

THE LANGUAGE OF MUSIC



# The Royal Scottish Pipe Band Association

Academy of Pipe Band Musicianship

presents



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presents

## THE LANGUAGE OF MUSIC



# The Vision

THE LANGUAGE OF MUSIC



- Highlight lack of understanding of practical application of 'Musical Form and Structure'
- Encourage pipe bands to study 'Musical Form and Structure'
- Compare 'Language of Music' with other forms of language
- Provide guidance on structured approach to drum corps presentation, for musical effect
- Offer a SELF-DEVELOPMENT teaching process for pipe band leaders
- Improve pipe band musicianship

# The Great Highland Bagpipe and the Pipe Band

THE LANGUAGE OF MUSIC



- Legato instrument
- Heavily dependent on solo performer's expertise, technique and use of embellishments to achieve an 'expressive musical appreciation' performance
- Pipe band performance can be identified separately
- The collective pipe band provides the opportunity to make a 'harmonic and melodic' statement
- Interaction between players and instruments is achievable with the addition of drum components

# The Teaching Concept

THE LANGUAGE OF MUSIC



- Define Music as a form of language
- Compare Music with the written or spoken word
- Assist pipe band leaders to achieve an integrated 'expressive musical appreciation performance'
- Pipe Section provide a harmonic and melodic statement
- Snare Drum Section create dynamic effects to enhance the expressive qualities of the pipe band
- Bass Drum Section assist in creating the pipe band's expressive qualities and add tonal quality

# Defining Language

THE LANGUAGE OF MUSIC



- Every language has an **ALPHABET**
- **WORDS** are formed from letters of the **ALPHABET**
- **VOCABULARY** is derived from **WORDS**
- **GRAMMAR** is the joining of **WORDS** to make sense to the reader or listener

# Defining Musical Terms

THE LANGUAGE OF MUSIC



## DESCRIPTION

## MEANING

**SINGLE NOTE**

*a character used in musical notation*

**MOTIVE**

*a collection of notes in a rhythmic pattern*

**MUSICAL PHRASE**

*a selection of melody containing several motives*

**CADENCE**

*punctuation to break music into musical phrases*

**GRACE NOTES**

*separating and/or emphasising notes*

**RHYTHM**

*the occurrence of the strong beat by using bar lines and time signature*

**MELODY LINE**

*the result of the combination of rhythm and pitch*

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# Comparing Notation to the Spoken Word

THE LANGUAGE OF MUSIC



<b>DESCRIPTION</b>	<b>WRITTEN OR SPOKEN WORD</b>
<b>SINGLE NOTE</b>	<b><i>SYLLABLE (syllable or complete word of one syllable)</i></b>
<b>MOTIVE</b>	<b><i>WORD (a complete word of more than one syllable)</i></b>
<b>MUSICAL PHRASE</b>	<b><i>INCOMPLETE SENTENCE</i></b>
<b>CADENCE</b>	<b><i>PUNCTUATION</i></b>
<b>GRACE NOTES</b>	<b><i>DICTION OR PRONUNCIATION</i></b>
<b>RHYTHM</b>	<b><i>BEING ARTICULATE &amp; EXPRESSING WORDS</i></b>
<b>MELODY LINE</b>	<b><i>STYLE OF SPEAKING</i></b>

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# Defining the Language of Music

THE LANGUAGE OF MUSIC



- **The MUSICAL ALPHABET consists of NOTES**
- **MOTIVES are the musical equivalent of WORDS, and represent a collection of NOTES in a rhythmic pattern**
- **A MUSICAL PHRASE is a section of melody containing several MOTIVES with a distinctive closing effect**
- **A CADENCE breaks music into MUSICAL PHRASES**
- **GRACE NOTES are used to separate and/or add emphasis to NOTES**

# Defining the Language of Music

THE LANGUAGE OF MUSIC



- The **VOCABULARY OF MUSIC** is created by joining and grouping notes of the **MUSICAL ALPHABET**
- The **GRAMMAR OF MUSIC** makes sense of **NOTE GROUPS** by:
  - *Creating **MUSICAL PHRASES** by using **CADENCES***
  - *Applying **RHYTHM** to **MUSICAL PHRASES***

# Practical Study

THE LANGUAGE OF MUSIC



**Let's take a look at a tune**



# Practical Study

THE LANGUAGE OF MUSIC



Let's take a look at a tune

March



Now let's apply the concepts we've introduced so far...

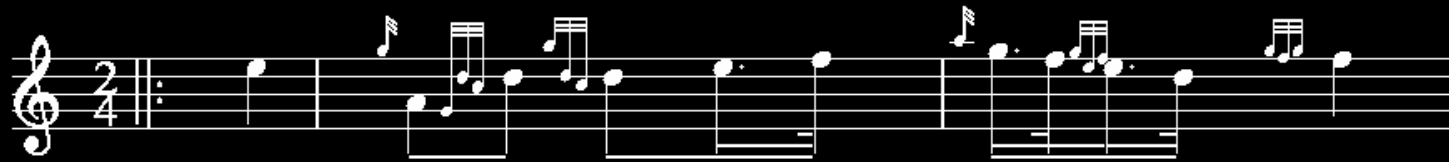
# Practical Study

THE LANGUAGE OF MUSIC



1. A COMMA has been inserted to identify the end of the musical phrase

March













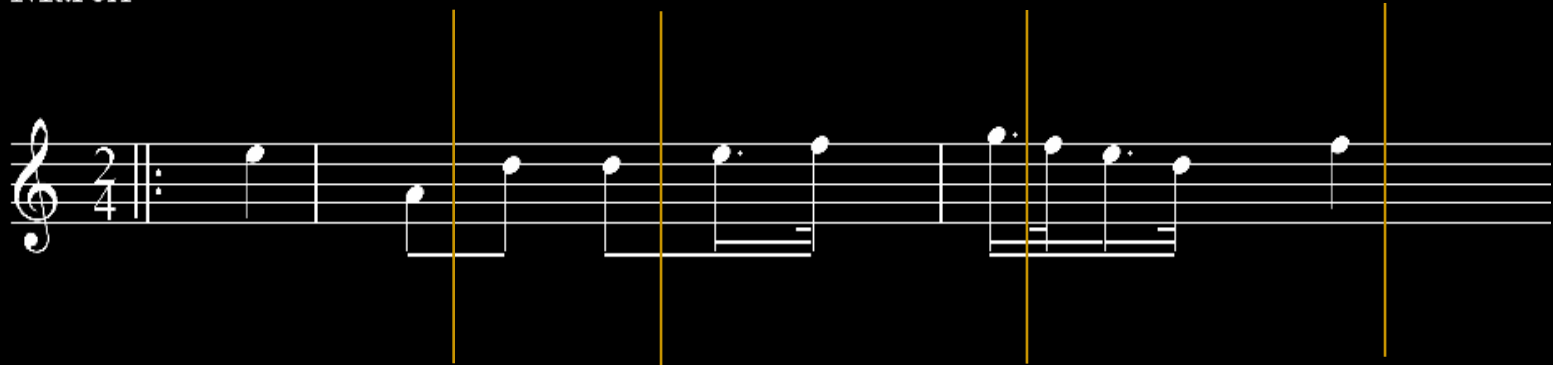
# Practical Study

THE LANGUAGE OF MUSIC



## 3. Insert INTERRUPTER LINES to identify MOTIVES

March





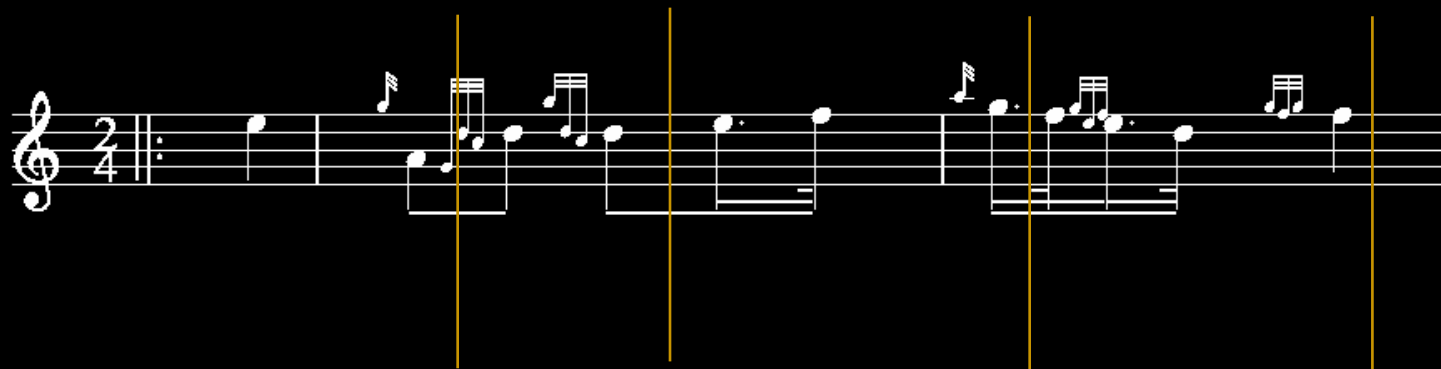
# Practical Study

THE LANGUAGE OF MUSIC



## 4. GRACE NOTES used to separate and/or add expression to NOTES within MOTIVES

March



Grace notes can be likened to DICTION or PRONUNCIATION

# Practical Study

THE LANGUAGE OF MUSIC



**5. RHYTHM - is used to be ARTICULATE and is a form of EXPRESSING the WORDS**

**An      1 an      2 an a      1 a an a      2**

# Practical Study

THE LANGUAGE OF MUSIC



**6. MELODY LINE** - should not be a monotone, but should use **EXPRESSION, DYNAMICS** and **FEELING** to create the finished piece

March

An 1 an 2 an a 1 a an a 2

# Practical Study

THE LANGUAGE OF MUSIC



## The 72nd Highlanders Farewell to Aberdeen

Fig 1

The image shows a musical score for 'The 72nd Highlanders Farewell to Aberdeen'. The score is written in 2/4 time and consists of two staves. The upper staff is a treble clef and the lower staff is a bass clef. The melody is primarily in the treble clef. The score includes several annotations: asterisks (\*) above notes, vertical dotted lines, and a red circle around a group of notes. Below the score, the lyrics 'An 1 an 2 an a 1 a an a 2' are written, with the numbers 1 and 2 corresponding to the first and second endings of the melody.



Indicates end of phrase



Indicates the motive (word)



Indicates ascending notes, which are important to establish the expression.

# Style and Interpretation

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- **All music evokes a MOOD**
- **The objective of a Pipe Band performance should be to stimulate the listener**
- **To do this, the Pipe Band presentation must involve listeners in such a way that they can appreciate the EXPRESSION in the music**
- **A piece of music is recognisable through emphasis given to particular aspects of its construction**

# Style and Interpretation

THE LANGUAGE OF MUSIC



**MARCH:** a marching composition with strong marked rhythm (2/4, 3/4, 4/4, 6/8, 9/8, 12/8)

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THE LANGUAGE OF MUSIC



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DESCRIPTION	MEANING
Spirited	Lively, bold
Expressive	Good articulation
Majestic	Dignified, imposing
With dignity	Composed, serious

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THE LANGUAGE OF MUSIC



**STRATHSPEY:** a lively Scottish dance rhythm in  
4/4 time

# Style and Interpretation

THE LANGUAGE OF MUSIC



**STRATHSPEY:** a lively Scottish dance rhythm in 4/4 time

DESCRIPTION

MEANING

With excitement

Lively, bold

With dignity

Composed, serious

With gaiety

Happy

With grace

Attractive, refined

# Style and Interpretation

THE LANGUAGE OF MUSIC



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# Style and Interpretation

THE LANGUAGE OF MUSIC



**REEL:** a fast or lively dance

# Style and Interpretation

THE LANGUAGE OF MUSIC



## REEL: a fast or lively dance

DESCRIPTION

MEANING

With excitement

Disturb, excite

Spirited

Lively, courageous

# Style and Interpretation

THE LANGUAGE OF MUSIC



**REEL:** a fast or lively dance

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MEANING

With excitement

Disturb, excite

Spirited

Lively, courageous

# Style and Interpretation

THE LANGUAGE OF MUSIC



**HORNPIPE:** a lively dance associated with sailors  
(lively tempo)

# Style and Interpretation

THE LANGUAGE OF MUSIC



**HORNPIPE:** a lively dance associated with sailors (lively tempo)

DESCRIPTION

MEANING

Emphatic & aggressive

Forcible, strong

With expression

Good articulation

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THE LANGUAGE OF MUSIC



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THE LANGUAGE OF MUSIC



**JIG:** rapid tempo in compound time

# Style and Interpretation

THE LANGUAGE OF MUSIC



**JIG:** rapid tempo in compound time

DESCRIPTION

MEANING

With intensity

Strong emotion, vigorous

With lift

A swinging style

# Style and Interpretation

THE LANGUAGE OF MUSIC



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Strong emotion, vigorous

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A swinging style

# Applying Style and Interpretation

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- **Choose preferred STYLE and INTERPRETATION**
- **Consider how best:**
  - *the selected melody would involve the listener*
  - *the full intended emotional response could be experienced by the listener*
- **Question whether you are conveying either the composer's and/or your intentions**

# Applying Style and Interpretation

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- Identify all **CONNECTING NOTES** – highlighting important **PULSES**, required **PHRASING** and providing the basis for the drum presentation
- Highlight the **MOTIVES** where the drum presentation could help to influence the chosen ‘Style & Interpretation’
- Mark up music with a suitable shorthand to ensure **COMMUNICATION** of ‘Style & Interpretation’ is clear

# Choosing a Suitable Tune

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- **Template and set of rules**
- **Tune suitability checklist**
- **Description of ‘Style & Interpretation’**
- **Technical level of tune**
- **Description of relative note values**
- **Description of musical form and structure**
- **Scope for drumming influence**

# Choosing a Suitable Tune

THE LANGUAGE OF MUSIC



- Ensure **GRACE NOTES (Embellishments)** played produce an integrated and expressive musical performance
- If necessary, **CUSTOMISE** the embellishments in the music to achieve this

# Choosing a Suitable Tune

THE LANGUAGE OF MUSIC



- **Highlight MOTIVES in MUSICAL PHRASES by using “interrupter lines”**
- **Create a monotone and beat out its structure**
- **Avoid stopping on connecting notes – pause on the interrupter lines**

# Communication between Pipe Major and Leading Drummer

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**FORMULA** and **SYMBOLS** may be used to communicate musical interpretation

**SINGING** the desired expression may enhance communication



Highlight relative note values



Use as indicators for drum presentation (to influence phrases and cadences)

**fz**

**Use as indicators for drum presentation (to influence forcing of sound)**

# Communication between Pipe Major and Leading Drummer

THE LANGUAGE OF MUSIC



**FORMULA** and **SYMBOLS** may be used to communicate musical interpretation

**SINGING** the desired expression may enhance communication

**,**

Use to indicate end of a phrase/cadence effect

***ff***

Very loud

***p***

Soft

# Communication between Pipe Major and Leading Drummer

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- **Discuss and agree:**

- *musical interpretation of selected melody*
- *areas of melody to be highlighted where drum influence would enhance expression*
- *drum dynamics supporting musical interpretation – weight, variation, tonal colour, etc*
- *problem areas*

# Communication between Pipe Major and Leading Drummer

THE LANGUAGE OF MUSIC



- Ensure that basic rudiments are included in drum arrangements
- Adjudicators will look for:
  - *quality of introductory 3 pace rolls*
  - *competent execution of 5, 7 and 9 stroke rolls, flams, drags, paradiddles and triplets*
  - *consistency of phrasing*

# Grade 4/Novice Juvenile Competition Objectives 2006

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- Improve pipe band performance standards
- Focus on pipe band musicianship, musical balance and musical presentation
- Educate bands on style and interpretation; relative note values; musical structure; and correct application of basic rudiments
- Highlight how the Drum Corps can influence musical effect
- Offer a self-development process for pipe band instructors

# Grade 4/Novice Juvenile Competition Format 2006 Stage 1

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- Musical Appreciation & Presentation (MAP) contests based on pre-described two-parted 2/4 Marches
- Bands select two of the pre-described Marches for contest
- Adjudicated on style and interpretation, musical presentation and correct application of basic rudiments
- One Piping Adjudicator and one Drumming Adjudicator (operating to common principles)

# Grade 4/Novice Juvenile Competition Format 2006 Stage 2

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- Final (up to 12 bands) playing selection of quick march tempo melodies as per current competition requirements
- Two Piping Adjudicators, one Drumming Adjudicator and one Ensemble Adjudicator

# Adjudication Process for Stage 1

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- Style and interpretation (Manner of performance)
- Technical achievement
- Accuracy in the use of relative note values
- Musical form and structure
- Drumming influence
- Tonal quality

**THE END**

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Thank you for listening

**DISCUSSION & QUESTIONS?**