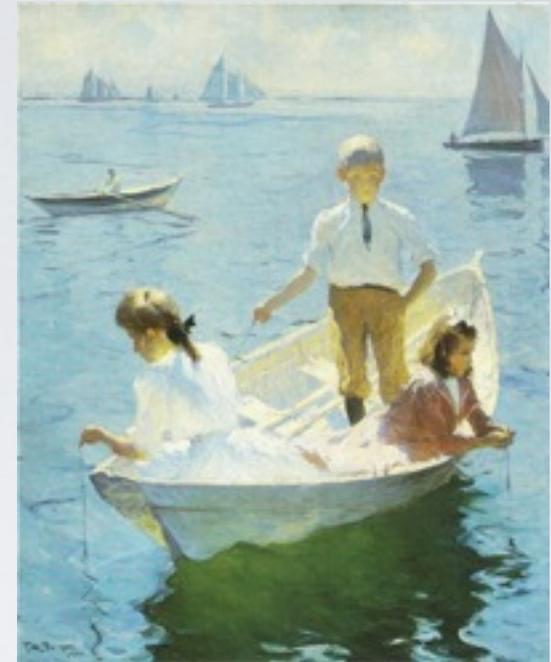


FIGURATIVELY SPEAKING

strategies for teaching expressive performance

David W. Vandewalker, presenter
davidwvandewalker@gmail.com



INTENT:

ARTFUL

VS

GETTING A "I"

- to perform music of artistic merit
- to understand the music performed
- to perform with feeling
- to learn to make appropriate musical judgments
- to become knowledgeable, critical listeners



**Marching
Competitions**

Concerts

Contest/Festival

THE JOURNEY vs **PRODUCT**

Most musical performance instruction tends to deal with concrete, technical performance skills.

The essential task of music teaching and learning is to develop student musicianship in regard to musical expressiveness.

In order to develop and nurture musical and expressive experiences, musicians need to be taught expressive skills effectively in the initial stages of pedagogical practice (Elliott, 2005).



RESEARCH INDICATES THAT
MOST MUSIC EDUCATORS REGARD
EXPRESSIVITY AS A CRITICAL ASPECT
OF A PERFORMER'S SKILLS

(LINDSTROM, JUSLIN, BRESIN, & WILLIAMON, 2003 ; LAUKKA, 2004).



Curriculum Design and Assessment Instruments Support This Notion



What does
“expressive performance”
mean to you ?

CONCRETE vs ABSTRACT

- **Tone**
 - **Notes**
 - **Rhythms**
 - **Technique**
 - **Dynamics**
 - **Balance & Blend**
 - **Intonation**
- Color/timbre
 - Phrasing
 - Weight
 - Character
 - Energy
 - Feel
 - Spirit
- Motivic/thematic unity and connections
 - Harmonic texture/balance
 - Priority of balance among contrapuntal textures
 - Tempo relationships



HOW DO WE TEACH EXPRESSION?

**MORE ELUSIVE ARE EFFECTIVE
PEDAGOGICAL PRACTICES EMPLOYED
BY MUSIC EDUCATORS FOR TEACHING
EXPRESSIVITY**

(JUSLIN & PERSSON, 2002)

What if we started

Teaching with the Brain in Mind?





Teaching with the
Brain in Mind?

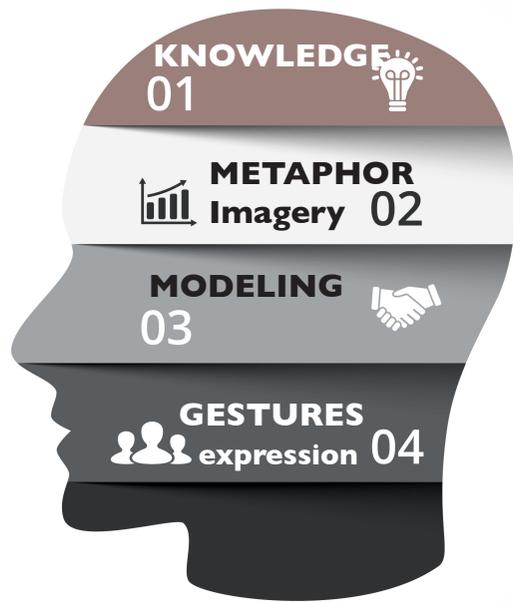
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vs.

28

Daniel Levitin's
"This Is Your Brain on
Music"

reports current research
which demonstrates how
the brain processes or
CHUNKS information.



Teaching with the
Brain in Mind?

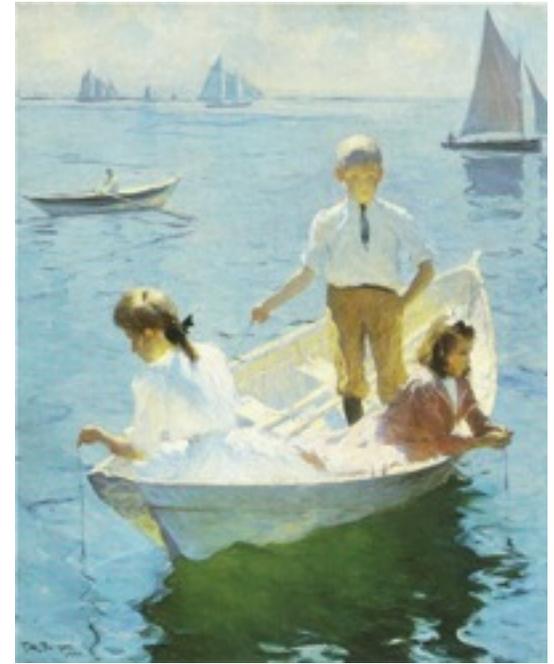
What Does the Research Support in terms of EXPRESSIVE performance?

- Traditional Concrete Musical Instruction
- Modeling
- Informative Feedback
- Figurative Language (metaphor and imagery)



Teaching with the Brain in Mind?

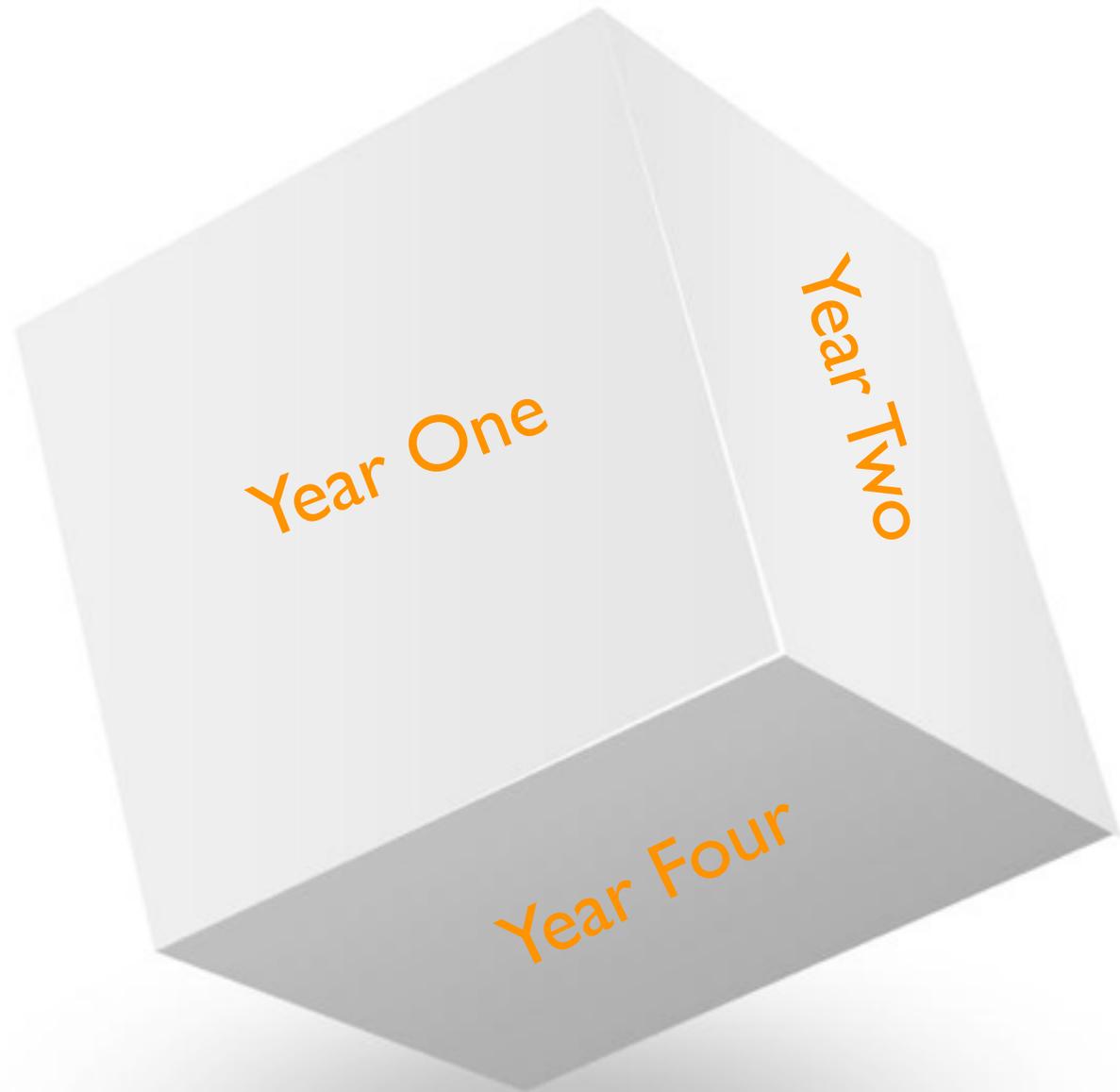
- Create a curriculum with artistic intent
- Quantify the subjective for effective and efficient instruction
- Clarify the subjective through the use of instructional strategies employing figurative language



- Create a curriculum with *artistic* intent

Four-Year Plan

- Styles
- Genres
- Chamber Music
- Standards
- Transcriptions
- Contemporary
- Current



Daily Plan for Expression through Literature (spiral design)

Lyrical/Phrasing

- Zanninelli's *The Water is Wide* (grade 2)
Lock Lomond | arr. Klauss
- Grainger's *Australian Up-Country Tune* (grade 3)
Serenade for Strings | Washburn
- Strauss' *Allerseelen* (grade 4 - traditional)
Brook Green Suite | Holst
- Whitacre's *October* (grade 4 - contemporary)
Ashokan Farwell | Unger

Articulation/Style

- Broege's *Rhythm Machine* (grade 2)
Moonlight Tango | Meyer
- Ticheli's *Fortress* (grade 3)
Suite for Strings | Washburn
- Persichetti's *Pageant* (grade 4)
- Schuman's *George Washington's Bridge* (grade 5)



Teaching with the Brain in Mind?

- **Quantify the subjective** for effective and efficient instruction through the use of instructional strategies employing **modeling, figurative language** (analogy, metaphor, imagery statements) and **informative feedback**.

MODELING

Modeling, using the **voice**, an **instrument**, or an **electronic recording**, is a demonstration that serves as an example to be imitated by a student

Students may need directed listening or guidance in knowing what specifically is being demonstrated by the model recording in order to transfer the listening model into their own performance practice.

“call and response” modeling technique

two ways models, one immediately after another - expressionless and then expressive with a preface of, “I will play this excerpt two ways; please listen and tell me which one you prefer.” Playing expressionless can bring about benefits in students’ expressive playing because the experience aids in them hearing nuances closely situated (Shaw, 2015).

Two Categories of

Figurative Language

Metaphors / Analogies

Mood or Emotional

1. A dark, mysterious, cloudy night.
2. A bright sunshiny happy day.
3. A broken heart full of tears.
4. Temper inflamed in rage because of the unfair situation.
5. Peaceful like a mirror lake reflecting the mountain image.

Two Categories of

Figurative Language

Metaphors / Analogies

Motional

1. A paper airplane gliding though the air.
2. A quarterback throwing a rocket pass to their receiver.
3. Chickens pecking seed.
4. A leaf floating in a gentle breeze.
5. Water bursting from a lawn water sprinkler.

INFORMATIVE FEEDBACK

This strategy has three parts:

- 1) **initial student performance,**
- 2) **the instructor offering information about the performance,**
- 3) **the performer, utilizing the feedback, repeating the performance in an effort to correct previous errors and enhance their expressivity**

(Lehman, Sloboda, and Woody, 2007).

Asking meaningful questions is perhaps the most direct approach regarding feedback.

FEEDBACK: **DIAGNOSE & PRESCRIBE**

Make it a WE/US experience.

When asking questions, the teacher is helping the students diagnose their musical expression allowing for ongoing adjustments by prescribing their own solutions for expressive performance.

Questions could include:

Are you matching the note length of the person next to you?

Is the energy of your section matching the energy of another choir?

Can you hear the melody over the part you are playing?

Which note in the chord is being performed the loudest?"

INFORMATIVE FEEDBACK

TECHNOLOGY

Educators might consider incorporating technology integration by assigning students:

a digital portfolio or blog, to archive student written narratives, modeling demonstrations, samples of expressive performances found online, and samples of their own playing recordings as a means to help students gain an understanding of expressive performance.

Portfolio feedback allows students to become more aware of their own expressive performance, and to have a valuable tool in synthesizing their own growth regarding expressive performance Koops (2008)

INFORMATIVE FEEDBACK

Peer Partners to perform and model for each other

Expressive playing is a performance skill that requires **careful listening and continual feedback** to fully develop, assigning expressive performance partners or “buddies” can be a useful peer-assessment, peer-tutorial, method to aid students obtaining individualized feedback regarding a variety of elements in expressive performance (style/note duration, phrasing, dynamic contract, intonation, etc.).

- **chart feedback regarding intonation** (Garofalo, 1996),
- **technique pass-off,**
- **etude assessments**
- **chamber music groupings**

Tone Production

Characteristic Tone is the core to every ensemble's clarity.
Provide a **MODEL** of the ideal concept of tone.

- initiating
[articulating]
- sustaining
- releasing

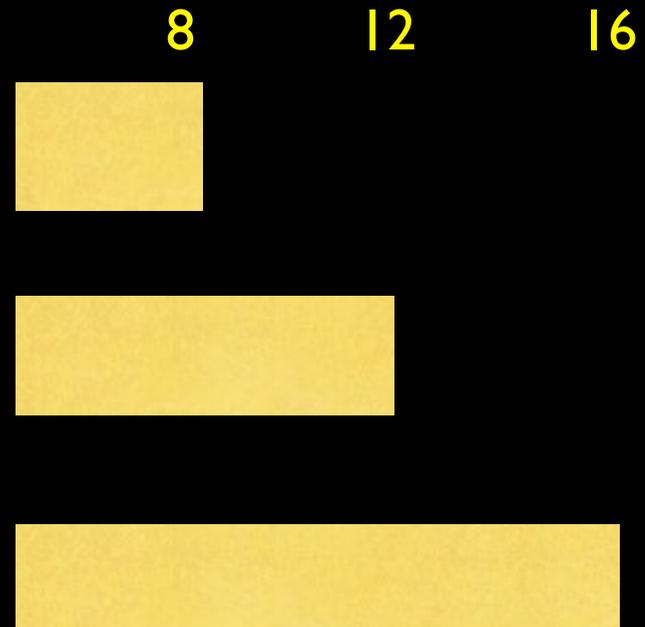
front middle back



Left Edge

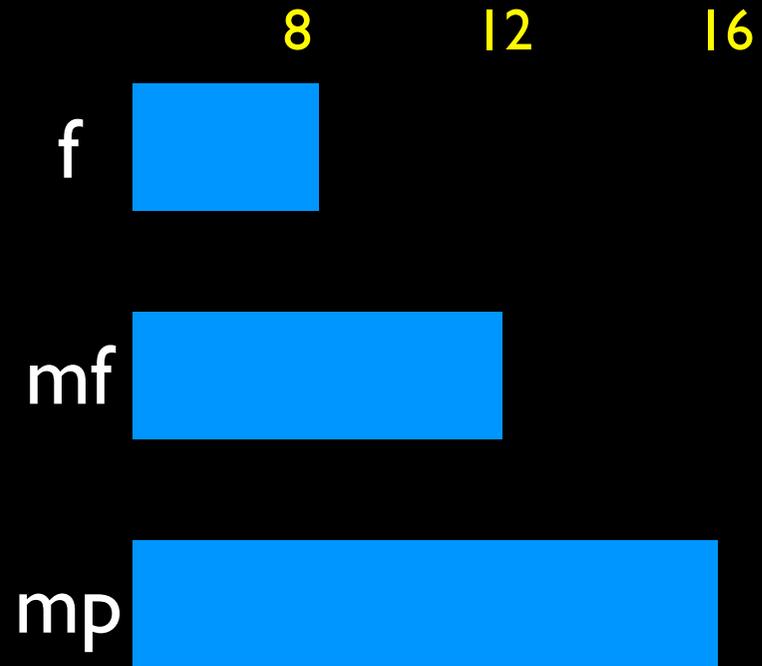
Matching Air Stream

- Breathing -
filling the glass
bottom/middle/top
- Maintain the
“compression” until
the release
- Use Numbers to
Quantify the Velocity
of the Air Stream

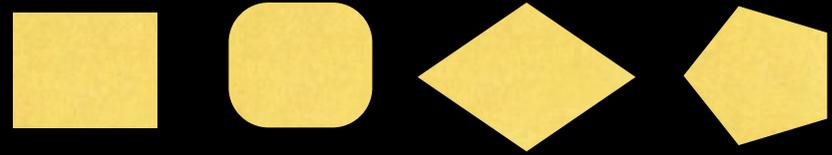


Dynamics loud/strong/soft/quiet

- Abstract- Forte
Concrete- 8 ct. air
- Transfer the air stream exercises to quantify dynamics
- Begin on a concert Bb long-tone
- Transfer to sustaining chords



Articulation



- front/initiation of sound
- energy @ the start
- compression of the air behind the tongue
- consonant and vowel
- MATCH EVERY PLAYER-
ALL THE TIME

PLAYER

TRIO,

SECTION/CHOIR

and the

FULL ENSEMBLE.

STYLE

- Matching style relates to the RELEASE

- 100% -Tenuto
- 75% -Marcato
- 50% -Staccato
- 25% -Cap Accent

2-3 Articulation Drill – Long to Short Note Values

The musical score consists of four staves in 4/4 time. The first staff shows a sequence of notes with articulation markings: a half note, a quarter note, a quarter note with a 100% tenuto bar, a quarter note with a 75% marcato bar, a quarter note with a 50% staccato bar, and a quarter note with a 25% cap accent bar. The second staff contains eighth notes, with groups of three notes marked with a '3' for triplets. The third staff features sixteenth notes, with groups of three notes marked with a '3' for triplets. The fourth staff contains eighth notes, with groups of three notes marked with a '3' for triplets, followed by a final whole note.

Balancing the Chord

- LOW REEDS RULE
- Create exercises to develop listening and tuning of the chord.
- Consider stacking from the root, add the 5th, and then add the color tone—the 3rd.

35%

5th

15%

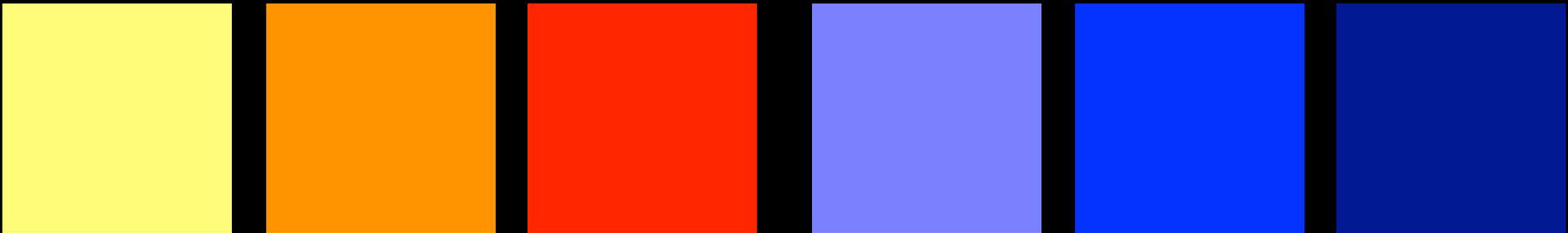
3rd

50%

Tonic
35 Low
15 High

Blending Colors of Sound

- What colors do you HEAR... What colors do you want to hear?
- SECTION/ CHOIR/ ENSEMBLE
- Change balances like an equalizer and see how you can change the COLOR of the sound.
- Blend is the Mixing of Colors





Horizontal Expression

- Tell the Story
- Communicate in Musical Sentences and Paragraphs
- Make sure grandmother can hear it the first time!
- EXAGGERATION

The Palette

Every great work of art:

focal point

character- midground

background

distant background/depth of field



PRIORITY OF SOUND

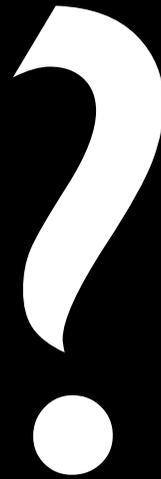


- CAN I HEAR EVERY VOICE EQUALLY AND EVENLY
- MELODY 40%
- HARMONY 30%
- RHYTHMIC ACCOMPANIMENT 20%
- LONG NOTE ACCOMPANIMENT 10%

Two Categories of Metaphors /Analogies

Mood or Emotional

Motional



What Metaphors or
Analogies Do You Use

MEGA STRATEGY

When using Verbal Explanation, add a relevant Metaphor (figurative language), model or informative feedback to enhance the learning environment.

“play this passage in a legato style, smooth and connected, like a paper airplane gliding through the air,”

MODEL: throwing the paper airplane while blowing air from deep in the abdominal core in a focused air stream helping the airplane to stay afloat for as long as possible.

RESPONSE: next, play the section with focused energized tone, asking the students to “diagnose and prescribe” what they heard, and finally offer feedback to their performance.

Upon examination, this example offers combined-synergistic, instructional strategies employing a verbal explanation, figurative language, modeling, and cognitive feedback.



contact info

David W. Vandewalker
davidwvandewalker@gmail.com

Coordinator of Performing Arts
Fulton County Schools
Atlanta, GA