

Lessons Learned from the Evaluator's Table for an Expressive and Authentic Performance

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YOU are the connection between the composer and the players

YOU are the engineer at the "mixing board"

YOU are quality control of ensuring your musical ideas are shared

Unifying & matching style across the ensemble

- the CONDUCTOR must have a strong aural image
- The conductor must COMMUNICATE that image
 - Physically (preferred)
 - Verbally
- You must INSIST that you get that sound

Common observations:

- **Matching tutti articulations**
 - Beginnings - middles - endings of notes
 - Three-person ensembles
 - Modeling
 - Sing for confirmation of understanding
- **Creating more contrast between articulation styles**
 - Phrases that include multiple articulations & note lengths MUST have audible differences
- **Connecting crescendos to arrival moments**
 - Lowest voices "drive the crescendo bus"
 - Avoid ensemble breaths during crescendos
- **Pace & balance of decrescendos**
- **Creating more contrast between various dynamics**
 - How extensive is the range of dynamics of your ensemble?
 - Fundamental - playing w/ control at extreme high & low dynamics
 - Mastering the low end in order to create more contrast
- **Clarity of melodic/primary line**
 - Conductor has to choose & communicate the priority
 - Dealing w/ frequent changes
 - Transparency & clarity in full dynamic, tutti sections
 - Editing tutti dynamics for YOUR ensemble
- **Intonation challenges**
 - Use of consistent air stream
 - Having a pitch reference
 - Within the melodic line vs. within the harmonic accompaniment
- **Rubato / ritardando / fermata / ensemble timing**
 - As a rule (knowing rules are made to be broken) - exaggerate
 - Choose slow, lyrical repertoire strategically
 - Ensemble timing is everyone's responsibility
- **Excellent pitch & rhythm accuracy, intonation, balance, & ensemble timing are not the end goal - it's only the foundation for being expressive & MAKING MUSIC**

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