

Keys to Discovering and Communicating Your Musical Artistry

Gary Jobe Ferguson

The Four Modes of Expression						
Element	Mode of Expression	Possible Qualities of Expression				
Earth Right Relating	Tone/Intonation (Endurance & Range)	groundedness, reliability, stability, fullness, resonance, strength, power, relaxation, warmth, purity, richness, colorfulness, openness, centeredness, stamina, dependability, expansivenes				
Water Right Feeling	Phrasing/ Musicality (Breathing & Dynamics)	emotionality, flexibility, sensitivity, depth, passion, expressiveness, fluidity, risk-taking, character, receptivity, originality, sentimentality				
Air Right Thinking	Articulation/Style (Space & Listening)	accuracy, cleanliness, clarity, spontaneity, refinement versatility, adaptability, subtleness, changeability, diversification, delicateness				
Fire Right Willing/Action	Technique/Timing (Rhythm & Pulse)	precision, meticulousness, consistency, efficiency, vitality, competence, economical, control, refinemen proficiency, coordination, ease				
erformer #1:	Your Favo	rite Performers				
erformer #2:						

Emulation Practice

al Imagery				
Practice Material				
Qualities of Expression				
Source of Inspiration				
Mode of Expression	Tone/Intonation (Endurance & Range)	Phrasing/ Musicality (Breathing & Dynamics)	Articulation/Style (Space & Listening)	Technique/Timing (Rhythm & Pulse)
Element	Earth Right Relating	Water	Air () Right Thinking	Fire Right Willing/ Action

Building as Aesthetic Language



Air Element

The ability to play/sing with

lightness, subtleness, refinement, and adaptability.



Water Element

The ability to play/sing with emotion, longing, passion, and depth.

Building an Aesthetic Language



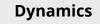
Earth Element

The ability to play/sing with power, leadership, breadth, and stateliness.



Fire Element

The ability to play/sing with intensity, excitability, boldness, and aggression.



Loud 1—————10 Soft

Range

High 1——————10 Low

Tempo

Earth Element

grief, empowerment, expansiveness, heaviness, roundedness, fullness, warmth, openness, solemnness, seriousness, dignified, anguish, stability, mournfulness, somber, melancholy, nobility, strength, sustaining, richness, gloriousness, grandeur, restraint, majesty, centeredness

Water Element

tranquility, affectionate, tenderness, desire, ease, flowingness, enthusiasm, gentleness, receptivity, joyfulness, vulnerability, sensuality, fluidity, sweetness, playfulness, sensitivity, character, calmness, originality, relaxation, emotionality, expressiveness, sentimentality, soothing, heartfelt, cheerfulness

Air Element

delicateness, stillness, whimsicalness, vitality, nimbleness, clarity, cleanliness, versatility, precision, changeability, mysteriousness, gracefulness, refinement, meticulousness, control, sacredness, ethereal, spiritual, enigmatic, peacefulness, serenity

Fire Element

spirited, agitation, directness, freneticism, pointedness, heroic, flamboyancy, harshness, fiery, unrestrained, inspirational, restlessness, directness, fierceness, ruggedness, anger, daringness, decisiveness, vigorousness, determination, impatience, brilliance, exuberance, adventurous

Musical Artistry:
The Importance of Knowing Your Musical Artistry
Reason #1:
Reason #2:
Reason #3:
Reason #4:
Reason #5:
Definitions:
Aesthetic Perception —the ability to perceive a larger feeling of wholeness within the interactions between sel and other/environment through recognizing both the external and internal aesthetic qualities pertaining to what is being experienced.
Embodied Awareness —"or embodiment refers to a body-centered intelligence that informs how one knows and experiences the world. This is in contrast to a Cartesian view, where knowledge is primarily of the mind" (Kossak, 2015, p. 37).
Felt Audiation —the capacity to kinesthetically feel and auditorily hear oneself produce qualities of musical expression in space.
Mirror Neuron —is a neuron that fires both when you act and when you observe the same action performed by another. Thus, the neuron "mirrors" the behavior of the other, as though the observer were itself acting.
References: Fogel, A. (2009). <i>The psychophysiology of self-awareness: Rediscovering the lost art of body sense</i> . New York, NY: Norton. Engelsrud, G. (2005). The lived body as experience and perspective: methodological challenges. <i>Qualitative Research</i> , 5(3), 267-284. https://doi.org/10.1177/1468794105054455
Hagman, G. (2005). The musician and the creative process. <i>Journal of the American Academy of Psychoanalysis</i> , 33(1), 97-119. https://doi.org/10.1521/jaap.33.1.97.6588 Johnson, W. (2008). When artistry embraces technique. <i>American Music Teacher</i> , 57(5), 23-25. Kossak, M. (2015). <i>Attunement in expressive arts therapy: Toward an understanding of embodied empathy</i> . Springfield, IL: Charles C. Thomas

www.youtube.com/watch?v=NeMjWb9mwQs&t=5s
Riziez. (December 15, 2013). Tine Thing Helseth—A. Marcello: Concerto in C minor—3: Allegro [Video]. YouTube. https://www.youtube.com/watch?v=hdY8g0Li0Xw
Trusheim W. H. (1987). Mental imagery and musical performance: An inquiry into imagery use by eminent orchestr.

Shanticlements. (September 9, 2012). The legend of Bagger Vance clip 2 seeing the field [Video]. YouTube. https://

Trusheim, W. H. (1987). Mental imagery and musical performance: An inquiry into imagery use by eminent orchestral brass players in the United States (UMI No. 8808237). [Doctoral dissertation, Rutgers University]. Available from ProQuest Dissertations and Theses database.

Wilson, F. (2019). Defining artistry. *Interlude*. Retrieved from https://interlude.hk/defining-artistry/.

Contact Gary at: gary@garyjobeferguson.com 530/798-8886 pathwaystoperformancemastery.com