Interdisciplinary Transfer and Cultivation: How Vocal, Writing, and Visual Arts Can Inform Horn Practice and Performance

D.M.A. Document

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Abstract

Pedagogy must be ever-evolving, because the cultures, environments and socio-political climates that students live and interact in are ever-evolving. Current horn pedagogical approaches are centered upon traditional methods for learning to play an instrument and study and perform pieces of music. While these traditional pedagogical techniques are sound and necessary steps towards proficiency and excellence on the horn, most of them are “horn-centric.” There are few invitations for students to use the other creative parts of themselves to inform their horn playing; while students in schools of music are often told that they are artists, they are not necessarily encouraged to interact with other art media (visual and plastic arts, dance, theatre, vocal arts, creative and expressive writing, etc.) to deepen their own understanding of a work or to gain a fresh perspective on how to tackle a horn-specific challenge.

The purpose of this document is to address this very issue and to introduce alternative art-media methods from the areas of voice, writing, and visual arts, through interaction with historic and contemporary pedagogical discourse, and through reporting the findings of a prototype workshop called Interdisciplinary Transfer and Cultivation: [ITC] How vocal, writing, and visual arts techniques can inform your horn practice and performance. In this workshop, undergraduate horn major participants from The Ohio State University engaged in three activities (vocal, writing, and visual arts
techniques respectively), designed to help them connect more deeply with an excerpt from a piece of standard unaccompanied horn repertoire, Bernhard Krol’s *Laudatio*. The results of the workshop would help discern whether experiences with ITC in horn learning are positive and successful in helping a student feel more connected and more invested in a work.

The primary research questions of this document are the following: can introducing vocal, writing and visual arts techniques through the approach of ITC increase an undergraduate horn student’s investment in a piece of music, or even in his or her own horn learning? Could ITC give students the tools to build deeper connections with their music and their instrument? Is ITC a way of infusing new perspectives and fresh ideas into students’ learning, thereby functioning as a preventative for future burn-out and during periods of delayed gratification in their horn playing careers?

This document will endeavor to show through data collected from the workshop that ITC was a beneficial pedagogical experience for the group of eight workshop participants and that ITC in turn, would be a beneficial pedagogical concept for contemporary horn pedagogy in general.
Dedication

This thesis is dedicated to my family. Thank you for all of your love and support and for forcing me to take piano lessons all those years ago. If it hadn’t been for those lessons, (despite my kicking and screaming,) I never would have discovered my love of music.
Acknowledgments

I would like to extend my sincere gratitude to my advisor and horn professor, Bruce Henniss, for his instruction and encouragement during my doctoral studies at The Ohio State University. He has given me the tools to become a more nuanced and sophisticated musician and has been a cheerleader for all my pursuits in both the performance and academic spheres. Mr. Henniss, I am a better hornist, a more creative student, and a kinder teacher for having studied with you.

I would like to thank my committee members, Dr. Russel Mikkelson, Dr. Charles Atkinson, and Professor Katherine Rohrer for allowing me to be the beneficiary of their expertise in scholarship and musicianship. Thank you for holding my work to a high level and thank you for your time freely given to discuss and refine ideas. A special thank you to Dr. Mikkelson for removing any scheduling barriers from potential workshop participants both at Ohio State and Capital University and thereby increasing the sample size and data potential of the workshop.

A special thank you must be extended to Katherine Rohrer for inspiring me as a strong female musician, helping me to discover and rejoice in my potential as a vocalist, for guiding me through the wealth of connections between vocal and horn sound production and pedagogy, and for leading me through the intense process of CITI certification and filling out an IRB application for the workshop. I could not have made it through the paperwork and anxieties of awaiting approval without your help and encouragement!

I am deeply indebted to Dr. Candace Stout for opening up my eyes and mind to voices and possibilities outside the walls of the school of music. Through her engaging lectures and assigned readings, she invited me to give myself permission to plant the seeds of this document in my mind and watch them grow. She has encouraged me as a writer and shepherded me through the document writing process. Through our discussions and writing revisions, she has inspired me to tighten my writing, deepen my research base and strengthen my convictions in my ideas.

To my wonderful and patient husband Stephen, I could not have made it through this degree without you! You gave me the courage to enter into my doctoral studies—to step back into academia, and you held my hand (figuratively and literally) through the trials and tribulations of the last three years. You have been my cheerleader, my
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Finally, I would like to thank my School of Music and horn studio friends and colleagues. Thank you for the grace and patience you extended to me during the stressful last weeks of writing. Thank you for your support and encouragement. Thank you for inspiring me with your hard work and allowing me to be a part of your growth at The Ohio State University. Thank you especially to those of you who participated in the workshop and contributed your art, your ideas and your voice to my research.
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Fields of Study

Major Field: Horn Performance
## Table of Contents

Abstract ................................................................................................................................. ii

Dedication ............................................................................................................................. iv

Acknowledgements ............................................................................................................. v

Vita ........................................................................................................................................ vii

List of Figures ....................................................................................................................... ix

Preface .................................................................................................................................. x

Introduction ......................................................................................................................... 1

Research Questions .............................................................................................................. 16

Literature Review ................................................................................................................ 18

Methodology ........................................................................................................................ 34

Data ...................................................................................................................................... 62

Discussion: Findings and Conclusions ................................................................................ 77

Bibliography ......................................................................................................................... 102

Appendix A: IRB Approval Form ......................................................................................... 107

Appendix B: Workshop Recruitment Emails ...................................................................... 109

Appendix C: Sample Workshop Packet Materials ............................................................. 113

Appendix D: Visual Art Activity Example ......................................................................... 127

Appendix E: HWS2 Data from the ITC Workshop ............................................................. 128
List of Figures

Figure 1. Questions from the ITC Workshop Survey..........................................................45

Figure 2. Prompts from the Writing Activity......................................................................58

Figure 3. Excerpt from Bernhard Krol’s *Laudatio*.............................................................65

Figure 4. HWS7 Visual Arts Activity Images.....................................................................91

Figure 5. HWS4 Visual Arts Activity Images....................................................................93

Figure 6. Pairing HWS4 Writing Prompt Excerpts with Visual Arts Activity.....................94

Figure 7. HWS3 Visual Arts Activity Image.......................................................................95
Preface

The following preface is my opportunity to express (somewhat informally) what has led me to this particular research path and prototype workshop. It is part confession, part narrative, and part happy ending.

I am the product of nearly fourteen years of horn performance pedagogy and training experienced through the lenses of three different academic institutions: a private liberal arts college; a conservatory of music; and a large state university. The pedigree of my teachers is excellent and impressive, as is the list of pedagogues and performers with whom I have received instruction in masterclass and festival settings. I am immensely grateful for the thorough training, care and guidance of my instructors and would never besmirch or belittle the education they provided. However, as I’ve grown older and have struggled (like many other classically trained musicians) with burn-out, apathy, disillusionment and lack of motivation, and the general postponement of a fruitful music career, I have wondered—could a more holistic approach take us to new places of thinking, feeling, or performing in our art? When one has lost one’s passion for one’s craft and one’s instrument, what is it that might pull one back into a place of discovery, creativity, and pleasure in the process? What else, apart from repetition, score study, listening, (repetition), intentional and varied practice (and repetition)—what else is there beyond these traditional methods to help me (or
anyone like me) to reignite a passion for music and the horn by finding alternative ways to conceive of, learn, and perform music?

During the second year of my doctoral studies I found the beginnings of my answer first in acknowledging the other pieces of my creative self that had remained neglected for years in order to prioritize my growth and performance on the horn. I reflected upon my initial dream of being a novelist—of spending my elementary school days reading, writing, attending creative writing workshops and composing poetry. I recalled the countless plays I had been a part of in middle and high school and my secret ambition to be an actress. Similarly, I remembered all the paintings, drawings, watercolors and clay sculptures of my youth living out their retirement in storage. Years of piano lessons, falling in love with Beethoven and Debussy and Chopin and Rachmaninoff—so much accomplishment on an instrument that I now hardly ever touched in order to dedicate more time to honing my skills on the horn. This specialization had led to an inevitable funneling—forcing me to give up those activities and pastimes that may very well have enriched and fed into my horn playing in the first place. Acknowledging this consequence of my degree program led me to consider all that I had pruned from the garden of my creative and artistic imagination. Had I cut back too far and for too long—was there anything left to cultivate? Had years of self-imposed horn mono-culture depleted the soil of my artist’s soul?

I have thought about farming practices—having grown up in a part of the Northwest that was rich in agriculture, I possess a degree of familiarity with them—and I pondered the fallow field and I pondered the paradox of soil growing more fertile
through rest and through re-directive sowing and harvest efforts in another field. I thought about sports practices and the idea of cross-training: the paradox of stepping back from the primary sport to engage in another sport, activity, or training technique in order to help improve performance in the primary sport or activity. According to sports training experts, this method of training provides a mental break without loss of fitness level and/or can help athletes move past plateaus in their training [emphasis added.]

Was it possible to apply these concepts to the horn and my practice time? Was it possible that spending intentional and focused time apart from the instrument could actually lead to an increase in performance and overall satisfaction with my practice experience? I had already been exposed to methods of improving my musicianship away from the horn through mental practice and score study techniques, but it was through another venue of study (voice) that I had experienced the greatest improvement in my horn playing apart from working on the instrument. In exploring true legato, phrasing, breathing, tongue placement and shape, the oral cavity, and points of resonance and support, I would transfer what I had learned into every practice session on my horn and was astounded by the improvements these transfers yielded. I had been aware of this high potential for knowledge and practice transfer since I first began studying the voice in my undergraduate degree, but I hadn’t fully explored its potential as a tool in horn performance and pedagogy until my doctoral studies.

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Could I apply the knowledge and techniques I was learning in voice lessons to the music and exercises I was working on and learn more about them apart from the horn? I believed and soon discovered that the answer was indeed “yes.” This discovery only fueled my imagination: could I bring the other parts of my creative self into the practice room with me? If yes, how? More importantly, would that help or hinder my progress on the horn? What are the consequences in engaging in activities outside of one’s primary field—of dividing one’s time, focus and energy? According to psychologist Dean Keith Simonton, expert on genius and creativity, the consequences can be incredibly positive and fruitful. He argues that

...creative geniuses tend to hold a broader array of interests than their average contemporary. While working to find a solution in one domain, they’ll dabble in unrelated fields, exploring the worlds of art, music, and literature....it’s often these extraneous experiences that fuel their ability to find unexpected connections.²

If I am to take Dr. Simonton at his word, creative exploration into other fields begets solutions, and these “extraneous experiences” fuel “unexpected connections” between the exploratory field and the primary one. This concept is affirmed in Stephen Eiffert’s book about creativity and achieving success through mental cross-training when he asserts that “Opening the mind to the possibility of solution-thinking (envisioning options) and releasing it from the recurring habit of problem-thinking (being held to conditions) is the benefit of cross-training.”³ In other words, “dabbling” in seemingly

unrelated fields can foster new solutions to old problems. Eiffert goes on to argue that even if direct links and benefits cannot be immediately drawn from engaging in other fields, one of the greatest benefits of creative exploration is “its role in changing the perspective of the creator. Often creative action leads to nothing other than a new insight or the liberation of new thoughts or attitudes.”

Armed with the belief that intentional time away from the horn and forays into my other creative interests might produce favorable results, I began to conduct experiments in the fall of 2015. I began each practice session with twenty minutes of unstructured time at the piano. Some days I played old favorites—feeling the joy of conversing with old friends, while other days I composed; a fragment here, a chorus there, until I had written something with which I was quite pleased. On the surface this practice had nothing to do with my horn playing, but after those twenty minutes of discovery and creativity and engaging with another dialect of my musical language, I felt inspired and excited to tackle the horn portion of my practice session. These experiments expanded to include implementing vocal exercises regularly into my horn practice, and even abstract painting as a way of conceptualizing and learning how to connect with a twentieth century piece I was preparing for a recital. What I observed during this process of creative supplementation to my usual practice habits was—at the risk of sounding melodramatic—life changing. What I had found was a more balanced

approach for creatively investigating a piece of music that engaged the other parts of my creative self.

As a result of what I would later identify as Interdisciplinary Transfer and Cultivation, I looked forward to practicing, and consequently improved more rapidly, because the levels of my enjoyment, investment and connection to my instrument and the music I was preparing were heightened. Outside of my practice sessions, I saw and experienced things differently, finding connections to music, the horn, and specific pieces everywhere. A whole new contextualized framework had opened up to me, and the breadth and depth of these webs of interconnectivity were thrilling. Suddenly my horn playing and what I could share with an audience was informed by my own thoughts, my discoveries, and the other parts of myself—I felt multidimensional again. More importantly, my musical art was finally an expression of who I was as a whole creative being.

I wondered whether this process could work with other horn players; hence I introduced these ideas in the form of exercises to my private students ranging from middle school age to undergraduate level. Amazingly, their collective responses to these preliminary concepts were overwhelmingly positive. This process wasn’t only for the advanced musician fighting burn-out, but was perhaps an opportunity to infuse connection, creativity, and joy into the music learning and performance process at any skill level. Thus, the foundation for this document and prototype workshop was laid.

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5 Please see Introduction for a general overview, or pages 13 and following for a full definition and discussion.
What began as a nearly desperate last-ditch effort to rekindle my passion for practice and performance on my horn led to a renewal of that passion, yes, but also opened up a whole new world of pedagogical opportunities. In this thesis, I aim to begin a conversation about bringing techniques from other art areas into the horn practice room. I acknowledge that traditional horn pedagogy lays a strong foundation, but what else can we as pedagogues offer our students to help them develop a sense of connection and personal investment in their learning? I am interested in exploring this “what else,” and through the workshop, learning how undergraduate horn students respond to stepping out of their comfort zones and tapping into other creative practices with the aim of improving their experience on the horn. I suspect they will be skeptical at first, but in the end, will they be surprised by what they discover in the process?

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6 This concept of “what else” comes from a conversation with one of my advisors, Dr. Candace Jesse Stout, Professor of Arts Administration, Education and Policy at the Ohio State University on January 11, 2017.
Introduction

Pedagogy must be ever-evolving, because the cultures, environments and socio-political climates that students live and interact in are ever-evolving. How students interact with their world is evolving too in an age of technology, the internet, smart phones, globalization, and social media. There is less social interaction and even physiological consequences from sustained time bent over a screen or texting. Students expect multi-media experiences that allow them to receive information quickly (as they might in a viral video), and a variety of options for intellectual stimuli. Current horn pedagogical approaches are centered upon traditional methods for learning to play an instrument and study and perform pieces of music. Mid-twentieth century methods and primers such as hornist Philip Farkas’ *The Art of French Horn Playing*\(^7\) and the collection of tubist Arnold Jacobs’ pedagogy in *Song and Wind*\(^8\) form the foundation for principles of breath support, phrasing, efficient posture, hand positions and embouchures. Through slow practice, metronome, drone work, and repetition this approach aims to improve both the student’s basic sound production and approaches to learning a piece of music. Building on this foundation, there is a great deal of variety available in practice.

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techniques involving mutes, hand-stopping, backwards practicing, creating etudes from
the music, melodic outlining, et cetera. Listening critically to professional recordings, as
well as recordings of themselves, is another valuable practice tool students are
encouraged to implement when learning etudes, solo literature or ensemble music.
Additionally, score study allows students to discern their role in the ensemble and
contextualize their individual parts within the whole.

While these pedagogical techniques are sound and necessary steps towards
proficiency and excellence on the horn, most of them are “horn-centric” and provide
few opportunities for students to use the other creative parts of themselves to inform
their playing. While students in schools of music are often told that they are artists, they
are not necessarily encouraged to interact with other art-media (visual and plastic arts,
dance, theatre, vocal arts, creative and expressive writing, et cetera.) This may be a
consequence of budgetary restrictions, for example, or the ever-growing battle that
undergraduates face of dividing their time between coursework, their applied lessons,
ensemble commitments, work, study time, and leisure time. However, perhaps such
interaction with other art-media might deepen their own understanding of a work or
gain a fresh perspective as to how to tackle challenges on their instrument. Even the
creative approaches Jeffrey Agrell, series editor of “The Creative Hornist,” in the
International Horn Society’s journal, The Horn Call offers are horn focused. While he
advocates improvisation, composition, learning by rote, and crossing genres (playing
pop and rock and roll music) as creative learning methods, he does not suggest
collaborating with other art disciplines as a way to advance a student’s musical
education.

The purpose of this document and the companion prototype workshop
discussed herein is to encourage pedagogical collaboration between hornists and other
artists’ ways of learning by introducing alternative art-media methods from the areas of
voice, writing, and visual arts specifically into practice techniques and pedagogy for horn
students in general (and undergraduate horn majors specifically). In order to frame this
concept of using alternative techniques to improve aspects of horn playing
pragmatically, rather than in hypothetical esoterica, I designed a workshop to test its
efficacy by developing exercises that could be put into practice with current university
trained undergraduate horn majors. The workshop was called Interdisciplinary Transfer
and Cultivation: How Vocal, Writing, and Visual Arts Techniques Can Inform Your Horn
Practice and Performance. It applies exercise activities from each of the art areas (vocal,
writing, and visual arts respectively) to a standard piece of horn repertoire: Bernhard
Krol’s Laudatio. The goal of the workshop was to provide students with new ways to
practice and perform Laudatio and to discern whether experiences with Interdisciplinary
Transfer and Cultivation (ITC) in horn learning can be successful in helping a student to
feel more connected and more invested in the piece and their work with it.⁹ What I
hoped to determine, and what I shall discuss, is whether ITC was a beneficial

⁹ It is difficult to define whether a student is “invested” in something, but within the scope of this
document, I am defining “investment” as a student’s taking initiative to investigate and learn about a
piece because s/he is curious and interested, and not only because it is what is expected of them.
pedagogical experience for the group of workshop participants and, in turn, whether ITC could be expanded into a beneficial pedagogical approach for contemporary horn pedagogy in general. I am not qualified to theorize beyond the field of music generally or the horn specifically, but I wondered whether ITC could even have broader implications for learning across disciplines. I could easily imagine implications for conductors and collaborative rehearsal experiences using ITC in chamber ensembles, for example. However, this paper will be limited only to how ITC can be applied in horn pedagogy.

Using art techniques to research a topic or idea—otherwise known as art-based enquiry (sometimes arts-based research or enquiry)—is certainly not a new concept. Art-based enquiry has been an active method of investigation in the field of psychology since 1869, when psychologists Flourney, Meyer, and Casalent explored the unconscious by acting out myths and other creative processes. Jung also used art-making, song and poetry in his clinical work.\footnote{Mitchell Kossak, “Art-Based Enquiry: It Is What We Do!,” \textit{Journal of Applied Arts and Health} Vol. 3, No. 1 (January, 2012): 11-29, \textit{RILM Abstracts of Music Literature (1967 to Present only)}, EBSCOhost (accessed March 5, 2017), 21.}

In recent years, there has been a move in many fields including psychology, education, music therapy, sociology, and performance studies towards interdisciplinary and cross-curricular approaches to learning and research and more specifically arts-based enquiry as a research method. According to researcher Shaun McNiff,

Art-based enquiry can be defined as the use of artistic process, and the actual making of artistic expressions in all of the different forms of art, as a primary

mode of understanding and examining experience by therapist, client, researcher and research participants.  

In the context of this document, one could understand the term as a primary mode of understanding and examining experience by the horn student and/or the horn instructor.

Athletes have been engaging in a similar approach of cross-disciplinary enquiry under the more familiar term “cross-training” which “use[s] another sport activity, or training technique to help improve performance in the primary sport or activity.” Just as football athletes may study ballet to improve their grace and agility on the field, exercise different muscle groups in a new way, or even to develop more effective ensemble communication or as a clinician may use visual art to engage and assess different levels of cognition in their treatment of a patient, there is much to be gained from musicians engaging in creative writing or visual art activities to better perform on their primary instrument.

There are copious benefits to incorporating techniques from various art disciplines into learning. Professor of Expressive Therapies Mitchell Kossak argues that art-based enquiry benefits learning, because it “includes multiple ways of knowing, including affective, sensory, creative, observational, and intuitional, as well as the use of experimentation, risk-taking, discovery and meaning making through art making.”

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13 Kossak, “Art-Based Enquiry,” 22.

In the broader field of music, particularly in the areas of musicology and music research, there is a great deal of collaboration between music, the arts, and science, especially in Europe—specifically in the United Kingdom and Nordic countries. Music researcher Cecilia Hultberg writes in the \textit{Swedish Journal of Music Research} that “musicology has developed into a field of research which is poly-disciplinary in approach and method,” and goes on to speak about how music education research in Nordic countries “… implies a variety of approaches and overlaps with other disciplines.”\footnote{Cecilia Hultberg, “Artistic Processes in Music Performance: A Research Area Calling for Inter-Disciplinary Collaboration,” \textit{Swedish Journal of Music Research} vol. 95 (2013): 85.} Within this same article are listed research institutions that specialize in
interdisciplinarity within music research and performance including: the International Conference on Interdisciplinarity in Musicology, the International Symposium of Performance Science, the Orpheus Research Center in Music in Ghent, Belgium, and the Research Centre for Music Performance as Creative Practice in Cambridge, UK. If the practice of using art techniques as collaborative and interdisciplinary methods of research is an accepted one amongst the broader disciplines of musicology, music therapy, and music research, could it also be adapted to individual learning and applied to the “research” of learning a piece of music’s structure both theoretically and interpretively? This is one of the questions this document hopes to answer.

Awareness of the interrelationship of the arts and their ability to inform and energize one another is not something new as discourse about the interrelationship of the artistic disciplines has been going on since antiquity. In Poetics (c. 335 BCE) Aristotle argues that poetry, drama, song, instrumental music, and dance are all united as poetry, because they all “imitate character and emotion seen through action.”\(^\text{17}\) In the 16\(^{th}\) century in his treatise on painting, Leonardo da Vinci asserted that there is common ground between music and painting, and that “music must be called nothing other than the sister of painting, because she is subject to the ear, second sense to the eye.”\(^\text{18}\)

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While the point of da Vinci’s argument is to place art above music in the artistic hierarchy, it is clear that he understood a relationship between the two disciplines. Three hundred years later, Baudelaire elaborates on this relationship by championing the “essential unity behind all sense impressions.”

The idea of collaboration, integration, and mutual inspiration between the arts and artists was prevalent amongst many of Baudelaire’s contemporaries. In the 1840s, many composers, including Franz Liszt, looked to visual art for inspiration. In fact, Liszt claimed that studying the works of Raphael and Michelangelo gave him insight into Mozart and Beethoven, gushing over Raphael’s painting of Saint Cecilia as an “admirable and complete symbolism of the art to which we devote our lives [i.e. music.]” Wagner of course with his concept of Gesamtkunstwerk “total artwork” or “synthesis of the arts” was a proponent for the power of connectivity between the arts: visual, literary, vocal and instrumental. According to Liszt, Wagner also believed in the power of color to convey meaning. In his book about Wagner’s Lohengrin and Tannhäuser, published in 1851, Liszt described how Wagner would write out his score with different colored inks in order to deepen the orchestra’s understanding of the musical parts and to see visually how the parts were interwoven on the page like a tapestry. Being able to see the way


21 Franz Liszt, Lohengrin et Tannhäuser, published 1851, cited in Dolan, “Painting and Music,” 130. Dolan describes the above anecdotes, but does not make reference to specific quotes from Liszt or the specific pages of Lohengrin et Tannhäuser that contain these anecdotes, trans. unlisted.
music plays out on the page as a visual representation (like Wagner’s multi-colored tapestry) can be a powerful way to more deeply understand a work. Carl Bergstrøm-Nielsen has been teaching graphic notation (a way to represent music visually through short-hand during music therapy sessions) at Aalborg University in Denmark since 1987. He asserts that “within the same piece of music or improvisation, a visual representation may make it much easier to examine, analyze, reflect upon and ultimately better understand how elements relate to each other.”22 For a young horn student, the potential benefits that Bergstrøm-Nielsen mentions create a compelling argument for including graphic or artistic representation of music into the learning process.

In addition to Franz Liszt, composers such as Sergei Rachmaninoff and Modest Mussorgsky wrote works inspired directly by specific pieces of art. If these seminal composers could draw inspiration from art that resulted in a rich and informed musical piece, then young music majors might also benefit from interaction with art to inform and enrich their own experience with the horn and horn performance. There is enough shared language between music and visual arts from color, harmony, structure, gesture, texture, and shape, for example, to engage in dialogue between the two disciplines. This dialogue can expand to include the art of the written word.

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In her article about introducing artists’ writings to her arts appreciation course, Dr. Candace Stout writes about the deep interdisciplinary communication many artists engage in between visual and literary art. She explains that artists understand their art’s connection to writing “not as a visual replacement, but as enhancement and alternative, another way through, over, and around. They write to communicate, to explain and clarify thoughts and feelings, to reinforce, extend, and validate visual messages.”23 Musicians and music majors could join in a similar conversation between music and writing. Such a conversation would benefit musicians in unforeseen ways, from a deeper understanding of the architecture, emotional pacing, and nuances of a piece to their relationship and interaction with it, and ultimately to an informed understanding of how they could best approach and interpret the work in practice and performance. As sociologists Richardson and St. Pierre assert, “Writing is thinking, writing is analysis, writing is indeed a seductive and tangled method of discovery.”24

While there has traditionally been a great deal of collaboration between writers and musicians in the form of lyrics and text set to music, in the genres of lieder, oratorios, masses and operas, there has been little taught about how writing can direct and focus the learning process for musical understanding and improvement.

There is already a great deal of conceptual collaboration between vocal and brass pedagogical worlds, and two recent DMA theses even deal specifically with the

interaction between vocal and horn pedagogy. Brass instructors frequently ask their students to “sing through a phrase” or literally to sing a passage before playing it. This practice can help students with aural training and phrasing. However, few instructors delve into the specifics of vocal anatomy as it applies to brass playing (vocal folds, tongue and throat tension, oral cavity space, resonating points, breath support, legato production and phrasing), and in contemporary pedagogy, brass students generally and horn students specifically are usually not vocally trained as a part of their instrumental education. This is ironic, because vocal training used to be foundational to horn playing during the golden age of the horn virtuosi in the late 18th and early 19th centuries. In his book The Horn and Horn Playing and the Austro-Bohemian Tradition from 1688 to 1830, Horace Fitzpatrick reminds his readers that one of the basic requirements for admission into a Jesuit or Bohemian Monastery was “mastery over the rudiments of singing.” He goes on to explain that the early horn virtuosi (Punto, Domnich and Fröhlich) were products of a Bohemian college and seminary education, and so advised the beginning pupil first “to learn to sing correctly before taking up the horn, this being the best way to develop proper breathing, musical phrasing, and an accurate sense of pitch.”


26 Both of the theses listed above offer suggestions for ways to incorporate certain vocal techniques to improve horn performance, though neither author calls for inclusion of vocal techniques into horn pedagogy across the board.

27 Horace Fitzpatrick, The Horn and Horn Playing and the Austro-Bohemian Tradition from 1688
In *Method de Premier et Second Cor* published in 1808 in Mainz, Heinrich Domnich writes,

...the relationship between horn-playing and singing is absolute... The beginner, even before he first places the mouthpiece upon his lips, must already have acquired perfect facility in binding notes together in legato, in identifying intervals; and in matching the pitch of a given note; all learnt by practicing Solfeggio. Although this grounding is useful when learning other instruments, it is indispensable in the case of the horn.²⁸

One of Domnich’s contemporaries, hornist Joseph Fröhlich adds that if a horn pupil

...listens to many good singers, studies singing, and strives unremittingly to pattern his playing upon good singing technique, the resulting progress will quickly advance him so far in this field as to win him recognition as a true artist on his instrument.²⁹

When did horn pedagogy veer away from foundational vocal training and the practice of solfege? Sarah Gillespie hypothesizes in her thesis that the technological revolution in brass manufacturing, specifically the invention of the valve around 1815 contributed to a pedagogical shift away from teaching focused on vocal-like lyricism “...to the ease and speedy technique that could only come from a valved horn technique.”³⁰ I am inclined to agree with Dr. Gillespie, but now two hundred years removed from the novelty of valves and horn construction producing instruments that are more and more efficient, is it time to return to the teaching of our horn forefathers?

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³⁰ Gillespie, “The First Point of Resistance,” 5.
It may be time to return to a teaching approach that encourages an exchange of knowledge and techniques between the arts. *Interdisciplinary Transfer and Cultivation* (ITC) is the term I have chosen to describe this pedagogical approach of bringing vocal, writing, and visual art techniques to traditional horn pedagogy.\(^{31}\) *Interdisciplinary* describes the involvement and interaction of various art disciplines in the horn process of learning. Engagement in these techniques outside of traditional horn pedagogical approaches will invite students to encounter new perspectives and ideas with the aim of transferring that knowledge to their horn practice and performance. Through this interdisciplinary transfer, students will have the opportunity to grow and *cultivate* their own enhanced pedagogy and practice method aimed at equipping them to develop deeper connections with and personal investment in their horn playing.

ITC is not a revolutionary or rebellious concept. Integrating the arts and transferring points of inspiration and instruction into the cultivation of a more contextual artistic product and or process is not new. Liszt, Wagner, Debussy and Sibelius all collaborated with visual artists; Liszt, in particular, believed that the arts, when merged, produced synergistic effects.\(^{32}\) French philosopher and music critic Eduard Schuré echoed these sentiments when he wrote that “The arts constitute a

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\(^{31}\) This definition was a collaborative effort between one of my committee members, Katherine Rohrer, assistant professor of voice at The Ohio State University and myself during a meeting in early October, 2016.

united whole. They are truly fertile only when they act together in harmony and support each other."  

ITC is not a rebellion against the pedagogical status quo. Sound pedagogy rooted in the foundations of air support, embouchure, sound production, music theory, scales, slow practice, and repetition remains invaluable and unchallenged. Score study and listening to virtuoso hornists, orchestras, and conductors is of course vital to training in order to learn important historical styles and performance practices. ITC is instead an approach or learning tool meant to be used in conjunction with traditional horn pedagogy. ITC is potentially limitless in its scope—the areas of voice, writing and visual art are only a stepping-off point chosen in this study predominantly because of the author’s level of familiarity with them. However, any artistic area such as dance, drama, plastic arts, performance art, film, etc. has the potential to change the perspective of and lend new solutions to the hornist.

In suggesting the integration of vocal, writing and visual arts techniques into horn pedagogy, I am certainly not proposing that hornists endeavor to become skilled painters, vocalists, or novelists, but am instead proposing that we (hornists) consider ourselves as artists. To return to the previous cross-training example of the football athlete studying ballet to improve grace on the field, that same professional football player would never suggest he is giving up football training to become a ballet dancer;

rather, he adopts ballet as a useful tool for acquiring a skill he needs to improve his
“game.” Said another way, “learning to write [or practice] in new ways does not take
away one’s traditional writing [or practice] skills any more than learning a second
language reduces one’s fluidity in one’s first language.”34 Neither is the non-traditional
approach of ITC meant to take away from the learning and practice skills horn students
have already acquired.

ITC is an approach that seeks to find connectivity among the arts and to deepen
musical connection and understanding within the context of horn pedagogy by
engagement with vocal, writing, and visual art techniques. As musical artists, we engage
in “performing the possibilities of human experience”35—a privilege that requires
personal investment on the part of the performer. Investment in the technique and
mechanics of executing the notation properly to be sure, but also the additional
investment of the performer themselves. Investment in seeing, hearing, singing,
reading, and writing a piece from a parallactic approach.

35 “Performing the possibilities of human experience” must be credited to one of my advisors,
Dr. Candace Jesse Stout, Professor of Arts Administration, Education and Policy at the Ohio State
University from a conversation on March 1, 2017.
Research Questions

The preceding sections have presented the philosophical and practical issues that gave rise to the concept of Interdisciplinary Transfer and Cultivation [ITC]. In order to test its validity as a new pedagogical approach, however, it was necessary to put into practice. I therefore decided to design and conduct a prototype workshop that would offer preliminary answers to the following research questions; Can introducing vocal, writing and visual arts techniques through the approach of [ITC] increase an undergraduate horn student’s investment in a piece of music, or even in his or her own horn learning? Could ITC give students the tools to build deeper connections with their music and their instrument? Is ITC a way of infusing new perspectives and fresh ideas into a student’s learning, thereby functioning as a preventative for future burn-out during periods of delayed gratification in their horn playing careers?

The purpose of the aforementioned workshop was to discern the efficacy of ITC—that is, introducing alternative art-media methods from the areas of voice, writing, and visual arts into horn practices and pedagogy. Rather than simply proposing the idea that students would enjoy applying creative non-traditional horn pedagogical approaches to their study and performance of a piece of music and that these methods might actually increase the student’s connection and investment in that same piece, I wanted to put these ideas into practice with undergraduate horn majors. I hoped to
discern whether experiences with ITC in horn learning were positive and successful in helping a student feel more connected and more invested in a work. I wanted to determine to what extent these aims were satisfied or unsatisfied through the short-answer pre- and post-workshop surveys that participants took before and after the workshop (a duration of only two hours.). Each survey included the same five questions about each student’s practice habits and level of satisfaction and inspiration with his or her current approaches to learning a piece of music. I also collected written reflections about each ITC exercise they participated in, as well as additional writings, artwork, and vocal recordings made during the workshop. I analyzed the above data based on levels of satisfaction that the participant responses communicated, on trends in those responses and any change in responses before and after the workshop and used that data to determine that ITC was a beneficial pedagogical experience for the group of workshop participants and in turn, could be a beneficial pedagogical enhancement concept for contemporary horn pedagogy in general.
Literature Review

Vocal Pedagogy and the Horn

As mentioned above, most hornists and wind players in general are familiar with a certain amount of interaction with the vocal discipline inasmuch as they are encouraged to play with a cantabile style and practice solfege and sight-singing to improve aural skills. This interaction is more emulation than pedagogical discourse between the vocal and wind player realms. I am interested in entering into a conversation with vocal pedagogy in order to gain the benefits of its particular perspective. Vocalists, according to Scott McCoy “…tend to be very empathetic listeners, sensing technical aspects of others in their own bodies.”\(^\text{36}\) I have experienced this empathetic skill in action on several occasions when I’ve played audition excerpts on my horn for my vocal instructors at both the University of Cincinnati College-Conservatory of Music and at The Ohio State University. Each of my instructors was able to intuit issues of tongue placement and tension, vowel shape, onset, jaw tension, and phrase direction in my playing. Once they had identified these issues, they both used vocal exercises to work with me through singing and playing the horn to correct them.

Inevitably, whenever I played the excerpt again, I couldn’t believe the improvement in sound quality, ease of production, and clarity.

What I have learned from these experiences and a myriad of other transference opportunities over the past two years in my vocal study is that a vocal pedagogue will listen and look for different things than will a horn pedagogue. A horn instructor’s paradigm is entwined with the mechanics of playing the instrument, and, in working with a student, the instructor will inevitably anticipate technical challenges of range, embouchure, fingerings, and air support and focus on those aspects of the horn student’s playing. This is of course an important part of the horn student’s education, but if that same horn student is able to play for a vocalist and work through similar passages with the vocal instructor’s ears and eyes tuned to resonance, and subtle movements in the larynx, jaw, and tongue, what else could that student learn?

After all, vocalists and wind players produce sound in a similar fashion. As McCoy points out, to produce sound on any instrument (including the voice,) three elements must be present: a power source, a vibrator, and a resonator.37 For the vocalist and hornist, the power source is the same: our breath. The vibrator for a vocalist is his or her vocal folds—which look remarkably like vertically oriented internal lips, and for the hornist, our vibrator is the contact between our lips and the mouthpiece. The vocal tract or length of inner “tubing” from nose to throat (with six distinct areas) is the resonator for a vocalist. For the hornist, that resonator begins with the vocal tract and continues

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37 Ibid., 26.
through the length of the twisting metal tubing and bell flare of the horn. This is why changing vowels or tongue position while playing the horn affects the tone quality. The similarities of breath, lips, and tubing in sound production between vocalists and hornists alone merits investigation into what we can learn from one another in our approaches to creating, interpreting, studying, and performing musical sounds.

Horn performers and pedagogues of the late 18th and early 19th century understood the close musical relationship shared by hornists and vocalists, and strongly encouraged their horn students to invest in vocal training. Hornist Joseph Fröhlich wrote in his thesis on horn playing that “A singing style is the horn player’s principal grace, just as the choir-school is the only true training ground for those who in time hope to accomplish anything worthwhile on their instrument.” 38 Horn scholar Horace Fitzpatrick argues that the intervallic leaps that abound in Mozart’s horn concerti are a nod to both the horn’s connection to the voice and his bel canto aria composition style, and, driving the point home explains, “As the technique of the horn was based directly upon vocal principles, it is not surprising to find that it embodied the vocal device of the disjunct legato.” 39

The majority of present day horn pedagogues do not utilize the same progression from vocal to horn studies taught by the early horn fathers. In brass pedagogy in general, there is, however, a basic understanding that singing for pitch identification and to aid in phrasing is beneficial. Arnold Jacobs, who was himself a vocal

38 Fröhlich, Vollständige-Theoretische Musikschule, iii, 17 and 20 in Fitzpatrick, The Horn, 180.
39 Fitzpatrick, The Horn, 165.
major before becoming a world-renowned pedagogue and tubist with the Chicago Symphony Orchestra, used to say that in brass playing “...song is 85% of music” with the other 15% concerned with mechanics.\textsuperscript{40}

One of the tenets of Jacobs’ teaching was conceptual sound—hearing (imagining) one’s ideal sound before playing a note or, put simply, hearing the passage internally before playing it on one’s instrument. According to Jacobs, “It does not matter what octave you sing in the mind. What comes out of the instrument should be a mirror image of the conceptual thought of the brain. It is conceived sound.”\textsuperscript{41} Jacobs’ students Sam Pilafian and Patrick Sheridan, in their practice method book \textit{The Brass Gym: A Comprehensive Daily Workout for Brass Players}, take the idea of conceptual sound one step further and recommend the singing of passages before playing them in their “Beautiful Sounds” exercise.\textsuperscript{42} This resource might be enhanced by including pedagogical ideas about how to sing the passage to reap the greatest benefit. For example, they could include instructions for how to improve vocal tone, color, phrasing, or legato which would in turn lead to improvement of all of those areas in brass playing generally and horn playing specifically. Instead, like mouthpiece buzzing, singing is used only as a tool to strengthen aural skills and pitch recognition.

Like their brass playing peers, many current horn pedagogues also encourage the study of sight-singing and solfege. Internationally acclaimed horn soloist and teacher

\textsuperscript{40}Arnold Jacobs’ collected sayings and teachings found in Frederiksen, \textit{Arnold Jacobs}, 94.
\textsuperscript{41}Ibid., 137.
Frøydis Ree Wekre recommends daily solfege work for accuracy, memorization, and intonation. In his recent brass method book *Good Vibrations*, Randy Gardner suggests integrating solfege work into instrumental practice, because “...solfege or sight-singing skill is essential to achieve a high level of music performance.” John Schlabach, trumpet professor at Ohio University has long been integrating singing into his trumpet instruction and personal practice routine. He is primarily concerned with how singing a passage relates to whether a student’s ear is leading his or her playing rather than following the sound of the instrument. He argues that if a player cannot sing notes accurately, it usually means he or she is not hearing the pitches before they are being played and that “…the instrument is being used to confirm each note for the ear.”

Schlabach goes on to say that “Improvement of aural ability is also much more closely related to significant gains in range and endurance than most players realize.” He also points out an interesting correlation between how one sings a passage and its effect on how the passage is played on the instrument by cautioning that “…weak or careful singing shows up as tentative playing.” Weak, careful (tentative), or timid singing can then produce weak, tentative, or timid playing. Conversely, confident, accurate, and expressive singing can produce the same kind of playing on one’s instrument.

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46 Ibid., 63.
47 Ibid., 63.
From this warning, one can infer that students should sing with strength and confidence, but how does a brass player without vocal training learn to sing with the support and confidence of a vocalist? Can basic vocal techniques and knowledge be applied to horn players as a means of improving tone quality, support, and phrasing on their instruments? These questions point to a general lack of conversation among brass pedagogues about how to sing well for the sake of progress on our instruments. As brass players, we may be missing out on opportunities to use the vocal instrument as a legato and phrase refining tool (among other possible uses) so long as we only see it as a pitch-precision tool.

Arnold Jacobs comes close to relaying the potential opportunities of vocal studies and singing well to teach a brass player more about his or her music than intervallic relationships. He says,

Solfege converts written notes to sound, a great mental and musical exercise. You should convert printed notes to sounds as quickly and surely as you convert printed words to ideas. The printed word run stands for the idea run. The printed note D stands for the sound D. There is a great deal of danger in converting printed notes to fingerings. A musician must refine the skill of converting printed notes to music.48

When he speaks of converting notation and chooses language like “sound” and “music” rather than “pitches” for example, Jacobs implies a comprehensive concept of tone, resonance and phrasing. He is hinting at the musical benefits of solfege, but he does not unpack what those benefits are.

48 Arnold Jacobs collected sayings and teachings found in Frederiksen, Arnold Jacobs, 140.
Writing/Literature and the Horn

Since the late 1960s narrative inquiry, or using writing and story-telling to “...reveal multidimensional meanings and present authentic and compelling rendering of data” has been more common across disciplines.\textsuperscript{49} Writing as a method of knowing is widely accepted in the fields of sociology and art education, but virtually unknown as a learning tool to musicians. In their article “Writing: A Method of Inquiry,” Laurel Richardson and Elizabeth Adams St. Pierre claim writing as a “…dynamic creative process” and that “…writing is thinking, writing is analysis, writing is indeed a seductive and tangled method of discovery.”\textsuperscript{50}

Writing is another form of discipline—of self-reflection, awareness and of moving toward areas of improvement. In his book about increasing creativity and achieving success through mental cross-training, Stephen Eiffert advocates the practice of writing, because it “can uncover the negative processes that limit one’s potential and begin revealing the process of self-discovery of our unlimited potential.”\textsuperscript{51} He continues encouragingly, “You will begin to develop a relationship with your imagination that you would have never known possible. You will find that your ideas improve and your comfort with the creative process grows.”\textsuperscript{52}

Keeping a practice journal, although perhaps more data oriented and analytical, is also a pragmatic way that writing informs horn playing. Keeping track of what one has

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\textsuperscript{49} Patricia Leavy, \textit{Method Meets Art: Arts-Based Research Practice} (New York: The Guilford Press, 2009), 27.
\textsuperscript{50} Richardson and Adams St. Pierre, “Writing,” 960 and 967.
\textsuperscript{51} Eiffert, \textit{Cross-Train Your Brain}, xix.
\textsuperscript{52} Ibid, xx.
\end{flushleft}
practiced, how long one has practiced, tempi achieved, specific practice techniques employed, and how responsive or unresponsive one’s lips were on a given day is all extremely valuable information for assessing progress and planning more efficient future sessions. Randy Gardner implores students to “Journal your work in detail. Account for every minute of your practice sessions, as well as your subjective responses [emphasis added].” He goes on, “Continue journaling long after you have established practice habits that work for you, especially when problems arise that defy your immediate understanding.”53 In addition to data collection alone, Mr. Gardner is suggesting that journaling “subjective responses”—one’s thoughts and feelings about practice, the horn, or the repertoire being practiced—may also be a valuable discipline.

Many visual artists use writing as a way to better understand their own creative process and products. Candace Stout’s article “Artists as Writers: Enriching Perspectives in Art Appreciation” tells of how she made a switch from secondary to primary sources in her teaching of an art appreciation class. “The writings of these artists,” she writes, “…provided compelling examples of artists seeking alternative outlets for pondering and working through troubling issues, representing alternative realities, and for chronicling, through aesthetic form, the living of life.”54 She continues, saying that in reading what these artists had written about their art, her students “…discovered a richness in the language of artists that rivals the creative capacity of their visual works.”55 Her article

53 Gardner, Good Vibrations, 6.
54 Stout, “Artists as Writers,” 235.
55 Ibid., 239.
sheds light on how visual artists used writing to improve their connection to their art and their relationship with it by “pondering and working through troubling issues” and it begs the question, why isn’t writing to work through the troubling issues of horn practice and performance a normative part of horn training and education?

In *Literary Music: Writing Music in Contemporary Fiction*, Stephen Benson begins to explore the relationships between writing, literature (contemporary fiction and the fairy tale,) and music. His work is part of a recent move in musicology towards attempting to study and describe what we hear and/or how it affects our relationship to it, “...to see how and why music continues to be valued so highly.”\(^{56}\) Benson’s work acknowledges the “...shortfall between musical experience” (what’s thought, felt, and communicated,) and, he continues, “it’s conscious verbalization”—how we speak about or write about the sometimes deeply personal experience of composing, studying, practicing, performing, or hearing music.\(^{57}\) He understands this “shortfall” to be the implicit belief that writing about music and experiencing music requires theoretical competency and analysis. He would argue however, that there are other valid writing styles and he explores the value of non-theoretical, even expressive and fictional writing as a way of more deeply knowing or experiencing music. In his words, these kinds of writings “...allow us to see, literally, and literarily, how music is received as music.” He

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\(^{57}\) Ibid., 2.
goes on to assert that “Fiction serves as earwitness to the role of music in everyday life, a record of why, where, and how music is made, heard, and received.”

This concept of using fiction—rather, the study of fictional accounts of musical experiences proposed in Benson’s book—treats musical writings as a musicological tool, but could fictional writings about musical experiences serve a pedagogical function? What could students learn about a piece they are studying if they engage their imaginations and compose narratives to accompany it? Could such forays into expressive and fictional writing enhance a student’s understanding of and personal investment in a piece of music?

Musicologist Peter Dayan sees literature and music as interactive forces and his book *Music Writing Literature, from Sand via Debussy to Derrida* parallels Benson’s interest in studying literature about music as a way of understanding music’s role in literature and culture. Like Benson, his work and ideas seem aimed more at the musicologist or writer than at the music student or performer.

### Visual Arts and the Horn

In his introduction to *The Routledge Companion to Music and Visual Culture*, editor Tim Shephard hints at one of the main hindrances to collaboration between musicians and visual artists. He points out that the “…reluctance to engage in the

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58 Ibid., 4.
specialized discourse of the other lies in the problem of disciplinary translation,” that is, in seeking a shared vocabulary and way of communicating what each discipline can bring to the other.  

This discourse is beginning to emerge in a recent subgenre of music study concerned with “…integrating the study of both arts into a new, synthesized understanding.”

Simon Shaw-Miller’s work, *Eye hEar: The Visual in Music*, is a part of this new scholarship. He believes music is a visual art, arguing that

...music could not escape the visual. It seeped out in musical notation, in the centrality of the score as the visual heart around which instrumental music beats; in the gestures of conductors as the visual fulcrum from which the symphony orchestra is impelled; in the expressive vision of the virtuosi, and in the emergence of the concert hall as the site (and sight) of absolute music’s triumph.

Apart from the visual aspects of music performance Shaw-Miller perceives music as inherently imagistic, provoking images in a psychological sense. Outward manifestations (visual art) of these internal psychological images would therefore be a natural outlet for processing the psychological impact music has on listener and performer alike. He points to Satie’s score to *Sports et divertissements* (1914) as an example of integrating music’s visually performative and imagistic qualities, because the

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61 Ibid., 1.
63 Ibid., 61.
score contains poetry, text, music, and image and is meant to “...be consumed as one integrated experience.”

This document has already made reference to Bergstrøm-Nielsen and his work with graphic notation. While the method of graphic notation could be one way for a horn student to visually represent music to analyze patterns and structure, Bergstrøm-Nielsen teaches graphic notation as an efficient data collection method in the field of music therapy. Although seen through the lens of music therapy and clinical studies, Bergstrøm-Nielsen’s definition of graphic notation’s function transfers beautifully to the ways in which creating visual art can aid in better understanding music. He writes that the aim of graphic notation is to “...seek to describe the sound and how it changes; not to make a work of art taking music as a jump-off board only.”

For understanding the historical connection between music and visual arts, Therese Dolan has illustrated strong relationships between composers, painters, and poets in the 1840s. William Coleman has explored reciprocal relationships between musicians and artists and between musical and visual art pieces. For example, Mussorgsky’s *Pictures at an Exhibition* (1874) was a musical representation of his late friend Viktor Hartmann’s artwork. Mussorgsky’s musical composition has since been translated back into artwork by artists Wassily Kandinsky and Frank Nelson Wilcox. Their

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64 Ibid., 75.
65 Bergstrøm-Nielsen, “Graphic Notation,” 163.
66 Dolan, “Painting and Music” 127-134.
artwork in turn has been (re)presented as music in Philip Corner’s 1980 *Pictures of Pictures from Pictures of Pictures*.67

Coleman also explores the friendship and possible artistic collaboration between Finnish composer Jean Sibelius and Finnish painter Akseli Gallen-Kallela. While the information on painter/composer reciprocity is interesting, it is all presented in the framework of historical findings, and Coleman makes no suggestions that contemporary composers or performers should engage or collaborate with visual artists. The value of his work to this author and the argument for ITC approaches to horn pedagogy, however, is in learning that there is historical precedence for integrating visual arts into musical endeavors. One of Sibelius’ students wrote about how he drew inspiration from engagement in the arts saying, “Sibelius was deeply interested in literature, fine art, history, and other subjects....Many of his happiest and most popular inspirations have originated in his reading and contact with other arts.”68

Gurminder Kaur Bhogal presents interesting arguments for the efficacy of using metaphors from the art areas of painting and literature to support a musical concept. Ms. Bhogal asserts that “painting and literature endowed music with a narrative significance,” and that because of the interconnectivity of music, painting and literature, “cross-disciplinary metaphors are effective because the connection established between domains [the familiar domain and unfamiliar domain,...has considerable physiological

This physiological resonance explains the effectiveness of using metaphors such as “warmer tone, brighter sound, fluid lines, etc.” to help horn students improve their musical execution on the instrument.

Antonio Cascelli’s work and Tim Shephard’s work shed some light on discussions about the relationship of the arts that have been ongoing since antiquity in philosophical and artistic treatises. This begs the question of why discussions about the relationship between the arts has not led to a relationship between the pedagogical techniques of the arts.

Another recent anthology on this subject edited by Marsha Morton and Peter Schmunk offered more of the same historic precedence for artistic interconnectivity. Morton cites eighteenth century German composer and conductor Carl Friedrich Zelter who wrote in 1783 that

There is only one Art; painting and music are only different fields, part of this general Art; one must know the boundaries, but also how it looks from the other side; yes, the painter who is musical, just as the composer who paints, these are the true, genuine artists.

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72 Morton, “From the Other Side,” 1.
The argument for historical precedence in conceiving of the arts entwined with the potential to produce “synergistic effects”\(^\text{74}\) stops there.

In the field of neuropsychology, Dahlia Zaidel’s work on the neuropsychology of art which presented case studies of artists, musicians and composers who have suffered brain-damage offers compelling reasons to incorporate art production into musical practice and study. She writes, “Currently, given the available data, rather than a single brain region or pathway, it would appear that art production engages multiple neural regions, and their interconnections.”\(^\text{75}\) In what I perceive as the primary reason for horn students to engage in abstract art to better understand a musical piece, Dr. Zaidel asserts that “The practice of art allows experimentation and innovation, and, to the extent that the society allows this, the practice is a reflection of cognitive and emotional flexibility.”\(^\text{76}\)

As demonstrated above, while there is discussion in the literary discourse about the tradition of vocal techniques in brass and horn playing, music and literature, and music and art, most if not all of these sources do not address the question of how incorporating techniques from other art-media can positively influence horn playing. There is a clear connection between vocal production and phrasing and brass (more specifically horn) sound production and phrasing, but as yet, no one in the literature has suggested engaging horn students in vocal exercises. There is a great deal of scholarly

\(^{74}\) In Marsha Morton’s words, Franz Liszt believed that the arts, when merged, produced synergistic effects, Ibid., 9.


\(^{76}\) Ibid., 208.
support for the benefits of writing as a discipline and for engaging in creative activities, but these benefits have not yet been incorporated into a pedagogical approach.

The present document aims lay a foundation upon which to build a contemporary pedagogy that is a kind of return to a holistic way of conceiving of the potential of the arts to illumine, inform, and enhance musical study. ITC is an approach with roots grounded in the horn playing tradition, design supported by the literary tradition, and implementation verified and affirmed by the experience of eight participants in the ITC workshop.
Methodology

As mentioned above, the primary research questions that motivated this document were concerned with determining the efficacy of ITC as a pedagogical approach; Would students develop a stronger sense of connection to and/or investment in *Laudatio* as a result of their experiences during the workshop. Would they gain alternative approaches to learning in general? Embedded within these over-arching questions was the issue of how students would respond to ITC. Would these exercises be effective? Would students respond positively or negatively to these activities which may not be a part of their primary field of study? How could a lack of skill in the areas of voice, writing and visual arts influence or impact their experience?

To address these questions, it seemed prudent to involve actual undergraduate horn students in the process, rather than theorizing scenarios on a hypothetical plane. Was there a way to discern how students responded to ITC and whether or not they perceived clear benefits to be found in the experience? I considered the successful yet informal experiments I had been conducting with my private horn students and thought about how to maintain an instructor/student dynamic within a formalized structure involving more than one student. The solution presented itself in the form of a workshop—a term used here instead of study, because a workshop connotes the working-out (in this case, almost collaboratively) of an idea or concept.
ITC as a pedagogical concept is still in the very early stages of design and implementation, so it seemed ill-fitting to conceive of this workshop as a “study” meant to show or produce any kind of conclusive statistics and/or results. Rather, the purpose of this workshop was to discern the efficacy of *Interdisciplinary Transfer and Cultivation*, that is, introducing alternative art media methods from the areas of voice, writing, and visual arts into horn practices and pedagogy. Rather than simply proposing the idea that students would enjoy applying creative non-traditional approaches to their study and performance of a piece of music, I put these ideas into practice with undergraduate horn majors, because I believed that these methods would increase students’ connection to and investment in that same piece.

There was measurable data collected during the workshop to facilitate discerning the efficacy of ITC in undergraduate horn pedagogical settings. This measurable data included a pre- and post-workshop survey about each student’s practice habits, and level of satisfaction with their current approaches to learning a piece of music. Other data included written reflections about each ITC exercise in which they participated, as well as all writings, artwork, and vocal recordings made during the workshop. I analyzed the above data by observing any changes (or constants) in participant responses between the pre-workshop survey and the post-workshop survey that was administered to them only two hours later after the workshop activities had been completed. I analyzed their creative writing and visual arts pieces through the lens of their respective written responses to each of those activities. I was not interested critiquing the quality of their writing or of their visual art as a writer or artist might be
qualified to do, but rather, I was interested in assessing how valuable or invaluable each participant found the creation of those pieces to be during the workshop activities. Using these methods described, I used the data collected to determine that ITC was a beneficial pedagogical experience for the group of workshop participants and in turn, that ITC could be a beneficial pedagogical enhancement concept for contemporary horn pedagogy in general.

**Workshop**

The *Interdisciplinary Transfer and Cultivation Workshop: How Vocal, Writing, and Visual Art Techniques Can Inform Your Horn Practice and Performance* was structured to take place on one day and time and to last just over two hours in duration. The choice to condense all three activities (vocal, writing, and visual arts) into one two-hour session was one of logistics in recruitment and scheduling conflicts rather than one wholly of design.

The room in which the workshop was held was arranged into three clearly divided spaces with posted signs (color-coded) to delineate one activity’s space from another. In this way, the participants made both a mental and physical move from one arts activity to another.

The structure of the workshop was intentionally designed to have each activity (vocal, writing, and visual arts) interspersed with reflection exercises. This required the student participants to engage in a period of reflection and processing after being exposed to an unfamiliar and potentially uncomfortable learning experience outside of
their traditional horn learning expectations. These reflection exercises also provided valuable feedback about the participants’ experience with the activities and functioned as data that helped to answer the primary research questions. Each of the exercises was centered upon the same excerpt of music from Bernhard Krol’s *Laudatio*, using ITC approaches to address common horn challenges inherent in the musical excerpt.

At the beginning of the workshop, each participant was given a “workshop packet”—a manila envelope containing a checklist of materials, writing utensils (pens and pencils), a nametag with a unique letter-number combination, two copies of an IRB approved consent form (one to turn-in and one to retain for their records), two copies of the short-answer survey and color-coded packets for each activity (vocal-light blue, writing-light green, visual arts-lavender), notebook paper for extra writing space, and extra sketch and watercolor paper for the visual arts activity.  

Nametags were issued to each participant in the workshop packet to maintain the privacy of the participants, particularly during the vocal activity, which was recorded. Because many of the participants were students at the Ohio State University and known to the researcher, the nametags (which the participants wore on their blouses and tops) were a fail-safe to ensure that the researcher did not accidentally call a participant by name during the vocal activity, thereby threatening his or her privacy and confidentiality on the recordings. On the last page of the consent forms each participant had a space to write-in his or her coded nametag letter-number combination

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77 A sample of the workshop packet is included in the Appendix C.
to provide the researcher with a key of participant names and codes. This key was necessary to pull any data about gender, university attended, or year in school for any future research.

The activity packets were color-coded for a few reasons. First, to allow participants to quickly assess what paperwork belonged to which activity, second, to make the quantity of materials in the workshop packet less intimidating, and finally, to keep everything organized for the participants and later for efficient data processing and interpretation. Light colors were chosen so that all materials would be easy to read and write on in any standard blue or black ink.

The participants were welcomed to the workshop, and points of concern with both the consent form and the workshop packet in general were clarified and discussed before the consent forms were signed and collected. Participants were only asked to bring their horns, mouthpieces, smart phones, and ear buds to the workshop. Extra listening devices and ear buds were provided for any students who either did not own or forgot to bring a smart phone with them to the workshop.

Following the collection of consent forms, a short-answer pre-workshop survey was administered with questions pertaining to students’ satisfaction with practice tools available to them and their motivation and inspiration levels as they pertain to practicing Laudatio. This survey (which was administered again at the end of the workshop as a post-workshop survey) was a crucial piece of data in discerning whether there was any real change in how the participants perceived the variety of practice tools
available to them, their satisfaction with those tools, and their level of motivation and inspiration to practice and perform *Laudatio* after engaging in the ITC workshop.

**Participants/Sampling**

Although the ITC approach may have benefits for horn students from beginner to advanced, the scope of this workshop was concerned only with undergraduate horn majors as the research participant sampling. Undergraduate horn majors (whether performance or music education) all must learn a similar set of skills, repertoire, and general proficiency on the instrument, so, for the sake of consistency, graduates and high schoolers were excluded from this workshop. Undergraduates are also more plentiful locally (in the Columbus, OH area) and would provide a larger sampling group for the workshop.

Recruitment for the workshop was a simple and straightforward process. The researcher contacted both the horn professor at The Ohio State University (Bruce Henniss) and at Capital University (Kimberly McCann) to explain the workshop and ask whether each of them would forward a recruitment email to their horn studios. Each professor kindly agreed, and once IRB approval for the workshop came through on March 8, 2017, the researcher sent recruitment emails to each professor at each University, and those emails were in-turn forwarded to their respective horn studios. Unfortunately, no students from Capital University volunteered to participate in the workshop.
The email very clearly stated that only undergraduate horn majors were eligible to volunteer for the workshop and asked potential volunteers to email their intent to participate. Ideally, the researcher would have had 10-15 participants from each of the universities participate to better test ITC’s effect on a larger sample from two different horn studios, though a more realistic expectation would have been for 10-15 total participants representing both universities. However, the sample size for the workshop ended up including only eight volunteers from The Ohio State University (OSU). These volunteers were all over eighteen years of age and represented first-year through fourth-year students. There were five male and three female students.

One of the volunteers, though not a music major, performs in an OSU performance ensemble that is audition-only and made up predominantly of music majors. This participant (HWS2) had learned of the workshop from other volunteers and asked to participate and even volunteered to sign the consent form. I acquiesced to the request and allowed HWS2 to join in the workshop activities with the understanding that HWS2’s data would not be included in my main body of workshop data. However, I have included some of HWS2’s workshop data in the discussion section, because I think the responses and survey answers are interesting.

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78 A copy of the recruitment letter can be found in the Appendix B.
79 To view all of HWS2’s data from the workshop, please see Appendix E.
The Sample Piece

Due to the experimental and likely unfamiliar nature of the ITC workshop activities, it was important that the participants had a familiar point of reference upon which their experiences could be anchored. Additionally, the whole purpose of the workshop was to investigate whether ITC as an approach can help students build connection to and investment in a piece of music, their horn playing and/or their practice, and so it was imperative that a familiar piece of music lie at the very heart of every activity. The anchoring piece chosen was Bernhard Krol’s *Laudatio*. Composed in 1965 for horn virtuoso Hermann Baumann, *Laudatio*, in the composer’s own words is “a meditative piece of music where in the middle a reference to the Gregorian *Te Deum laudamus* is made...Baumann asked for this short piece to do a radio recording.”\(^8^0\) The piece for unaccompanied horn has since become a standard of horn literature, appearing in competitions, auditions, and as part of most undergraduate horn major’s repertoire.

There are several reasons why *Laudatio* is an ideal musical piece upon which to center the ITC activities. The work is a twentieth century composition for unaccompanied horn, which demands from the hornist a heightened level of personal investment to understand and perform the work with conviction without the aid of historical style or performance practice to set the parameters of their interpretation.

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While there are tempo indicators (e.g. \textit{meno mosso}, \textit{allargando}, and \textit{adagio solenne}), and clearly defined sections within the work, there is no time signature and measures contain different amounts of beats. For this very reason, I labeled each section of the workshop excerpt with a rehearsal number to aid in ease of reference during the workshop activities.

There is no one “right way” to perform the work, especially since it lends itself to a general \textit{rubato} approach and an expectation that interpretive license may be taken throughout, particularly in transition moments. Some hornists can find this kind of composed freedom to be at once freeing and terrifying. In my personal experience as a teacher coaching both high school and undergraduate-level students on this piece, I have found that many of them struggle to make sense of the work as a whole. One common approach is to react against the apparent lack of structure in the work by playing everything at a very static dynamic, static tempo, and with an overall bland affect. Another approach I’ve encountered is when students take every marking quite literally without consideration of proportions (rhythmic or dynamic) as they relate to the context of the whole work. This can produce a very disembodied and disjunct interpretation. Still another approach is for students to simply dive in with a poor pacing plan (or none at all) allowing themselves to be overcome by loud dynamics and slower tempi at the beginning of the work and experience embouchure fatigue before the end of the piece. In addition to the above challenges of understanding the structure and pace of the work, there are other challenges inherent in the solo. These include extremes of range, large intervallic leaps, quick changes between tempo and dynamic
extremes (ex: \(p\) to \(ff\) within eight beats in an \textit{allegro} tempo), and finally, endurance is a challenge if moments of rest and pacing are not carefully planned.

When helping students begin to face and overcome these challenges, I have found that one of the most efficient and effective ways to help them improve on this particular piece is to help them find a connection to it. I encourage students to map out the different sections of \textit{Laudatio} with adjectives or narratives and ask them questions that direct their thinking towards the larger interpretive structure of the work. Many of them gravitate toward scenarios involving grief over the loss of a loved one. Inevitably, students negotiate the more technical passages of the solo (and especially transition seams) with greater success when they have a clear interpretive plan and an investment in and connection to that plan. To that end, \textit{Laudatio} was a logical choice of music upon which to test the theories of ITC’s approach during the workshop.

I chose to excerpt only a small portion of the second half of \textit{Laudatio}, from the \textit{meno mosso} at the top of the second page to the end of the work for the workshop. I have done this both to avoid some of the greater challenges of range, loud dynamic sections and very fast and agile sections and because the latter half lends itself to more mature levels of interpretation. The ending section in particular, beginning at \textit{adagio solenne} must be played with smooth legato, sensitivity and nuance, and in my experience, has been a section where many students flounder interpretively. Traditional horn pedagogical methods help students address all of the inherent difficulties of \textit{Laudatio} through a variety of practice techniques, but I believed that ITC approaches would address the specific challenges of legato playing, nuance and conceptual
interpretation through offering new tools and perspectives for students to grasp this portion of *Laudatio*.

**Survey**

In any study where one hopes to measure a change in perspective or product, a baseline must first be established. In order to discern whether participation in the ITC workshop had any effect (positive or negative) on a participant’s satisfaction with his or her practice tools and techniques, level of creative engagement when studying the piece, or feelings about practicing or performing *Laudatio*, I needed to establish this baseline.

The workshop survey was created for that very purpose (see below). Although originally conceived as a multiple-choice survey (even presented in Likert scale format), I ultimately decided that because the participants’ conception of their practice experience before and after the workshop would be important for discerning ITC’s efficacy, I didn’t want to put words into their mouths or box them into responses through a multiple-choice format. Instead, the following short answer questions were asked in the survey to encourage students to elaborate about their experiences in their own words. Having students take this survey at the beginning of the workshop prior to involvement in any of the activities enabled me to learn about what their level of satisfaction with their practice routine was and the tools they believed were available to them. I was also able to learn how they perceived their level of creative freedom in practice sessions, whether they had clearly formed interpretive ideas about *Laudatio* or
felt any personal connection to the work and whether they enjoy practicing it. Once this baseline was established, I then administered the same survey a second time after all of the workshop activities had been completed and compared the answers to look for any changes in the participants’ responses.

1.) Are you satisfied with the variety of practice techniques available to you to study, interpret, and perform this piece at a high level? Please elaborate.

2.) Do you feel that you have freedom of choice in how you go about studying this piece? (Do you feel that you have permission to be creative or “out of the box” in your approach to learning and interpreting it?) Please elaborate.

3.) Do you feel that you have a clear idea of what you want to communicate when you perform this piece?

4.) Do you feel personally connected to or invested in this piece? Please explain.

5.) Do you look forward to practicing this piece? Why or why not? Please use detail and honesty in your answer.

Figure 1. Questions from the ITC Workshop Survey

Each question was asked in an intentional way to collect the kind of data that could help to answer my research questions. In the first survey question, I was interested in learning what practice tools the participants perceived were available to them. As a horn teacher of some years, I understand that teachers and instructors may present a variety of practice methods to students hoping that a few will be retained and

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81 Questions developed by the author and excerpted from the workshop survey given at the beginning and end of the ITC Workshop.

82 I define “available to them” here as practice tools that students believed they had been taught or given or discovered themselves that were a part of their existing “toolbox” and do not mean to imply that these particular students had anything withheld (made unavailable to them). In fact, to avoid confusion, I will reword this question in future versions of this workshop.
implemented, while knowing that others will end up forgotten. This question was not meant to discover what practice techniques the students have been taught, *per se*, rather what tools the students perceived to be available to them and whether they were satisfied with the quantity and variety.

I was curious about how students brought creativity into their everyday practice sessions and what their comfort level was with venturing “out of the box.” This is what the second question was meant to address. The third and fourth questions were meant to collect data about any pre-existing interpretive ideas and levels of connectivity and investment that participants felt towards *Laudatio*. Finally, the last question was asked to learn whether there was a correlation between the clarity of interpretation and level of connection a participant felt towards *Laudatio* and his or her experience of practicing or performing the piece. I was particularly interested in seeing whether responses to this last question might change after participants had completed the workshop. In addition to helping to work out technical issues and develop a personal investment in *Laudatio*, could the ITC workshop lead to an increase in a participant’s desire to practice the piece?

**Vocal Activity**

The vocal activity was the first workshop activity I developed, because I am most familiar with using vocal techniques in my horn learning and teaching. I have been integrating general vocal concepts and exercises into my private horn teaching for at
least five years, but have been doing much more so recently. For the past two years, I have studied voice privately with Professor Katherine Rohrer, whose own recent doctoral work deals with the relationship between the voice and trumpet playing. Professor Rohrer regularly works with trumpeters and other brass students in masterclasses and workshops at major universities including Indiana University and The University of Cincinnati College-Conservatory of Music where she assesses and helps them to self-diagnose their playing through her lens as a vocal pedagogue. In her current research, she is interested in measuring the effect(s) singing a passage before playing it on the trumpet may have on her participants.

Given her experience in interacting with and moving easily between the vocal and brass worlds, Ms. Rohrer was an ideal mentor for this research, using our voice lessons to teach me about vocal anatomy and cross-over potential and helping me to understand vocal techniques through my lens as a hornist. Many of her exercises and pedagogical methods are embedded in this vocal activity and she provided valuable feedback and suggestions of revision to help make the activities more non-vocalist friendly while remaining grounded in sound vocal pedagogy.

One of the first considerations to address was how to teach the vocal activity in a group setting. I have more experience working with students one-on-one, but within the

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83 Katherine Rohrer’s main research area is focused upon “The Saliency of the ‘Singer’ Identity in Classical Singers and the Pursuit of the Ideal Singer.” She has presented on this topic at several national music education conferences, including the Music Teachers National Association as a keynote speaker. Rohrer’s article about singing and health entitled “When Your Body is Your Instrument –Advocating for Yourself and Your Life as a Singer” will be published in the June 2017 issue of the American Music Teachers Journal. Rohrer’s research on trumpet players and singing is in the early stages of design.
limitation of a one-day workshop and thirty minutes to conduct the activity, the teaching approach needed to be adapted for a group of six participants (two of the participants arrived late to the workshop and were unable to participate in the vocal activity). Additionally, the logistics of how to collect clear recorded data samples from a group activity merited consideration. Chairs were set up in a semi-circle facing the instructor with a recording device in the center. Since the participants were not vocal students and likely unfamiliar (and potentially uncomfortable) with singing in front of their peers, it was important not to ask any one of them to sing individually. In fact, Jane Oakland’s work suggests that the voice is an embedded identity and can be impacted by other identity constructs (for example, self-esteem, ideal imagery, and social interaction.) I had no wish to heighten the vulnerability that the participants may have been experiencing about their vocal identity during the workshop. Therefore, during the activity, I broke the larger group of six into sub-groups of three or pairs of two when asking for participants to sing back exercises or to provide more specific feedback.

This particular vocal activity was designed with a threefold purpose in mind: to help participants bring awareness to their oral cavity and tongues, to achieve a very smooth vocal legato, and to bring awareness to their breath and subsequent onset (the moment of a sound’s beginning). With those goals in mind, I created an intentional progression of exercises that moved the volunteers first from an “Ng” phonated (or

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resonating) consonant (hereafter referred to with the International Phonetic Alphabet [IPA] symbol, “ŋ”) to a pure or open vowel, “ee” (“i” in IPA), to their horn mouthpieces, and finally to the horn itself.

Like other phonated consonants (B, P, Z, T, and D for example,) η is pitched when we speak it. For example, if one slowly says the words “sing” “fling” and “rung,” one will hear the nasal melding of the n and g together. This nasal melding is why η is considered a resonating consonant with the resonation occurring predominantly in the nasal cavity. This resonation is why vocal pedagogue Richard Miller advocated its use to help singers achieve an improved resonance balance.⁸⁵ Since η resonates in the nasal cavity (located at the top of the mouth) it is an excellent consonant to introduce to non-singers so that they can feel the sensation of space in their oral cavity—of sensing loft in the space between their tongue (which should be resting at the bottom of their mouth) and their palette.

To hear audio recordings of Clips from the Vocal Activity, please use the following link:


I began the vocal activity by introducing the η consonant to the participants and asked them to slowly say the word “sing” to feel the sensation of the η at the end of the word. After that, I used an app that produces a drone to sound an F₄ and asked them to sing the word “sing,” on that pitch, while holding out the last syllable slightly. I asked the participants to draw their awareness to the inside of their mouths to observe what they were experiencing inside the oral cavity as they sang the η, and asked them to pay attention to their tongues. Specifically, I wanted them to observe the location and shape of their tongue and to keep their awareness on all of those areas throughout the duration of the activity. I chose F as the anchoring pitch for most of the early portion of the vocal activity, because it is a note that sits comfortably in the speaking range for both men (F₃) and women (F₄) and according to Richard Miller, untrained singers should have very few problems singing pitches within their speaking range. In addition, I have a fairly developed low register for a female voice and I could easily sing an F₃ to help model for the male participants.

After allowing the group time to experiment with the η sound, I modeled first an ideal η sound, then modeled an undesirable η sound which was achieved by raising my tongue and bunching it up towards the back of my throat. I asked them to observe each sound that I modeled and asked whether they perceived a difference between the two sounds. Participant HWS5 observed that the sound of the second (undesirable) η was “more nasally” and s/he perceived tongue movement. Participant HWS4 also noticed

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86 Ibid., 116.
that my tongue position had changed between the ideal and undesirable \( \eta \) examples. I then asked the participants to sing the \( \eta \) again and sustain it, but this time experiment with moving their tongues around in their mouths to notice whether it changed anything. I suggested that they could experiment with lowering their jaw to create more space inside their mouths during the exercise, and presented the additional option of poking the outside of their cheeks with their index fingers between the top and lower sets of teeth to really feel the amount of space created by the \( \eta \).

As the participants experimented with tongue placement and space, the quality of their \( \eta \) improved as their ears worked together with their internal observations. After they had a chance to observe their own tongue movement and placement, I suggested that their tongues should feel fat, flat, and happy relaxed in the bottom of their mouths. Now that they had a good idea of how to sing a nasal resonant \( \eta \), it was time to move on to a legato exercise.

To introduce the legato exercise, I sounded an \( F_4 \), then moved up stepwise in a slurred scalar figure—sliding like a siren—on the pattern 1-2-3-2-1. The interval of a third is not very wide or intimidating to sing, so I thought it best to limit the group’s initial exposure to a smooth vocal legato exercise via a narrow range. Additionally, the female voice must transition between mode 1 and mode 2 as it ascends in range (through the *passagio*) which involves the complex negotiation of different muscle coordination between the two modes, so I chose a narrow scalar figure and the passage of *Laudatio* used for the vocal exercise intentionally to avoid this mode negotiation. I
modeled a smooth legato on the scalar pattern and then asked them to sing it with me. [Vocal Activity Clip 1]

I invited groups and pairs of the students to join me as we all practiced singing this figure as smoothly (or as sloppily) as possible. I also modeled a “bumpy” legato for the group on the same scalar passage, followed by modeling a smooth legato. I believe it’s important to model both ideal and non-ideal examples for students so that their ears can deduce differences between a desirable and undesirable sound. I also believe that when modeling both kinds of examples, it is important to model, and to have students repeat the desirable (or ideal) example more often than the undesirable one. Utilizing this pedagogical method, I invited students in pairs and in groups of three to model for me (and their peers) a bumpy and then smooth legato. [Vocal Activity Clip 2] In between every one of these repetitions, I would ask the group questions such as, “are you hearing a difference between the bumpy and smooth legato?”, “do you feel any differences when you produce a bumpy versus smooth legato?”, and “what kinds of adjustments are you making in order to move from a bumpy to a smooth legato?” Their responses indicated that they were making connections between their airstream (particularly between pitches) and the smoothness of the legato. HWS3 found that s/he could produce a smoother legato by focusing on hitting every pitch in-between the main ones of the scalar pattern. HWS4 supported this observation, saying that s/he smoothed out his/her sound by taking his/her time to slide from pitch to pitch.

In my vocal studies, I have often had teachers use physical gestures to help articulate a concept either of air movement or of phrasing. I have found finger-tracing
(moving my finger or hand across an invisible horizontal plane) to be incredibly helpful for a number of reasons. Firstly, the kinetic motion of my finger moving smoothly through the air without any hitches or bumps is a physical model of what my air and sound should be doing. Finger-tracing also provides a tangible connection to how the air should be moving to, thru, and between notes in a passage of music. Lastly, finger-tracing can encourage more even pacing of the air, and, in particular, tracing along a horizontal line discourages sudden erratic bursts of air speed before large upward intervallic leaps in a passage.

I use finger-tracing regularly in lessons with my horn students. I will ask them to sing a passage and trace their finger or hand in the air—paying special attention to paralleling their gesture with their airstream. Once I am satisfied that the concept has been grasped, I find it helpful to involve students’ left hand and fingers by asking them to finger the correct valve patterns while they sing the passage. I ask them to move their fingers in as smooth a fashion as possible so that their movements (particularly between valve changes) mimic the smoothness of their legato singing. Sometimes I will even suggest that students combine the two gestures of finger-tracing and valve fingering by having them smoothly finger the valve patterns while moving in a steady horizontal motion away from themselves. I have found that these gestures usually yield desirable results (including smoother legato and more supported sound) when I use them with my horn students.

With that in mind, I introduced the aforementioned gestures to the group during the vocal activity as another way of conceptualizing their smooth legato sounds. Once I
felt that the participants were able to consistently produce a smooth legato sound on
the scalar pattern, we moved on to the provided *Laudatio* excerpt to begin transferring
the legato style to the actual piece. I wanted to use a passage with a narrow range,
because I was working with non-vocalists, and didn’t want physiological issues of range
and sound production to inhibit their process of learning to sing legato. I decided to use
only a small section of *Laudatio* (from the B♭ following the eighth rest after rehearsal 7
to the breath mark before rehearsal 8) and even broke that excerpt up into two parts. I
felt it was important to teach the two parts separately, because the second one dips
down to B♭ below the treble staff, which could produce potential difficulties for the
participants, due to it falling below the normal speaking range for most of them. I began
the transference of the ŋ legato to the first section of the *Laudatio* passage by first
modelling it for the group, then inviting them to join me. [Vocal Activity Clip 3]

Following similar procedures from the earlier exercises, I invited different pairs
and groups of three to sing the passage, asking them questions to direct their awareness
throughout the activity. Once the participants were producing a smooth legato sound in
the *Laudatio* passage, I introduced the concept of the pure vowel to them. I waited to
ask them to sing a pure vowel until this moment, because I felt it was important for
them to use the ŋ resonating consonant to feel a sense of loft, which I wanted them to
later transfer into their singing of the pure vowel. The ŋ sound is also closer to a hum
than to singing full-voice, and I wanted these non-vocalist participants to build
confidence and comfort in producing vocal sounds in a group setting first, before asking
them to sing a more exposed sound. I chose *i* as the pure vowel for this exercise
(pronounced “ee”), because it is an easier vowel for most people to produce with clarity and resonance.

The first time the group sang the Laudatio passage on the i vowel, I was surprised by the result. Their onset seemed harsher and the legato bumpier than when they had sung the same passage with the ŋ. I asked the participants what their experience had been like and what they had noticed singing on the i vowel, and their responses supported what I had observed. So, I asked them to start the passage again on ŋ, then to move to the i vowel, transferring the space and smoothness of the ŋ to the open vowel. The result of the groups’ Laudatio passage from the ŋ to the i was much smoother from the onset, continuing on to the legato movement between passages [Vocal Activity Clip 4]. I repeated these exercises with the second section of the Laudatio excerpt.

It was now time to help the participants transfer what they had learned from singing to their instruments, beginning with the mouthpiece. I had the group play the passage on their mouthpieces, still using a “sloppy” or “sliding” legato style to move between pitches. As with the pure vowel, I noticed at first that their onset was harsher (almost explosive) and that the legato wasn’t as smooth. I asked the group to sing the same passage, prompting them to notice the quality of their intake right before singing. I then asked them to play the passage on their mouthpieces once more, trying to replicate the quality of their vocal intake before playing on the mouthpiece. The result seemed smoother. I asked smaller groups of the participants to demonstrate this exercise for the larger group. [Vocal Activity Clip 5]
After playing the passage on the mouthpieces, we moved on to transferring what the group had learned of legato to their horns. As with the early moments of initial transference from one concept to another, the first attack was harsher on the horns and the legato less smooth. [Vocal Activity Clip 6]. As a group, I asked them to sing the passage, then immediately play it again on their horns as if they were singing through the instruments. This produced a more desirable group legato sound. [Vocal Activity Clip 7]. In order to help the students to retain the sensations they were experiencing after transferring vocal concepts to horn playing directly, I asked pairs of them to play, sing, then play again. I have included one audio sample of this final exercise [Vocal Activity Clip 8] that shows a striking contrast between how the passage sounded before and after the pair sang it.

Although this activity may have been potentially awkward and difficult for non-vocalists to engage in, I felt confident that the participants left the exercise with more awareness of their oral cavity, tongue, and how the quality of their intake and a smooth continuous airstream directly effects both the smoothness of their legato and the ease of sound production. I also feel confident that the audio clips show a progression towards a gentler onset, smoother legato, and more pleasing tone in the participants' experience from beginning to the end of the activity.

**Writing Activity**

The writing activity was designed to help participants address the challenges of investigating the interpretive structure of *Laudatio* and connecting with the piece
through their own writing. The challenges of interpretation of and investment in a piece are less easy to address with traditional horn pedagogy. There are not standardized exercises to help a student in these areas in the same way that there are for teaching a student to multiple tongue or trill for example. Asking a student to write about a piece—not about the information one might find on a Wikipedia page—but about what the piece means to him or her, what it could mean to others, how he or she has wrestled with it in practice sessions or what stories it might contain invites the student to see the piece from another perspective. This perspective change has the potential to illuminate thoughts and ideas about the piece and about how the student relates to it.

With this perspective shift in mind, the writing activity was designed with five different writing prompts that might appeal to different writing styles (see below). After brief verbal instructions, participants were asked to choose only one of the prompts and write a response to it over the duration of the activity. Each prompt was tailored specifically to offer participants “another way through, over, and around” Laudatio. The first prompt offered brief historical and contextual perspective on the work and invited participants to consider the concept of “laudation” or praise. The second prompt appealed to participants with a flair for the dramatic and encouraged them to write a film scene for which Laudatio was the soundtrack. The third prompt, more introspective in nature asked participants to wrestle with their experience of practicing and performing the work. In a nod to the pedagogical concept of visualization, the fourth

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prompt asked participants to imagine themselves performing a “perfect” performance of the piece and describe it in great detail. The last prompt was the least structured, offering total freedom in format and style by encouraging students to write their own laudation.

1.) Laudatio is the German word for Laudation which the Oxford English Dictionary (OED) defines as: “The action of praising” or “the condition of being praised.” Laudative—a related term, is also defined in the OED as a “Eulogy”—praising the memory of a loved one. Write about what Laudation means to you. Who or what do you believe deserves laudation? How do you participate in the action of praising?

2.) Imagine that the provided excerpt from Laudatio were the soundtrack to a film. Write about the scene(s) that would accompany it. What is the setting/landscape? What time period? What time of day? Who is in the scene? What is happening or has happened? You can write the scene in any format you choose, (e.g. script format, as a story, etc.).

3.) What has your experience of studying and/or performing this piece been like? Positive? Negative? Why? Wrestle though the highs and lows of your interaction with this work.

4.) Describe your “perfect” performance of this work. How does it feel to play? Be as specific and descriptive as possible? Some considerations may be: what are you experiencing in your body and on the stage? Who are you performing for? What thoughts or images are in your mind? Can you describe your sound?

5.) Write your own Laudation in any format you wish (poem, story, song, etc...)

Figure 2. Prompts from the Writing Activity

**Visual Arts Activity**

During the visual arts activity, I introduced participants to the concept of using abstract shapes, forms, colors, and lines to help them process and understand different facets of a piece of music. I had an example of artwork from a similar project to show them that I created as a way to develop a clearer sense of the interpretive structure of
another horn piece (see Appendix D). I clarified to the students that my example was
not a model for what their artwork should be or look like, but simply my own
interpretation of color, shape, and gesture representing a piece of music.

I created a playlist accessible on YouTube via the link below that included
recordings of both Bernhard Krol’s *Laudatio* and settings of the Gregorian chant, *Te
Deum laudamus*.

Link to ITC Workshop Visual Activity Playlist:

https://www.youtube.com/playlist?list=PLgmSoj9i8VvmD6o6KZ57349is1JgBQjED

Participants were asked to choose one of the recordings to listen to during the activity.
Sheets of sketch paper and watercolor paper were provided in the workshop packets
and a variety of visual art media were provided including, acrylic paints, watercolors,
crayons, markers, colored pencils, and pastels. Participants were asked to create three
different versions of artwork while listening to their chosen recording from the playlist.
They were asked to observe similarities and changes between the different versions,
paying particular attention to recurring gestures, colors, and shapes, and to make note
of them in their visual activity response.

**Activity Responses**

Reflection is an extremely valuable practice, particularly when one encounters
something unfamiliar. Asking one’s self questions such as: Did I enjoy that? Why or why
not? Was that a valuable experience? What can I learn from it? are critically self-
reflective and an important part of the learning process. Assessing what did and didn’t
go well in a passage is a normative part of traditional horn pedagogy, so it seems a
natural step to apply that practice of self-reflection to one’s learning experiences.

Most of the activities were certainly unfamiliar, but also potentially
uncomfortable for some of the participants. Post-activity reflection was a critical step to
help a participant work through (and perhaps past) the possible anxieties and negative
thoughts that trying something new can induce. Additionally, these responses provided
a valuable set of data to help determine the efficacy and perceived value of each activity
to the participants, and the feedback provided was valuable for future revisions and
iterations of these activities in workshops and private instruction. To that end, I
encouraged the participants to be as honest as possible (even brutally so) in their
activity responses.

**Scope and Limitations**

This thesis and the workshop connected to it were primarily concerned with
whether the ITC approach would be beneficial for the participants and whether it could
help them to build deeper connections to *Laudatio*. With such a narrow focus, I chose
not to include any research on imagery analysis or to delve too deeply into neuroscience
or educational psychology, even though these fields are closely related to my area of
interest. However, for future research, I look forward to engaging with the work of Helen L. Bonny and other members of the Association for Music and Imagery.

The limitations of this study pertained mainly to issues of sample size and timing. While I feel that a sampling of eight students is an appropriate amount to determine the efficacy of ITC exercises, I would have preferred a larger group of participants, as well as diversity of educational institutions in the sampling (perhaps from OSU, OU, CCM, Oberlin, IU, etc.) In the future, I would like to conduct this workshop (or versions of it) at music schools across the country.

The workshop took place on one day, and lasted just over two hours. In future iterations of this workshop, I would prefer to have three separate sessions—one per activity—to allow participants more time with each activity or perhaps to introduce additional activities within each area (vocal, writing, and visual arts). Having separate sessions for each area would also provide time for participants to apply what they learn to their horn and to have additional time to reflect on their experiences. Despite my preference for the luxury of three separate days to conduct future versions of the ITC workshop, I do believe that the prototype workshop that I designed as a companion to this thesis would be worth repeating at other music institutions.

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Data

Data Measurement Techniques

The data measurement techniques I utilized during the workshop included the standard measurements any horn pedagogue uses during instruction with a horn student (i.e. assessing ease of sound production, flexibility, range, musicality, etc.) Instrumentation used during the workshop included a survey (administered at the beginning and end of the workshop), digital recording devices, and vocal, visual, and writing exercises. While the validity of these instruments and the resulting data collected could be measured by the standards of horn pedagogy listed above, because the data are qualitative in nature, assessment of improvement may vary from one pedagogue to another. It follows that identical results are not repeatable from one participant to another, however these instruments may produce similar results with different participants if repeated.

My research variables and methods were qualitative in nature. The purpose of the short-answer survey at the beginning of the workshop was to assess the participants’ satisfaction with their current practice tools and approaches to studying and/or performing Bernhard Krol’s *Laudatio*. The questions dealt with the subjective issues of satisfaction, inspiration, connectivity, and investment in the piece. While these
can be difficult to define and analyze, in asking these kinds of questions, I was interested in seeing whether the participant’s answers to this survey changed or not after participation in the three workshop activities. Each of the written responses to the three activities gave the participants a chance to describe their experience with the activity and in turn provided me with valuable information about the efficacy of the activity. I also learned which activities (if any) the participants felt to be negative experiences. The visual art that each of the participants produced was not measured by any standards of art criticism, but by the value the participants placed on their experience in producing it. The written responses provided important information to that effect.

Possible threats to internal validity may be a participants’ inherent bias against a certain activity’s relationship to horn playing (e.g. “How can painting a picture help me play *Laudatio* better?”). It is my hope that a participant’s experience with the activity might change his or her bias, but that was beyond my control. I also admit that I believed my activities would be beneficial and positive experiences for most of the participants, but I was prepared for that belief to be challenged and was committed to reporting the results of the workshop as objectively as possible.

Another threat to internal validity was my relationship with each participant as a fellow student at the School of Music as OSU. I was intentional in my workshop design, recruitment, and conduct to take avoid any suggestion of coercion or power imbalance. The validity of these measures was affirmed by the IRB when they approved my workshop methodology and design. I believe that the results of this first prototype workshop illustrate the benefits of the ITC approach, but I look forward to conducting
future workshops with participants with whom I have had no previous connection or experience. Conducting the ITC workshop among unknown horn participants may strengthen the database and argument for the efficacy of the approach across a broader sampling students. My data analysis in future iterations of the ITC workshop would also be strengthened by the inclusion of quantitative surveys (Likert scale or multiple choice) and analysis by a trained third party statistician. I look forward to building on this first workshop experience in my future research.

The data collected from the workshop from each participant included two short answer surveys from the beginning and end of the workshop, three written activity responses about the participant’s experience of the activity, vocal activity recordings, the written piece from the writing activity, and artwork from the visual arts activity. With such a small participant sample size (seven undergraduate horn majors and one non-major), my aim was not to demonstrate any statistical trends but to discern what the overall experience was like for the participants in my analysis of the qualitative data. In this discussion, I will assess the over-all trends in the answers to the surveys and report on how those trends did or did not change after the workshop. Similarly, I will use the activity responses to see whether there were similarities in the experiences of the participants during the three activities. I listened to the vocal activity recordings to assess whether there was any change in a participant’s sense of phrase, tone quality, and legato articulation, then I created audio clips from the activity recording and uploaded them online. I used qualitative analysis methods to code the written pieces and visual art created by the participants.
Vocal Activity Data and Responses

All audio clips from the vocal activity can be found by following the link below:


Figure 3. Excerpt from Bernhard Krol’s *Laudatio* (included in the vocal activity workshop materials90)

Description of Vocal Activity Audio Clips:

**Vocal Activity Clip 1:** η legato scalar passage as a large group, then as a trio.

**Vocal Activity Clip 2:** Group models a “bumpy” legato scalar passage on η, followed by a pair modeling bumpy, then smooth legato.

**Vocal Activity Clip 3:** Group sings legato passage from *Laudatio* on η. (Beginning from the *mf* after rehearsal 7.)

**Vocal Activity Clip 4:** Two examples side by side. The first is the group singing the *Laudatio* passage on an *i* vowel, and in the second example, the group starts on an η and transitions to the *i* vowel.

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**Vocal Activity Clip 5:** Group plays legato *Laudatio* passage on mouthpieces for the first time. Then, they sing the passage and play on mouthpieces again. Two pairs demonstrate taking a vocal breath before playing on their mouthpieces.

**Vocal Activity Clip 6:** Group plays *Laudatio* passage on their horns—first time.

**Vocal Activity Clip 7:** Group plays *Laudatio* passage on horns after singing the passage again and being asked to transfer that singing sensation/style to their horn playing.

**Vocal Activity Clip 8:** Pair plays *Laudatio* passage on horns, sings the passage, and then plays it again on horns.

**Vocal Activity Responses:**

HWS1: “Since the vocal activity dealt with creating a very smooth legato sound, I felt that it reminded me most of the concept of blowing continuous, free flowing air stream through the entire phrase. Without the proper air support, it was difficult to continue a legato sound. The use of the “Ng” sound is a new concept for me. Even though I understand the idea to create the open sound, it was difficult to grasp at first.”

HWS3: “Feeling the smoothness of singing on an “ng” and “ee” vowel definitely helped me visualize a desired sound for my horn playing. It helped with my air support in order to gain that smoothness. The most drastic change I felt was note-to-note. Visualizing hitting all of the pitches between each written note helped to make intervals, no matter how large, seem smaller. Which made certain leaps less intimidating as well as smoothing out intervals as small as a half-step.”

HSW4: “The experience made me more aware of my transitions between notes for sure, and how easy it is to have “bumpy” sound when we’re not singing. Also how important it is to play right after singing since it may leave my short term memory. I also found it harder to stay together when playing, because with singing the downbeats were not as obvious, but when playing in pairs/groups they need to be more obvious since we can’t get the same swell in between notes. I was more caught up with making sure I was in time with the person next to me.”

HWS5: “For me, this experience was a bit uncomfortable. I was not fully grasping the “Ng” syllable, and would have liked to get some individual feedback on how to better produce that sound. Additionally, I had a difficult time transferring the space created with the “Ng” consonant to the horn because I feel I need to have less space in my oral cavity while playing in order to properly play on the mouthpiece. Put another way, I had a hard time dropping my jaw and getting a full breath in before playing. The visual representation (gesture) of airflow really helped me better create a legato sound because I was more aware of my airstream.”
HWS8: “The experience was very eye opening. I have never heard of singing using the “Ng” syllable, at first I was skeptical but when we used mouthpieces and the horn, my sound was so much more open and resonant. My breaths were even fuller and in the style of the music. In the future I will definitely be trying this technique on my music.”

Writing Activity Compositions and Responses

HWS1: Prompt No. 1

“To me, laudation is this idea that, as a community, we should remember the impact one has on those around him/her. We will never know who we impact or how we impact them because everyone’s interactions are different. However, I feel that those who are impacted by someone else, especially in a positive manner, have the duty to give praise and thanks to whoever impacted them. The most important way one can give laudation for someone is to continue to spread their positive impacts amongst the community. For example, if your beloved grandfather had given his time to volunteer at a soup kitchen, then by following in his footsteps and volunteering yourself, you’re letting his memory live on. Otherwise, his memory will be forgotten.

Who all deserves laudation? To an extent, everyone deserves some sort of laudation. We all have positively impacted someone’s life in some way, shape or form. Therefore, we should all receive thanks for what we’ve done right. Now, is everyone a saint? It everyone free of doing wrong? No, but that should never be a distraction from the idea that there is good within all of us, even if it is very difficult to see.

On a personal level, I express laudation, or acts of praise by continuing the kind gestures and positive impacts I’ve experienced from my role models. One of these gestures that my father stressed was very important, was the act of holding the door open for someone. This simple gesture can be so impactful because it shows to that other person that someone cares about them. From my perspective, I may have no clue what this person is feeling or thinking, but showing that I care may make them decide not to do anything they would have regret. Clearly, no one knows who we will impact or how we impact them. That doesn’t mean we shouldn’t try to positively impact them.”

HWS1 Response

“I very much enjoyed this activity. It allowed for me to connect with the music on a more personal note. I feel that the importance of this connection will allow for me to play this piece, or one similar to it, with more expression and emotion. Occasionnally, I would wander from the topic, but I saw this as a positive note because it shows that I can think outside of the box.”
HWS3: Prompt No. 2

“Laudatio actually reminds me of a moment in a Harry Potter novel that was left out of the film. One of the esteemed wizards of wisdom and a great symbol of love, strength, and courage is struck down by a trusted friend. In the story, it is said that this figure’s pet and friend, a phoenix, as it happens, flies off crying a song of lament high over the grounds of the Hogwart’s School of Witchcraft and Wizardry. As there is no scored lament in the film which accompanies this event, I can very well see Laudatio fitting in its place. It carries a simple, soft grief. It conjures images of this bird simply flying in mourning over hills of green and treetops of dense forest, filling all the land with sorrow first, but also with immense love and compassion for a fallen friend. The song is a symbol of worship and commemoration of a life dedicated to love for those around the one who fell. I can see a gloomy grey sky over a devastating funeral service, and yet the sun pokes through at the end as fellow friends bond and share their fondest memories of the man’s time on earth.

The piece offers an outward expression of grief and respect, while also forcing all those affected to look inward at themselves in reflection of how they may better themselves through the tragedy that they bore witness to.

The light would come as all those present at this service united and dropped all other prejudices and inhibitions for a single cause: to remember and truly honor that memory of such a symbol of love and courage and hope.

The song is one of sorrow with truest intentions.”

HWS3 Response

“This activity really helped me craft in words a mental image to remember when interpreting the piece. Having an actual story, with settings and events and emotions, makes the process of expressing the music a lot easier and more natural. It’s also helpful that all of the ideas were of my own mind, rather than being suggested to me, so that I’m able to connect to the music more.”

HWS4: Prompt No. 3

“When I study/perform this work—I would often have to describe the experience as negative. I mentioned before that I struggle to find a connection to this piece, and playing something I can’t relate to is very challenging to me. I would often get glimpses of the vision I had for the piece, sometimes while playing it but more often before I would play it—but the longer I played it the more often the vision would disappear—as if I were trying to see through a thick fog (the fog in this case being the technique and facility of playing the piece.) There were highs I did have studying this piece however—towards the end of my time with it I began to see a more vivid picture of my story for this piece. I discovered I needed it to be relevant to me and to make me emotional, instead of realizing it as an emotional piece. I had to imagine a loved one passing in order to get emotional, and I would than find ways to express my feelings in the music
that was written. Using the music to tell my story was in a way more challenging, but actually made it easier to express myself. I need a challenge to keep myself engaged—otherwise I fall victim to going through the motions. I guess you could also describe these emotions of losing a loved one as lows too—it was hard to do and maintain. But the harder the emotion was to deal with the more beautiful the music felt. The emotional music felt true and genuine and the music came out of my bell as opposed to my forcing music into the horn. I guess I learned that music can be made even if you don’t like the materials given to you, and just how vital emotion is in creating compelling music.”

HWS4 Response

“The writing response really made me think critically about how I saw the piece. I could easily say before that it wasn’t my favorite piece to work on—but the reasons why were actually kind of enlightening as to why music is compelling in general. If music doesn’t convey emotion or make the audience feel something—then what’s the point? I feel now that I need to strive to find more emotion in my music making on a daily basis.”

HWS5: Prompt No. 4

“My perfect performance of this piece is set on a cliff overlooking a waterfall. This is not necessarily a public performance; rather, there may only be a few close friends/loved ones (or nobody) in attendance. During this performance, I am focusing solely on the music and my connection with it. This piece evokes senses of grief, anger, and mourning in me. Contrary to the meaning of laudation, I do not feel any praise coming from it. The piece is sorrowful to me, and there are two voices throughout—one who has experienced great loss and one who is attempting to comfort this person. Perhaps the first voice is that of a mother who has lost her child in a horrific attack, and the second voice is that of the father attempting to comfort his wife. Throughout the piece, there is grief which transitions to anger, then goes back to grief, and finally ends on an unsatisfied acceptance.

While performing this piece, my body is calm and my breaths are full. I am 100% going for it, meaning I am not holding anything back. I have great dynamic and stylistic contrasts between the opening two-note motif and the response immediately following. Also, the difference between the ff C’s about halfway down the page and the pp repeat is tremendous, yet both times I play that the sound is full. There is no vibrato in my sound throughout the piece. My slurs, especially the ones a P5 and larger, are smooth like butter and are atmospheric in a sense. As I approach the technical/faster elements on the second page of the piece, my body remains calm and I trust my preparation. My fingers, tongue, and air are perfectly in sync, and the sixteenth note run grows beautifully to the high point of that phrase.

As I perform, I am quiet and still with my mind. I resist the temptation to judge my performance, which is an easy task as there are no voices nagging me to begin with. Although I may have a small audience, I perform for myself and allow raw emotion to
flow through my sound. The two-note motif is not played exactly the same each time it returns, as more and more emotions are unraveled. Additionally, I feel good about my performance once it is complete. I freeze in place after allowing the final note time to ring, open my eyes, and feel a cool breeze blow through my hair as I become re-aware of my surroundings. I hear the waterfall flowing, and see the brown cliff face. While performing, my sound was full because there were no immediate physical confines around me. I am calm.”

HWS5 Response
“This experience was very freeing. Once I began writing, I got into a groove and couldn’t seem to write fast enough to fully express my thoughts on my perfect performance. This activity greatly helped me to visualize and focus on everything which affects me and contributes to an ideal performance. Having a clear mental image and taking the time to write it down has given me a boost of confidence which I will hopefully take with me into my future performances of Laudatio and other works.”

HWS6: Prompt No. 3
“Laudatio was the first piece I have studied that was unaccompanied. I struggled a lot because I did not realize how much I rely on the accompaniment for things like time and dynamics. It was hard for me to learn it on my own, it felt like I was getting nowhere. I quickly turned to recordings to understand how unaccompanied pieces sound. After I studied multiple recordings, my experience with the piece quickly became positive. After I had understood the structure of the piece; it was easy to make it my own. I then experimented with a more dramatic rubato tempo and dynamics. I started associating emotions with sections of the piece, and from there I started to make it my own.

To summarize, having a preexisting idea helped me move forward with the piece. With that in mind, it would be very frustrating without it.”

HWS6 Response
“Definitely very thought provoking prompts. I chose number three because it was most personal.”

HWS7: Prompt No. 3
“I started working on Laudatio last semester after it was assigned to me in one of my lessons. When I first listened to it, I immediately felt a connection to the piece. Because I felt connected, this allowed for my first practice with the piece to be very productive. I felt like I immediately was able to play the piece at a higher level than
when I usually start working on a solo. This could be attributed to a few things such as having my first practice session in Hughes Auditorium where I can be more musical with my dynamics, I did not have to worry about exact counting as much because it is a very temporally loose piece, and I had listened to it so much, that I knew exactly where I wanted to take the piece.

Since I felt like I started Laudatio at such a high level, it was a bit frustrating to me to work on it for as long as I did, but I see now that it helped me play it at an even higher level. After a while, Mr. Henniss suggested to start memorizing Laudatio and he proved to me that I already had most of it memorized by taking my music away and having me play the whole piece and humming the next section if I ever got stuck. He suggested that I should try and memorize Laudatio for my jury, and so that is how I practiced it. When it came time for my jury, I still had my music out, but I was going to play it memorized and only reference the music for help. I started off strong, and I began to look away from the music, but it seemed like every time I would look away, I would mess up. This happened a few times until I decided that I wanted the performance to sound good, even if I didn’t fully challenge myself, so then I switched to reading off of the page and finished my jury.

Overall, learning the piece was a positive experience for me; I really enjoy playing it and I feel very emotionally connected to it. Even now, whenever I have a little bit of extra time in my practice sessions, I take out Laudatio and play it.”

HWS7 Response
“A lot of what I wrote were things that I have never explicitly said or expressed before, so it was a new experience writing down how I feel about the piece. Writing it down kind of made me solidify my thoughts about Laudatio.”

HWS8: Prompt No. 2
“If this excerpt were the soundtrack to a film it would be set in Japan during the 12th century when the cherry blossoms bloom (around March time). The scene takes place outside a family’s home near the garden and a stream. There are cherry blossoms floating down the water, and a young girl is picking the flowers out. The sun is shining, and looks like it is about to start setting for the day. Her mother is back on the porch, sitting and watching. The young girl is still picking blossoms out of the stream, inspecting each one and putting the perfect flowers in a basket next to her. Her father has been away at war for quite some time, and she is picking the flowers for his return. Two Japanese soldiers and a general are approaching the home on horseback, the young girl quickly gets up, grabs her basket, and runs to alert her mother of her father’s return. Her mother, an older woman with some salt and pepper hair, is obviously skeptical.

The two meet the soldiers at the property gate, the young girl frantically looking for her father. Her mother tells her to run back inside and wait. The general begins by telling the woman how courageous her husband has been, and that he has honored his family. The little girl is just inside, pressing her face against the window trying to see
what is going on. Her mother crumples to the ground, the soldiers trying to hold her up. Her face is pained, hands on her chest, and the general is handing her a gold medal.

The young girl quickly realizes what has happened, and she picks up her basket of cherry blossoms and returns to the stream. One by one she returns the flowers to where she picked them from.”

HWS8 Response
“At first I was annoyed to be writing more essays. But, once I began to write it was hard to stop. I can’t remember the last time I wrote my own story! In a world of testing, it was so nice to do something that I wanted. I was hearing Laudatio in my head while I was creating my story, thinking about how the music will change the character of each scene. This activity has at the very least put me in a better mood!”

Visual Arts Activity Data

HWS1 Image (all three versions on one page)

HWS1 Response
“I very much enjoyed this last activity. I actually would have liked to do it longer. It allowed a place where I could simply free my mind and unwind. I feel that it is trying to stress the importance of being relaxed while you play, but also ensuring the [that?] visually you know what you’re playing.”
HWS3 Image (participant only created one)

HWS3 Response
“For me personally, this exercise wasn’t helpful. I self-identify myself as a terrible visual artist, to the point that no matter how hard I tried, I found myself worrying more about the quality of my product than what I was trying to convey. However, as I looked around at others’ work, I found myself thing [thinking] “that’s a perfect representation” of work other than my own.”
HWS4 Response

“It was cool to think of musical [music] in a more visual form. I was trying to see the music as color and emotion instead of just notes.”

HWS5 Response

“This experience was tough for me. While I did notice I used many of the same colors for all three drawings (red, orange, blue—lots of blue, and purple,) I kept wondering if what I was drawing was “right.” I noticed that, more often than not, words came to my head rather than visual images or scenes. I drew the rise and fall of the line quite often because I was not sure what else to draw. When I was listening to the recording, I found I was focusing on every note/phrase—very detail oriented rather than looking at the bigger picture.”
HWS6 Response
“Creating this art was like being able to see the music. I saw tension yet relief. There were times where I created something “evil” that turned out to be not so bad. The piece provoked many different feelings.

HWS7 Response
“For this section, I listened to “Te Deum Laudamus.” I am not very good at making visual art so most of the art I created is very simplistic. I drew a linear idea of the piece and I used different colors to represent what was going on. It eventually morphed into using black for timpani and chorus, blue and yellow for the soloists and green and red for the brass. This kind of activity was very different for me because I do not often draw, and I have never drawn to music.”
“It was very relaxing. I really enjoyed the freedom you have when you paint. You get to pick all aspects of what is in front of you. In retrospect, you can do that with music, too. But it doesn’t always feel that way.”
Discussion: Findings and Conclusions

The workshop was designed to answer (and in practice did answer) the overarching question of whether the ITC approach can help increase an undergraduate horn student’s investment in and connection to a piece of music. Given the data collected from this small sampling of students from one university who participated in the workshop, I feel comfortable saying that, yes, for these participants, the ITC workshop activities did increase their investment in Laudatio and their responses indicated a renewed sense of excitement and empowerment that they hoped to bring to their learning and practice routines. Prior to the workshop taking place, I had also hoped to discern how students would respond to these non-traditional activities, whether the exercises that I designed were effective, and what kind of considerations should be made for general lack of skill in the areas of voice, writing, and visual arts. Following the workshop, it was clear from participant responses that the students generally enjoyed the activities and found the exercises effective. In some cases, participants provided helpful information about ways in which they struggled, because an activity was outside of their skill level. In the following discussion, I will address each of the above questions in turn and provide examples from within the participants’ data to support my answers.
The best place to begin the discussion is with assessing the established baseline: the pre-workshop survey. Most participants expressed a general sense that they felt satisfied with the variety of practice techniques available to them to study, interpret, and perform *Laudatio* at a high level. Some examples of practice techniques and resources that they cited were the music faculty, their horn professor, mouthpiece buzzing, repetition, recordings, and imagery. Although most of the responses expressed satisfaction with the variety of practice resources available, three of the seven participants expressed a desire to learn about more or different practice techniques. Participant HWS2 wrote, “I am also always looking for new ways to approach pieces that may better suit different styles of music” and HWS4 wrote that although there were fine examples of current practice techniques available to assist him/her, “…that is not to say another resource wouldn’t change my interpretation or make it even better.”

In contrast, participant HWS8 expressed an overall *dissatisfaction* with current practice techniques available to him/her, and answered, “No, I am not satisfied with the techniques available to me. I feel like there are many more ways to study a piece than techniques I know of. I am always open a [and] welcome [to] new practice techniques.” HWS8’s frustration, though only representing 1/7 of the participant’s responses is an excellent example of why I have begun this research. If one student in a small sampling of seven feels this level of dissatisfaction and frustration with the practice techniques available to him/her, how many students are there in each horn studio nationwide feeling similar frustrations and searching for new ways to learn? As a teacher and perhaps future professor of horn, I have a responsibility to provide students like HWS8...
with creative alternatives to the traditional variety of practice tools and if that means searching beyond the horn realm into other art areas, then, that may be what that student needs. Where there is one student looking for alternatives, there are likely more, which is why I am advocating for the introduction of this new approach into contemporary horn pedagogy.

The second question of the pre-workshop survey, “Do you feel you have freedom of choice in how you study this piece [in your everyday practice routine]” provided a more diverse set of responses. Participant HWS5 responded affirmatively,

Yes—since this is an unaccompanied work, I feel I can take various approaches to it and decide which one I like the most. There are no clear tempo markings and only a few dynamic markings, which allows me to take a creative, personal approach to the piece.

Most of the other responses however were not nearly so confident in their affirmation. While nearly all the responses began with a “yes,” they were often followed with a qualifier. HWS6 wrote, “I feel that I have freedom when studying the piece, but it is guided with marking[s] already on the music (dynamic, tempos, etc.).” This answer suggests that the “freedom” HWS6 experienced while practicing Laudatio may have been his/her perception of the less-restrictive nature of the composition, and not a result of his/her own creative decisions.

Another participant (HWS3) expressed that while s/he felt free to be creative in the practice room, this freedom fled once s/he performed the work, writing, “Often I feel free in my personal practice and study, but when it comes to performing, there seems to be a template for interpretation based on previous performances of others.” It
seems that HWS3 is experiencing a disconnect between the practice experience and the performance experience because of his/her perceived obligation to follow a standardized way of performing the piece. Along this same theme of qualifiers, I found the responses of HWS4 and HWS8 particularly convicting as a teacher. HWS4 wrote,

I feel as though I have a decent amount of freedom in approaching this piece to make it my own, however a lot of it seems to be standardized to me—when I have [been] playing this piece, I have been “corrected” on certain stylistic things and—while I can do my own interpretation sometimes—I often feel like I need to do the “standard” way.

Similarly, HWS8 wrote, “I do not feel like I have complete freedom because there are a set number of techniques that my instructors abide by, and I use those instead of my own.” Both responses hint at freedom hindered or discouraged. As a teacher, these answers convict me to consider how I teach my interpretive ideas to students. There is a delicate balance to be achieved between teaching students how to color within the lines of performance practice and historical style while instilling in them the freedom to make their own decisions about how to color within those lines. I have wrestled with how to achieve this balance as both a student and as a teacher, and I’m not sure that there is an easy solution for how to navigate this issue of how much freedom students really have in performing a piece of standard repertoire. By offering students another perspective for investigating what a piece means for and to them, however, I hope it will empower them to own their individual interpretation of the work, building a student’s confidence to layer his/her own voice over the foundation of traditional performance practice.

Most responses (four out of seven) provided for the third question, “Do you feel that you have a clear idea of what you want to communicate when you perform
Laudatio” were some form of a “no.” Two “no” answers were related to the participants’ lack of familiarity with the piece, while the other responses were more intriguing. HWS8 attributed his/her lack of knowledge about the piece’s background and structure to experiencing difficulty in knowing what to communicate, writing, “I do not feel I have a clear idea of what to communicate, I don’t know much about it historically, melodically, or harmonically.” Similarly, HWS4 wrote, “I often feel like I need to try very hard to visualize what I want to convey in this piece—it doesn’t come naturally or clear to me.” This struggle to visualize the meaning of a piece is what I both hoped to and did address through the ITC workshop. For an undergraduate, negotiating the technical challenges and pitfalls of an unaccompanied work like Laudatio is difficult enough without feeling like a clear idea of what to communicate musically continues to elude them. For this reason alone, spending time away from the instrument to engage in writing or visual art activities—with the intention of developing a student’s investment in a work—is time spent prudently.

The fourth question about whether participants felt connected to or invested in Laudatio revealed a variety of responses ranging from participants asserting a deep connection to the work to others confessing disconnection to the work. Three participants felt that the emotion of the piece helped them connect to it, with HWS5 communicating a strong attachment to the work in his/her response,

Yes, I have spent a good deal of time on this piece, and I feel I have connected with it because of the time put into it. Additionally, I picture an emotional scene, not directly connected to myself; rather, involving the human race in general. This image has allowed me to deeply connect with the work.
On the opposite end of the spectrum, HWS4 wrote,

I feel personally disconnected from this piece actually, often I need to force sad thoughts in order to portray it as such but they don’t usually stick. I’ve just heard it so [too] many times for it to feel special when I play it.

HWS4 points out an important issue of how we as musicians and students can experience difficulty in feeling invested in a piece when we hear it performed over and over by our colleagues. Perhaps the solution to this disconnect lies in looking at a work from a completely different perspective in order to reveal alternate facets that may hold previously unforeseen attraction to the student. ITC aims at introducing students to those new perspectives and allows them the opportunity to see their piece through the eyes of a vocalist, a writer, or an artist.

The answers each participant gave to the final question of “do you look forward to practicing or performing Laudatio” were consistent with the types of responses each participant had written thus far. Most expressed that they looked forward to practicing the piece, and those that were unfamiliar with it wrote that they looked forward to learning it. HWS1 wrote, “I do look forward to practicing this piece because I am always excited to expand my understanding of different genres of music,” and HWS3 in anticipation of the workshop experience wrote, “I’m excited to learn new ways in which to approach the piece. Different methods could make it almost an entirely new piece, which is fascinating to me.” HWS5’s response connects his/her perceived level of proficiency with his/her level of enjoyment in practicing, writing, “Yes, because I know that I sound good on it. However, some of the quicker/more technical aspects of the piece provide frustration for me, so I do not enjoy that every day.” As might be expected
from earlier responses, HWS4 wrote, “I don’t look forward to practicing this piece because again, it doesn’t feel special and it feels like I’m going through the motions. It’s often very tedious.”

Based on these responses, I was very interested in tracking HWS4’s progression specifically through the ITC Workshop and, in particular, seeing whether there were any changes in his/her answers in the post-workshop survey. I was also interested in seeing whether HWS8’s satisfaction in available practice techniques changed, and was generally looking forward to seeing whether the overall responses to participants’ levels of connection to the piece and knowing what they wanted to communicate changed as a result of their participation in the workshop. Further analysis of the data revealed that there were significant changes in participant responses, both generally and for the specific participants listed above.

Following the pre-workshop survey, the first activity of the workshop was the vocal activity. The purpose of this vocal activity was to help participants bring awareness to their oral cavity and tongues, to achieve a very smooth vocal legato and to bring awareness to their breath and subsequent onset. At first, I was admittedly nervous, because I have never taught vocal exercises to a group of hornists. In private lessons, I regularly use vocal techniques and in one-on-one situations it is easy to use a variety of approaches to help a student achieve an ideal sound and grasp the concepts being taught. In this particular setting, since I was already asking the participants to engage in an activity that was likely outside of their comfort zones, I was determined not to increase discomfort levels by asking them to sing individually. This meant that I could
not work with individuals even when I could hear that they had not quite grasped
certain aspects of the exercises as we progressed through the activity. Participant HWS5
alluded to this very issue, writing in his/her vocal activity response,

For me, this experience was a bit uncomfortable. I was not fully grasping the
“Ng” syllable, and would have liked to get some individual feedback on how to
better produce that sound. Additionally, I had a difficult time transferring the
space created with the “Ng” consonant to the horn because I feel I need to have
less space in my oral cavity while playing in order to properly play on the
mouthpiece. Put another way, I had a hard time dropping my jaw and getting a
full breath in before playing. The visual representation (gesture) of airflow really
helped me better create a legato sound because I was more aware of my
airstream.

While I may not agree with HWS5’s perception that there should be less space in
the oral cavity when playing the horn than when singing, this response is valuable,
because it shows that not everyone will find every ITC activity effectual, which, in fact, is
one of the main reasons for and a benefit of the ITC approach. Students learn in a
variety of ways and gravitate towards different styles of receiving and processing data.
ITC offers variety in the learning process, inviting students into unfamiliar territory in
order to see, experience, or hear a piece of music in a new way. It was encouraging to
note that despite the discomfort that HWS5 felt in the activity and despite his/her desire
for more individualized instruction, s/he was able to “…better create a legato sound”
which was one of the main purposes of the vocal activity. Outside the context of the
workshop, I would have enjoyed working with HWS5 to address his/her comment about
having a difficult time dropping his/her jaw and getting a full breath in before playing.

There are a series of vocal and brass techniques I would have introduced to this
participant to improve breath and onset and since s/he indicated that physical gestures were helpful, I would have employed gestures as well.

This brings me to a larger issue of processing the participant’s responses in general. As a teacher, I would enjoy the opportunity to read their responses, and then work with each participant individually to help him or her grow in the activity areas that the student gravitated towards and address the areas in which he or she displayed discomfort or reticence. Given the nature of the workshop where my function was purely investigatory, that would have been inappropriate. However, in my future role as horn teacher and possibly professor, I think having students participate in an ITC workshop would be fertile ground for discovering new avenues of learning styles to explore and cultivate in the course of our lessons together. Beyond the implications for my own teaching studios, ITC workshops could be rich points of discovery and learning for any horn studio instructor and his or her students.

Returning to the vocal activity, HWS5 was not the only participant who acknowledged that aspects of the activity were difficult to grasp at first, but all other responses were resoundingly positive. Overall the participants wrote that after the activity they felt more of a connection between their airstream and producing a very smooth legato. HWS1 wrote,

Since the vocal activity dealt with creating a very smooth legato sound, I felt that it reminded me most of the concept of blowing [a] continuous, free flowing air stream through the entire phrase. Without the proper air support, it was difficult to continue a legato sound. The use of the “Ng” sound is a new concept for me.

Adding to this idea, HWS3 wrote,
Feeling the smoothness of singing on an “ng” and “ee” vowel definitely helped me visualize a desired sound for my horn playing. It helped with my air support in order to gain that smoothness. The most drastic change I felt was note-to-note. Visualizing hitting all of the pitches between each written note helped to make intervals, no matter how large, seem smaller. Which made certain leaps less intimidating as well as smoothing out intervals as small as a half-step.

Participant HWS8 wrote specifically about the experience of transferring singing to the mouthpiece and then the horn.

The experience was very eye opening. I have never heard of singing using the “Ng” syllable, at first I was skeptical but when we used mouthpieces and the horn, my sound was so much more open and resonant. My breaths were even fuller and in the style of the music. In the future I will definitely be trying this technique on my music.”

It is clear from these responses that the vocal activity certainly drew the students’ awareness to their oral cavity (as evidenced by HWS5’s response), that it helped all of the students achieve a smoother legato, and that it helped many of them bring awareness to their breath (HWS8 makes note of this in his/her response).

Although I cannot include HWS2’s contributions in the larger data set, because HWS2 is not a horn major, his/her response to the vocal activity was particularly insightful and illustrates many of the connections and experiential transfers I hoped students would make during the activity. HWS2 writes,

I was very pleased with the activity. Normally I dread singing in any capacity because my voice often sounds nasally and shaky, but after doing the “ng” activity followed by the open “ee” activity, I was comfortable singing in my pair in front of the others because my tone quality improved greatly, and with that came the slurring, breathing, etc. This benefits my horn playing immensely as well, helping my confidence, tone, slurring, etc.

The writing activity was the dark horse of the workshop. Prior to the workshop, I anticipated that participants would be drawn to the novelty and interaction inherent in
the vocal and visual arts activities, but wasn’t sure that many would enjoy writing for an extended period of time. However, 100% of the responses to the writing activity indicated that not only had participants enjoyed the experience, but that it was thought-provoking and helpful in allowing them to understand their relationship to the piece more fully. HWS3’s response was particularly interesting.

This activity really helped me craft in words a mental image to remember when interpreting the piece. Having an actual story, with settings and events and emotions, makes the process of expressing the music a lot easier and more natural. It’s also helpful that all of the ideas were of my own mind, rather than being suggested to me, so that I’m able to connect to the music more.

HWS3’s comment about the ideas being of his/her own mind, rather than a product of external suggestion is particularly intriguing. Metaphor, suggestion, and planting the seeds of visual imagery are all excellent teaching tools utilized by horn pedagogues (including the present author) to help students develop a connection with the music that they study and perform. However, it is generally a more powerful experience for students to discover aspects of their own playing themselves. For example, a teacher may tell a student multiple times that s/he is rushing through a particular passage in a Mozart horn concerto, but until that student records him or herself and listens to the passage and has the “Aha” moment of hearing him or herself rushing, then that student may be less likely to grasp the reality that he or she is indeed rushing in that passage. In the same way, HWS3 had an “Aha” moment by crafting his/her own story, imagery, and narrative stimuli as a result of the writing activity.

HWS4, the participant who expressed a sense of disconnection to Laudatio in his/her pre-workshop survey responses had an “Aha” moment his/herself in the writing
activity. S/he chose the third writing prompt, which asked participants to describe their experience in studying or performing the work. S/he wrote,

I would often get glimpses of the vision I had for the piece, sometimes while playing it but more often before I would play it—but the longer I played it the more often the vision would disappear—as if I were trying to see through a thick fog...

As HWS4 continued, a shift began to occur in his/her writing. S/he described positive moments (“highs”) in studying *Laudatio* and seemed to discover in the process how s/he could connect with the piece,

I discovered I needed it to be relevant to me and to make me emotional, instead of realizing it as an emotional piece. I had to imagine a loved one passing in order to get emotional, and I would than find ways to express my feelings in the music that was written.

HWS4 expanded on this idea of tapping into emotion that is personalized, writing,

But the harder the emotion was to deal with the more beautiful the music felt. The emotional music felt true and genuine and the music came out of my bell as opposed to my forcing music into the horn. I guess I learned that music can be made even if you don’t like the materials given to you, and just how vital emotion is in creating compelling music.

HWS4’s journey from a vision lost in a thick fog to making a statement about how compelling music can be created, even if one does not like the piece, is a significant one to make in the short duration of a writing activity. His/her response to the activity reflected this significance and illustrates a mature understanding of what music communicates in general. HWS4 responded,

The writing response really made me think critically about how I saw the piece. I could easily say before that it wasn’t my favorite piece to work on—but the reasons why were actually kind of enlightening as to why music is compelling in general. If music doesn’t convey emotion or make the audience feel something—
then what’s the point? I feel now that I need to strive to find more emotion in my music making on a daily basis.

Perhaps this simple writing activity became a catalyst for HWS4 to think about not only *Laudatio*, but music-making in general, and, if the activity has truly inspired him/her to “strive to find more emotion in [his/her] music making on a daily basis,” then I consider the activity to be effective beyond my expectations of helping a student connect with *Laudatio* alone.

Other participants had similar positive responses. HWS5 called the activity “freeing” and wrote, “Once I began writing, I got into a groove and couldn’t seem to write fast enough to fully express my thoughts,” and continued, “...[this activity] has given me a boost of confidence which I will hopefully take with me into my future performances of *Laudatio* and other works.”

In some cases, as I read what the participants had written, it seemed they had chosen an explanatory style, rather than a creative one. However, even these participants expressed a sense of self-discovery through the exercise of writing. HWS7’s writing was very straightforward, but s/he found the process valuable to understanding *Laudatio*, because in his/her response, s/he wrote, “A lot of what I wrote were things that I have never explicitly said or expressed before, so it was a new experience writing down how I feel about the piece. Writing it down kind of made me solidify my thoughts about *Laudatio*.”
The writing activity was transformative for HWS8 who wrote a haunting story about a young girl who learns that her father has died in a war. HWS8 was very candid about his/her experience with the activity, writing,

At first I was annoyed to be writing more essays. But, once I began to write it was hard to stop. I can’t remember the last time I wrote my own story! In a world of testing, it was so nice to do something that I wanted. I was hearing Laudatio in my head while I was creating my story, thinking about how the music will change the character of each scene. This activity has at the very least put me in a better mood! [emphasis original]

The success of this activity in helping students to discover what they thought about and how they felt towards Laudatio in both study and performance is exciting. The possibilities for this kind of activity to be utilized as a teaching tool are virtually endless. It is my belief that regularly providing these kinds of writing prompts for students to consider and respond to could create copious benefits for them in articulating their experience with a piece of music or music in general. Moreover, writing prompts would provide the instructor with a window into a student’s writing and communication style, as well as how they process their musical experiences.

The final activity of the workshop was the visual arts activity and, barring the experience of two participants, was positive for the group overall. Many participants communicated that the activity was enjoyable, relaxing, freeing, and helped them to “see” the music.” A few of the participants linked the experience of creating the visual art to their conceptions of music in general. HWS1 wrote,

I very much enjoyed this last activity. I actually would have liked to do it longer. It allowed a place where I could simply free my mind and unwind. I feel that it is trying to stress the importance of being relaxed while you play, but also ensuring the [that?] visually you know what you’re playing.
Along similar lines, HWS8 wrote, “It was very relaxing. I really enjoyed the freedom you have when you paint. You get to pick all aspects of what is in front of you. In retrospect, you can do that with music, too. But it doesn’t always feel that way.”

One particularly intriguing set of art and accompanying response was created by HWS7 (see below).

![HWS7 Image 1](image1)

![HWS7 Image 2](image2)

![HWS7 Image 3](image3)

Figure 4. HWS7 Visual Arts Activity Images
HWS7 responded to the experience,

For this section, I listened to “Te Deum Laudamus.” I am not very good at making visual art so most of the art I created is very simplistic. I drew a linear idea of the piece and I used different colors to represent what was going on. It eventually morphed into using black for timpani and chorus, blue and yellow for the soloists and green and red for the brass. This kind of activity was very different for me because I do not often draw, and I have never drawn to music.

Although HWS7 described the activity as different and labeled him/herself as “not very good” at creating art, what s/he has done is actually a descriptive set of images reminiscent of graphic notation. These images also reveal a glimpse of how HWS7 organizes sound in his/her mind by assigning each group of performers a specific color. This set of drawings also evokes Wagner’s decision to use colored inks in some of his opera scores (mentioned above).\(^\text{91}\) Wagner chose black to represent the strings, while here HWS7 chose black for the timpani and chorus, but they both chose green and red to represent the wind players. More specifically, Wagner assigned red to the woodwinds and green to brass, while HWS7 chose green and red to represent the brass in his/her visual art.

HWS4, the participant who struggled to find an emotional connection to Laudatio, created what I found to be some of the most emotionally arresting pieces of artwork during the activity (see below).

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\(^\text{91}\) Franz Liszt, Lohengrin et Tannhäuser, published 1851, Liszt describes Wagner’s use of different colored inks to his readers in the aforementioned book. Therese Dolan cites the above anecdote in her chapter of The Routledge Companion, but doesn’t make reference to specific quotes from Liszt or specific pages within his book, Dolan, “Painting and Music,” 130.
Taken alone, the colors, shapes and imagery can evoke sadness, anxiety, and a sense of darkness, but pairing these images with the words of his/her writing prompt shows an emerging sense of connection that HWS4 was feeling to the piece. Here is another excerpt of HWS4’s writing, paired with the images s/he created during the visual arts activity.
“I had to imagine a loved one passing in order to get emotional, and I would than find ways to express my feelings in the music that was written.

Using the music to tell my story was in a way more challenging, but actually made it easier to express myself. I need a challenge to keep myself engaged—otherwise I fall victim to going through the motions.

I guess you could also describe these emotions of losing a loved one as lows too—it was hard to do and maintain. But the harder the emotion was to deal with the more beautiful the music felt.”

Figure 6. Pairing HWS4 Writing Prompt Excerpts with Visual Arts Activity Images
The pairing of HWS4’s writing and visual activity compositions is an excellent example of how ITC can help a student create a multi-dimensional understanding of a piece and his/her relationship to it.

As mentioned above, a few participants found the visual arts activity particularly difficult. HSW3 believes him/herself to be a poor artist, and struggled with the concept of simply creating colors and shapes, rather than attempting to create something “good.” S/he wrote,

For me personally, this exercise wasn’t helpful. I self-identify myself as a terrible visual artist, to the point that no matter how hard I tried, I found myself worrying more about the quality of my product than what I was trying to convey. However, as I looked around at others’ work, I found myself thinking “that’s a perfect representation” of work other than my own.

What is telling about HWS3’s response and artwork is that what s/he created is actually quite interesting (see below).

HWS3 Image

Figure 7. HWS3 Visual Arts Activity Image
This example shows that students can adopt beliefs about themselves and their playing—for example, HWS3 believes him/herself to be a poor artist when, in fact, what s/he created is quite interesting—that could be deleterious. Inviting students to engage in the kinds of activities presented in the ITC workshop, while difficult and potentially uncomfortable, may help challenge those possibly misguided beliefs. If HWS3 were a student of mine and I saw this artwork and his/her response, I would take the opportunity to have him/her try the visual arts activity again, alone, without the pressures of trying to create something as “good” as what those around him/her are creating, and I would invite him/her to embrace the process of simply letting colors, shapes, and gestures emerge. I wonder what kinds of creations might evolve if HWS3 gave him/herself another chance at the visual arts activity.

Once participants had completed the visual arts activity, their last task was to fill out the post-workshop survey. As I had hoped, the responses indicated that the students felt more invested in and connected to the piece, that they had enjoyed the activities, and felt that what they experienced in the workshop had been valuable to their learning. For example, in response to the first question, “Are you satisfied with the variety of practice techniques available (et cetera),” all of the participants answered affirmatively. A few participants listed the vocal and writing exercises specifically as new techniques and tools available to them in the practice room, while another (HWS6) referred to the visual arts activity as having opened him/her up to “…many more ways of visualizing music which I can use as practice techniques.” HWS8 who had responded
so negatively towards this question in the pre-workshop survey wrote, “Yes, there are way more techniques to study than I thought. I need to start thinking outside the box.”

The second question of the post-workshop survey, which pertained to whether participants believed that they had freedom of choice in how they studied a work, received unanimous affirmative responses from the participants. In the pre-workshop survey, HWS3, HWS4, and HWS8 all expressed feeling a lack of freedom in how they practiced and interpreted Laudatio. However, their post-workshop survey responses indicated a change in their perception. HWS3 wrote, “I definitely feel that I have a lot of tools I can use in interpreting not only this piece, but all works. These methods are fairly universal.” Meanwhile, even though his/her response was not effusive, HWS4 hinted at a clearer sense of freedom when s/he wrote, “I still think there are standards that I need to follow in this piece but I can see it in a new light.” The most contrast in responses belongs to HWS8 who answered question two in the pre-workshop survey, “I do not feel like I have complete freedom because there are a set number of techniques that my instructors abide by, and I use those instead of my own.” HWS8’s response to this same question in the post-workshop survey was, “Yes, I’m free to do what I want, how I study, and all aspects of it.”

There was an interesting change in responses between the pre- and post-workshop survey questions on the third question, which asked whether participants felt they had a clear idea of what to communicate when performing Laudatio. All but two people answered “yes,” with many of them citing more clearly defined ideas as a result
of the workshop. HWS5’s response is intriguing, because s/he actually felt less clarity about what to communicate after the workshop, writing:

I feel that I am more confused now about what I wanted to communicate with this piece than I was before, because I was unable to draw any clear pictures during the visual arts activity which has me questioning my story.

I am actually encouraged by this participant’s confusion, because it indicates that the interpretive ideas s/he entered the workshop with were challenged and perhaps new ones were formed. I hope HWS5’s questioning of his/her story will lead to a clarified interpretative plan of what s/he wishes to communicate while performing Laudatio.

All of the participants indicated that they felt personally connected to and/or invested in the piece after the workshop, which is a change from the varied responses in the pre-workshop survey. HWS4, who had indicated a sense of disconnection from Laudatio before the workshop now changed his/her answer to be, “More so than I did before, but I feel I will still struggle with it,” which is a large step away from utter disconnectedness.

The answers to the final survey question, “Do you look forward to practicing this piece?” yielded positive responses across the board. HWS3’s response alluded to his/her experience with the ITC workshop affecting his/her desire to practice the work, writing: “Now that I have a much better understanding of what I want to do with the piece, I’m definitely more excited about practicing and interpreting it.” Similarly, HWS8 wrote, “Yes, now that I have more tools I’m actually excited going forward.”

All of these post-workshop survey responses indicate a progression in nearly all of the participants toward increased satisfaction in available practice techniques, a
deeper sense of connection to the work, a clearer idea of what to communicate when performing *Laudatio*, a stronger sense of freedom in the study of the piece, and a stronger desire to practice it. These responses, while they are only representative of a small sampling of students, are extremely encouraging. If one two-hour workshop can yield this kind of change in a student’s perception toward a single work, what kind of results could a workshop that takes place over a series of days, or even one that is expanded into a semester-long course yield?

While lack of skill level in the areas of voice, writing, and visual arts did affect the experience of some of the participants, overall it did not inhibit them from enjoying other activities in the workshop or finding the general workshop experience fruitful. Many of the participants expressed that they looked forward to applying what they had learned in the workshop not only to *Laudatio*, but to other pieces and to music in general, thereby answering my research question of whether ITC could increase a student’s investment in his or her own learning. I wonder how switching the order of the activities may have contributed positively or negatively to the participant’s experience. For example, if I had started with the visual arts activity—one in which HWS3 felt particularly unskilled—would that have negatively impacted his/her experience? Conversely, singing in public can be a very vulnerable experience and perhaps moving the vocal activity to the middle or end of the workshop would have more positively impacted the experience of HWS5 for example.

I also sought to learn whether ITC could infuse new perspectives and fresh ideas into a student’s learning as a preventative for future burn-out. Based on their responses,
I am satisfied that the participants did indeed acquire new perspectives and fresh ideas, but I cannot be certain that their experience will prevent future burn-out. I would be interested, however, to see whether an ITC workshop experience with participants who identify as “burnt-out” might help to re-infuse a sense of passion and purpose into them.

The workshop experience for these participants was a positive one. Each student’s responses showed a progression towards deeper levels of thought and investment in *Laudatio* as he or she moved through the activities. The implications of this positive participant experience are that this ITC workshop could be further developed and reproduced with larger sample groups in universities all over the nation. In future workshops, I would like to clarify and re-write some of the survey questions and include additional exercises in the areas of voice, writing, and visual arts. For example, I would change the language of the first survey question to avoid “availability” because of its connotations of permission and/or power imbalances. For this same reason, I would reword question number two, because “freedom of choice” may imply that students need freedom from someone or something. My intention in asking the questions was whether students believed they could give themselves permission to experiment freely in their practice sessions. I will word those questions differently in the future. I would also like to add a general baseline question to the beginning of the survey which could greatly impact all following responses. I would ask simply, “do you like playing the horn?” The response to that question could help establish any biases participants may have toward the ITC approach and workshop.
I am interested in seeing how ITC can adapt and grow based on future research, and how the workshop itself could be adapted and conducted by myself or others in university, conference, or studio settings. In certain circumstances, the workshop experience could be developed and expanded into three separate sessions—one for each area which may allow for more time for students to dig into the activities and process their experience before composing their responses. Part of the workshop could also be adapted for horn instructors (or music instructors in general) to conduct with their students. While the writing and visual arts activities could easily be proctored by any other horn instructor, the vocal activities would be difficult to run without vocal training or a familiarity with vocal anatomy and pedagogy. Yet, the concept of ITC need not be restricted to a workshop format. The idea of introducing horn students to other art-media as a means of giving them new tools for practicing and building connections to their horn and horn music can be integrated into private instruction, applied lessons, or even into studio instruction. What this workshop has shown is that students are open to and interested in these new, non-traditional practice methods, and that through them they can experience benefits in their horn playing and study.
Bibliography


Additional Works Consulted


Appendix A: IRB Approval Form

Behavioral and Social Sciences
Institutional Review Board
300 Research Administration building
1960 Kenny Road
Columbus, OH
43210-1063

Phone (614) 688-8457
Fax (614) 688-0366
orrp.osu.edu

03/08/2017

Study Number: 2017B0054
Study Title: Interdisciplinary Transfer and Cultivation: How vocal, writing, and visual art techniques can inform horn practice and performance

Type of Review: Initial Submission

Review Method: Expedited

Date of IRB Approval: 03/08/2017
Date of IRB Approval Expiration: 03/08/2018

Expedited category: #6, #7

Dear Katherine Rohrer,

The Ohio State Behavioral and Social Sciences IRB APPROVED the above referenced research.

As Principal Investigator, you are responsible for ensuring that all individuals assisting in the conduct of the study are informed of their obligations for following the IRB-approved protocol and applicable regulations, laws, and policies, including the obligation to report any problems or potential noncompliance with the requirements or determinations of the IRB. Changes to the research (e.g., recruitment procedures, advertisements, enrollment numbers, etc.) or informed consent process must be approved by the IRB before implemented, except where necessary to eliminate apparent immediate hazards to subjects. This approval is issued under The Ohio State University's OHRP Federalwide Assurance #00006378 and is valid until the expiration date listed above. Without further review, IRB approval will no longer be in effect on the expiration date. To continue the study, a continuing review application must be approved before the expiration date to avoid a lapse in IRB approval and the need to stop all research activities. A final study report must be provided to the IRB once all research activities involving human subjects have ended.
Records relating to the research (including signed consent forms) must be retained and available for audit for at least 5 years after the study is closed. For more information, see university policies, Institutional Data and Research Data.

Human research protection program policies, procedures, and guidance can be found on the ORRP website.

Daniel Strunk, PhD, Chair
Ohio State Behavioral and Social Sciences IRB
Appendix B: Workshop Recruitment Emails

Recruitment Email for the Ohio State University

Subject: Interdisciplinary Transfer and Cultivation: How vocal, writing and visual art techniques can inform your horn practice and performance

My name is Jenna McBride-Harris, and I am a DMA Horn Performance major at the Ohio State University. I am currently gathering research for my thesis that proposes introducing alternative art media methods from the areas of voice, writing and visual arts into horn practices and pedagogy. I am calling this horn pedagogical approach *Interdisciplinary Transfer and Cultivation*. I have designed a workshop that will invite participants to take part in three different exercise activities centered around practicing a standard piece of horn solo repertoire (Bernard Krol’s *Laudatio*) and record their experiences with them in ways explained below. The workshop is entitled *Interdisciplinary Transfer and Cultivation: How vocal, writing and visual art techniques can inform your horn practice and performance*. The data collected from this study (which will be coded without any personal identifiers) will be used for publication.

Participants will need to bring their horns, and if possible, their smart phones and ear buds to this study. (Extra listening devices and earphones will be provided at the workshop.) Participants may be asked to play their horns (excerpts from the second page of *Laudatio*) and will be participating in vocal exercises.
I have asked Professor Bruce Henniss of the Ohio State University to forward this email to his horn studio. I am looking for undergraduate horn majors to volunteer to take part in this one-time workshop pilot study in which they will participate in three non-traditional exercises from the areas of voice, writing and visual arts. Choosing to participate or not participate in this workshop will not affect a student’s standing in the horn studio, his/her grade or his/her relationship with the horn professor or teaching associate. If students choose to participate, none of the data collected will have any bearing on their standing in the horn studio, their grade, or their relationship with their horn professor or teaching associate. Students may opt to cease participation at any time during the workshop without fear of penalty or repercussion.

The workshop will take place on **Monday March 20th** on OSU’s campus in **Hughes Hall, room 109** from 1:50-4:00pm. Further location/parking details will be given to volunteers in a separate email. For planning purposes, **please indicate your willingness to volunteer by Friday March 17th**. If you decide to volunteer after this date, you may do so. To volunteer to participate in the workshop pilot study or if you have any questions, please contact Jenna McBride-Harris via email at <mcbride-harris.1@osu.edu> or via phone at (503) 537-4330.

Sincerely,

Jenna McBride-Harris

DMA Horn Candidate, the Ohio State University
Recruitment Email for Capital University

Subject: Interdisciplinary Transfer and Cultivation: How vocal, writing and visual art techniques can inform your horn practice and performance

Dear Capital University Horn Studio,

My name is Jenna McBride-Harris, and I am a DMA Horn Performance major at the Ohio State University. I am currently gathering research for my thesis that proposes introducing alternative art media methods from the areas of voice, writing and visual arts into horn practices and pedagogy. I am calling this horn pedagogical approach Interdisciplinary Transfer and Cultivation. I have designed a workshop that will invite participants to take part in three different exercise activities centered around practicing a standard piece of horn solo repertoire (Bernard Krol’s Laudatio) and record their experiences with them in ways explained below. The workshop is entitled Interdisciplinary Transfer and Cultivation: How vocal, writing and visual art techniques can inform your horn practice and performance. The data collected from this study (which will be coded without any personal identifiers) will be used for publication.

Participants will need to bring their horns, and if possible, their smart phones and ear buds to this study. (Extra listening devices and earphones will be provided at the workshop.) Participants may be asked to play their horns (excerpts from the second page of Laudatio) and will be participating in vocal exercises.

I have asked Professor Kimberly McCann of Capital University to forward this email to her horn studio. I am looking for undergraduate horn majors to volunteer to
take part in this one-time workshop pilot study in which they will participate in three non-traditional exercises from the areas of voice, writing and visual arts. Choosing to participate or not participate in this workshop will not affect a student’s standing in the horn studio, his/her grade or his/her relationship with the horn professor. If students choose to participate, none of the data collected will have any bearing on their standing in the horn studio, their grade, or their relationship with their horn professor. Students may opt to cease participation at any time during the workshop without fear of penalty or repercussion.

The workshop will take place on **Monday March 20th** on **OSU’s campus** in **Hughes Hall, room 109** from **1:50-4:00pm**. Further location/parking details will be given to volunteers in a separate email. For planning purposes, please indicate your willingness to volunteer by **Friday March 17th**. If you decide to volunteer after this date, you may do so. To volunteer to participate in the workshop pilot study or if you have any questions, please contact Jenna McBride-Harris via email at <mcbride-harris.1@osu.edu> or via phone at (503) 537-4330.

Sincerely,

Jenna McBride-Harris

DMA Horn Candidate, the Ohio State University
Appendix C: Workshop Packet Materials

IRB Approved Consent Form:

The Ohio State University Consent to Participate in Research

Study Title:
Interdisciplinary Transfer and Cultivation: How vocal, writing and visual arts techniques can inform your horn practice and performance

Researcher: Jenna McBride-Harris

This is a consent form for research participation. It contains important information about this study and what to expect if you decide to participate.

Your participation is voluntary.

Please consider the information carefully. Feel free to ask questions before making your decision whether or not to participate. If you decide to participate, you will be asked to sign this form and will receive a copy of the form.

Purpose:
This study will contribute to research for my thesis focused around introducing alternative art media methods from the areas of voice, writing and visual arts into horn practices and pedagogy. I am calling this horn practice method Interdisciplinary Transfer and Cultivation. I have designed a pilot study workshop that will invite participants to take part in three different exercise activities centered around practicing a standard piece of horn solo repertoire (Bernard Krol’s Laudatio) and record their experiences with them in ways explained below. The workshop is entitled Interdisciplinary Transfer and Cultivation: How vocal, writing and visual art techniques can inform your horn practice...
and performance. The data collected from this study (which will be coded without any personal identifiers) will be used for publication.

**Procedures/Tasks:**
Each exercise activity (vocal, writing, and visual arts) will use portions from Bernhard Krol’s *Laudatio* as the focus. At the beginning of the workshop, each participant will be given an envelope containing two copies of this consent form, a copy of the *Laudatio* excerpt with rehearsal numbers clearly labeled, two copies of the short answer survey and color-coded packets for each activity (vocal-blue, writing-green, visual arts-pink). There will be time to read over this consent form as well as time to ask any questions of clarification. Please sign both copies of this consent form, turn one in to the researcher, and retain one for your records.

After the consent forms have been collected, the researcher will ask participants to pull out a copy of the short-answer survey labeled “Workshop survey” about practice habits, satisfaction, and their feelings about practicing *Laudatio*. Ten minutes will be given to complete this first survey.

Next, participants will begin the vocal activity portion of the workshop which will last about thirty minutes long. Materials are included in the workshop envelop and are light blue. This is the only activity that will involve playing the horn and/or parts of the instrument (e.g. the mouthpiece.) This is also the only activity that will be audio recorded. The researcher will place the recording device in a clear location and tell the participants exactly when the recording device has begun recording and when it is turned off. The researcher will read over the directions for the vocal activity, offer additional clarification with the participants, and then the activity will commence. This activity will involve playing portions of *Laudatio* on the horn. Singing portions of *Laudatio* on different vowel sounds with physical gestures as well as buzzing portions of *Laudatio* on horn mouthpieces. The researcher will demonstrate, offer points of observation and questions to consider to the participants, as well as encouragement and instruction. Participants need not have any prior vocal training or experience to participate in this activity. Volunteers may be called from within the participant group to sing or play individually, but they are free to decline at any point. Once the vocal activity has been completed, time will be given for participants to fill out the brief short answer response form (included in their blue vocal activity packet) about their experience doing the vocal activity.

Next, participants will begin the written activity portion of the workshop which will last about thirty minutes long. Materials are included in the workshop envelop and are light green. The researcher will read over the directions for the written activity with the participants, offer additional clarity and then the activity will commence. Participants will have time to choose one of the five writing prompts and write. Participants need not have any prior creative or expressive writing training or experience to participate in
this activity. Once the writing activity has been completed, time will be given for participants to fill out the brief short answer response form (included in their green writing activity packet) about their experience doing the written activity.

Next, participants will begin the visual arts activity portion of the workshop which will last about thirty minutes long. Materials are included in the workshop envelop and are pink. The researcher will read over the directions for the visual arts activity with the participants, and take time to explain her own experience with creating abstract art and how it helped her to better connect with and interpret a piece of music. The researcher will have an example of her artwork to show to the participants to offer additional clarity and then the activity will commence. Listening devices will be available for each participant and they will be given a playlist labeled “ITC workshop Visual Arts Activity” of three songs to choose from to listen to while they are creating their art. Some are recordings of Bernhard Krol’s Laudatio, while others are different settings of the Te Deum Laudamus. Participants will be asked to choose a recording to listen to and choose the art media (watercolor, chalk, colored pencils, etc.) that they would like to work with. They will listen to the same recording four separate times. The first time, they will simply listen to the recording, allowing their mind to see colors, shapes or images emerging. The next three times, participants will create three different pieces of visual art. The art can be on three separate pages, or on one page. When they have finished with the third piece of art, participants will be asked to look at all three versions that they have created looking for any patterns emerging, similar colors, gestures, shapes, etc. Participants will be asked consider these things in your written response to the visual arts activity. Participants need not have any prior visual arts training or experience to participate in this activity. Once the visual arts activity has been completed, time will be given for participants to fill out the brief short answer response form (included in their pink activity packet) about their experience doing the visual arts activity.

At the end of the last activity, the same survey from the beginning of the workshop will be administered to participants and 20 minutes will be allotted to complete it. Before leaving the workshop, the researcher will collect the surveys, vocal activity recordings, the activity reflections and any visual art created during the workshop. All data will be immediately coded and any identifiers will be removed and destroyed. All data will be kept in a secure location accessible only to the researcher.

Participation in this workshop will not affect the participant’s relationship with their horn instructor, their studio teaching assistant, or with their University (Ohio State or Capital.) Choosing to withdraw from the workshop at any time will not incur any penalties on the participant, will not cause them to lose any benefits to which they are otherwise entitled and will not affect their relationship with their horn instructor, their studio teaching assistant, or with their University (Ohio State or Capital.) Recordings and Data collected will be retained by the researcher for three years.
**Duration:**
The workshop will take place in room 109 of Hughes Hall at the OSU school of music and is scheduled for March 20th from 1:50-4:00pm. You may leave the study at any time. If you need more time at the end of the study to complete any of your written responses, you may have it. If you decide to stop participating in the study at any time, there will be no penalty to you, and you will not lose any benefits to which you are otherwise entitled. Your decision will not affect your future relationship with The Ohio State University or with Capital University.

**Risks and Benefits:**
There are no risks associated with this study. Possible benefits include gaining new perspectives and new practice and performance techniques to implement with Bernhard Krol’s *Laudatio* and with other pieces as well.

**Confidentiality:**
Efforts will be made to keep your study-related information confidential. However, there may be circumstances where this information must be released. For example, personal information regarding your participation in this study may be disclosed if required by state law. Also, your records may be reviewed by the following groups (as applicable to the research):
- Office for Human Research Protections or other federal, state, or international regulatory agencies;
- The Ohio State University Institutional Review Board or Office of Responsible Research Practices;
- The sponsor, if any, or agency (including the Food and Drug Administration for FDA-regulated research) supporting the study.

**Incentives:**
There are no incentives offered apart from the experience and knowledge gained via participation in this study.

**Participant Rights:**
You may refuse to participate in this study without penalty or loss of benefits to which you are otherwise entitled. If you are a student or employee at Ohio State, your decision will not affect your grades or employment status.

If you choose to participate in the study, you may discontinue participation at any time without penalty or loss of benefits. By signing this form, you do not give up any personal legal rights you may have as a participant in this study.
An Institutional Review Board responsible for human subjects research at The Ohio State University reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of participants in research.

Contacts and Questions:
For questions, concerns, or complaints about the study, or you feel you have been harmed as a result of study participation, you may contact Katherine Rohrer at <rohrer.66@osu.edu>.

For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research team, you may contact Ms. Sandra Meadows in the Office of Responsible Research Practices at 1-800-678-6251.
Signing the consent form

I have read (or someone has read to me) this form and I am aware that I am being asked to participate in a research study. I have had the opportunity to ask questions and have had them answered to my satisfaction. I voluntarily agree to participate in this study.

I am not giving up any legal rights by signing this form. I will be given a copy of this form.

______________________________
Letter-Number Code from my workshop packet nametag

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Investigator/Research Staff

I have explained the research to the participant or his/her representative before requesting the signature(s) above. There are no blanks in this document. A copy of this form has been given to the participant or his/her representative.

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Pre-Workshop Survey:

Please answer the following questions as they pertain to studying and/or performing Bernhard Krol’s *Laudatio*. Please be as detailed and honest in your responses as possible. Ten minutes will be given to complete this short answer survey. If you need more space to write your answers, please use the notebook paper provided. If you need additional time to finish writing your responses, or if you have any questions of clarification, please raise your hand and the investigator will assist you.

1.) Are you satisfied with the variety of practice techniques available to you to study, interpret, and perform this piece at a high level? Please elaborate.

2.) Do you feel that you have freedom of choice in how you go about studying this piece? (Do you feel that you have permission to be creative or “out of the box” in your approach to learning and interpreting it?) Please elaborate.

3.) Do you feel that you have a clear idea of what you want to communicate when you perform this piece?

4.) Do you feel personally connected to or invested in this piece? Please explain.

5.) Do you look forward to practicing this piece? Why or why not? Please use detail and honesty in your answer.
Vocal Activity:

For this exercise, participants will focus on one passage of *Laudatio*; from *adagio solenne* to the end of the work (just under three lines of music.) The Instructor will guide participants in legato exercises progressing from the phonated consonant “Ng” to a pure vowel, then on to the mouthpiece and finally the horn. This activity will be recorded.
Vocal Activity Response:

1.) Please write a brief response (2-5 sentences) to the vocal activity. What was the experience like for you?
Writing Activity:

Writing Activity

Writing can be a powerful tool to convey information or to express ideas and beliefs. Writing can also be an act of investigation—writing about something can help the writer to discover and define how he/she thinks and/or feels about it. Free-writing—writing without one’s thoughts fully formed or fully knowing in what direction the writing will carry the writer can bring forth wonderful concepts and thoughts that the writer may not have even known he/she possessed. Please use the next 30 minutes to write a response to one of the writing prompts below. Notebook paper has been provided for you to write on. If you have any questions, please contact the investigator.

1.) Laudatio is the German word for Laudation which the Oxford English Dictionary (OED) defines as: “The action of praising” or “the condition of being praised.” Laudative—a related term, is also defined in the OED as a “Eulogy”—praising the memory of a loved one. Write about what Laudation means to you. Who or what do you believe deserves laudation? How do you participate in the action of praising?

2.) Imagine that the provided excerpt from Laudatio were the soundtrack to a film. Write about the scene(s) that would accompany it. What is the setting/landscape? What time period? What time of day? Who is in the scene? What is happening or has happened? You can write the scene in any format you choose, (e.g. script format, as a story, etc.).

3.) What has your experience of studying and/or performing this piece been like? Positive? Negative? Why? Wreste though the highs and lows of your interaction with this work.

4.) Describe your “perfect” performance of this work. How does it feel to play? Be as specific and descriptive as possible? Some considerations may be: what are you experiencing in your body and on the stage? Who are you performing for? What thoughts or images are in your mind? Can you describe your sound?

5.) Write your own Laudation in any format you wish (poem, story, song, etc...)
Writing Activity Response:

1.) Please write a brief response (2-5 sentences) to the writing activity. What was the experience like for you?
**Visual Arts Activity:**

**Visual Arts Activity**

Musicians share vocabulary with visual artists that describe sound or a piece of music—words like color, shape, tone, harmony, focus, gesture, stroke, composition, and intention. We are trained to darken or lighten and to learn when to step into the background of a musical composition and when to move into the foreground. With this shared vocabulary for production and appreciation, what could musicians learn about a piece of music by creating visual art inspired by that same piece? Through abstract and impressionistic gestures, color choices and emerging shapes, what could a musician learn about “seeing” *Laudatio* as a piece of visual art?

1.) Please use the following link (also included in your workshop information email) to access the “ITC Workshop Visual Arts Activity Playlist” on YouTube. The playlist includes recordings of both Bernhard Krol’s *Laudatio* and different settings of the Gregorian chant *Te Deum laudamus*.

   [https://www.youtube.com/playlist?list=PLgmSoj9i8VvmD6o6KZ57349is1JqBQlED](https://www.youtube.com/playlist?list=PLgmSoj9i8VvmD6o6KZ57349is1JqBQlED)

2.) Please choose a recording to listen to and choose the art media (watercolor, chalk, colored pencils, etc.) that you would like to work with.

3.) Please listen to the *same recording* four separate times. The first time, please simply listen to the recording, allowing your mind to see colors, shapes or images emerging. The next three times, please create three different pieces of visual art. Please label each piece of artwork (#1, #2, #3,) in order of its creation.

4.) The art can be on three separate pages, or on one page. When you have finished with the third piece of art, take a look at all three versions that you have created. Do you see any patterns emerging? Are there similar colors? Gestures? Shapes? What did you see through your painting (if anything) that you may not have seen before? Please consider these questions in your written response to the visual arts activity. In your written response, please clearly indicate which recording you listened to while you were creating your art.
1.) Please write a brief response (2-5 sentences) to the visual arts activity. What was the experience like for you?
Post-Workshop Survey:

Post-Workshop Survey

Please answer the following questions as they pertain to studying and/or performing Bernhard Krol’s *Laudatio*. Please be as detailed and honest in your responses as possible. Ten minutes will be given to complete this short answer survey. If you need more space to write your answers, please use the notebook paper provided.

If you need additional time to finish writing your responses, or if you have any questions of clarification, please raise your hand and the investigator will assist you.

1.) Are you satisfied with the variety of practice techniques available to you to study, interpret, and perform this piece at a high level? Please elaborate.

2.) Do you feel that you have freedom of choice in how you go about studying this piece? (Do you feel that you have permission to be creative or “out of the box” in your approach to learning and interpreting it?) Please elaborate.

3.) Do you feel that you have a clear idea of what you want to communicate when you perform this piece?

4.) Do you feel personally connected to or invested in this piece? Please explain.

5.) Do you look forward to practicing this piece? Why or why not? Please use detail and honesty in your answer.
Appendix D: Visual Art Activity Example

Below is the sample artwork presented to participants at the beginning of the visual arts activity. These pieces are abstract and impressionistic visual art renderings of Verne Reynold’s *Calls for Two Horns* painted by Jenna McBride-Harris on October 16, 2016.
Pre-Workshop Survey Responses

1.) Are you satisfied with the variety of practice techniques available to you to study, interpret, and perform this piece at a high level? Please elaborate.
   “While I am not familiar with Bernhard Krol’s Laudatio, I do feel that there are a lot of practice techniques available. That being said, I personally don’t use many and often find myself using one or two repeatedly so I cannot speak for them on the whole.

2.) Do you feel that you have freedom of choice in how you go about studying this piece? (Do you feel that you have permission to be creative or “out of the box” in your approach to learning and interpreting it?) Please elaborate.
   “In general, I feel like I’m always encouraged to be expressive and add musicality to any piece I play. I’m certain that that mentality is also applicable to the approach of the [this] piece as well.”

3.) Do you feel that you have a clear idea of what you want to communicate when you perform this piece?
   “I do not, as I’m unfamiliar with the piece.”

4.) Do you feel personally connected to or invested in this piece? Please explain.
   “I can’t say, as I’m unfamiliar with the piece.”

5.) Do you look forward to practicing this piece? Why or why not? Please use detail and honesty in your answer.
   “I do look forward to practicing this piece, as new repertoire is always exciting to undertake and wrestle with.”

Vocal Activity Response

“I was very pleased with the activity. Normally I dread singing in any capacity because my voice often sounds nasally and shaky, but after doing the “ng” activity followed by the open “ee” activity, I was comfortable singing in my pair in front of the others because my tone quality improved greatly, and with that came the slurring, breathing, etc. This benefits my horn playing immensely as well, helping my confidence, tone, slurring, etc.
Writing Activity and Response

HWS2: Response to Prompt No. 2
“When I hear this excerpt, the image that comes to mind is a green wooded area with tall grass and scattered stone pillars that have collapsed and deteriorated. There’s a celtic feel to the excerpt, for me, that reminds me of an episode in a video game, as silly as that may seem. The character enters a heavily wooded area with ancient artifacts being consumed by the foliage, the only sounds heard are those of wind through the grass and trees and the occasional bird. But the character then passes through an ancient gate that allows him to travel back in time and all of a sudden the greenery disappears and the character is in a grand marble hall surrounded on either side by looming statues. At this point, a men’s chorus begins to sing, and the song is reminiscent of a church choir. There’s a sense of nostalgia in the music that’s not sadness, but a glimpse of grandeur that once was. It echoes throughout the hall and waits patiently for the echo to dissipate into silence before continuing. This is what I hear in the particular excerpt of Laudatio. Perhaps the laudation is of that era that had previously existed. It’s praise of an old and grand lifestyle. It’s nostalgic for that time period. When the character walks back through the gate, the choir ceases and again all that can be heard is the wind and the birds, but the choir still echoes in the ruins, as do the old statues and staircases, and the towering marble pillars.”

HWS2: Response to Writing Activity
“I enjoyed the writing activity, as it allowed my subconscious to come forward and put everything that came forward on to paper. I knew what the image that came to my head was, but beyond that there were [no?] connections or patterns I observed. Once I began to write, I was able to connect the image I had come up with to another experience of mine, and with that connection came more emotions and thoughts toward the piece, making it all the more significant to me.”
Visual Arts Activity and Response

Image 1

Image 2

Image 3

“I really enjoyed the art activity, the first two drawings were a little awkward, but with the third, perhaps after having listened to the excerpt four times or having gotten used to the activity or a combination of the two, my third drawing I feel really captured my
sentiments regarding “Te Deum.” This in turn would absolutely help me attach more sentiment to horn practice and performance [of Laudatio?].”

Post-Workshop Survey Responses

1.) Are you satisfied with the variety of practice techniques available to you to study, interpret, and perform this piece at a high level? Please elaborate.
“I am extremely satisfied now having been exposed to these rather unconventional methods. I find these methods to be extremely stimulating and in turn help me to have a better practice and performance.”

2.) Do you feel that you have freedom of choice in how you go about studying this piece? (Do you feel that you have permission to be creative or “out of the box” in your approach to learning and interpreting it?) Please elaborate.
“I feel like I do. I even go about approaching a piece in many ways, including the three presented here. This is encouraging.”

3.) Do you feel that you have a clear idea of what you want to communicate when you perform this piece?
“Yes, I do, between the audio and visual activities especially, I could feel, see, hear, etc. inspiration for performing the piece.

4.) Do you feel personally connected to or invested in this piece? Please explain.
“I do, as I have found my personal connection to these pieces which makes them more meaningful to me.”

5.) Do you look forward to practicing this piece? Why or why not? Please use detail and honesty in your answer.
“I do, it seems like a very exciting piece full of emotion and I would love to go on my own journey, so to speak, with the piece.”