

MUSICAL EFFECT

I. Expression

- A. What are the implied effects in the composition?
 - 1. Joyful, Sad, Intimate, Heroic, Aggressive
- B. What is the Emotional Character of the composition?
 - 1. Drive, Interruptions, Anticipations, Pauses, Sighs

II. Shaping of Line - Very beginning introduction for students. These are broad general rules.

- A. When the notes go up, the music gets louder.
- B. When the notes go down, the music gets softer.
- C. Don't let notes decay unless specified. Keep the energy going.
- D. Note Weighting - the longer the note, the heavier the note.
 - 1. Heavier notes are often arrival points in phrases.
 - 2. Shape the line according to the weight of the note rather than the shape of the up and down line.
 - 3. Determine what note you are going to.
 - 4. The weight is almost always on beat one in a 3/4 Time Signature.

III. Understanding Roles - Each player learns their role then matches their sound to other players of like parts. They should balance according to their role. Moving parts should be brought out. Students need to understand their entire phrase may only have two beats of moving parts. They should bring those out and then get back out of the way.

- A. The Melody shall always be heard.
- B. The Harmony shall always be heard but never, never cover the Melody.
- C. The Rhythm shall be felt.
- D. The long notes (drone) shall never cover the rhythm.

IV. Phrasing

- A. Dovetailing of lines: When a group or person is playing, they should pass the baton to the next section that enters. In other words, don't release early and leave gaps.
- B. Don't breathe after a long note or over a barline unless it is the end of the phrase

V. Tempo

- A. Play at a tempo in which your band can achieve a good sound
- B. Slow pieces should never be played too slowly. This tends to lose energy.
- C. Fast pieces should not be played faster than the band can handle. It is okay to go a little slower than the tempo marking. However, if you are significantly slower, you might want to choose a different piece.
- D. Don't be afraid to use Rubato. There is almost always a variation of tempo.

VI. Dynamics

- A. Dynamics is a range not a straight line.
 - 1. Always apply direction or variation of lines at every dynamic level.

VII. Interpretation

- A. Listen to multiple recordings for reference. Make decisions about your interpretation of the score before you start rehearsing it.
- B. Study your scores and anticipate rehearsal errors. Make your marks ahead of time.
- C. Record your ensemble daily. Make sure you are hearing what they are actually performing. Don't settle!
- D. Let the students play without a conductor. See what musical decisions they can make. You might be surprised!
- E. Always insist on unity of style i.e. note lengths, direction of line, etc.

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Always strive to play with Great Sounds and Make Music.

Perform what isn't on the page!