

## PART ONE

- 1) Any music which *can* be subdivided *must* be subdivided.

Generally, MM 180 marks the boundary. Thus, a dotted half = MM 60 (as in Beethoven, Symphony III, 1st movement) should be thought of, and learned as *quarter* = MM 180.



Tschaikowsky, Symphony 5, 2nd movement (the *Andante* *cr*) as an example, learned and performed in 12, *not* in 4 !!



There are very few  
think in the sr



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- 3) **Espressivo** playing involves stretching certain notes within the context of a steady metre . . . generally, anacrusis notes (up-beats).

"Espressivo" does *not* refer to expressing a specific emotional *feeling*. It refers to a specific manner of playing.

The word comes from the Latin, *pressare*, to press, and *ex*, out of. In the German, *ausdrucksvoll*, the imagery is the same: *drücken*, to press, as in *Drückerei*, printing press, and *aus*, out of.

One might compare with *café espresso*. One *presses* the essence of the coffee out, by means of the steam. Café espresso is certainly not "fast" ("express"); indeed, this is one of the slowest processes known !

To play *espressivo*, one *presses* the upbeats, either by stretching the time, or by increasing the tonal density, preferably the latter.

Consider the *Andante cantabile* from Tchaikowsky's Fifth Symphony, The third note is printed *tenuto*, which helps create the true *espressivo* . . .



Tchaikowsky, Symphony V

This is often not performed properly: the third note is played preceding ones, almost giving the feeling of a Venetian barr

- 4) **Rhythm and Metre:** It must be the intent of the metrically accurate and musically interesting musical flow, through proper distribution

**Rhythm** is the distribution of stress, as in

**Metre** is what the metronome measures

Rhythm and metre are often in conflict; if not, they can be unmusical; a "rhythmically correct" metre is inaccurate.

It must be the intent of the performer to achieve both Rhythm and of Metre



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## PART TWO

### 1) ***The Release (or "Attack") must be prepared.***

All "starting" notes (notes following a silence, or rest) should be "timed", with at least three beats preparation.

Regardless of the player's philosophy of playing, each player should understand *their own* timing in each metric, tempo or rhythmic situation.

See *Appendix A* for a brief explanation of the writer's thoughts on this topic.

### 2) ***Breathing . . .***

The player should breathe *on the pulse before the note to be played*, regardless of the position of the note within the bar, either "on" or "off" the beat.

If the time is too short for a deep breath, take in sufficient air earlier, and merely take a "token" breath *on the pulse preceding the release of the note*.

It is most important that the player establish a natural, relaxed cycle of breathing, adaptable to any tempo.

**Slow music requires establishing a subdivision for determining breathing cycle.**

***Deep Breathing*** often results in a form of momentary paralytic "stuttering."

Arnold Jacobs once observed that external evidence of breathing or heaving of shoulders, is often evidence of inefficient and

See *Appendix A* for a brief explanation of the writer's thoughts on the integration of breathing and the release of the

### 3) ***Posture . . .***

**Sit, or stand, "around" the spine, not**

Shoulders should be down.

Elbows are down and relaxed

When sitting, it is best if the feet are flat on the floor rather than the bottom

I strongly recommend the *Alexander Technique* (a most valuable.)



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