



SHENANDOAHTM
UNIVERSITY

Shenandoah Conservatory

**Are we there yet? Improving Student Musical
Expression in Band and Orchestra**

The Midwest Clinic

McCormick Place
Chicago, Illinois
December 2013

David S. Zerull
Shenandoah Conservatory of Shenandoah University
Winchester, Virginia

David S. Zerull is Professor of Music Education at Shenandoah Conservatory. Before joining the faculty, Dr. Zerull taught for thirteen years in public and private schools in Ohio and Illinois. A native of Cleveland, Ohio, he earned his Bachelor of Music degree in Music Education and Master of Music degree in Orchestral Conducting from Bowling Green State University, (Bowling Green, Ohio), and his Doctor of Philosophy degree from Northwestern University, (Evanston, Illinois). He was Director of Vocal Music at Lutheran High School West (Rocky River, Ohio), Director of Bands and Orchestra at Northwest Senior High School (Cincinnati, Ohio), and taught elementary and middle school band in Waukegan, Illinois. His classroom experience includes vocal music, orchestra, and band.

Dr. Zerull has published articles in *The Instrumentalist*, *Music Educators Journal*, *Design for Arts in Education Magazine*, and *Arts Education Policy Review*. Dr. Zerull was a contributing author for the monograph *On the Nature of Musical Experience*, authored the MENC publication *Getting Started with High School Band*, and was a contributor for *Strategies for Teaching Beginning and Intermediate Band*, and *Strategies for Teaching High School Band*, both published by MENC.

Dr. Zerull has appeared as guest conductor of Honor Bands and All-County Bands in Georgia, Maryland, Massachusetts, Pennsylvania, West Virginia, and Virginia, as well as an Area All-State Band in New York. Dr. Zerull has presented clinics at Colorado, Maryland, New Jersey, Ohio, and Virginia Music Educators Association In-services, and at the Midwest Band and Orchestra Clinic. Presentation topics have included "Improving Musicianship in the Ensemble", "Developing Understanding Using a Comprehensive Approach in Performance Ensemble Classes", and "Effective Interpretation and Physical Gestures for Ensemble Conductors". Recently, Dr. Zerull presented at the Northwestern University Center for the Study of Education and the Music Experience symposium "Rethinking Education and the Musical Experience".

Shenandoah Conservatory is one of six schools and colleges of Shenandoah University. Founded in 1875, Conservatory students take professional training and study in music, theatre, and dance. Shenandoah Conservatory offers more than 30 degrees at the baccalaureate, masters', artist diploma, and doctoral levels including bachelor and master's degrees in music education.

The Master of Music Education Degree is intended for the practicing music educator. Featuring targeted study in pedagogy, scholarship, and musicianship, the MME is uniquely designed to increase students' skills as reflective musician-teachers. The program is offered during summer-intensive sessions and culminates with a research teaching project.

For Information Contact:

Dr. David Zerull
Professor of Music Education
dzerull@su.edu

Are We There Yet?

Improving student musical expression in band and orchestra

David S. Zerull, Ph.D.
Shenandoah University
Winchester, Virginia

Important Questions to Explore

- What is expression?
- How does music work?
- How does an understanding of how music works effect expression?
- How do we teach musical expression?
- How can this teaching enhance teaching musical listening?

What is Expression?

- Expression is performing in a way that enhances the anticipatory effect of the composition and ultimately affirms the predicted point of arrival.
- Movement or motion in music is central to applying expression in music.

What do we need to know about experiencing music?

- material experienced runs its course to fulfillment
- has unity that gives it its name
- a conclusion is...the consummation of a movement
- Beginning, Middle, and End

Music is...

- Sound
- Motion

Motion and Metaphor

- Motion is experienced as we structure sounds in our musical imagination.
- “Moving metaphors”
 - Percussion “rushed”
 - Clarinets are “slow”
 - Trombones came in “early”
 - That line doesn’t “go” anywhere

Reimer on Creating Personal Musical Experience

- | | |
|-------------------------|----------------------------------|
| • recall | • satisfies musical implications |
| • anticipation | • anticipates |
| • expectations | • close |
| • expected consequences | • beginning |
| | • fulfillment |

Meyer on Tendencies and Resolution

- resolution
- expected outcome
- tendency
- resolution
- consequent
- tendencies are learned as a result of repeated hearing

More Metaphors of Movement

- Expectation to Fulfillment
- Anticipation to Resolution
- Beethoven Piano Sonata #12, Op. 26

How music works is related to “Anticipation”

Humans have developed an ability to anticipate and build expectations. Upon arrival, the situation is evaluated and there is a response. In musical listening, a similar expectation or prediction is made about what will follow. When one arrives at the predicted point, there is a positive feeling associated with it.

Expectation and Prediction

- Expectations provoke positive or negative “emotions”. Emotions serve as motivational amplifiers to encourage behaviors presumed to be adaptive and discourage behaviors presumed to be maladaptive.
- Successful predictions evoke positive feelings. We tend to prefer predicted outcomes.

Tension and Release

- Delaying an expected outcome extends the period of tension which often increases the pleasure evoked by the resolution.

Music

- Composers create the illusion of movement through time.
- This is the journey.

Expectation and Arrival

- Think of journeys and experiences having a beginning, middle, and end.
- Think of composers providing signs directing us on our path to arrival.

The “What” Prediction

- The classic, standard, cliché, no doubt about it...
V₇ to I
- Beethoven *Symphony #5*, First Movement

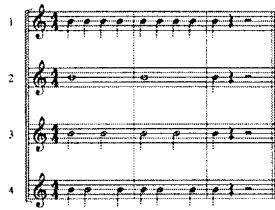
Other uses of the Powerful V₇

- In the opening gesture, we predict both what and when
- Beethoven *Symphony #1*, First Movement

Meter and Rhythm

- Meter provides the reoccurring temporal template.
- Rhythm helps us predict the appearance of future stimuli.
- Grouping and pattern is the result in our musical imagination.

Rhythm



Rhythm Creates Movement

- Meter sets up expectations.
- Rhythm helps anticipate next event.
- Tchaikovsky *Symphony #2*, Fourth Movement

The “When” Prediction

- Composers can use certain rhythmic figures to help us predict musical events.
- The use of these devices is especially effective when the reoccurring temporal template changes signaling the end of a musical piece or movement.
 - Handel *Messiah* excerpts
 - *And the Glory of the Lord*
 - *His Yoke is Easy*
 - *Overture*

Other Musical Devices for Expectation

- Repetition
- Sequence
 - Tchaikovsky *Symphony #4*, Second Movement

Tension in Music

- Tension often increase the sense of pleasure evoked by the resolution or arrival.

Anticipation and Suspension

- Anticipations are the quintessential expectation-related embellishment.
- Suspensions create high expectation for what will follow.
 - Victoria *O Magnum Mysterium*.

Delay as Tension

- Composer Designed
 - Victoria *O Magnum Mysterium*.
- Performer Expressed

Hearing it All Together

- Ticheli *An American Elegy*

Expression

- Expression is performing in a way that enhances the anticipatory effect of the composition and ultimately affirms the predicted point of arrival.

Teaching Journey and Arrival

- Teaching expression and making music depends on the student knowing “why” he is doing this. Musical expression and performing in a musically expressive way requires that the student knows “where” he is going and “how” to get there. We must be sure that students sense movement.

Techniques for Teaching Expression

- Scales
- Chord progressions
- Identifying cadence parts
- Crescendo and decrescendo as direction

Connecting Expression Techniques to Performance

- Lisk: Natural Laws of Musical Expression
 - Low searches for high
 - High searches for low
- Why are these "laws" effective?
 - Strauss *Don Juan*, Op. 20
 - Rimsky-Korsakov *Scheherazade*, Op. 35, Second Movement

Connecting Expression Techniques to Performance II

- Laudermilch: *An understandable approach to musical expression.*
- Concept 10: Music never stands still
 - Dvorak *Cello Concerto* Op. 104, Second Movement

Connecting Expression Techniques to Performance III

- Laudermilch
 - Concept 11: Repeated notes are intensified with crescendo
- Bach *Concerto for Violin*, BWV 1042, First Movement

Listening...the Bonus!

- By emphasizing the way music works, with its aspect of journey and arrival, we are teaching listening. Deep musical listening requires an ability to recognize form (not sonata-allegro, etc.), and if students can analyze and understand the workings of music, they will by definition be able to follow the piece from beginning to end.

The Journey

- In their musical imagination, students can be carried on the journey and hear not a collection of notes or sounds, but sense the organization and structure of the elements working together to form the musical work of art—large or small, old or new, popular or Western art music.

An Invitation

- Teaching music “musically” requires a knowledge and understanding of the art and how it works. We can use that knowledge to more fully engage our students in making and experiencing music.

Are we there yet?
Improving student musical expression
in band and orchestra

David S. Zerull
Shenandoah University

Thank You

Beethoven *Symphony #1*

Adagio molto. ♩ - ss.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C.G.

Adagio molto. ♩ - ss.

Violino I.

Violino II.

Viola.

Violoncello
e Basso.

1 2 3 4 5 6

7

Fl. *ten. ten. p cresc. f ten. ten. p*

Ob. *cresc. ten. ten. p cresc. f ten. ten. p*

Cl. *cresc. ten. ten. p cresc. f ten. ten. p*

Fag. *ten. ten. p cresc. f ten. ten. p*

Cor. *cresc. ten. ten. p cresc. f ten. ten. p*

Tr. *ten. ten. p cresc. f ten. ten. p*

Tp. *ten. ten. p cresc. f ten. ten. p*

Allegro con brio. 112.

Allegro con brio. 112.

Allegro con brio. 112.

7 8 9 10 11 12 13

Tchaikovsky *Symphony #2*

IV

Moderato assai

Flauto piccolo
2 Flauti
2 Oboi
2 Clarinetti in C
2 Fagotti
4 Corni in F
2 Trombe in C
3 Tromboni e Tuba
Timpani in A₂, C₂, G₂
Piatto
Gr. Cassa e Tam-tam
Violini
Viola
Violoncello
Contrabbasso

Moderato assai

Picc.
Fl.
Ob.
Cl.
Fg.
Cor (F)
Tr. (C)
Tbn.
e Tb.
Timp.
Ptti.
Gr. Cassa
Vi.
Vla.
Vc.
Cb.

Adagio.

mouth of the Lord hath spo - - ken it.
mouth of the Lord hath spo - - ken it.
for the mouth of the Lord, the mouth of the Lord hath spo - - ken it.
for the mouth of the Lord. the mouth of the Lord hath spo - - ken it.

ea - sy, His bur - then is light, His yoke is ea - sy, and His bur - - then is light..
ea - sy, His bur - then is light, His yoke is ea - sy, and His bur - - then is light.
ea - sy, His bur - then is light, His yoke is ea - sy, and His bur - - then is light.
ea - sy, His bur - then is light, His yoke is ea - sy, and His bur - - then is light.

Più lento.

Più lento.

Tchaikovsky *Symphony #4*

II

Andantino in modo di canzona

1.
Flöten

2.

Oboen 1.2

Klarinetten
1.2 in B

Fagotte 1.2

1.2. in F
Hörner

3.4. in F

Trompeten 1.2
in F

Pauken
in F, C, A



Andantino in modo di canzona

Violine 1

Violine 2

Viola

Violoncello

Kontrabaß



Andantino in modo di canzona

10

Ob.1

Viol.1

Viol.2

Vla.

Vc.

21

1. Fl.

2. Fl.

Ob.1

Klar. 1,2 in B

Fag.1

1,2 in F Hrn.

4 in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

arco

p grazioso

pizz.

pp

O magnum mysterium

Tomas Luis de Victoria (1548 - 1611)

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "O ma - gnum mys - te - ri - um et ad - mi - ra - bi - le sa - cra - men -". The second staff is a vocal line with lyrics: "O ma - gnum mys - te - ri - um et ad - mi -". The third and fourth staves are instrumental accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure numbers 1 through 6 are indicated above the first staff.

Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "tum O ma - gnum". The second staff is a vocal line with lyrics: "ra - bi - le sa - cra - men tum O ma - gnum". The third and fourth staves are instrumental accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure numbers 7 through 9 are indicated above the first staff.

Third system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "runt por - ta - re Do - mi - num Je - sum Chri - stum Al-". The second staff is a vocal line with lyrics: "runt por - ta - re Do - mi - num Je - sum Chri - stum Al-". The third and fourth staves are instrumental accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure numbers 8 through 10 are indicated above the first staff.

Strauss *Don Juan*

Oboe I.

a tempo, ma tranquillo
L 3 Solo
P sehr getragen und ausdrucksvoll
cresc. *dim.*
pp *molto espr.* *molto*
dim. mm *espr.* *dim.*

Rimsky-Korsakov *Scheherazade*

II

K Come prima.
4 I 8 1 *p* Solo
dolce
Recit. Lento.
Harfe
a piacere 1 2 3 *Cad. Viol. Solo*

Dvorak *Cello Concerto*

II

1 2 3 4 5 6 7
Adagio, ma non troppo ♩ = 108

Flauti I. II.

Oboi I. II.

Clarineti I. II. A

Fagotti I. II.

I. II. D

Corni

III. C

Trombe I. II. C

I. II.

Tromboni

III. e Tuba

Ob. I. II.

Cl. I. II. A

Cor. I. II. D

Vlc. solo

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

p

pp

pp

p dolce

cresc.

fp

p

10 11 12 13 14

Cl. I. II. A

Cor. I. II. D

I. II. Trbni

III. e Tb.

Vlc. solo

I. Viol.

II. Viol.

Vle

Vlc.

Cb.

pp

pp

pp

[p]

pizz.

pizz.

15 16 17 18 19

Bach *Violin Concerto*

1 Allegro. 2 3 4

Violino concertato.

Violino I.

Violino II.

Viola.

Continuo.

5 6 7 8

9 10 11 12 Solo 13

piano

piano

piano

* Vergleiche Band 17, Seite 81.

22 14 15 16 17 18

Tutti Solo

forte *forte* *piano* *piano* *(pianissimo)*

19 20 21 22

piano *pianissimo* *forte* *forte* *piano* *piano* *piano*

(pianissimo) *(pianissimo)* *forte* *forte* *piano* *piano* *piano*

23 24 25 26

piano *piano* *piano* *forte* *forte* *(forte)* *(forte)* *(forte)*

27 28 29

(piano)

References:

- Dewey, J. (1934). *Art as experience*. New York: Perigee Books.
- Hanslick, E. (1957 translation). *The beautiful in music*. (original 1854) New York: Liberal Arts Press.
- Huron, D. (2006). *Sweet anticipation*. Cambridge, MA: MIT Press.
- Larson, S. (2012). *Musical forces*. Bloomington, IN: Indiana University Press.
- Laudermilch, K. (2000). *An understandable approach to musical expression*. Galensville MD: Meredith Music Publications
- Lisk, E. (1996). *The creative director: Intangibles of musical performance*. Galensville, MD: Meredith Music Publications.
- Meyer, L. (1956). *Emotion and meaning in music*. Chicago: University of Chicago Press
- Reimer, B. (1989). *A philosophy of music education*. Upper Saddle River, NJ: Prentice Hall.
- Sloboda, J. (1985). *The musical mind*. New York: Oxford University Press.