

DO YOU HEAR WHAT I HEAR?

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featuring

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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

Intonation and Tuning

Pitch & Intonation

Rhythm

Dynamics

Articulation

Timbre

Balance & Blend

Rhythm & Articulation

Dynamic Contrasts

Balance & Orchestration

Phrasing & Style

Line & Continuity

III Some Givens

- A *The ear can't hear what the mind can't imagine* **Gunther Schuller**
- 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 create is 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

<http://www.carolinehartig.com/clientuploads/pdfs/Chords%20of%20Just%20Intonation.pdf>

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 through 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 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 Line and Continuity...Interpretation...The Good Stuff

X Putting On Your “Musical Make-Up”

- A Our options are:
 - 1 Louder or softer
 - 2 Heavier or lighter
 - 3 Longer or shorter

XI From The Beginning Ponder Expressive Qualities Either Evident Or Implied In The Score

- A AGAIN...*The ear can't hear what the mind can't imagine.*
Gunther Schuller
- B Search for words that capture the mood of the music. Is it playful, somber, intense, sad, happy, restless, celebratory, tragic, regal, majestic, noble, gloomy, mysterious, joyful, lovely, tender, angry or.....?
- C Consider: Is this piece a fantasy with a free and fluid rhythm? Is it a march with a strict regular beat? Is it a dance with its own personal lilt?
- D Or simply ask the question. “Is the music singing or dancing?”
- E Seek an emotional connection from the very beginning but be open to change and evolution.
- F Faces can be fun and sometimes help to spark the imagination.

First And Foremost. Find The Musical Line

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 the music. Daniel Barenboim

Live for the line. Frederick Fennell

- A Line is much more than melody
 - 1 Seek a continuity of feeling
 - 2 Consider the melodic curve
 - 3 Look for musical destinations

- B In general white notes sustain the line and black notes connect the line.
- C With rare exception there will always be dynamic inflections not marked in the score.
- B All are meaningless until perceived by the listener.

XII Essential Truths

- A Beauty exists in curves...soft shapes
- B In general music is an endless succession of rainbows.
- C All music has a heart beat. We must find it.
- D Thoughts on Repetition.
 - 1 Repetition...yes! Duplication...no!
 - 2 In general repeated notes or a repeated design must not be equal
 - 3 A repeated single note or phrase is similar to the repetition of words or phrases in speech. They can't remain the same.
- E Rhythm is not always finite.
- F On Rubato –
 - 1 *One must feel a certain logic...not a disorderly fantasy.*
 - 2 There has to be an awareness of proportion.
- G On Ritards – Never too slow too soon. Proportion is essential.
- H Articulation = Instrumental Diction
- I Rests must be viewed as energy filled silence. They are an essential part of the music.
- J Accompaniment – *the sounds in which a theme is clothed*

XIII Rehearse With A Musical Motive

- A There is no reason to play in tune unless it enhances the music. There is no reason to introduce style unless it enhances the musical content of the work at hand.
- B It is crucial that we make musical decisions first and then make pedagogical decisions that serve to enrich the musical content.

XIV Creating A Musical Journey