PHRASING AND INTERPRETATION

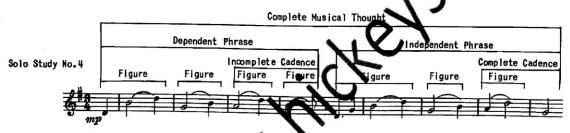
Music is a series of notes that the composer fits together in tonal and rhythmic patterns to express his thoughts and feelings. Performance of the music can be dull and uninteresting, or it can sparkle with enthusiasm, conveying warmth, love, sadness, gayety, etc. Hundreds of moods can be expressed through your instrument. The "key" is for the student to recognize the moods desired by the composer, respond to them, and through his own interpretation, project these feelings to the listener. Phrasing, then, is the expressive quality of music.

THE PHRASE IN MUSIC

One of the primary objectives in the study of the Vocalises is to learn to play by phrases — to recognize a phrase and to respond to its mood. Just as we speak in thought patterns, we play music in pitch and rhythm patterns. To project the expressive quality of the music, notes are played in groups, or patterns — not one note at a time. These patterns form phrases

In these studies a phrase is usually 4 measures in length, and through its pitch and rhythm patterns expresses a unit of musical thought. A 4-measure phrase sometimes expresses a complete musical thought, but most often, it is dependent upon another 4-measure phrase for completion. (Occasionally, additional phrases are required to complete the thought.) All phrases end with a cadence, or close, which may be compared to the rise or fall of the voice in speaking. The list lote of a phrase is the cadence tone, and determines whether a phrase is dependent or independent. If this note is of nor duration, or ends on a pitch that suggests unrest, it is called an "incomplete cadence", and another phrase is required thought. Often, the first phrase seems to ask a question, which is answered by the second complete the musical e second phrase may be a repetition of the first phrase, ending with a different cadence (as in Ex. 1 below), e a contrasting phrase involving changes in the pitch and rhythm patterns (as in Ex. 2 below).

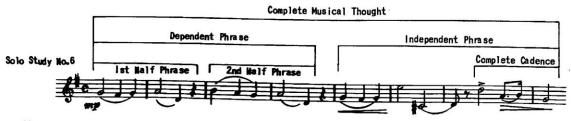
To feel the two types of cadences, play the following two phrases. Then play just the cadences as indicated. (The first phrase is built on the development of a "figure" which is discussed on Page 15



To aid the student in thinking and playing phrace-wise, the line scheme of the Vocalises follows the phrase scheme as closely as possible, with breath marks indicated with end of each phrase (unless the phrase ends with a rest).

At the completion of each musical thought, buther it is 4 measures or 8 measures) there is usually a change of mood. It may be slight, or it may be a very contracting change. The transcriber has added rehearsal numbers at these mood changes. This will not only guide the student by pointing but how different pitch and rhythm patterns create changes of mood in these studies, but it will also aid him in recognitive and responding to changes of mood through changes in pitch and rhythm patterns in all the music he will not patterns in all the music he will pla

Sometimes the notes in a proper are grouped into two patterns. These patterns are called "half-phrases" and are usually 2 measures in length. Quite orden a rest separates the two half-phrases. The following is an example of a complete musical thought in which the first phrase is divided into two half-phrases. In this example, the first half-phrase establishes a rhythm pattern which is repeated in the second half-phrase. The second 4-measure phrase completes the musical thought.



You will notice that the above two examples of phrases contain different melodic and rhythmic patterns or groups. These patterns within a phrase indicate its movement and interpretive weight. Correct response through the elements of phrasing - emphasis, dynamics, and articulation - are the to projecting the mood of the phrase.

B9

20 SOLO STUDIES

Selected from the Vocalises of MARCO BORDOGNI

Transcribed and Progressively Arranged by WAYNE S. CLARK



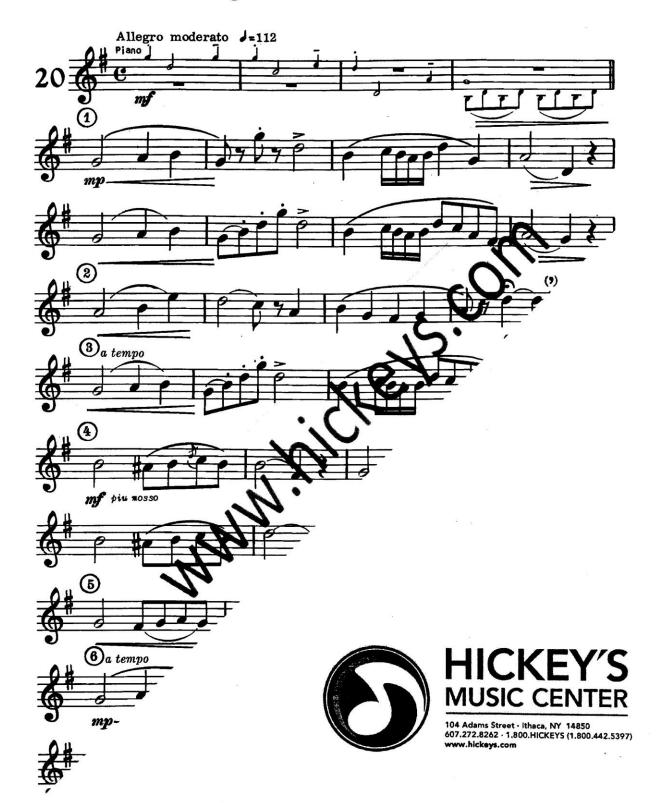
Allegro con Brio



Allegretto Grazioso



Allegro Moderato No. 2



Andante Cantabile No. 3

