

PLAYING SCORES

1) Definitions

- a. Music: sound in time, hand movement in time (include rhythm)
- b. Feelings in time = story/sonogram

2) Formation of Sound

- a. emptiness/silence
- b. rhythm
- c. subsound vibrations
- d. sound
- e. wash (movement)
- f. clusters
- g. texture
- h. melody tones/key notes
- i. melody line
- j. phrases
- k. counterpoint
- l. accompaniment

3) Improvising

- a. Emotion/feeling
- b. Note sets
- c. Note to note
- d. Objects
- e. Qualities- loud/soft, fast/slow, stacc/leg
- f. Rhythm
- g. Room playing
- h. Scene
- i. Shapes (hands, lines)
- j. Sing and play
- k. Sound
- l. Textures

4) Hand Independence

5) Sightreading

- a. Harmony with scores
 - i. Breath
 - ii. Musical feeling/passion
 - iii. Sonogram
 - iv. Self/exposure
- b. Check before starting
 - i. time and key signatures
 - ii. tempo markings
 - iii. density
 - iv. form
- c. Read while playing
 - i. note head shape (duration)
 - ii. vertical alignment
 - 1. harmony and harmonic progression- guides ear through knowing common progressions
 - 2. hand spacing/fingering/clusters
 - 3. rhythm (alignment in time)
 - iii. horizontal space
 - 1. duration
 - 2. rhythmic density/texture
 - iv. curvalinear space (voiceleading/top of chord changes, melody)
 - v. sectional/phrase space
 - 1. pattern/groove
 - 2. form
 - 3. throughcomposed (patterns of change)
 - vi. 2 line technique- read bass note and melody- harmony inferred by ear, and rhythm by sight
 - vii. Upcoming music
 - 1. range of awareness
 - 2. anticipate and prepare
 - 3. give movement to music
 - 4. fingering
 - a. Hands positioned in direction of movement
 - b. Hands positioned to play as many notes as possible before changing position
 - viii. markings
 - 1. Articulation (emotional hits)
 - 2. dynamics (intensity)
 - 3. phrasing
 - ix. patterns
- d. Mistakes
 - i. Stay in time

- ii. Accidental improvisation- work with it
- e. Improvising
 - i. Drop notes
 - ii. Invent notes according to page
- f. touch freedom
 - i. press
 - ii. tap
 - iii. accenting beats and skipping lightly through the line-cluster until the next beat
- g. fast passages
 - i. one or both hands define time signature rhythm
- h. Sight-reading is improvising
 - 1) **Key signature. Time signature. Overall Density.**
 - 2) **Tempo.** Rubato is critical, so is a steady tempo. The PERMISSION to change the tempo as needed allows you to settle into a STEADY tempo without tightening up.
 - eye should advance at steady rate a few notes ahead of the hands
 - drop or [less often] invent notes as necessary
 - 3) **Harmony.** Hear chord structures in each measure
 - chords & note position form basis for improvising – either planned or accidental
 - chord structure may be written down [“figured base”] especially in jazz
 - 3) **Fingering**
 - Position hand to encompass entire phrases
 - scan ahead to anticipate where line is going
 - try to cover as much as possible before changing position
 - 5) **Pattern recognition**
 - chords and chord changes
 - scales/arpeggios, fragments & permutations of these
 - 6) **Duration**
 - horizontal spacing indicates duration
 - Vertical alignment or offset indicates duration relationship
 - 7) **Mistakes**
 - They are inevitable. The task is incorporating them. Maintaining a flexibility of ear and musical direction that can change on dime.
 - 8) **Phrasing. Articulation. Dynamics.**

6) Learning Scores

- a. Just notes
 - i. Practice the exact spot where the problem is occurring
 - ii. Practice trouble spot in context
 - iii. Practice until mechanically flawless
- b. Expression
 - i. Musical
 - ii. personal
- c. Insight
 - i. Awareness of what the mind is recognizing

7) Practice

POSTURE- chest forward, fingertips slightly curled.

1) Notes and structures

Slow then faster, the particular mechanical trouble, the few related notes

2) Make it music

1. Humanistic

Performance

Collaboration

Musical Breath- phrasing- small pause between phrases, larger at larger phrase ends

2. Physical Space

Play the room

Projection

3. Mind/Image

The universe (empty space, emptiness) in the sound

Scenery/image

Singing through my hands

Channel energy into hands
The composer's time, place, state, emotions

4. Musical

The tempo where it lives- the tempo of greatest aliveness, the tempo of upper technical capacity, the tempo of greatest depth

Long cohesive melodies

Note durations are only approximations (like a swing, but a scene, not a rhythm)

Note relationships create the scene upon which the scene is projected; create the scene

The life of the piece is the duration/breath of its notes, then phrases, then sections

Not rushed and not dragged- ALIVE

The note (space of duration) holds a breath, an energy, an image/hologram

Each note and note combination is a different energy, or color

Each note and note combination is a renewed source of energy

If each note and note combination is the right fullness of life then the whole organism speaks its holographic imprint

The fullness/duration changes in rit. or accel. Patterns

The whole organism as the summation of each note and note combination's color/energy paints an image or a scene, or living being with identity and personality and character

The note phrases are full of breath, image, affirmation and God, what brings ME to life is the person playing it- the most important piece in this puzzle

Some notes are echoes or mirrors or ghost notes or background and some notes are louder than other (melodic notes/melody)

The manuscript represents something, is not the thing itself- it points to

5. Matrix

Of hierarchically weighed note relationships in duration, volume

6. Pedalling

Half pedal allows to dictate markings and smooths notes into lines

Layering in volume, color, quality (attack)

In degree of connectedness or harmonic shadow or echo

3) Performance

like melody transcends harmony and rhythm, so does the performance transcend even the individual playing

Staying focused

Ujjai

The music is a breathing living entity singing through the hands and hammers and strings

It came from the place and time when it was embodied in the musical composition/matrix

A whole world sings through me

So what is music? From the eye of the heart of it, a dark torrent of raw sonic power, undifferentiated and destructive. And from the heart of classical music, the emotions of the composer

8) Playing Music (Forms- The Score)

a. Bass

- i. rhythmic and harmonic foundation/root
- ii. moving
- iii. heavy- press

b. Melody

- i. voiceleading
- ii. solo
 1. register
- iii. lead
 1. harmonic
 2. rhythmic (time sig)

c. Time

- i. Steady time makes it sound real (intentional)
- ii. Rubato (time freedom)- naturally determined by how the music is moving and where it's going
 1. places to get slower
 - a. cadences

- b. waiting for the arrival of the other hand
 - c. waiting for the arrival of the next beat
 - d. hard parts
- 2. places to hesitate/breathe/pause
 - a. before a big hit
 - b. before a new section
- 3. places to speed up
 - a. climaxes
 - b. repetitive sections
 - c. know what's there and looking to see what's next
- 4. places to anticipate
 - a. climax hits
 - b. multiple hits
 - c. melody note
- 5. there's no tempo/speed, or loud or soft there is only energy
- 6. misc
 - a. permission to waver in tempo
 - b. feeling
 - c. breaths and surges
 - d. speaking
 - e. rubato = freedom = ability to put ALL energy into the music

d. Rhythm

- i. Marking (implying)
 - ii. Subdivisions
 - 1. 2/3/4
 - a. phrase form
 - b. time signature
 - c. swing/driving
 - d. decorations
 - 2. double time
 - 3. half time
 - 4. hemiolas
 - 5. triplets
 - iii. Hit together
 - iv. Core rhythm (groove, hits)
 - v. Non linear rhythm
 - 1. subdivision of 2 or 3
 - 2. downbeat is feeling or accent
 - 3. 1/8 time
 - 4. hold note until done (untimed)
 - 5. loop, space, move
 - 6. larger pattern of smaller subdivisions (i.e.- 3/8, 2/8, 5/8, 4/8)
- e. Phrasing- enabling the movement forward
- i. Form
 - 1. phrase
 - a. 4/8/12/16
 - b. statement and response
 - 2. groove
 - ii. Free
 - 1. time signature
 - 2. stick with it in movement forward
 - 3. suspension
 - a. repeat patterns/grooves
 - b. change where pattern lies in measure
 - c. change time signature to fit pattern
 - 4. downbeat
 - iii. Segmented (defined by segments of music)
 - 1. musical quality
 - iv. Rubato
 - v. Where is it going?

1. tension and release
 - a. harmonic/cadence
 - b. rhythmic
 - c. density and simplicity
2. phrasing forms
 - a. shape
 - b. phrase lengths
 - c. sentences

9) Playing Music (personal)

- a. The Music
 - i. Same music that occurred at its original inception
 1. imprinted by composer's experience
 - a. date
 - b. context
 - c. place
 2. the hologram
 - ii. The score
 - iii. The sound
 - iv. The entity music
 1. the face- current music (hands playing movement)
 2. the body- upcoming music (body/peripheral vision feeling for upcoming density) and piano body
 - v. The scene/information
- b. The Piano
 - i. The piano's voice
 - ii. The piano's body
 - iii. The piano's keyboard (point of direct relation)
- c. The Player
 - i. Own emotion
 1. love
 - a. piano
 - b. sound
 - c. score
 - d. notes
 2. Time
 3. Dynamics
 4. accents
 - ii. Own energy
 1. subdividing
 2. left hand
 3. melody and
 4. pinkies
 5. use whole keyboard
 6. overtone/hz spectrum
 7. the lushness
 8. chemistry
 9. radiant/feeling/vision manifestation
 10. personal/business support
 - iii. Own authenticity
 1. Dress
 2. Action
 3. Words
 4. lifestyle
 - iv. Dancing/moving
 1. Expression
 2. Rhythm
 - v. Throat center
 1. Sing and play
 2. (speaking/rhythm)
 - vi. Body rhythm
 1. root- bass, slow beat
 2. Heart, feeling, speaking
 3. crown/mind- 16ths, fire
 - vii. View
 1. don't know how
 2. using other instruments as harmonic additions to self
 3. region of o.k. (tempo, harmony, etc)

- 4. it's all heading back to silence and emptiness, so throw everything into it- raise the energy as much as possible while it's there being played- death
- 5. musical space
 - a. depth layering = volume
 - b. registral layering (rhythms)
 - c. harmonic series coloring (register and volume)
 - d. melodic layering (counterpoint)
 - e. upper edge
- viii. spirit, fun, desire, insight, love, passion, self knowing, metta, etc
- ix. playing/music is a product carrying the energy/motivation of presentation (egolessness)
- d. The room
 - i. Fill to the far corners
- e. Quality
 - i. storyline
 - ii. 'rooms'
 - 1. notes at all levels of volume give lead and ambience
 - iii. sections
- f. One sound solo
 - i. Voiceleading/melody with tonal radiance
 - ii. Bass note and its tonal radiance

10) Playing Music (Transpersonal)

- a. Meditations
 - i. focus where fingers hit the keys
- b. The hologram
 - i. The score
 - ii. composer's emotion
 - iii. composer's mind
- c. Intuitive/reflection/vibe playing
 - i. objects
 - ii. people
 - iii. scenes
 - iv. spaces
- d. Offering playing/music
 - i. To each other
 - ii. To god
- e. Hearing music
 - i. Movement/rhythm
 - ii. Structure/phrasing
 - iii. Emotion/quality

11) Playing Music (Interpersonal)

- a. Band
 - i. Drums- rhythm
 - ii. Bass- rhythm and root
 - iii. Guitar- phrase shape and lengths, groove
 - iv. Horn- phrase shape and lengths, key notes (-> chordal harmony)
- b. Play the players
 - i. 3+ players- overall groove and specific hits/harmony notes, musical reflection of their overall vibe
 - ii. rhythmic, harmonic, melodic and phrasing specifics
 - iii. 2 player-two hands
- c. Psychics/band syncing
 - i. Communication (communing)
 - ii. Balance/support
- d. Musical energy/band fire
 - i. musical reflection (groove, hits/specifics)
 - ii. rock- anger, rebellion, self defining
- e. Soloing
 - i. Collective effort
 - ii. Letting one person define it
- f. One motion
- g. Accompaniment (texture)- harmonic foundation
 - i. One Sound
 - 1. Matching density/texture

- a. Volume
- b. Rhythmic
- c. Tone
- d. Registral
 - i. higher leads
 - ii. lower supports
- e. Tonal/harmonic (o.t.)
- f. Interwoven in cloeness of dynamic
- g. Roll chords sharply to better blend
- 2. Ambient space/room building
 - a. o.t. series (melody and radiance)
- 3. invisible control
 - a. support
 - i. increase player confidence
 - ii. music pushes up from underneath
 - b. energize
 - i. subdivide
 - ii. register
 - c. lead
 - i. melody pulls by hitting just before beat
 - ii. melody sings when in a wondow of sound right before beat
- ii. Responsive
 - 1. comping
 - a. rhythm
 - b. phrasing
 - c. key notes/harmonic outline
 - d. vibe reflection
- iii. Rhythmic
 - 1. non-tonal vehicle

12) Misc

- a. rules/method/technique of playing become your rules of life
- b. bring out voice leading melody + reinforce meter
 - i. Qigong and interested bodies
 - 1. Channeling into hands and feet
 - a. genitals to heart to hands into inside piano
 - b. belly to genitals to feet into ground
 - c. body into piano (that which I'm relating to)- move closer
 - d. body into heart into head into entity music
 - e. voice into throat
 - f. breath into everything
 - 2. Breathing two channels side of body above shoulders
- c. Long singing high line (temporal/auric space- open attention)

13) Curriculum

•PRACTICING

warm-ups- body, hand, voice, mind
 score techniques- repetition, slow/fast, maintaining tempo
 routine, list, session (creative/free and work/structured)

•INSTRUMENT (function and care)

•SINGING

speech and vocalization- volume, speed, range, quality
 intention/meaning
 working with an accompanist

•BODY TRAINING

anatomy
 posture/stance

striking
movement- dance/rhythm

•HAND TRAINING

exercises
expression- shape, tone, moving, touching
playing- note groups/hand position, both hand (rhythmic, complementary, contrary), fingering

•IMPROVISATION

silence
listening- hearing sounds, hearing music
sound- qualities (register/volume/duration/articulation), additive sound, texture/style, clusters/chords, harmony (notesets/key/changes/harmonizing/stacked harmony), movement, melody/motif/pattern (shapes, repetition, phrasing, form)
rhythm- free, classical, tempo, rubato, multiple, pulses, groove, swings
form- measure (1 2 3 4), squares, beginning/ending, repetition, sections/throughcomposed
music- counterpoint, object playing, room playing, sound/style
structured (constraints)
improv vs soloing
classical- bounded, expressive, harmonic
expression- movement, vocalization, facial expression, emotion, intention, visualization

•EAR TRAINING

sing- pitch, intervals/chords/scales, harmony, repeat rhythm/melody, relative pitch
recognize- intervals, chords, tonalities
transcription, dictation
sing and play- unison, counterpoint
harmonizing to soloist

•FUNDAMENTALS

tempo
clefs
notes (keyboard, staff, sound)
markings
key
rhythm- names, counting (1 e, and, uh), clapping, subdivisions
chords
scales/modes and notesets

•SCORES

sightreading- patterns (time, melody/figures), chord/harmony, multiple staves
songs
charts/chords
transposing
style and repertoire- classical, jazz, pop, etc.

•COMPOSITION

fundamentals- staff form, compositional form, markings, writing/drawing
counterpoint, melody, phrases, harmony, style
ensembles (instrumental, vocal), arrangement and orchestration
techniques- development, fracturing, theme/variations, ostinato/motif, serial composition
group composition
computer composition

•THE MIND

meditation- focus
view
creation

sudden improv
mistake stop

•APPLICATION

performance- audience, expression, context
gear

computer music
recording

history
physics
use of rhythms/modes
medicine

listening
lifestyle
conducting
theory/analysis- classical, jazz

•ENSEMBLES

roles
listen/respond
simultaneous playing (supportive, free, contrary, interlocking)

•ACCOMPANIMENT

following/supporting (tempo, form, melody/harmony)
leading
classical
improvisation

play to rhythm

fast
slow
different styles

sing and play

play object
play opposites
play story

words

scales

arpeggios

sight reading

play something that sounds like:

bad
good
like dancing
makes you happy
makes you relaxed

call and response (musical elements)