

That's The Way I Understand It - Series

**A Layered Aesthetic Interpretation Of Music
For The Performer, Composer, And Listener**

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That's The Way I Understand It - Series

A Layered Aesthetic Interpretation Of Music For The Performer, Composer, And Listener

Musicians, want to live two lifetimes in one? How? Here is a summary of my lifetime of music investigation to add to your lifetime of experience. These are key things that I have learned or discovered which are important to me as a practicing musician. This document concerns music, aesthetics, and musicianship which are about making music that is beautiful, moving, and stirring with fire as appropriate. This document is an organizing of learning and observations about music, aesthetics, and musicianship into a layered approach to aesthetics. It is an approach that has been successful with simple music as well as masterworks with all ages and abilities. A few of these comments are suggestions for your consideration but most of these comments are my interpretation of what has worked for me in a wide variety of musical experience.

This document is what I do to compose, perform, or listen to music based on what I have learned that has been helpful and what has been shown to me by the good Lord which includes the basic structure of this document and answers to questions about what makes music get to us and how does music move the soul of those who are responsive?

Please be aware that there are various schools of thought on all aspects of making music. This is sometimes the basis of the problem when one musician "corrects" another musician - - it the clash of two different schools of thought that the two musicians have been taught or observed on their own. Thus, because there are various schools of thought on all aspects of music, the ideas in this document may necessarily be different from what you may have been taught on your own. I invite you to give the ideas in this document a hearing.

In order for you to see the structure of this document and the structure of the subject the document covers, this document is written in outline form. The outline is given in three versions to show how the outline develops. The first version of the outline is a brief statement of the basis structure of the subject. The second version of the outline expands the outline to show the total basic structure of the subject. The third version of the outline is amplified to present the subject matter of the document.

First is the BASIC OUTLINE.

This is followed by the BASIC OUTLINE WITH THE HEADING “Organizing Raw Materials” EXPANDED TO SHOW ITS OUTLINE STRUCTURE.

The first two outlines are to show you the structure of the document and the structure of the subject. They show us where we are going.

This is followed by the AMPLIFIED OUTLINE which presents the subject matter by going into detail and giving us explanations in the form of comments and discussion. The AMPLIFIED OUTLINE inserts large, bold key words to show key break-points in the outline.

BASIC OUTLINE

Introduction Comments

I. Our Creator God

A. Primary Research Source – The Bible

B. Secondary Research Sources

1. Systematic Bible Study (related to subject and daily living)
2. Thematic Bible Study
3. Miscellaneous

II. The Reality Of Creation

A. Primary “Raw Materials” For Symbolizing (plus symbols)

1. Sense Phenomenon Stimulation Involved:

Phenomena/Senses

[CORE OF SUBJECT REALITY]

- a. Quality of energy (“frequency”) [manipulation]
- b. Intensity [manipulation]
- c. Duration of space [(if applicable)] [manipulation]
- d. Duration of time [(if applicable)] [manipulation]

2. Transmission Process

- a. “Intangibles overall”
- b. Sources (of stimuli)
- c. Transmission in mediums
- d. Receivers

B. Organizing Raw Materials

1. Organizing Raw Materials For Creating (Composing) Expression
2. Organizing Raw Materials For Performing Expression
3. Organizing Raw Materials For Experiencing (Listening) Expression

Appendix

Closing Statements

Syllabus

BASIC OUTLINE
WITH THE HEADING “Organizing Raw Materials” EXPANDED
TO SHOW THE OUTLINE STRUCTURE

Introduction Comments

I. Our Creator God

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II. The Reality Of Creation

A. Primary “Raw Materials” For Symbolizing (plus symbols)

1. Sense Phenomenon Stimulation Involved:

Phenomena/Senses

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- a. Quality of energy (“frequency”) [manipulation]
- b. Intensity [manipulation]
- c. Duration of space [(if applicable)] [manipulation]
- d. Duration of time [(if applicable)] [manipulation]

2. Transmission Process

- a. “Intangibles overall”
- b. Sources (of stimuli)
- c. Transmission in mediums
- d. Receivers

B. Organizing Raw Materials

1. Organizing Raw Materials For Creating (Composing) Expression

a. Sensing and symbolizing possibilities - - attend, perception, decoding, coding

[Sensing what can be done]

- i. Find interesting-relevant-ethical-moral stimuli (subject ideas - - symbols)
- ii. Research stimuli (conflict) for possibilities and possible solutions and options (ways to use above ideas)
- iii. [Note contrasts and relationships; and linear “leads to” and sequences]

b. Mental form and analysis of use of possibilities and of subject situation for a subject (stimuli) image and memory

[Understanding what can be done (forming a subject summary image)]

- i. Gaining perception for conflict-resolution theme: Subject event theoretical form and content (style-character), objectives, and appeal; [INTELLECT];
- ii. Gaining attention and flow for conflict-resolution theme: Physical event form and flow-line, objectives , and appeal; [PHYSICAL];
- iii. Gaining interest/excitement (fire) for conflict-resolution theme: Emotional shape form, objectives, and appeal; [EMOTION];
- iv. Gaining motivation/discipline/a-step-to-take/uplift/empathy (life) for conflict-resolution theme: Human situation form, objectives, and appeal; [SOUL];

c. Subject stimuli production experience-expression

[Doing it (expressing it)]

- i. TECHNIQUE/feel-(image)
- ii. Physical execution (linear)
- iii. Listening/comparing-to-memory/adjusting-persisting (all during)
- iv. Miscellaneous (hard to classify)

2. Organizing Raw Materials For Performing Expression
 - a. Sensing and symbolizing possibilities - - attend, perception, and decoding plus “by ear”
 - [Sensing what to do]
 - i. Handling encoded selected content concentration (notation) and distracters
 - ii. Handling uncoded selected content concentration (no notation) and distracters
 - iii. Bring out II.B.1.a.ii. and iii.
 - b. Mental form and analysis of task concentration and subject situation for a subject (stimuli) image and memory
 - [Understanding what to do (forming a subject image)]
 - i. Gaining perception for conflict-resolution theme: Subject event theoretical form and content (style-character), objectives, and appeal; [INTELLECT]; affecting physical, intellectual, emotional, and spiritual.
 - ii. Gaining attention for conflict-resolution theme: Physical event form line, objectives, and appeal; [PHYSICAL]; affecting physical, intellectual, emotional, and spiritual.
 - iii. Gaining interest/excitement (fire) for conflict-resolution theme: Emotional shape form, objectives, and appeal; [EMOTION]; affecting physical, intellectual, emotional, and spiritual.
 - iv. Gaining motivation/discipline/a-step-to-take/uplift/empathy (life) for conflict-resolution theme: Human situation form, objectives, and appeal; [SOUL]; affecting physical, intellectual, emotional, and spiritual.
 - c. Subject stimuli production experience-expression
 - [Doing it (expressing it)]
 - i. TECHNIQUE/feel-(image)
 - ii. Physical execution (linear)
 - iii. Listening/comparing-to-memory/adjusting-persisting (all during)
 - iv. Miscellaneous (hard to classify)

3. Organizing Raw Materials For Experiencing (Listening) Expression
 - a. Sensing and symbolizing possibilities - - attend, perception, and decoding plus “by ear”
 - [Sensing what has been done]
 - i. Sensing (attending) such as aurally listening
 - ii. Decoding of notation and mental “listening”
 - iii. Look for II.B.1.a.ii. and iii.
 - b. Mental form and analysis of task concentration and subject situation for a subject (stimuli) image and memory
 - [Understanding what has been done (forming a subject image)]
 - i. Attending conflict-resolution theme: Physical event form line, objectives, and appeal; [PHYSICAL]; affecting physical, intellectual, emotional, and spiritual.
 - ii. Perceiving conflict-resolution theme: Subject event theoretical form and content (style-character), objectives, and appeal; [INTELLECT]; affecting physical, intellectual, emotional, and spiritual.
 - iii. Feeling/empathy for interest/excitement (fire) of conflict-resolution theme: Emotional shape form, objectives, and appeal; [EMOTION]; affecting physical, intellectual, emotional, and spiritual.
 - iv. Receiving/self-involvement-in/reacting-to motivation/discipline/a-step-to-take/uplift/empathy (life) of conflict-resolution theme: Human situation form, objectives, and appeal; [SOUL]; affecting physical, intellectual, emotional, and spiritual.
 - c. Subject stimuli production experience-expression
 - [Doing it (expressing it to self)]
 - i. TECHNIQUE/feel-(image)
 - ii. Physical execution (linear)
 - iii. Listening/comparing-to-memory/adjusting-persisting (all during)
 - iv. Miscellaneous (hard to classify)

Appendix
 Closing Statements
 Syllabus

INTRODUCTION

Introduction Comments

- As was stated earlier, this document concerns what makes music beautiful, moving, and stirring with fire as appropriate. This document is an approach to the aesthetics of music that has been successful with simple music as well as masterworks with all ages and abilities.
- This document is to be used to aesthetically interpret a music composition by a performer including directors and conductors performing a music composition; or by a composer composing a music composition including arrangements, transcriptions, and improvisations; or by a listener listening to a music composition. The document is about how to most effectively approach a musical experience - - whether performing a piece of music or composing a piece of music or listening to a piece of music. Note that many of the headings in the document outline are an analysis of yet another layer of any whole aesthetic music composition that you may have under consideration. By building appropriate layers upon layers of considerations upon a music composition and its use in reality, we have a better chance of getting a better music experience with that composition.
- The four aesthetic layers of a music composition dealt with the most in this document are how music appeals to the intellect, the physical body, the emotion, and the soul of a human being. These four specific aesthetic layers of a music composition are investigated and examined in relation to organizing raw materials for performing, composing, and listening. The three raw materials physics aspects of sound we manipulate for musical purposes to stimulate our senses for artistic purposes in order to appeal to the four aspects of a human being are: sound pitch, volume, and duration. Manipulating sound pitch, volume, and duration adds additional layers of aesthetic considerations in order to make a significant musical appeal to the four aspect of a human being. The performer remembering the pitch level (which usually specifically means: remembering the first note of the scale for the key that you are in) was a technique learned in higher education by the writer to assist in making more appealing music and now such thinking is applied to all aspects of the physics of sound in order to appeal to all aspects of the human being. The idea for investigating and examining how a music composition aesthetically appeals to different aspects of a human being came from the passage in the Bible that says:

And one of the scribes came, and having heard them reasoning together, and perceiving that He had answered them well, asked Him, “Which is the first commandment of all?” And Jesus answered him, “The first of all the commandments is, ‘Hear, O Israel; the Lord our God is one Lord:

and you shall love the Lord your God with all your heart, and with all your soul, and with all your mind, and with all your strength:’ this is the first commandment. And the second is like, namely this, ‘You shall love your neighbor as yourself.’ There is none other commandment greater than these.” And the scribe said to Him, “Well, Master, You have said the truth: for there is one God; and there is none other but He: and to love Him with all the heart, and with all the understanding, and with all the soul, and with all the strength, and to love his neighbor as himself, is more than all burnt offerings and sacrifices.” And when Jesus saw that he answered discreetly, He said to him, “You are not far from the Kingdom of God.” Mark 12:28-34a.

Manipulating sound pitch, volume, and duration is the means to appealing to the four aspects of a human being. Performing the right notes does not guarantee conditions for a living aesthetic experience. The performer consciously or unconsciously must make appropriate use of sound pitch, volume, and duration to go beyond the notes to create adequate conditions for a significant, living aesthetic experience.

- This document is designed for music but has implications for any of the arts following the same designs that are explained herein for music.
- When this document was written, time did not permit the development of music examples to make the comments clearer and help visualize the comments in musical sound. Hopefully the studious reader can visualize the sound effect of the comments when used in music.
- Note that on the BASIC OUTLINE that the two basis structures of the subject are “I. Our Creator God” and “II. The Reality Of Creation”. We start with “Our Creator God” to see implications for music and the arts that underlie all of reality. If we miss or ignore this part, our art is drifting on the sea of eternal hopelessness with no anchor for a foundation. Being in the Kingdom of God would obviously be a part of being properly anchored in God. Then, having this foundation anchor, we are in a position to look at using God’s “Reality Of Creation” under His direction for artistic purposes.
- Note that on the BASIC OUTLINE that “II. The Reality Of Creation” has two basis structures of the subject which are “A. Primary “Raw Materials” For Symbolizing (plus symbols)” and “B. Organizing Raw Materials”.

“A. Primary ‘Raw Materials’ For Symbolizing (plus symbols)” includes “1. Sense Phenomenon Stimulation Involved: Phenomena/Senses [CORE OF SUBJECT REALITY]” and “2. Transmission Process”. “Sense Phenomenon Stimulation Involved: Phenomena/Senses [CORE OF SUBJECT REALITY]” looks at the physics aspects of the phenomena we manipulate in order to stimulate one of our senses for artistic purposes. In the case of music we manipulate sound pitch, volume, and duration to stimulate hearing for artistic purposes. More may be involved in a musical experience than just the stimulation of hearing. However,

all of these manipulations happen in a “Transmission Process” which involves sound sources, transmission of the sound in a medium, and the sound receiver. The “Transmission Process” raises the questions: “Have we considered everything that would make the music experience successful for our neighbor?” And, “When we are the listening neighbor, do we do our part to complete the transmission process?”

“B. Organizing Raw Materials” includes organizing the sound raw materials for music performing, composing, or listening.

- In all three types of organizing music - - performing, composing, or listening - - we will look at how music appeals to the intellect, the physical body, the emotion, and the soul of a human being which will be four key aesthetic layers of a music composition that we will examine. The structure of these four aesthetic layers of examination in each of the three types of organizing music you can see in the: BASIC OUTLINE WITH THE HEADING “Organizing Raw Materials” EXPANDED TO SHOW ITS OUTLINE STRUCTURE.
- The performer, composer, or listener needs to concentrate on the organizing section that applies to their endeavor. However, they should glance over the other two organizing sections to get a better picture of the whole music process. For instance, when the performer gets to the heading “Organizing Raw Materials”, he would concentrate on the section heading “1. Organizing Raw Materials For Performing Expression”. But, a brief look at the section headings “2. Organizing Raw Materials For Creating (Composing) Expression” and “3. Organizing Raw Materials For Experiencing (Listening) Expression” would also give the performer a better picture of the whole layered aesthetic music process. The Organizing For Composing section would help the performer put together a simple arrangement when needed by the performer to extend a piece of music while being sure that the piece of music had a useable aesthetic shape.
- Notice that the outline of the document somewhat follows the linear process we use in dealing with music while at the same time keeping the larger image of the whole process in mind.
- Here is a logic about music symbols that even young children can understand. Do you know what an animal is - - long, furry tail type thing. There is one important difference between people like you and me, and animals. We can symbolize our experience and animals can't. We use two types of symbols. One type of symbols we use has a definite meaning like words and mathematics. When we say “chair” or “table”, we all know what we are talking about. The other type of symbols we use has an indefinite meaning like music and the arts. When we hear a piece of music, we all put our own meaning into these symbols. Now this means that we can make music just as easy as we can talk - - - unless we are an animal. I have never met a person that was an animal. And to you the reader or hearer of this document, I do not believe that there are any animals examining this document! Most of us, though, have had a lot of training with talking but not much training in music. This document is here to help you learn about music! Study this document and get with good teachers or helpful musicians!

- Music symbols in patterns express what we call “knowledge”. Here is a theistic comprehensive statement about knowledge that should not be too hard to understand. Knowledge cannot be “proved” in a way that all people will inescapably be compelled to accept it. After reviewing the evidence, logic, and issues that may be relevant, people have to decide what they are going to bet their life on -- that is, what are they going to put their “faith in”.

Knowledge is expressed in symbols devised by limited, finite human minds. Lacking infinite knowledge and the ability to see the total mind set behind the universe, we would be wise to realize that our derived knowledge would likely be able to use refinement or even a totally new, more correct approach when we gain further insights. In a like manner, our interpretation of the kind of knowledge that we accept as not derived but instead as given to us -- our interpretation of this kind of knowledge could also get a more refined interpretation as we grow and gain more interpretation insights.

There is a kind of knowledge that comes from tentative conclusions and educated guesses from observable data by limited, finite human minds.

There is a kind of knowledge that comes from logical deduction type thinking from tentatively accepted assumptions and definitions by limited, finite human minds.

These first two kinds of knowledge come from using concrete symbols that have a definite meaning like words and mathematics.

There is a kind of artistic knowledge, like music and the arts, that uses either symbols that do not have a definite meaning or symbols that have a definite meaning but are used as symbols that do not have a definite meaning. We each can put our own living meaning into this kind of unique knowledge as we realize what it is symbolically saying. But, this knowledge is very slippery in relation to the moral world. This knowledge cannot transform symbols with immoral attachments into moral symbols. For instance, if you start with symbols with obscene associations, the final product will have obscene elements even though we may be in a social web that pressures us to say that the obscene has been transformed and is no longer there. This artistic kind of knowledge has a way all of its own in being moral, amoral, or immoral based on its use in context. This knowledge can tell us about our feelings about life. This artistic knowledge, properly used, can stir our feelings about our choices in making decisions in life and we can choose to let it uplift our souls high above mundane human existence.

Also, there is a kind of knowledge that the Bible calls the secret things belonging to the Lord our God which we will never know in this life and probably not know some of it in the next life.

Then, there is a kind of knowledge about the world that God has created and the way He has made it to operate that we cannot know unless He tells us. This knowledge He does reveal through the prophets and apostles and also through the prayers of the children of God who walk Biblically with God and His Christ. God gives us appropriate evidence and tests so that the children of God walking Biblically will know that the knowledge is from God and not from Satan, the Devil. Within this kind of knowledge and the standard for all knowledge is a special Book called by such names as the Bible or Holy Scriptures and sometimes just God's Word and this Book reveals to us what God wants us to observe or do to get all of His benefits.

Knowledge can be complicated by the fact that what the mind accepts as knowledge can be influenced by personal world view, peer pressure, self-preservation, selfishness, accepting of false promises made by others, etc.

- It is important to note that this outline distinguishes between Art Music versus lighter music. Art music has a power that lighter music does not have. This outline's interest is in Art Music because it uniquely does something important that is very powerful for human existence. This outline distinguishes those things that are key to an Art Music aesthetic experience and distinguishes those things that keep lighter music from becoming Art Music. This is not to say that lighter music is necessarily poor music - - also, it should be noted that there can be poor music with Art Music characteristics. Lighter music has its place in human existence if it is good for its type of music and is well done. This outline can be also useful for those who specialize in lighter music and many things listed in this outline are more often done better by those in lighter music than by those in Art Music. Musicians need to learn from each other.
- Assuming the music is well done, the writer has found three things that people both musician and non-musician really respond to in music when they think that the music is beautiful: (1) the bass line (often more than the melody), (2) rhythm, and (3) continuous sound except for phrase marking. These facts are used with sophistication in art music. Make good use of these facts in your composing and your performing.
- Some comments in this outline are direct quotes from other documents by the writer but this fact is usually not noted nor is the source given.
- This outline does not go into how to read printed music including time signatures and key signatures which also involves changing key or pitch level; nor does it give an understanding of harmony and music theory including chord types and their construction, major and minor modes, modes in general, and altered scales; nor does it go into form and analysis; nor does this outline cover specialized things such as counterpoint, fugue, or orchestration including transposing instruments. All of these things you can learn from private study or courses. Names of the notes on a staff, time signature, key signature, changing key or pitch level, etc. are assumed that the reader knows or otherwise see a music person although you can get something from this document with little or no technical knowledge about music.

- Also, notice that you may well be doing many things mentioned in this document. This document may be useful to help you articulate what you are doing for further useful analysis and personal organization of your musical and arts understandings.
- “Encouraging Hope For The Adult Beginning Harpist” found on the web site danielhookemusic.com is a good, practical-standpoint, preliminary discussion of the ideas here in our current aesthetic discussion.
- Furthermore, “How To Sing At Sight For The Singer And Instrumentalist - (How To Hear Printed Music In Your Mind)” found on the web site danielhookemusic.com is a document that contains good, helpful skills to enhance the musical life of any musician, professional or amateur.

OUR CREATOR GOD

I. Our Creator God

- In the Introduction Comments we discussed the need for anchoring our art in God if our art is to have any eternal significance. Divine purpose and Devine will is a consideration before we even attempt musical art. God is and can be more active on our behalf than we might suppose at first which, when correctly understood, can be a great helping support for our musical art. Also note that much great musical art in human history was made for the glory of God rather than for the glory of the musical art composer.
- Preparation with God is needed so that we can hear Him and be used by Him. We want nothing in us to interfere with hearing Him and being used by Him.

It also should be noted that in the Bible those who ministered in the Temple in Exodus 30:17-21 and 2 Chronicles 4:6 were ritually cleansed (sanctified) before ministering. This ritual was for the priests but the principle can be used by anyone as indeed the Levites (Temple workers like musicians) did in the books of I and II Chronicles (I Chronicles 15:14 and other places). Musicians in the Kingdom of God can be cleansed by praying for forgiveness of sins especially before performing and composing so that no sin will interfere with God and Christ working through them and their human frailties. Amos 5:23-24 talks of righteousness coming before making effective music for God, “Take away from Me the noise of your songs; for I will not hear the melody of your viols. But let judgment run down as waters, and righteousness as a mighty stream.”

- It is important to know where we are coming from as we make aesthetic decisions. It is important concerning doing things the right way and concerning getting help that comes from beyond ourselves. How we consciously and unconsciously do and do not involve our Creator God has an

inescapable effect on our aesthetic decisions and the options we present and support in our art. Do we properly consider all of the implications and ramifications for the options we present and support in our art such as health, emotional, spiritual, etc. implications for this life and the next? For instance, some options may be presented and supported that are immoral. Other better options may not be explored much less supported. Our music created or selected may be associated with vulgar dancing or vulgar words. It is difficult or even impossible to break such associations. It is important to know and explore the options used or not used and the support or lack thereof for each of these options. Why would God eternally support us if we choose to support options that He does not support or ignore those options that He does support?

- We need to examine our religious/philosophical worldview regarding our Creator and us as a basis for decisions regarding sending and receiving stimuli. This document is concerned with the Biblical Christian basis.
- The Our Creator God heading involves many concepts such as having a Personal God, the Kingdom of God, talent, training, purpose in life, objectives, and having God and Christ direct our activities.
- There are several conflicting world views concerning entering the Kingdom of God: (1) it is a meaningless concept, (2) you earn your way into the Kingdom of God by the quality of your life, (3) everyone, or some portion of most everyone, will enter the Kingdom of God including the most holocaust, murderous of dictators because of God's mercy, and, (4) we cannot enter the Kingdom of God by our power unless God provide us with a Christ, a Savior, to make us fit to be in the Kingdom of God.

Several documents are on the web site danielhookemusic.com concerning the Christ position: "Is The Cross Of Jesus Christ Central To Human History?", "THE BIBLICAL GOD IS A REWARDER - Are You Informed About Where Biblical Christians Are Coming From As You Make Decisions?", "Studies In Biblical Christianity, A Self-Directed Course Of Study", and "Bible Lessons For Those Who Want To Be Better Informed About This Famous Book".

- Church musicians and Church members should see the document on the web site danielhookemusic.com titled: "A Case For Art Music To Be The Core Of The Church Music Program".
- This document on aesthetics, A Layered Aesthetic Interpretation Of Music For The Performer, Composer, And Listener, is a theistic approach to aesthetics. Although this is not legal advice, this document could be taught in public institutions acknowledging that it is a theistic theory and mentioning its necessary basis but leaving the theistic parts for students to investigate on their own. Personal use of this document is a private matter even in public settings because we all have a world view and we all use our world view invisibly as the basis for choosing our actions. USA public tax supported activities are usually limited to acknowledging God like on money and in the

Pledge Of Allegiance but we need to realize that some try make acknowledging God a religious issue not allowed by Constitution. “Separation of Church and State” is a phrase that never had enough support to make it into the Constitution. If “Separation of Church and State” ever did become law, it could lead to separation of God and State which would lead to the demise of our culture as in other civilizations in human history. But there can be job pressures like for music teachers and their events. Some judges and administrators have put the phrase “separation of Church and State” in the United States Constitution when there never was enough support for that phrase at the beginning to put it into the Constitution. Some do not want to acknowledge what various religions have done for our culture. Some do not want to acknowledge God in our culture. If we can not acknowledge God as a Nation, why should God acknowledge us?

A. Primary Research Source – The Bible

- The Bible is our primary research source for the Our Creator God heading and all of life. Documents mentioned earlier found on the web site danielhookemusic.com are a position statement about the importance of the Bible: “Is The Cross Of Jesus Christ Central To Human History?”, “THE BIBLICAL GOD IS A REWARDER - Are You Informed About Where Biblical Christians Are Coming From As You Make Decisions?”, “Studies In Biblical Christianity, A Self-Directed Course Of Study”, and “Bible Lessons For Those Who Want To Be Better Informed About This Famous Book”.

B. Secondary Research Sources

1. Systematic Bible Study (related to subject and daily living)

- Systematic Bible Study helps us know what the total Bible, our primary research source, says. The web site danielhookemusic.com has some documents to help you get to know the total Bible: “An Easy Bible Reading Plan”, and “Instant Sunday School – A Ten Year Verse-By-Verse Trip Through The Bible”.

2. Thematic Bible Study

- This is Bible Study concentrating on any theme specifically addressed or addressed by implication in the Bible and the Bible foundation in which that theme should be used.

3. Miscellaneous

- Other books and studies.

II. The Reality Of Creation

A. Primary “Raw Materials” For Symbolizing (plus symbols)

PHENOMENA/SENSES

1. Sense Phenomenon Stimulation Involved:

Phenomena/Senses

[CORE OF SUBJECT REALITY]

- For music the sense phenomena stimulation involved is sound/hearing and the symbols are the actual sounds which are usually represented by printed music. Printed music can not tell the performer all that needs to be said. The composer is at the mercy of the performer or Conductor to breathe life into the musical composition.
 - Music manipulates the three aspect of sound: pitch, volume, and duration.
- a. Quality of energy (“frequency”) [manipulation]
- For music the quality of energy (“frequency”) manipulated is sound pitch including overtones coloring basic frequency leading to the study of orchestration. Sound pitch is what we usually equate with the names of music “notes” but it can involve more than that. Overtones of music notes have a different sound depending on the instrument or voice sounding out the notes which leads to the study of “orchestration”. The overtones have bands of emphasis, etc. like formants which give us more variation in the sound but all of these things are frequency based being combinations of frequencies. There are other frequency based things that Hindemith used in his composition like combination tones. The physics of sound concepts like the preceding things help us determine if the sound we hear is a cello or a bass singer and help us distinguish between two bass singers or help us hear whether the vowel is some type of an “a” sound or some type of an “e” sound, etc.
- b. Intensity [manipulation]
- For music the intensity manipulated is sound volume.
- c. Duration of space [(if applicable)] [manipulation]
- For music the duration of space manipulation is usually not applicable.
 - Duration of space manipulation may be a consideration when the source of the music is moving in relation to the listener or the listener is moving in relation to the source of the music. For instance, this may be a consideration for a Band marching in a parade as it passes by people along the parade route but usually it is ignored without any great loss to this type of fleeting music experience.
- d. Duration of time [(if applicable)] [manipulation]
- For music the duration of time manipulated is the length of the sound of the notes and the length of the rests. These duration changes are usually used to give rhythm and meter pulse to the music.

TRANSMISSION PROCESS

2. Transmission Process

- The Transmission Process involves getting the music (Sense Phenomenon Stimulation which is sound/hearing) out of the composer's mind and into the listener's mind with understanding and inspiration. Some of this process involves a mental picture of the sound (hearing it in the mind) and some of the process involves actual sound being made and heard in reality.
 - All of the outline from beginning to end fits somewhere in the transmission process even if all of the points in the outline are not repeated here.
 - Some of the steps in the Transmission Process may be combined; for instance: the composer and performer may be one and the same if the performer is improvising; or, there would be no performer or medium if the listener is looking at a piece of printed music and hearing the music in his mind to listen to it.
- a. "Intangibles overall"
- Remember the items in this outline under the heading "I. Our Creator God".
- b. Sources (of stimuli)
- Divine purpose within priorities and get the job done.
 - Salvation and living [Bible and deal with sin].
 - Talent, self-taught and/or trained knowledge, convincing craftsmanship.
 - The source of the music sound in the musical experience begins as thoughts in the composer's mind affected by talent, understandings, and developed skills, etc.
 - The source continues as thoughts in the performer's mind perceiving and interpreting affected by talent, understandings, and developed skills, etc.
 - Inhibitions or lack thereof of the composer or the performer can affect the musical experience.
 - Watch minimum thresholds. Sing or perform what may seem to you to be loud to make presence - - firm stomach muscles and push the air, press down heavy on the bow all the way to the tip, or whatever it takes. The person in the back of the hall needs to hear the music and the words.
 - The musical sound is generated or reproduced by some kind of acoustical or electronic source which has a number of elements to affect the quality and musicianship of the sound such as humidity changing the tuning of an acoustical instrument, the CD player may need repairs or has oxidation, etc.
 - The instrument and its quality affect the musical experience.
 - Adequate speakers, amps, etc. and the quality thereof can affect the musical experience.
 - The placement, movement, and amplification (including too much) of the sound source(s) can affect the musical experience.

- Enough of very loud music can damage the ears!
- Make earphones only as loud as needed because it can be tiring and can damage ears. If the volume of the earphones is gradually raised, they can reach a bad point for your ears and you will not realize it. Do not mow with earphones on - - they will need to be too loud.
- If several sources are involved to make a combined source, then the total balance of the sources needs to be considered including any directional considerations such as using an accompaniment tape on a less than 100 watts speaker system placed behind a group of eighty wind instruments would be less than desirable.
- Allow for the fact that some sources are directional such as the high speakers in a sound system and also singers need to allow for the directional nature of the voice by not tilting their heads in the direction of the floor to see their music.
- The sound frequency spectrum can be out of balance which can make a harsh, tiring sound to the listener without the listener realizing what is going on or sometimes the listener may just feel that the music is too loud. Watch frequency highs and around the 300's to prevent tired listeners.
- Some organs have a lot of highs in them and need to use less higher (shorter) pipes in the registration to keep the organ from sounding harsh, too loud, and tiring. Sound systems for music can have similar problems if the highs are turned up too much in the interest of crispness, etc.
- Music over a car radio in a moving car makes it difficult to hear a balanced sound spectrum of all sound frequencies and the volume can only change slightly and still be audible or not too loud; thus music that may be played in cars needs to allow for these considerations.
- Dress and stage actions (bowing together, etc.) affect the listener's impression of the music. The listener uses all aspects of a human being - - not just the ears. Visual aspects are important; these help keep and/or distract the listener's attention. An Orchestra or Band that talks between numbers can be distracting to an audience. There are ways that a lady can sit on stage that can be distracting to the music. Transmission process, packaging of style elements and advertisement, show business items, costuming, staging, quality lighting, packaging of materials and surroundings: error-free printed programs of quality, title page, program notes, no clutter in the hall, pleasant and comfortable surroundings with no interferences or distractions, etc. affects the musical experience in the mind of a human listener. Performers on the same floor as the audience may need to stand for visual considerations of the audience. Is the sound system destroying you visually or by the sound that comes out of the sound system in various parts of the

room? Conductors need to clearly communicate with performers and secure from performers what is expected and when things are to happen. Dress up all elements of the sound source appropriately and within priorities like the serving of a fine meal is concerned with more than food: tablecloth, placemat, centerpiece, candles, garnish on plate, background and atmosphere, etc.

- In a multiple group performance, the order of the groups performing may have an effect on both the visual and the aesthetic design.
- The visual antics and gestures of a conductor can both add to or detract from the musical experience. Cueing performer entrances and key themes can help the audience follow what is happening in the music.
- The lack of humility, ego, and attitude of those creating the source of the music can affect the musical experience as can an action that may unnecessarily turn the listener “off”.

c. Transmission in mediums

- The sound passes through a medium such as air.
- The sound is affected by the medium and in the medium by such things as interferences, reflections, wave cancellations, sound shadows of a post or furniture or a piece of music held in front of the singer’s mouth, etc. which means that the size and design of the room greatly affects the production of good music.
- Consider the various elements of physics that apply to sensory stimulants passing through a medium such as reverb, diffraction, diffusion, refraction, reflection, unwanted peaks, dead spots, standing waves, masking, Doppler effect, distortion, nodes, sound shadows, aberration, interferences, polarization, conduction, convection, radiation, lens (concave and convex), prisms, Zeeman effect, Newton’s rings, etc.; these do not all apply to music and many have not been considered for their problems in the transmission process of aesthetic works; neither have they all been explored for artistic purposes.
- Sound can be reinforced by a hard wall close behind the performer or sound source. Obviously a Band shell reinforces sound. The sound source being in a corner can do unexpected things to the sound. The floor reinforces bass speakers.
- The sound can be different in different parts of the listener’s room - - even to the point of being pleasant and audible with clear words in one part of the room while another part of the room may have a harsh, uncomfortable sound or a dead spot in which one part of the sound will be too soft to be heard in balance or sung words may be difficult to hear clearly. Walk around your performance space to see what different members of the audience may be hearing.
- Some newer types of organs have sequencers built into them which will play back the organists performance exactly as performed.

The organist can use this feature while walking around the room to see what is happening with the sound. Organs without a sequencer may be able to have one added by a knowledgeable electronic music person who is an organ technician.

- Audience clothing, floor coverings, window treatments, etc. affect the sound sometimes significantly.
- Does your performance space assist in clarity of parts and balance? Cathedrals can have so much reverb that clarity is weakened if the performer is not careful which will result in a muddy roar that hinders organs leading singing - - go out and listen!!
- Some things only affect certain parts of the sound frequency spectrum and overtone series; for instance, there can be a sound spike when a certain frequency is emphasized by some property of the listener's room which in time will tire the listener without the listener realizing what is going on; in some cases the listener may say the music is too loud when really the listener is responding to a sound spike.
- The amount of reverb affects the richness of the sound and may affect how long to hold ending notes of a phrase so that the phrase does not sound chopped off. Heavy reverb may even affect tempo and organ registration. Sometimes in low reverb situations you may need to make your own reverb by holding notes to near their very maximum length and be slightly too long on releases; of course, computer music solves this reverb problem easily by adding the desired amount of reverb. In general, anything that stops or does not maintain continuous sound in a musical phrase noticeably reduces the richness of the music. Reverb makes electronic music instruments sound richer as it does to acoustical sound. With some electronic instrument sounds you have to overlap the notes in a phrase to get a really smooth effect which works similar to the effects of reverb. To study reverb phenomena use a computer sheet music program that sounds the notes. Cut the last note of a phrase short and replace the remainder of the note with a rest to simulate breathing and phrasing. Listen to the play back. Now add various amounts of reverb and see what this does to the end of phrases as far the last note sounding too short or too long. Music students and amateur musicians often cut the last note of a phrase exceedingly short when taking a breath. Sit on the note an appropriate amount of time fitting the performance hall before taking a breath because the listener forms part of his opinion at the end of a musical phrase as he reflects back on what was musically said. Too much reverb can create muddy music without clarity as was mentioned earlier concerning organs leading singing in Cathedrals. In some situations and for some music on grand pianos the pedal should not be pressed all of the way down because of the roar caused by internal piano reverb and sympathetic

vibrations. Harps, especially wire string harps, have so much sympathetic vibrations passing through the medium of the air similar to reverb that harmony changes may require more muting than normal to produce clarity in harmony changes.

d. Receivers

- The listeners or microphones need to “attend” the music sound. They need to focus to listen. Thresholds of the listener and the condition of the mind along with level of attention/concentration affect what the mind hears. Self discipline of receiver person is needed to concentrate. Microphones need to be positioned and their quality and specific purpose affect the sound received.
- Not all people’s hearing is the same and it varies at different frequencies. Hearing aids alter the sound spectrum. Hearing aids limit what can be heard comfortably for the listener.
- Perception and skills to process sound heard affects the listener’s musical experience.
- The listener’s perception and opinions and attitudes affect the music experience; it is hard for children to produce a moving musical experience at a concert when their parents in the audience are regretting that the concert is interfering with their bowling night.
- Interferences and distractions in the listening area will have an impact on the musical experience.
- Earphones need to be kept low in order not to damage the ears. A long period of earphone listening can tire the ears as can any loud music. Loud music can damage the ears! Listening to earphones while running the lawn mower requires loud enough volume that can potentially damage the ability to hear all that the ear was designed to hear. Keep speakers and speaker highs at a level that will not harm or tire the ears!
- A music experience is a total human experience - - how the musician dresses, appears, functions visually as a group, etc. has an effect on the music experience in the listeners mind. A symphony orchestra performing in bikinis sounds different than a symphony orchestra performing in concert dress; staging and the ability of the audience to see the performers has an effect on the human musical experience.
- Performers or conductor need to hear the music from where the listener sits; actually from where various listeners sit because the sound may be different in various places in the room; an organ may sound different to a person in the pew than it does to the organist on the bench; an organist who also directs the choir needs to listen to the organ and choir performing from various places in the sanctuary to be sure the organ is not drowning out the choir - -

an organ with a sequence playback is great for this kind of testing. How is the balance of the parts? Can words be understood? Music performances that are miked need to have the Conductors or performers check our various aspects of the final sound from where the listener sits to prevent surprises from what was planned to happen. Go out front and listen or have someone who you know with your tastes go listen and use someone who will not be afraid to say what is really happening.

- As we age we often become more sensitive to upper pain thresholds of sound. Sound levels and spikes can vary around the room. Both of these points can relate in a conflicting manner to a Church Organist needing enough volume to lead the singing. If all ages complain that the organ is too loud, the Organist likely needs to play softer and/or remove some the higher pipes registration stops that are giving a harsher sound to the organ. Other factors may be involved with the sound though. If only a few of the older age group complains that the organ is too loud, these people may need to find a place in the room with gentler sound or possibly nothing can be done about the problem. Hearing aids people may need some adjustments to their hearing aids. Musicians will wear sound reducing plugs in their ears if they are subject to excessive loud conditions in which to perform or if they are teaching in a poorly designed room for sound. The performer's need for volume for a successful musical experience may always be in conflict with the pain threshold of a few people in the listening audience which is a problem that may not be solvable on an individual case by case basis. Perhaps these comments in this Transmission Process section may give a workable solution to some.
- The lack of humility, ego, and attitude of those creating the source of the music can affect the musical experience as can an action that may unnecessarily turn the listener "off".
- The music experience in the listener's mind and the composer's mind should be a near identical aesthetic musical experience.

B. Organizing Raw Materials

COMPOSING

{ COMPOSING SUMMARY of key points
between this dotted line and the next dotted line }

Address these as discussed in the outline before you finish:

- Preparation with God, Christ, the Bible, cleansing, and your purpose in life.
- Talent, training, experience.
- In your project, consider all of the related options (approaches) and their support.
- Three manipulations from physics (frequency [pitch], duration [making rhythm and meter pulse], and intensity [volume]): relate implications to your project.
- Transmission Process success (particularly for performance) - - especially reverb.

COMPOSING

- **SOUL** What is the purpose of your project and its human significance such as does it balance to show God's intelligent design of the universe and God's extension of that design into eternity which relates to our need for the Divine as the music's balance and purpose consciously or unconsciously seeks to miniaturely mirror or reflect the Divine Creator's intelligent design and purpose of the universe and eternal Heaven; is the purpose also some other human significance; and/or is the purpose a step to take? What is the basic conflict and resolution in both the music (how will you get tension and resolution and then balance?) and the same in the extramusical if the extramusical is an important factor in the composition? Do all aspects of the music balance? Select appropriate pitch level (or key) and appropriate tempo related to your project purpose. What instruments, voices, etc. will be used in the performance?
- **INTELLECT [frequency (pitch)]** What harmonic based and thematic form that goes somewhere and returns will serve your project best? What modulations are you planning? Does the pitch levels path of the form sections make a good Hindemith root progression (explained later) which is similar to a bass part? Use the most distant pitch level based on the most distant key and the subdominant pitch level near the end before the big V7 type climax of the original key. Can all things likely be remembered to bring out the design (if the first section theme and its accompaniment are not rememberable, then no one will likely recognize or feel the recapitulation even if they can not articulate what is happening)? Will movements be needed and what variety and order of movements?
 - Select an interesting theme and decide how you will make it build for conflict and resolution. Use good theme construction. Research possibilities for use of theme being sure to check out important possibilities and their support

(their support being that they sound good). Look for things that can carry you to a new pitch level.

- Select three or more music layers or dimensions to use. If your composition is only one voice, then it will have to be implied linearly.
- Do all aspects of the music talk back and forth? Especially is there any double counterpoint which is a motif type repetition immediately occurring in another voice which is usually the two voices just swapping parts? Is there any similar repetition to make talk back and forth? Handel's "Hallelujah Chorus" with the vocal parts and the accompaniment is an excellent example of this fragment repetition in various voices to create music talking.
- Is there an appropriate climax and is there an appropriate closure at the end? Are there any places that could be mistaken for closure before the end?
- Use an introduction to get attention, excitement, and set mood; furthermore, use an ending for closure and to move to action which action may be deciding that they like the composition.
- Develop any extramusical as appropriate.
- (Refer to immorality rather than display it. The same with language that is not fitting in polite company of ladies and gentlemen like in a Church Service: refer to the fact that the bad language was used without using the bad language.)
- **PHYSICAL [duration (making rhythm and meter pulse)]** How will the composition achieve physical flow? Does the music make the rhythm? Is the rhythm of the music like a good drum part or does it have unmusical hesitations in it? Does the accompaniment do just two or three things in a row before changing unless there is a good reason? Does the music flow all the way to the end to make a conclusion closure or does it just stop?
- **EMOTIONAL [intensity (volume)]** What up and down chases (tension conflict building and resolution) with increasing peaks and valleys are you planning? Is there a good shape to all aspects of the music? Where near the end will the climax be? (and go beyond with an extended climax if appropriate) (3 tries before climaxing) (colossal, as appropriate). Climax is highest melodic note often and uses volume. As with life people want something that is exciting and not monotonous. Since people want a life that is exciting and not monotonous - - don't waste their time with monotonous music. Relates to ups and downs of life, amounting to something in life, and death, and the hope of meaningful eternal life.
- Get an image of the "picture-summary" of the intellect and the soul human aspects of your composition and get an image of the "line" of the physical and the emotional human aspects of your composition. This image is how your composition will appeal to these four human aspects.
- Have good composition techniques been used?
 - Make the composition sing in each layers. Does it soar from the heart?
 - In terms of the whole composition: can you walk it? can you remember it? can you sing it in your mind? That is: does the composition have a pulse rhythm that you can walk flowingly to? at any point can you remember what will happen next including the accompaniment? can you sing any part - - is it

singable or is it just a bunch of disjunct notes whose musical meaning can not be deciphered?

- Are there parallel octaves or fifths in the basic parts (not meaning the expanded orchestrated or organ registration parts)?
- Is there good voice leading? Does the harmony flow?
- Is there clarity of parts?
- Are parts not covered up by other voices?
- Is the style consistent as needed and is it appropriate to the purpose of the composition? Are the articulations consistent as needed and appropriate to the purpose and style of the composition?
- Is there a good, rich bass?
- Check Hindemith's two voice framework which is generally the bass and the melody to see if this in particular has good construction. The writer has noticed that the two voice framework often has a lot of contrary motion that resolves with a direction change at the beginning of measures or at other musically significant places.
- Use Robert Kelly's ideas of generally no dissonance like seconds or sevenths on first pulse of the measure between melody and second voice in two voice counterpoint except for special musical effect. If several voices of music lines are used, then this consideration could be between melody and bass like Hindemith's two voice framework. Of course, there could be harmonic delays like suspensions and passing tones. Others have also wanted at least a triad on the first pulse of a measure to give the music a bigger sound if several voices of harmony are used (an organ sounds bigger and louder if the registration adds more than just octave pipes).
- Is the harmony interesting? Is there a good Hindemith chord root progression with a lot of fourths and fifths and no triads in the root progression? In other words, does the root progression somewhat resemble a good bass part. The root of the chord generally is, in order of selecting, the bottom of the lowest fifth with the lowest note, the top of the lowest fourth with the lowest note if there are no fifths, or the bottom of the lowest third with the lowest note if there are no fourths and fifths.
- For what instrument(s) is your composition written? Is the orchestration generally talking by families?
- Consider tying common notes as fitting for continuous sound (which is more beautiful than choppy, plodding music or music in which every note sags after the attach [piano and harp note attacks do not immediately sag - - they sing]) except no tying in the melody and at phrasing or in music that is march like, etc. or special music effects like staccato.
- Use no gimmicks such as using a snatch of a well known hymn (checked to see if it is in public domain or received permission to use copyrighted material) that does not fit the form of your composition but used anyway just to get your composition liked.
- Watch confusers, distracters, transitions, and any extramusical elements.
- Get rid of places in the music that:
 - Conflict (tension building) and resolution stop being satisfying.

- Generally it is making lighter music such as: weak harmonic form that does not go anywhere and return; repeated sequences at the same pitch level in theme construction; rhythm, which may have a very strong beat overshadowing the music and is primarily in one or a few voices; and sequential sections that could be double counterpoint (or similar to double counterpoint) are only in one voice - - (consider putting the repetition in another voice by swapping parts).
- The music stops talking.
- The music stops balancing.
- The music stops being three or more layers except for special effects.
- The rhythm made by all of the parts stops flowing like a good drum part.
- Stop the up and chase and there is no climax even if the music requires a gentle climax.
- Stop its human significance such as balancing or such as extramusical things that give human significance which may be a step to take as the human significance item.
- Stop being interesting.
- Poor voice leading is used (change it).
- Poor composition technique and craft appears.
- (Analyze where these preceding mentioned places happen and how to fix them.)
- Are all aspects well crafted? Use excellence within priorities and get done.
- The Bible challenge: The beginning of the Bible books of Genesis and John has God referring to the Christ as He says let us make man in our image, after our likeness. In Psalm 19 it states that the heavens declare the glory of God; and the firmament shows His handiwork. It further states that there is no speech or language where their voice is not heard. Do we who are made in God's and the Christ's image compose music whose speech of the music and the language of music reflect the glory of God's design of the universe and God's extension of that design into eternity? This involves balance and craftsmanship.
- With appropriate performance will the music come alive and have fire as appropriate? Is there appropriate aesthetic beauty and power?

{COMPOSING}

1. Organizing Raw Materials For Creating (Composing) Expression

a. Sensing and symbolizing possibilities - - attend, perception, decoding, encoding

[Sensing what can be done]

i. Find interesting-relevant-ethical-moral stimuli (subject ideas - - symbols)

- What is the purpose and goals of your compositions? Consider the likely transmission process in which your composition will likely be used.

- You may start by creating some notes of music or you may start by selecting the basic conflict and resolution. Creating the notes first is the order that items are listed here. The order of this and other things in this outline line may be swapped around as you get your ideas of inspiration.
- Create and select an interesting group of sounds to use as a music subject (theme) or subjects (themes). Create and select interesting and important themes to you. These would be your music motifs and possibly some extensions to them. If you are using music with other expression such as words, ideas about the other expressions are not thoroughly examined in this document except as they may impact the music.
- An understanding of how to notate music you hear in your mind is assumed that you know; otherwise, you need to sing or play it (and possibly record it) for someone else to write down.
- Enharmonic names and tones; flat, sharp, natural, double flat, double sharp; fingerings problems and practical ranges for instruments; terms like tonic (the first note of the scale or the chord built thereon), dominant (the fifth note of most scales or the chord built thereon), subdominant (the fourth note of most scales or the chord built thereon); intervals like fourths (the scale interval formed by the first and last notes of four consecutive notes in a scale), how chords are built, etc. are assumed that you know. If you don't know basic things about music and notation, these can be learned with reading, a musician, or a teacher. Look up terms in a dictionary or music dictionary. Look up concepts in books. Buy books and dictionaries.
- What will be the basic conflict (source of increasing tension and resolution) in your project? If words or actions are involved, what is the intellectual conflict that will be examined?
- Conflict and approaches with results - - approaches (possibilities), support are all author selected and colored including chosen results. Some can be selected in order for the author to live out personal fantasies both good and bad.
- Have you examined all relevant possibilities and options related to your project?
- If immorality is involved in your project, it can be referred to instead of showing it because by showing it creates the wrong kind of stimulation such as erotic, usually immoral, stimulating details. (See how this was done in the Bible with David's sin with Bathsheba including David's response in Psalm 51 in which neither the power of the story nor the aesthetics of the presentation were lost! Trash is not transformed by the fact that it is in an art work - - it is still trash!) The same idea

applies to language that is not fitting in polite company of ladies and gentlemen like in a Church Service: refer to the fact that the bad language was used without using the bad language.

- Start being aware of the increasing struggle of opposites (tension and resolution) that your themes may provide.
- For your project explore your objectives, support, costs, the question of what will someone miss if they ignore your objectives, and other such related thinking. What could your project be used for? Is there a need and is it very likely that you can get your project used for that need? An ideal situation is to do projects in which someone has requested you to fill a need. However, there are times that you do a project because there is a possibility that it will help someone if it is used. If it is not used, there still was most likely something of worth to help you personally in the project. Some projects are done for your own personal enjoyment and if others like it also, then that is a plus.
- If a story is involved in your project, examine how you can bring out what happens in the story and why it happens. Two or three stories going on at once may strengthen your project if all the stories work together to show why some options are poor and others are good. When evil appears to triumph, provide the real explanation which shows that good wins in a larger way.
- Look for things that distract from what you are doing and eliminate. Look for confusers in your project and clarify.
- Watch distracters. Are there extramusical culture associations in your themes or other aspects of your music that you may or may not want. For example, if your theme is a public domain theme that has been widely used for a certain purpose, it will be hard to break that association to use the theme for another purpose without the listener bringing in the other association. Or, some churches or organists will not use instrumental music in a church service that has a melody which has inappropriate words associated with it that would be inappropriate for a church service.
- Begin being aware of what musical form will serve your project best.
- Is where the big climax is going to be already emerging?
- What will likely be the human significance or a step to take that your project will provide?

ii. Research stimuli (conflict) for possibilities and possible solutions and options (ways to use above ideas)

- Find many ways that your musical subject can be used.
- Check out possibilities. Note interesting possibilities.

- Try your themes inverted, retrograde, augmented or diminished in either duration lengths or intervals used, and other such compositional techniques.
 - Check out counterpoint devices and intervals, counter melodies, descants, short answers at the end of phrases, ostinatos, pedal points, etc. See what things work to give you more options to select from for your composition.
 - Consider melodic devices like suspension, passing tones, free tones, etc.
 - Consider ornamentation.
 - What kinds of physical flow will likely work best for your project?
 - Continue to look for things that distract from what you are doing and eliminate. Continue to look for confusers in your project and clarify. Watch transitions.
- iii. [Note contrasts and relationships; and linear “leads to” and sequences]
- Note sequences (meaning here a short segment of music) that are going somewhere like a sequence that starts at one pitch level and ends at another pitch level. These can be used to help give structure to the music form. They can lead to a new place in the form and they can lead you back to the original pitch level if the segment is started on a pitch level that will bring you back. For instance, if your segment develops from C to G, then start another segment on F and it will take you back to C.
 - Note places that provide pivots in your music. That is, a place that could be harmonically in both the old key or pitch level and in the new key or pitch level. It may also be a place that appears to be going in one direction but suddenly changes, even humorously, and goes in another direction. Modulation is often involved in changes of pitch levels or keys to make them sound convincing.
 - Look for sections of your music that will provide ups and downs.
 - Continue to look for things that distract from what you are doing and eliminate. Continue to look for confusers in your project and clarify. Watch transitions.
 - Note interesting possibilities.
- b. Mental form and analysis of use of possibilities and of subject situation for a subject (stimuli) image and memory
 [Understanding what can be done (forming a subject summary image)]
- A proper image of especially each of the four main layers (Intellect, Physical, Emotional, and Spiritual) needs to be developed and formed in the mind. Get an image of the “picture-summary” of the intellect and the soul human aspects of your composition and get an image of the “line” of the physical and the

emotional human aspects of your composition. This image is how your composition will appeal to these four human aspects.

- Hear the music in your mind. You may need a piano or computer to help you get the sound of it to learn to do this.
 - Intellectually draw from all understandings in this outline (these concluding principles from other places in the outline may not all be listed here).
 - Consider the physical aspects of sound (frequency, volume, and duration) and look for implications such as a series of notes that have very short durations (are very fast) may end up with frequencies that are muddy and unclear. High quality professional orchestral performers have been known to say that sometimes you play the notes and sometimes you smear. Parts are sometimes rewritten even by professional performers when the composer did not allow for performance problems that make it impossible for the performer to create good clear frequencies; this happens in harp music when the composer thinks more in terms of piano technique than in terms of harp technique when writing for harp - - what works on a piano can be very problematic for a harp.
- i. Gaining perception for conflict-resolution theme: Subject event theoretical form and content (style-character), objectives, and appeal; [INTELLECT];
- Appealing to the Intellect is primarily concerned with musical form. The Intellect interprets successful, climactic form to be power. It is what we call and feel as a “moving” composition as the Intellect recognizes the musical form, even if it can’t articulate what is going on, and then the Emotion takes the Intellect’s interpretation and then feels the properly performed climactic composition to be “moving”. Good musical form is the primarily element to give an otherwise well written composition the power that is only possible in music and specifically only possible in the “art” kind of music as distinguished from lighter kinds of music. Without good, climactic musical form, it is impossible to have aesthetic musical power!!! Loudness or virtuosity are sometimes mistakenly interpreted to be aesthetic musical power but, upon careful examination, these are not the aesthetic musical power that only musical form gives art music which is the true aesthetic power of art music. Form is the real power of great music! This assumes that other elements are crafted properly.
 - All music has form to which many comments in this outline will apply. However, the form discussion and all comments in this outline are primarily geared to art music. Furthermore, composing good art music may be done in ways other than what is presented in this document; this document is concerned

with getting a picture of many things that work and that will help in your endeavors.

- Select the music form for your piece.
 - Generally speaking, what makes a good form? Music form goes somewhere and returns in an intellectually strong way. Form involves a structure of pitch levels [usually tonality keys and relationships] and the travel of pitch levels to various destinations usually by modulations so that the listener feels that they are at a different pitch level. Section pitch levels and travels to other pitch levels gain power similar to Hindemith's root progression in which the linear intervals of the root progress make a strong series - - using lots of fifths and fourths and generally no consecutive pitch levels that spell a three note chord. Section one might start in C and go to G; then section two might start in G and go to C. Form is usually distinguished by looking at the melodies of the sections. However, the power of the form is determined by the harmonic construction of the composition. Art music form in many cases builds to a V or V7 type chord near the end of the composition or just before a final statement of subject(s) and often leads to that chord with the bass part moving to the root of the V chord by steps. Pitch level devices are especially important in through composed compositions because they do not make use of all form devices to help strengthen the composition. Form that is based on verse type construction (strophic) or theme and variations which have the same pitch level for each section needs good harmonic progressions in each section and need other devices for shaping the form of the composition which can still be a good art music composition but are not as likely to have as much power as a form that has the harmonic basis which we have just discussed. The harmonic structure of the music and the themes, especially where each phrase and response and theme goes harmonically and where each section goes harmonically, is very important in art music to give it its build up and power.
 - Study cadences which are the harmonizations of the end of phrases to punctuate the end of the phrase. Cadences help to establish pitch levels and if they

involve modulations [which is a change of key or pitch level] they strongly establish pitch level. A cadence ending on a I chord of pitch level [key] offers much closure and if preceded by a V chord, it offer a more powerful closure; in some cases a IV chord will precede the I chord for a different cadence effect. Ending on chord other than a I chord gives an incomplete feeling needing an additional musical response to bring closure. A very strong finality cadence is I chord in second inversion followed by V chord with a seventh and with no inversion followed by I chord with no inversion with the root note also in the top [usually melodic] voice - - this series is even stronger if preceded by a IV chord (strongest) with no inversion or instead of the IV chord a II chord in the first inversion. There are also other cadence designs in art music.

- When a part of a composition ends at a changed harmonic pitch level we say that we have a modulation - - indeed a modulation is needed to musically establish the new pitch level. A modulation is a cadence based on the new pitch level to where you are going; depending on your definitions, it usually involves at least one chord that is a dominant of the new pitch level which means that there is an accidental in the music and this chord is sometimes referred to as a dominant of the dominant of the old pitch level if you are modulating to the dominant; before the modulation there is usually a chord which would be in both the old key and the new key thus making a double-meaning bridge (sometimes called a pivot) between the two keys.
- In the points that follow we will examine how a few notes blossom into form. This discussion of form is not a thorough discussion of form.
- Notes make motifs. Motifs are extended to make phrases. Phrases make periods. (A description of a period for our purposes will be given momentarily.) Periods make sections. Sections are put together to make a chosen musical form. The musical form makes a music composition or a movement of a larger musical work. Movements make a larger musical work which often means a major work.

- In slow or moderate tempos a note is somewhat equivalent to a word in language, in faster tempos several fast notes make a word. In other words, sometime one note makes the symbol with meaning like a one syllable word and at other times a group of notes make the symbol with meaning like a multi-syllable word. If a group of notes make the symbol with meaning, the tempo is often fast so that you will hear the notes as a group. When the symbol with meaning is one note, the tempo may need to be slow so that the meaning has time to be absorbed. More will be mentioned on tempo later.
- A few “words” give us a motif which is the germ of a musical idea. The motif is used in the melody or primary discussion of the music.
- This would usually make a good music phrase if well written [or a period if formed right and extended]: a motif, followed by a sequence [sequence used here to mean the same basic motif repeated] on a different step of the scale [usually the next step up the scale], then complete the phrase with a musical tail of a different set of notes for a conclusion to the phrase. In lighter forms of music: the sequence is usually repeated at the same scale level. In art music: the sequence usually repeated up a step; in fugues and contrapuntal compositions it is usually repeated up a skip such as a fifth up or a fourth down; if the sequence is repeated a step lower, the performer has to push a little extra to keep the music building unless the step lower was to relax the music (it is hard to keep the music building if the sequence is repeated a step lower).
- This would usually make a good music phrase if well written [or a period if formed right and extended]: a motif, followed by a short tail, then a sequence of the motif and short tail on a different step of the scale [usually the next step up the scale] [the sequence may be inverted or use other compositional techniques preferably readily recognizable by the ear as related], then complete the phrase with a musical tail of a different set of notes.
- A phrase is usually 4 measures in length. Some phrases have pickup notes preceding the first measure of each phrase unless the composition is contrapuntal, then the phrasing of the phrases is

primarily by voice part and not always vertically aligned. Pickup notes lead the listener into the music. The performer “breathes” in some manner depending on his instrument at the end of the 4 measure phrase. An organist may cut the last note of the previous phrase slightly short to achieve this “breath”; a harpist may slightly accent the first note of the phrase to achieve this “breath”, etc. If there are pickup notes, then the breath is before the pickup notes. Furthermore, sometimes the bass only, for instance, may have one instance of a few pickup notes to the next phrase and the bass breathes before those pickup notes. No emergency breath should be taken at a bar line in order to keep the continuous flow of the phrase going nor do not take a breath exactly half way through a phrase in most cases. Also, no emergency breath should be taken between a dotted quarter note and an eighth note. This phrasing with “breaths” is the way the music punctuates itself to speak intelligently.

- A period is a phrase preferably ending on a V chord in the cadence and another phrase usually ending on a I chord in the cadence but may end on some other chord. The period gives a statement and answer/response feel [like a talking discussion]. The V chord at the end of the first phrase is like a spoken statement ending with an upward inflection needing a response and the I chord at the end of the second phrase is like an answer/response spoken statement in which the inflection goes down at the end to give a finality conclusion to what has been said. (One well written period could be a very, very short, simple form - - the theme can be interesting and catchy and the second part of the period could have part of the same theme to make a recapitulation.) We could have the same basic period twice with the tails different. We could have two periods with the first period ending on the V chord instead of a I chord [may be stronger if first and third phrases match]. We can also have a group of phrases with not necessarily any period feel like a four line hymn [the second and third lines add more music details to the first line musical statement and the fourth line concludes the larger musical statement consisting of the four lines]. All of these period constructions can be extended with

repeats, extensions, extra statements and answers, and other compositional devices without going into the next section of the chosen musical form. But care needs to be taken that the overall design does not weaken [like a speaker giving too many examples and losing the listener through boredom] and that the overall design is doing something and going somewhere [that is, on what pitch level do the sections start and on what level do they end and, furthermore, what is the design of these pitch levels?]. Form is made by looking at the pattern of the melodies (main ideas) such as ABA [meaning the A melody or section follow by the B melody or section following by the A melody or section] but the pitch levels of the harmonic basis of these sections are the most important consideration to composing good music.

- Many forms are one part forms of AA etc. meaning each “A” is the same basic thing usually at the same pitch level. Of course each A has to involve some change or it will be a very boring composition. This type of form is difficult to make successful with lots of aesthetic power because the general pitch level does not change. From section A to section A etc. rhythm complexity may increase, various changes in mood may be used to give the composition meaningful shape, etc. Variation form in which each A is a variation on the first A with the last variation usually being the climactic variation is an example of this form. Chorale prelude is this type of form in which a hymn type chorale melody is broken up into pieces with other things at the beginning and between the pieces giving a composition that usually needs to be repeated, possibly with first and second endings, to have a satisfying form. Verse [strophic] form like a hymn with possibly a chorus or refrain [can start with chorus] is another example of this form and again the last verse/chorus needs to be climactic which may be a performance matter rather than a compositional matter. Although this is not the usual approach, verse to verse key structure (pitch levels) for a strong form could use interludes going to the dominant with the last interlude being the biggest sounding. The one part AA etc. form nearly always needs at least two A sections to feel complete - - it

gives it two legs or many pillars to stand rather than teetering on one leg - - unless 1 verse makes a solid form usually meaning a recapitulation at the end of the verse preceded by a phrase ending on a V7 type chord. An exception to this idea of one verse does not make a form would be a short Chorale Amen or chimes for Church and then at least a period feel will help and the A idea more than once may help; otherwise, melodic and harmonic devices become very important to make this very few measures into a short piece work. A composition has to be long enough to order to make an aesthetic work. Length gives more room to include those characteristics that make a complete aesthetic work. One verse of a song or hymn is not enough to make an aesthetic work unless the verse makes a complete music form. Doing two or more verses and doing something extra with the last verse for a more climactic performance may help to possibly make a complete aesthetic work.

- The two part form AB with B related to and usually resembling A is sometimes called the binary form. Section A ends in a related key or pitch level like a fifth above [which is a strong choice] or a minor third above in the major if the composition involves starting in minor. The A section is usually repeated but not always. Does it need to be repeated to help the listener comprehend its complexities? Does it need to be repeated, without causing boredom, to musically balance the B section? If the B section has a lot of resemblance to the A section, this first repeat may not be needed. Repeating a section of a form gives more stability to a composition and it helps teach the composition to the listener but care must be taken that the repeat will not produce boredom. The B section starts at the pitch level at which the A section ended and the B section ends at the pitch level at which the A section starts. The B section is repeated usually. If the B section has a snatch of A at end it gives the composition an ABA form feel and in that case the last repeat can be dropped, if desired, and the form will still likely be solid.
- In the three part form of ABA: section A ends in the tonic and is usually repeated to help establish it so that it will be recognized later; section B is different

but with a fitting character and style to advance the work and it is in a related key plus it ends by modulating to the dominant of the A section; the final A section may be an exact repeat of the first A section using a D.C. or D.S. and even Coda with it understood by common practice that there is no repeating this time. The B section and the final A section can be repeated as a unit (||: A :||: BA :||) if that serves a musical purpose. Lighter music uses the ABA form with all sections in the tonic.

- It should be mentioned that all forms can have introductions to get the listener's attention, set mood, and build excitement for what is to follow; interludes especially to help with transitions and modulations; and endings which can bring closure and arouse the listeners to action with one action being to decide that they were aesthetically stirred by the music even if they can not articulate this fact and decide that they liked the piece - - maybe even enough to want to hear it again.
- To continue the previous point: The music and a good performance of it will help the listener consciously or unconsciously decide that he does not want to miss what the music says aesthetically and that he will use music's aesthetic message as appropriate by letting it move him by being uplifted, comforted, and/or stirred to live life, etc. The music and a good performance of it may also help the listener decide that he does not want to miss hearing the music again and that he will use it as appropriate by listening to again.
- It should also be mentioned that repeated sections may have first and second endings to help with where the music is going musically.
- In a Rondo: the sections are ABABA or ABACA possibly extended with more sections alternating with A sections. The B and C sections are a contrast to the A sections. Sections A are in the tonic and later A sections may be fancier. Each B or C section is in, usually related, a different key (pitch level) than the tonic and a different key than each other even if two B section have the same themes for example. All sections are often approached with no modulation which emphasizes the contrast of the sections. The first B section can be in the dominant like second entrance in fugue.

The section pitch levels need to be examined to see what kind of form strength they are making and ideas from Hindemith's chord root progression are helpful in designing the key (pitch level) structure that the sections make. Hindemith's chord root progression is something that the writer uses and it will briefly be discussed more later. There usually are no repeats but if repeats are used they generally go back two sections.

- Are we beginning to get the picture that the pitch levels (keys) of the sections of a music composition should go somewhere and come back to give power and stability. The design of the structure that these pitch levels make is also very important. Again, the section pitch levels need to be examined to see what kind of form strength they are making and ideas from Hindemith's chord root progression are helpful in designing the key (pitch level) structure that the sections make. Without the "coming back" it is like a speaker giving a speech without drawing it to a summary conclusion or it is like building a house with one side touching the ground while the other side suspends in midair with is a poor foundation for solidarity.
- A sonata form is the most successful of a type of complex form to be devised. It involves two themes and a harmonic structure that goes somewhere and comes back. A sonata simply stated, perhaps too simply stated, is: theme one in the tonic, theme two in a related key, repeat to establish ideas for later recognition, development [needs some form to it] ending on dominant of original key, recapitulation of theme one and theme two both in tonic key. The sonata makes much use of transitions and modulations as well as introductions and extensive, often climactic, endings. There is often somewhat continual development throughout.
- If there is a modulation to a new pitch level that does not return to the original pitch level (key), then both sections must be a complete form within itself to be solid and not left up in the air like one end of a house not on the ground with no support (which, of course, will fall). If the new or old section is just one verse, then the verse must have a recapitulation snatch to give that section aesthetic balance. Here is an alternative suggestion to making the second

part of a composition in a new pitch level with each section being a complete form to have a successful aesthetic form that balances: if you have a step (or whatever) modulation that you like, make the end of your composition go to the V7 type chord of the original key and do one more verse of the theme for a recapitulation; or, make the modulation start from a step (or whatever) lower and modulate back up to the tonic - - this may well make the form of your total composition stronger than a form that has a change of pitch level without a return even though it will not likely be as strong as better harmonically designed forms.

- A medley can be a somewhat strong form if each section is a complete form. Treat the various sections like a multimovement work.
- Fugue construction ideas may help your composition. A discussion of fugue form is not included in this document: see fugue construction in other sources; note that tonic and dominant statements are nearly always basic; subdominant near the end usually feels like the fugue is nearing the end; one of the last statements, just before the tonic statement enters for the last time, is in the pitch level of the most distant key from the tonic to make the most tension with the tonic (this farthest option is the worst possible option - - hopeless - - defeat - - no apparent escape - - meaningless anguish, then it resolves with powerful and beautiful recapitulation and returns to balance giving a “but we did it then” feeling) and the return to the tonic section (recapitulation) is preceded by a V7 type chord build up; [there are many devices in fugue construction to choose from such as: statement inverted, retrograde, stretto, expanding all note values and/or intervals, contracting all note values and/or intervals, etc.; bass pedal tones approaching big dominant before the recapitulation at the end including a dominant pedal tone and the recapitulation may use a pedal tone also.] Well placed canonic passages based on counterpoint and fugal techniques can be very effective in compositions.
- Get longer forms by making the preceding forms more complex by making each section of the

preceding forms a form such as the A section of a form could actually be an ABA form itself.

- Generally there should be 3 interesting, significant things talking at once in main body which may be related to the fact that we live in 3 or more dimensions. The 3 significant things often are: bass, melody, and harmony plus sometimes figures (a grouping of notes in patterns to give harmony), descants, counter melodies, ostinatos, and little answers [responses] during or at the end of phrases, etc. Compare it to a meal presentation: you can put down a plate and fork on a bare table with a slice of bread and a slice of cheese on the plate or you can use in addition a placemat, a napkin, full silverware, table cloth, a centerpiece of flowers, candles, decent soft atmospheric background music, a glass of water with ice and a mint leaf, dressing on the bread with lettuce and tomato, a piece of parsley to garnish the plate, a dish of pickles, etc. These keep the attention moving and circular so that it absorbs more of what is going on musically. The 3 things going on can be spelled out or implied linearly if the music is an unaccompanied solo line only. For example: Bach in the organ pedals would do something down low and then answer it up high, etc. to make the organ pedal line sound as if it is two parts going on; also, the harmonic progression in an unaccompanied solo line can be spelled out linearly in the melody or spell the chord with grace notes preceding a note to give the melody harmonic drive.
- The art layers of the music and other elements of the music are woven and integrated talking back and forth in balances. Phrases usually have an answer or response phrase. The end of phrases sometimes keep on talking with little short answers. Talking in the music can go on both linearly and vertically plus from layer to layer. Is there is any double counterpoint which is a motif type repetition immediately occurring in another voice which is usually the two voices just swapping parts? There may be a similar repetition of fragments to make talk back and forth. Also, segments talk and balance with segments and larger segments talk and balance with larger segments, etc.

- Does your composition use meaningful fragment repetition in its development to help the listener remember the song? Lighter music often uses sequential repetition at the same pitch level while art music often uses sequential repetition at a different pitch level, usually a step up, to make the music build or the fragment repetition is often in another voice and the two voices may just swap parts at the repetition which is called double counterpoint. Handel's "Hallelujah Chorus" with the vocal parts and the accompaniment is an excellent example of this fragment repetition in various voices to create music talking. The repetition may be inverted, a shortened answer, or some other compositional device. These repetition answers may overlap the next phrase or anticipate the next phrase.
- Will the music balance at all levels? Do all segments and groups balance with each other in all directions? Do larger parts balance? Do layers balance? Do styles balance? There should be an even number of measures usually - - related to two legs and not ending with a foot up in the air. Balance along with design aesthetically shows that there is strong order in God's universe and eternity.
- Form is also involved with the construction of "movements" to make a major work. Major works usually have movements.
- Movements:
 - Multimovement compositions make a major work.
 - Key relationships [pitch levels] of each movement as related to the pitch levels of the other movements are very helpful in a work of many movements. The key of each movement when played as a chord progression will make a good chord progression with the first and last movements being at the same pitch level.
 - The design of all of the movements taken together must balance and have a good emotional aesthetic shape with the last movement being the climactic movement with a colossal effect that is expanded.
 - The multimovement major work resembles the variety of life which culminates in eternal life of some sort and our consciously or unconsciously being innately and inescapably drawn to that destiny.

- Movement to movement consideration need to have variety with fast, slow; mushy, excitement, whimsical, climactic, various meters and forms and their meaningful relationships, etc.
 - Mood, impact, interest considerations are important in ordering the movements.
 - A symphony form in general is often a sonata, then a slow movement, then a lighter movement similar to a $\frac{3}{4}$ type minuet, and finally a powerful sonata or rondo with a lot of drive resulting in a fast, slow, whimsical, climactic fast. Key relationships and the journey are very important.
 - A musical drama form often uses the slow, mushy, tearjerker movement song to make a conclusion or show a change in attitude revealing positive growth which means that movement song would be one of the later movements before the rousing ending movement song.
 - Tempo pulse of the various movements is often somewhat mathematically related.
 - The older, successful suite with all the movements being in the same key is not as strong as a multimovement composition in which each movement is in a different key with the first and last movements being in the same key as discussed up earlier.
 - Many ideas about movements are helpful in planning a concert program.
- Make your composition paint with sound! All of the sound paints.
 - Percussion and sound effects, generally speaking, are not something like melody, harmony, or bass. It is special sound to give more color to the music, give support to what is going on, etc.
 - Electronic music, environmental music, and other nonmelodic, nontraditional music may be percussion and sound effects or music - - depending on how it is used. White noise, noise, percussive and percussion sounds, gliss, portamento; globs of sound, all have pitch to work with. Listen carefully and see what pitch stands out in a glob of sound or noise and then compose treating the glob of sound somewhat as a note that has that pitch. The glob of sound can metamorphosis into other sound also for interesting development and effects. Globs of sound can also be treated as a percussion sound but be careful that it does not interfere with the harmony of the music. There needs to be strong reasons to select noise sounds over rich

music sound for your project. Why use noise sound when you can use sound that has good tone?

- Chance music (usually controlled) in art music is occasionally used with limited success.
- Timbre can also be altered for music effect and color.
- Compose at first by following a composition you like. Model your composition in the manner that another composition that you like expresses itself. Study nursery rhyme tunes and moving compositions, then use your musical ideas [sound creations] to express yourself similarly in same form and development with changes as the music demands. What is the example piece doing emotionally to build or relax, to speak, etc. To use words, see how a composition like a hymn or an aria, etc. handles the words.
- You may wish to first write a simple melody; then embellish it. If the simple skeleton of your melody is not good, then the fancy, final version of your melody will not be good. Another idea along the same line is to get your rich block chord harmony first; then flow the voice leading of the chords with melodic devices (suspensions, neighboring tones, etc.) for moving parts and figures that talk to each other and fit the grand design of the composition.
- Compositions, arrangements, improvisations, and transcriptions all need to be a good composition. Do transcriptions as though composed for that instrument or ensemble to do the same thing musically. A note for note transcription can become very dead and stale.
- Use an interesting, beautiful theme. The music should sound special from the beginning.
- Throughout the piece there should be things like interest, variety, not boring or tiring, pretty, catchy, appealing, believable, etc. Is the music too esoteric and unappealing?
- Make the music sing. Make each part and each layer sing as much as possible.
- Is each voice/part line interesting to performer? Many performers can only play one note at a time so make a special effort to give each part something to make music with.
- Can things be remembered long enough to bring out design of the composition to the listener? A recapitulation will not be recognized if the listener did not learn the theme when it was first presented. A development of a harmonic figure will not be recognized if the original figure can not be remembered.
- Good harmonic writing principles need to be used except for special effects. For example: no parallel fifths and octaves in the basic parts except for orchestration of additional doubling parts, organ registration of higher and lower pipes, etc. An

exception would be that parallel fifths and octaves make harp music sound more ancient or these may be a satisfactory use of registration similar to the effect of organ registration.

- Voice leading needs to be good; that is how one note of a chord resolves into the appropriate note of the next chord particularly in phrases except for emotional leaps and come backs.
- Crossed parts need to be of limited use because of clarity problems.
- Also, be careful of clarity if two things happening within same pitch range so that each part can be heard. Except for doubling it is best to keep the range of parts separate at any given moment although two parts occasional may have a same single note. Another exception is that a unique, rich sound can be made in choral music if the tenor and alto both sing the same part at the same pitch level which gives the richness by doubling.
- The voicing of the harmony and the texture of the parts (lines) give you various options for your music. The texture of the parts (lines) can be homophonic which means the harmony somewhat moves along with the melody or polyphonic which means that each part (line) is independent of the others usually not always starting at the same time to create a special harmonic musical conversation of talking back and forth. The fugue is an advanced type of polyphony. The voicing of the harmony has to do with the vertical spacing of the harmony and can be close harmony which is having all of the parts making the chord, except the bass, be the chord spelled out up the scale using every note in the scale that would be in the chord or open harmony which spaces the harmony of the parts widely over the range of audible sound but usually with all parts being within a few octaves of range. In open harmony the bass part can be quite low if desired. Another texture effect is antiphonal music used in the old cathedrals by putting a choir in two separate places in the cathedral and letting them sing back and forth and sometimes together. Today's churches can do this by a choir in two separate places around the room of the sanctuary. Consider antiphonal writing for your composition.
- Many organists tie common notes in the harmony except at phrase endings which makes a richer sound. Compositions can be written this way for richer sound.
- Consider using some kind of accompaniment, or even melodic extension, at end of phrases to keep the music moving and tie phrases together. An accompaniment figure can be used as a pickup to next phrase.

- You may want to use melodic pickup notes, which are extra notes before the beginning of the first measure of a phrase, to gain attention and to give a little uplift to lead into the melody.
- Colorful or unusual harmony somewhere in the middle or near the end of phrases is interesting.
- The 2nd and/or 6th note up the scale up from the root of a triad chord can easily be used as a color tone.
- Compose only using the pentatonic scale and just about anything sound alright.
- Check Hindemith's two voice framework which is generally the bass and the melody to see if this in particular has good construction. The writer has noticed that the two voice framework often has a lot of contrary motion that resolves with a direction change at the beginning of measures or at other musically significant places.
- Use Robert Kelly's ideas of generally no dissonance like seconds or sevenths on first pulse of the measure between melody and second voice in two voice counterpoint except for special musical effect. If several voices of music lines are used, then this consideration could be between melody and bass like Hindemith's two voice framework. Of course, there could be harmonic delays like melodic and harmony line devices of suspensions, passing tones, neighboring tones, free tones, etc. Others have also wanted at least a triad on the first pulse of a measure to give the music a bigger sound if several voices of harmony are used (also, an organ sounds bigger and louder if the registration adds more than just octave pipes).
- Is the harmony interesting? Is there a good Hindemith chord root progression with a lot of fourths and fifths and no triads in the root progression? In others words, does the root progression somewhat resemble a good bass part. The root of the chord generally is, in order of selecting, the bottom of the lowest fifth with the lowest note, the top of the lowest fourth with the lowest note if there are no fifths, or the bottom of the lowest third with the lowest note if there are no fourths and fifths. Hindemith's understanding of harmony makes very complex, nontraditional chord progressions work and sound pleasing. The harmony's resolution or voice leading of each note is very important.
- Chords can be in an inverted position especially to make a good bass line.
- Consider the use of modes when planning your composition for a special color.
- Look for new sounds to put in your theme or its illumination.
- Having the bass doubled at the octave like string bass and cello in orchestral writing gives richer bass and richer sound overall

because higher voices depend on the overtones of the bass for more richness.

- Bach organ pedal bass can imitate two voices by doing a few notes low and then answer with a few note high and back and forth, etc.
- Using an underlying figure for color and mood is a good way to set a hymn tune.
- Stylistic aspects need to balance within sections and within the whole piece and be consistent as appropriate. The same is true for articulations.
- Don't forget the use of ornaments such as trills.
- Consider a need for harmonics and other special effects of sounds - - even percussion section special effects and some electronic music effects. Make it fitting and balanced in the form of the composition structurally - - don't just have a cymbal crash to wake people up.
- Orchestration/registration talk and balance by families of instruments (that is, string family, brass family, woodwind family, other families); in organ registration, a lot is left to the organist. Orchestration can affect drive, power (brass and drums), tenderness (high soft strings, even muted), etc.
- Organist add (or) change registration on every note for emphasis - - especially the last note(s). What are the implications for orchestration from this?
- Why was a particular orchestration selected? Some answers would be: feeling like talking for mood/effect desired; balance and talking effects; mood effect.
- Why is a certain pitch level (key) chosen for a composition: instrument considerations of range and ease of playing (if a composition is transcribed for another instrument the key may be changed because of these kinds of considerations); some keys may be muddy with no clarity in certain keys; mood effect of range related in relation to the speaking voice average pitch level can subjectively effect things like bright, dark, warm, etc.; intonation problems of instrument like soprano recorders in the key of G make it difficult to play in tune because of the intonation unpredictability of the high D; etc.
- Consider having a color chord or interesting figure somewhere in the theme.
- An accompaniment should only do something two or three times before changing generally speaking except for ostinatos.
- Do not use gimmicks like ending with an inappropriate loud note to make people think things were good.
- Instruments like a harp which can not hold a long note can repeat the note or do an arpeggio on the note or a trill, etc.

- [Climax goes in the emotion section but needs to be planned for in the intellect section.] What up and down chases (tension conflict building and resolution) with increasing peaks and valleys are you planning? These relate to the ups and downs of life leading to life in eternity. Is there a good shape to all aspects of the music? Where near the end will the climax be? (and go beyond with an extended climax if appropriate for more greatness and beauty) (motivate your material with patterns: 3 tries before climaxing with a slight delay, 3 pulses or 3 measures, etc., to increase the tension before reaching the climax) (colossal effect, as appropriate, with expanding implications suggesting that more could be colossal but do not make a postclimax unless it is for the ending). Climax is the highest melodic note often and uses volume. As with life people want something that is exciting and not monotonous. Since people want a life that is exciting and not monotonous - - don't waste their time with monotonous music. There may be just a gentle climax in some music. Can be a teaser before the climax but after the climax show that the teaser was going in the opposite direction in some way such as the shape of the first 2 tries for a climax may be different than the third try, a surprise, that achieves the climax and the music after the climax does not use the musical ideas in the first 2 tries making them seemingly inappropriate now. Some climaxes can be near traumatic. A soft ending is ineffective without an earlier climax of some kind. [More on climax in the emotion section.]
- An Introduction can do a lot to set the mood of the whole composition. A Ending, usually bigger, added to the composition can make the whole composition seem more significant; of course, the ending should not sound like it was patched on the end but instead it develops from the end sometimes being nothing more, if it is fitting, than the first part of the main theme played loud and/or adding a final note which is the key tone played in unison by all.
- Closure is needed. An appropriate ending helps people decide about whole composition. Closure is sometimes just a performance matter and sometimes it is written in the music. No change to the music may be needed; sometimes a slight ritardando is needed or it sounds like you just played to the end and stopped; a slight pause before the last note is sometimes fitting to give closure; making the last note or last two or three notes louder sometimes is effective; a soft ending may just fade away, etc.
- Folk music can lack musical content in the same ways pop music lacks musical content. However, some folk music, as well as other lighter music, has verse development like a good

hymn, etc. and can be used successfully in forms like strophic, etc.

- Art music differs from entertainment music like pop in that art music has form and design that gives power plus it also has development. Entertainment lighter music as compared to art music usually does not have art music forms and design; has a percussion section or harmonic rhythm instrumental section for rhythm whereas art music lets the music make the rhythmic flow (that is, art music makes its own rhythm between all of the parts); art music does not depend on an overly strong and monotonous beat to the music to carry the rhythmic flow; lighter pop type of music develops fragments by repeating them at the same pitch level rather than repeating the fragment as a sequence on another scale step; art music has a music power not available in lighter music; good art music is appealing, if well done, but with much more to offer.
- Both art and games have up and down shape and climax. However, games do not have art form and development.
- Virtuosity does not make aesthetic art music, it just gives you ability for more options to make aesthetic art music. People's response to virtuosity is confused with an aesthetic performance but their response is more closely related to the response to an athletic achievement at a sports event.
- If your music has a nostalgic section, follow that by helping people meaningfully move on to what lies ahead.
- Solving one situation leads to next unresolved situation; cause and effect with the effect containing the next cause; like in a story the story line conflict, events, and people traits lead to the next event; in music this flow is controlled by not making closure too soon - - the end of the phrase or section can have a harmony, part line, or momentum that leads into the next part of the music.
- Study repeatable humor techniques that might fit your composing. (Humor that does not repeat very well involves a punch line or it gains its unfortunate humor by being gross, vulgar, irreverent, inappropriate, etc.) Work backwards to develop to find double directions; show things going one way but then it actually goes another way in the double possible directions - - it is a surprise that may even create an absurd or witty image; set up the pattern clearly; time the release of your humor moment to when the mind has time to see the pattern, expecting more, and then the twist happens; etc. Repeatable humor can be done with music if it fits your composition.
- This music tells the listener why it is important because it sounds important. The listener is motivated, if he responds, to get the music or listen to the music by an aesthetic desire that is

created by what has been given to see how it will develop beautifully.

- The logic of the music is the form of the music and the support for the logic is how successful the sound is.
- Be aware of as many senses and human comfort as you can but treat any sense data artistically if there is any development of it. Will language or other data (light effects, for instance) be overlaid the music and what are the implications for the composition? Do these things need to have their art design considered? Usually, yes.
- Again, watch transitions - - these can be places of undesired confusion.
- A potter does not keep all creations like in the book of Jeremiah chapter 18 in the Bible; try not to get too emotionally attached to your works - - some things do not work out like you would want them to.
- Consider other parts of this document in design of what you are doing.

ii. Gaining attention and flow for conflict-resolution theme: Physical event form and flow-line, objectives , and appeal; [PHYSICAL];

- Keep the music flowing in the rhythms and meter pulses. Keep the music flowing and maintain interest and variety. Relate the main beat or pulse of the music flowing related to two legs motion like marching or dancing even if slowly, but rhythmically, floating. Even if there are no legs moving in relationship to the music, still there is a muscle cyclic pulse. Moving in the case being discussed here means motion not emotionally and spiritually moving. The mind will organize the music into some kind of rhythmic pulse even if it is a slow pulse. The pulsing flow is made with rhythm ideas and sometimes harmony changes. There is the metric measure pulse of the music related to the time signature, there is the smaller rhythms of the music, and there is the larger, floating pulses of the music that are made up of the various types of larger parts of the music making an aesthetic pulses. The smaller rhythms themselves especially must make a flow and not have unmusical hesitations. The main beat (not talking about the number of beats or counts in a measure) or pulse of the music must be there, no matter how gentle, and flowing like the pulse of your heart. This main beat may be one pulse per measure or just a few pulses per measure which is the beat you would march or dance to and is the most important part of keeping the music flowing except when the flowing changes or momentarily stops for musical reasons. One way to think about this flowing is to be sure that the music does not sound

and feel like someone clumsily and awkwardly walking around.

- Let all parts of the music make the rhythm of the music which makes the flowing pulses and rhythms of the music. Play the rhythm made up by all parts to see if it makes a good drum part. Does it dance (that is, have a dance rhythm) or have a ballet slow, pulsating rhythm, or a floating and swelling rhythm like slow ocean waves? Although there may be exceptions like ostinatos and unique art compositions, pop and lighter music has the rhythm primarily in one or a few parts like using drums for rhythm or having a harmonic rhythm part to make the rhythm like a guitar just strumming chords. Also art music does not have a really strong beat overshadowing the rest of the music.
- Let the rhythmic motion build to cadences but the motion often continues through cadence.
- The motion of music is generally not stopped except to take a breath and phrasing and these really do not stop the music. This breathing and phrasing may require a note to be shortened so that the next entrance can be made on time but this is usually a performance issue.
- Does the composition flow appropriately all the way to the end? An end that goes on a little may help the music. For example, harmony parts that keep moving or a little snatch of the theme stated one more conclusive time while the final note of the melody is held may greatly improve the ending. Many Bach pieces keep on rolling right up to the very end.
- Again for flow, solving one situation leads to next unresolved situation; cause and effect with the effect containing the next cause; like in a story the story line conflict, events, and people traits lead to the next event; in music this flow is controlled by not making closure too soon - - the end of the phrase or section can have a harmony, part line, or momentum that leads into the next part of the music.
- Overlap phrases of various parts and overlap other things may sometimes be a good thing for flow.
- Transitions need to be perceivable in order to see changes.
- There should be an even number of measures, usually, for balance. Also count phrase blocks lengths and measures for section rhythm and general balance of being roughly the same size. The rhythm pulse is often somewhat related between movements and also often somewhat related between sections (being related means that the pulse cycles of one will mathematically fit into the pulse cycles of the other in a somewhat simple ratio).

- Why is a certain tempo selected for a composition: time to understand and feel but fast enough to feel right; does each note make a musical word or does a group of notes played fast make a musical word?; proper feel of major pulses and subpulses in relationship to the desired effect of the piece; not so fast as to lose dignity; related to average heart beat, walking speed, effort, dancing, marching, etc. which helps the listener determine how whether the speed used is fast or slow; level of excitement desired but excitement should be more determined by musical construction of the composition rather than overdependence on speed using it as a gimmick for excitement; not too fast to be not understood like orator/preacher talking too fast for people to absorb; fast may be for the glory of the performer rather than the glory of the music composition or glory of God; not too slow that the mind wanders; able to feel the slow major wave of up and down of life; amount of reverb in the likely performance situation; etc. (some comments were made on tempo earlier).
- Too soft makes things that will likely be unheard in the back of a hall or on a car radio. Too soft causes many performers to not support the sound and rich tone is lost as a result. In many situations you are limited to volumes of regular (mf), soft, and loud with very loud for the climax as you put shape into a composition.

iii. Gaining interest/excitement (fire) for conflict-resolution theme:

Emotional shape form, objectives, and appeal; [EMOTION];

- Without appropriate climax and emotional aesthetic shape the music is dead!!!
- Make majestic music through traditional form and climax.
- Introductions get the listener's attention and interest, set mood, and build excitement for what is to follow. Endings bring closure and arouse the listeners to decision and action with one action being to decide that they were aesthetically stirred by the music even if they can not articulate this fact and decide that they liked the piece - - even enough to want to hear it again.
- Gain attention; then, make an increasingly, up and down emotional shape like the rise and fall of a chase with its peaks and valleys of excitement and hopeless despair (tension conflict building and resolution) with appropriate climax near the end or just before the recapitulation and then closure with a feeling of colossal power as appropriate, even in gentle music, while considering going beyond the climax. As with life people want something that is exciting and not monotonous. Since people want a life that is exciting and not monotonous - - don't waste their time with monotonous music. Relates to ups and downs of life, amounting to something in life, and death,

and the hope of meaningful eternal life. This is not a matter of seeing who can compose a composition that builds to the biggest climax but rather it is a matter of the fact that there must be an artistically good aesthetic shape and a climax to make something musically significant happen. Some beautiful things in life are gentle, and would be ruined if bombastic, but they have all of the right aesthetic characteristics making them wonderful to behold.

- Obviously make the emotional form (shape and climax) fit the formal intellectual form. Make the large up and down shapes by big blocks first which fit with the intellectual musical form, then make the little shapes that fit within these bigger shapes. Is there a good shape to all aspects of the music and do these shapes work together properly for an aesthetic musical effect?
- After the music builds for a rise in the shape, then it needs to relax some for a fall in the shape so that it will have somewhere to go to make another rise in the shape. No one can keep rising and rising and rising; that's not true to life.
- The increasingly up and down emotional shape and climax of the music helps our minds to feel and manipulate the music to learn it in order for us to see its personal aesthetic meaning.
- Be aware of making shape in a melody (usually in performance press as the melody goes up and relax as it goes down but the intensity of the melody must lead to the cadence at the end of the phrase). Little shapes with bigger shapes (even sometimes put a shape into measures but do not let measure shape interfere with melody and phrase shape). Be aware of the aesthetic shape of the whole composition to create the conditions for the desired human effect - - know where you are going!
- Emotional shape and the climax are achieved by such things as: volume (most usual method but don't hurt people's ears), tempo changes or a momentary ritardando, intensify or broaden rhythm, emotional upward leaps of a note or two then come back down slightly in melodies and part lines, pedal tones, harmonic progressions and more dissonances with the worst dissonances of the composition near or at the climax, fugue-like stretto of the theme, the up and down shape of the melody, highest melodic note near the end of the composition for climax (an often used method), key structure, etc. Gentle music will require a more gentle climax. Some climaxes can appropriately be near traumatic. This distraught tribulation in the music is overcome at the climax to consciously or unconsciously musically show such things as: life is exciting, worthwhile, hopeful, and full of purifying fire; life amounts to something and is meaningfully eternal; feeling of a living

Power in the universe that is larger than us; there is thoughtful, intelligent design in our Creator's universe and eternal heaven that ultimately renders the chaos in the world powerless.

- More comments on climax are the following: (plus the fact that the climax is sometimes made colossal): Compose or arrange the music giving it a climax and make the climax as colossal as appropriate which is often done in a piece of music by making the last section or verse loud; or have a big, fitting ending even if it is followed by a softer short coda to end the piece; a rousing Grand Finale, of combined groups if you can, gives a concert or musical event a chance of being colossal. At a minimum there needs to be something to make big, climactic beauty - - even if it is gentle. If the last especially significant part of a piece or concert is not more in some way, the music does not go anywhere - - it just kind of fizzles out and likely should have ended earlier to be climactically satisfying to the listener. An exception in a Church Service is that the Anthem spot can be the musical climactic, and colossal when appropriate, moment in the Service since other things can move the Worship Service along to a fitting conclusion and the organ Postlude is then the final climactic ending. In a composition consider going beyond the climax (which implies that the climax is even a bigger colossal effect but do not make a postclimax unless it is for the ending). Going beyond the climax may be one way to make the music colossal.
- Go beyond the climax with an extended climax, if appropriate, for more greatness and beauty. Going beyond the climax in the next few measures with yet something else having climactic beauty can add a significant piece of beauty to a music composition. Note that this means use immediate different but climactic sounds and not an extension of the same climax which only makes the climax happen later.
- Make three, and in some cases more, tries before climaxing with a slight delay before the climax to increase the tension. These tries may get shorter and shorter before reaching the climax with the try getting to the climax being longer to increase the tension. These tries may be rising sequences in nature with the last try be a variation of the sequence or a longer sequence. There can be teasers in the music earlier than the climax to increase the turmoil or the first two tries for a climax can be the teaser. But, after the climax show that the teaser was going in the opposite direction in some way such as the shape of the first two tries for a climax may be different than the third try that achieves the climax and then the music after the climax does not use the musical ideas in the first two tries making them seemingly inappropriate now.

- If you want the end or coda tail of a composition to be soft for quietly beautiful ending, then there must be a climax of sorts fuller spot earlier or the music will likely sound like nothing happened and it fizzled out.
 - Sparingly use nostalgia which reflects back and sometimes unnecessarily holds on to the past. We need to appreciate the past and enjoy it but not wallow in it and hang on to it like an emotional cripple similar to Lot's wife in the Bible who lost all by trying to live with God in the past. Nostalgia in music is usually created by playing something meaningful that happened earlier in the music. It is usually played more gently than earlier or with richer accompaniment or slower or with hesitations like you can't go on, etc. The recapitulation sometimes has a nostalgic twinge to it. If your music has a nostalgic section, follow that by helping people meaningfully move on to what lies ahead with hope for now and the future by leading the people out of the nostalgic snatches with something more powerful, uplifting, etc. The mushy song in a musical drama makes use of nostalgic techniques but leads it and builds it into something with hope, power, and meaningfulness.
- iv. Gaining motivation/discipline/a-step-to-take/uplift/empathy (life) for conflict-resolution theme: Human situation form, objectives, and appeal; [SOUL];
- What is the purpose of your project and its human significance such as does it balance to show God's intelligent design of the universe and God's extension of that design into eternity which relates to our need for the Divine as the music's balance and purpose consciously or unconsciously seeks to miniaturally mirror or reflect the Divine Creator's intelligent design and purpose of the universe and eternal Heaven; is the purpose also extramusical like some other human significance; and/or is the purpose a step to take? What is the basic conflict and resolution in both the music (how will you get tension and resolution and then balance?) and the same in the extramusical if the extramusical is an important factor in the composition? Do all aspects of the music balance?
 - Art music has aesthetic human significance when the conflict-resolution theme develops aesthetically in a significant form and shape to a relevant, climactic resolution that draws to an appropriate closure with BALANCE in all aspects!!! Besides the internal balance and any other extramusical human significance, the work may also include a step to take. This is a step of hope, vision, and comfort for the listener. The human significance in addition to the balance may be an observation. As the heavens and the earth reflect the glory of God who

created them, so does the successful aesthetic art work reflect the glory of God who also created the mind that produces the art work. Although the verbal how-to message may not be included, the conflict-resolution theme development and balance in the climactic form and shape of the successful aesthetic art work consciously or unconsciously, in a way that cannot be put into words, miniaturely resembles meaningful and uplifting life and death on earth and the life in the hereafter in eternal paradise.

- The balance is somewhat like the balance in photography and graphics in that the big blocks balance within the space of the composition and the parts within each big block balance within that block, etc. along with the formal (meaning conflict-resolution theme development, form, shape, and climax of the music or picture for photo and graphics) relationship of these blocks. Balance alone may be the human aesthetic significance of the composition; of course, along with the formal relationships within that balance. Remember from earlier comments what the balance and formal design stands for.
- If you have not already done so, select appropriate pitch level (or key) and appropriate tempo related to your project purpose. What instruments, voices, etc. will be used in the performance?
- Moral content and use: See earlier comments on morality and bad language to avoid. For example, highly rhythmic music with a strong beat can be created for the purpose of stimulating unhealthy, primitive lust which is like visual art that takes what would be pornography, uses some art principles with it, and then yells freedom of expression and speech but the composition still does not transform unwholesome parts.

c. Subject stimuli production experience-expression

[Doing it (expressing it)]

i. TECHNIQUE/feel (image)

- Picture-summary and line.
- Practice and develop technique (such as fugue and counterpoint) and stay within technique for success.
- Talent.
- Training.
- Experience.

ii. Physical execution (linear)

- Follow the somewhat linear summary outline given at the beginning of the COMPOSING section but realize that creative imagination jumps around in its inspiration.

iii. Listening/comparing-to-memory/adjusting-persisting (all during)

- Listen and observe looking for all principles.
- Bring your work to a conclusion.

iv. Miscellaneous (hard to classify)

- Secure Copyright © permission as needed for arrangements and transcriptions.
- Plan layout of the printed music and page turns.
- Copyright © the work, distribute as appropriate, etc.
- Compare your work with the comments in this document in all three types of organizing raw materials.
- Seek greatness/excellence within priorities and get the job done [burdens can come from unfinished tasks]. Do it; don't get hung up; bring things to conclusion. Don't forget your Divine purpose in what you are doing.
- Those who select hymns for Church Services should use the comments in this Composing section to assist in what to select and what to avoid.
- Beware of our ego being too involved in our composing as well as in conducting and performing. It can affect what we see and hear in reality giving us a false picture about ourselves.
- Find ways to give credit and show appreciation to the user and listener of your music.
- Listen to criticism from ANY source - - ignore as needed.
- Learn from others.
- It is a mistake to consider ourselves and our understandings to be the epitome of knowledge on a subject: it dampens new learning, prematurely rejects what others may have to offer to us, hinders ourselves from developing to new and much higher levels which may be in very new directions, etc.

PERFORMING

 {PERFORMING SUMMARY of key points
 between this dotted line and the next dotted line}

Address these as discussed in the outline before you finish:

- Preparation with God, Christ, the Bible, cleansing, and your purpose in life.
- Talent, training, experience, equipment.
- In your project, consider all of the related options (approaches) and their support.
- Three manipulations from physics (frequency [pitch], duration [making rhythm and meter pulse], and intensity [volume]): relate implications to your project.
- Transmission Process success (particularly for performance) - - especially reverb.

PERFORMING

- Select good music to perform that can be well done.
- **INTELLECT [frequency (pitch)]** Analyze the form design of the music and bring out this form. Remember the form of the piece to know where you are going and the way the music gets there. Hear the music in your mind before playing each note. Then, bring out the form. As you perform, keep in mind and remember the conflict-resolution theme in the form, how it climaxes, and the resolution to make closure. Know where you are going. All things in the music work to bring conflict-resolution theme to an appropriate super climax and then make a conclusion with appropriate closure. Do you know where the climax is? Remember the pitch level which is usually the first note of scale from the key signature and remember new pitch levels as they change. This remembering will help you play in tune and hear the scale sound of each note as you develop your skills plus be more aware of where the form is going. Tune your instrument and perform in tune.
- **PHYSICAL [duration (making rhythm and meter pulse)]** Feel and remember the beat or pulse of the music like you are dancing, walking, or marching and feel the large pulse made by the larger sections. Some of these longer pulses may feel like you are floating between the beat of the pulses. Know where each count or beat in the measure is to help analyze rhythm patterns. Make sure that the last note of the phrase is not too short to lose rich tone even if it is a staccato. Make continuous sound for a rich sound except for phrasing.
- **EMOTIONAL [intensity (volume)]** Feel the rise and fall, the chase, and the climax as you listen to the intensity change in the music. Remember the baseline of sound volume and put a shape into the music.
- **SOUL** Did you make the music balance to show God’s intelligent design of the universe and God’s extension of that design into eternity which relates to our need for the Divine as the music’s balance and purpose consciously or unconsciously seeks to miniaturely mirror or reflect the Divine Creator’s intelligent design and purpose of the universe and eternal Heaven; did you also bring out some other human significance such as a significant extramusical message; or is there a step to take presented? What is the basic conflict and resolution in both the music (how will you get tension and resolution and then balance?) and the same in the extramusical if the extramusical is an important factor in the composition? Remember the human significance and bring it out.
- Get an image of the “picture-summary” of the intellect and the soul human aspects of the composition and get an image of the “line” of the physical and the emotional human aspects of the composition. This image is how the composition will appeal to these four human aspects.
- Make a big sound - - fill up the room (even when soft).
- Sing and sing the words and play like even the people in the back of the room are hard of hearing but do this musically appropriately.
- Consistent vowels at any given moment throughout the singing ensemble make a tremendous difference in tone quality of the ensemble.

- No short notes at the end of phrases or when taking a breath; even staccatos should not be so short that the sound envelope does not open enough to make good, rich tone.
- Use good technique with all aspects of performing.
- The first rule of interpretation is to listen to the music. Hear what each note is doing and where it is going and the same for each little musical idea. It is easier to hear wrong notes when you have learned to hear what the various notes are doing.
- Make the music sing.
- Find the talking and balances in the music and do it. Make all aspects of the music talk back and forth. Especially is there any double counterpoint which is a motif type repetition immediately occurring in another voice which is usually the two voices just swapping parts to make talk back and forth? Is there any similar repetition to make talk back and forth?
- Watch the Transmission Process to help get your music across to the listener.
- Are you making clarity of all aspects of the music?
- The harmony's resolution or voice leading of each note is very important and needs to be brought out by the performer. Do you know where each note in the harmony is going and how to bring out important voice leading resolutions? An accidental needs to be brought out because of its importance in changing the music. Both notes need to be brought out and then relaxed in a second with the bottom moving down to a third to resolve the tension. Bring out suspensions and other such devices.
- Look at the Composing Summary at the list of things to get rid of and be sure that your performing of a composition is not reintroducing some of these problems.
- In seeking musical excitement, do not consciously or unconsciously resort to performing very fast, ending the music loud, or selecting music with a strong beat to cover up the fact that the real aesthetic value of the music has been missed in the performance. Do your homework. Unless it truly and aesthetically applies, do not confuse performing very fast, or ending the music loud, or using music that has a strong beat with aesthetic value.
- Thoughtful practice. Be prepared and be prepared well ahead of time because of surprises.
- Remember the earlier discussion about cleansing like the tabernacle temple musicians to get God's help.
- The Bible challenge: The beginning of the Bible books of Genesis and John has God referring to the Christ as He says let us make man in our image, after our likeness. In Psalm 19 it states that the heavens declare the glory of God; and the firmament shows His handiwork. It further states that there is no speech or language where their voice is not heard. Do we who are made in God's and the Christ's image perform our music so that the speech of music and the language of music reflect the glory of God's design of the universe and God's extension of that design into eternity? Do we select music that is capable of doing the preceding and is within our technique to perform? This involves bringing out the balances and using technique for craftsmanship.

- Did you make enough effort to minister to people who respond? Did you make the music come alive? As appropriate, did you create aesthetic fire (which is not the same as playing fast), power, and beauty?

{PERFORMING}

2. Organizing Raw Materials For Performing Expression

a. Sensing and symbolizing possibilities - - attend, perception, and decoding plus “by ear”

[Sensing what to do]

i. Handling encoded selected content concentration (notation) and distracters

- Select a good piece of music to perform that can be well done.
- If you decode notation (read music) to perform, you still need to hear the music in your mind in a similar manner to playing uncoded music.
- Pay attention to the notation, know what the notation means, carefully perceive what the notation is actually saying, and know how to produce the notation on your instrument including the technique to do so if practiced.
- This outline does not go into how to read printed music nor does it give an understanding of harmony and music theory including form and analysis. Nor does it go into enharmonic names and tones; flat, sharp, natural, double flat, double sharp; fingerings if you play an instrument; etc.
- Plan page turns or have an assistant.
- Sight Reading comments: look over the piece for surprises, tricky rhythms, unknown fingerings or fingering problems; see the roadmaps (the D.S. al Coda is where for example if you have one); develop enough technique to be able to sight read; do you need to simplify or arrange somewhere?; look for note patterns such as chords rather than reading one note at a time; plan page turns; know where each count is in the measure to help figure out rhythm patterns; look over breathing; etc.
- Watch for things that you are doing with the music or things that are not a part of the music which could be distracters or confusers.

ii. Handling uncoded selected content concentration (no notation) and distracters

- Hear the sounds you want in your mind and then play the sound “by ear” on your instrument.
- Similar to II.B.1.a.i except the notation is “by ear”.
- Performing by improvising needs to know Composing ideas.

- Watch for things that you are doing with the music or things that are not a part of the music which could be distractors or confusers.
- iii. Bring out II.B.1.a.ii. and iii.
- b. Mental form and analysis of task concentration and subject situation for a subject (stimuli) image and memory
- [Understanding what to do (forming a subject image)]

- A proper image of especially each of the four main layers (Intellect, Physical, Emotional, and Spiritual) needs to be developed and formed in the mind. That image and its focus point (such as remembering the first note of the scale for the key that you are in and feeling the beat of the music as though you were marching or dancing) has to be remembered as you perform. Get an image of the “picture-summary” of the intellect and the soul human aspects of the composition and get an image of the “line” of the physical and the emotional human aspects of the composition. This image is how your composition will appeal to these the human aspects.
 - Many things about making an aesthetic performance and aesthetic interpretation of the music cannot be put in the printed music by the composer. The composer depends on conductors (who are performers using their ensemble as an instrument) and performers for an aesthetic performance.
 - Intellectually draw from all understandings in this outline.
 - Notice the importance of the physics aspects of sound (pitch, duration, and volume) and their implications for performance. You have to remember where you are coming from in regard to pitch, duration, and volume as well as the human significance of these to get the most success out of your performance.
- i. Gaining perception for conflict-resolution theme: Subject event theoretical form and content (style-character), objectives, and appeal; [INTELLECT]; affecting physical, intellectual, emotional, and spiritual.
- The Intellect deals primarily with sound frequency or pitch which we call the notes. This aesthetic layer is concerned a lot with the frequency (pitch) related aspects of the music. The music themes and more importantly the harmonic design of the composition gives us pitch based music form.
 - Analyze the form design of the music and bring out this form. Remember the form of the piece to know where you are going and the way the music gets there. Hear the music in your mind before playing each note. Then, bring out the form. As you perform, keep in mind and remember the conflict-resolution theme in the form, how it climaxes, and the resolution to make closure. Know where you are going. All things in the music work to bring conflict-resolution theme to an appropriate super climax and then make a conclusion with appropriate closure.

Do you know where the climax is? Remember the pitch level which is usually the first note of scale from the key signature and remember new pitch levels as they change. This remembering will help you play in tune and hear the scale sound of each note as you develop your skills plus be more aware of where the form is going. (The first note of the scale is “do” when you are using solfeggio [solfeggio is mentioned in more detail later].) Tune your instrument and perform in tune.

- Art layers are woven and integrated talking back and forth in balance.
- Determine the main theme which will be used for a conflict which will be resolved.
- Determine other themes and development of all themes, and talking back and forth in the music, and balance, and beauty, etc.
- Where are you going? Know the aesthetic design of the whole piece and how small parts fit within that design. Analyze the musical form of the piece. All aesthetic layers follow the music form to be effective. We are most likely to be more able to make a good aesthetic experience if we know where we are going musically.
- The harmonic structure and cadences are important to the musical form. The design of the final harmony at the end of each section and subsection of the musical form is very important. You need to know where you are going structurally and harmonically or other aesthetic layers will be misplaced in the design of the music as you perform.
- As you perform, keep in mind and remember the conflict-resolution theme, how it climaxes, and the resolution to make closure. Know where you are going. All things in the music work to bring conflict-resolution theme to an appropriate super climax and then make a conclusion with appropriate closure. Do you know where the climax is? (These ideas will be discussed more thoroughly in the Emotion section.)
- Evaluate the support given to the approaches used in the composition (does it sound good and convincing?). Were there possibilities not used? Did you see good craftsmanship used in the composition? How will you perform the piece to bring out things discussed in this document?
- Learn to play the notes. Know your fingerings and ornament fingerings like trill fingerings for certain instrumentalists. Know what the notes are doing (bring out notes like accidentals and notes not in the 3 note triad, bring out talking). Hear in the mind’s ear what the notes are doing. Be comfortable with performing the music and not stressed out (this may involve

making a practice tape of a performance with your part loud and/or your part left out).

- To continue the last point, especially bring out the most important note of the moment doing something and then resolve the note. The harmony's resolution or voice leading of each note is very important, too, and needs to be brought out by the performer. Do you know where each note in the harmony is going and how to identify important voice leading resolutions and bring it out usually with volume and sometimes relax the volume into the resolution? A note is usually brought out by leaning into it to increase the volume and then smoothly connect to the resolution note a relax to volume slightly as you resolve into the note. This is not done to the degree that it changes what we call the shape of the phrase in the Emotion section. (The shape is also often done by volume but in a larger degree than we are speaking of here.)
- Bring out the form appropriately with possibly slight pauses before a theme, increased volume for a theme, etc. Watch transitions, confusers, and distracters.
- Play the notes of the scale in tune for that scale. (Hearing the music in your mind will be mentioned more in a moment.)
- Having the bass doubled at the octave like string bass and cello gives a richer bass and richer sound overall because higher voices depend on the overtones of the bass for more richness. Organ and electronic keyboards can do this with registration. This also means that it is very important for the bass part to be in tune or all parts will sound bad.
- Group performances require good ensemble with rhythms together, balance between instruments or parts, and good intonation throughout the ensemble, vocal ensembles need to all be using the same vowel for a greatly improved quality of sound, etc, In more ways than one, a good musician plays with his ears.
- A note is actually three linear sounds which are called the envelope. The beginning of the note is the attack, the middle of the note is the somewhat sustained part, and the end of the note is the decay. The sustained part of the envelope is the basic sound of the note; however if the note is played too short, then the attack part of the envelope does not have time to sound and get into the sustained part of the note which is the main sound of the note. On an organ you usually only have control over the sustained part of the note envelope - - the attack and the decay are always a defined length of time. Thus, fast notes on an organ can not be played too staccato to help your technique along. They have to be held long enough to "sound" otherwise you only get the beginning of the attack and none of

the sustained part of the note. The same is true for staccato notes. Playing smooth, sustained notes on electronic keyboards and computer music studios can sound unsustained because the attack breaks up the sustained playing from note to note. The notes can be overlapped on these instruments to make them sound sustained. If your equipment allows you to adjust the envelope, make a new, second sound of your note sound with the attack removed to make smooth, sustained sounds with the sustained part of the note (“sustained” here is used with two separate meanings). Notice that you may develop many altered sounds of a basic note sound so that you can use the one that will do what you need to do for that part of the music. The decay of a note adds richness to the note like reverb. Holding the bass note a tiny bit after the cutoff makes a rich ending for some situations. Reverb and decay can be very useful to make your music sound richer - - especially with electronic sounds. When you stop playing or singing a note, the note decay and reverb does not stop which is one thing that gives realism and richness to a note. This richness and realism can be controlled some by how long you hold the note, even sometimes longer than the note should be to create your own reverb, and by how you control the decay in cases where you can control the decay and, of course, in live performances this effect is greatly affected by the performance room. Thus, last note length and volume are even affected by room reverb to complete the musical thought and beauty. These decay comments also apply to a rest following a note. Theoretically a rests is the absence of energy in the raw material (absence of sound). But as we have just discussed, when you perform a rest, the beginning of the rest still has sound energy in it in the performance room. The beginning of a rest sometimes needs to be very precise for the appropriate musical effect. But also, at times and in certain performance situations notes need to be extended slightly into the rest to make your own reverb. Especially don’t cut the last note of phrase too short or don’t cut a note too short just before a breath (even if it is a staccato) (and create your own reverb when needed). This is just the same as you don’t cut the last syllable of the last word in a sentence too short in order to take a breath. This cutting of notes short at the end of a phrase or to take a breath can really create an amateurish effect to the listener.

- For singers, breathe at the end of every phrase after the cadence which is usually every four measures. Instrumentalists do something to break the music at the end of a phrase with a breathing effect like when you are talking with words. Watch pickup notes because this will usually shift the phrase endings

and breathing to earlier the same amount of time as the pickup notes for each phrase. Occasional a part like the bass part will have its own pickup notes to lead into the next phrase which will affect breathing for that music line part. Keep your shoulders down and make your stomach go out for a really large breath which will last a long time (stop smoking and exercise will give you larger breaths). If an emergency breath is needed before the end of a phrase, especially do not take it at exactly half way through the phrase, neither at a bar line, nor between a dotted quarter and eighth note or other places that will affect the effect of making continuous sound in a phrase. (More on continuous sound later.) In contrapuntal music, phrases and breathing will have to be worked out with similar ideas but also somewhat in relation to each part. Make the music talk like words and breathe naturally somewhat as you do in talking words. The music has to make fitting phrases (which are usually formed by some kind of breathing effect) that talk to both each other and the listener in order to make the appropriate intellectual sense with the music. This phrasing and breathing effect is different from the shape that goes in phrases and the larger sections of the music which we will talk about in the Emotion section. There will be more on breathing in the Physical section.

- Act like you are singing to help play your instruments in tune, that is, instruments for which you can control intonation while playing.
- All performers need to hear the music in their minds before playing or singing it. Sing the music in your mind as you play it or it will likely be mechanical. Imagined it (hear it in your head). If you cannot hear the music in your mind at a trouble spot, then that may be the reason that you cannot play that spot - - you don't know what it sounds like. Can you sing the music in your mind after sounding it out? Do you have a sound image of the music and how it will be interpreted?
- To extend the last point, if you don't have a sound image, then there is more possibility of mistakes (and coming apart in ensemble playing) because you don't know what is going on musically. When you mess up and get lost, you can't get back in during a performance, one solution to this is to over rehearse the music for familiarity so that you better know what the music actually sounds like. Practice more than needed to get through the music correctly so that when you get lost you better know the sound of the music to help you find a place to get back in and also to know what is going on in the music in order to fit your part in the music as you perform. Ensembles with one person per part and the ensemble has people who still

get lost and/or make mistakes even with thorough rehearsing, these ensembles probably need to put several people on each part so that someone can carry the part while another may have a momentary problem.

- Practice!! Especially practice your trouble spots. Also, develop technique so that you can easily play the music that comes your way with less practice required. Learn the basic permutations of note patterns like scales and arpeggios. Also drill to learn to move each finger independently including cross fingerings. Use the beginning of rehearsals for efficient technique drills and this will pay big dividends over time including saving rehearsal time later because the group now has the technique to do something to which will reduce the need for rehearsal to learn the notes, etc. In the same manner do some solfeggio drill at the beginning of each rehearsal to help learn to hear music in the minds of the performers.
- Conductors and Directors can use rote learning to teach a hard spot in a part in the absence of technique to execute the part. For very special case very limited use, there is also something called “patterning” in which you teach the brain to move body muscles or feel rhythms by another person (you, the leader) moving the hand or arm, etc. or tapping the rhythm on the person’s shoulder that you are “patterning”, of course, with the person’s permission. Please be advised that touching can lead to serious situations and accusations - - use sparingly, if at all, and with good judgment in the presence of others or with whatever precautions you need to take for your protection.
- An excellent way to learn a technique to hear music in your mind before you sound it aloud is to learn Solfeggio. “How To Sing At Sight For The Singer And Instrumentalist - (How To Hear Printed Music In Your Mind)” found on the web site danielhookemusic.com can give you an overview of this technique. Especially remember “do” (and also “sol”) will help you play or sing better in tune.
- To sing (and play) accidentals or tritone intervals, think where they are going - - where will they resolve. This will help you hear the notes better the moment you begin to perform them.
- Balance with the solo or melody part. The solo/melody part is often the highest part which helps bring it out. Otherwise you may find that the volume of the supporting parts may need to be as low as 60% of the volume of the solo/melody part. In reality it is often the solo/melody part that needs to push out a lot more sound than they feel is needed and are used to doing. A conductor can listen, with your eyes closed, from a seat in various places in the audience seats to hear what is really happening.

- When performing very fast notes sometimes it is helpful and fitting to put a slight rhythmic pulse (accent) into the pattern like pulsate the first sixteenth note on the beat of every four sixteenth notes (TAH, tah, tah, tah, TAH, tah, tah, tah, etc.).
- Carefully consider the style character of the piece. Articulations are stylistic things that can be written into the music. There are other stylistic matters of performing the notes that are often not written in the music such as sometimes the music needs to be very, very smooth while at other times the music is a little punchy from note to note (although this is usually not the case because punchy usually make poor shape and definitely poor continuous sound). Articulations and style must balance meaningfully throughout the piece. Note that some desired articulations and stylistic matters can be created by illusion. For instance, an organ cannot not accent a note but it can create the illusion of an accent that works by putting a space before the note to be accented.
- Balance all parts of the music making the music and various aspects of the music talk back and forth.
- Here is a talking exercise to get an idea of how music talks: Say the abc's as a question and then as an answer; then the next exercise extend the answer with shorter and shorter echoes. Of course this part line talking can be between two part lines with each part line doing something else musical that harmonizes when it is not talking. For example, statement: abcde, bcdef, ghijk (end inflecting up); response: abcde, fedcb, lmnop (end inflecting down); echoes: mnop, nop, op. Then in a larger sense each statement/response is a statement or response to another statement/response, and each section is a statement or response to the other sections, etc. (More on talking in music later.)
- As similarly stated in the Composing Intellect section, closure is needed. An appropriate ending helps people decide about whole composition. Closure is sometimes just a performance matter and sometimes it is written in the music. No change to the music may be needed; sometimes a slight ritardando is needed or it sounds like you just played to the end and stopped (an orator or preacher does not always put out a steady stream of words that suddenly stops and then he sits down); a slight pause before the last note is sometimes fitting to give closure; making the last note or last two or three notes louder sometimes is effective; a soft ending may just fade away, etc.
- The form of a concert should have design like a symphony, suite, or musical drama, etc. The last production number on the concert in many cases needs to be a Grand Finale with

everybody or near everybody involved for a climactic ending to the concert.

- Design Church Worship Services aesthetically from the Prelude to the Postlude.
- ii. Gaining attention for conflict-resolution theme: Physical event form line, objectives, and appeal; [PHYSICAL]; affecting physical, intellectual, emotional, and spiritual.
- The Physical deals primarily with durations of sounds which makes both rhythms and meter pulse (the “beat” of the music).
 - **PHYSICAL [duration (making rhythm and meter pulse)]**
Feel and remember the beat or pulse of the music in your muscles like you are dancing, walking, or marching and feel the larger, floating pulse made by the larger sections. Some of these longer pulses may feel like you are floating between the beat of the pulses. You must feel the pulse and rhythmic flow of the music to have any hope of making the music musical. Tap on a student’s shoulder with a baton to help him feel the beat. Know where each count or beat in the measure is to help analyze rhythm patterns. Make sure that the last note of the phrase is not too short to lose rich tone even if it is a staccato. Make continuous sound for a rich sound except for phrasing.
 - Attention is maintained partly through the physical flow of the music.
 - Does the music rhythms and meter pulse flow or does it have awkward hesitations?
 - 6/8 music that is in 2 can still be counted in 6 to help analyze rhythm patterns even though you still feel it in 2. In the same manner 2/2 time can still be counted in 4 to help you analyze rhythm patterns even though you still feel it in 2.
 - Know where each count (or beat) is in a measure to help you figure out rhythm patterns. Put a pencil vertical lines in a measure at each count to help see where each count is if you need to. Feel the beat, too. Analyzing rhythm patterns is often a matter of not knowing where the beat (or count) is in the measure.
 - Do not confuse music that is played very fast, or music that ends loud, or music that has a strong beat with aesthetic value.
 - Desire purity of tone and tone quality and tone fitting for the piece.
 - Tone beauty is often in sustained notes (tie common notes not in the melody for continuous sound except at phrasing as fitting) and reverb; use continuous air or whatever to continually support the sound. Make big sound even if the effect is soft.

- Many organists tie common notes in the harmony except at phrase endings which makes a richer sound. All performers should consider this option.
- Continuous sound is very important for beauty in music. Of course, continuous sound stops for phrasing, breathing, and special music effects like staccato. With singing and wind instruments continuous sound is made by keeping the air going with a steady, pushing pressure. It is very important not to hit the note and these let it sag or dip because you did not keep the air going in the note!!! Continuous sound is more than not breathing - - the sound has to be supported and shaped. Obviously do not break a phrase for other reasons not designated by the composer which can break the power of a phrase in a way that the composer did not intend. Continuous sound flow with other instruments may mean keeping strong, continuous bow pressure all the way to the tip or whatever is required to the instrument on which you are performing. Continuous sound on a harp or piano means making a big enough sound so that you have adequate sound to make a slower decay in the envelope and to stir up lots of strong sympathetic vibrations on a harp to make the sound sing and soar. Make the music sing! Make it sing like you would talk [or an orator would talk if appropriate]. Also, on a harp don't accidentally touch a string and stop the sound unless it needs to be stopped.
- Smoothness can be compared to how you talk. Also there are various kinds of smoothness: for instance, sometimes on a wind instrument you tongue, sometimes you slur, and sometimes you half tonguing, etc. to get the correct amount of smoothness.
- Rich tone for singers and wind players can be enhanced by an open inside of the mouth/throat chamber for reverb and resonance. Tonguing wind instruments with "toe" may help open up the mouth. Singers can sing good vowels for tone quality and even change the pronunciation of some vowels slightly to get a richer sound. Substituting prettier, more beautiful sounding vowel/consonant sounds for the language being sung such as "uh" for "er" in English or a long "ō" for "or" in "glory" gives much better sound and is usually not noticed by the listener. To talk that way sounds stilted but in music it sounds fine.
- Make a BIG sound. Fill up the room - - even when singing softly. Don't make music so soft that you lose tone or projection regardless what the music says for dynamics. Develop BIG sound by practicing going down stepwise to low notes while opening the mouth, pressing on the bow, etc. Until

you comfortable with making BIG sound you may feel like you are performing too loud (unless, of course, you are - - don't scream while singing or blast on instruments or make other piercing sounds - - stay under control for a rich sound). BIG sound is a great help to continuous sound because you are doing the very things to make continuous sound when you are making BIG sound. A correct rich, resonant BIG sound does not come across as a "loud" sound but rather a beautiful, pleasing, pleasant sound.

- Acoustics require an overemphasizing of consonants in order to be understood in the back of the room! Articulate your words.
- Playing louder on a piano means more weight into the keys holding the keys down rather than banging the keys which causes a harsh sound followed by a dip in the sound.
- Many situations where music is heard like on a car radio has only three dynamic levels: normal mf, slightly softer, slightly louder for more climactic passages. Any wider dynamic range than this will give music that can't be heard or is too loud for the health of your ears.
- As an aside, earphones can quickly tire and damage your hearing. Only listen at high enough volume to be adequate. Do not use music earphones while doing such things as using the lawn mower which will require the sound to be too high for the health of your ears in order to be heard!
- In seeking musical excitement, do not consciously or unconsciously resort to performing very fast, ending the music loud, or selecting music with a strong beat to cover up the fact that the real aesthetic value of the music has been missed in the performance. Do your homework. Unless it truly and aesthetically applies, do not confuse performing very fast, or ending the music loud, or using music that has a strong beat with aesthetic value.
- As stated similarly before, why is a certain tempo selected for performing a composition: time to understand and feel but fast enough to feel right; does each note make a musical word or does a group of notes played fast make a musical word?; proper feel of major pulses and subpulses in relationship to the desired effect of the piece; not so fast as to lose dignity; related to average heart beat, walking speed, effort, dancing, marching, etc. which helps the listener determine how whether the speed used is fast or slow; level of excitement desired but excitement should be more determined by musical construction of the composition rather than overdependence on speed using it as a gimmick for excitement; not too fast to be not understood like orator/preacher talking too fast for people to absorb; fast may be for the glory of the performer rather than the glory of the

music composition or the glory of God; not too slow that the mind wanders; able to feel slow major wave of up and down of life; amount of reverb in the performance situation (not so fast that things are muddy; when possible you may need a registration or orchestration change); etc.; (some comments were made on tempo in earlier sections).

- Use vibrator and tremolo with discretion and taste. Vibrato, when used, is often only allowed to develop in the latter part of the sustained part of the note envelope.
- Portamento, trombone gliss, and similar effects are to be used sparingly and musically. Generally, sliding up to a note from slightly below the note is never considered a good tone practice.
- The motion of music is generally not stopped except to take a breath and for phrasing and these really do not stop the music. As a performance issue, this breathing and phrasing may require a note to be shortened so that the next entrance can be made on time (recall earlier comments on notes that are too short).
- A phrase is usually 4 measures in length. Some phrases have pickup notes preceding the first measure of each phrase unless the composition is contrapuntal, then the phrasing is primarily by voice part. Pickup notes lead the listener into the music. The performer “breathes” in some manner depending on his instrument at the end of the 4 measure phrase. An organist may cut the last note of the previous phrase slightly short to achieve this “breath”; a harpist may slightly accent the first note of the phrase to achieve this “breath”, etc. If there are pickup notes, then the breath is before the pickup notes. Furthermore, sometimes the bass, for instance, may have one instance of a few pickup notes to the next phrase and the bass breathes before those pickup notes. No emergency breath should be taken at a bar line in order to keep the continuous flow of the phrase going. Also, no emergency breath should be taken between a dotted quarter note and an eighth note. Furthermore, no breath should be taken in the exact middle of a phrase. The words may give some indication for breathing but the musical considerations usually outweigh the word implications for breathing if it is going to be a musical performance. If the words are more important than the music, you might be better off with an orator rather than a musician. (Music is important while quite often the text is really not an issue - - the listener in much music does not absorb the text or its message and it is inconsequential unless there is offensive, immoral, etc. material on scrutiny. There are times, though, that the words are very important such as in certain places in a

musical drama. The musical purpose of text is sometimes for coloristic use and sometimes for language use.) This phrasing with “breaths” is the way the music punctuates itself to speak intelligently. There was more on breathing in the Intellect section.

- Many instrumental performers need to know how to tune their instruments. Play with good intonation. The bass part needs to especially be in tune; the rest of composition notes happen in the overtones of the bass line so it affects everyone’s intonation.
- Do all line parts have meaningful clarity to the listener and proper balance between the line parts? This may involve the transmission process. For example, cathedral performances present special problems for the listener concerning clarity of the part lines because of the long reverberation which can muddy up the sound if not properly handled.
- No dead notes (do something with the note - - don’t just sit on it, especially longer notes). Some instruments like organs can not do a lot with a held note but organs have excellent continuous sound.
- Starting an organ zimblestern just a tiny fraction too early (just enough so that you can hear it by itself) and ending it just a tiny fraction too late (just enough so that you can hear it by itself) draws attention to it and makes it appear to sound louder. This principle may apply to other instruments.
- Watch transitions and bring them out as appropriate.
- Review closure in the Intellect section.

iii. Gaining interest/excitement (fire) for conflict-resolution theme:

Emotional shape form, objectives, and appeal; [EMOTION];

affecting physical, intellectual, emotional, and spiritual.

- The Emotion deals primarily with sound intensity or volume.
- Feel the rise and fall, the chase, and the climax as you listen to the intensity change in the music. Remember the baseline of sound volume and put a shape into the music. Perform with feeling.
- This aesthetic layer is concerned a lot with the volume. The performer needs to be aware of an adequate baseline of sound volume that can be heard by the listener. Then the performer needs to remember the basic sound volume of the piece and make adjustment from there for the emotional shape of the music.
- Feel the emotional shape which is usually changes in volume but may also be changes in tempo. Notice the rise and fall, up and down shape of the music which is somewhat like a chase. Even the phrases have little shapes and sometimes a measure may have a shape. The little shapes fit into the larger shapes - -

measure shapes into phrase shapes, phrase shapes into statement/response shapes which fit into section shapes which fit into the shape of the whole composition. Dynamics are a hint to the shape but often they can not adequately describe the shape.

- Where is the climax? How is the climax to be accomplished? Did your choice of climax fit the music?
- To expand on these previous points and as stated in the Composing Emotion section, emotional shape and the climax are achieved by such things as: volume (most usual method), intensify or broaden rhythm such as increased and or faster rhythms or a momentary slowing of tempo, pedal tones, harmonic progressions, the up and down shape of the melody, highest melodic note near the end of the composition for climax (an often used method), key structure, etc. The climax may be gentle in softer music. The climax is usually just before the recapitulation and/or in the last section of the music. The music shape builds to the climax and then ends with closure or the music shape builds to the climax and then makes a final concluding statement and then ends with closure.
- As stated in the Composing Emotion section, obviously make the emotional form (shape and climax) fit the formal intellectual form. Make the large up and down shapes by big blocks first which fit within the intellectual musical form. Then make the little shapes that fit within these bigger shapes like an interior decorator fits large furniture into a room first and then fits the smaller furniture into the room.
- As stated similarly in the Composing Emotion section, be aware of making shape in a melody (usually in performance press as the melody goes up and relax as it goes down but the intensity of the melody must lead to the cadence at the end of the phrase). There are little shapes within bigger shapes (even sometimes measure shapes but do not let measure shape interfere with melody and phrase shape). Be aware of the aesthetic shape of the whole composition to create the conditions for the desired human effect - - know where you are going!
- Feel the music in the same manner that you would sing a baby to sleep; feel what every note is doing or otherwise how do you know that you are performing every note correctly?
- If a phrase sequence is descending it gives a relaxing feeling of tension but when the shape is increasing you will need to press (increase volume) if want to keep or increase intensity instead of relax the shape in a descending shape.
- Shape and intensity must be sustained every instant in the shape you are trying to produce.

- Shape your music which is most often done with slight changes in volume and occasionally which a slight ritardando for emphasis. Shape your music performance. You do not talk in a monotone. Do you get very excited when listening to a monotone speaker? Shape your music performance up and down. If you say something really passionately or emphatically, you cannot notate all of that feeling when you write down the words of what you said. The composer is faced with the same problem - - not all of the feeling can be notated. So, the composer has to depend on the musicianship of the performer or Conductor to breathe life into the music! It is possible to be dead while yet alive. In shaping music we are talking about shades of subtle intensity and shades of tiny relaxation which are usually not as much as dynamic levels like going from medium loud (*mF*) to loud (*F*). You make emphasis, etc. When you say, "Where are the boys?" Your voice inflects up at the end of the phrase. If someone answers, "They are outside." The voice of that person inflects down at the end. Make music the same way that you talk - - shaping what you say. Music is quite often written with phrases in this "statement and response" speaking that we just examined with words. Or, it may be something like "statement, statement, and response" or some other variation of this idea. You perform (say) the symbols of music much in the same way that you verbalize (say) the symbols of language words. Sing through the music phrase or idea to make the music talk back and forth in a musical conversation. It may even be talking back and forth in more complex ways such as talking back and forth between the hands on keyboard instruments for example. The volume of the last note of a musical phrase or statement does in a similar manner to the shape of the phrase as the last word or syllable of sentence inflection makes the sentence a statement, response, question, or exclamation. It is possible to play the notes correctly and miss all of this talking back and forth that is part of the design of the piece of music. In addition, as you develop the mental image skill, you will begin to hear what each note is doing - - whether it is resting or going somewhere, etc. An accidental is usually going somewhere. Lean into it a little bit to bring it out. If you learn about traditional harmony, you know that at any given place in the music, the underlying harmony is the triad of 3 notes. All of the other notes in the harmony are likely going somewhere or are used as color notes and should be leaned on a little bit to bring this out. Of course, the first thing to learn to do is to play a chord so that each note of the chord makes a good sound. Again, if you know about harmony, the bass note and the bass note of the chord

inversion, if that is not the chord bass note, needs to be firm since it provides many overtones to strengthen the rest of the chord. The third of the chord makes the chord sound richer. The fifth of the chord make the chord sound fuller but too much fifth of the chord, unless it is the bass note, makes the chord sound upset. A little more fifth is required to balance the richness of the sound if the bottom notes basically are the root, with the fifth above, with the third of the chord above that. Awareness of these ideas about triad chord notes, color tones, and notes that are going somewhere will affect how loud you will play each individual note in the chord and thus make a very brilliant, colorful sound spectrum. Moving on, if the line of the music goes up, it may be appropriate to lean into it as you go up the notes. The last note of a phrase may be a little relaxed in intensity in many cases to finish shaping the phrase. All of these ideas combine to shape the whole piece of music in layers of shapes in relation to the form of the piece, the climax, and the type of closure - - shape each measure, each phrase, from phrase to phrase, each section, each part of the major form, and finally put a shape in the whole music composition. These shapes should provide balance in a similar layered manner from phrase to phrase, section to section, each major part of the form to each major part of the form which will give the whole music composition balance which may be the ultimate beauty and aesthetic fulfillment satisfaction to the music experience. No more monotones, please, when surrounded with so many options to help people enjoy music in a humanly significant way.

- Vary tempo (hold back) with mid-verse or last verse pickups to make an emotion gush which may be effective in some music to put an interesting wrinkle in the shape.
- A loud ending often needs some kind of a climax earlier to complete the form of the main body of the composition; the loud ending is for a firm statement of the conclusion and/or the closure ending; a soft ending definitely needs a climax earlier or the audience may likely feel like nothing musical happened. If the music ends soft or there is a soft coda tail, then there definitely needs to be some sort of climax earlier in the music.
- How would you put an emotional shape into a hymn performance? Give consideration to the words but be sure to have a fitting shape and appropriate climax as a first and necessary priority. The first verse can be a four part harmony general statement of the verse music with some shape into the verse such as each phase shapes appropriately, the first line is a statement, the second line may be less intense, the third line can start soft and build to the end of the line, and the last line

can be the fullest line of the verse. The second verse can be softer or maybe just with two part ladies voices. The third verse can be fuller than the first two verse with maybe all unison and a different organ harmonization. The last verse will be the loudest with four part harmony (and even a descant) and with a big climax at the end of the third line. See the actual music to see how it really should be interpreted. This kind of hymn presentation makes a nice anthem for a Church choir. The Organist with the choir leads Worship Service; the Organist leads the hymns; the Choir Director leads the special music. The kind of hymn presentation we have been talking about is also the way the Organist would lead the congregation in worship in their singing of the hymn; at the same time the Choir Director would conduct the choir in the manner of the Organist leading; and, in this manner the choir assisting the Organist would lead the congregational hymn singing. This hymn presentation can be supplemented by a composed introduction of the hymn presentation for the Organist; at the end of the next to last verse as the choir strikes the last chord, the Organist can continue in that measure for a composed short Interlude that ends on a big dominant seventh chord; at the end of the last verse the Organist can continue in that measure with a big composed ending that ends loud and full with extra low bass stops on the last note - - all of these things, of course, if it fits the emotion of the music.

- The introduction or beginning of the music gains attention and sets the mood for what is going to happen.
- Perform the music making it as colossal as appropriate which is often done in a piece of music by making the last section or verse loud; or have a big, fitting ending even if it is followed by a softer short coda to end the piece. A rousing Grand Finale, of combined groups if you can, gives a concert or musical event a chance of being colossal. There needs to be something to make big, climactic beauty - - even if it is gentle. If the last especially significant part of a piece or concert is not more in some way, the music does not go anywhere - - it just kind of fizzles out and likely should have ended earlier to be climactically satisfying to the listener. An exception in a Church Service is that the Anthem spot can be the musical colossal, climactic moment in the Service since other things can move the Worship Service along to a fitting conclusion with the Organ Postlude or last hymn being the climactic ending.
- Review closure in the Intellect section.
- Does your music sound alive?

iv. Gaining motivation/discipline/a-step-to-take/uplift/empathy (life) for

conflict-resolution theme: Human situation form, objectives, and appeal;
[SOUL];
affecting physical, intellectual, emotional, and spiritual.

- The Soul deals primarily with the human aesthetic significance of balance in a way that only music can do although there may also be extramusical things to give the music human significance.
- Did you make the music balance to show God's intelligent design of the universe and God's extension of that design into eternity which relates to our need for the Divine as the music's balance and purpose consciously or unconsciously seeks to miniaturely mirror or reflect the Divine Creator's intelligent design and purpose of the universe and eternal Heaven; did you also bring out some other human significance such as a significant extramusical message; or is there a step to take presented? What is the basic conflict and resolution in both the music (how will you get tension and resolution and then balance?) and the same in the extramusical if the extramusical is an important factor in the composition? Remember the human significance and bring it out.
- The performer needs to remember the human significance of performing the piece of music under consideration as he performs.
- What was significant from your performance?
- Did all aspects balance?
- Did you start with something good?
- Was your performance meaningful to you and meaningful to someone who may be hurting in your group and needs music ministry even at a rehearsal?
- Did you like the music? Was it exciting and moving and beautiful the way you performed it? Was the performance so beautiful that applause seemed inappropriate to the aesthetic atmosphere?

c. Subject stimuli production experience-expression

[Doing it (expressing it)]

i. TECHNIQUE/feel-(image)

- Talent, training, experience, and equipment are involved.
- Develop your musical understanding and continue to do so.
- Develop technique on your instrument (voice is considered an instrument for here).
- Stop smoking and aerobic exercise are great for singers and wind players as well as any musician.
- Select efficient drills that will continue your technique development as discussed in the Physical section.
- Drills as warm up which cover basic permutations of skills will develop technique in time. Don't forget solfeggio.

- Use independent finger drills while other fingers are doing something meaningful like holding notes.
 - Rhythm permutation drills need to be related to the beat (or count of the music - - the basic pulse) - - tap your foot during drills or march with your feet even if seated, etc.
 - Feel the beat.
 - Metronomes can help you learn to feel the beat better.
 - Develop a BIG sound and good tone.
 - Listen to the alignment-ensemble sound and balance (by each note in chord or suspension, etc.).
 - Intonation (tuning your instrument): make a change and see if it gets better or worse may help you learn how to better tune your instrument.
 - Distinguish between intense and intensity.
 - Be aware of style.
 - Follow the conductor.
 - Pursue virtuosity to give yourself more options.
 - Hear the talking in the music.
- ii. Physical execution (linear)
- Follow the somewhat linear outline given at the beginning of the PERFORMING section.
- iii. Listening/comparing-to-memory/adjusting-persisting (all during)
- Hear the music in your mind.
- iv. Miscellaneous (hard to classify)
- The performer needs to be particularly aware of the transmission process!
 - Listen as though you are in audience's shoes.
 - Secure any appropriate Copyright © permissions as needed for any copying, arrangements, performing, and recordings plus promptly pay any fees, etc.
 - You need discipline, motivation, and time to devote to practice, rehearsals, and the music.
 - Select music within your technique or with realistic expectations of learning new technique needed for the piece of music under consideration. A performance is not a flying trapeze act to see if you will get killed or have a successful performance. Performances should not have unnecessary stresses to detract attention from making good music for people.
 - Plan page turns and methods.
 - When accompanying use adequate accompaniment but not too much.
 - The smoothness of sound of an organ can make a vocal group sound much better in many instances.

- Be cautious when using historical research to get music out of the printed music notation. An ancient composer as a source can be misleading because a composer cannot always articulate what the real music is in his compositions. There are people today who say things about today's music that many of us would not accept. In historical research it is hard to know if the source is not such a person. An incorrect opinion about something from long ago can greatly rob the power out of the music in a performance today. Let the music be your guide. Dance practices and folk tune customs of an era do not necessarily dictate how an art music composer would use dance and folk tunes for an art music composition; an art music composer adds an element of power and formal design which changes everything to make an art music piece. An ancient composer may perform his music differently with today's options if he were alive today. Furthermore, we are performing to make a moving aesthetic experience for today's people - - not for dead people of long ago. Then there is always the chance that we, our teachers, experts, etc. can be suffering from bad information. Listen to the music and make it great as the first priority to have a better chance of getting the composer to smile down on you from his realm in the next life.
- Memorizing ideas: use "by ear" to help; see the music in your mind; hear the music in your mind; feel the music in your fingers; organs one hand sound while one hand silent (same with feet); measure by measure; phrase by phrase; learn same from end; analyze; to help you hear and figure out what you hear, think up or down the scale by a step or by steps for a skip as in solfeggio or playing by ear; etc.
- Do you have any love for the audience? Could you care less about them? Is there any chance that someone in the audience in the back could be hurting and needs what good music, well performed, will do for this person?
- The next several points are written in terms of a Church choir but would have implications for other music ensembles.
- David in the Bible may well have been the greatest musician ever to live. The writer recently did a study of the development and organization of the musicians and choir in the Bible at the time of David and Solomon at the Tabernacle and then (with some changes) at the first Temple (Solomon's Temple). These two Bible Music Programs of David's may be fruitful with implications for ideas to the help the modern Church Music Program. The Bible details are somewhat sketchy and not completely definitive. The following is one possible scenario. The Temple musicians were Levites who were adequately paid for themselves and their household for

life. In I Chronicles 23:5 the instrumentalist numbered 4,000 at the time of the Temple. In I Chronicles 15:14-22 at the time of the Tabernacle which preceded the Temple David's musicians were singers who also played instruments (15:16) with some of the same names which were later at the Temple. Thus we assume that these 4,000 Temple instrumentalists were also singers. 288 of those 4,000 were the skilled (cunning) leaders and teachers of the Music Program in I Chronicles 25:7, 8. The 288 may have been in addition to the 4,000 but if that would have been the case, then 23:5 would have likely said 4,288 because the purpose of that verse is to establish total numbers. Thus the 288 worked with 3,712. Note in 15:16 that those at the Tabernacle were to perform with "joy". Joy is a choice in the New Testament: "Rejoice evermore." (I Thessalonians 5:16). At the Temple the musicians were for leading in praising God (I Chronicles 23:5) and not for entertainment. At the Temple the musicians performed reverently. They performed in the presence of the priests. When the priesthood was being established in Exodus 28, the priest was to wear a gold plate engraved with the words "HOLINESS TO THE LORD". Holiness involves using the Bible. Hebrews 12:14 contains the idea that without holiness no man shall see the Lord. Thus, performing reverently was the attitude. And the ministering in the Temple involved those who "sanctified" (spiritually cleansed) themselves as has been discussed elsewhere in this document that you are reading. At the Tabernacle it seems that they did have a Choir Director named Chenaniah (I Chronicles 15:22, 27). At the time when the Temple was developed under Solomon there were three head staff members with the famous "Asaph" of Psalm 50, and Psalms 73-83 as likely Music Director (see below) and the two others as Associate Music Directors (I Chronicles 25:1, 6); chapters 15 and 16 talk of David's music at the time of the Tabernacle (as does chapters 23 and 25 talk of music at the time of Solomon when for the Temple was developed) and Asaph was already established as David's Music Director at the time of the Tabernacle (16:5 Asaph the chief, 7, 37). It is interesting to note in the Bible that the music was planned so that the teacher and student (scholar) made music together in I Chronicles 25:6-8. It would seem logical that the teacher carried the solos, if any, and the harder parts. It is also interesting to note that the music of this period did not survive through the ages even though many of the words did. Is there a message in that fact for modern musicians? The music leaders and the other musicians were divided into 24 "courses" or groups for Temple service duties in chapter 25 as were the

priests divided into 24 groups in chapter 24. In chapter 27:1 these divisions into groups were call “courses” which covered approximately a year’s work (the group in chapter 27 was divided into 12 courses with one month’s duty each course). Since the musicians and priest were in 24 courses it seems logical that each group served in the Temple for two weeks and then returned home for their other duties. If teachers (288) and students (3712) were involved it certainly would be logical that teaching and rehearsing were throughout the year - - musicians of the Bible were skilled (noted many places) which does not happen with just two weeks teaching and rehearsal. In Psalm 33:3 music is called noise but it was to be performed skillfully! Much rehearsal was needed because at the dedication of the first Temple (Solomon’s Temple), the performance of the musicians was at a very high level in that they performed “as one” (II Chronicles 5:11-14) and this may have involved all 4,000 musicians plus 120 priests blowing trumpets since that chapter says that all of Israel was gathered and all of the priests, not just the course on duty, thus making it likely that all the musicians were present. If 24 weeks were to be covered by courses, then for each course there were 12 leaders working with 154 or 155. Each leader (possibly like our sectional leader) may well have worked as a sectional leader with 12 or 13 which is the size group that Jesus Christ worked with. The size of the sections and the courses meant that someone could be sick and you would still have an adequate group with all of the parts covered if this was needed. The chapters in I Chronicles like 16:5-6 at the time of the Tabernacle note that various names were associated with a certain instrument so these sections which were divided by family line may have been limited to primarily one instrument. Can you imagine your extended family being the cymbal section for Church? However the skill of David making all of the instruments (23:5) (inventing their design (Amos 6:5)) meant that he could probably play all of them like a modern day Band Director so it stands to reason that these Temple musicians may have been skilled on all or many of the instruments just as David was. The instruments used by these musicians did not have much dynamic range. With instruments such as these a way to get dynamics (volume changes) is to use a few instruments for softer and add instruments to get louder. Generally speaking, volume goes up with geometrical numbers not arithmetical numbers when you add more instruments. Thus a section of 12 to 14 including the leader would sound about twice as loud as a few people playing and a whole course of 154 or 155 plus 12 leaders would sound about twice as loud as one section

playing. When the (properly dressed) musicians performed “as one” at the dedication of the Temple in II Chronicles 5, the Temple was filled with a cloud so that the priests could not stand to minister by reason of the cloud for the glory of the Lord filled the House Of God. This dedication of the Temple was the highest spiritual Church type Worship Service recorded in the Bible. Study the high artistic background of the Tabernacle in Exodus and the high artistic background of the Temple in I and II Chronicles. It is important to note that this Worship Service did not happen in the presence of catchy tunes with little musical content like campfire music, although spiritual things can happen at campfire religious gatherings, but instead the cloud and the glory of God filled the House Of God in the presence of high art and in the presence of the highest quality of art music that the culture had to offer!

- Have two levels of adult choirs in Churches. One rehearses several anthems many weeks so that an occasional job travel related absent, etc. means that the member will still be able to sing in Church. Another choir is a select group (possible by audition and certainly at the Director’s pleasure) of a commitment choir of your better singers who come on time, do not miss rehearsals except on rare occasions, and stay until the end of rehearsals. This commitment choir can change from anthem to anthem. To have an excellent performance group a group has to be developed that has commitment so that the Director can train them and rehearse them properly at a high level of skill. If someone misses even for a few minutes, the Director has to remember this and later make sure that that person knows and can do what was missed. Consider not allowing persons to sing on Sunday if absent at the preceding week’s rehearsal.
- If you want to perform at times that are not the usual times that the group performs, consider using only those that will commit to come if it is a balanced group.
- It is the responsibility of the Director to have the unpopular job of working out group problems with prayer and make necessary changes. Quickly deal with discipline before it ruins the group.
- Have a hymn choir that sits in reserved seats in the front of the congregation and on a side so that they can see the Choir Director. This choir can have a brief rehearsal during the week for those who will be singing on following Sunday. To be eligible for this choir, the members will have to state (not demonstrate) that they can sing a hymn in tune. This will be an entry level choir for the music program and within it you may find some new choir members for other choirs. Train this choir

at the hymn rehearsal. Use solfeggio. This hymn choir may occasionally be able to join the main choir in a hymn anthem. See how to do a simple, nice hymn anthem in the Emotion section in the point that discusses shaping a hymn. Let the hymn choir sing unison melody with the main choir singing unison melody on the next to last verse and on the last verse let the hymn choir, the main choir sopranos, and the main choir baritones sing the melody in unison with the rest of the main choir singing in parts. You may get a hymn choir trained well enough that they can join the main choir in a hymn anthem arranged how ever you want it.

- Set up a Singing School using solfeggio to train people who are not in a choir. Choir members may like this group also. Consider starting other imaginative groups to attract people who are not currently in some other groups.
- If the choir has someone of a soloist caliber, use these people for solos to fill secondary performance slots in the Worship Service. This will save rehearsal time because you will not have to rehearse music for these slots plus these soloists will be happier to be in the choir since their talents are being better utilized.
- Rehearse (choir, etc.) note by note per line (part) and do for each part; add part to part as you go along such as rehearse the notes for the sopranos in a section, then rehearse that section with the altos, then do sopranos and altos together, then rehearse the tenors, then do those three parts together, then rehearse the basses, then do all parts together. Some instruments may be helped by rehearsing one hand at a time. Use sectionals and private lessons for this especially if there are lots of parts like a band composition, etc. Even with a SATB choir if you have sectional leaders for each part and four pianos in four rooms, this use of rehearsal time may be useful on a piece of hard music.
- When teaching something to a group, test to see if they got it by having them demonstrate it as a group. Also, review all terms and concepts as you use them because some likely do not know what you are talking about.
- Have contingency plans in case someone does not show at a rehearsal.
- Have an emergency piece in case of problems.
- Practice your performance until you know it well and know the sound of it. During the performance think how the music should sound as you play each note.
- Use rehearsal time wisely. Start on time, plan every minute and keep things moving or you will lose several rehearsals total over course of a year. Most people will begin coming when

they see how punctual you start rehearsals. If not, work with who you have so that they can lead the less punctual. People appreciate ending rehearsals on time, except for special occasions so that they can plan. Was your rehearsal an enjoyable aesthetic experience of sorts?

- Recruiting for ensembles: recruit performers with a good program and performances (something that they would want to be a part of); make your recruiting description of the music program describe something that they can decide that they can do - - have several groups on different levels; use letters to the members of the congregation you serve; send flyers to the community and beyond; be creative; etc.; don't predict but tell what will be doing for likely success and the goal. If you are new in a music position, you may have to recruit your own group. Train your own. Send to private lessons.
- Perform well at a comfortable level for your group.
- Schedule rehearsal rooms, equipment, and performances well in advance and communicate even with others beyond your group so that there will not be conflicts.
- Choir Directors and Organists should get a substitute every now and then for a break. If nothing else, go hear another Church music program. This also creates a procedure to cover your position when you have to be absent for sickness, etc. Pay for the substitute yourself out of your salary if needed. Do you need an Assistant Director or Assistant Organist?
- Those who select hymns for Church can use the Composing section of this document to assist in what to select and what to avoid.
- Drop out briefly if a spot in the music is too hard for you and let others carry it.
- Mistakes, etc. keep us humble and give us the opportunity to be dependent on God and Christ who can handle all things.
- Also, it never hurts to ask yourself "Am I the problem?" when the conductor is trying to work out a problem in the music.
- Do realistic programming of time allowing for surprises. Be prepared to perform well ahead of time because of surprises. Schedule to allow time to plan for surprises like cancelled rehearsals.
- The preceding point further means that a soloist waiting to rehearse with the organist until 45 minutes before the Sunday morning Worship Service could be facing disaster or an unnecessarily poor performance in case any of a multitude of problems happens. Be ready ahead of time in case problems.
- Also, similarly to the preceding points, as far as is possible, do not put yourself in a position that a surprise in getting ready to

leave home or a surprise in travel will make you late for a performance. Allow time.

- Be on time for rehearsals and performances. One minute late (not in the chair ready to perform) in a ensemble of sixty people wastes one hour of human life! It is not a matter of whether you know your part - - the group needs to hear you with them for many good ensemble reasons! Music groups will never have great balance if it has members that think that they do not need to attend rehearsal because they know their part. They have to balance with the group and more important the members of the group have to balance with them by the conductor. People who are late to rehearsals or leave rehearsals early create similar problems. Let the conductor know well in advance if there is a necessary absence, tardiness, or leaving early. A good conductor remembers who is not present and what has to be rehearsed when that person is back in the group. A conductor cannot rehearse people who are not there.
- To continue the last point: use good music group habits for those who are in ensembles: Be on time and plan to stay for the full rehearsal and performance, be at all performances and rehearsals, do not waste rehearsal time by talking, do not waste rehearsal time by noodling on your instrument so that the conductor has to lose time by quieting down the group, do not wear strong smelly goods in a group because of people with allergy problems, turn the ringer on your phone off as well as your watch that chirps on the hour, etc.
- Many things go into public performance: cleanliness, appropriate dress, girls appropriately sitting on a stage or raised platform, appropriate behavior, timeliness, etc. and these types of expectations need to be communicated both verbally and in writing to the performance group.
- Communicate expectations clearly in various ways.
- See the document on the web site danielhookemusic.com titled: "A Case For Art Music To Be The Core Of The Church Music Program" for more comments that may apply to running any Music Program.
- Inhibitions or lack thereof may possibly both be overcome if the emphasis is on helping others by providing them with good music instead of having your thoughts on yourself and your fears or being concerned with looking "special" to others. Realize that some humor is based on the fact that you had the nerve to do or say something that crossed over into the inappropriate or irreverent. This kind of humor in a rehearsal or performance can sabotage the achievement of the performance group, the audience, or individuals therein or

undercut their movement in the right direction. For those who choose “lack thereof”: if you say or do something that makes yourself or someone laugh, analyze the humor. Is it really worth it? If you said or did something using this kind of humor, some will likely laugh and some will likely correctly analyze the humor for what it is.

- Practice good health and exercise habits. Get enough sleep. Caffeine can affect sleep. Even peanuts or chocolate can affect the quality of sleep for some of us unaware or aware. Do not perform without eating something if it has been a long time since a meal or your blood sugar may let your brain down. Do not eat a large meal or a lot of sugar or fat based foods just before you perform or you may have a sluggish feeling or a big drop in blood sugar part of the way through your performance. Obviously no alcohol, etc. before or during a rehearsal or performance. Stop smoking and tobacco use will most likely improve the use of your body for performance. Wash your hands a lot. If you are sick, stay home and tell the Director so that plans can be made for your absence. The smell of tobacco on your breath may affect those around you in the performance group as can cosmetic smells, allergy irritants, not brushing your teeth especially after a meal with strong breath odors, etc. Avoid smells that may be an irritant to those around you in the performance group - - some of these things can create a serious problem for some allergy or asthma individuals which can even lead to them quitting the group.
- Learn to do without water bottles, etc. at a performance or rehearsal (to make dependent habit). Opera stars can't have a water bottle on stage. Ask the director if you need to go get a drink just as you would if you need to suddenly need to go to the bathroom or simply just get up and go if you really have to.
- Standing performers should not lock their knees or they may faint. Watch performers on the back row of the risers and on the edge of the risers or platform.
- If you want to be a professional and be paid like a professional, then dress like one and look like one; and have your performers do so likewise.
- The only place for sarcasm is in the dictionary. Make no person the butt of your humor.
- If your instrument is an electronic keyboard or a computer music studio, you basically have to train it to play like a professional musician meaning develop techniques on it to make it sound like a professional musician would sound. Many organ techniques work on these instruments.
- Symphony Orchestras, etc. can do theme Concerts on the order of those musical dramatic readings compositions only the

whole concert would be on a theme in that manner possibly with a message (see Soul section) to hopefully draw larger crowds.

- Find ways to give credit and show appreciation to the user and listener of your music. Thank people for taking the time to tell you comments (these comments are usually complimentary).
- Conductors need to learn to hear how each notes in the harmony resolves - - where is the note going and what needs to be brought out.
- If the conductor hears one or two people performing a part correctly, it should not be assumed that everybody on that part knows the part. It takes experience for a conductor to really hear what is going on in an ensemble. You may have to listen to parts one part at a time and then put the parts together. In choral music this is especially helpful to the singers as well as the conductor.
- A conductor needs to listen and conduct what is really happening with the performers and not just conduct the image of the music in the mind of the conductor without really hearing what is happening in reality.
- As appropriate, don't forget thank you notes and other social graces that civilized people have developed. These types of things can go a long way in human relations.
- When conducting or performing you need to be careful not to let your ego get involved so much that it colors what you hear.
- We should not be pompous, overly wrapped up in it, or even discouraged about our work in music. Someone once said something to the effect that music will last in spite of us!
- It is a mistake to consider ourselves and our understandings to be the epitome of knowledge on a subject: it dampens new learning, prematurely rejects what others may have to offer to us, hinders ourselves from developing to new and much higher levels which may be in very new directions, etc.

LISTENING

{LISTENING SUMMARY of key points
between this dotted line and the next dotted line}

Address these as discussed in the outline before you finish:

- Preparation with God, Christ, the Bible, cleansing, and your purpose in life.

- Talent (including status of hearing), training, experience.
- In your listening project, consider all of the related options (approaches) and their support.
- Three manipulations from physics (frequency [pitch], duration [making rhythm and meter pulse], and intensity [volume]): relate implications to your listening project.
- Transmission Process success (particularly for performance) - - especially reverb.

LISTENING

- **PHYSICAL [duration (making rhythm and meter pulse)]** Feel the pulse (or beat) and rhythmic flow of the music and feel the larger pulse made by the larger sections. Does the music make the rhythm or does just something like a drum part make the rhythm?
- **INTELLECT [frequency (pitch)]** Listen for things repeated somehow in various voices or in later sections. Does the form construction of the music give it power and beauty that is not based on just making loud music? Does the music talk back and forth? Do all parts of the music seem to balance with other similar parts? Is there a climax even if a gentle one? Evaluate the support given to the approaches used in the composition (did it sound good and convincing?). Were there possibilities not used? Did you hear good craftsmanship used in the composition? Was the performance well done or did it not bring out things discussed in this document?
- **EMOTIONAL [intensity (volume)]** Feel the rise and fall and chase of the emotional shape of the music. Is there a climax even if a gentle one?
- **SOUL** Does the music balance to show God’s intelligent design of the universe and God’s extension of that design into eternity which relates to our need for the Divine as the music’s balance and purpose consciously or unconsciously seeks to miniaturely mirror or reflect the Divine Creator’s intelligent design and purpose of the universe and eternal Heaven; is there also some other human significance such as a significant extramusical message; or is there a step to take presented? What is the basic conflict and resolution in both the music (how did the music get tension and resolution and then balance?) and the same in the extramusical if the extramusical is an important factor in the composition? Do all aspects of the music balance?
- Get an image of the “picture-summary” of the intellect and the soul human aspects of the composition and get an image of the “line” of the physical and the emotional human aspects of the composition. This image is how the composition appeals to these four human aspects.
- The Bible challenge: The beginning of the Bible books of Genesis and John has God referring to the Christ as He says let us make man in our image, after our likeness. In Psalm 19 it states that the heavens declare the glory of God; and the firmament shows His handiwork. It further states that there is no speech or language where their voice is not heard. Do we who are made in God’s and the Christ’s image hear in the speech of music and language of music the reflection of the glory of God’s design of the universe and God’s extension of that design into eternity? Do we select music for our listening

that is capable of doing the preceding? This involves balance and craftsmanship.

- Do not confuse music that is played very fast, or music that ends loud, or music that has a strong beat with aesthetic value.
- As appropriate, was the music exciting, alive, on fire, moving, powerful, and beautiful?

{LISTENING}

3. Organizing Raw Materials For Experiencing (Listening) Expression

a. Sensing and symbolizing possibilities - - attend, perception, and decoding plus “by ear”

[Sensing what has been done]

i. Sensing (attending) such as aurally listening

- Select a good art piece of music to listen to and which is performed by a good group (life is short: make the best use of your time).

ii. Decoding of notation and mental “listening”

- This point applies if you are not actually hearing a performance or recording or are not playing the music yourself, etc.

iii. Look for II.B.1.a.ii. and iii.

b. Mental form and analysis of task concentration and subject situation for a subject (stimuli) image and memory

[Understanding what has been done (forming a subject image)]

- A proper image of especially each of the four main layers (Intellect, Physical, Emotional, and Spiritual) needs to be developed and formed in the mind. Get an image of the “picture-summary” of the intellect and the soul human aspects of the composition and get an image of the “line” of the physical and the emotional human aspects of the composition. This image is how the composition will appeal to these four human aspects.

i. Attending conflict-resolution theme: Physical event form line, objectives, and appeal; [PHYSICAL];

affecting physical, intellectual, emotional, and spiritual.

- The Physical deals primarily with durations of sounds which makes both rhythms and meter pulse (the “beat” of the music).
- Feel the pulse (or beat) and rhythmic flow of the music.
- Does the music rhythms and meter pulse flow or does it have awkward hesitations?
- Does the music make the rhythm or does just something like a drum part make the rhythm?
- Also feel the larger, floating pulses made by the larger sections.
- Do not confuse music that is played very fast, or music that ends loud, or music that has a strong beat with aesthetic value.

- The listener must make an effort to get into the music.
- ii. Perceiving conflict-resolution theme: Subject event theoretical form and content (style-character), objectives, and appeal; [INTELLECT]; affecting physical, intellectual, emotional, and spiritual.
- The Intellect deals primarily with sound frequency or pitch which we call the notes.
 - Listen for things repeated somehow in various voices or in later sections. Does the form construction of the music give it power and beauty that is not based on just making loud music? Does the music talk back and forth? Do all parts of the music seem to balance with other similar parts? Is there a climax even if a gentle one?
 - Evaluate the support given to the approaches used in the composition (did it sound good and convincing?). Were there possibilities not used? Did you hear good craftsmanship used in the composition? Was the performance well done or did it not bring out things discussed in this document?
- iii. Feeling/empathy for interest/excitement (fire) of conflict-resolution theme: Emotional shape form, objectives, and appeal; [EMOTION]; affecting physical, intellectual, emotional, and spiritual.
- The Emotion deals primarily with sound intensity or volume.
 - Feel the rise and fall and chase of the emotional shape of the music. Is there a climax even if a gentle one?
 - Feel the emotional shape; usually changes in volume but may also be changes in tempo. Notice the rise and fall shape of the music which is somewhat like a chase.
 - Where was climax? How was the climax accomplished? Did the climax fit the music?
 - The Emotion helps you get a manipulation feel of the music or an imagined feel of the music.
- iv. Receiving/self-involvement-in/reacting-to motivation/discipline/a-step-to-take/uplift/empathy (life) of conflict-resolution theme: Human situation form, objectives, and appeal; [SOUL]; affecting physical, intellectual, emotional, and spiritual.
- The Soul deals primarily with the human aesthetic significance of balance in a way that only music can do although there may also be extramusical things to give the music human significance.
 - Does the music balance to show God's intelligent design of the universe and God's extension of that design into eternity which relates to our need for the Divine as the music's balance and purpose consciously or unconsciously seeks to miniaturely mirror or reflect the Divine Creator's intelligent design and purpose of the universe and eternal Heaven; is there also some other human significance such as a significant extramusical message; or is there a step to take presented? What is the basic

conflict and resolution in both the music (how did the music get tension and resolution and then balance?) and the same in the extramusical if the extramusical is an important factor in the composition? Do all aspects of the music balance?

- What did you get of significance from the performance?
- Did all aspects balance?
- Did you start with something good?
- Did you like the music? Was it exciting and moving and beautiful? Was it so beautiful that applause seemed inappropriate to the aesthetic atmosphere?

c. Subject stimuli production experience-expression

[Doing it (expressing it to self)]

i. TECHNIQUE/feel-(image)

- Talent (including status of hearing), training, experience.

ii. Physical execution (linear)

- Follow the somewhat linear outline given at the beginning of the LISTENING section.

iii. Listening/comparing-to-memory/adjusting-persisting (all during)

iv. Miscellaneous (hard to classify)

- Concerts: turn off phones, beepers, any noise makers or distractions, etc.
- Concerts: no photography, recording, etc.
- Concerts: no wiggle or noisy children to distract others and performers. Take them out immediately.
- Concerts: wear no cosmetic smells and allergy irritants which create problems for some people.
- Concerts: No body odors and brush your teeth before coming.
- Listening: no alcohol, etc. so that you are able to fully comprehend and thus not miss what is going on.
- As far as is possible, do not put yourself in a position that a surprise in getting ready to leave home or a surprise in travel will make you late for a performance. Allow time.
- It is a mistake to consider ourselves and our understandings to be the epitome of knowledge on a subject: it dampens new learning, prematurely rejects what others may have to offer to us, hinders ourselves from developing to new and much higher levels which may be in very new directions, etc.

APPENDIX

Appendix

Closing Statements

- Make music! Enjoy music!

Syllabus

- You may put a syllabus of terms and concepts here to learn.
-

That's The Way I Understand It - Series

See the web site danielhookemusic.com

Concerning Music Documents in "That's The Way I Understand It - Series": Read all of the music documents to get a picture of what has worked for the writer.

Concerning Religious Documents in "That's The Way I Understand It - Series":

These religious documents are *An Advocate* for interpreting the Bible the way Jesus of Nazareth interprets the Bible. Jesus will honor the Bible if we use it the way He interprets it. ... Jesus our Savior believed the Bible as He interpreted it; so we know that what the Bible says about diligently seeking God and Jesus will be rewarded and honored in some way. Hebrews 11:6; John 14:15, 21; 15:4-6; I Sam. 2:30.

Bible Lessons For Those Who Want To Be Better Informed About This Famous Book

Do you know what the Bible really says and what it offers? Do you know what are some of the main issues in a Bible interpretation position that is *An Advocate* for interpreting the Bible the way Jesus of Nazareth interprets the Bible and what kind of Biblical understanding it offers? Requires a few minutes a day of reading. Uses documents from *That's The Way I Understand It - Series*. [Another approach to the materials in *Studies In Biblical Christianity, A Self-Directed Course Of Study*.]

THE BIBLICAL GOD IS A REWARDER

Are You Informed About Where Biblical Christians Are Coming From As You Make Decisions?

Bible Rewards from God.

A Case For Art Music To Be The Core Of The Church Music Program

Persuasion to help us not to lose the great depth of Worship that is possible with a particular kind of music assuming that it is properly done.

An Easy Bible Reading Plan

Do you know what the Bible really says? With a few minutes a day you can read the entire Bible. The readings are divided into episodes to make your reading more logical and easier.

Encouraging Hope For The Adult Beginning Harpist

Encouragement for adult harpist. Discussion of musicianship for any musician and for many who are not musicians.

The Essence Of Teaching

Provides the professional teacher or the parent as teacher with a momentary reflection on the natural process of teaching hopefully with a more comprehensive, helpful look at teaching.

The Welcoming Committee For The Second Coming

A study in Biblical prophecy and the end times of earth time. **{Help to save you time in figuring out Bible Prophecy.}**

How To Sing At Sight For The Singer And Instrumentalist (How To Hear Printed Music In Your Mind)

Just what the title says. For the professional and the amateur. Get a copy of this document for each member of your performance organization especially if it is a singing group. Drill on it at the beginning of each rehearsal should pay good dividends.

That's The Way I Understand It - Series (continued)

Instant Sunday School – A Ten Year Verse-By-Verse Trip Through The Bible

Requires very little preparation time for a person to lead this group study. All of the work is already done for you. Thus, it is an easy Bible Study to present. This Bible Study goes through the Bible verse-by-verse alternating from time to time between the Testaments. This study can also be done as an individual study. Please see the document for more details and uses. Do you know what the Bible really says to help you discern error and grow? *"Blessed are they that hear the Word of God, and keep it." Luke 11:28*

IS THE CROSS OF JESUS CHRIST CENTRAL TO HUMAN HISTORY?

Has anyone ever told you about Biblical Christianity? Do you know some of the issues about the Bible and Bible interpretation including the issue of is God a rewarder? Uses "The seven last words of Jesus Christ". Uses the story of the thief on the cross beside Jesus. The thief on the cross bad-mouthed Jesus severely. Then, in less than a few hours he converted. What happened? Why did the thief convert? Sinners can be forgiven and redeemed by God. **An Advocate for interpreting the Bible the way Jesus of Nazareth interprets the Bible. {Help to save you time in figuring out the Bible.}**

A Layered Aesthetic Interpretation Of Music For The Performer, Composer, And Listener

A new look at music in human existence. For anyone who makes music at any level and for anyone's enjoyment of music. Not as complex as the title might imply. The principles in this document have application to all of the arts.

A Mathematical And Computer Analysis Method For Catching A Sniper, Etc.

An inexpensive, simple to use tool for law enforcement to identify the law breaker in serial, multiple incident law breaking situations. For law enforcement professionals.

The Pattern Of Prime Numbers

Plus A Prime Numbers Formula

The Pattern of Prime Numbers. For the mathematician. Contains information on macro writing thus making it also for the computer person.

Studies In Biblical Christianity

A Self-Directed Course Of Study

Provides a Picture Study, a Linear Study, and Additional Studies that should go far in giving you the opportunity to examine the explanations, clarifications, and reasons in the view of a Bible interpretation position that is **An Advocate for interpreting the Bible the way Jesus of Nazareth interprets the Bible** to see some of the issues in Biblical Christianity for an introduction or review. Uses documents from **That's The Way I Understand It - Series**. [Another approach to the materials in **Bible Lessons For Those Who Want To Be Better Informed About This Famous Book.**]

A Quick Look At Biblical Christianity

Do you know why Jesus of Nazareth is important? Do you know what He claims His purpose is? Do you know how He supports and interprets the Bible? Compare your answers with this document. Many people who know that Jesus is important have never really investigated Biblical Christianity. Many people are restrained by peer pressure (both social and professional), threat of death, etc. from investigating Jesus of Nazareth or from investigating Biblical Christianity. This is a good document to use to begin your investigation of Biblical Christianity. This document could have also been titled "The Intellectual Basis Of Belief And The Belief Basis Of Intellect".