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“Striking the Imagination”:
A Handbook for Creative Music Lessons

von

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ABSTRACT

“Striking the Imagination” is a handbook designed to promote creativity and imagination when practising, teaching and performing music. Unlike many method books which focus exclusively on technical competence, this book is a compilation of prompts and exercises intended to stimulate thoughts and conversations to encourage musicians to question what they wish to communicate, and how they can express this during performance. Many of these exercises are inspired by historical performance practice and Early Music, with particular regard to historical concepts of Gesture, Rhetoric, Text-Setting, and Improvisation. Using this book will help to foster an imaginative and creative approach to music, which will in turn increase motivation, enjoyment, intention, and understanding, and above all else nurture artistic and expressive facility.

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*The Intention of Musick is not only to please the Ear, but to express Sentiments, strike the Imagination, affect the Mind, and command the Passions.*¹

This point of view expressed by Francesco Geminiani (1687–1762) in 1751 was by no means an atypical approach during his time, but an outlook shared by many of his fellow musical theorists. Today, whilst there are a great many method books available dedicated to repertoire and the development of technique, there are far fewer with a focus on the emotive and imaginative elements of music making that Geminiani describes, with attention to these subjects lying largely in the hands of the individual and/or their teacher. Lessons for beginners and intermediate level students can often become inadvertently preoccupied with the immediate challenges of making a sound, reading the music, finding right positions and fingerings and so on, and talk of expression subsequently falls low on the list of priorities.² Consciously choosing to invest time and emotional energy into musicality can be tough when lesson time is short and there are other “more pressing” challenges, yet to offer such excuses denies students of the opportunity to develop vital skills of interpretation and communication, leaving them “dependent on notation, imitation, and adult intervention”.³

*Just as painting is not the art of combining colours in a way which pleases the eye, no more is music the art of combining sounds in a way that pleases the ear. If there were nothing but that, both of them would be counted among the natural sciences rather than the fine arts.*⁴

Instilling an emotional or imaginative association with the music is critical for students developing a sense of meaning and purpose when they play music, without which music is reduced to technical matters and note reading. The exercises in this book are designed to stimulate thoughts and conversations that will encourage musicians to question what they are trying to communicate in their playing, both from the standpoint of the composer and from their own artistic autonomy, and to explore how they can express these ideas through their playing. Focusing on these goals focuses the attention directly on critical listening as students seek out

¹ Francesco Geminiani, *The Art of Playing on the Violin* (London, 1751), 1.

² Jane W. Davidson, Stephanie E. Pitts, and Jorge Salgado Correia, “Reconciling Technical and Expressive Elements in Musical Instrument Teaching: Working with Children,” *Journal of Aesthetic Education* 35, no. 3 (2001):52.

³ *Ibid.*, 58.

⁴ Jean-Jacques Rousseau, *Essai sur l’Origine des langues* (Geneva, 1781 pub. post), 413.

ways to colour notes and shape phrases in order to portray their intentions. Evaluating their own sound and how it matches up to their preconceived sound concept is a skill which fosters a level of independence critical for progress outside of lessons.⁵ Most teachers are familiar with telling a student what they should practise, but ensuring that they have a musical reason to practise is likely to be more motivating.⁶ Beginners can be reluctant to practise in instances where they do not know the tune, or what a piece is “supposed to sound like”,⁷ so by giving them tasks rooted in creativity, focus is redirected from playing every note and rhythm correctly, to musical autonomy and self-expression. Students who enjoy telling stories, drawing pictures, or writing down thoughts or feelings should find this book more engaging than more typical method books, as the music is interspersed with various tasks and prompts, with spaces for recording ideas. In situations where a student is disinterested in practising, this book might act as a stepping stone if they are instead keen to draw a picture of an imagined character for example, which may then in turn inspire them enough to unpack their instrument. The activities within the book and subsequent discussions of course require a level of commitment in terms of both time and energy. Making space however in music lessons to discover what inspires a student’s imagination will in all likelihood act as a stimulus for them developing a sense of purpose in performance that cannot be rivalled by face-value instruction on phrasing, dynamics, and tempi.⁸

*An orator & a musician have fundamentally the same aim in respect both of preparing the thing they are to deliver & of the delivery itself, namely to master the hearts of the listeners, to arouse or soothe their passions, & to transport them now to this feeling, now to that one.*⁹

Early music and historical sources have been a source of inspiration for this book for a variety of reasons. Unlike the majority of modern repertoire, scores from this period generally have fewer details (pertaining to tempi, dynamics, articulation etc.), and as Bruce Haynes remarks, “to play or sing only what was written would not have been sufficient or have pleased the listeners – least of all the composer”.¹⁰ It was thus an expected part of historical performance

⁵ Davidson, Pitts, and Correia. “Reconciling Technical and Expressive Elements,” 52.

⁶ Ibid., 53.

⁷ Steve Oare, “Practice Education: Teaching Instrumentalists to Practice Effectively,” *Music Educators Journal* 97, no. 3 (2011): 42.

⁸ Davidson, Pitts, and Correia. “Reconciling Technical and Expressive Elements,” 59.

⁹ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752), 100.

¹⁰ Bruce Haynes, *The End of Early Music* (New York: Oxford University Press, 2007), 4.

practise that the musicians themselves would make appropriate artistic decisions to shape pieces. The main impetus for these decisions was the concept of Rhetoric, which dominated artistic and intellectual discourse until the eighteenth century.¹¹ Rhetoric influenced all aspects of music from composition to delivery, with musicians aspiring to “stir the listener's heart and move the affections, [so] that the singing may thus achieve the purpose for which it was made”.¹² There are plentiful sources encouraging singers and instrumentalists alike to learn from great orators, who vary the inflection, enunciation, pacing, and intensity of their voices in order to move their audience.¹³

The significance of applied rhetoric would have inspired musicians to understand and embody the Affect of the music they were performing. This forms the basis of many exercises within the book, with the rationale that if students are to develop this same level of intent in their playing, they will know not only why they are playing, but how they wish to communicate. Numerous tasks are based around characterisation and story-telling, all with the common objective of fostering a concrete basis from which to convey an expressive and vivid message in performance. Whilst ideas from early music and historical sources provided the motivation for this book, the exercises have also been influenced by more recent pedagogy and research. A number of the tasks in the book relating to imagining a character or setting stem from the work of actor and theorist Konstantin Stanislavski (1863–1938), who devised a method of character development in order to help actors experience the real emotions of their character during rehearsal and performance, as opposed to artificially representing them. One of the central tenets to his process is the “magic if”, in which actors imagine themselves in fictional circumstances through questions such as “what would I do if I were in this circumstance?” and “how would I behave, move, or sound if I was experiencing this?”.¹⁴ Brass pedagogue Arnold Jacobs (1915–1998) actually advised his students to study acting in order to help them portray realistic

¹¹ Ibid., 12.

¹² Michael Praetorius, *Syntagma musicum*, iii (Wolfenbüttel, 1618), 229.

¹³ Nicola Vicentino, *L'antica musica ridotta alla moderna prattica* (Rome, 1555), f.94v.

¹⁴ Geoffrey Tiller, “Sounding the Inner Voice: Emotion and Vocal Emulation in Trumpet Performance and Pedagogy” (PhD diss., University of Toronto, 2015), 83.

Part of this method involves the exploration of “given” and “inner” circumstances. “Given circumstances” refers to the information provided, be it from the playwright, or in the case of this book, the composer. It therefore encompasses knowledge about a musical work (eg. structure, style), its composer, and historical and emotional context. The “inner circumstances” regard personal experiences and emotions that inform “a detailed portrayal of a real person”.

and believable stories to their audience,¹⁵ two centuries after Geminiani recommended “while his [the musician’s] imagination is still warm and glowing... [to] pour the same exalted Spirit into his own performance”.¹⁶ Stanislavski’s questions are therefore an ideal tool for music lessons and form the inspiration for a number of exercises in the book, whereby students create and embody characters, and explore how they can be represented musically.

“Many [of the boy choristers] turn out to be good signers of all voice ranges;... [others] may be able to learn to play instruments such as organ, dulcian, cornett, sackbut, shawm, violins, viols, harp & other instrumentents, and they will become first-rate musicians, having been fine singers and learned from the best teachers they could have.”¹⁷

In the sixteenth and seventeenth centuries, instrumentalists typically began their musical training with singing, receiving a comprehensive education in practical and theoretical subjects including the art of solmisation, following the guidonian hand, maintaining a tactus, and the rules of musica ficta, proportions, and hexachords, as well as of course everything associated with the reading notation prior to learning to play an instrument.¹⁸ In the introduction to *Horologium Musicum* (1676), Hieronymus Kradenthaller (1637–1700) states that “even if a boy does not have a good voice it might be worth training him in case his broken voice turns out well, or if he wishes to become an instrumentalist, since vocal and instrumental music belong together like body and soul”.¹⁹ Instrumentalists were routinely praised for their imitation of the human voice, with both Silvestro Ganassi (1492–1565) and Geminiani highlighting the importance of this quality in the first passages of their respective treatises.²⁰ This solid vocal foundation would without question have influenced instrumentalists playing. The shaping of musical phrases can

¹⁵ Kristine Anne Healy, “Imagined Vocalities: Exploring Voice in the Practice of Instrumental Music Performance” (PhD diss., The University of Huddersfield, 2018), 169.

¹⁶ Geminiani, *The Art of Playing*, 8.

¹⁷ E. Vander Straeten, *La Musique aux Pays-bas avant le XIXe siècle* (Brussels, 1867–88), 189–90. Quotation from a source in Valladolid, Spain, in 1601.

¹⁸ Liza Nicole Malamut, “Sounding History: A Diminution Method for Modern Trombonists” (PhD diss., Boston University, 2018), 20.

¹⁹ Hieronymus Kradenthaller, *Horologium Musicum* (Nuremberg: Endter, 1687), 14.

²⁰ Geminiani, *The Art of Playing*, 1.

Silvestro Ganassi, *Opera intitulata Fontegara*, (Venice 1535), CIII.

be directly related to prosody in language,²¹ with words naturally guiding emphasis (of both syllables and words), articulation, note length, and breathing within a piece. Despite having no knowledge on the mechanics of the voice, when children begin singing, over time they develop breath support, evenness of tone, articulation, intonation, and phrasing, all skills which are directly transferable to playing an instrument.²² There is also evidence that melodies presented vocally are remembered more clearly than those presented instrumentally.²³ Putting the instrument down during lessons to sing through the music is therefore a strategy that can be employed to improve a multitude of bases. Teachers might draw a student's attention to breathing (which should be intuitive whilst singing), highlighting the most important words in the phrases, the differences between syllabic and melismatic passages to inspire articulation, and to communication of the words and their meaning with conviction away from the hindrance of an instrument, to name but a few. Vocal music therefore makes up a high percentage of the excerpts and pieces within the book, not only for the purpose of inspiring the imagination, but to encourage singing both in lessons and in the practice room. It is important to note here that both teachers and students alike can feel self-conscious about singing, meaning it should be introduced gently, in a "positive and unthreatening" atmosphere.²⁴ Whilst both accuracy and tone quality are important when modelling, a teacher who is "willing to accept" their own "inevitable" errors cultivates an environment in which students also feel free to make mistakes, conducive not only to singing, but to risk taking in general which is integral for student growth.²⁵

Historically, professional instrumentalists learned by apprenticeship, and therefore were presumably in more regular contact with their teachers than pupils today, removing the need for instructional method books.²⁶ Canons and bicinia were the staples of practical education,

²¹ Katherine Strand, and Brenda Brenner, "Learning to Be Creatively Expressive Performers," *Music Educators Journal* 103, no. 3 (2017): 24.

²² Tiller, "Sounding the Inner Voice," 99.

²³ Michael W. Weiss, Sandra E. Trehub, and E. Glenn Schellenberg, "Something in the Way She Sings: Enhanced Memory for Vocal Melodies," *Psychological Science* 23, no. 10 (2012): 1077.

²⁴ Mitchell Robinson, "To Sing or Not to Sing in Instrumental Class," *Music Educators Journal* 83, no. 1 (1996): 18. A good intermediary step for students unwilling to sing is closed mouth humming, although of course this can cut out many of the benefits discussed above. Some students may be more happy to sing once they have hummed.

²⁵ *Ibid.*, 19.

²⁶ John Butt, *Music Education and the Art of Performance in the German Baroque* (Cambridge: Cambridge University Press, 1994), 62.

acquainting students with polyphony and independent vocal lines.²⁷ Describing the pedagogical benefits to playing two-part music, Joachim Quantz (1697–1773) explained how when playing alone, “one can easily get into the habit of either rushing or dragging” with the reason being that “no counter-motion is heard in another part”. He goes on to say that if duets are practised regularly with “good and correct execution”, then “whatever else is required in the way of speed, extempore variations and such matters” can be more easily cultivated, and that “the constant opportunity... for either imitating a phrase that has already been played, or for presenting this phrase, produces its own special pleasure, especially for a beginner”.²⁸ The technical advantages of playing duets to improve such skills as rhythm and tuning are clear, but it is also noteworthy that playing together brings the teacher and the student to a more level playing field, where both are striving for the same shared goals. Chryso Hadjikou’s research suggests that young students may learn best whilst collaborating, with duets prompting the sharing of ideas and the construction of new understandings.²⁹ The modelling that is so important for students also shifts from an instructional nature where student and teacher take it in turns to play, to one with musicality and cooperation at its core. For these reasons, the vast majority of pieces in the book are presented with two parts, either in their original form as duos, or edited so that the bass part may be played on an instrument of the same range.

The concept of the gesture as a universal language took on renewed importance in the mid-sixteenth century, with reforms in the teaching of rhetoric placing greater emphasis on the inclusion of the nonverbal arts.³⁰ In *The Advancement of Learning* (1605), Francis Bacon (1561–1626) stated that “the lineaments of the body disclose the dispositions and inclinations of the mind in general”,³¹ whilst John Bulwer in 1644 wrote that “the motions of the mind are by action unfolded”.³² Whilst the types of gesture these sources are referring to were precise movements with definitive meanings, asking students to transfer their musical concepts into

²⁷ Ibid., 64-65.

²⁸ Johann Joachim Quantz, *Sei Duetti a due Flauti Traversi*, (Berlin: Winter, 1759), 1.

²⁹ Todd Edison Jenkins, “Teacher Perceptions of the Benefits of Duets in Private Trumpet Lessons: A Qualitative Survey Study of University Teachers in South Carolina” (PhD diss., Liberty University, 2023), 32.

³⁰ Jeffrey Wollock, “Renaissance philosophy: Gesture as universal language,” in *Body – Language – Communication Volume 1* (Berlin, Boston: De Gruyter Mouton, 2013), 364.

³¹ Francis Bacon, *The Works of Francis Bacon, Volume I*, ed. Basil Montagu (New York: R. Worthington, 1884), 201.

³² John Bulwer, *Chironomia, Or the Natural Language of the Hand, and Chironomia: Or the Art of Manual Rhetoric*, 1644, ed. James W. Cleary (Southern Illinois: University Press, 1974), 179.

gestures can help them to physically articulate their ideas, leading to more intentional communication when they play. In general, children are significantly more open to exploring physical activity than adults,³³ and movement presents them with the option of expressing feelings that they might otherwise struggle to verbally articulate. The gestures themselves that might be used in the context of a lesson could include finger-wiggling, dancing, walking in the style of a character, and striking poses, all of which could be used to represent musical motifs, to convey emotions, to demonstrate contrasting sections, and to inspire pace and momentum, to name a just a few. Demonstrating movements which are graceful at the ends of phrases for example could help students learn to close phrases elegantly without accenting the final note.³⁴ Using gestures in lessons may also provide teachers with extra clues about a student's understanding (as their thought process is translated from the internal to the external), and there is evidence that the use of gesture can make children more receptive to instruction and learning.³⁵

“One must proceed as in painting, where mezze tints or half-tints are used to express light & shade, imperceptibly blending darkness with light. In singing & playing, therefore, one must use the diminishing piano & the strengthening of a note similarly as half-tints, since this variety is an indispensable part of good performance.”³⁶

Music and colours have a long history of association, with Aristotle (384–322 B.C) stating “we may regard all colours as analogous to the sounds that enter into music”.³⁷ In the Renaissance, Silvestro Ganassi (1492–1565) published his treatise *Opera intitulata Fontegara* in 1535, in which he illustrates a differentiated palette of colours on the recorder which can be achieved through variation in tone quality, breath, and articulation. He proposes that “just as the dignified and perfect painter imitates all the things created in nature through the variation of colours, so you will be able to imitate the utterings of the human voice with wind and stringed instruments”.³⁸ Studies have shown strong correlation between colours chosen and

³³ Davidson, Pitts, and Correia. “Reconciling Technical and Expressive Elements,” 58.

³⁴ Priscilla M. Howard, “Kodály Strategies for Instrumental Teachers,” *Music Educators Journal* 82, no. 5 (1996): 30.

³⁵ S. Broaders, C. Cook, S. W., Z. Mitchell, and S. Goldin-Meadow, “Making children gesture brings out implicit knowledge and leads to learning,” *Journal of Experimental Psychology General* 136 no. 4 (2007), 539–550.

³⁶ Quantz, *Versuch*, 145.

³⁷ Michael Poast, “Color Music: Visual Color Notation for Musical Expression,” *Leonardo* 33, no. 3 (2000): 217.

³⁸ Ganassi, *Opera intitulata Fontegara*, CIII.

emotional associations with music, with faster music in major tonalities generally being matched with saturated yellow colours, whilst children have shown consistent pitch-hue associations, with yellows and greens associated with higher pitches, and blues and purples with lower pitches.³⁹ Young children are familiar with using colours in learning and play, and so may find incorporating colours into their thinking more intuitive than adult students. Students' responses to colours in musical lessons can function differently between individuals. Teachers may discover that imagining colours helps a child to produce a variety of sounds on the same note from which they can then select the most desirable, or for beginner brass players to differentiate between different notes from different harmonics. Colours can be linked to passages with contrasting characters or emotions, and could help students to visualise musical changes in dynamics or energy as the blending of one colour into another, with artist Wassily Kandinsky (1866–1944) proclaiming that "the sound of colours is so definite that it would be hard to find anyone who would...express bright yellow in the bass notes, or dark lake in the treble".⁴⁰

Historically, the system of solmisation involved assigning syllables to individual notes to identify them from each other and teach music orally. These syllables conveyed not only information about the pitch of the notes, but about inherent tonal qualities. For example, Martin Agricola (1486–1556) explains in his *Musica Choralis Deudsch* (1533) that *ut* and *fa* should be sung "extremely mildly, gently, sweetly and softly". *Re* and *sol* meanwhile "emit an average sound", whilst *mi* and *la* are hard syllables which should be sung in a "more manly and stronger way".⁴¹ Although a detailed explanation about the application of solmisation is beyond the scope of the book, giving students the chance to experiment with portraying these hard and soft sounds is an interesting exercise to further illustrate the possibility of different notes having different colours, rooted in historical performance practice.

Embellishments & ornaments are made by splitting notes & breaking them up whenever in a beat or half-beat a number of notes are joined together which can naturally be sung quickly.

³⁹ Stephen E. Palmer, Karen B. Schloss, Zoe Xu, and Lilia R. Prado-León, "Music–Color Associations Are Mediated by Emotion," *Proceedings of the National Academy of Sciences of the United States of America* 110, no. 22 (2013): 8836.

⁴⁰ Poast, "Color Music," 25. Lake is a shade of deep red.

⁴¹ Martin Agricola, *Musica Choralis Deudsch* (Wittenberg, 1533), vi'.

*These produce such pleasure & delight that we seem to hear so many well-trained birds which captivate our hearts with their singing & leave us perfectly satisfied.*⁴²

Improvised ornamentation was an essential element of performance in the sixteenth and seventeenth centuries, whereby musicians would add embellishments to the written notation in order to add special emphasis, interest, and beauty to the music. This is a broad and fascinating topic that could easily fill a workbook; its inclusion in this book is therefore designed to offer students a mere taster of the subject. The majority of historical sources present intervals of melodic movement (e.g. a step up, a third down, etc.) individually, and then offer numerous examples of how these intervals can be decorated, starting with short and simple stepwise patterns, and progressing into more rapid and virtuosic flourishes sometimes with melodic leaps and more intricate rhythms.⁴³ Giovanni Luca Conforti (1560–1608) recommends beginners to “learn and memorise” his figures, and that in “less than two months [they could]... acquire a good and easy technique”. He further advises students to consider the quality and the value of the note to be embellished in a piece, then to find the appropriate section in his book, and to “borrow” an ornament that will sound good.⁴⁴ Conforti is thus describing a method of application akin to today’s “copy and paste”. This approach forms the basis of the exercises related to ornamentation in the book, in which several figures are presented as building blocks which can be taken and inserted into exercises and pieces. In regards to students assimilating the patterns of notes themselves, research suggests that the process of memorisation may be simply “the formation of chunks”,⁴⁵ leading to the theory that children will learn the patterns most effectively as blocks, each with a specific melodic shape, and (in the book) assigned to a symbol. Improvising ornaments in lessons encourages spontaneity in music making, and playing in canons with the goal of imitating ornaments invokes attentive listening that may otherwise not occur to such a high level. They offer a more enjoyable and creative alternative to the

⁴² Lodovico Zacconi, *Prattica di musica* (Venice, 1592), f.58r.

⁴³ Plenty of examples, for example in Francesco Rognoni, *Selva di varii passaggi* (Milan, 1620), and Giulio Caccini, *Le nuove musiche* (Florence, 1602).

⁴⁴ Giovanni Luca Conforti, *Breve et facile maniera d'essercitarsi a far passaggi* (Rome: s.n., 1593), 3^v–4^f. Translation from Murray C. Bradshaw, “Giovanni Luca Conforti and Vocal Embellishment: From Formula to Artful Improvisation,” *Performance Practice Review* 8, no. 1 (Spring 1995), 11.

⁴⁵ George Miller, “The Magical Number Seven, Plus or Minus Two: Some Limits on Our Capacity for Processing Information,” *The Psychological Review* 63, no. 2 (March 1956), 95.

monotonous drilling of scales, an uncomplicated gateway to memorisation, all skills readily transferable into any number of genres and ensemble settings.

Creating the Book

Given the influence of early music on this book, using repertoire from this period (primarily 1550–1750) was an obvious choice as the music inherently lends itself to many of the topics discussed. Using pieces and quotations from original sources however unsurprisingly provoked many questions throughout the editorial process alongside the more typical considerations of formatting and presentation, which I will now give a general overview to.

Repertoire:

This book is primarily aimed at instrumentalists rather than singers, based principally on my wish to include non-texted pieces, and on the assumption that singing students are more likely to already be engaged in such exercises as working with a text and incorporating gestures in their lessons. That is of course not to say that singers would find this book and the materials within entirely useless or irrelevant. As my intention is for the book to be usable in as many contexts as possible, the musical material is intentionally kept simple enough to be used by beginners, whilst retaining variety.

Historically, it was common performance practise for instrumentalists to play vocal repertoire,⁴⁶ and this therefore opened up a plethora of sources in which to search for pieces. As the book is in English, and many of the exercises are directly related to the text, I narrowed my search primarily to pieces from English sources fitting the following general criteria:

- A melodic range of generally not more than a twelfth (in each part, when a duo)
- Melodic lines without drastic leaps

⁴⁶ In 1591, for example, Giovanni Bassano recommended that his diminutions can serve not only singers, but whichever instrument one desires. Giovanni Bassano, *Complete Bass and Tenor Solo Diminutions*, ed. David Yacus (Somerset: Septenary Editions, 2014), vii.

- Simple rhythms, generally omitting multiple sixteenths notes or complex syncopations
- Pieces without multiple bars of rest

and regarding texted music:

- Language that is straightforward to understand
- Clear imagery or emotional affect in the text (or in the title for instrumental pieces)
- Text suitable for children (without sexual innuendos)
- For pieces in languages other than English, a text that is relatively straightforward to read and pronounce with some degree of accuracy.

Editorial choices:

In line with making a book accessible for children and beginner students whilst using historical sources, various editorial decisions were made once pieces had been selected.

Duets and accompaniments:

A goal of mine in making this book was to have the majority of the musical excerpts playable as duos. Given in the majority of scenarios these will likely be played by a teacher and their student, both of whom would be playing the same instrument, I aspired to keep individual parts within a general range of a twelfth or smaller. This was straightforward when choosing duets and canons, as it meant choosing pieces for two equal voices, or pieces in which the cantus line could be played one octave lower without crossing the bass voice. The pieces selected for solo voice and continuo accompaniment were in the majority of cases written for soprano voice, which in most cases could simply be transposed an octave lower. For these pieces, the continuo line was then considered the second voice, with an accompanying role. Occasionally problems of voice crossing would occur, or the continuo line would extend down several notes below the bass staff (and thus beyond the range of most beginners), in which instances I octavated the problematic notes or phrases.

Range:

It was necessary to decide upon a general framework within which to work in terms of range, clefs, and keys, and given my personal experience and interest in teaching trombone, I

decided to keep the musical exercises within the parameters of what might be suitable for a beginner trombone player. Irrespective of this, I deliberately refrain from referring to specific instruments throughout the book.

Clefs:

In terms of clefs, there are many advantages to offering students (and many teachers alike) the opportunity to try reading unfamiliar historical clefs such as C1 and F3, such as experimenting with following the melodic shapes and intervals, or transposing from other more familiar clefs. For the purposes of this book however, I felt that the inclusion of unusual clefs would for some students require significant time and attention which some teachers may be reluctant to engage with (particularly if they see no particular practical benefit), while the challenges on the side of the student may detract their focus from the goals of the given tasks. More advanced trombone players are familiar with reading tenor and alto clefs, however in order to keep the book as broadly accessible as possible, I made the blanket decision to use only the bass clef.

Transpositions:

Some pieces were transposed (often down a perfect fourth) in order to keep the voices within a comfortable range, and these decisions were made with a view for any resulting key changes to contain a maximum of two flats or one sharp.

Musica ficta:

In places where musica ficta would be applied in historical performance practise such as at cadence points or in instances of “fa super la”,⁴⁷ the ficta is notated directed into the score as an accidental. Although such editorial markings are found above the stave in many transcriptions for modern performance, I found this to be unnecessarily confusing for beginners who may still be grappling with reading notation.

Rhythms and bar lines:

⁴⁷ Anne Smith, *The Performance of 16th-Century Music: Learning From The Theorists* (New York: Oxford University Press, 2011), 35.

A note above *la* is always sung as *fa* when the musical phrase thereafter descends.

Having selected pieces that are rhythmically relatively straightforward, there was little editing required in this regard. In some pieces, I changed the metre so that the measure lengths would be shorter (for example from a tripla with six quarter-note beats per bar, to 3/4). Whilst there is a strong argument for keeping metres and bar lengths the same, I decided that given that the ultimate aim of this book is creativity, rather than learning to read from historical notation, to once again prioritise ease of reading for all students.

Text:

Reading, understanding, and portraying text is a major theme within the book, and so accordingly, the majority of the pieces are vocal works. The texts were mostly in English, and I intentionally chose works with strong themes or imagery. Texts were edited to a minimal degree, with the hope that words such as “thus” and “thine” would be understandable within the context of the sentence. Only small spelling changes (such as from “teares” to “tears”) were made in instances where the original seemed unclear, particularly when syllables of the same word were separated between notes. Text was only removed from a piece when I felt it could distract from the exercise at hand. This happened rarely (as for such exercises I would use instrumental works), with an exception of the pages on canons and imitation, in which the texts were removed in order to make space for the symbols.

Quotations from historical sources:

Speech-bubbles containing quotations taken from historical treaties, documents, and letters are interspersed throughout the book, with the intention of providing the users with further information, specific advice, or historical context. The majority of these sources are not originally in English, and therefore existing translations have been utilised. Some of these translations (and original English sources) include words or phrases that are now unconventional, and therefore may not be readily understandable by younger readers. I have thus edited some of the texts in an attempt to make them more digestible, whilst taking great care to ensure that the meaning is maintained. Some sources use gendered language when advising the reader, using phrases such as “he should”. These have been altered to more inclusive alternatives, such as “one should”, or “musicians should”.

Conclusion

I would besides advise... the Performer, who is ambitious to inspire his Audience, to be first inspired himself; which he cannot fail to be if he chooses a Work of a Genius, if he makes himself thoroughly acquainted with all its Beauties; and if while his imagination is still warm and glowing he pours the same exalted Spirit into his own performance.⁴⁸

This book is a compilation of ideas, exercises, and prompts, curated with the aspiration of making music lessons more creative. The melding together of historical sources, theories, and performance practice with modern music pedagogy are presented in tandem, with each informing the application of the other. Designed to bring emotional and musical intention to the forefront of the mind, the exercises feed the imagination, and encourage more communicative and expressive playing. This is a skill which must be fostered from the very beginning of music lessons, not an embellishment to be set aside until a level of technical competence has been reached. The tools in this book are creative and fun, and can lead to unexpected conversations and musical discoveries. They support a number of learning styles, and can be a path to finding out exactly what inspires a student. Above all, they offer a mere snapshot of how to begin engaging more deeply with music, and how this can inspire ones playing to reach new levels of expressivity.

⁴⁸ Geminiani, *The Art of Playing*, 8.

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To all ingenious Lovers and Practitioners of Music

This book has been made with a desire to promote creativity and imagination when practising, teaching and performing music. It is not a method book, but rather a compilation of prompts and exercises intended to stimulate thoughts and conversations that will encourage musicians to question what they are trying to communicate, and to explore how they can express these ideas through their playing. Many musicians and teachers spend considerable energy focusing on technique, and yet, neglect to feed and nurture artistic and expressive abilities. Instilling an emotional or imaginative association with the music is critical for students developing a sense of meaning and purpose when they play music, without which music is reduced to technical matters and note reading.

Created to be of benefit to musicians of all ages and abilities, exercises and musical examples in this book are presented as clearly as possible. Some may consequently appear simplistic or juvenile, but despite their simplicity they are grounded in modern pedagogy and research. I would urge all students to dedicate time to working on each task earnestly, as they may be surprised to discover new and alternative approaches that lead not only to technical improvements, but to a more satisfying musical approach. One might imagine a colour and discover that their sound is suddenly transformed into something fuller and richer, or spend time developing a persona to portray, to discover that previous anxieties about a technical passage have melted away.

Early music is a key influence of this book, with many of the tasks stemming from historically-informed performance practises. Unlike the majority of modern repertoire, scores from this period generally had fewer details (regarding tempi, dynamics, articulation etc.), and it was therefore expected that the musicians themselves would make appropriate artistic decisions to shape the pieces they were performing. The concept of Rhetoric for example influenced all aspects of music from composition to delivery and musicians therefore strived to stir the hearts of their listeners through their expression of emotions. They were encouraged to learn from great orators who varied their voices to move their audiences, and instrumentalists were also experts in performing vocal music, responding to the emphasis and meaning of the words. Speech-bubbles containing quotations from historical sources are dispersed throughout the book, offering information, general advice, and historical context.

The ideas in this book are a mere snapshot of how we can begin to engage with the roots of the music we are playing, and develop not only as instrumentalists, but as creative, imaginative, and expressive musicians.

A Brief Guide for Users of This Book

The purpose of this book is to develop a toolbox of creative ideas to help you maximise your expressive and communicative potential when you play.

There is no need to work chronologically. Jump from section to section if you prefer, choosing topics or pieces that interest you the most.

Musical excerpts in this book are short and (relatively) simple. This is because it is preferable for the musician to focus intently on the nature of each given task, rather than learning to play a lengthy or complicated piece (there are other method books for this).

Try every exercise earnestly. When each exercise is given close and undivided attention, you may be surprised to unlock a new way of thinking or playing. If something seems too easy, remember that the purpose of this book is to develop skills which can be applied elsewhere.

Apply ideas and exercises to other pieces. The ideas in this book are intended to make you think about what and why you are playing, and how you can communicate with your audience. Try using the same skills and tools when working on other pieces in your repertoire.

Expand upon the given exercises. Go into as much detail as you can with the exercises. Don't settle for adjectives such as "happy" or "sad" - always try to be more precise. If you are asked to choose the important words, go one step further and look at the important syllables. The exercises here are just the beginning.

Play the musical examples as duets where possible. Playing with others helps to improve timing and tuning. If you are playing with a teacher, you can learn by imitating them. Switch roles for more variety, and take inspiration from the harmonies you hear.

Sing frequently. It helps to internalise the melody and the words we want to play, and helps to focus on the music rather than instrumental technique. If you are working with somebody else, one person should sing and the other should play simultaneously, as knowing and hearing the text will help the instrumentalist to understand the meaning and the pacing of the music.

Not every exercise will work for you or your instrument. Different exercises will be easier for different instruments. If something does not work for your instrument, be inventive and try an alternative.

Be open minded, and willing to try. Experiment with an exercise, even if you are uncertain, and see what you learn. There is very rarely one right answer.

So that all the foregoing may be fruitful, one must practise with great perseverance, never losing confidence but holding to the certainty that continual work and practice will prevail in all things and make a master of music. A wise man has said that the stone is not carved out by the water drop that falls once or twice, but continuously.

Tomás de Sancta María

Playing With Words

"Be it known that all musical instruments, in comparison to the human voice, are inferior to it. For this reason we should endeavour to learn from it and imitate it... Just as a gifted painter can reproduce all the creations of nature by varying his colours, you can imitate the expression of the human voice on a wind or stringed instrument"

Silvestro Ganassi

The Art of playing consists of giving an instrument a Tone that shall in a manner rival the most perfect human Voice; and in executing every Piece with Exactness, Propriety, and Delicacy of Expression according to the true Intention of Musick.

Francesco Geminiani

Good musicians take inspiration from many different sources. You can learn a lot by imitating singers. One way to do this is by playing pieces with words. This is a skill which requires special attention.

Take the phrase "I love you". Can you say it in three different ways, each with a slightly different meaning?

1

I love you

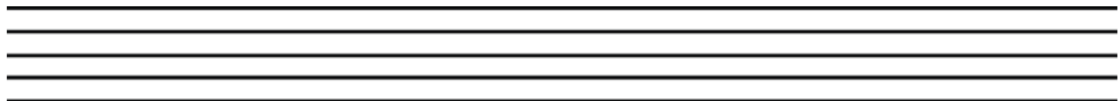
2

I **LOVE** you

3

I love **you**

Choose three notes and write them below:



I

love

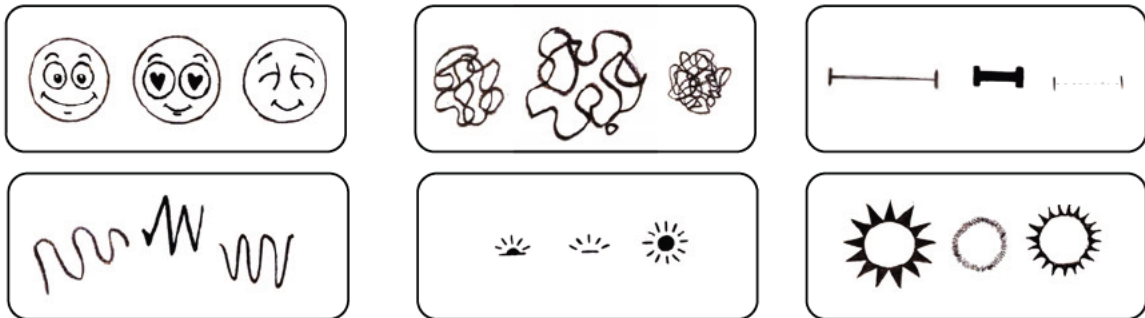
you

Now take these three versions of *I love you*, and try to make it clear to a listener which version you are playing.

You might have emphasised one of the words by playing it louder than the others, which is one good option. See how many other different ways you can find.

You could try altering the note lengths, the articulation, and the characteristics of the note, for example.

Play the same three notes with the words "I love you," and try to reflect the symbols below.



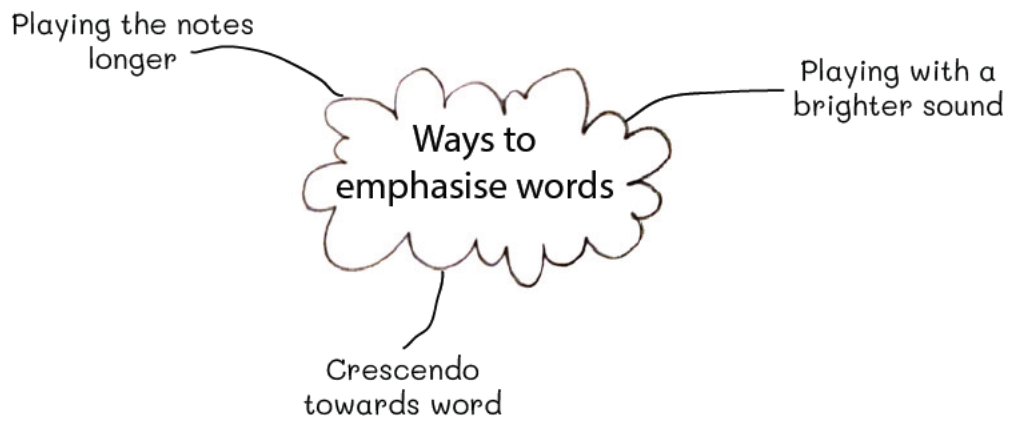
Now that you have some different ways of showing which word is important, can you use them to communicate these short phrases?

If there is somebody else nearby, can they guess which phrase you are playing?

1	2	3
I am <i>playing music</i>	Please <i>lis-ten</i> to me now	SLOW-----LY creeping
4	5	6
I am <i>playing</i> music	Please lis-ten to me now	Slowly CREE-----PING

Make up some of your own phrases here where one or more of the words is more important. You can also think about the character or emotion behind the word.

Write in your ideas for varying notes so that you have them all in one place:



This same concept of choosing which words are important can be applied when you are playing any piece of music.

Read the words of this piece *The Fly*, decide which words are the most important, and circle or underline them.

Even in common Speech a Difference of Tone gives the same Word a different meaning
Francesco Geminiani

Now when you play *The Fly*, you can experiment with some of the different ways to highlight them.

The Fly

1753 John Arnold

Bu - sy cur - ious thir - sty Fly, drink with me, and drink as I;

Free - ly wel - come to my Cup, could'st though sip, and sip it up.

Play through *Gather Your Rose Buds* so that you know the tune. Again, read the words, and circle the most important ones.

1753

A Song:
Gather Your Rose Buds

William Lawes

Ga - ther your Rose buds while you may, old Time is still a fly - ing;

5
And that same Flow'r that smiles to Day, To - mor - row will be dy - ing.

The exercise of singing is the best means to procure a perfect pronunciation, & to make a good Orator

William Byrd

Before you play the next time, sing the piece (or a couple of bars) and listen to how you naturally emphasise important words with your voice.

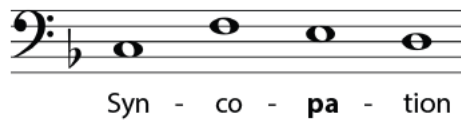
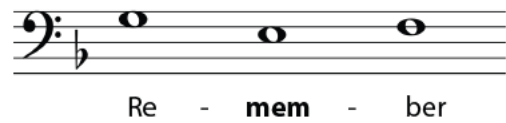
Do you notice how you don't need to sing the important words music louder, or with a big accent?

Now try to copy this in your playing.

Verbal rhythm and text emphasis are of first-rate importance. It must always be remembered that while the accented syllable is the vigorous and life-giving part of a word, the final and penultimate syllables are always soft and relatively weak. There is therefore a basic rise and fall rhythm in every word.

Liber Usuali

If you want to go into even more detail with how you emphasise words in songs, you can also think about which syllable is the most important, following the advice above.



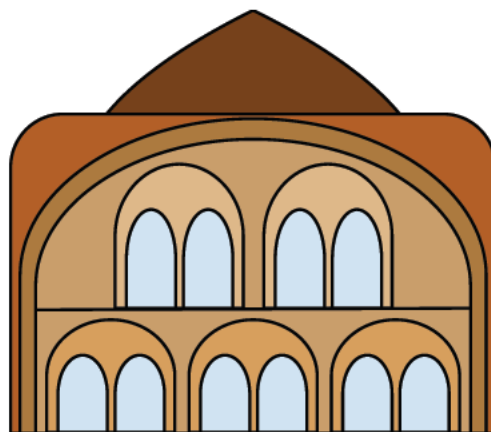
Let the singer take care to shape the syllables so that the words are properly understood. This should be the singer's prime aim at every moment he is singing, and so let him be convinced that true delight comes from the understanding of the words."

Marco da Gagliano

You can think of the syllables, words, and phrases in a piece as being like the arches of a great building, where there are many small arches within bigger ones.

The smallest arches are the syllables, the medium arches the words, and the biggest arches the sentences or phrases.

The syllables support the words, and the words support the sentences.



Just as when you are reading aloud, when you play music with words, you should pay attention to the punctuation, because it tells us where to pause or where to breathe.

In this piece, *The Storm*, the rests line up with the commas in the first bars. Read through this piece aloud, and think about the punctuation. Decide where you will breathe when you play.

The Storm

1676

John Playford

Hark, hark, hark, the Storm grows loud, the day's wrap'd up in a sul - len

cloud: Hark, hark, the tem-pest sings the sea-man's dirge and fling's the toss'd up Waves to fa - tal show'rs

And those that ne-ver Pray'd be-fore, call now u-pon some un-known Pow - ers

Definition:
Tempest = a violent and windy storm

Try looking back to the previous two pieces and applying the same logic when it comes to breathing. Of course you can breathe in other places too where there is no punctuation, but pay attention to this advice from Biagio Rossetti below.

Never take a breath in the middle of a word, unless out of absolute necessity... Breathing should be moulded to the contour of the melody, that is its natural rise and fall.

Biagio Rossetti

The words of this piece are sung by the spirit Ariel in William Shakespeare's play, *The Tempest*. The spirit sings to the Prince of Naples, who mistakenly thinks his father has drowned in a shipwreck.

Definitions:

"Full-fathom five, thy father lies" = "your father is lying thirty feet under the water"

"suffer a sea-change" = to undergo a transformation (such as bones turning into coral).

Before you play, read through the words and circle those which you think are the most important.

Consider how you might want to emphasise these words using some of the techniques you experimented with in the previous pages. You could write some reminders in the score if it helps.

Full Fathom Five

1611 Robert Johnson

Full fa-thom five thy fa - ther lies; Of his bones are co - ral made; Those are pearls that were his eyes; No-thing of him that doth fade But doth suf - fer a sea - change

After playing it through, have any of your ideas or opinions changed? Do you want to make any revisions?

This next piece is in Latin, so perhaps like most people living in the 21st century, you don't understand the words.

Try to speak the words anyway, and work out where you think the most important words or syllables are. Circle the most important ones:

O Magnum mysterium, et admirabile, et admirabile Sacramentum

Pronunciation guide:

Oh mahn-yoom mis-stair-ree-oom, et add-mear-rah-be-lay sack-ra-men-toom

Translation:

O Magnum mysterium = Oh great mystery
et admirabile Sacramentum = and wonderful spirit

O Magnum Mysterium

1577

Jacobi Mori Viadanae

O Ma - gnum my - ste - ri - um, O ma - gnum my - ste -
et ad - mi - ra - bi - le, et ad - mi - ra - bi -
ri - um, et ad - mi - ra - bi - le, et ad - mi - ra - bi - le,
le, Sa - cra - men - tum, Sa - cra - men - tum

Try playing this piece a few times, using the following techniques to highlight words and syllables that are the most important.

1. Crescendos and diminuendos
2. A combination of articulated and very smooth note beginnings
3. Your own combination of ideas.

Creating Your Own Text

Of course, not every piece has words printed underneath to give us hints about which notes are the most important. Luckily, you can still use these text-skills to create a musical result. One way in which you can do this is by creating your own text.

Look at this short piece. Although there are no words, the title *Dublin Castle* can help inspire your own lyrics.

Play the piece through a couple of times so that you get an idea for how it sounds, and see what ideas you have when you imagine *Dublin Castle*.

Dublin Castle

1669

John Playford



Look at just the first phrase, and make up your own words to go with the music. Try to make two versions so that you can pick the one you like the best.

Version 1.



Version 2.



If you need some ideas, here are two suggestions:

Ex. 1 In— Du - blin's fi - nest Ca - stle, there were a lot of brave and fear - some sol - diers

Ex. 2 Du - blin Ca - stle strong and migh - ty, a bu - - - sy for - tress

You don't need to put a word or syllable for every note, you can also have several notes for one word or syllable. There are special terms for each of these:

Syllabic :

one note for each single syllable

were a lot of brave and fear - some

Melismatic :

more than one note for one syllable

bu - - - sy

Write your own text for the whole of *Dublin Castle* on the line below the music on the previous page.

1669

Cherry-Garden

John Playford



The next piece, *Cherry-Garden*, also doesn't have any lyrics, but does have a descriptive title.

Write a few words for each of these senses, which you could use to inspire your lyrics for The Cherry Tree:

See _____

Hear _____

Touch _____

Smell _____

Taste _____

Try using a mixture of melismatic and syllabic writing, as you write your own lyrics on the lines below the piece.

Inspiration and Imagination

When a singer is confronted with something new to sing, they first thoroughly consider the nature of the words... If the words are of a cheerful nature, he would adapt his voice to become cheerful or playful; if the words are of a mourning character, they will sing with a delicate, soft, and mourning quality.

Silvestro Ganassi

When playing an instrument, even though you are not saying the words themselves, you can still do your best to communicate the meaning and character of words when you play.

Here is a list of adjectives that might be useful:

- | | | | | |
|--|---|--|---|---|
| | | 1.
spiritual
lofty | 2.
pathetic
doleful
sad
mournful
tragic
melancholy
frustrated
depressing
gloomy
heavy
dark | |
| | 8.
vigorous
robust
emphatic
martial
ponderous
majestic
proud
exalting | awe-inspiring
dignified
sacred
solemn
sober
serious | | 3.
dreamy
yielding
tender
sentimental
longing
yearning
pleading
plaintive |
| 7.
exhilarated
soaring
triumphant
dramatic
passionate
sensational
agitated
exciting
impetuous
restless | | 5.
humorous
playful
whimsical
fanciful
quaint
sprightly
delicate
light
graceful | 4.
lyrical
leisurely
satisfying
serene
tranquil
quiet
soothing | |
| | 6.
merry
joyous
gay
happy
cheerful
bright | | | |

The Intention of Musick is not only to please the Ear, but to express Sentiments, strike the Imagination, affect the Mind, and command the Passions.

Francesco Geminiani

Before you play this piece, read through the text, and think about the emotions that are being expressed. Write down some descriptive words below each piece. You can use the words listed on the previous page or think of your own.

Leave Now Mine Eyes

1595

Thomas Morley

Leave now mine eyes la - men - - - ting, your tears, your tears do but aug - ment aug - ment

7
Leave now mine eyes la - men - - - ting, your tears do but aug - ment this

— this my La - men - - - ting, Leave now mine eyes la - men - ting, your tears do but aug -

13
my tor - men - - ting, Leave now mine eyes la - men - -

ment this my la - men - - - ting, this my la - men - - - ting.

ting, your tears do but aug - ment this my tor - men - - ting, this my tor - men - - - ting.

A good singer must understand the meaning of the words, and where the text speaks of flying, trembling, weeping, laughing, leaping, shouting, falsehood, and similar things, and he must know how to accompany them with the voice

Luigi Zenobi

1762

Let Us Drink and Be Merry

George Berg

Let us drink and be mer - ry Dance Joke and re - joice with_

6
Cla - ret Ca - na - ry The - or - bo___ and___ Voice

To help you convey emotion in your playing, consider changing some of these areas of your playing. Add your own ideas to the suggestions below.

Sound colour: bright, shining, dark, moody, harsh, sweet

Articulation: short and sprightly, slurred, long and smooth, strongly accented

Dynamics: loud and shouting, whisperingly soft

Energy: calm, aggressive, delicate, erratic

Tempo: slow and languishing, speeding up in excitement, steady

When music is composed to carry words, this is done for no other purpose than to express in sounds their meaning, their emotions, & their affects.

Nicola Vicentino

In order to get better at communicating emotions when you play, it can help to take a detailed look at the characters presented and the feelings they may want to communicate with the audience.

It is easy to work out that the piece below, *Flow my tears*, is a "sad" piece, but what "type" of sad is it? Agony, heartbreak, rejection, disappointment, hopelessness, or something else?

Familiarise yourself with the notes and the words, and then move onto the exercises.

Flow My Tears

1600

John Dowland

Flow my tears fall from your springs! Ex - iled
Down vain lights, shine you no more! No nights

6
for ev - er, let me mourn; Where night's black bird her sad in - fa - my
are dark e - nough for those That in des - pair their lost for - tunes de -

12
sings, There let me live for- lorn.
plore. Light doth but shame dis- close.

The prime duty [of the performer] should be to seek out the emotion of that passage & the aim of the composer regarding the satisfaction of hearing it & the manner to be followed when playing.

Girolamo Frescobaldi

Read and answer the questions below.

Only some of the information can be found in the piece itself, so you will need to be creative. You could take further inspiration from the text, your own memories, or a section of a film or book that would fit the emotions.

Who is crying?

Why are they crying?

How are they crying? eg. gently, sobbing, wailing...

What do they look like?

Which emotions are they feeling?

Where are they singing?

Who are they singing this song to?

The pinnacle of excellence in music is beautiful, graceful singing & making all the feelings of the poet understood, failing which the words are wasted.

Giovanni Doni

Now imagine that you are the person you have described.
Think about how you would be feeling.

What thoughts would be in your mind? _____

Which physical sensations would you feel in your body? _____

An orator & a musician have fundamentally the same aim in respect both of preparing the thing they are to deliver & of the delivery itself, namely to master the hearts of the listeners, to arouse or soothe their passions, & to transport them to this feeling, now to that one.

Johann Joachim Quantz

The next piece is a duet between "Nature" and "Sorrow", two different characters with different personalities.

The two characters never sing at the same time, meaning you can either:

Play one voice each with another musician so you can focus on just one character
Play both parts yourself to practise making quick changes between characters in a way that your audience understands that there are two different voices.

Since in most pieces one passion is always alternating with another, the performer must also know how to judge what kind of passion each idea contains, & always match his delivery to it.

Johann Joachim Quantz

Look at the words in the piece, and fill in these two boxes with either drawings or words to describe the two contrasting characters.

Nature



Sorrow



Try walking around the room in the character of either Nature or Sorrow to see how it feels.

How would they move and why? What is their posture like? What is their body language telling us?

A Dialogue Between
Nature and Sorrow

Robert Smith

Nature *Sorrow*

O sor-row, Sor-row, say where dost thou dwell? In the low-est

Nature *Sorrow*

Room of Hell. Art thou Born of Hu-man Race? No, No, I have a Fu-ries Face.

Nature *Sorrow* *Nature*

Art thou in Ci-ty, Town, or Court? I to e-very place re-sort. O Why

Sorrow *Nature*

in the World was Sor-row Sent? Men af-flic-ted best re-pent, What dost thou

Sorrow *Nature* *Sorrow*

feed on? Bro-ken sleep. What tak'st thou plea-sure in? To

20

weep, to sigh, to sob — to pine, to groan, to wring my hands, to — sit a-lone.

24

Nature *Sorrow*

Oh when, Oh when shall Sor-row quiet have? Ne-ver, ne-ver, ne -

28

- ver, ne - ver 'till she find a — Grave.

You can now go into even more detail.

Look at each phrase in turn.

Which tone of voice is being used in each one?

Is Nature bold, hesitant, proud, or optimistic?

Is Sorrow shy, depressed, or irritable?

Use the spaces around the music to precisely describe the character in each phrase, and think about how you can communicate this when you play.

We are not always lucky enough to have descriptive and poetic words alongside our music, but it is vital that you don't let that limit your imagination or communication. Here are two pieces without words printed below, but with other clues.

One must know that even without words, in purely instrumental music, the purpose with every melody must always be to present the main emotions, so that the instruments, by means of their sound, present it almost verbally and perceptibly.

Johann Mattheson

The Mermaid

1669

John Playford



10



18



26



Although there is only a title here, you can use this as the starting point for your creativity.

Imagine that you are the mermaid. What do you look like? How are you moving in the water? What are your surroundings like? How does your voice sound? Why and to whom are you singing?

Write down at least ten words or phrases that will help remind you of your ideas and inspire your imagination of "The Mermaid," and / or draw a picture.

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____



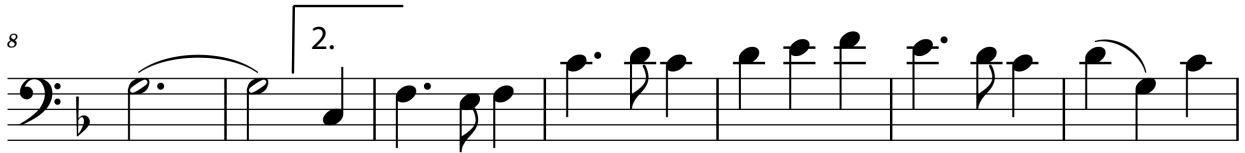
Cupid's Garden

1.



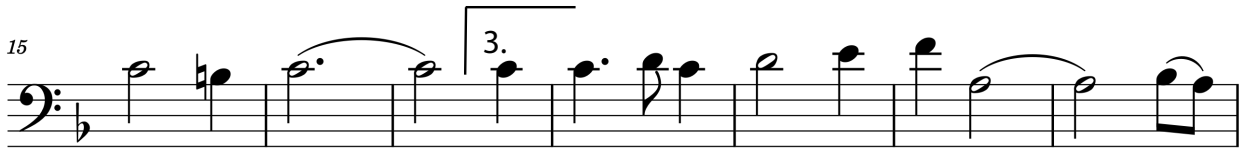
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2.



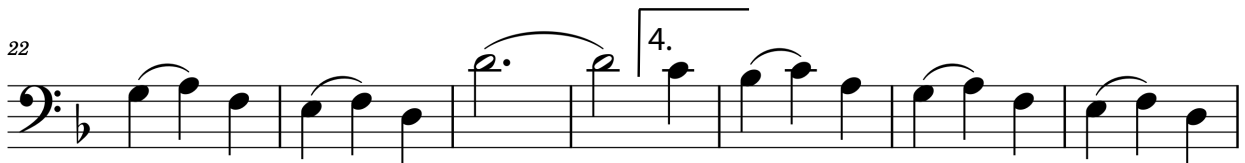
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3.



22

4.



29



The piece has been divided into four sections. Come up with a short story to go with the piece, and draw a picture to relate to each of the four sections. There is space for a few words too.

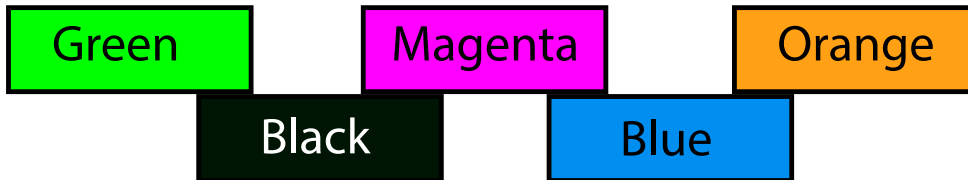
Note Colours

Just as the perfect painter imitates all the things created in nature through the variation of colours, the same can be said of the human voice, which varies its colours with the proportion of breath and with varied articulations.

Silvestro Ganassi

Try to think about different colours when you play, to see what effect it might have on your sound. Does a purple note sound different to a yellow note?

Pick a note, and try playing it with different colours in mind:



Think about the qualities of each colour: is it soft or hard... light or dark... sharp or smooth... sweet or bitter... harsh or mild... weak or strong? Is it a forest green, a lime green, or an olive green? The more you can imagine the colour as you play, the better.

Write down some of the colours that you try in each box, and some descriptive words to inspire your sound.

Golden yellow
Glittering, shining, firm,
polished and clean, a bright
sound

There are no signs or symbols invented to communicate our ideas about the spirit & soul of a piece... so we attempt to remedy this by putting certain words at the heads of our pieces

François Couperin

The next example is *Fantasia : Il doloroso*. When you see a title in a different language, it is a good idea to translate it, as it might offer us important clues from the composer.

Fantasia : an imaginative and musical idea suitable for demonstrating skill and artistry

Il doloroso : sorrowful, painful, despairing

Once you have played through the piece, can you think of a character or a story to portray, despite the lack of words? What ideas do you have about the tempo and style of the piece?

Fantasia II Doloroso

1595

Thomas Morley

The image shows the first seven measures of the musical score for 'Fantasia II Doloroso' by Thomas Morley. The score is written for two staves, both in bass clef and 4/2 time. Measure 1 features a whole note chord in the upper staff and a half note in the lower staff. Measure 2 has a whole note chord in the upper staff and a half note in the lower staff. Measure 3 has a whole note chord in the upper staff and a half note in the lower staff. Measure 4 has a whole note chord in the upper staff and a half note in the lower staff. Measure 5 has a whole note chord in the upper staff and a half note in the lower staff. Measure 6 has a whole note chord in the upper staff and a half note in the lower staff. Measure 7 has a whole note chord in the upper staff and a half note in the lower staff. The piece ends with a double bar line at the end of measure 7.

Now decide on two gestures for "fly, love" and "aloft". Practise making the gestures and singing the words at the same time. Try to make your movements quite exaggerated.

Now play the first two bars, imagining the gestures and the feeling in your body while you play. Switch back and forth several times to try and get the sound when you play as close to your movements as you can.

If there are two of you: person 1 moves and sings, and person 2 plays.

How do the words "to Heav'n", and "look out Fortune" contrast to your first two gestures?

Practise in the same way as before, trying to make your playing match your actions.

Fly Love Aloft

1598

John Wilbye

Musical notation for the first system, consisting of two staves. The top staff is a bass clef with a common time signature (C). The bottom staff is also a bass clef with a common time signature (C). The lyrics are: "Fly, love, a - loft to Heav'n, and look out For - tune,"

Musical notation for the second system, consisting of two staves. The top staff is a bass clef with a common time signature (C). The bottom staff is also a bass clef with a common time signature (C). The lyrics are: "Fly, love, a - loft to Heav'n, Fly, love, a loft to Heav'n and look out For - tune: Then For - tune, Fly, love, a - loft to Heav'n, and look out For - tune: Then"

Musical notation for the third system, consisting of two staves. The top staff is a bass clef with a common time signature (C). The bottom staff is also a bass clef with a common time signature (C). The lyrics are: "sweet-ly, sweet-ly sweet-ly her im - por-tune, That I from my ca - lis - sto, best be - lo - ved, sweet-ly, sweet-ly, sweet-ly her im - por-tune, That I from my Ca - li - stom best be - lo - ved,"

Here are some ideas to help you connect your gesture with the music:

Fast or slow? Speeding up or slowing down?

Where is the highpoint or most important word?

Loud or soft? How big or small is your movement?

What is the character? How are you moving?

How do phrases and gestures transition from one to another?

Does the music keep going when you have rests? What happens in silence?

Do your gestures match the individual words or longer sentences?

If a speaker made a fine speech without having planned the inflections of his voice, the enunciation, the rapid or slow pacing, the soft or loud utterance - this would not move his hearers".

Nicola Vicentino

This next piece has a lot of imagery about nature and animals, often contrasting their size or power.

Read through the words in your head a couple of times so that you understand the structure, before trying the following exercises:

1. Read or sing the words aloud. Keep your arms and hands completely still.
2. Now read or sing the piece aloud again, now using your arms and body to help you express the words. Imagine that you have a large audience, some of whom don't understand English, and it is your job to help them understand the meaning of the song.

Was there a difference between the two versions?

This exercise can help you to understand the difference between just saying the words, and really expressing them. It is the same when you play music. You can either play only the notes, or communicate their meaning to your audience.

The Lowest Trees Have Tops

John Dowland

1603

The low - est trees have tops, the Ant her gall, the

The Low - est trees have tops, the Ant her gall, the

3
flie herspleen, the lit - tlespark his heat, and slen - der

flie_____ herspleen, the lit - tlespark his heat, and slen - der

5
hairs cast sha-dowe though but small, and Beeshave stings al-though they be not

hairs_cast sha - dows though but small, and Beeshave stings al-though they be not

8
great. Seas have their source, and so have shal - low

great. Seas_____ have their source and so have sha - low

10
springs, and love is love in beg - gars and in kings.

springs, sha - low springs and love is love in beg-gars and in kings.

In the sixteenth century, musicians used a system called "solmisation" to help them understand notes, scales, and keys. They believed that:

There are inherent qualities to the different notes...

Do and Fa are extremely mild, gentle, sweet, and soft.

Re and Sol are middle, or average in their sound, and not too weak or too strong.

Mi and La are clear and hard. They should be sung in a stronger manner.

Martin Agricola

They used scales containing only six notes, instead of the full octave we use today.

soft	neutral	hard	soft	neutral	hard
Do	Re	Mi	Fa	Sol	La

Try playing this scale so that these different qualities are audible.

One option is to play the notes with a big difference in volume, but can you find a more subtle option?

Choose three colours that you can associate with each "type" of note.

Soft notes	=	_____
Natural notes	=	_____
Hard notes	=	_____

Musicians also thought that:

A flat \flat signifies a tone that is soft and sweet and smooth, sounded without force... while a sharp \sharp , on the contrary, signifies a tone that is strong and hard, sounded with more force.

Martin Agricola

Flats = quieter, a sweeter colour, more relaxed
Sharps = louder, a bolder colour, more assertive

Try playing this excerpt. See how it sounds when you play the flats and sharps with different colours.

1577 Beatus vir qui in sapientia morabitur Orlando di Lassus

Be - a - tus vir, qui in sa - pien -

Be - a - tus vir, qui in sa - pien - ti - a mo -

ti - a mo - ra - bi - tur.

- ra - bi - tur.

Shaping Notes

Another way in which you can add more drama to your performances, is to look at how you shape individual notes.

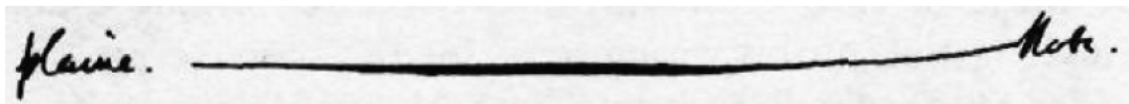
Good execution must have variety. There must be continual light & shade. If someone presents the notes always with the same strength or weakness, & plays, with the same colour, or is unable to increase or moderate the tone at the proper time he will never particularly move anyone. A constant alteration of forte & piano must therefore be observed...

Johann Joachim Quantz

Below you can see three illustrations of how a long note can be shaped. The thickness of the line shows the volume, and the waves show changes in pitch (vibrato).

Play some long notes, and shape them to match the illustrations below.

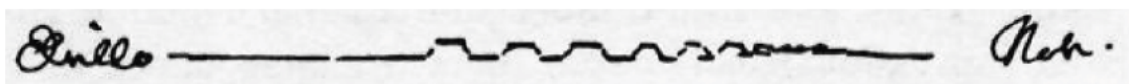
1. A PLAIN NOTE begins softly, slowly builds, and then softens away before vanishing.



2. A WAVY NOTE has a gentle and slow wavering as the note increases in volume, with minimal change to the pitch of the note



3. A TRILL NOTE breaks free from the written pitch, but always returns to that same pitch, with the waves becoming smaller and faster towards the end of the note.



A good musician must know how at times to begin loudly and then to let the voice die gradually; and at times to begin, or end, softly and then enliven it gradually.

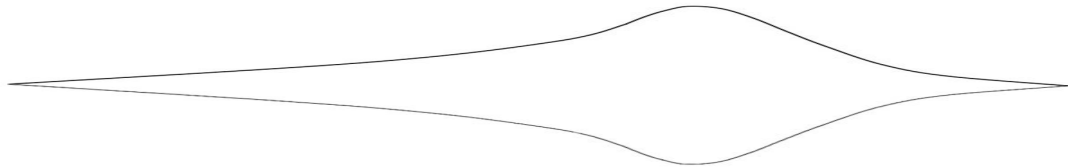
Luigi Zenobi

Another way of thinking about this, is that there are three basic elements to every note:

- [1] Attack - the way in which the sound begins - is it gradual or sudden?
- [2] Sustain - how the sound is maintained before the end of the note - does the volume change or is it absolutely constant?
- [3] Release - how the note ends - is it fading into nothing, or does it end abruptly?

Play the following two shapes, paying attention to the attack, sustain, and release.

1.

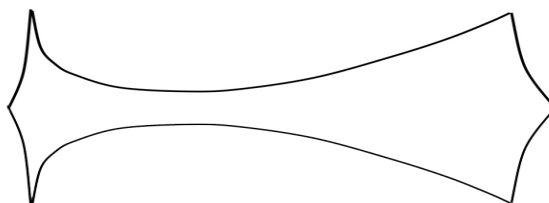


An esclamazione is the most basic way of stirring the emotions. The best result will be had from a diminuendo on the attack, which will then give the crescendo that follows more spirit.

Francesco Caccini

An esclamazione might look something like this:

2.



Draw some of your own shapes for longer notes here, and then play them.



One must proceed as in painting, where mezze tinte or half-tints are used to express light & shade, imperceptibly blending darkness with light. In singing & playing, therefore, one must use the diminishing piano & the strengthening of a note similarly as half-tints, since this variety is an indispensable part of good performance.

Joseph Joachim Quantz

You now know that notes should be shaped to give them more expressive qualities. Here are some pieces which feature longer notes, which you can use to test out these skills.

Translation:

Ecce Sacrum = behold the sacred

Play this short excerpt from the opening of a piece by Claudio Monteverdi. How can you shape these long notes so that they draw in your listeners? Can you make these bars sound like an announcement to the listeners?

Ecce sacrum paratum convivium

1651 Claudio Monteverdi

Ec - - ce Sa - - - - crum

When musicians find a semibreve or whole-note which is on a weak beat or dotted, they should begin with the voice soft & quiet & gradually increase it, especially in words of grief.

Francesco Rognoni

With both this and the previous piece, you can see that the bass part has more interesting moving notes when the top voice has a long note.

Try shaping your notes so that your audience can hear these moving parts.

Translation:

Fastidiosos divites dimittens inanes = sending away the arrogant rich empty-handed.

1612 Antonio Brunelli

O quam suavis est Domino spiritus tuus

fa - sti-di-o - - - sos di - vi-tes di - mit - tens in - a - nes, fa - sti-di-o - - - sos di - vi - tes di - mit - tens in - a - nes.

Improvising

A lot of the music in this book consists of short patterns which can be divided, rearranged, and built up again.

Play each of these four patterns. Each one has been assigned its own symbol.

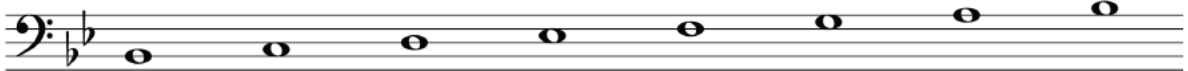


The image shows four musical patterns on a single bass clef staff. Each pattern is a four-note sequence. Above each pattern is a symbol: a heart, a rainbow, a leaf, and a star. The patterns are: 1. Heart: G2, A2, B2, C3. 2. Rainbow: G2, A2, B2, C3. 3. Leaf: G2, A2, B2, C3. 4. Star: G2, A2, B2, C3.

Choose some new starting notes, and play the same patterns following their melodic shapes.

Now let's learn how to incorporate these patterns into music.

First play this scale:



The image shows a musical scale on a bass clef staff in B-flat major. The notes are: G2, F2, E2, D2, C2, B1, A1, G1.

Now play the scale again, and add in the "heart" patterns where they are marked.



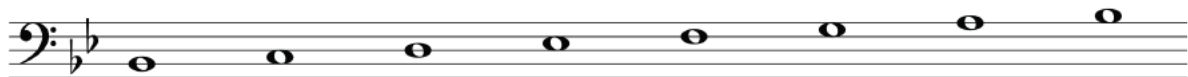
The image shows a musical scale on a bass clef staff in B-flat major. The notes are: G2, F2, E2, D2, C2, B1, A1, G1. Three heart symbols are placed above the notes: one above E2, one above D2, and one above C2.

What you have just played could actually be written like this:



The image shows a musical scale on a bass clef staff in B-flat major. The notes are: G2, F2, E2, D2, C2, B1, A1, G1. A heart symbol is placed above the note E2.

Now draw some hearts in different places and play what you've written:



The image shows a musical scale on a bass clef staff in B-flat major. The notes are: G2, F2, E2, D2, C2, B1, A1, G1.

The most beautiful & perfect thing to seek in ornamenting is good timing, which adorns & flavours the whole harvest & all of the notes. If anyone presents these ornaments without good timing, whatever beauty he sows he loses in the end, and it will not be appreciated.

Lodovico Zacconi

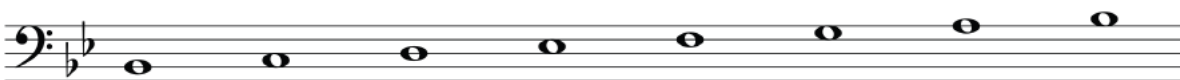
Do the same things with leaves:



Let's combine the two:



Now, write out your own combination of hearts and leaves:



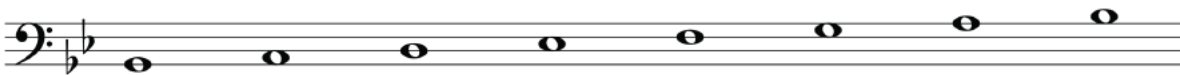
Let's incorporate the star and the rainbow too:



Students can, also, take four or more notes at a time . . . and place them one after the other.

Giovanni Luca Conforti

Try following Conforti's advice and stringing together several patterns in a row:



You can practise all of these patterns on any scale.

Do you remember how each of these symbols sound?



When you want to add one of these blocks into a piece, there are two main rules:

1. You can add them whenever the music is moving stepwise
2. The four notes take the place of the original note (see below)



Beginners in music can derive great profit from diligent practice of well-written duets... through which one becomes more sure about the correct and exact values of notes and of time in general, since another part is always heard.

Johann Joachim Quantz

Play this short piece adding in the patterns where marked with a symbol.

1621 O All Ye Works of God the Lord Thomas Ravenscroft

Ornaments both can & should be scattered through all voices; but not all the time... & not all voices together, but rather taking turns so that each ornament can be clearly & distinctly heard & distinguished from another, while the work remains whole & intact.

Hermann Finck

In this piece, it's your turn to choose which symbols to include. Play the piece without any extra patterns first, and then make your decisions.

1621

Come Holy Ghost

Thomas Ravenscroft

The image shows a musical score for the hymn 'Come Holy Ghost' by Thomas Ravenscroft. It is a three-part setting, with three staves of music. The top staff is the soprano part, the middle is the alto part, and the bottom is the bass part. The music is written in a simple, early modern style. There are several square boxes placed above certain notes in each part, indicating where ornaments should be placed. The first staff has two boxes, the second has three, and the third has four. The music consists of quarter and eighth notes, with a key signature of one sharp (F#) and a common time signature (C). The piece ends with a double bar line.

Imitation

As a musician, another important skill is being able to listen to those around you and copy what they do.

Take any scale you know well. The person leading should start from the beginning, and the follower should start two notes later. It is the job of the leader to add in a few of the patterns, and the follower to copy them in the same places.

For example:

A musical score for a scale imitation exercise in bass clef with a key signature of one flat (B-flat). The score consists of two staves. The first staff is the leader's part, and the second staff is the follower's part. The leader's part starts with a whole note G2, followed by quarter notes A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, 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Here is one final canon, with the same symbols in both parts. This piece is a challenge, given how many there are!

Either both players can play all of the patterns, or the leader can decide spontaneously which patterns they will play, meaning the follower has to listen carefully to know which ones to include.

1591 Benedictus Adam Gumpelzhaimer

The musical score consists of three systems of two staves each, written in bass clef with a key signature of one flat. The first system (measures 1-8) has symbols above the notes: rainbow, leaf, heart, leaf, star, heart, leaf, star. The second system (measures 9-16) has symbols: heart, leaf, rainbow, leaf, heart, heart, leaf, heart. The third system (measures 17-24) has symbols: heart, star, star, leaf, star, leaf, star, leaf. Measure numbers 9 and 17 are indicated at the start of their respective systems.

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