

EXPRESSIVE PERFORMANCE

AIM: To play with musical expression

It's easy to teach the mechanical aspects of music

We need fervor to play expressively and a change in musical thinking

There are 3 Concepts of Expressive Playing

1. ALL NOTES DO NOT WEIGH THE SAME

- Small notes values move to larger note values
- Less significant notes lead to more significant notes

2. ALL MUSIC MOVES FORWARD: POINT TO POINT

(Not note to note)

- A musical phrase starts somewhere and goes somewhere
(When I get into my car and put my car into "drive" I am no longer at home...but heading somewhere.)

3. THE COUTOUR OF THE LINE DICTATES ITS DYNAMICS

(Colors leap off of an artist's painting and catch our eye, and in the same way music lines should reach out and strike our ear)

- Lines that ascend...crescendo
- Lines that descend...diminuendo (except for low instruments)

Example: A piece with half note and two quarters: Adagio
Crescendo thru the quarter notes to the half note

A piece with moving lines

- Melodic lines tend to dominate most pieces
- Lines from harmonic activity (Inner-voice mvt)
- Lines that are the motor of the piece (ostinatos)

Rhythmic motion should be heard and felt, with no lines being buried.
Crescendo with all moving lines...crescendo thru the 8th notes

It adds energy and tension to the movement

Playing **DESCRESCENDOS** for Maximum Effect

- Usually begins too softly
- Get more intense at the start
- Push more air at the beginning
- Intensify the beginning...so it does not get too soft too quickly

Playing **CRESCENDOS** for Maximum Effect

- Begin softer than written and not louder
- Tell the students where the apex should occur

ACCENTS

- Students usually over-tongue
- Over-articulate
- Use too much air
- Results in a blatty, spread tone...leading to pitch, balance and timbre problems

Solution: Play the note before the accent softer= a better contrast