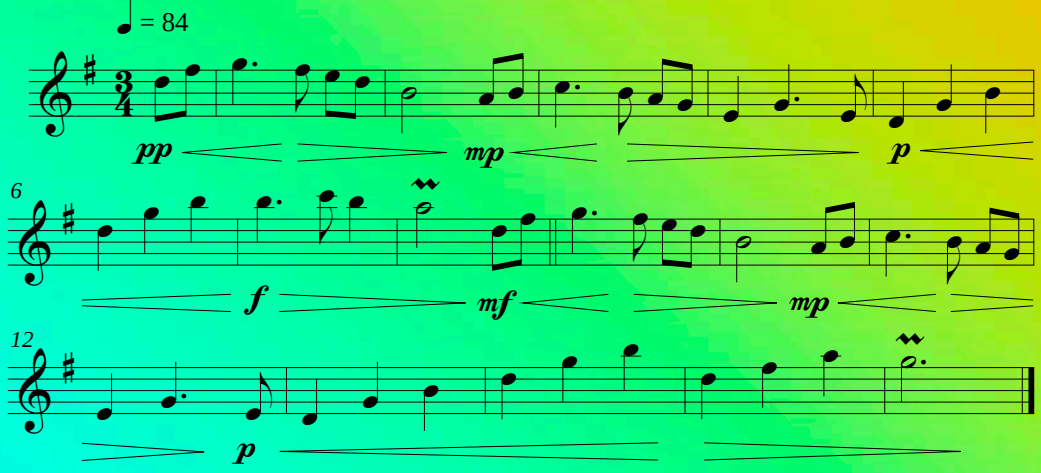
Ashokan Farewell Excerpt #1

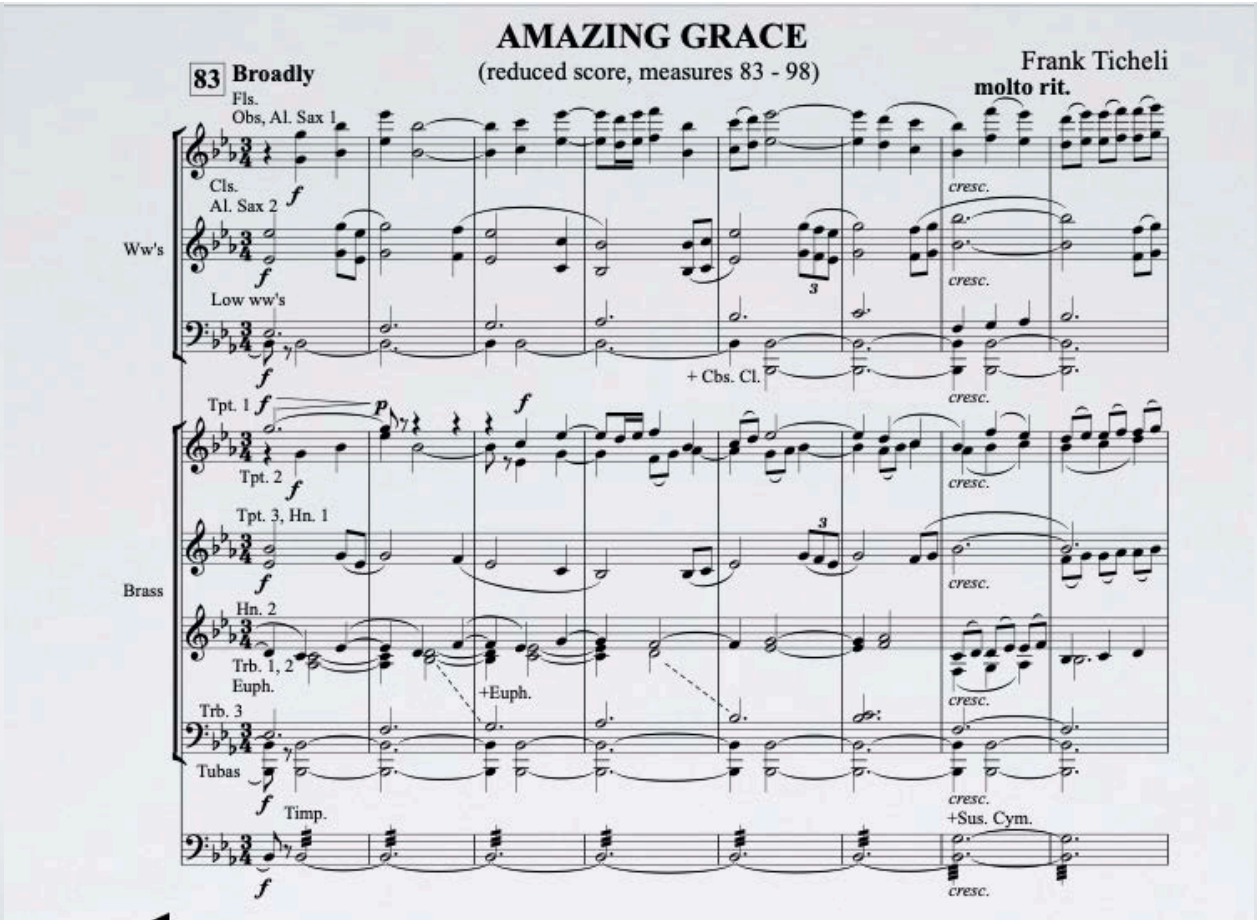


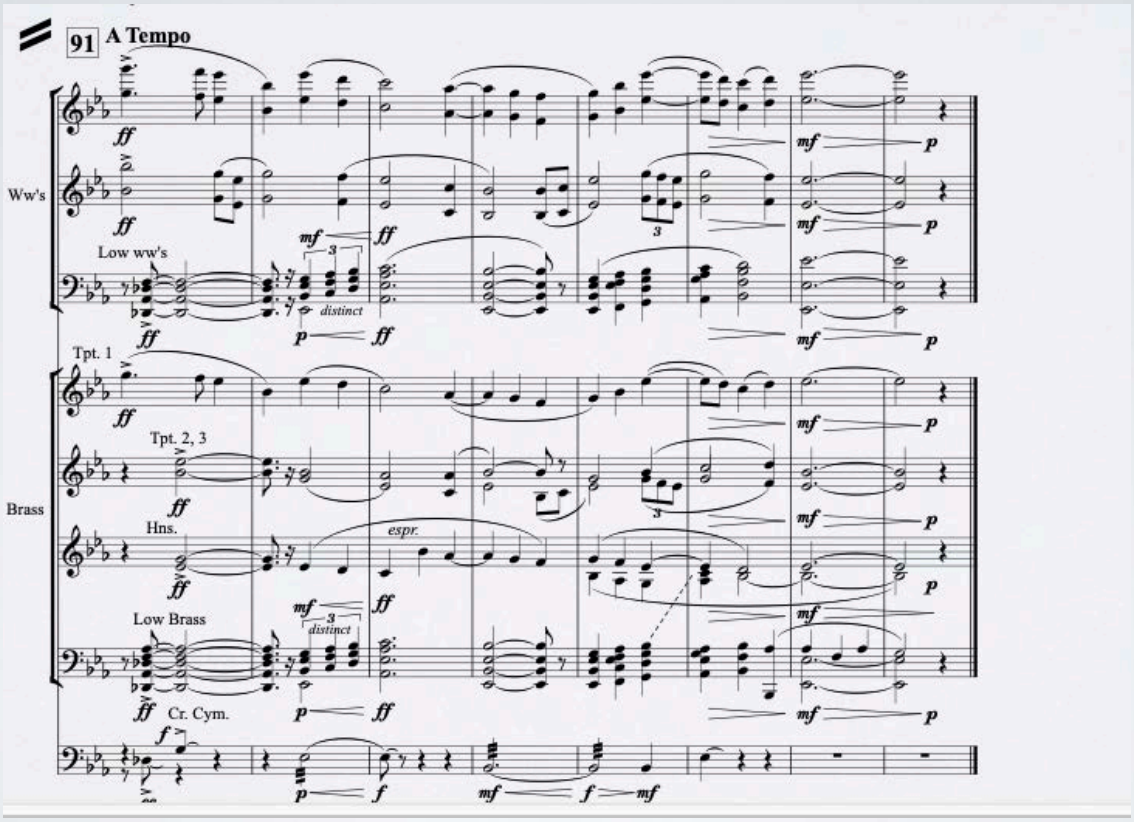
Dynamics are one of the composer's most basic tools to decorate the music.

—Gunther Schuller

Ashokan Farewell Excerpt #3




AMAZING GRACE
(reduced score, measures 83 - 98)
Frank Ticheli
83 Broadly
molto rit.
Fls.
Obs, Al. Sax 1
Cls.
Al. Sax 2
Ww's
Low ww's
+ Cbs. Cl.
Tpt. 1
Tpt. 2
Tpt. 3, Hn. 1
Hn. 2
Brass
Trb. 1, 2
Euph.
+Euph.
Trb. 3
Tubas
Timp.
+Sus. Cym.
cresc.


91
A Tempo
Ww's
Low ww's
distinct
Brass
Tpt. 1
Tpt. 2, 3
Hns.
espr.
Low Brass
distinct
Cr. Cym.

PERFORMANCE NOTE

Dynamics

A common gesture in this piece is a crescendo that swells sharply near the end of its duration, indicated by a flared hairpin (see below). The shape of this crescendo should be dramatic, balanced, and, where appropriate, consistent across sections and the ensemble. It is critical that the release is abrupt though still resonant (not an "articulated" release) and that the duration of the note last until the (down)beat indicated.

Remember that all music, in general,
is a succession of rainbows.

PERCEIVING ALL RHYTHMS LITERALLY

The measurability of musical rhythm, and therefore the accurateness of its notation, is only approximate.

BRUNO WALTER

RHYTHMIC PRECISION MUST SERVE

...NOT SUPERSEDE...

MUSICAL ARTISTRY

EXAMPLES OF INEXACTNESS

DISTORT RHYTHM TO HIGHLIGHT STYLE

NOTE OR NOTES ELONGATED FOR NUANCE

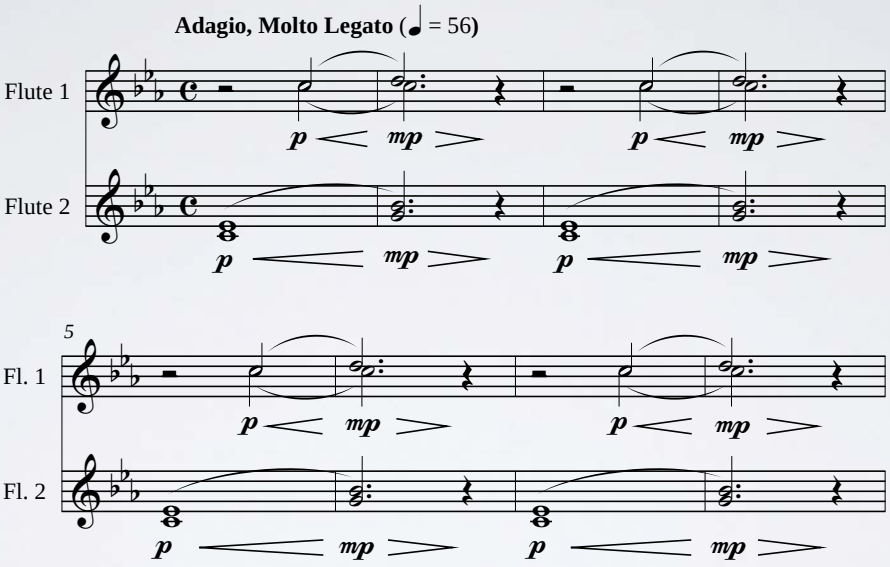
STRETCH PULSE TO EMPHASIZE HARMONY

BLURRED OR DELAYED RELEASE

SHORT NOTES IN DOTTED RHYTHMS

ENTRANCE DELAYED TO ADD DRAMA

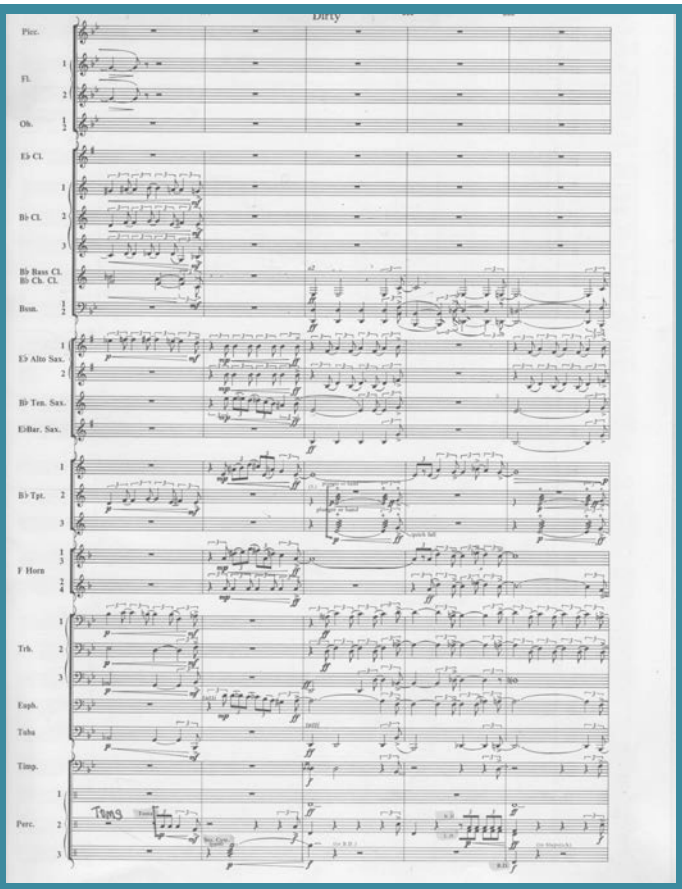
Lux Aurumque, mm. 1–8



LISBON

‘Tis on the Monday morning

all in the month of May.


Dirty
Picc.
Fl.
Ob.
E♭ Cl.
B♭ Cl.
B♭ Bass Cl.
B♭ Ch. Cl.
Bsn.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭Bar. Sax.
B♭ Tpt.
F Horn
Trb.
Euph.
Tuba
Timp.
Perc.
Toms

FACT!

DEVIATIONS ARE OMNIPRESENT

BEING OBSESSED WITH TEMPO MARKINGS

A good tempo is a discovery.
Bruce Adolphe

THE METRONOME DOES
NOT ALWAYS
REVEAL THE TRUTH

DON'T PLAY THE TEMPO THAT IS MARKED.....

PLAY THE TEMPO THAT IS RIGHT!

PAUL HINDEMITH

“Oh…I changed my mind.”

Samuel Adler

“I got it wrong.”

Francis McBeth

If I were conducting it, I would go at the tempo I indicated, but I want you to go at the tempo that feels right to you.

Aaron Copland

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

ABSENCE OF LINE

Music is not a bunch of separated notes strung together,
but rather one note that swims from pitch to pitch on a line.

David McGill

LIVE FOR THE LINE!

FREDERICK FENNELL

ACTORS DON'T SPEAK THEIR WORDS

THEY

DELIVER

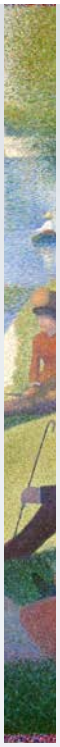
THEIR LINES.

A HORSE

A HORSE

MY KINGDOM FOR A HORSE

I PLEDGE ALLEGIANCE



Sunday Afternoon on the Island of La Grande Jatte

~Seurat

IGNORING THE FUNCTION OF SILENCE IN MUSIC

Music and silence combine strongly because
music is done with silence, and silence is full of music.
Marcel Marceau

A MUSICIAN PLAYS

THROUGH THE SILENCE

BRUCE ADOLPH

THE RIGHT WORD MAY BE EFFECTIVE, BUT NO WORD WAS EVER AS EFFECTIVE AS A RIGHTLY TIMED PAUSE

MARK TWAIN

THE SILENCE THAT PRECEDES THE MUSIC

THE SILENCES DURING THE MUSIC

THE SILENCE FOLLOWING THE MUSIC

Silence Before the Music

BEFORE THERE IS SOUND THERE IS ALREADY MEANING

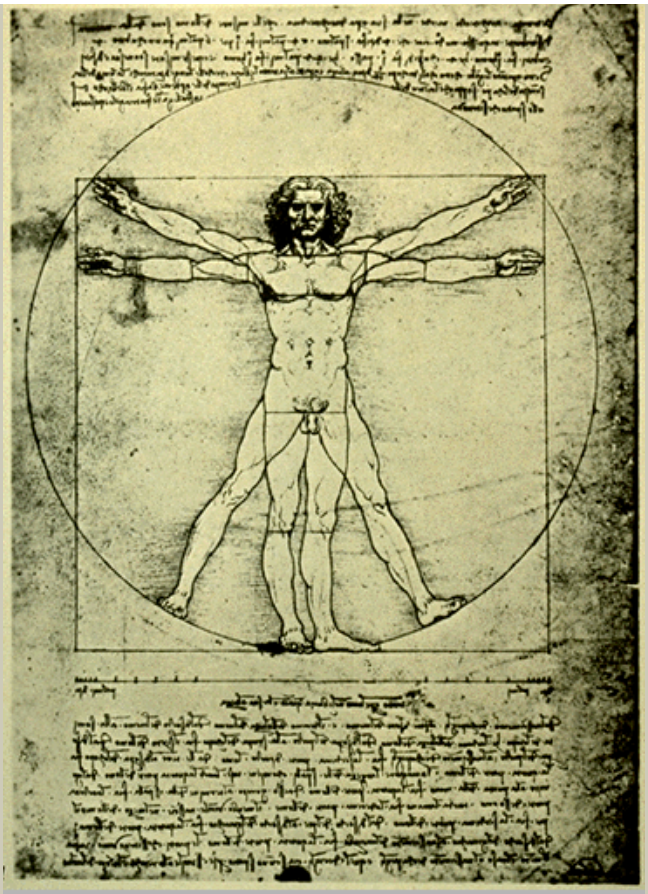
BRUCE ADOLPH

Silence During the Music

RETURNING TO SILENCE WITH ARTISTRY

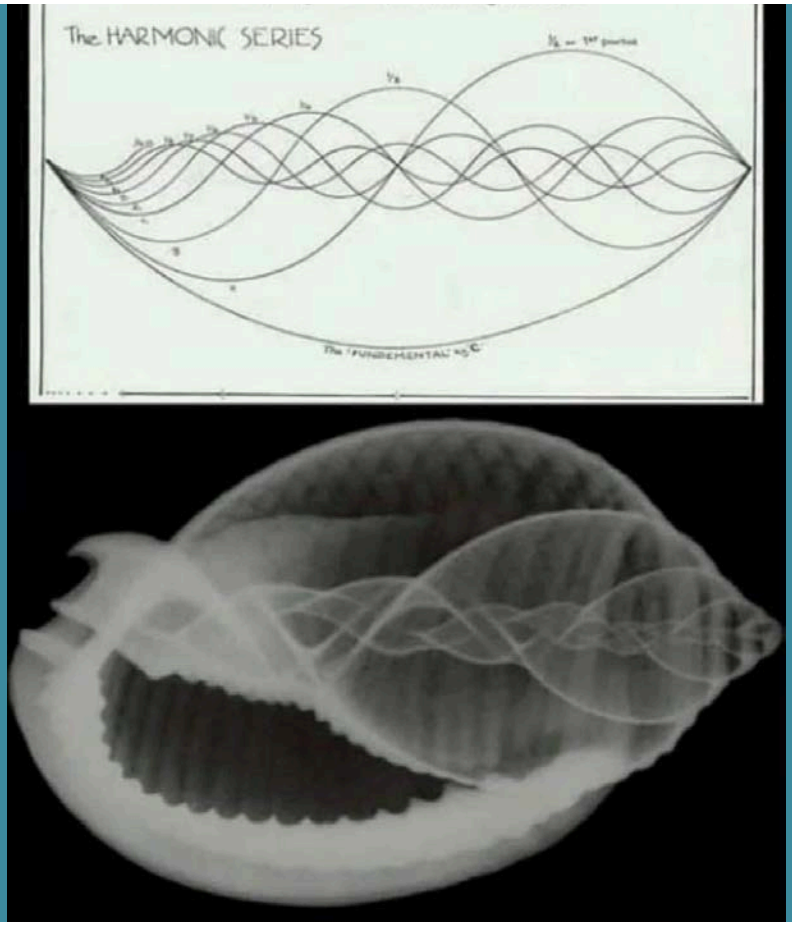
FAILURE TO PONDER THE ROLE OF PROPORTION

Proportion is the heart of beauty.
Ken Follett



Leonardo da Vinci, drawing from the notebooks

PROPORTION


The HARMONIC SERIES

come…to…me

come . . . tooooo . . . meeeeeeeee

come . . . toooo . . . meeeeeeee

come . . . . . toooo . . . . . meeeeeeeeeeeeee

PLAY ONLY WHAT IS ON

THE PAGE

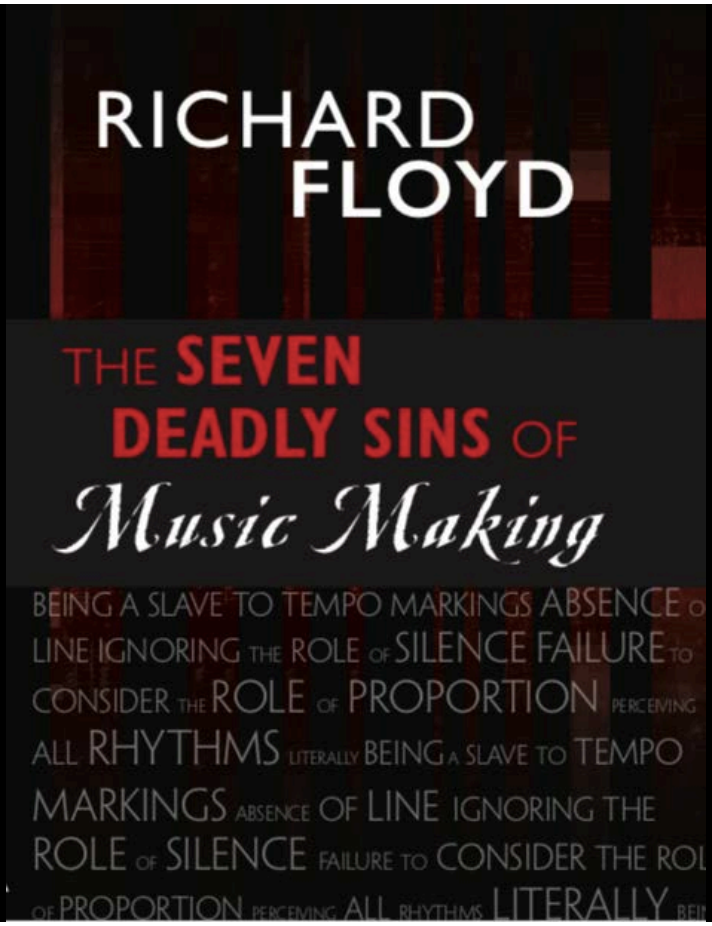
AND. . .

YOU WILL BE WRONG!

MALLORY THOMPSON

THE ULTIMATE SIN

To have no opinion or to make no judgments whatsoever.


RICHARD
FLOYD
THE SEVEN
DEADLY SINS OF
Music Making
BEING A SLAVE TO TEMPO MARKINGS ABSENCE O
LINE IGNORING THE ROLE OF SILENCE FAILURE TO
CONSIDER THE ROLE OF PROPORTION PERCEIVING
ALL RHYTHMS LITERALLY BEING A SLAVE TO TEMPO
MARKINGS ABSENCE OF LINE IGNORING THE
ROLE OF SILENCE FAILURE TO CONSIDER THE ROL
OF PROPORTION PERCEIVING ALL RHYTHMS LITERALLY BEI