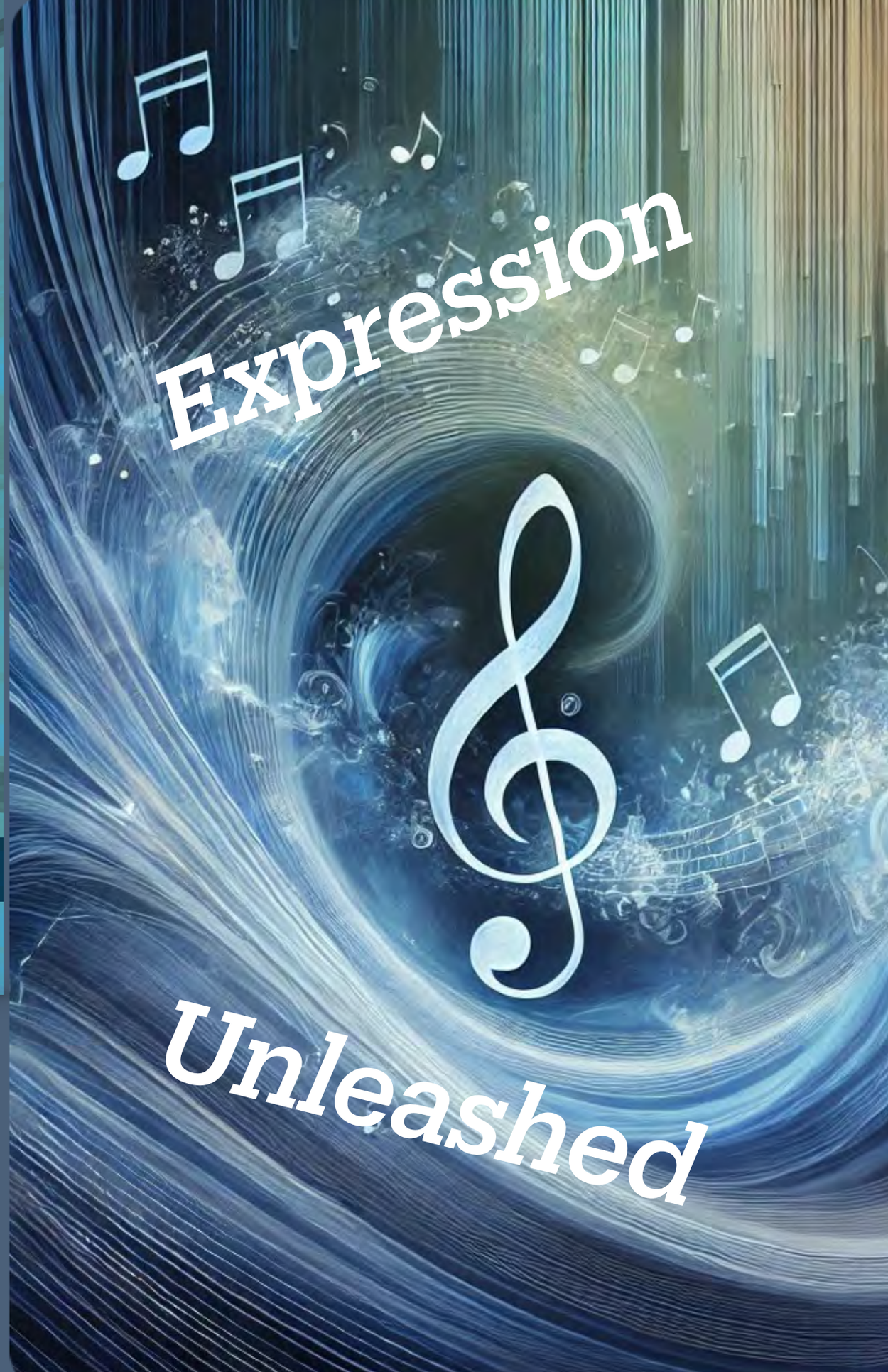
EXPRESSIVE MUSICIANSHIP

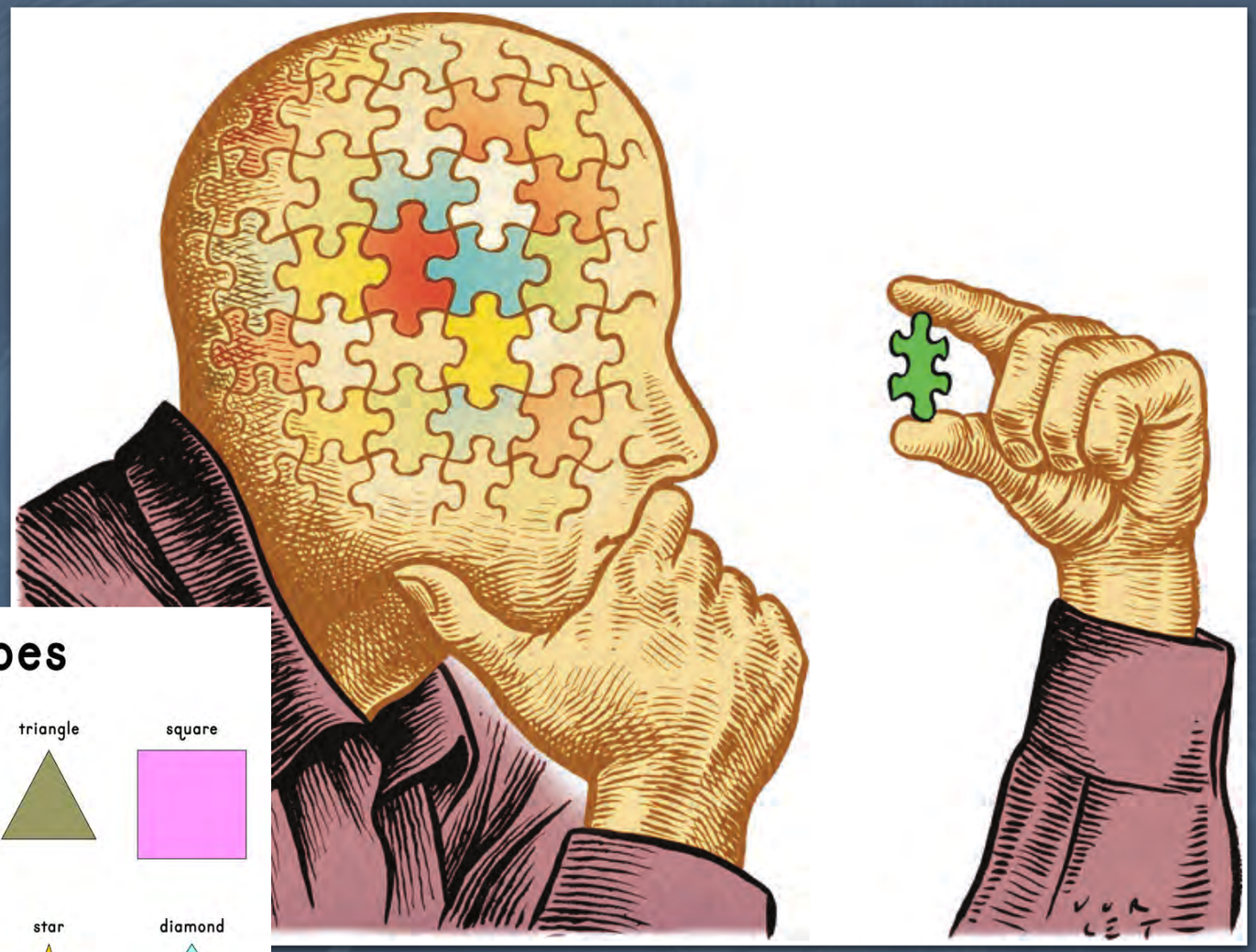
Concepts and Exercises to Develop a Band's Musical Potential

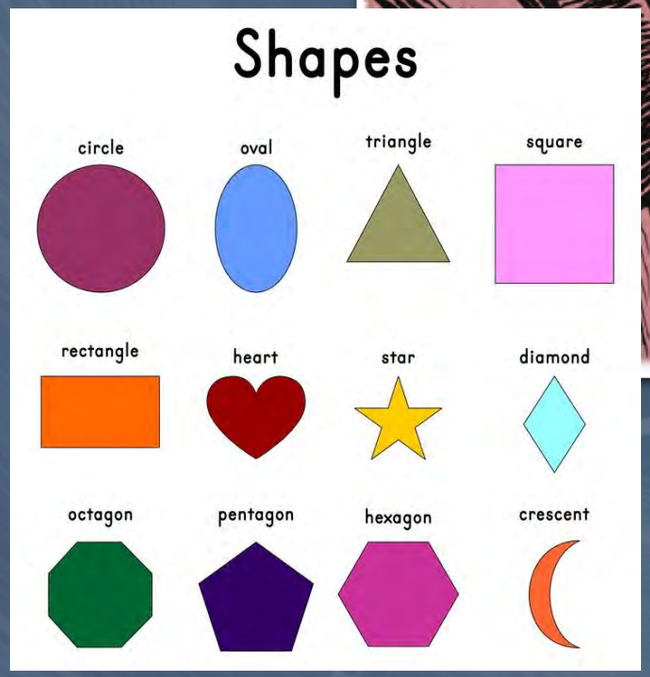
Dr. Shelley Jagow
www.shelleyjagow.com



Development of expression…

Consonants, Vowels, Shapes, Colors, Sizes …





EXPRESSIVE MUSICIANSHIP

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Conductors who communicate the affective qualities of the music are always more successful than those who communicate only technical details, such as when and how to play.

It is the feeling behind the "how" that makes all the difference in the world to the musicians and ultimately to the audience.

(Harris, 2001, p. 11; Conducting with Feeling)

Only one thing is for sure.

No interpreter ever agrees with anyone else's interpretation.

(Albert Schweitzer)

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"Musical expression is often not explicitly addressed in secondary instrumental rehearsals due to the perception of expression as an obscure concept and the instructional time constraints on music educators." (McLerran, 2024, p. 20)

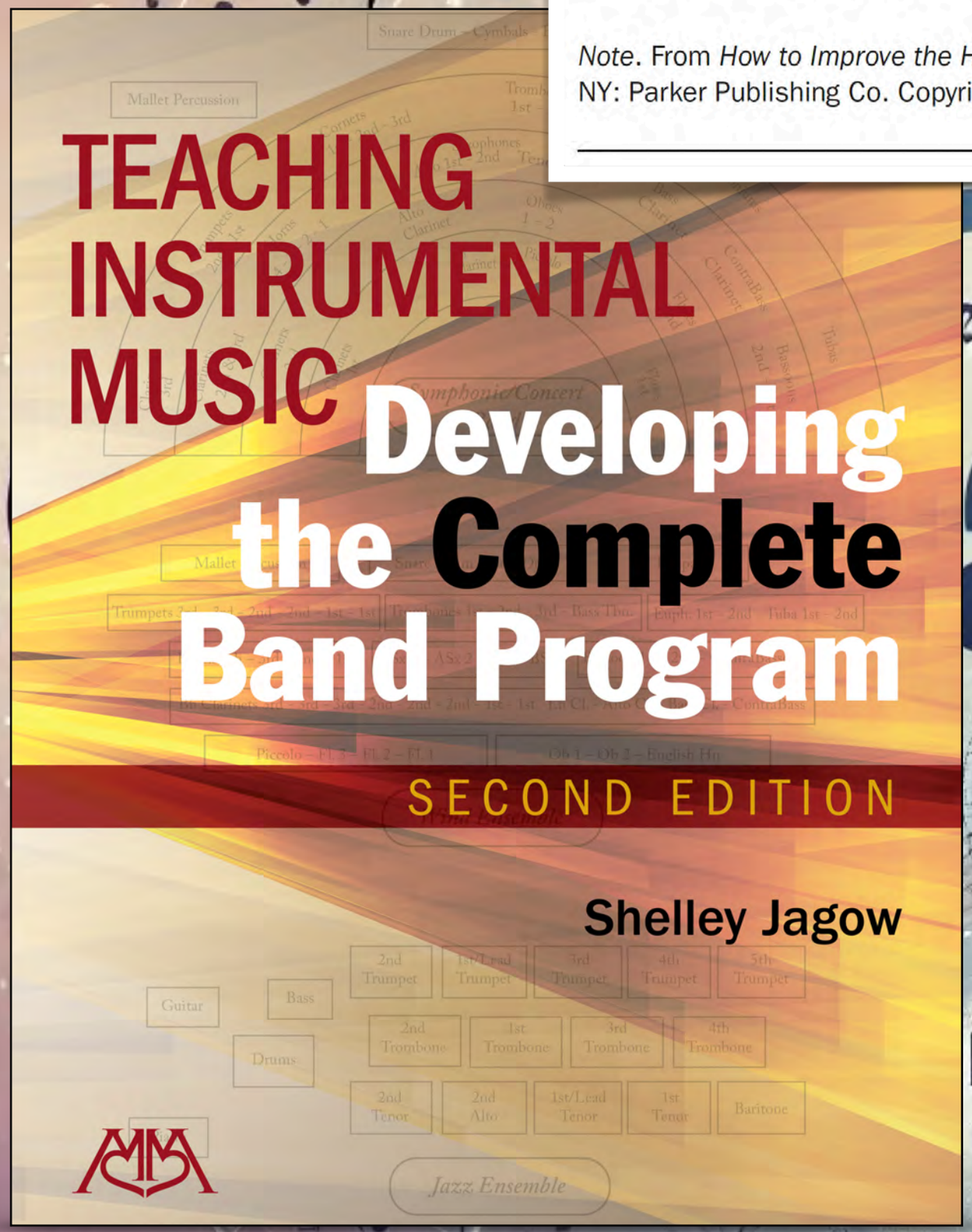
McLerran argues that ***"secondary music educators should explicitly encourage the development of expressive techniques from the beginning of formal study.*** "(McLerran, 2024, p. 20)

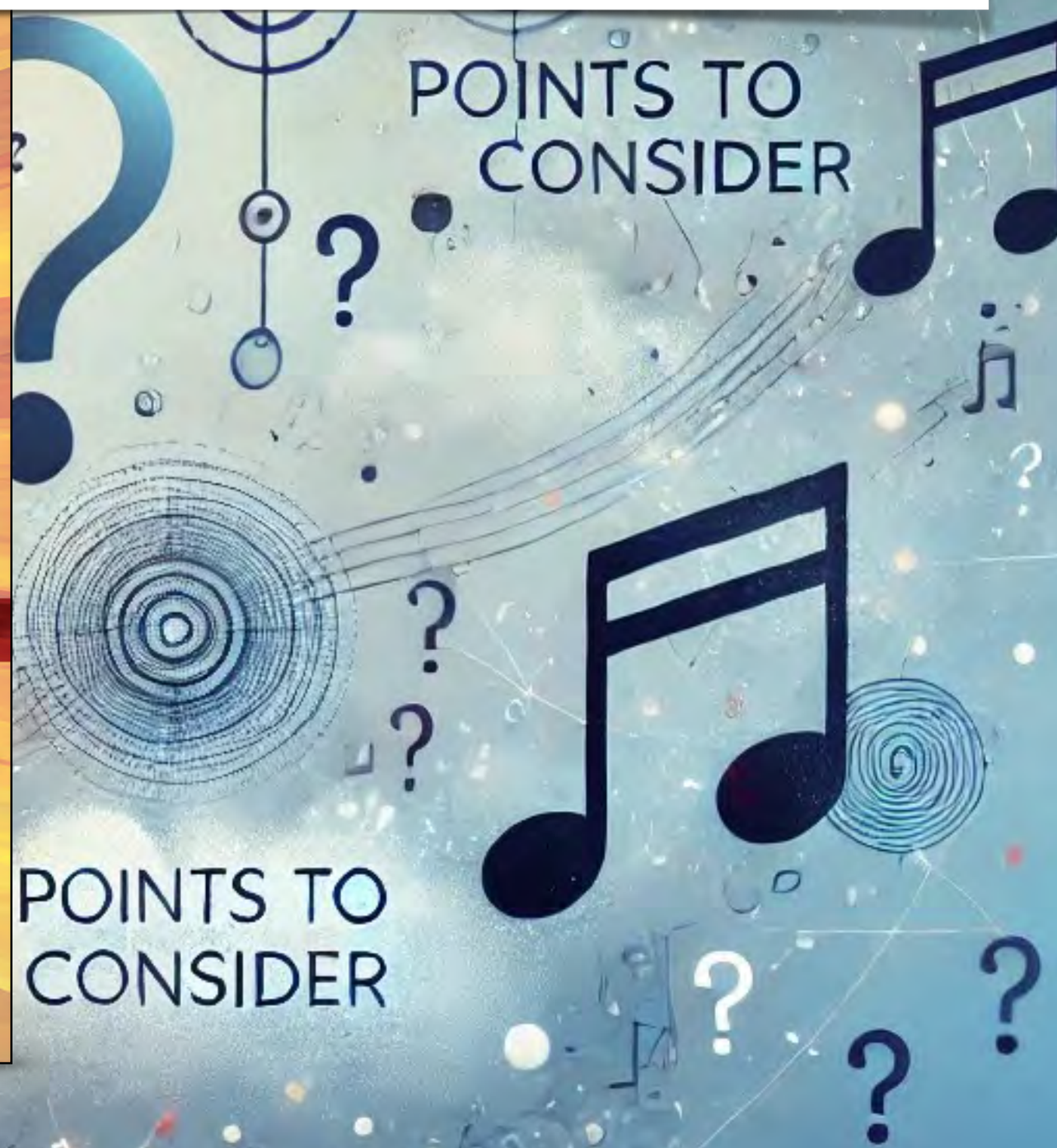
"There is no universally correct way to be expressive " (McLerran, 2024, p. 21)

McLerran, M. (2024). Developing musical expression in instrumental ensembles. *Music Educators Journal*, 110(4), 20-27.

Note. From *An Understandable Approach to Musical Expression* by K. Laudermilch, 2000, Ft. Lauderdale, FL: Meredith Music. Copyright 2000 by Meredith Music.

Note. From *How to Improve the High School Band Sound* (pp. 177 – 180), by R. A. Pizer,| 1976, West Nyack, NY: Parker Publishing Co. Copyright 1976 by Parker Publishing.





EXPRESSIVE MUSICIANSHIP

Concepts and Exercises to Develop a Band's Musical Potential

The most common pedagogical strategies for teaching expressivity to instrumental students include:

a) *explicit instruction,*

b) *aural modeling, and*

c) *metaphor.*

(McLerran, 2024, p. 24)

McLerran, M. (2024). Developing musical expression in instrumental ensembles. *Music Educators Journal*, 110(4), 20-27.

EXPRESSIVE MUSICIANSHIP

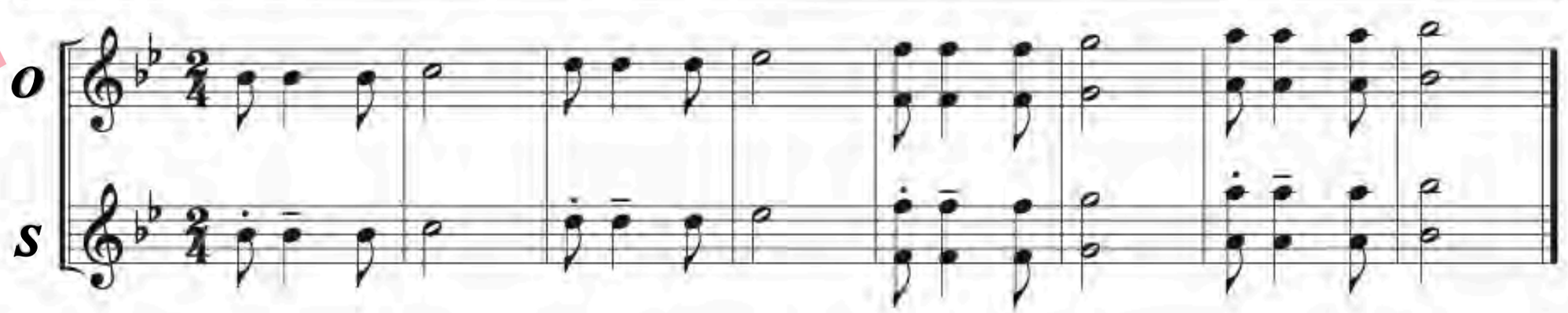
Concepts and Exercises to Develop a Band's Musical Potential

RHYTHM: Concept #R-1

The first note of a syncopated rhythm is detached and the second note is stressed

Set ***O*** indicates ***Original*** notation.
Set ***S*** indicates how notation should be ***Stylistically*** performed.

R1.1 Exercise in 2/4; Bb Major (mm. 1-8) [Jagow]



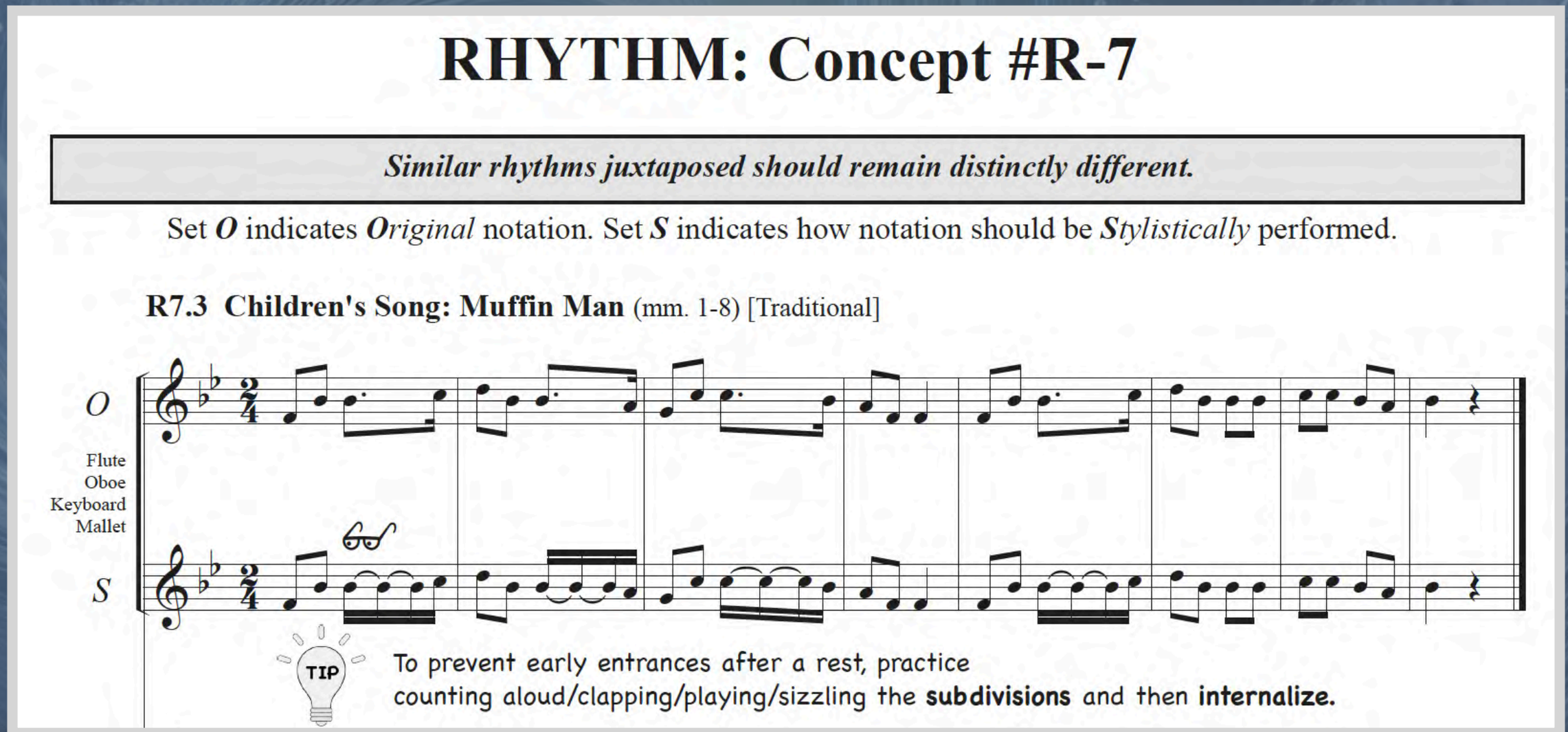
Original

Stylistic

- Scale-based Exercises

EXPRESSIVE MUSICIANSHIP

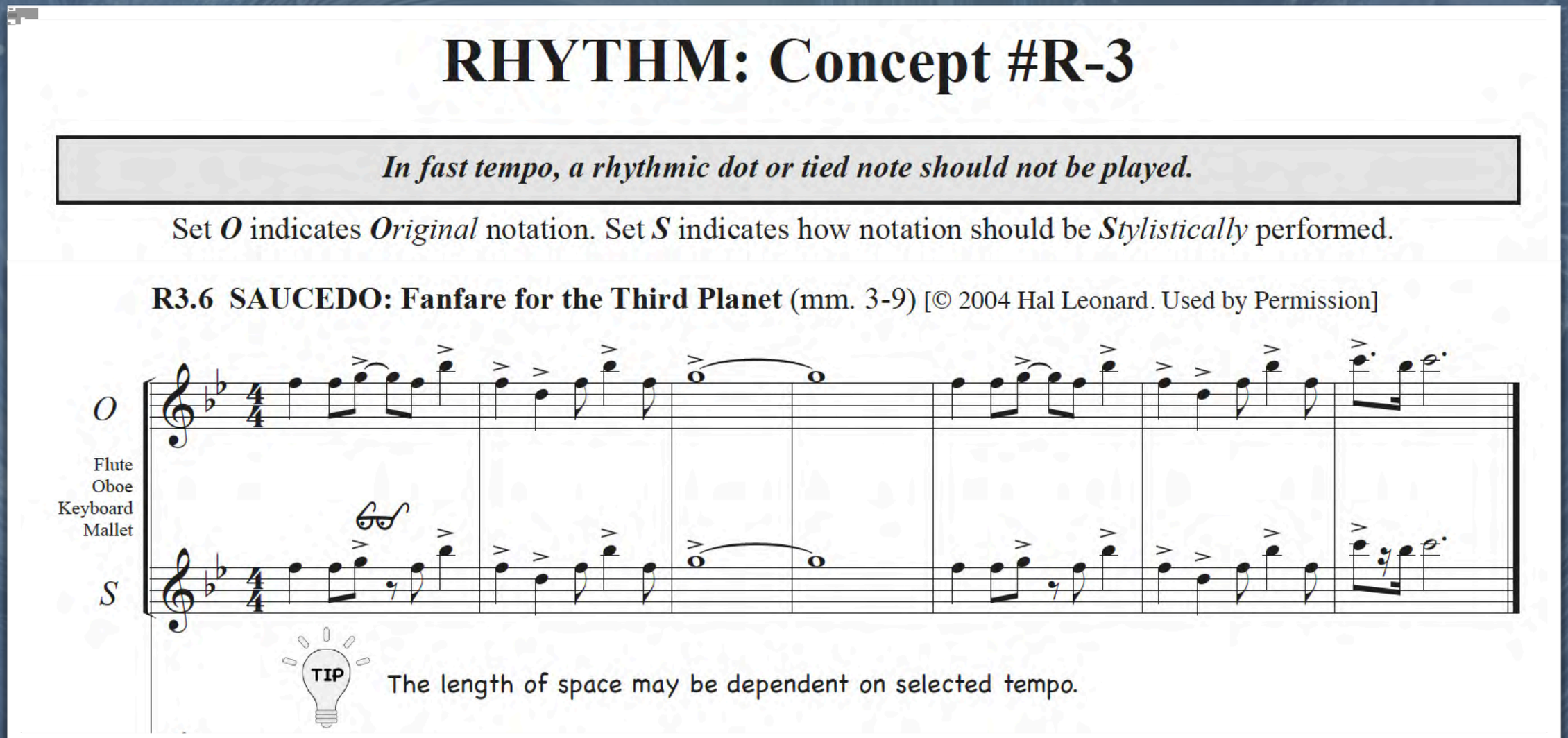
Concepts and Exercises to Develop a Band's Musical Potential



Nursery rhymes/children's songs

EXPRESSIVE MUSICIANSHIP

Concepts and Exercises to Develop a Band's Musical Potential



RHYTHM: Concept #R-3

In fast tempo, a rhythmic dot or tied note should not be played.

Set ***O*** indicates ***O****riginal* notation. Set ***S*** indicates how notation should be ***S****tylistically* performed.

R3.6 SAUCEDO: Fanfare for the Third Planet (mm. 3-9) [© 2004 Hal Leonard. Used by Permission]

O

Flute
Oboe
Keyboard
Mallet

S

TIP The length of space may be dependent on selected tempo.

Wind Band Excerpts

- Key Sheet to explore how player's parts may be edited to increase the quality of musicianship

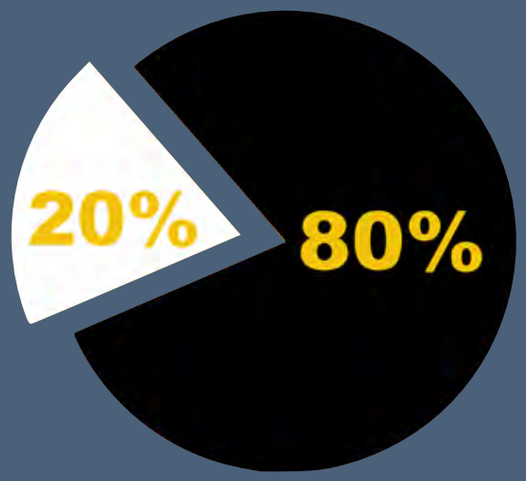
Key Sheet/Guide

Symbol	indicates
O	***O**riginal notation*
S	*how notation should be **S**tylistically performed*
•	staccato; play with shortened note value
—	tenuto; play with full value and slightly more "weighted" than surrounding notes. (I have students place a tenuto mark to show notes that require more intensity of sound in the phrase; and then we use a "poundage system" on a scale of 1 to 4 to identify note intensity; 1 = 1 pound and 4 = 4 pounds. For example, you can ask a student to play a particular note with 2 more pounds of sound *intensity* vs. volume.)
–•	semi-legato; slightly detached
>	accent; emphasis on front of note
'	breath; useful to mark phrasing
1	release sound on count "1"; use for any release value
1+	release sound on the + of "1"; use for any release value
/	add a slight space between notes
→	move tempo forward slightly
←	pull tempo back slightly
	length of sound followed by length of silence
	slight *hesitation* in time
❊	climax point
	released sound that is "square" in shape
	released sound that is "rounded" in shape
	point of release with no decay of volume
	point of release with a decay of volume
	phrase structure
TIP	extra teaching TIPs in Conductor's Score
	look ahead; first indication of stylistic edit

What is expressive music?

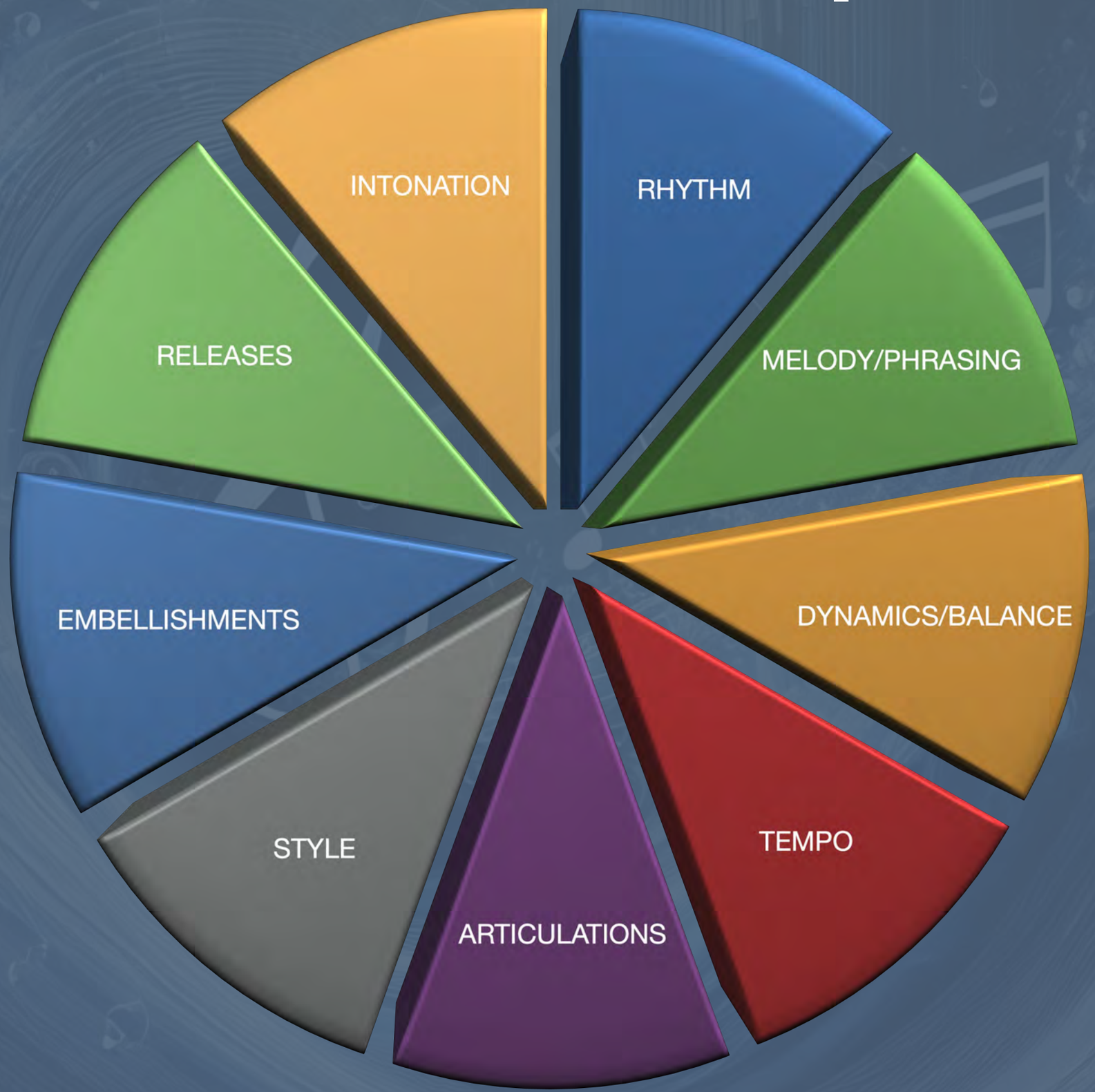
Albert Schweitzer:
Only one thing is for sure. No interpreter ever agrees with anyone else's interpretation.

Pablo Casals:
One can never exhaust the multiplicity of nuances and subtleties which make the charm of music.



Ensemble
of Musical Expression

Musical Concepts



Rhythm

RHYTHM: Concept #R-1

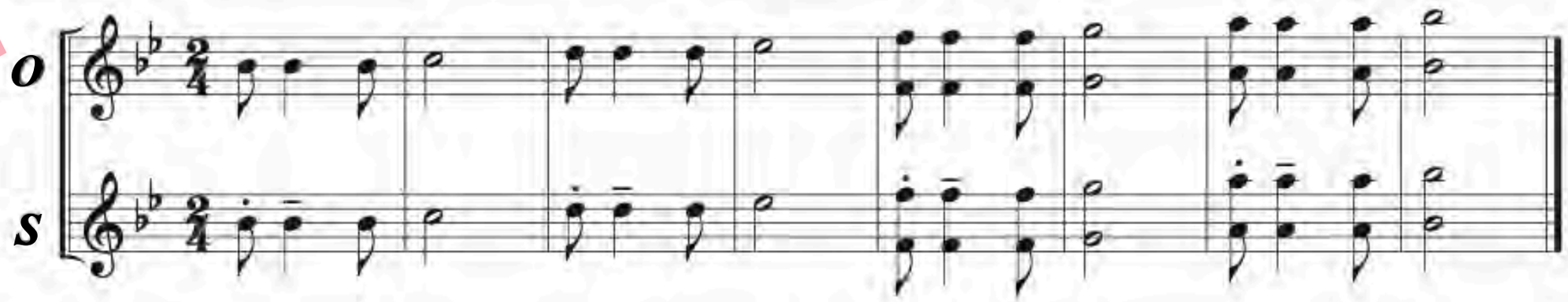
The first note of a syncopated rhythm is detached and the second note is stressed

Set ***O*** indicates ***Original*** notation.
Set ***S*** indicates how notation should be ***Stylistically*** performed.

R1.1 Exercise in 2/4; Bb Major (mm. 1-8) [Jagow]

Original

Stylistic

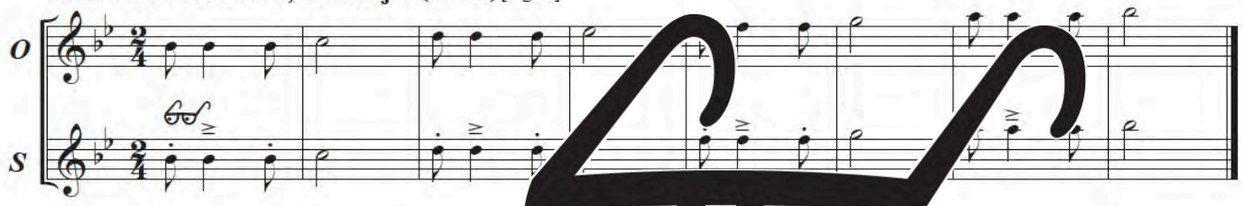


RHYTHM: Concept #R1 (R1.1 - R1.6)

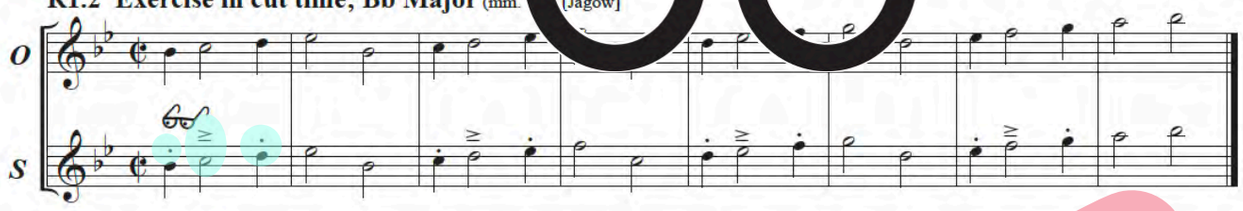
The first note of a syncopated rhythm is detached and the second note is stressed.

The 1st line ***O*** indicates ***O****riginal* notation, while the 2nd line ***S*** indicates how notation should be ***S****tylistically* performed.

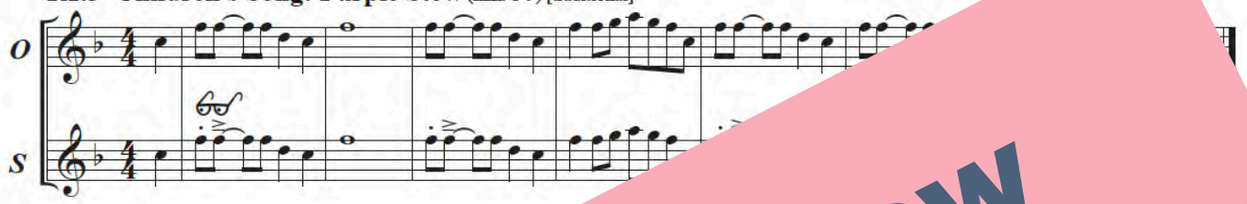
R1.1 Exercise in 2/4; Bb Major (mm. 1-8) [Jagow]



R1.2 Exercise in cut time; Bb Major (mm. [Jagow]

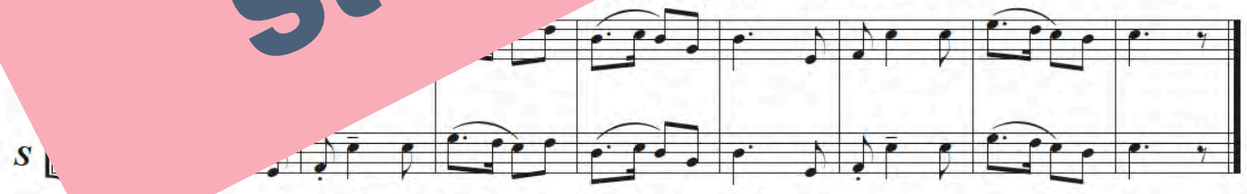


R1.3 Children's Song: Purple Stew (mm. 1-9) [traditional]

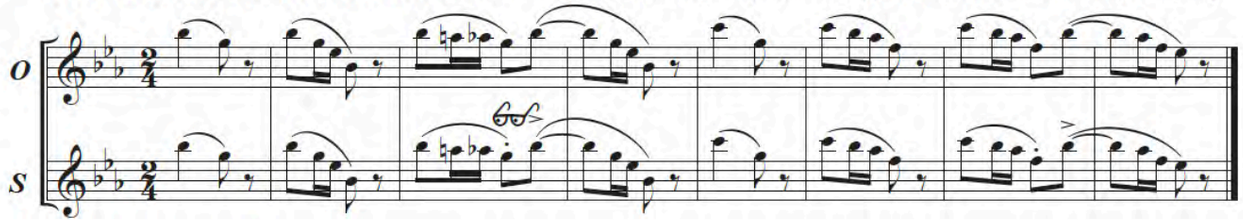


R1.4 Linstead Market: (mm. 1-8) (Traditio

mm. 2-9) [public domain]



R1.6 BERNSTEIN/GRUNDMAN: Candide Suite "Glitter and Be Gay" (mm. 46-53) [© 1949/52 Hal Leonard. Used by Permission]



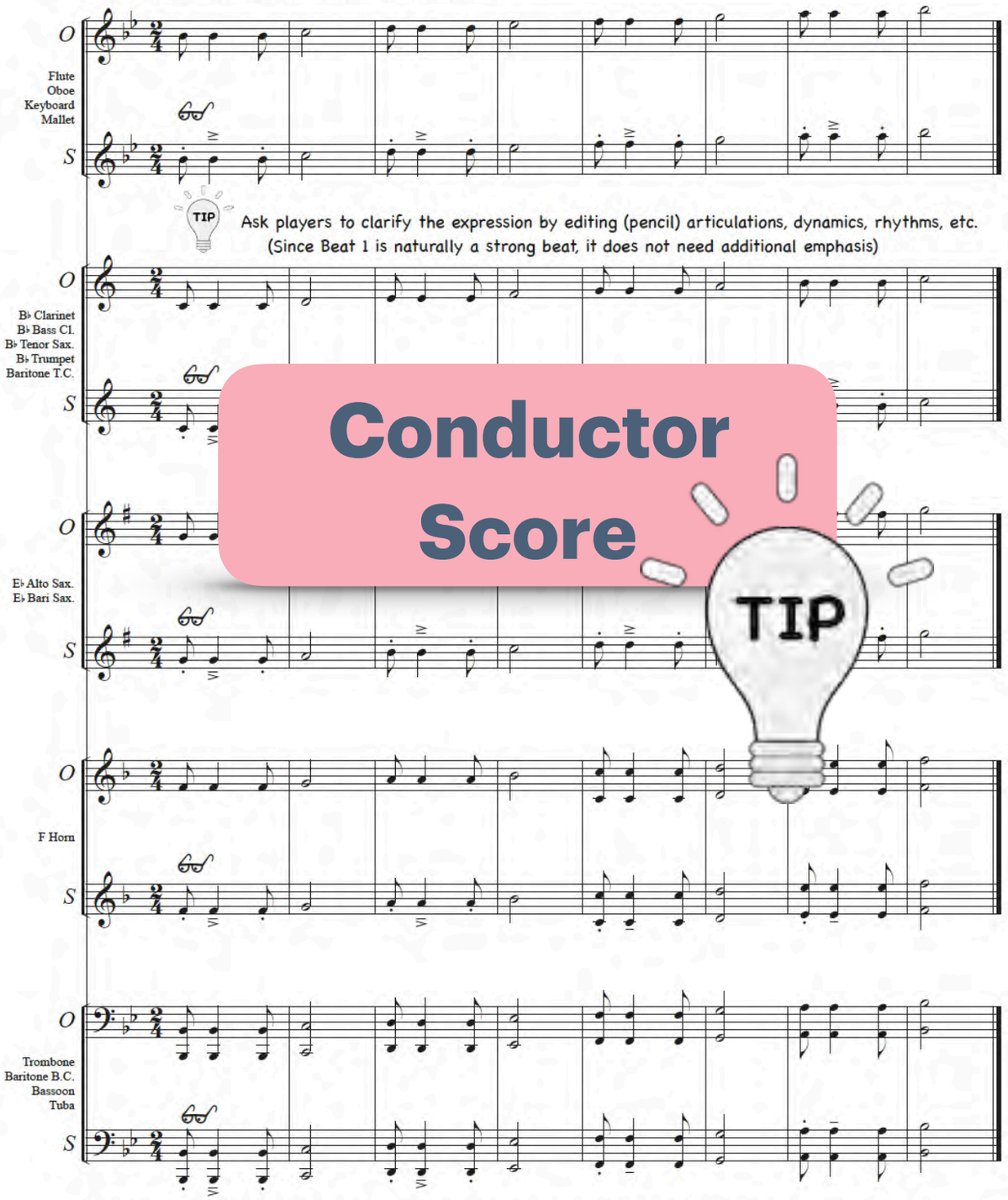
Student View

RHYTHM: Concept #R-1

The first note of a syncopated rhythm is detached and the second note is stressed.

Set ***O*** indicates ***O****riginal* notation. Set ***S*** indicates how notation should be ***S****tylistically* performed.

R1.1 Exercise in 2/4; Bb Major (mm. 1-8) [Jagow]



Conductor Score

TIP

NOTE: In every exercise there will always be additional styles that could be edited, but for the purpose of this method, we will only address each specific concept.

RHYTHM: Concept #R-3

In fast tempo, a rhythmic dot or tied note should not be played.

RHYTHM: Concept #R-4

Rests receive full value.

RHYTHM: Concept #R-5

Notes followed by a rest should be held full value unless otherwise marked.

RHYTHM: Concept #R-6

Bring out notes with small rhythmic values.

RHYTHM: Concept #R-7

Similar rhythms juxtaposed should remain distinctly different.

Melody Phrasing

MELODY/PHRASING: Concept #M-1

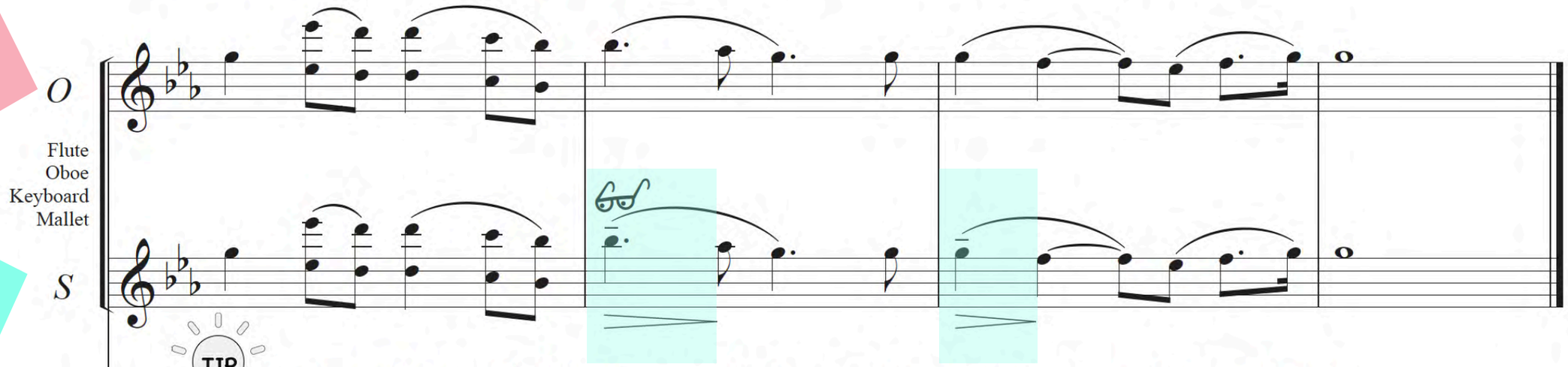
The first note of a "sighing" motif is stressed (pushed) and the second note is made weaker.

Set ***O*** indicates ***O****riginal* notation. Set ***S*** indicates how notation should be ***S****tylistically* performed.

M1.5 DE HAAN: Ammerland (mm. 16-19) [© 2001 Hal Leonard Europe. Used by Permission]

Original

Stylistic



TIP

Thinking of a small/subtle decrescendo shape on the tenuto assists with correct style.

MELODY/PHRASING: Concept #M-2

Anacrusis (pickup notes) in a slow to moderate cantilena tempo are played with tenuto length.

MELODY/PHRASING: Concept #M-3

Hesitating slightly between the anacrusis and the downbeat enhances the energy and expressive quality of a pickup in bravura style at a moderate to fast tempo.

MELODY/PHRASING: Concept #M-4

The longer notes of a phrase or rhythmic pattern should be played with more emphasis than shorter notes. (The difference need not be great; this will depend upon the particular phrase and personal interpretation.)

MELODY/PHRASING: Concept #M-5

Low searches for high, and high searches for low. Music never stands still. Musical interest is either moving toward a climax (poco cresc.) or away from one (poco dim.).

MELODY/PHRASING: Concept #M-6

Repeated motifs are treated as repeated notes and intensified with a slight crescendo.

MELODY/PHRASING: Concept #M-7

Each phrase has a climax point. Most climaxes (❋) occur near the middle of the phrase, but not always. It is common that the melodic line builds (<) to the climax point and then recedes (>).

MELODY/PHRASING: Concept #M-8

Breathing must fit the phrasing. Determine where the phrases begin and end, and take breaths where they will not interrupt the feeling and flow of the phrases.

MELODY/PHRASING: Concept #M-9

Melodic or thematic parts should be brought out over parts that accompany or are merely rhythmic or harmonic.

MELODY/PHRASING: Concept #10

Short looks for long. With the Arsis-Thesis grouping of notes, utilize the natural breaks or divisions within each beat, measure, and melodic line.

MELODY/PHRASING: Concept #M-11

Practice singing musical passages with natural syllables of expression, adding subtle nuance and inflection of personal feeling to the syllables. Then perform the same passage on your instrument.

MELODY/PHRASING: Concept #M-12

Notes that are altered by accidentals and fall on the beat should be slightly accented.

Dynamics Balance

DYNAMICS/BALANCE: Concept #D

Ensemble dynamics are relative to instrumentation and balance.
For ensemble crescendos, lower voices should crescendo faster/more than the higher voices.
For ensemble decrescendos, lower voices should decrescendo slower/less than the higher voices.

Consider teaching dynamic vocabulary on a scale of 1 - 10 with 1 being the softest and 10 the loudest (but never louder than what is beautiful!). Or fine balance dynamics by adding plus (+) or minus (-) symbols.

Embellishments

EMBELLISHMENTS: Concept #E-1

Trills of a beat or longer in melodic passages should begin slowly before transitioning to a faster trill.
Keeping the faster part of the trill even is often more important than the speed itself.

EMBELLISHMENTS: Concept #E-2

A short grace note should be softer than the note that follows,
and 'borrows' some time from the previous note.

EMBELLISHMENTS: Concept #E-3

An appoggiatura should be stressed somewhat, with the following note softer.
(The appoggiatura is a dissonant note, and must follow the rule of dissonances in being slightly stressed.)

Articulations

ARTICULATIONS-ACCENTS: Concept #A-1

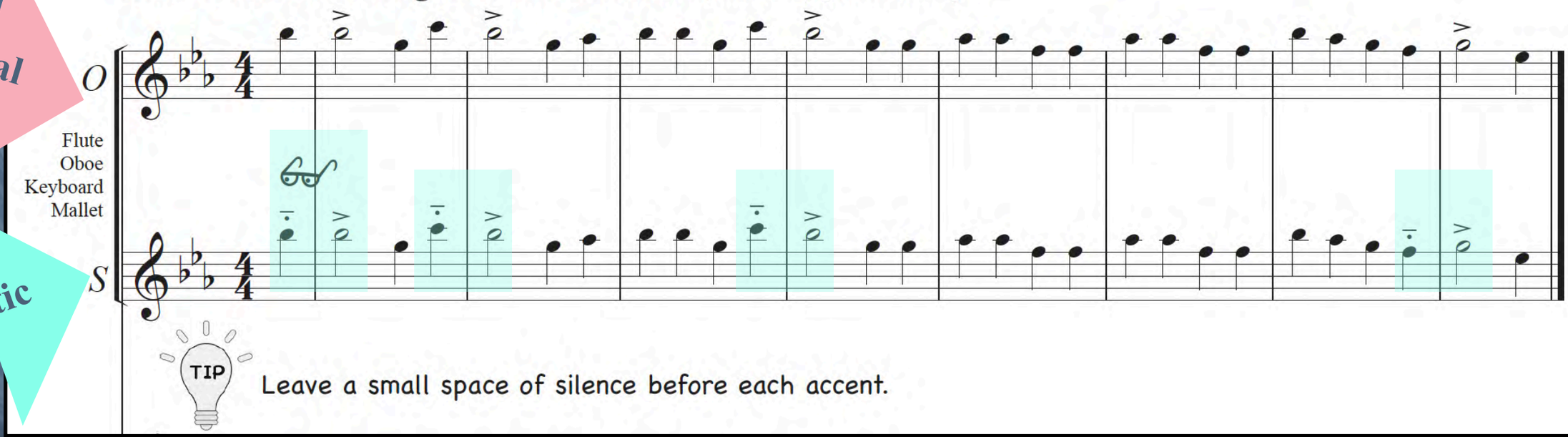
An accented note not slurred should be slightly detached from the preceding note.

Set ***O*** indicates ***O****riginal* notation. Set ***S*** indicates how notation should be ***S****tylistically* performed.

A1.2 Children's Song: A Tisket A Tasket (mm. 1-8) [Traditional]

Original

Stylistic



TIP

Leave a small space of silence before each accent.

ARTICULATIONS-ACCENTS: Concept #A-1

An accented note not slurred should be slightly detached from the preceding note.

ARTICULATIONS-ACCENTS: Concept #A-2

When two or more accented notes are in succession, they should be separated from each other. Each one must be shortened slightly, leaving a little 'daylight' between.

ARTICULATIONS-ACCENTS: Concept #A-3

The last note of a slur takes on the character of the following note.

Style

STYLE: Concept #S-1

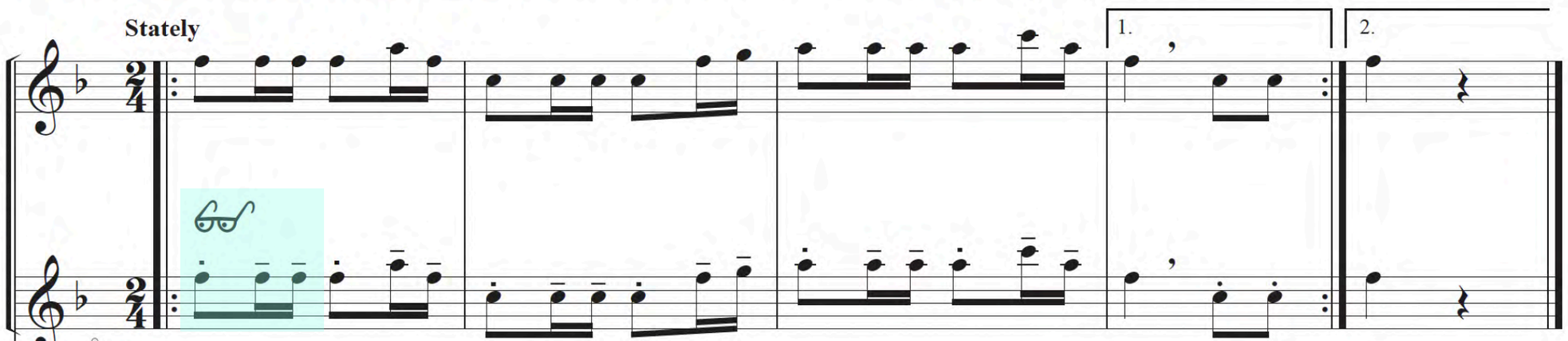
In the bravura (heroic) style, the 8th note is played somewhat detached while 16th notes remain longer.

Set ***O*** indicates ***O****riginal* notation. Set ***S*** indicates how notation should be ***S****tylistically* performed.

S1.4 Staccato Articulation (mm. 1-4) (Arban/ed. Jagow: *Intermediate Studies for Developing Artists* series) [© 2014 Meredith Music.]

Original

Stylistic



TIP

This stylistic practice gives a sense of clarity and rhythmic drive to the phrase.

STYLE: Concept #S-2

In expressive playing, the first note of the slur is held slightly longer than subsequent notes.

STYLE: Concept #S-3

In cantabile style, final notes of phrases should be rounded off ( ). By tapering the last note, or making a little diminuendo before the release, the phrase will sound more finished. Avoid 'square corners' ( ).

STYLE: Concept #S-4

Long notes, except at the end of a phrase, or when otherwise marked, should be sustained at an even dynamic level ( ). They should not be allowed to diminish ( ), or become 'wedge-shaped'.

STYLE: Concept #S-5

Repeated notes on the same degree of the staff are intensified with a crescendo.

STYLE: Concept #S-6

In longer repeated patterns, the second statement usually echoes the first.

STYLE: Concept #S-7

When tempo or style calls for the playing of detached notes, definite points of release ( ), [as opposed to decays ( ) or diminuendos] to the longer note values are needed to maintain the intensity in the line.

STYLE: Concept #S-8

The treatment of 16th notes should be "rhythmic" and played in precise tempo of subdivision.

Tempo

TEMPO: Concept #T-1

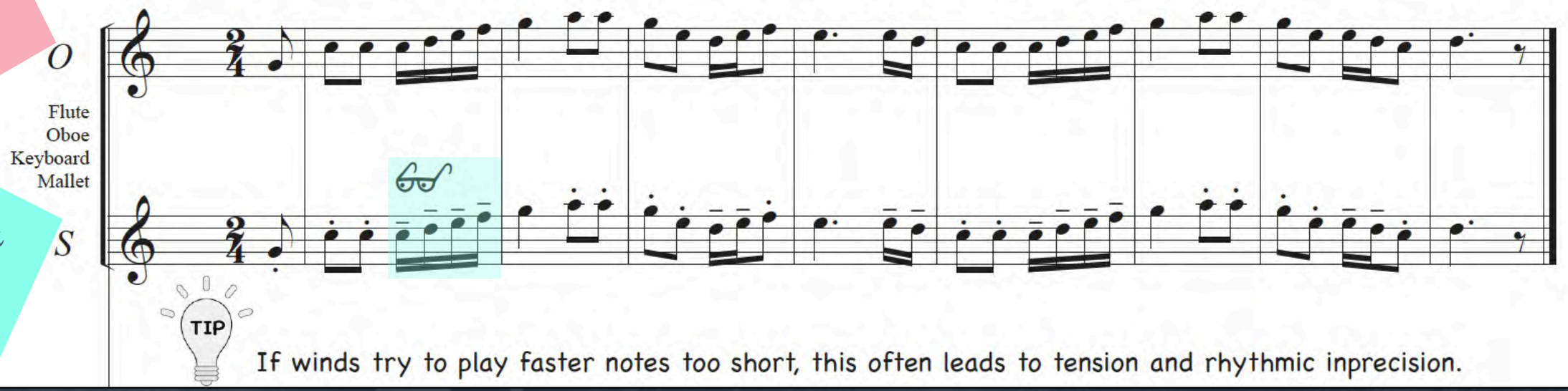
The faster the notes, the longer (proportionally) they should become.
(Exception: With a large ensemble in a "live" room, it is best to play faster notes as staccato.)

Set ***O*** indicates ***Original*** notation. Set ***S*** indicates how notation should be ***Stylistically*** performed.

T1.6 VAUGHAN-WILLIAMS: English Folk Song Suite, No. 3 March (ms. 32-40) [public domain]

Original

Stylistic



TIP

If winds try to play faster notes too short, this often leads to tension and rhythmic inprecision.

TEMPO: Concept #T-1

The faster the notes, the longer (proportionally) they should become.
(Exception: With a large ensemble in a "live" room, it is best to play faster notes as staccato.)

TEMPO: Concept #T-2

In a slow melodic piece, groups of faster notes should be played with a little rubato.
Usually it will sound best if you start the fast group rather deliberately and then play the latter part of it a little more quickly.

TEMPO: Concept #T-3

Do not be in a rush to get to the downbeat, nor hurry to meet important notes.
Important notes (final notes of phrases, accented notes, accidentals, etc.) must be carefully 'placed' (–) or even slightly delayed (⌣) in order to draw more attention to their importance.

Releases

RELEASES: Concept #RL-1

Release in SATB sequence:

S = Soprano	**A** = Alto **T** = Tenor	**B** = Bass
Release *slightly early* to ictus	Release *on* ictus	Release *slightly after* ictus

O indicates ***Original*** release. ***S*** indicates ***Stylistic*** release.

RL.1 Exercise in 4/4 time; F Major (mm. 1-6) [Jagow]

Adagio

O ***S***

Flute
Oboe
Keyboard

Clarinet in B♭

Bass Clarinet

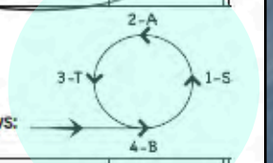
TIP Instruct players to edit dynamics in order to correctly balance release.

Alto Sax

Tenor Sax

Baritone Sax

TIP If you conduct the release with a circle gesture, the players can release as follows:



Horn in F

Trumpet in B♭

Trombone
Bassoon

Baritone (B.C.)

Tuba

Intonation

I.1 Exercise in 4/4; F Major (mm. 1-4) [Jagow]

Adagio

Tune and Balance **Review section H. Releases to properly balance release*

Flute
Oboe
Keyboard

Clarinet in B♭

Bass Clarinet

Alto Sax

INTONATION: Concept #I-1

Tune AND Balance in this order:
On a volume / dynamic scale of 1 (least) to 10 (most)
R = Root -- Play at **0** cents pitch at dynamic scale 8-10
5 = 5th ----- Play at **0** cents* pitch at dynamic scale 6-8
3 = M3 ----- Play at **-14** cents pitch at dynamic scale 4-6
*(actually +2 cents but rarely discernable to human ears)

Adjustments/alternate fingerings for tuning download in APP at https://www.shelleyjagow.com (**Apple** and **Google Play**) and in book "Tuning for Wind Instruments" (Meredith Music/GIA)

Note: *Student Books have the full score for the intonation exercises so they can see the 'big picture' of how SATB voices tune chords, and balance dyanamics and releases.*

TIP

For the most part, we use **Equal** Tuning in Wind Band performance.
However, significant cadential moments such as phrase endings, should be tuned with **Just** Tuning.

Horn in F

Trumpet in B♭

Trombone
Bassoon

Euphonium

Tuba