

From junior high school student to musicologist,  
for listener, player, creator and researcher of music

Is your music correct?

by Noriaki Kitamura

# "Manual of ensemble"

**Ensemble is a skill necessary for all musicians.**

Let us correct the wrong knowledge up until now in order to perform  
music correctly.

This is how musicians play music. Amateur and professional have the  
same goal.

Guide of music for everyone

**NKB**

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## Introduction

In music, the minimum of partners for ensemble is oneself. Therefore, it is a necessary technique for all players.

Ensemble is to play together with multiple players, however that's not all. Performances always assume the presence of audience. Players never play alone.

Even when playing alone, the tone one plays now must be ensembled with one's own tone played just before. It can also be called communication.

This is the characteristic of music performance which is an art of time.

The technique requires the mobilization of various knowledge.

I elaborate on that now.

# 1. Purpose

Cherish respect and harmony. That is words of Confucius and Prince Shotoku. The ensemble in music is the most ideal way to express this spirit.

First of all, music is comfortable thing.

The aim is how to realize it.

Merely creating beautiful melodies and harmonies does not serve the aim. Many things are written in the work. Performance is to reproduce them and express the intention of the composer.

Of course, composers also try to write comfortable music. It can be called as pleasant sound. We reproduce it.

As for pleasant sound here, it's not just only beautiful sound. Details are described in my book "Great performance". I would like you to refer that.

What makes these melodies and harmonies beautiful is the ensemble with the other parts or what is usually called accompaniment.

Useless things are not written there. Some of them distort the sound or disturb the flow. Those are also for pleasant sound and beautiful melody. Making up them is also the aim of the ensemble.

The composer's emotion and intention are contained there. We have to understand them and express.

These expressions are impossible if the music only follows the conductor's movement or proceeds mechanically like a metronome.

It is the conductor's job to make good progress on that point. It is not to control the players by the tip of the baton. The job is to make each ensemble work well and organically. For that reason, the conductor also needs to be one of the players. All players are equal. Each of them sometimes becomes a leader, sometimes disagrees and sometimes agrees with them. This interaction is the ensemble. It is a miniature of an ideal society.

It is always for whole comfort.

One is all, all is one. Ensemble is what realizes this.

## 2. Tutti and part

In many cases, composers often work out ideas on the piano. Ultimately, of course, they can write music just as they think in their head. However, the prototype is four-part composition such as chorus or string quartet that can be played on the piano.

In other words, any work has sounds that made in one person's head, and it is completed.

It is difficult to understand, but there are polyphonic works such as J. S. Bach's Ricercare a 6 of 6-voice of Musikalisches Opfer. BWV.1079. BWV.1078 is 7-voice and BWV.1087 is Canon of 14-voice. Furthermore, R. Strauss's "Metamorphosen" is for 23 strings.

It's almost impossible to play on the piano, but it is able to imagine them in our head. This is because they are organically related to each other.

The organic composition is not the issue on the score. It is only acoustic one. That's harmony.

Everyone knows that in polyphonic music like these, each melody goes independently. However, in playing, there are changes in the sound (harmony) from moment to moment. Each voice repeatedly harmonizes and distorts each other.

Therefore, the performer needs to play while understanding it. In addition, many of the parts are written as a single melody, so it can only be understood by listening each other.

If we try to assert ourselves, other sounds get in the way.

Sometimes, even if we try to make a balanced sound, some sounds resist it. After that, there is a blissful beauty when the harmony is in order.

It is salvation after suffering. It's the life.

Of course, the homophonic music called chorale is the same. It's not always harmonious, but it repeats muddy and tidy. This is true for all performances, including the piano, the organ and every solo instrument.

It may be easier to understand by explanation with a combination of solo part and accompaniment.

There are a main melody and an accompaniment. In composing, we generally understand the process by which a melody is made first and then accompanied.

But if we play it that way, it's not a complete acoustic reproduction. We need to think in the opposite way of composing.

Sounds always have overtones above the fundamental tone. Therefore, the overtones of the lowest tone dominate the sound (harmony) of the place.

If the sound of the upper part is the overtone, it harmonizes, but if it is not, it is distorted. Occasionally, the dominance of harmony is reversed if the dynamic of the upper note is relatively strong. It is necessary to recognize its effect.

That is, in a world of harmony dominated by the accompaniment, the main melody agrees and disagrees.

That the accompaniment follows the main melody is nothing more than the relationship of a haughty master and an obedient servant. In the feudal era, it may have been considered acceptable. However, we don't want to hear it anymore.

The rapid spread of modern music after the French Revolution of 1789 may reflect this improved relationship. I can't believe it's still played like this. We ridicule the conductor who forces such a performance as the 1st violin conductor.

A pianist or an organist is that manages such relationship alone.

If the composer wanted the main melody to be louder than the others, one would have written so in the score. There is almost nothing like that.

For example, W. A. Mozart uses very simple order for *p* and *f*. The instruments used at that time were the harpsichord or the pipe organ, not the piano. In both cases, it is impossible to change dynamics freely by touch, so the upper and the lower keyboards are used separately. If he wanted, he could have indicated the melody in the lower part of *f* and the accompaniment in the upper part of *p*. But this is also not the case at all.

Of course, dynamics are not only for volume, but also for expression, so these were never used that way.

This case would be evidence that each part has equal value. It would be hasty for the player to ignore it. Rather, it is a prejudice. It's an empty theory on the desk.

I would want you to always build a relationship with a sound as the same balance.

### **3. Individual technique**

Well, I hope you have understood the ensemble theoretically as a whole. I explain specifically what the actual player should do.

#### **Pitch**

Regarding the pitch, to make the melody beautiful, it is necessary to judge whether it is in harmony or not.

This is because we always want to be in harmony, so we dare to show our intention to distort at times. It shouldn't be so difficult.

However, there is an issue of temperament for good harmony.

Just intonation which was created to achieve harmony as many as possible is well known.

However, music also needs sounds that distort harmony. These are nonharmonic tones. Those create various emotional expressions.

Various temperaments have been created in history, but equal temperament survived at last. This is by no means the result of simple mathematical thinking. It's actually very practical.

However, in order to use this equal temperament well, correct knowledge of acoustics is necessary. In other words, it is necessary to consider the effects of resonance and reverberation of instrument and acoustic space.

For example, with the piano, if we make good use of the internal resonance of it, we can get sound fairly close to just intonation. We can adjust by the volume balance of each sound. The technique of player is reflected there.

For example, when C and G notes of perfect 5th are played with equal volume, it growls as wolf tone if its tuning is correct. But when only C is played a little bit stronger, it doesn't growl. When C and E notes of major 3rd are played, it growls a little bit. This is because the strings try to harmonize with each other through resonance within the instrument. It's a physical phenomenon.

If we play well with that, we can also get the sound of equal temperament or just intonation. Then, it is meaningless to try to distinguish between equal temperament and just intonation by changing the tuning of the piano. It entirely depends on the technique of the player. A great player can make a good sound.

Here is a good example.

Let us listen and compare the tonic chord in C minor at the beginning of Beethoven Piano Sonata No. 8 "Pathétique" with various players.

There are so many performances. There is a clear distinction between good sound and not good sound.

This chord is made up of only simple C $\text{E}\flat$ G. Yet it sounds so different. A good pianist has clear and good harmonies. Anyone else is out of the question.

There should be no musician who doesn't aim for good sound. It also doesn't matter whether the piano or a hall is good or bad. Even an amateur pianist might be able to play only this chord with a good sound. If that can play other notes with good sound, that is a first-class pianist.

Respect for the work is shown here. The problem should be solved why it is not good even though it is played just according to the score.

When performing with multiple players, it is necessary for everyone to have the same awareness of the sound. The more players there are, the greater the difference in skill, and the more difficult it becomes.

With the pipe organ, it is possible with building acoustics, but it requires the technique of the composer. By emphasizing the root note with a pedal board (pedal point), etc., it is possible to make good use of the reverberation.

Electronic musical instruments cannot do this. This is because there is

no function of resonance with other sounds by generating sound every moment.

In other words, it is because it cannot ensemble.

Of course, this also needs to be considered for other instruments and formations.

Prior to such playing ability, the knowledge necessary for the player is an understanding of the key. More simply, it may be said recognition of the tonic.

As I mentioned above, "Sounds always have overtones above the fundamental tone. Therefore, the overtones of the lowest tone dominate the sound (harmony) of the place."

It is the tonic that determines the key of the music.

If we get this wrong, everything is ruined.

"The 3rd note of major key must be taken low, so the 5th note of parallel minor must also be taken low." It is a fake popular version. In both major and minor keys, the perfect 5th tone is slightly higher than equal temperament and is in perfect harmony with the tonic.

That is probably because the awareness for the minor key and the tonic is weak.

Besides this popular version, it happens frequently in actual performances.

When a melody begins with dominant, if the dominant is mistaken for the tonic, the sound of the tonic is lost. This is because the overtones of the dominant do not include the tonic. We can easily check it by calculation.

Of course, beginning with the 3rd note may make a bigger difference. It is the famous theme of Brahms Symphony No. 1 in C minor Op. 68 IX. It is played first by the horn and then by the flute.

It starts with the 3rd note E and ends with the tonic C. If we begin with the 3rd note E as the tonic, the final C becomes so high that it sounds like the afterword trombone chorale is out of pitch.

Flutist, in particular, tends to take it too high. Because this first E sounds very well. That feels good. It's a typical case that if the whole is



ignored, it causes trouble for following players.

There is harmony of GCE by strings here, so the melody can be modified on the first note if the ensemble is done. Strings cannot match the tones of the melody. If we make the sound of strings smaller than necessary, it results in putting the cart before the horse. There are many performances like that.

**Caution is required with melodies that do not begin with the tonic.**

## Tempo

The issue is the flow here.

Usually, we believe that intempo is correct and tempo rubato is good once in a while. Without even bringing up the theory of  $1/f$  fluctuations, we all know that comfortable flow is not mechanically accurate.

However, the sense of flow is more unstable than the pitch. For that reason, we need training to keep intempo.

We need the ability to keep intempo, and it is also necessary to dare to change tempo according to our senses (tempo rubato). Moreover, there is also intentional intempo.

The best example is M. Ravel Bolero.

From the beginning to the end, the small drum (*F. tambour*) beats a steady rhythm, just in tempo. However, the audience may not think that the beginning and the end are the same tempo. It is the same for the players.

This magic is the real taste of this work.

The small drum player is expected to keep intempo from minimum to maximum dynamic. This is a high technique.

That is, anyone who gets excited by loud sounds goes faster. And anyone who tries to minimize the dynamic goes slower. Assuming the situation is approaching from a distance instead of the dynamic, it works well.

Let us sing the rhythm of the bolero. (/ is a break, | is a bar line)

| **Pum**<sup>/1</sup> pa rum rum **Pum**<sup>/2</sup> pa rum rum **Pum**<sup>/3</sup> **Pum** | **Pum**<sup>/4</sup> pa rum  
rum **Pum**<sup>/5</sup> pa rum rum rum rum rum rum rum rum | **Pum**<sup>/6</sup>

There is an accent on the bold **Pum**, pa rum rum is a triplet and pa rum rum rum rum rum rum rum is a ninetuplet.

In the score, each beat is connected with note flags. So, there is a risk that the rhythm is taken as its block. In order to avoid it, I show a break as /. That's the same reason why I didn't show the score.

Such a mistake stalls triplet pa rum rum and ninetuplet pa rum rum rum rum rum rum rum. These are ornaments leading to the next Pum. These contain some rubato of crescendo or accelerando. These create tension and excitement.

It's **Pum** | **Pum** /<sup>4</sup> to tighten without leaving it as it is. Since there is **Pum** | **Pum** every 2 bars, intempo is kept and excitement gradually increases.

Whereas the melody has this triplet in the relaxed part, it makes us hurry. On the other hand, when it's exciting, the melody rushes forward and this triplet acts as a restraint.

It doesn't follow the melody's will. Conflict is born there and it becomes various expressions.

In this way, the basic rhythm is intempo, so various expressions can be created. This kind of relationship is seen in various works.

In the case of this work, the main melody player rarely orders the rhythm part to follow. Because it is the dance step and it is believed that the tempo never goes out of order.

However, the main melody is often hoped to take the lead in other works. If necessary, the composer adds tempo rubato, etc. in the meaning that it is free.

Composers sometimes use tremolos, triplets, etc. for accompaniment in order to suppress the main melody from being played freely or to make it keep a strict tempo.

Relatively, the shorter note is more stable in the tempo. Therefore, it is the base that the part with the shortest note there has the tempo initiative.

Needless to say, taking the initiative means making the most

appropriate decisions based on a holistic view rather than each convenience.

In most cases, the melody of the shorter notes is an obbligato or a variation of the melody. Therefore, it is also necessary to play with a comfortable flow rather than just keeping intempo. This also creates a comfortable tempo.

On the other hand, when long phrase is shown by longer notes, basses, etc., it is required to take the initiative and also create the flow. It also creates a comfortable tempo of music.

Most people think that the main melody is the subject and the other parts are objects. Rather, the subject and the objects are opposite like that in actual performance.

Even in painting, what to be drawn and the background are in contrast, and the balance against the background is important to make the main thing stand out. Rather, there is the statement in the background.

Even in music, things other than the main melody express the atmosphere and statement of the music. A little more specifically, there are harmony and underlying rhythm.

The main melody corresponds to those. It is not a one-sided command relationship as "Follow me!"

#### **4. Technique for the whole**

It seems like everything can be solved if individual technique is ready. However, there is a division of roles in ensemble and we have to know it.

I have explained about the main melody and accompaniment. But music is not only simple relationship like that. There are also very complex fugue, etc. with many voices. In addition, the function of each note in harmony is different. I explain them.

#### **How to align sounds**

German word Einsatz is used. It is attack in English. Einsatz means to insert or action. It's more meaningful to be conscious just before it

begins than just beginning like attack. It's a moment of tension or just a short interval.

In Hideo Saito's conducting method, there is a technique of Sennyu that is the same as the action to put the bow on the string just before making a tone on strings. It is the part "and!" of counting for beginning "three-four, and!". Since he was a cellist, he used that technique.

Anyway, it never starts unless it's aligned first.

Of course, there is a reason for that. It seems like a small issue, but it is very important because we have to harmonize from the beginning.

Harmony cannot be heard unless it is aligned.

For example, when each player puts out Do, Mi and Sol individually.

Of course, it is heard as the harmony of Do-Mi-Sol when those are aligned. If only Mi comes out forward a little, it is heard as the melody of Mi-Sol.

It sounds the harmony of Do-Mi-Sol finally, but the melody is of Mi-Sol. It happens to be heard as melody that the composer did not intend.

If the timing of each of the three is staggered, it is heard like Sol-Mi-Do, Mi-Sol-Do, Sol-Do-Mi, etc.

It is also possible to make the arpeggio sound by dare shifting each of Do-Mi-Sol. This is effective accordingly. Also, putting only the lowest note a little forward to emphasize the root note sometimes produce a good effect.

In those cases, the jumping out sound is played before the beat. Apart from this effect, in singing, consonants are also put before the beat. This is because only vowels have a sense of pitch.

Also, for beginners to conduct, it is the technique that worries the most at first. It doesn't seem like much for player, but when it comes to ensemble, it becomes a problem.

So, we need a technique to solve it.

The answer is "ready, set, <pause>, go".

What is the difference between "three, four, action" when we usually begin?

This has no <pause> before "action".

This is important. This is the technique of ensemble.

It is the same as the technique of Sennyu of the conducting method mentioned above.

The action of the piano is also like that. There is a little resistance in the middle of pressing the keyboard, and the string is struck when it exceeds that point. If we have a consonant in our voice, we once hold our breath with our lips or tongue and then pronounce it. The tonguing on wind instruments imitates this. Strings are also basically played after the bow is put on the strings. Pizzicato is also played by hooking finger on the string and then releasing it.

In general, there are explanations for breath or pre-beat. However, this is a rather unclear explanation.

It is better to think that the breath refers to the blank time of pause just before the beat, not how to count the previous beat. Pause is a slight stop motion.

However, it is a blank space as that we do not notice even if we use it in ordinary conversation.

Count call as "Ready, set, <pause> go", "Here we, <pause> go", etc. have also pause. Einsatz is it.

This is an indispensable technique for all players. However, it is not uncommon for them to deal with the situation vaguely based on their senses because they cannot explain it well. It is good to be sure to recognize it. Of course, it can be used anytime during a work, and we do so.

However, too many Einsatz lose flexibility in performance. It is said that the famous conductor Furtwängler did not dare to do so.

Also, in a large formation, if it is played simultaneously, there is a physical difference in pronunciation between both ends. Merely aligning them physically all at once does not result in a good

expression. But, we need the technique that can do it.

There are groups that begin advanced ensemble almost without Einsatz.

At concerts of the historic Alban Berg String Quartet, I experienced several performances that began all at once without any sign. It may be possible because they are partners who have played together for many years, but it is the ultimate ensemble. Even so, there is probably an implicit Einsatz. Or they must be taking special care of each other.

### **Flow**

It is comfortable that performance is perfectly aligned. But it's just one of forms of expression.

There are multiple players, so each has their own intentions and tastes. Since they play as one, it is ensemble that we can hear how each one asserts and compromises with each other.

We need technique for that. Just, it is also that we do unconsciously.

When walking around town with a few people, if someone gets distracted and stops, the others will stop or slow down wondering what happened. It's even more pronounced in the case of child and parent. Parent walks at a constant speed, but child goes ahead or slow down.

The overall progress is constant, but there are many changes along the way. The situation is expressed.

There are a parade in step with each other, a walk to a town while playing around and also a stroll with parent and child.

If everything is aligned, it becomes ceremonious. The expression becomes childish. On the contrary, proceeding indifferently makes it rough, of course.

It really depends on the quality of the music.

It's like the fun of watching advanced formations in team sports.

Saint-Saëns, in the 11th piece of Le carnaval des animaux, Pianistes,

contrasts the unison of the two pianos, playing the scale perfectly, and the orchestra's Tutti accord. There are various playing ways and it is common to play two pianos stutteringly. And the esprit is completed by perfectly aligning this easy scale and creating mature sound with the arpeggio accord.

The third piece, Hémioües, also features two pianos in unison, playing more complicated passages. This would rather accentuate the vividness of the fingering.

In Saint-Saëns Pianistes, the irony of just playing scales that even beginners can play is felt.

This kind of intentional deviation may be thought for polyphonic music, but it is rather more likely to be used in homophonic music.

Nonharmonic tone such as suspension, anticipation and appoggiatura correspond to that.

The first two are notes that lag or lead the movement of the harmony. The last one comes together after a delay in one harmony. That is the expression that is born by deviating from the overall flow.

These sound movements are written deviated with each intention, so we should play to reflect that intention.

Well, I explained the flow that deviates first, of course there is also a well-ordered flow. The rhythm of small drums that underlies Ravel Bolero mentioned above is a typical example.

Other than that, there is also the steady flow of music intended by the composer. It is written in a tone pattern that continues endlessly with notes of the same pitch or the same value.

Especially in strings, such tone pattern is common. This also matches the playing characteristics of strings. When the same note value continues, the bounce of the bow makes a constant flow. This kind of physical intempo has the function of giving tension and keeping the melody constant simultaneously. It is the same as Bolero's explanation.

Even if the same note value is continued, it is difficult to maintain stable melody flow.

The ascending melody is getting faster and faster as if running up, and the descending melody gradually calms down. This is a natural psychological process. And it is actually easy to make such a flow. And take it in reverse, we can increase the tension by holding down the flow on the ascending melody, and we can express the thrill like a roller coaster by accelerating on the descending melody.

Now, do we actually change the tempo? In fact, we can express the flow without changing it.

Certainly, with the harpsichord, the organ, etc., the tempo is actually changed to aim the same effect. However, with other instruments, it can be expressed by changing dynamics or the sense of speed of the sound quality.

The easiest way is to change dynamics. The ascending melody goes with crescendo and the descending melody with decrescendo. However, this way shows the expression different from the flow, so be careful.

But we can express by the way one sound is lengthened. Rather, it is better to call it the expression of rhythm.

We can also express moving forward or stopping.

Since detailed study has not been done, the explanation is only an image, but the typical sound of nature decays. When it doesn't decay, it goes forward. When there is much decay, it is going to stop. When it is too much, it stops as if it hits something.

If you can imagine the trajectory followed by the parabola of a thrown object, I think you understand.

With the piano and percussions, when we keep applying power to the string or drumhead for as long as possible, it progresses, but when we hit them, the decay becomes severe and it stops.

Vibrato in voices, strings, etc. is also this technique. When we make it like a sawtooth wave, it progresses. When we make it like a sine wave, it sways.

For instruments with sustained sound, when we keep the initial momentum of the tone for a while, it progresses. And when we pronounce the sound as if we hit it, it stops as if a stake is hit. (Etymology of martellato)



Of course, such an expression can be made not only by one sound but also by a group of sounds.

Also, the expression of one phrase is a change for series of flow that progresses and calms down. This is why the term *Anacrouse* is used when it progresses, and *Désinence* is used when it calms down.

Using these techniques, we can express natural flow even if the physical tempo is constant.

And even if multiple parts are playing at the same time, we can play good ensemble without confusion.

Here are some examples of expression that intentionally emphasizes intempo.

The explanation so far has been for the flow of music to proceed comfortably. However, there are also expressions that are uncomfortable.

When the music is very sad, the march is often used in opera, etc. We do not uniformly synchronize with ethnic groups, customs, etc. However, it is possible to express facial expression when we endure sorrow.

When we keep a constant tempo like a march, the tension increases. It takes a lot of self-control to maintain this. Then it overlaps with the expression of sorrow.

In my opinion, music cannot be expressed in a negative way.

For the scene of despair, Beethoven used C-G descending tone pattern in *f* that is said to imitate a guillotine before the final part of the overture *Egmont*. But it doesn't seem to work well.

Even the melody of the expression of despair in Tchaikovsky Symphony No. 6 "Pathétique" IV is that no one thinks of as despair. This part was used in the back music of a certain commercial, and an actor said, "I'm happy!" For those who know this work, the wisdom of the producer is questioned. However, for those who do not know the title "Pathétique", it may be that makes them feel happy. Rather, I even think it's a pure way to receive it. In other words, he may have thought of the happiest thing in his miserable state. I believe in that possibility. I think that the more happy the expression is, the more it can express the purification of sorrow.

Rather, the final part of Tchaikovsky fantasy overture "Romeo and Juliet" probably aims to express sorrow with strong angry sounds. Because this is based on a play, there is also a bit of theatricality. It's dry sorrow.

### Agogik

In the previous **Flow**, I mentioned the changes that are not written in the score. Here I explain changes of tempo that the composer describes or adds.

There are rit., accel., allargand, calando, tempo rubato, etc. And there are also ad libitum, a piacere, etc.

The former group is of a constant change, and the latter group is left to the player's freedom.

The big difference is that the former is played by all players at once, and the latter is played by a specific person such as a soloist. I explain only the former here.

As mentioned above, it is possible to change the flow without changing the actual tempo, but there are limits. Therefore, this agogik instruction is written in such cases.

Conversely, when it is not written, it should be kept intempo as much as possible, and only the flow should be calmed down or progressed.

However, some changes is acceptable at the end and before fermata.

The most problematic one is tempo rubato.

The literal translation in Italian is "stolen time". In other words, it means that if we spend time somewhere, we solve it somewhere. That is, there are a rushed part and a calm part in one phrase. And as a whole, it goes intempo.

In short, it is a method of performance in which the parts that move in large units keep intempo, and the parts that move in small steps are allowed to expand and contract within the unit time. At this time, if the parts of large units are changed together, the flow of the whole becomes unstable.

Easy-to-understand example is waltz.

There is deceleration in the first half of the triple meter, and acceleration in the second half. So, the first half is 2 beats and the second half is 1 beat. It's quite a change.

Therefore, the total is triple meter, so if we think that the 3 beats change individually, the flow becomes different. In this waltz, the 3 beats in each bar are surprisingly even physically. If we turn it into rubato, it becomes a banal waltz.

If the change is ridiculously much, it becomes Viennese waltz.

Of course, all compound meters are also the same.

Although it is superfluous, I explain the rhythm of waltz and compound meters.

We believe that it is right to be always equal, but it is fundamental that these rhythms are uneven.

There is few equalities in nature. It's the same as there is no absolutely straight line. Equality is man-made. So, it is the same with music.

All units of 3 meter, 6 meter, 9 meter and 12 meter are made of the basic rhythm of 3 beats. However, these are originally unequal 2 meter as 2:1.

This is the swing as movement of a pendulum viewed from the side. It goes up in 2 beats and down in 1 beat. Total of 3 beats is the basic unit.

In the minuet rhythm, we use 2 beats to walk and use 1 beat to prepare the next movement. 3 beats in total. It's not swing, but as a result, it becomes the same as the swing.

Of course, it's not always 2:1, but occasionally syncopated 1:2. More rarely, it is 1:1:1 and the flow is going to settle down.

Therefore, when the ratio is evenly 1:1:1, the expression becomes tight movement. Then, it seems that it is explained to add an accent on the 1st beat. However, by doing so, the 1st beat is emphasized and stretched, resulting in an unnatural triple meter.

The Viennese waltz feels like a special rhythm. But unexpectedly, it has 3 beats that are very even. Edward Strauss is also said to have said, "It's intempo."

Let us take a closer look at the relationship between these three beats.

In the swing, it starts from the bottom point in the center. It goes to the highest point in 2 beats while slowing down, pauses for a moment at the highest point and goes to the bottom point in 1 beat while accelerating.

In the case of gentle swing, the 2nd beat point as it goes up is roughly at the halfway point between the 1st and the 3rd beat points. However, as the swing becomes more intense, we feel that become the 2nd beat point moves closer to the 1st beat point as the highest point gets higher.

In other words, as the speed of swing increases, the time between the 1st and the 2nd beats is felt shorter than the time between the 2nd and the 3rd beats.

The time of one swing is the same, so the time of the 1st beat and the 2nd beat is the same. What is different is the distance, in other ward the ratio of speed change. It changes as logarithmically. That is, the time of these two beats is always the same. This is the tempo rubato.

Originally, it seems to be the state of a gallop of a horse. The same is true for waltz and music of compound meter.

There is another characteristic of the Viennese waltz. It's also tempo rubato.

For each beat, the explanation with the tempo rubato is not usually given, but sometimes there is tempo rubato as very large agogik in the work. There are various types of units as 2-bar unit, 4-bar unit and even larger unit.

This is also the characteristic of this Viennese waltz, and since it became widely known throughout the country afterwards, it was often incorporated into works of posterior composers.

Liszt, Chopin and Brahms also use that frequently. Also, the influence of tempo rubato is that the rhythms of dances with the own nuances of each region were freely incorporated.

These rhythms are not exactly written on the score, so it is necessary to read them.

Even in the Bolero rhythm mentioned above, the pa rum rum part of **Pum**<sup>①</sup> pa rum rum **Pum**<sup>②</sup> is written in triplets of 16th notes. However,

it actually looks like very tight ornaments. If the first **Pum/** is a dotted 8th note and the pa rum rum is a triplet of 32nd notes, the nuance becomes different. It's hard to understand without seeing the native bolero, but it's something we can imagine. It's just a natural movement of the body. It is a natural physical phenomenon.

This is because music expresses the physical phenomena around us with sound.

It's thrilling and fun to hear all these agogiku variations played in unison all at once. A prime example of this is the Pizzicato Polka by Straus brothers.

Pitch-cart is a style of playing to make a sound in an instant. This work is played by pitch-cart with considerable number of players, besides it goes faster and slow, so the players become very nervous. It's fun to listen to, but very difficult to perform. That's what makes it interesting. The last accord is sometimes played arpeggio. It feels very refreshing to be relieved of tension there.

Playing this on solo piano doesn't make it fun. It is real taste of the ensemble.

## 5. Performance example

I focus Johann Strauss operetta Die Fledermaus Overture Op. 367 on a performance example.

This work is a masterpiece and has various ensemble problems that I mentioned above. Let me explain it.

Ultimately it is up to the conductor's understanding. However, it depends on the ensemble ability of the players highly. Therefore, it is necessary for players to fully understand this point.

### **Bar 1- Allegro vivace**

First, there's the issue of how to begin.

How to begin the impressive opening three notes.

This part is difficult to play unexpectedly. Simply trying to make three notes doesn't fit the image of this work. Three notes are played at a breath.

In details, there are 3 quarter notes for winds, the timp., Vc. and Cb. And the 3rd note is a dotted quarter note for Vl. and Vla. We can see here that we have to give momentum to move forward, not to solve with this motif.

Tempo has to be thought before that.

The tempo needs to be determined with this first quarter note and the following 8th note. However, there is a triplet of 8th notes after that. So, if the tempo becomes too fast, this triplet is not able to sound well.

It's not thoughtful enough to say that a good player can play it well at any tempo. Therefore, we should set the best possible tempo for this triplet to work well.

Then, in fact, the first quarter note becomes dull even if it's too marcato or too long. A sound with a sense of speed is desired, even if it is long.

Both beginnings of this and Beethoven's motif of fate are quite annoying for players. It clearly shows the skill of them.

### **Bar 13- Allegretto**

The mezzo-staccato expression of Fg. and Vla. determines the tempo. It's a calm and peaceful background. Here comes the accented slur of Ob. as if to make hurry. We need the conflict between them.

From bar 19, the restraint of the mezzo-staccato is released, and the pizz. of Vc. goes forward with excitement a bit. What prevents it from becoming excessive is the continuous 8th notes from bar 27 onwards of Vl. II. Keeping it from being excessive, bar 33 is a reproduction of the opening.

The ascending broken chord of Vl. keeps the tempo from becoming excessive. In bar 39, it expresses fun with triplet of the limit. Then suddenly a bell rings to announce the time.

### **Bar 41- Lento**

Bars 41-46 need the contrasting expression for the inorganic bell at 6 o'clock and the reaction of Tr. and Trb. to it. The chord progression

Em7-EM7-Am+D-C#m7-Em9-DM9-EM7 describes the state of rushing in counting the bells in the main story. The chord progression in each bar is very important in the act. So, meaning for it is required. For that, the movement of root note of D-D-D-E-E-E of Trb. III needs to be paid attention.

In the main story, it is going to be a big fuss on this occasion. But here it returns to a calm scene.

### **Bar 47- Allegretto**

From bar 47, the series of 16th notes of B and D of Vla. makes a calmness while expressing the noise of people.

The broken EM chord of Fg. and Vc. that is felt as reverberation of the bell, makes the feeling of excitement. It is important that the more spectacular B and D of melody are not in this cord.

### **Bar 69- Allegretto**

In the second half of bar 82, there is a small tempo change that is usually done. Here, instead of tempo rubato, it's poco rit. That expresses bowing of people. It's the same melody, but no tempo change in bar 90. Twice is verbose.

### **Bar 122- Tempo di Valse**

Now, this waltz is the core of this work and the one that exudes the most Viennese atmosphere.

It is packed with the essence of the Viennese waltz.

Again, let me sort out the basics of the waltz.

Basically, each beat is intempo. Rhythm is 2:1, triple meter as swing.

Occasionally, there is 1:2 division as syncopation.

Infrequently, there is 1:1:1 division evenly.

There is also rubato that emphasizes each pattern.

Also, it is not consciously emphasized.

The waltz in this overture begins from being not consciously emphasized.

Originally, it is music in triple meter, but pattern in double meter is heard. This is called hemiola. The reason why it isn't dare written in double meter is that the syncopated expression when starting from the 2nd beat is important. There is a driving force to move forward. If it is written in double meter, it won't come out.

This is the coolest sense of Vienna.

In order to make it stand out, it is customary to insert a momentary G. P. before entering bar 126, which is not in the score.

This G. P. is the quintessence of the ensemble. Of course, it works well even if it's just according to the score. However, it is also a point where the ability of the ensemble of players and conductor can be known.

The intention here is how well the subsequent string melody can be sounded. If the purpose is ambiguous, it becomes to be an arbitrary one.

The essences are the momentum of this melody and the rubato on the 2nd and the 3rd beats in bar 128. Comfortable swing is desired.

In many cases, *p* as the echo in bars 132-133 is not played.

The problem with the ensemble is the length of the 2nd beat in bar 128.

The 3rd beat and the 1st beat in bar 129 have  $>$ . However, Cl., Cor. and Tamb. don't.

Let me decipher the meaning of this. The amplitude of the swing from the continuation of 8th notes in bars 126-127 expands, becomes the most violent in the first half in bar 128, and then becomes weightless for a moment at the top point. Then, with rapid acceleration, the tempo is restored.

This cannot be fully indicated by the agogic symbols of *rit.* and *accel.*

Although, it is not something unique that only Viennese can do. It is just natural physical movement.

However, it is a very delicate change, so it is necessary to get everyone's senses together. It is exactly the wonder of the ensemble.

This rhythm repeats over and over until bar 182, such as bar 131, bar 133, bar 136, etc. Each time, this rubato changes.



### **Bar 166-**

Among them, at the beginning of bar 166, a lively swing begins again to rebuild.

This is not the weightless state on the highest point, but the stillness of preparation before starting to move lively. If there is a swing here, the next development becomes unclear. It is also supported by the fact that there is no Cor., Trb., Vln. II, Vla. and Cb.

### **Bar 181- Allegro**

Here is the transition to Andante from bar 201.

As for the final Fg. fermata, the onomatopoeic "shiiin..." is probably the best. For this part, the length of beats without fermata seems appropriate. If it is too long, it becomes dull.

### **Bar 201- Andante**

The melody of Ob. wants to be very free. However, Cl. binds with arpeggio.

On the other hand, from bar 209, Cl. and Vc. are at the mercy of the same melody though rather a melody like exaggerated sigh. If we ignore it and proceed with intempo, the interest here is lost.

An appoggiatura with > on upbeat of the 1st beat and two 8th notes of the 2nd beat of Vln. and Vla. are out-of-place expressions of affection. So, they are desired to be sounded as well as possible, even if they are a little longer. Cold intempo is suitable for the following three 8th notes with staccato. It is a repetition of them.

Therefore, Cl. and Vc. are better to be at the mercy of it. However, it is better that the intention to return the tempo from the aufтакт of upbeat on the 3rd beat is shown to make this supreme stand out this situation.

And the reconciliation of the two begins in bar 214, a descending scale that is played together.

It is desired to be heard an ensemble that is exactly according to the situation of both.

After that, as for Ob., a little tenuto is added at the beginning as usual on the 16th note scale of the 1st beat in bar 219 and bar 221. Then, the exaggerated expression before that is made up. Unnatural giving up

can be directed by exaggerated jump on the 1st beat in bar 222, movement like appoggiatura of quarter note on the 1st beat and the 8th note on the 2nd beat in bar 223, repetition of dotted note hereafter bar 224, etc.

It's back and forth, but from the 8th note of Hr. in bar 217, the tempo is restored and it bridges to the rest.

### **Bar 227- Allegro moderato**

Here is the description of Allegro moderato. However, the previous tempo is continued customarily. The tempo is increased by each bar from bar 229 to the tempo described in bar 233.

Rather than simply raising the tempo gradually in accelerando, the dance gestures can be imagined by raising the tempo step by step for each bar.

### **Bar 272-**

After this, to G. P. in bar 275 and bar 277, do not slow down the tempo. Cl. and Fg. in bar 278 and bar 279 are onomatopoeia of silence.

### **Bar 280- Tempo ritenuto**

The beginning is the same with that of bar 74.

Play with intempo from the beginning. Here, if we start slow and up the tempo in the same way as bar 228, it becomes unsophisticated and the tempo becomes unstable. In addition, the impression of being the same as before disappears.

We can understand that the things that already appeared before are repetitions by doing the same way.

Play the rubato in bar 288 the same as in bar 82.

From bar 310, the development to go into the waltz is different from the previous time. So, there are some performances that increase the tempo. However, intempo by a tempo as written in the score is better to rise expectation.

From then on until bar 351, it is the same as the previous waltz part.

### **Bar 351- Allegro moderato**

6 bars from here are the bridge part to the reproduction of the beginning.

The rhythm of one 8th note ornamented with two 16th notes comes up again and again. It has the same nuance as the opening quarter note ornamented with triplet. However, if it is thought as the same as the full tempo of this triplet, it is too fast. It is effective because it is a passage with a slightly rushed *impression*. However, considering the arpeggio by Vln. in the next bar, it is necessary to suppress it. Slightly tight 16th notes as rubato become the expression that can get momentum without tempo up.

### **Bars 371-372**

Sudden deceleration takes place here that is not written in the score with 8th notes in these 2 bars.

Strictly speaking, it is molt rit. from upbeat of the 1st beat in bar 371 to the 2nd beat in bar 372. Upbeat on the 2nd beat is aufтакт of the next note.

### **Bar 373-**

As a result of the sudden deceleration, it restarts from where it almost stopped.

The meaning is to change the tempo so that it becomes this tempo, but as musical ensemble before and after, the movement that stops with sudden braking once and goes dance a new step by step is again desired.

Considering only the tempo, the progression is gentle with the rhythm of the first dotted 8th note and the 16th note in bar 373. However, here we make the rhythm like double dotted 8th note and the 32nd note. It is easy to understand if you imagine a heavy steam locomotive starts to move.

We accelerate with the expression of the 32nd note after the double dotted 8th note and the next note.

This kind of tempo change is difficult when we think about it, but in an actual ensemble we can do it without any problems. This is because it is easy to imagine.

## **Bar 381-**

The tempo stabilizes up to here. And we need momentum towards coda from the next Più vivo.

## **Bar 388- Più vivo**

It's coda from here.

The highlight of the coda is the 16th note unison by Fl., Pic., Ob. and Vln. in bars 404-411.

In order to make a vivid impression here, we prepare in bars 388-403.

Be conscious of acceleration in the first 4 bars. Show inertia once in bars 5-6. Run up by steady 16th notes in 2 bars. Repeat this twice.

This final highlight contains an important element to the main story.

It's a message that it's not just entertainment, but contains deep meaning.

This is the explanation of the ensemble of this overture.

## **Conclusion**

Ensemble is a very difficult thing to fully explain, even with many words.

Even former great players, the ensemble is not always fine.

Great ensemble cannot be realized unless the players who play together have the same ensemble ability and values.

The Casals Trio, which is said to have played historically famous ensemble, is also a masterpiece due to the same competence of the three.

I tried to explain the performance. However, it seemed that it would be a very large commentary if I drew the moment-to-moment feelings.

Every interaction of each moment requires an explanation.

It would be a whole book for even a short piece.

I wonder if the true value would be conveyed even if you read it. Certainly, that interaction is the essence of ensemble, and I hope that future generations of musicians will notice this and learn from it. However, as the saying goes, "A picture is worth a thousand words", I think it's better to listen to the performance many times than to explain it.

If you can listen to the details of the technique of a virtuoso rather than thinking that it is acrobatics of geniuses, It is useful for your own performance surely.

Therefore, I gave up to explain.

However, I have written a lot of tips here.

I would like you to listen to the great ensemble again with this as a guide.

It is nice to refer to the book "Great Performance" about the famous performances of the 78-rpm disc era, as well as other music-related books and sound sources.

<http://www.nkb-ga.com/booke.html>

The issues covered here are essential knowledge not only for multi-player performances, but also for solo performances.

I would like you to learn it properly.

I would appreciate it if I could contribute to your good performance.

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Noriaki Kitamura