

Musical Expression on Wind Instruments: Perspectives from a Panel of Experts

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Abstract — Musical expression, or a performer's interpretation of the aesthetic message intended by the composer, involves thoughtful manipulation of perceptual variables such as dynamics, tempo, articulation, and timbre. Musical expression is commonly associated with artistry and achievement in music, yet research on pedagogy for teaching musical expression to wind instrumentalists is limited. The purpose of this study is to use perspectives from professional wind instrumentalists and conductors to explore how musical expression on wind instruments is demonstrated and measured. The qualitative tradition of the Delphi method, with three rounds of data collection, provided the structure for answering the research questions. The importance of effectively communicating musical interpretation through performance was a recurring theme within the data collection as well as the literature review. Findings suggest that a performer's abilities both to appropriately analyze the music and then to successfully communicate his or her interpretation of the music to a listener are critical for achieving artistry in musical expression. The study may provide valuable insight for a deeper understanding of pedagogical strategies needed for teaching musical expression to wind instrumentalists.

Keywords – Interpretation, Music education, Musical expression; Wind instrument, Wind pedagogy.

I. INTRODUCTION

Musical expression, an aggregate term for dynamics, phrasing, style, and interpretation [1], is achieved through subtle manipulation of perceptual variables by the musician [2] [3], conveying the beauty that is inherent in the music at any given instant [4]. Musical expression requires the intellectual comprehension and emotional assimilation of the piece by the performer, facilitating a technically accurate, artistically pleasing and passionate delivery [5] [6] that allows the music to simultaneously appeal to the heart and the mind of the listener [7].

A. Analysis/Interpretation

A musically expressive performance involves both scholarship and artistry, requiring thoughtful analysis, flawless technique, and appropriate interpretation [7]. A thorough grasp of the music theory principles in use is essential to delivering a performance that is both informed and inspiring [8]. The addition of personal interpretation

allows a performer to highlight the composer's message, bringing the music to life for the audience [9]. The ultimate goal of analysis and interpretation is to achieve a coherent blend of intellectual, technical, and expressive components [10].

The interpretive process begins with an analysis of form and is often followed by the development of metaphorical abstractions for each musical idea, relating the music to such things as emotions, places, people, and other works of music [11]. Performers learn to make personal and independent expressive choices more easily after considering the differences among various masterful interpretations [12]; therefore, exposure to performances by great artists is essential to the improvement of interpretive skills [13].

B. Musical Expectation

Composers use a variety of notations, i.e. tonality, rhythms, dynamics, and articulations, to highlight familiar structural and expressive elements [9], and those elements can be enhanced by the performer's musical intuition in terms of attraction, regularity, and symmetry [14]. Musical expectation plays a critical role in listener enjoyment [9] [14] [15] [16] [17], and interesting irregularities may be achieved through adding elements of surprise and through satisfying, delaying, or denying the fulfillment of musical expectations [18] [19] [20] [21]. However, too little or too much variation in expression can be dissatisfying to the listener [22].

C. Expressive Variables

Articulations, dynamics, and timing are among the variables that may be manipulated independently in order to convey musical expression [5] [7] [9] [10] [12] [23]. Timing changes and dynamic changes contribute to expressive performance, but a higher degree of expression can be conveyed when timing and dynamic changes are combined [24]. Performers often use timing and dynamics in tandem to create an expressive gesture of rubato, such as speeding up during a crescendo and slowing down during a decrescendo [25]. Timing has a strong independent influence on conveying phrase structure, dynamics have a strong independent influence on expression, but dynamic variations appear to have limited expressive potential in the absence of accompanying timing variations [26]. Timing and dynamics

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work together in subtle ways to create especially effective musical expression [27].

In addition to tempo and dynamics, the manipulation of timbre and articulation provide the essential performance vocabulary for achieving musical expression [28]. A composer's use of timbre in music corresponds to a visual artist's use of color in painting [29], and although timbre is typically perceived as a singular attribute, it actually serves as an abstraction for a highly complex combination of acoustic parameters, including wave-form, frequency, and amplitude [3]. A performer's ability to produce characteristic timbre at both softer and louder levels of the dynamic spectrum is essential to expressive artistry [4], and the tandem effect of manipulating timing and timbre appears to be associated with conveying musical structure [30]. Timbre is particularly important as a variable of musical expression because non-musicians have more sophisticated skills for discriminating tone color than for discriminating pitch intervals [31].

D. *Embedded Meaning*

Musical notation provides a way to represent rhythms and pitches accurately, but the system tends to obscure the more intuitive aspects of the music, such as phrasing [10] [32] and elements of expression [33] [34]. Phrases are built out of fragments, or motives, that frequently begin on unaccented beats and end on accented beats that occur irrespective of the bar lines that separate measures [10]. Consequently, music notation serves as a general description of the composer's intent that is more like a road map than a photograph or painting [34]. In other words, a page of music is similar to the script for a play; and the performer must make interpretive judgments about inflection, timing, and other variables to effectively represent the author's intent [35]. Musical notation identifies proportional relationships among rhythms but does not clearly indicate subtle manipulations of tempo that create expressive performance [36]. A performer's worldview, level of experience, and degree of theoretical and interpretive sophistication are revealed to the audience along with the composer's message [37].

Symbolism for Emotion. Emotion associated with music may be understood as symbolism for various moods associated with emotions rather than literal expressions of emotion [38]. Because music may be intended to stimulate the imagination rather than evoke specific emotions [23], musical expression may be conceptualized as a multifaceted phenomenon that may or may not include symbolism for emotion [2].

Patterns of Communication. The process of performing music is often viewed as analogous to communicating through speech [4] [14] [39] [40]. Smaller phrases of music combine to form a hierarchical structure akin to a cohesive essay with a central idea, supporting ideas, and a conclusion [4]. In the context of musical communication, the concept of prosody is the application of rhythmical elements of spoken language along with vocal and tonal inflections that are associated with the communication of nuance [6] [16] [23] [40].

Illusion of Movement. Music is frequently described using metaphors for spatial proximity, visceral energy, and

movement, illustrating the way in which meaning is associated with music [2]. The kinesthetic appeal of music is revealed through toe tapping or swaying that music frequently induces among listeners [14]. The primary difference between living and inanimate objects is the ability to move [32], so the illusion of movement in music actually makes it seem to be alive to the listener. Listeners with little or no musical training can discern whether a performance has rhythmical integrity because they perceive the music to be either alive or dead [4].

Although rhythmic activity tends to be analogous to movement, the illusion of motion in music may also be enhanced through contributions from melodic and harmonic elements [41]. Accordingly, performers must not play repeated notes, rhythms, or motives equally, or listeners will perceive the performance as lifeless [5]. The rhythmical convention of arsis followed by thesis is an expressive technique that creates the illusion of forward motion in music [10] [33] [40] [42] or a feeling of progression toward a point of arrival [4] [32], similar to the concept of the subject followed by a verb in a sentence [43].

E. *Implications for Wind Instruments*

Efforts to identify standards for demonstrating and measuring specific elements of musical expression can become an elusive process [1]. Musical expression on wind instruments includes the additional challenge of using the flow of breath not only for producing tone but also for conveying expression [39] in the absence of lyrics that could suggest or enhance phrase direction [29]. Within the realm of wind instrument performance, the purpose of this study is to identify professional perspectives about what is included among the components of musical expression, how musical expression is demonstrated on wind instruments, and how musical expression is measured.

II. METHODS

A. *Participants*

The panel of experts included applied wind faculty members and conductors with tenure at a college or university in the United States as well as performing artists on wind instruments with five years or more associated with a professional orchestra or military service band in the United States. Tenure status served as the criterion to demonstrate that peers had validated the expertise of college faculty participants. A 5-year association with a professional orchestra or military service band served as the criterion to demonstrate that peers had validated the expertise of performing artists and professional conductors. The inclusion criteria ensured that the participants qualified as experts who could answer the questions for the study. The panel of experts for this study included seven participants, comparable in size to the samples used in other Delphi studies that were similar in scope to this study [44] [45] [46].

The panel of experts consisted of five males and two females, including one wind instrumentalist from a professional orchestra, three applied faculty members in higher education, and three university wind ensemble

conductors. Two of the applied faculty members were also wind instrumentalists in a professional orchestra. The average experience was 22.3 years for performers, 32.6 years for applied faculty members, and 39.3 years for conductors. Specializations represented among the participants included flute, oboe, bassoon, clarinet, saxophone, and trombone. Geographic regions of the United States represented by the participants included parts of Michigan, Indiana, Ohio, Oklahoma, and Texas. All of the participants held master's degrees and three held a Doctor of Musical Arts degree.

B. Delphi Method

The Delphi method is effective for studies oriented toward planning programs, assessing needs, allocating resources, and setting public policy [47]. Although consensus is not typically a goal of a Delphi study [48], movement toward consensus is possible among Delphi participants if the research design provides appropriate thematic analysis and adequate opportunities to contribute to the discussion [49]. The Delphi method has been effective methodology for reaching a clearer understanding of problems, developing alternatives, and creating opportunities [50], making it an appropriate choice for the study of perspectives of professional musicians on the subject of expressive pedagogy in music.

C. Procedure

Data collection included three rounds of online questionnaires with a 100% completion rate among the panel of experts. The Round 1 questionnaire began with three demographic questions and moved into eight open-ended interview questions about musical expression on wind instruments.

The Round 2 questionnaire presented a composite list of the 63 items generated from the Round 1 survey questions. In Round 2, participants rated the importance of each item from Round 1 on a scale of 1 (not at all important) to 5 (extremely important).

The Round 3 questionnaire included the results from Round 2, listing the degree of consensus found among the panel of experts for the importance of each item. In Round 3, participants ranked their choices for the top five responses generated for each survey question. In addition to determining a priority order for the responses to each question, the ranking process was to assess whether the opinions indicated by others on the panel might have influenced and perhaps swayed a participant's opinions [51].

III. RESULTS

Existing models of Delphi method research provided the criteria for establishing minimum thresholds for consensus. To accommodate the 5-point rating scale, minimum consensus for Round 2 was defined by 70% of the participants rating an item as a 4 (*very important*) or 5 (*extremely important*), and by a median value for the item from the entire panel of 4.0 or higher with $SD < 0.8$. Table 1 shows the overall distribution of agreement/disagreement for each category from Round 2.

Consensus in Round 3 required an item to be ranked among the top five in its category by six of the seven participants ($> 70\%$). Standard deviation and median calculations added clarity to the findings, but no minimum values for central tendency were included in the definition for consensus in Round 3. As shown in Table 2, eleven items met the threshold of 70% consensus, including four items about the components of musical expression; four items about how musical expression is demonstrated; and three items related to how musical expression is measured.

A. Components of Musical Expression

The panel of experts identified 32 separate components of musical expression during Round 1. The minimum consensus rate or higher was found for the importance of 18 of those items during Round 2. Table 3 shows the degree of consensus for each item pertaining to components of musical expression during Round 2.

Four of the 18 items pertaining to the components of musical expression received a consensus of 70% or higher for being among the top five components of music expression during Round 3:

- Cohesive phrase ideas
- Tension and release
- Musical line
- Technical craft (tone, intonation, style, balance, and rhythm) combined with artistry (rubato, spontaneity, direction and shape)

Table 4 displays the statements about the components of musical expression that received the highest levels of consensus during Round 3 along with corresponding central tendency statistics from Round 2 and Round 3.

B. How Musical Expression is Demonstrated

Round 1 generated 11 explanations about the ways in which musical expression may be demonstrated, and Table 5 shows that the minimum consensus rate or higher was found for the importance of six of those explanations during Round 2. Of those six statements, four items were found to have a consensus level of 70% or higher for having priority importance in Round 3:

- Musical expression on wind instruments requires imagination, high expectations for refinement, and excellent physical control of the delicate balance between strength and elasticity of air stream and embouchure.
- A skillfully crafted phrase begins with an understanding of the shape of that phrase's dynamic nuances, and every note must be played with an understanding of how the air must move so that each note fits into that shape.
- The heart engages the breath – not the reverse; therefore, expression begins with the heart. However, the head is a bridge to the island of expression.

- Music is always moving forward in time, and that movement is created by the air stream on wind instruments. In essence, the air is the phrase.

Table 6 shows the statements on how expression is demonstrated that received consensus of 70% or higher during Round 3.

Of the 32 items across all categories that were included on the Round 3 questionnaire, only one was found to have a consensus level of 71%. Table 2 shows the distribution of consensus scores in all categories for Round 3, with the single item at 71% illustrating the dividing line for the discussion of consensus.

C. How Musical Expression is Measured

The research question concerning methods for assessing musical expression identified 20 specific techniques during Round 1. Table 7 shows the consensus rates for the importance of the 11 of methods for measuring musical expression found during Round 2. Of the 11 techniques related to how musical expression should be measured that reached minimum consensus level or higher in Round 2, three items garnered a consensus of 70% or more as having priority importance during Round 3:

- Are the expressive choices helping to delineate the composer's melodic intent and stylistic form?
- Are the interpretive choices appropriate for the conventions of the composer and the musical era?
- Is the performance interesting, tasteful, and unique?

Table 8 shows the statements about how musical expression is measured that received the highest levels of consensus, including rank, mean, standard deviation, and median for both Round 2 and Round 3.

IV. DISCUSSION

As illustrated in Table 9, the highest level of consensus was found for the components of musical expression. A moderate level of consensus was found for how musical expression is demonstrated. The lowest level of consensus was found for how musical expression is measured, providing further indication of the need for this study to be conducted.

The 11 statements of highest consensus were consistent with the conceptual framework for musical expression summarized in the introduction. The five headings, including Analysis/Interpretation, Musical Expectation, Expressive Variables, Embedded Meaning, and Implications for Wind Instruments, offer appropriate structure for examining and interpreting the findings as indications of what is currently known or believed about musical expression for wind instruments.

A. Components of Musical Expression

The three statements of consensus for components of musical expression highlight the importance of analysis/interpretation, e.g., identifying phrase ideas, musical line, and points of tension/release. All three statements also

address elements of embedded meaning. The first statement, *cohesive phrase ideas*, relates to the similarities between communication through written language and through music. The statement about *musical line* suggests the importance of using musical inflection that approximates spoken inflection. The third statement, *tension and release*, refers to conveying the illusion of movement through music.

B. How Musical Expression is Demonstrated on Wind Instruments

Each of the four statements of consensus about demonstrating musical expression on wind instruments emphasize the importance of mastering the use of breath, not only for producing a pleasing tone quality but also for communicating musical expression. The first statement provides a prescription for *excellent physical control of the delicate balance between strength and elasticity of air stream and embouchure* and the second statement offers the admonition that *every note must be played with an understanding of how the air must move*. The poetic wording of the third statement explains that *the heart engages the breath...therefore, expression begins with the heart*. The fourth statement is a declaration that *the air is the phrase*.

Each of the four statements refers to the integral role that analysis/interpretation must play in achieving musical expression. The first statement includes *imagination*, requiring personal interpretation to be added to the music. The second statement describes how *a skillfully crafted phrase begins with an understanding of the shape of that phrase's dynamic nuances*, simultaneously incorporating the categories of analysis/interpretation and expressive variables. The third statement points to analysis by stating that *the head is a bridge to the island of expression*. The fourth statement states that *music is always moving forward in time*, combining analysis with the illusion of movement.

C. How Musical Expression is Measured

Unlike the statements of consensus about how musical expression is demonstrated on wind instruments, none of the statements about measuring musical expression specifically mentioned the use of breath. However, all three statements addressed both analysis/interpretation and musical expectation, e.g. identifying *melodic intent and stylistic form*, and making appropriate *interpretive choices* that are *tasteful*. One of the statements suggested the need for a performance to be *interesting* and *unique*, indicating the importance of considering a listener's musical expectations.

Among the eleven statements of consensus, three priorities are found for analysis and interpretation: (a) discovering the composer's intent, (b) identifying the appropriate style based on notation as well as performance practice for the time period in which the music was written, and (c) adding elements of personal interpretation. The literature offers a similar list of priorities, including the need for accurately representing the composer's choices [28], as well as correctly conforming to performance practice and adding personal interpretation [9] [11] [12] [38] [52] [53] [54]. In fact, tubist Arnold Jacobs argued that analysis and interpretation

represented 85% of the effort a musician must invest in achieving appropriate musical expression [39].

V. CONCLUSIONS

The purpose of this study was to use perspectives from professional wind instrumentalists and conductors to explore how musical expression on wind instruments is demonstrated and measured. The importance of analyzing the music carefully and adding thoughtful elements of personal interpretation was a recurring theme that emerged from the data as well as the literature review. Findings suggest that both appropriate musical analysis and successful communication of personal interpretation to a listener are critical to a performer's development artistry in musical expression.

Although the research project was specific to wind instruments, an explicit reference to *wind instruments* was not included in the wording for this particular question. The general nature of responses to the question about measuring musical expression could suggest that participants were not appropriately guided toward a specific type of response, but it could also indicate that participants view the breathing aspects of wind instruments as irrelevant when evaluating achievement in musical expression.

Based on the topics for which no data were collected for the current study, further research would be helpful to explore the influence of nonverbal communication or gesturing on musical expression and to estimate the percentage of students who develop appropriate skills in musical expression before completing a degree or course of instruction in music.

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Table 1 Distribution of Consensus Levels for Categories in Round 2

Research Question	100%	90-99%	80-89%	70-79%	60-69%	50-59%	40-49%	<40%
Components of musical expression	1	7	3	7	6	2	3	3
How is musical expression demonstrated	-	3	3	2	3	-	-	
How is musical expression measured	-	3	7	1	5	1	1	2
Total	1	13	13	10	14	3	4	10

Table 2 Distribution of Consensus Levels for Categories in Round 3

Research Question	100%	86%	71%	57%	43%	27%	14%	-
Components of musical expression	3	1	-	1	-	-	5	9
How is musical expression demonstrated	2	1	1	2	-	1	-	-
How is musical expression measured	-	3	-	-	4	2	1	1
Total	5	5	1	3	4	3	6	10

Table 3: Round 2 Results for the Components of Musical Expression

Statement	Consensus	Rank
Cohesive phrase ideas	100%	1
Tension and release	97.1%	2
Musical line	97.1%	2
Technical craft (tone, intonation, style, balance, rhythm) combined with Artistry (rubato, spontaneity, direction and shape)	97.1%	2
Changes in dynamic levels	94.3%	5
Phrasing	94.3%	5
Melody	91.4%	7
Unexpected change	91.4%	7
Rubato	88.6%	9
Note groupings	85.7%	10
Style	82.9%	11
Dynamic levels	77.1%	12
Rhythm	77.1%	12
Proper relationships between dynamic extremes	77.1%	12
<i>Vibrato</i>	<i>77.1%</i>	<i>15</i>
Changes in tempo	71.4%	16
Harmony	71.4%	17
Silence	71.4%	18
Dissonance	68.6%	19
Tempo	65.7%	20
Subjective interpretation	65.7%	21
Changes in style	62.9%	22
Rhythmic pulse	62.9%	23
Articulation	60.0%	24
Timbre	57.1%	25
Expected change	51.4%	26
Bowing	45.7%	27
Counterpoint	45.7%	28
Touch	45.7%	29
Stasis	34.3%	30
Tessitura	34.3%	31
Range	34.3%	32

Note: Boldface = met or exceeded consensus needed for inclusion in Round 3. Ties occurred for rankings 2, 5, 7, and 12. Italics = % > 70.0 but SD > 0.8.

Table 4 Consensus Results for Components of Musical Expression

Statement	R3 Consensus	R3 Rank	R3 <i>M</i>	R3 <i>SD</i>	R3 Median	R2 Rank	R2 <i>M</i>	R2 <i>SD</i>	R2 Median
Cohesive phrase ideas	100%	1	1.86	1.07	2	1	5.00	0.00	5
Tension and release	85.7%	2	2.50	0.55	2.5	2	4.86	0.38	5
Musical line	100%	3	3.00	1.16	3	2	4.86	0.38	5
Technical craft (tone, intonation, style, balance, and rhythm) combined with artistry (rubato, spontaneity, direction, and shape)	100%	4	3.00	1.92	4	2	4.86	0.38	5

Note: There was a three-way tie for second place in Round 2 (R2). Otherwise, the rankings from R2 to Round 3 (R3) were consistent.

Table 5 Round 2 Results for How Expression Is Demonstrated on Wind Instruments

Statement	Consensus	Rank
Musical expression on wind instruments requires imagination, high expectations for refinement, and excellent physical control of the delicate balance between strength and elasticity of airstream and embouchure.	94.3%	1
The heart engages the breath not the reverse; therefore, expression begins with the heart. However, the head is a bridge to the island of expression.	91.4%	2
A skillfully crafted phrase begins with an understanding of the shape of that phrase's dynamic nuances, and every note must be played with an understanding of how the air must move so that each note fits into that shape.	91.4%	2
While the performer cannot actually change the notated articulations, there is some room for interpretation for the length of notes and the weight of the articulation.	88.6%	4
Performers must learn how to properly move air through a phrase. The air stream <i>is</i> the phrase, and performers must feel this on a gut level.	80.0%	5
Music is always moving forward in time, and that movement is created by the air stream on wind instruments. In essence, the air <i>is</i> the phrase.	80.0%	5
<i>Vibrato is the finishing touch to fully flesh out musical expression.</i>	74.3%	7
<i>Manipulation of the air to move the music forward in time.</i>	71.4%	8
Musical expression is manifest in the same ways on wind instruments as it is on voice, strings, piano, and percussion.	68.6%	9
Constant support of the air column is needed with the same compression of the air to sustain long phrases, begin and end the phrase with a gentle, yet assertive start, and end the phrase with the proper intensity.	65.7%	10
An ideal performer would first master the notated requirements of the music and then discover ways to carefully "break the rules" within the confines of performance practice in order to convey emotion.	60.0%	11

Note: Boldface = met or exceeded consensus needed for inclusion in Round 3. Ties occurred for rankings 1 and 5. Italics = % > 70.0 but SD > 0.8.

Table 6 Consensus Results for How Musical Expression Is Demonstrated on a Wind Instrument

Statement	R3 Consen sus	R3 Rank	R3 <i>M</i>	R3 <i>SD</i>	R3 Median	R2 Rank	R2 <i>M</i>	R2 <i>SD</i>	R2 Median
Musical expression on wind instruments requires imagination, high expectations for refinement, and excellent physical control of the delicate balance between strength and elasticity of air stream and embouchure.	100%	1	1.29	0.76	1	1	4.71	0.49	5
A skillfully crafted phrase begins with an understanding of the shape of that phrase's dynamic nuances, and every note must be played with an understanding of how the air must move so that each note fits into that shape.	100%	2	2.57	0.54	3	2	4.57	0.54	5
The heart engages the breath – not the reverse; therefore, expression begins with the heart. However, the head is a bridge to the island of expression.	85.7%	3	3.00	1.55	2	2	4.57	0.54	5
Music is always moving forward in time, and that movement is created by the air stream on wind instruments. In essence, the air is the phrase.	71.4%	4	3.60	1.67	4	5	4.43	0.79	5

Note: Ties occurred at 2nd and 5th place in Round 2 (R2). The top 4 items in Round 3 (R3) were among the top 5 items in R2.

Table 7 Round 2 Results for How Musical Expression Is Measured

Statement	Consensus	Rank
Are the expressive choices helping to delineate the composer's melodic intent and stylistic form?	94.3%	1
Are the interpretive choices appropriate for the conventions of the composer and the musical era?	91.4%	2
Is the performance interesting, tasteful, and unique?	91.4%	2
It is possible to tick all the boxes of expressive elements and a performance still may not work organically.	88.6%	4
Expressiveness is easy to recognize, but it is not easy to define how it can be measured.	88.6%	4
Were there distracting factors such as poor intonation, inaccurate rhythm, unappealing tone, or poor response?	88.6%	4
Has the performer mastered the technical requirements of the piece?	88.6%	4
Is the performer following all the instructions provided by the composer?	88.6%	4
Does the performance reflect mature and sophisticated interpretive choices to balance repetition with elements of surprise?	88.6%	4
Expression must be measured in the context of moving time - fleeting moments that may never be captured again in the same way.	82.9%	10
The performance must have shape, rubato, and spontaneity.	77.1%	11
Musical expression is evaluated subjectively by each individual listener's reaction.	65.7%	12
Did the performance cause the listener feel, visualize, or think something?	62.9%	13
Tempo (beats per minute), dynamics (decibels), and style (subjective interpretation of the envelope of sound beginning, middle, and ending).	62.9%	14
How profound was the experience for the audience?	62.9%	14
Expression cannot be quantified.	60.0%	16
Did the listener enjoy the performance?	51.4%	17
Expression follows the rule of "I know it when I see it."	48.6%	18
Listener engagement focus on sound in time	34.3%	19
Listener reaction	25.7%	20

Note: Boldface = met or exceeded consensus needed for inclusion in Round 3. Ties occurred for rankings 2, 4, and 14.

Table 8
Consensus Results for How Musical Expression Is Measured

Statement	R3 Consensus	R3 Rank	R3 <i>M</i>	R3 <i>SD</i>	R3 Median	R2 Rank	R2 <i>M</i>	R2 <i>SD</i>	R2 Median
Are the expressive choices helping to delineate the composer’s melodic intent and stylistic form?	85.7%	1	1.33	0.82	1	1	4.71	0.49	5
Are the interpretive choices appropriate for the conventions of the composer and the musical era?	85.7%	2	2.00	0.00	2	2	4.57	0.54	5
Is the performance interesting, tasteful, and unique?	85.7%	3	2.33	1.03	3	2	4.57	0.54	5

Note: Rankings between Round 2 (R2) and Round 3 (R3) were identical.

Table 9
Distribution of Consensus Levels of Top 4 Items in Each Categories from Round 3

Research Question	100%	86%	71%	57%	43%	Overall %
Components of musical expression	3	1	-	-	-	96.4
How is musical expression demonstrated	2	1	1	-	-	89.3
How is musical expression measured	-	3	-	-	1	75.0