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CONDUCTING PEDAGOGY: TEACHING THROUGH MUSICIANSHIP

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

In partial fulfillment of the requirement for the

degree of

DOCTOR OF MUSICAL ARTS

By

MERRY CAROL SPENCER

Norman, Oklahoma

2000

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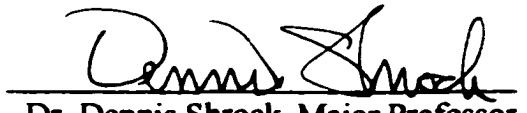
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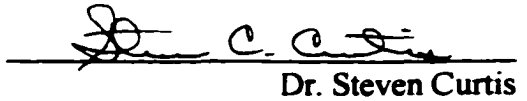
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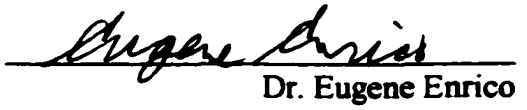
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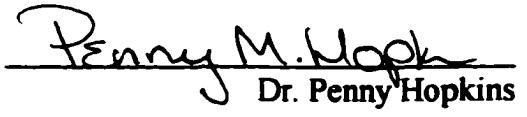
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ACKNOWLEDGMENTS

I wish to express my sincere appreciation to Dr. Dennis Shrock for his unwavering support and enthusiasm for this study. I also thank him for being a wonderful mentor who showed constant care and concern for my education and my well-being. In addition, I wish to thank Dr. Steven Curtis, Dr. Eugene Enrico, and Dr. Penny Hopkins for their assistance and encouragement as members of my committee. Special thanks are also given to Dr. Michael Rogers who was highly influential in my doctoral studies and a valued committee member and teacher.

I also recognize and thank Paul Head who willingly gave his time and offered his ideas and assistance freely. Paul is the best kind of friend and colleague—I look forward to many projects together. I also wish to express my gratitude to Julie and Rick Sondag, and Stephania and Chuck Abell, for their love, friendship, and support throughout the completion of this degree. Mostly, I thank them for their humor and companionship.

Finally, I thank my family, Carol E. Spencer, Bob & Juanita Spencer, and Susan and Nelson Schmitt, for their enduring patience, love, wisdom, and guidance. I offer this document as a memorial to my father, Ernest E. Spencer, who believed that learning and sharing was a great pleasure in life.

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ABSTRACT

CONDUCTING PEDAGOGY: TEACHING THROUGH MUSICIANSHIP

BY: MERRY CAROL SPENCER

MAJOR PROFESSOR: DENNIS SHROCK

The purpose of this study is to examine the process of awakening the musician in young conductors, and to present strategies for teaching conducting through musicianship. A conducting curriculum is recommended that utilizes current and relevant learning theories, music education ideologies, and philosophies of the creative process and musical intelligence as they are applicable to the teaching and learning of conducting. The goal is to assist pedagogues with issues surrounding curriculum design so that students can emerge from their beginning conducting sequence as independent and communicative conductors.

Chapter One of this study reviews current conducting textbooks, and recent and related research specific to conducting pedagogy, in an effort to discover how musicianship and creativity is perceived and taught in the beginning conducting curriculum. Chapter Two explores the concepts of creativity and musicianship, and their relationship to conducting, in a manner that is supported by cognitive scientists, educational psychologists, and art educators. In addition, Chapter Two presents a framework for conducting that identifies three main areas that can be taught and strengthened by applying the principles of creativity and musicianship. These areas are Knowledge, Technique, and Inherency/Artistry. This chapter also includes a

discussion about the essence of communicative conducting in order to identify the necessary components of an effective conducting curriculum.

Chapter Three investigates curricular implications for teaching conducting through musicianship, and identifies and examines nine areas within the current and traditional approach that need attention and change. These are: 1) assessment, 2) creating context, 3) sequence of skills, 4) score study, 5) turning the score into a physical image, 6) technical function, 7) practicing the art, 8) channeling: teaching to varied learning styles, and 9) designing creative, problem-solving lessons. In addition, Chapter Three offers general strategies for implementing musicianship and creativity into the conducting curriculum. In so doing, this chapter assists in answering the question, "What are strategies for awakening the musician in a conductor?"

Chapter Four recommends a specific curriculum with sample lessons that illustrate these principles in practice, and the final chapter offers a conclusion regarding this praxial approach to teaching conducting through musicianship.

CHAPTER ONE

INTRODUCTION

> *Both teachers and students usually plod along like those buffaloes or mules in primitive irrigation projects; their activities keep the region alive, but they themselves, blindfolded, follow one single narrow furrow, without sense of direction and purpose, never seeing the open world and the sun. And like those indispensable beasts they are not aware of their lack of direction and vision; they are satisfied with their mere technical function.*
>
> - Paul Hindemith, *A Composer's World*

Hindemith's description of education seems dismal, but is unequivocally relevant to choral conducting as it is often taught in colleges and universities across the nation. And yet, teachers of conducting are constantly seeking better methods, as is evidenced by the numerous texts and available resources on the topic. The "furrow," however, continues to become deeper as each source and bit of instruction leads the next generation of students down the same path of acquiring "mere technical function." As a result, young choral directors and music educators are entering the profession with generic and limited conducting skills. They spend months learning the various beat patterns, appropriate posture, how to start and stop a choir, the execution of fermatas, and quite possibly, what to do with dynamic markings and phrase indications. They drill exercises that are often divorced from sound, or applied to music after the skill has been learned, in order to become proficient conductors. Consequently, their motions become generic and robotic, they are disconnected from the music, and they are quite ill-equipped to be expressive conductors. Moreover, this type of gestural automation is often the ultimate goal for

their time spent studying the art, with the hope that they will be able to independently synthesize their musicianship with their newly acquired conducting skills.

If young conductors are to become independent and creative, the approach to teaching conducting will have to break out of the pattern of "drill, then apply." A more heuristic teaching approach which assists students in developing their ability to express themselves physically, verbally, and emotionally, will have to replace a fifty-year tradition of teaching technique before musicality.[1] Conducting pedagogy will have to evolve to incorporate methods that utilize current and relevant learning theories, and adopt the ethic of Teaching through Musicianship for which technique is only a single constituent.

THE PROBLEM

While there is a plethora of textbooks, articles, and dissertations on conducting, none fully address the development of the conductor's ability to have "something to say" musically. It is assumed by pedagogues that this skill is a separate domain. This is evidenced by the lack of attention to the student's musical development in conducting texts. The authors of such texts and teachers of conducting presuppose that students are developing their musicianship via related studies and experiences such as participation in ensembles, private lessons, and music history and theory courses; they assume that students are able to coalesce their technical training and musicality on their own. Consequently, conducting textbooks

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[1] Alan Baker, "Creating Conductors: An Analysis of Conducting Pedagogy in American Higher Education" (D.M.A. diss., Stanford University, 1992), 4.

are driven by technical competencies and strive for automation of gestures. The method is to teach the technique of conducting in an "objectivist" manner.[2]

Demaree and Moses' text[3] is a good example of this approach, and they are not alone. They present the skill, suggest exercises for it to become automated, and include musical examples for application that include specific directions on how to execute the gestures correctly. As an example of their priority of learned tasks, they state:

> You may have believed at first that conducting consists merely of knowing and using beat patterns and other hand gestures. You are going to realize now that such matters represent only the fundamental technical basis; skill with beat patterns, crucial as it is, has ultimately no more (and no less) to do with conducting a Brahms symphony or a Sousa march than dexterity in playing a C major scale with both hands has to do with playing a Beethoven piano sonata. The routine things in conducting, like the basic beat patterns, preparatory beats, releases, cues, and other gestures, must be practiced until they become automatic. . . . The hands must be, in essence, independent of each other and must work without the attention and concentration of the conscious mind.[4]

In addressing practicing, they write:

> Any physical skill, including conducting, must be practiced if it is to become efficient. We know that physical acts repeated many times become easier because smoother connections gradually

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[2] Baker, "Creating Conductors," iv. Baker believes that conducting education, as in all disciplines, is directed by overly objectified methods guided by the scientific ideology of our time, which he labels as "objectivist." This removes the "self-involvement" processes of education and focuses on training—methodical, objective, drill-like training, which results in a lack of creativity and an adherence to "correctness."

[3] Robert W. Demaree and Don V. Moses, *The Complete Conductor* (Englewood Cliffs, NJ: Prentice Hall, 1995).

[4] Ibid., 11.

> evolve between nerve endings; it is almost as if the signals we send from the brain slowly wear grooves, through repeated practice, and the once-difficult becomes manageable. Thus, certain kinds of movements can become routine and semiautomatic. That is exactly what a conductor needs to develop. . . . *Your right hand must become the robotic expression of your musical intentions.*[5]

While Demaree and Moses suggest that conducting is more than knowing beat patterns, they do not give guidelines for developing this other aspect of conducting. Instead, they clearly state that gestures are basic and routine, and must become automatic before anything expressive can occur. It is this ethic toward automization that is impeding the progress of the conducting student from accomplishing anything more than executing perfect beat patterns.

Furthermore, anything beyond "fundamental technique," such as developing musicianship and creativity in young conductors, is largely ignored in the textbooks. The topic is often noticeably absent, vague, abstract, or exceptionally brief in conducting texts. Using the above example, Demaree and Moses never clarify the relationship between "skill with beat patterns" and "conducting a Brahms' symphony." Absent is the ethic of developing a successful relationship between technique and musicianship. The approach to teaching expression and musicality is predominantly addressed in terms of the proper physical execution of articulation, dynamic markings, and phrase indications in the score. Therefore, texts often include very good score study methods for determining musical structure and for labeling surface musical elements such as these. However, methods that go beyond the superficial layer of identification are not included, and there is little effort toward

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[5] Demaree and Moses, *Complete Conductor*, 39.

helping the students use this information to guide their musical choices. Deciphering scores does not necessarily mean that students are able to apply their discoveries to their conducting gestures. Likewise, the performance of surface musical directions, such as dynamics and articulations, is a long way from making music.

In an effort to be more cognizant of applying theory to practice, the more recent authors of conducting texts include a larger array of musical examples. Research has been dedicated to finding the effects of using score miniaturization and musical excerpts on the effectiveness of student learning with positive results.[6] However, the use of the musical examples is often highly prescriptive, and the examples are not utilized in a way that promotes creativity and musical independence. Also, the gesture is always applied to the musical example *after* it has become automated. Again, there is quite a distance between the ability to apply what has been learned about gesture and musical representation of emotion.

Young conductors are often dismayed, because once in front of an ensemble they are barely capable of maintaining a consistent beat pattern, let alone evoking anything emotional from the ensemble. This occurs primarily because there is a disparity between what is desired versus what is actually shown by the conductor. There is a chasm in the conductor's experience between acquiring technique and learning to use it in a satisfyingly musical and engaging manner. Thankfully,

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[6] See Thomas R. Wine, "A Pedagogy for Choral Conducting Based on Score Miniaturization" (Ph.D. diss., Florida State University, 1994).

Hindemith describes the "way out of the furrow"[7] which, for the conducting pedagogue, translates into bridging the gap between teaching technique and the additional components of musicianship. This means removing the limitations placed on students by using overly prescriptive methods, and teaching young conductors to have something to say musically. Students can develop their musicianship, which incorporates artistry and scholarship as well as technique, so that they may go beyond simple patterns and address the more subtle and expressive elements in music. In essence, they can be educated to personally connect with the music and to become insightful, thoughtful, and creative conductors whose skill and experiences will be musically engaging and fulfilling.

PURPOSE AND PROCEDURE

With the intent of improving conducting pedagogy, the purpose of this study is to examine the process of awakening the musician in young conductors and to present strategies for teaching conducting through musicianship. A conducting curriculum is recommended which capitalizes on the students' present musicianship in order to develop conducting skills that are not generic, but appropriate to the literature and uniquely "their own." This curriculum incorporates methods that utilize current and relevant learning theories, music education ideologies, and

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[7] Paul Hindemith, *A Composer's World* (Cambridge: Harvard University Press, 1952), 103; quoted in Halsey Stevens, "For the Composer," in "On The Nature and Value of Theoretical Training: A Forum," *Journal of Music Theory* 3 (April 1959), 32.

philosophies of the creative process and musical intelligence as they are applicable to the teaching and learning of conducting.

Chapter One of this study reviews current conducting textbooks, as well as recent and related research specific to conducting pedagogy. Chapter Two explores the concept of musicianship, creativity, and independence in a manner that is supported by current educational psychologists and music education philosophers. In addition, this chapter examines the relationship between musicianship and conducting, including a discussion about the essence of effective conducting,[8] in order to identify the necessary components of the proposed curriculum. Chapter Three investigates curricular implications for teaching conducting through musicianship, and identifies general strategies for implementation utilizing the principles which evolve out of the above discourse. In so doing, this chapter assists in answering the question, "What are strategies for awakening the musician in a conductor?" Chapter Four recommends a specific curriculum, with sample lessons that illustrate these principles in practice.

With this approach to conducting pedagogy, teachers can guide students toward becoming skillful, creative, and independent conductors who are able to manifest their personal expression through appropriate, musical, and clear conducting gestures.

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[8] Conducting is a creative art and therefore subject to qualitative judgments. An effort needs to be made toward identifying those elements that make a conductor render more "musical" or "engaging" performances. Such conductors are often characterized by words such as "effective," "genuine," or "communicative."

LIMITATIONS

This study specifically addresses strategies for teaching undergraduate choral conducting. However, the principles could easily be applied to beginning conducting classes that focus on instrumental conducting or those of a combined nature. The proposed curriculum is not designed to be a conducting textbook. Therefore, many necessary discussions concerning conducting may seem noticeably absent. For example, little attention is given to the discussion of the proper execution of patterns—more than enough information exists in the body of literature that describes pattern possibilities. Instead, the curriculum presents appropriate methods for utilizing the literature and capitalizing on students' existing musicianship in order to develop technique that indicates an artistic understanding of that literature. The curriculum is systematic, and skills are presented in an order specifically designed to facilitate the achievement of technique while concurrently developing the students' ability to express their musical choices.

While this document explores relevant learning theories and music education ideologies, an inclusive discussion of these subjects is not practical and is beyond the scope of this study. The attention to this area is presented as a matter of developing a philosophy toward a better process for teaching conducting and to facilitate the inclusion of classroom activities that are grounded in theory into the intended curriculum. Likewise, this investigation briefly explores and presents a definition of musicianship based upon current research in educational psychology, music education philosophy, and viewpoints from scholars in other musical areas. Because scholars have attempted to define musicianship for years, and the exact physiological

and psychological elements of musicianship and musical talent continue to be elusive, it is not within the objective of this document to solve this mystery. Rogers equates defining musicianship to grabbing a "slippery bar of soap."[9] However, a workable definition is necessary in order to give direction and focus to the goal of teaching students to become independent, expressive, and *musical* conductors.

Lastly, the concept and role of the conductor has also been thoroughly discussed in the body of research surrounding conducting. It is not the intent of this investigation to "beat a dead horse." However, it is critical to include it in order to pinpoint and clearly articulate objectives for the proposed curriculum.

DISCUSSION OF THE RELATED LITERATURE

Although a surplus of research exists on the topic of conducting, there are relatively few discussions of conducting pedagogy. That is, there is little available which addresses *how* to teach conducting. Teachers of conducting invariably use the current student textbooks for this purpose, even though none of these provide theories of instruction (that are grounded in learning theory) for teachers to consider when designing curricula specific to their situation or students. Also, rarely in this body of literature is there a thorough discussion of the connection between musicianship and conducting.

Research and sources on conducting exist in a broad range of specialty areas.

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[9] Michael R. Rogers, *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies* (Carbondale & Edwardsville: Southern Illinois University Press, 1984), 12.

The area of conducting pedagogy, however, has been badly neglected. Therefore, the ensuing discussion of literature only focuses on conducting textbooks and general pedagogy research as found in dissertations and journal articles.

To contribute to current needs in education, only sources were reviewed that met the following criteria: conducting textbooks must be fairly recent and are those most often used in university and college conducting classes. This was determined according to the investigator's experience and citations from Dale Lonis and Steven Hart.[10] The textbooks also had to be predominantly oriented toward choral conducting, although a few were examined which focused on instrumental conducting because they spoke specifically to musicianship, creativity, or score study. In addition, sources other than textbooks had to be more contemporary than 1989, which represents the last ten years of research in the field. This includes journal articles, interviews, and dissertations.

Lastly, a discussion of every relevant conducting source would be like taking a machete to an already cleared parameter. Therefore, the reviewed literature exemplifies the body of knowledge in each area; sources were selected because they either represent or sharply contrast a predominant theory and philosophy.

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[10] See Dale Lonis, "Development and Application of a Model for the Teaching of Conducting Gestures" (Ed.D. diss., University of Illinois at Urbana-Champaign, 1993); and Steven Hart, "Evolution of Thought and Recurrent Ideas in Choral Conducting Books and Secondary Music Education Texts Published in English from 1939 to 1995" (Ph.D. diss., University of Colorado, 1996). Lonis surveyed recent college professors as to which texts they used, and Hart identified all choral texts published between 1939 and 1995.

Choral Conducting Textbooks

Conducting textbooks are designed for a variety of audiences. Some are specifically written for choral conducting classes[11] while others address both choral and instrumental conducting.[12] There are texts intended to address the needs of both the novice and the professional conductor,[13] and those that serve as conducting and choral methods simultaneously.[14] Books are now typically trying to be all things to all people. However, a standard procedure runs through contemporary conducting texts with ultimately the same goal: to produce gesturally capable conductors who can interpret the music for the singers and who can render a musical performance for an audience. The problem arises not from their goal, but in their approach.

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[11] See Demaree and Moses, *Complete Conductor;* and Archibald Davison, *Choral Conducting* (Cambridge: Harvard University Press, 1968).

[12] See Joseph A. Labuta, *Basic Conducting Techniques*, 3rd ed. (Englewood Cliffs, NJ: Prentice Hall, 1995); Elizabeth A. H. Green, *The Modern Conductor*, 5th ed., with a preface by Eugene Ormandy (Englewood Cliffs: NJ: Prentice Hall, 1992); and Kenneth H. Phillips, *Basic Techniques of Conducting* (New York, NY: Oxford University Press, 1997).

[13] See James Jordan, *Evoking Sound: Fundamentals of Choral Conducting and Rehearsing* (Chicago: GIA Publications, 1996); and Brock McElheran, ed. *Conducting Technique for Beginners and Professionals*, with a forward by Lukas Foss (New York: Oxford University Press, 1989).

[14] See Robert L. Garretson, *Conducting Choral Music*, 7th ed. (Englewood Cliffs, NJ: Prentice Hall, 1993); Wilhelm Ehmann, *Choral Directing*, trans. George D. Wiebe (Minneapolis, MN: Augsburg Publishing House, 1968); Julius Herford, "The Conductor's Search," *Choral Journal* 22 (December 1997); and John Hylton, *Comprehensive Choral Music Education* (Englewood Cliffs, NJ: Prentice Hall, 1995).

Although these books are generally competency-based methods and contain important topics such as leadership and the role of the conductor, qualities of a good conductor, score study, the employment of musical examples, and precise, prescriptive methods for executing the proper beat patterns and related gestures, they do not offer an approach to teaching conducting which cultivates creative, independently-musical conductors.

Books written by Green, Phillips, Demaree, Labuta, Busch, McElheran, and Garretson are examples of the above and are commonly used by teachers of beginning undergraduate conducting classes.[15] Each one is successful in teaching basic conducting patterns. However, the process by which they introduce skills delays the introduction of interpretation, mood, expression, and creativity until after a fundamental technique has been built. In addition, while each presents, in its early chapters, inspiration for becoming expressive conductors, the authors include musicality and interpretation extremely late in their course of study. Moreover, the discussion is highly axiomatic or taught simply as a physical change in the gesture. For example, Elizabeth Green[16] includes a "Preface and Credo" by Eugene Ormandy which is highly inspirational. She does not, however, introduce expression in the gesture until Chapter Five. Here, it is described as incorporating several facets of

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[15] See Green, *Modern Conductor;* Phillips, *Basic Techniques;* Demaree and Moses, *Complete Conductor;* Labuta, *Basic Conducting;* Brian Busch, *The Complete Choral Conductor: Gesture and Method* (New York: Schirmer Books, 1984); McElheran, *Technique for Beginners and Professionals;* and Garretson, *Conducting Choral Music.*

[16] Green, *Modern Conductor.*

motion, direction, and tempo into the beat pattern producing active and passive beats. The exercises given to accomplish expressive conducting are based upon executing changes in articulation, tempo, and dynamics. They have very little to do with the employment of musicianship or personal expression.

In addition, Green recognizes that a shift from building technique to making music must occur. However, there is no method of instruction for helping students make personal, emotional responses to the music. The pedagogical bridge between technique and creativity is missing.

Demaree and Moses spend an inordinate amount of time in the beginning chapters with encouraging narrative about becoming a superior musician who can make interpretive decisions.[17] Their text is highly axiomatic, but once the instruction in beat patterns begins in Chapter 4, the method of "drill then apply" is used to develop automatic gestures. The first two chapters of instruction contain no musical examples; however, after the basics are taught, good musical examples are provided for practice. Unfortunately, Demaree and Moses become overly prescriptive in their description of the musical example and the students are left with few creative choices or experiences of their own by which to become more musically independent. This is a common problem in texts that include musical examples. The musical experience occurs *after* the skill has been learned and thus disconnects the conductor's gesture from the music. In addition, it is common for authors to provide technical

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[17] Demaree and Moses, *Complete Conductor*, 4.

descriptions of *how* to conduct the examples. The reader experiences a virtual walk through of events, leaving little room for experimentation or personal expression.

Kenneth Phillips[18] states his goal as follows:

> The goal of this conducting method is to build a basic conducting technique upon which you can build your own personal style. Just as everyone must first learn the ABC's before learning to read and write, so a beginning conductor has to learn the basic gestures of the conductor's vocabulary.[19]

His process is built around automating the gesture. By contrast, Phillips is one of the few who incorporate musically progressive examples. However, he treats expression as a function of articulations, dynamics, and phrasing, and makes no mention of building communication skills or making a personal connection with the music. Interestingly, Phillips equates building technique to learning to read. What he fails to realize is that people learn to speak and learn to have something to say before they learn the rules of grammar. This is what conducting texts must accomplish for the next generation of conductors to make an impact on choral music. The desire to have something to say and the means by which to express this impulse must be cultivated from the conductors' very first experience. In addition, beginning skills must not be divorced from sound or drilled to the point of mindlessness for students to grow as musicians as well as a technicians.

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[18] Phillips, *Basic Techniques.*

[19] Ibid., xi.

James Jordan, Wilhelm Ehmann, and Frederik Prausnitz,[20] offer very different approaches to teaching conducting. Jordan's text centers on teaching the relationship between choral sound and physical gesture. He states, "If conducting pedagogy has erred, it has erred on the side of avoiding the difficult discussion of the influence of gesture on sound."[21] His method is strongly based on the findings of Rudolph Laban,[22] and offers wonderful movement and rhythm exercises for young conductors to explore balance, the characteristics of physical gestures and movement, breathing, and the nature of the ensemble's response to the gesture. These precede the learning of patterns and would be very beneficial for beginning conductors. In addition, Jordan denounces the "mapping" of traditional patterns, but goes to the other extreme by creating new terminology and abstract concepts of pattern usage. However, Jordan's promotion of patterns which reflect the sound of the music is a positive aspect of this text.[23]

Jordan also supports a method of teaching which strives to connect sound to gesture. For Jordan, the "absorption" of sound in a nonjudgmental way is the essence

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[20] See Jordan, *Evoking Sound*; Ehmann, *Choral Directing*; and Frederik Prausnitz, *Score and Podium: A Complete Guide to Conducting* (New York: W. W. Norton, 1983).

[21] Jordan, *Evoking Sound*, xiv.

[22] Rudolph Laban, of Hungarian origin, founded multiple dance groups in Europe and London. His work centered on the development of a dance notation system called *Eukinetics* or *Labanotation*. This was the beginning of a lifetime study of movement and educational dance that culminated in an analysis of *Effort Elements*—the relationships between *Flow*, *Weight*, *Time*, and *Space*.

[23] Jordan, *Evoking Sound*, 86.

of creativity.[24] The emphasis on technique is replaced with an effort to connect the body and gesture to sound. He is unsuccessful, however, in connecting it to *music*. Overall, Jordan's text is a positive contribution to the body of literature by steering the focus of conducting away from specific technical patterns and introducing Alexandar Technique[25] and Laban's theory of movement into the curriculum. The negative aspects include Jordan's dogmatic approach to rehearsal and vocal technique, the strong emphasis on sound over every other musical element, and the use of extremely vague and abstract concepts. In addition, the text is very holistic. It begins with dry-land exercises then throws the young conductor into the deep end of the ocean. Jordan's method makes a gargantuan leap from beginning skills to mature conducting with no pedagogical bridge.

Wilhelm Ehmann's book is another resource for teachers of conducting.[26] It offers a wealth of information written in a highly thoughtful and insightful manner. The text is a combination choral techniques, methods, and conducting resource. Only Chapter 8 is solely dedicated to issues surrounding conducting. Ehmann is one of few authors who eloquently express the uniqueness of choral conducting and the virtuosity inherent in its vocation.

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[24] Jordan, *Evoking Sound*, 97.

[25] Frederick Matthias Alexander developed the *Alexander Technique* which examines body alignment and muscle/joint relationship. His technique has benefited musicians, athletes, and actors, and other professionals who depend on optimal physical manipulation.

[26] Ehmann, *Choral Directing*.

> Choral conducting consists of translating the movement and rhythm of music into visible signs. That which the choral singer must frequently transmit inwardly and invisibly, the director must reveal and express outwardly. Just as a pianist, for example, can become a virtuoso on his instrument, so the director can be a virtuoso in his direction of the choir. To attain such virtuosity the whole domain of musical expression—phrasing, dynamics, and coloring—must become the language of gesture and expression for the director.[27]

Ehmann also keenly examines the relationship between the choral director and the choir, and investigates the historical practices that transformed choral conducting into its present-day time beating application—the adoption of orchestral practices from the Classical period.

Ehmann's book is not designed to be a curriculum for conducting classes. His discussion of conducting skills is limited and only covers the basics. His approach, however, is quite refined and well written. He is neither dogmatic nor vague and encourages musicianship and expression to constantly be the guiding principles.

Ehmann devotes a portion of Chapter 8 to the conductor who might "stimulate the pedagogical processes of teaching,"[28] and gives literature suggestions for teaching specific skills and patterns. The short discussion of these pieces provides insight into both the music and the pedagogical process. It is a helpful resource and a wonderful reminder of effective rehearsal techniques and choral methods. However, it does not provide a thorough pedagogical approach to teaching conducting.

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[27] Ehmann, *Choral Directing*, 109.

[28] Ibid., 127.

Although Frederik Prausniz[29] focuses more on orchestral conducting, his approach is unique and has a lot to offer the choral conductor. His efforts are directed to examining the "Two Sides of a Coin" for conductors: Score and Podium.[30] Each chapter alternates aspects of score study with gestural functions of the beat. While both are quite good, the two never become the same side of the coin – they remain separate though related. However, Prausnitz is quite successful in his approach to score study. His thoughts on the process and his method of uncovering abstruse meaning from surface musical directions is superb. He assists the conductor in developing the ability to absorb and work with information available in the score, guiding the conductor to be more thoughtful, personal, and creative when developing a "living musical image."[31] While Prausnitz encourages the engagement of the imagination and fantasy in score study, he also provides a systematic method for uncovering the subterranean elements which bring the score to life in the mind of the conductor. No other text is as thorough in approach nor as successful in its treatment of score study. This is the text's forte and its biggest contribution to the study of conducting.

Unfortunately, Prausnitz' approach to technique, the other side of the coin, is not quite as successful. He fails to consistently tie gestural exercises with musical application, and when he does, his descriptions are highly prescriptive and not

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[29] Prausnitz, *Score and Podium.*

[30] Ibid., 1.

[31] Ibid.

conducive to musical independence. In addition, it does little to help students connect their gesture with their own image of the score. This pedagogical bridge is absent. Also, like Jordan, Prausnitz' musical examples begin simply, then make a giant leap to highly advanced music necessitating refined conducting skills.

Finally, few conducting publications exist that are designed to be pedagogy resources except Harriet Simons' text.[32] Jordan and Ehmann speak to pedagogy, but try to be all-encompassing in their mission, straying from the pedagogical path. Simons' is the only text dedicated solely to conducting pedagogy. Her book offers a theory of instruction based upon the writings of psychologists Abraham Maslow and Eric Berne. Maslow's interest in self-actualization and "peak performances," combined with Berne's *Transactional Analysis*[33] provide the foundation for Simons to build her leadership approach. She advocates a humanistic curriculum which focuses on teaching leadership skills before gesture. Where Simon's text fails the pedagogue is in its brevity and narrow presentation. Following a brief four-day period of developing "confidence in musical leadership,"[34] the curriculum greatly resembles every other traditional method. A discussion of how to build musicianship is absent, and other skills, such as listening, rehearsal technique, style, and score study, are exceptionally brief. The book includes a highly detailed four-day

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[32] See Harriet Simons, *Choral Conducting: A Leadership Approach* (Champaign, IL: Mark Foster Music Company, 1983).

[33] Ibid.

[34] Ibid., ix.

curriculum, then leaves it up to the professor with only minimal guidelines. While Simons' ideal of breaking away from the traditional "patterns first" approach is commendable, her curriculum is incomplete and does not assure students strong technical or musical skills.

General Research in Conducting and Conducting Pedagogy

General research in conducting commonly falls into two categories: 1) dissertations, and 2) studies codified in professional journals. Due to the narrow focus of research found in dissertations and journal articles, a comprehensive pedagogy of conducting is nearly impossible to convey in this type of document. Rather, it is common to find highly specified areas of concern which might influence the teaching of conducting.

Dissertations

Of the relevant dissertations, those that are specific to conducting pedagogy are often analyses of current textbooks with special topics such as non-technical communication, recurrent ideas, sequence of skills, the need for a better approach to score study, and the development of a conductor's process model. None of these offer an approach to conducting pedagogy that focuses on teaching communicative conducting *through* musicianship. They also do not offer a curriculum which is grounded in current theories of learning.

Dale Lonis'[35] study is somewhat of an exception to the above. Lonis presents a model of conducting based on Benjamin Bloom's Taxonomy of Educational Objectives.[36] More specifically, Lonis focuses on creating a taxonomy specific to conducting which utilizes Bloom's psychomotor domain, specifically, automaticity. Lonis' primary objective is to create a model of conducting that teaches the psychomotor skills (i.e. technical gestures) in a quick and efficient manner so that other skills such as score study, interpretation, and preparation can be introduced at a later time when the students can better attend to them. Through his research of Bloom, Lonis arrived at the conclusion that automaticity is necessary before anything else can be taught.[37]

While Lonis' study is specific to instrumental conducting, it does show one effort toward grounding the teaching of conducting in educational psychology. Unfortunately, his focus on only one of Bloom's domains is narrow and misguided. In addition, his model matches most methods of instruction already present in current textbooks. Lonis' approach is highly focused on minute details of technique, and his model supports spending an inordinate amount of time on the basics in an effort to automaticize the gesture. He never seriously addresses musicianship.

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[35] Dale Lonis, "Development and Application of a Model for the Teaching of Conducting Gestures" (Ed.D. diss., University of Illinois at Urbana-Champaign, 1993).

[36] Benjamin Bloom, ed. *Taxonomy of Educational Objectives: The Classification of Educational Goals, Handbook 1: Cognitive Domain* (New York: David McKay Company, Inc., 1956).

[37] Lonis, *Application of a Model*, 136.

By contrast, Glenn Haynes[38] examines non-technical communication and its inclusion in conducting textbooks. His attention is directed to the types of communication, both verbal and non-verbal, that help the conductor "coordinate, inspire, teach and rehearse."[39] Haynes identifies the gesture, "the visual language," as the coordination of the ensemble, and states that these skills are the elements learned via the textbooks.[40] All other elements (expressive or not, verbal, bodily, or facial) serve to move "conducted music from technical process to artistic expression"[41] and are not strongly developed in current curricula. Haynes designates four broad areas as modes of non-technical communication: Impulse of Will (leadership and charisma), Empathy-Based Modes (teacher/ensemble relationship), Figurative Language (use of metaphor), and Figurative Gesture (those musical gestures not specifically taught in textbooks but which occur to support the technical/musical response).[42] He then examines the textbooks for these specific aspects and finds that some are developed more fully than others. For example, Impulse of Will is widely used, though described in many different ways, while

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[38] Glenn Haynes, "Non-technical Communication in Conducting and Its Presentation in Selected Textbooks" (D.M.A. diss., Southern Baptist Theological Seminary, 1994).

[39] Ibid., 14.

[40] Ibid., 15.

[41] Ibid., 21.

[42] Parenthetical statements have been inserted to simply clarify Haynes terminology. They are the opinion of the author of this study and not exhaustive in content or implication.

figurative language is the least developed concept. Haynes' research finds most textbooks limited in their approach to teaching non-technical communication.[43] His philosophy is that non-technical communication techniques can be taught and the purpose of his study stimulates awareness in this area. However, by his own admission, the above areas are useful, but proved too complex, flawed, and artificial to be complete by definition.[44] Also, Haynes states that "little connection is found between communication in the textbooks and recent scholarship on behavior and communication."[45] This is true of conducting textbooks. Little evidence exists that assures the reader that the authors' pedagogy is grounded in anything but opinion. Unfortunately, Haynes also fails to provide such evidence; nor does he offer a process model for teaching. Haynes makes an important observation, however, by recognizing that the coordination of the ensemble requires personal artistic inspiration which might be "offered, imposed, or absent depending on the style of the music and experience of the musicians" (including the conductor).[46] This citation illustrates that personal artistic inspiration *begins* the process of *both* technical and non-technical communication, and is the very one absent from research in choral conducting.

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[43] Haynes, "Non-technical Communication," 98.

[44] Ibid.

[45] Ibid., 101.

[46] Ibid., 21.

Steven Hart's[47] study examines both choral conducting texts and secondary music education texts published between 1939 to 1995 for recurrent ideas and evolution of thought. Hart traces six recurrent topics as follows: conductor as teacher, conductor as fixer, conductors talking too much, choral tone, multifaceted responsibilities of the conductor, and choral vs. instrumental conducting. In addition, three areas are seen as evolving subjects: performance practice, gesture, and style of presentation. The topic of artistry and/or musicianship is noticeably absent from the above.

Hart reveals that there is a major shift between 1940 and 1990 from the desirability of an expressive gesture to one which "beats time."[48] This study extends Hart's analysis beyond 1990 and reveals that expressive gestures are currently being approached as the correct execution of proper articulations, dynamics, and/or phrasing, and are rarely discussed as an outgrowth of artistic expression, musicianship, or creativity. Interestingly, Hart's research indicates that as the decades have progressed, the emphasis on art and beauty has declined.[49]

Thomas Wine proposes a model of conducting which encourages using miniaturized or reduced choral scores as a tool for teaching conducting gestures in a

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[47] Steven Hart, "Evolution of Thought and Recurrent Ideas in Choral Conducting Books and Secondary Music Education Texts Published in English from 1939 to 1995" (Ph.D. diss., University of Colorado, 1996).

[48] Ibid. According to Hart, the first indication of the gesture being expressive is found in Harry Wilson, *Artistic Choral Singing* (New York: G. Schirmer, 1959).

[49] Hart, "Evolution of Thought and Recurrent Ideas," 20.

logical and concise manner.[50] His study is intended to determine if miniaturized scores are clear in content, if students feel they are useful, and if it is feasible to teach gestures from a concept of score study. His research initiated out of studies in error detection which indicated that students found it difficult to work with full choral scores as they were learning new gestures. The strength in Wine's approach is that it recognizes the value of score study early in the learning process. The weakness is that, again, the objective of gesture becomes all important in the curriculum.

Timothy Stalter[51] analyzes textbooks for the following model: 1) score study, 2) preparation, 3) rehearsal, 4) performance, and 5) evaluation. He also provides a conductor's process model and suggests that, while the proper categories are in place, the textbooks miss an important point between these areas. Stalter coins a new term, "synaptic articulations," which represent the points between these stages. Stalter is really referring to transfer of learning, and while a new term is not needed to describe this learning process, he identifies a significant problem. More specifically, current textbooks are highly compartmentalized and do not teach toward transfer. Unfortunately, upon examination of Stalter's model, it becomes evident that he is neither consistent in identifying the areas needing transfer, nor specific in providing a method for correcting this problem.

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[50] Wine, "Score Miniaturization," 2.

[51] Timothy J. Stalter, "The Conductor's Process Model and Its Presentation in Current Conducting Materials and Methodologies" (D.M.A. diss., University of Wisconsin-Madison, 1996).

Another notable study analyzes the field of conducting pedagogy as it exists today. Alan Baker[52] responds to complaints that "young conductors are increasingly characterized by a lack of personal creativity and an adherence to "correctness," which he terms as "objectivism."[53] He presents an investigation of the impact this has had on academic conductor training in institutions of higher education. In addition, Baker offers his personal description of effective training and explores conducting as communication with both internal and external motivations. Baker contends that internal motivations generate the message to be communicated while the external initiates sharing that message with others. Thus, conducting is both having the ability to have an idea (internal) and the ability to express that idea (external). He notes that the textbooks fail to teach the concept of communication effectively.[54] In order to provide a better model of instruction, Baker turns to the work of H. Wesley Balk[55] which focuses on teaching communication and self-awareness.

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[52] See Baker, "Creating Conductors."

[53] Ibid., iv.

[54] Ibid., 10.

[55] H. Wesley Balk is a notable teacher of singer-actors in musical theater. He has written three texts on performing: *The Complete Singer-Actor: Training for Music Theater* (Minneapolis: University of Minnesota Press, 1977); *Performing Power: A New Approach for the Singer-Actor* (Minneapolis: University of Minnesota Press, 1985); *The Radiant Performer: The Spiral Path to Performing Power* (Minneapolis: University of Minnesota Press, 1990).

Overall, Baker's dissertation thoroughly and creatively researches the problems in conducting methodologies in American higher education. Baker also provides much insight into the many processes of communication. His emphasis on Balk's work is helpful in integrating exercises which nurture communication, self-awareness, and expression. Although Baker's activities are varied and viable for use with beginning conducting classes, his study was not designed to be a comprehensive method of instruction.

The other prominent area of concern in the teaching of conducting fits more precisely into the category of teacher preparation. Dawn Olmstead Willis[56] surveyed conductors (high school and higher education) whose ensembles performed at national ACDA conventions between 1981-1989. These conductors were asked to identify their pre-professional experiences and the influence they had upon their development as conductors. These included conducting opportunities such as student teaching and extracurricular activities, various leadership opportunities other than conducting, nonmusical leadership opportunities, and music education experiences including private voice instruction, classes in music theory and history, methods courses, and participation in ensembles. Willis' conclusions were as follows:

1) extracurricular conducting experience proved to be the most valuable,

2) participation in choral ensembles proved to be highly influential—more so than any other experience related to conducting (history class, methods etc.), and

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[56] Dawn Olmstead Willis, "The Nature and Value of Preprofessional Experience in the Development of Choral Conductors" (D.M.A. diss., Arizona State University, 1989).

3) respondents were ambivalent toward leadership experiences. Willis' recommendations reside in offering more opportunity for students in the areas that proved to be valuable. In addition, she advocates further research into the areas that did not prove useful.

Journal Articles

In comparison to the number of articles written on the subject of conducting in general, few are written with a particular focus on pedagogy. Of these, none directly address the issue of musicianship or communication. They include topics such as using kinesthetics, eurythmics, or other movement-based training; score study in relation to error-detection; teaching leadership; and methods of evaluation.

Out of the above, movement-based training is by far the most significant area of interest among researchers. Claire McCoy and John Dickson explore the value of using kinesthetics based on Dalcroze eurythmics in the classroom.[57] McCoy offers suggestions for supplementing the traditional method of instruction, while Dickson offers a more intensive three-stage methodology. In Dickson's model, Stage I focuses on awakening and sensitizing the individual's bodily response to music, Stage II involves the conceptualization of music and its application to gesture, and Stage III is designed to teach conducting students to use kinesthetics in their own rehearsals. Both McCoy and Dickson offer practical suggestions for implementation. In

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[57] See Claire W. McCoy, "Eurythmics: Enhancing the Music-Body-Mind Connection in Conductor Training," *Choral Journal* 35 (December (1994); and John Dickson, "The Training of Conductors Through the Methodology of Kinesthetics," *Choral Journal* 22 (March 1992).

addition, Dickson's motivation is rooted in his recognition of the same problem stated in this study. However, focusing on kinesthetics alone is only one pathway among many that might assist young conductors in becoming adept at personally expressing the music. Current educational psychologists have readily identified that pursuing one path alone is not an effective mode of instruction.

In an effort to scientifically study the effect of using movement-based training in the teaching of conducting, Dennis Hayslett[58] designed a quantitative study which asks the question, "Will subjects who have undergone a system of organized movement training show different scores on an aural acuity test compared to the aural acuity test scores of subjects who have not undergone movement training?"[59] Hayslett set up a pretest whereby 32 subjects ($n = 32$) were administered the pitch discrimination portion of the Seashore Measures of Musical Talent[60] while conducting a simple, non-espressivo 4/4 pattern at 120 beats per minute.[61]

The experimental group (half of the subjects) were randomly selected to participate in movement-based training consisting of techniques from Laban's

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[58] Dennis Hayslett, "The Effect of Movement-based Training upon the Aural Acuity of Conductors," *Contributions to Music Education* 23 (1996).

[59] Ibid., 15.

[60] The SSMT is a standardized test of musical aptitude.

[61] It should be noted, and gives rise to questions of validity, that all the subjects in Hayslett's study had already completed the conducting requirements for the Bachelor's Degree in Music Education. Comprised of both undergraduate and graduate students, Hayslett gives the mean level of conducting experience as 7.3 years.

movement theory, T'ai Chi exercises, and various physical independence exercises including some by Paul Hindemith. Training was administered twice weekly in thirty minute sessions. At the end of the training period both the experimental and the control group re-took the Seashore test as before. Gain score differences between the groups were compared using a *t*-test to determine overall effect of the training. Hayslett's null hypothesis[62] was rejected based on the experimental group's significantly higher gain scores after receiving movement training [$t(15) = -4.038$, $p < .01$]. Thus, physical movement training significantly increases conductors' aural acuity. He suggests that conductor training may benefit from these findings, but that it might be difficult for the teacher of conducting to find a balanced method of implementation. Hayslett does not offer a solution, only the study. Unfortunately, Hayslett's conclusions and suggestions for further study reside in a rationale for gestural "habituation," whereby conductors become less concerned and more comfortable with their gestures *before* they address musical concerns. Obviously, this approach would not change the current method of instruction.

Using similar testing procedures, Don Crowe[63] investigates the effects of score study style on beginning conductor's error-detection abilities. Thirty undergraduate beginning conducting students were asked to prepare scores using four

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[62] The null hypothesis can be stated as follows: "There will be no difference in aural acuity test scores of subjects who have undergone a system of organized movement training compared to the test scores of subjects who have not undergone such training."

[63] Don Crowe, "Effects of Score Study Style on Beginning Conductors' Error-Detection Abilities," *Journal of Research in Music Education* 44, no. 2 (1996).

different methods, then respond to a computerized stack that played twelve musical excerpts. The focus was on the student's ability to aurally detect errors in the score. The four methods of score study are as follows: 1) no score study, 2) study with score alone, 3) study with score and correct aural example, and 4) score study at the keyboard.[64] Based upon the outcome of Crowe's research, method three (study with the score and a correct aural example) proved to be the most effective way for beginning conductor's to study the score. Crowe's recommendation is that error-detection training should incorporate correct aural examples in order to develop score-reading and audiation skills, though these should be gradually taken away and replaced with excerpts without correct examples in order to develop "students' aural imaging."[65] Error-detection is certainly a concern in conducting pedagogy. However, there is more involved in helping students hear errors than score study alone. Studies such as Crowe's run the risk of isolating the parts at the exclusion of the whole. This is much like treating a symptom without considering all possible causes of the disease.

Hilary Apfelstadt contributed two articles in the area of conducting pedagogy. The first focuses on teaching leadership skills.[66] Using Kenneth Blanchard and Paul

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[64] Don Crowe, "Effects of Score Study Style," 160.

[65] Ibid., 169.

[66] Hilary Apfelstadt, "Applying Leadership Models in Teaching Choral Conductors," *Choral Journal* 37 (March 1997).

Hersey's Situational Leadership Theory,[67] Apfelstadt identifies conducting as a "high relationship, high task" activity much like "selling."[68] She uses the rehearsal planning process as her primary method of delineating the tasks involved in conducting a choir. For example, "task" preparation involves selecting and implementing appropriate warm-ups. The building of "relationship" can be addressed by calling attention to conducting students' use of verbal instruction and vocal tone, acknowledgement of accomplishments, or use of eye-contact. Attention to both areas develop students' "task" and "relationship" skills simultaneously until they acquire the necessary leadership skills to succeed. Like Simons,[69] Apfelstadt recognizes that there is more to teaching conducting than building technical skills and offers practical suggestions for incorporating leadership into the curriculum.

Apfelstadt[70] also investigates the use of self- and peer evaluation in the conducting curriculum, and states that both involve higher-order thinking skills and problem solving. She offers suggestions for implementation which include cooperative learning, peer modeling, reflective practice in the form of "journaling"

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[67] Paul Hersey and Kenneth Blanchard, *Management of Organizational Behavior: Utilizing Human Resources* (Englewood Cliffs, NJ: Prentice-Hall, 1982).

[68] The Situational Leadership Theory describes the interaction of task and relationship with four combinations: 1) high task, low relationship (as in telling), 2) high task, high relationship (selling), 3) high relationship, low task (participating), and 4) low relationship, low task (delegating) as stated in Hersey and Blanchard.

[69] See Simons, *Choral Conducting.*

[70] Hilary Apfelstadt, "Teaching Tomorrow's Conductors: Self- and Peer-Evaluation in Conducting Class," *Choral Journal* 33 (November 1992).

and guided video-taped evaluations, and verbal and written "group" feedback. In addition, she includes a general sequence for introduction of these activities into the curriculum which is logical and helpful. The only negative aspect of her presentation is in her assumption that problem-solving and self-reflection, by nature, function at the higher end of Bloom's Taxonomy.[71] Implementation alone does not guarantee that students are functioning at this level. Bloom clearly states that problem-solving can operate at lower levels of understanding.[72] Therefore, assistance in *how* to use these tools in a manner which *specifically* helps students achieve higher levels of understanding is beneficial.

SUMMARY

This survey of related literature is representational of the research presently available in the field of conducting pedagogy. Four distinct areas emerge: 1) conducting textbooks with a variety of instructional methods which build technique above all other facets of conducting, 2) books designed for the conductor, but not necessarily for the pedagogue, 3) general research which focuses on a particular aspect of conducting such as kinesthetics, score study, or leadership styles, and 4) quantitative studies with a highly specialized area of interest. Conducting textbooks are plentiful, with those receiving attention in the above discussion representing only a small portion. However, works that speak directly to pedagogy

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[71] Apfelstadt, "Teaching Tomorrow's Conductors," 9.

[72] Bloom, *Taxonomy of Educational Objectives.*

are few, as is the number of dissertations and journal articles written on the subject. More importantly, however, none of the above thoroughly explore the development of students' ability to express themselves musically. The concept of teaching communicative conducting through *musicianship* is all but absent in the body of research.

Also, present curricula do not reflect recent research in theory-based instruction. There is a serious gap between the world of the artist and the concern of the educator. Conducting teachers would be better served by familiarizing themselves with the work of past and present educational psychologists including Howard Gardner, David Feldman and Mihalyi Csikszentmihalyi, Jerome Bruner, Benjamin Bloom, and Elliot Eisner.[73] Concurrently, educators cannot continue to be afraid to enter the realm of the aesthetic. Many of the above have paved the artistic way quite nicely by researching cognition, creativity, and personal expression. Moreover, their work can greatly assist the pedagogue in matters such as curriculum and assessment.

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[73] See Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences* (New York: Basic Books, 1983); Idem, *Art, Mind, and Brain* (New York: BasicBooks, Inc., 1982); David Henry Feldman, Mihalyi Csikszentmihalyi and Howard Gardner, *Changing the World: A Framework for the Study of Creativity* (Westport, Connecticut: Praeger Publishers, 1994); Jerome Bruner, *The Process of Education* (Cambridge: Harvard University Press, 1961); Idem, *Toward a Theory of Instruction* (Cambridge: Harvard University Press, 1966); Bloom, *Taxonomy of Educational Objectives*; and Eliot W. Eisner, *The Kind of Schools We Need: Personal Essays* (Portsmouth, NH: Heinemann, 1998).

The implementation of learning theory into the choral conducting classroom is a neglected area of research, as is the study of communicative conducting and musicianship. This study serves to bridge this gap in conducting pedagogy.

CHAPTER TWO

COMMUNICATIVE CONDUCTING: UNDERSTANDING THE PROCESS

The concepts of creativity and musicianship, and their relationship to conducting, are neglected areas of research in conducting pedagogy. These concepts are extremely important to the accomplishment of effective conducting skills, however, and an understanding of them and their relationship to other factors of conducting skills can help the pedagogue develop a curriculum that can be of significant benefit to the conducting student. Moreover, an examination of the processes of creativity and musicianship can aid the pedagogue in better understanding what constitutes communicative conducting.

Conducting textbooks generally list musicianship as an important skill or curriculum objective but offer little explanation of its meaning. The subject of musicianship frequently appears at the beginning of the book and is presented as a quality a conductor must develop. However, the subject is often never mentioned again. For example, Demaree and Moses state, "Superior musicianship is the prime quality of a conductor. . . . To gain this capacity, you must be for all your life a serious student—a scholar who is willing (even glad) to commit to the music at hand the hours of thorough examination from which well-grounded interpretive decisions come."[1] Phillips states, "The student of conducting must be a good musician, highly trained in one or more instruments or voice. He or she must have a good knowledge

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[1] Robert W. Demaree and Don V. Moses, *The Complete Conductor* (Englewood Cliffs, NJ: Prentice Hall, 1995), 4.

of theory and harmony, musical styles, forms, and performance practices."[2] Ormandy states, "He must be musician, historian, stylist, orchestrator and listener."[3] In the same text, Elizabeth Green states, "The best conductors are innately endowed with musicality—a term that need not be defined because those who have it know what it means and those who do not will never understand it through definition."[4]

Demaree and Moses suggest that musicianship is gained by being a scholar who is willing to spend hours studying musical scores. However, the authors never examine what musicianship is; nor do they discuss the issue any further. Phillips lists musicianship along with skill on an instrument, and knowledge of theory and history as necessary abilities of the conductor. Again, the process of musicianship is never fully examined. Although Ormandy, in his preface to Green's text, states that a conductor must be a good musician, Green never re-visits this idea except in the above quote where she supplants the word musicality, but purposely offers no definition.

The concept of musicianship is all but avoided in conducting texts except to state it as an objective for the young conductor. Furthermore, nothing is presented that would support the inclusion of this skill in the curriculum. Consequently, teachers of conducting generally do not address the subject of musicality in their

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[2] Kenneth H. Phillips, *Basic Techniques of Conducting* (New York: Oxford University Press, 1997), 1.

[3] Elizabeth A. H. Green, *The Modern Conductor*, 5th ed., with a preface by Eugene Ormandy (Englewood Cliffs: NJ: Prentice Hall, 1992), v.

[4] Ibid., 8.

classes, and furthermore, spend little time trying to understand the concepts of musicianship and creativity, or their relationship to conducting. To assist the teachers of conducting in understanding the value of musicianship and creativity, this chapter will examine their processes and their relationship to conducting pedagogy. A framework[5] for conducting will then be built that includes a discussion of the "essence of good conducting."

A Framework for Creativity

Within the body of literature surrounding the concept of *creativity*, no single definition of the word has been accepted. Richter states, "In exploring the literature, I found literally hundreds of definitions for creativity depending on the perspective and the discipline of the investigator."[6] Although a precise definition remains elusive, creativity has been studied in depth by cognitive scientists, educational psychologists, and art educators during the past fifty years.[7] Feldman, Csikszentmihalyi, and Gardner have developed a manageable and widely accepted

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[5] A framework is designed to uphold and support the smaller items (or ideas) which make up the whole—much like the skeleton does for the human body. Therefore, finding a succinct definition is not the goal. The goal becomes the identification of those processes or components which are important to the concept.

[6] Linda D. Richter, "Expressions of the Soul: Discovering the Tangrum of Creativity Through Grounded Theory" (Ph.D. diss., Colorado State University, 1995), 23.

[7] David Henry Feldman, Mihalyi Csikszentmihalyi and Howard Gardner, *Changing the World: A Framework for the Study of Creativity* (Westport, Connecticut: Praeger Publishers, 1994), xi.

framework for this phenomenon.[8] Because of their association with art education and educational psychology, the framework is accessible to the professional educator, and music educators (though not expert in the cognitive sciences) can gain a better understanding of the creative process and its relationship to conducting education by becoming familiar with Feldman, Csikszentmihalyi, and Gardner's work. Their framework was developed from, is grounded in, and expands upon the ideas and attributes of prior research in the field.[9] Richter outlines the history and varied perspectives of this research succinctly.[10] Historically, she states that early studies of creativity focused on the gifted and geniuses of society and history, or on their work. Later research studied the process and products of socially recognized creative people, and recent research analyzes the attributes and commonalties of highly creative people.[11] The shift from studying the individual to searching for *shared traits* of creative individuals demonstrates an acknowledgment that creativity is more than an innate ability. It is viewed as a cognitive process that can be developed in the individual. The various perspectives highlighted in Richter's study range from and

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[8] See Feldman, *Changing the World.*

[9] See Feldman, *Changing the World;* Richter, "Expressions of the Soul"; S. Arieti, *Creativity, the Magic Synthesis* (New York: BasicBooks, Inc., 1976); J. P. Guilford, "Creativity," *American Psychologist* 5 (1950); Daniel Goleman, *The Creative Spirit* (New York: Penguin Books, 1992); E. P. Torrance, *Is Creativity Teachable?* (Bloomington, IN: Phi Delta Kappa Educational Foundation, 1973); T. M. Amabile, *Growing Up Creative* (New York: Crown Publishers, 1989).

[10] Richter, "Expressions of the Soul," 4.

[11] Ibid., 2.

include: neurobiological and psychosocial influences, creativity as being process oriented and/or problem solving, and sociological and cultural frameworks. This demonstrates that creativity is viewed as a multi-faceted process subject to various *internal* and *external* factors, including intelligence and culture.

Feldman, Csikszentmihalyi, and Gardner's framework acknowledges all of the above perspectives with a particular focus on "domain specific creativity,"[12] its developmental aspects (i.e. creativity is developmental in the individual rather than pre-existent), and the context and influences of culture. Feldman, Csikszentmihalyi, and Gardner state, "Creativity is one of those words that seems to be everywhere. It also seems to have many meanings."[13] However, they focus on one definition in particular as follows:

> The meaning that is of primary interest to us here is creativity as the achievement of something remarkable and new, something which transforms and changes a field of endeavor in a significant way. In other words, we are concerned with the kinds of things that people do that change the world.[14]

Feldman, Csikszentmihalyi, and Gardner view creativity as layers of processes that interplay with one another. The processes are: 1) domain, 2) field, and 3) the individual person. According to Feldman, Csikszentmihalyi, and Gardner, the

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[12] Feldman, Csikszentmihalyi, and Gardner define *domain* as an organized body of knowledge in a particular subject area such as language, music, or science. See Feldman, *Changing the World*, 20.

[13] Feldman, *Changing the World*, 1.

[14] Ibid.

domain is "an organized body of knowledge about a particular topic."[15] Domains contain symbol systems, terminology, techniques, and history. They have the potential to be transformed or changed as people gain knowledge and push the boundaries of the existing body of knowledge. Domains can be broad or specific depending on how precise and compact the knowledge is represented. For the purpose of this study, music would be considered a large domain. It includes sub-domains such as folk music, rock music, music history, and even music education. This study specifically focuses on conducting pedagogy. Therefore, conducting pedagogy is the domain. Although it is really a sub-domain of music, it contains both shared and unique symbols, terminology, and potential for change.

The second part of the framework is the *field.* Csikszentmihalyi defines the field as "all those persons who can affect the structure of the domain."[16] Here, the social and cultural element becomes visible. In the domain of music, the field includes persons such as musicians or artists, music historians, theorists, critics, music entrepreneurs, and even audiences or audiophiles. These are the people whose role it is to "manage" the field. That is, they are the most knowledgeable in the domain. Some may even have mastered it. It is the field, a group of people who are themselves influenced and defined by culture, who "select promising variations in the

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[15] Feldman, *Changing the World,* 20.

[16] Mihalyi Csikszentmihalyi, "Society, Culture, and Person: A Systems View of Creativity," *The Nature of Creativity*, ed. R. J. Sternberg (New York: Cambridge University Press, 1988), 330; quoted in Feldman, *Changing the World,* 22.

domain,"[17] understand where the boundaries lie, and provide the context and social support system for the domain.[18] The fact that the field's role is to select variations implies that the domain can be transformed, and that the people of the field can influence the degree and timing of change it undergoes. Gardner believes that those who become dissatisfied with the present conditions of the subject, perceive problems, seek relationships with other disciplines, and believe that the existing domain has room for growth and change, are the individuals within the field who are most likely to be involved in the transformation of a domain.[19] The field for choral conducting pedagogy would include persons such as the conducting teacher, the conducting student, peers of the student, professional conductors, authors of textbooks, etc. The list is extensive and far-reaching.

The third layer in Feldman, Csikszentmihalyi, and Gardner's framework is the *individual.* The individual is the "site of acquisition, organization, and transformation of knowledge that has the possibility of changing domains and fields."[20] This illustrates that creativity *needs* the individual—it is a human process. However, there are multiple factors that additionally affect the individual, such as

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[17] Csikszentmihalyi, "Society, Culture, and Person," 330; quoted in Feldman, *Changing the World,* 22.

[18] Feldman, *Changing the World,* 22.

[19] Ibid., 23.

[20] Csikszentmihalyi, "Society, Culture, and Person," 330; quoted in Feldman, *Changing the World,* 16.

cultural and social influences, and personal factors such as emotional health,[21] relationships, personality, values, and response to intrinsic and extrinsic motivation.

Using David Feldman's model of the individual's thought processes in creativity, three interacting systems occur within the person that are necessary for creativity to take place: reflection, the *transformational imperative*, and the desire for change.[22] Process One is the unique ability of the human being to reflect on his or her experience, behavior, attitudes, feelings, and thoughts. Feldman, Csikszentmihalyi, and Gardner state:

> Of all the qualities that set human beings apart from other organisms, the quality of reflectiveness is probably the most important. It is an ability that makes possible the belief that we can know ourselves, can hold our experience and the experience of others up for examination, can build a sense of uniqueness and distinctiveness that we usually call a sense of self or identity. It is also of course a great deal of what we mean by consciousness, and makes possible virtually all of the symbolic and abstract activity that is the hallmark of human thought.[23]

It is possible for humans to reflect upon their own condition, their place in the world, and their actions and abilities. The reflection is internal and external, and gives people the ability to make changes in their beliefs, attitudes, and behavior. Cognitive scientists affirm that there is a way of holding an experience in mind, and that an

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[21] See Daniel Goleman, *Emotional Intelligence* (New York: Bantam Books, 1997).

[22] David Feldman, "Creativity: Proof that Development Occurs," *Child Development Today and Tomorrow*, ed. W. Damon (San Francisco: Jossey-Bass, 1989), 240-260; quoted in Feldman, *Changing the World*, 32.

[23] Feldman, *Changing the World*, 32.

internal dialogue occurs which examines that experience, or compares it to other experiences in such a way that allows this process to become a "commentary on what has happened."[24] This is often referred to as an internal dialogue.

Dewey similarly describes reflective thinking as the interchange between "funded experience" (our prior experience), and "direct experience" (our immediate experience).[25] In addition, Dewey describes reflections as a thought process that suppresses immediate action in order to evaluate the comparison between the funded experience and the direct experience. The ability to suspend action and compare, interpret, and evaluate experience is what is meant by reflective thinking. By contrast, Whitaker states that "nonreflective thinking is characterized by the absence of a suspension of decision."[26] There is an immediate solution to the problem. Reflection is important in the process of creativity because it gives humans a sense of purposefulness and intentionality. Feldman, Csikszentmihalyi, and Gardner state that this is what makes people "believe in the possibility of making changes to better achieve our [humanity's] end."[27] Again, the element of change is present.

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[24] Feldman, *Changing the World*, 32.

[25] See John Dewey, *How We Think* (Lexington, MA: D.C. Heath Publishers, 1933).

[26] Nancy L. Whitaker, "A Theoretical Model of the Musical Problem Solving and Decision Making of Performers, Arrangers, Conductors, and Composers," *Bulletin of the Council for Research in Music Education* 128 (Spring 1996), 8.

[27] Feldman, *Changing the World*, 31.

Process Two is far more complicated and unwieldy.[28] According to Feldman, Csikszentmihalyi, and Gardner's model, the second process is the "internal traffic" between the individual's unconscious and conscious thought.[29] Feldman calls it the "transformational imperative."[30] It is what gives people the ability to imagine changes beyond their current reality. That is, people take in images via their senses into both their conscious and unconscious. Those images and experiences that reside in their conscious might get immediate attention. Those that exist in the unconscious have to be moved into the conscious in order for action to take place. Without the mobility of images and thoughts from the unconscious to the conscious, people would not be able to transform their world. They would not be able to have original ideas or unique perceptions of experience. For the purpose of this discussion, the relevance of this resides in the ideas that 1) creativity depends on the *uniqueness* of this process in each individual (i.e., it is one characteristic that makes people and their ideas different from other people's), and 2) "unconscious thought is motivated by a natural desire to transform, to change, to make things different from the way they were. The *transformational imperative* is a process that has certain tendencies to destabilize structures, to break them down and render them less organized."[31] Internally, there is

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[28] Information on conscious and unconscious thought can be obtained by studying the works of Sigmund Freud and Carl Jung.

[29] Feldman, *Changing the World*, 32.

[30] Ibid., 33.

[31] Ibid., 35.

a continuous struggle between stability and instability, and a continuous trafficking between the unconscious and conscious. If the person has the desire or need to bring about stability, new ideas and innovation can be a result.

In Gadotti's view, the above could be considered a dialectical process.[32] Although this manner of argumentation is generally perceived as external dialogue, a parallel can be drawn to the internal process described by Feldman, Csikszentmihalyi, and Gardner. Whether the thought process is internal or external, Gadotti contends that dialogue takes place in *praxis*.[33] That is, it requires action and reflection in the pledge for transformation, and that it can have both unity and opposition. However, he contends that dialogue that is constantly harmonious, and exists without action, is "pure verbalism,"[34] or ingenuous.[35] Dialogue can be powerful and transformational if it faces the contradiction, or opposition, and synthesizes it. This is not far from Feldman, Csikszentmihalyi, and Gardner's view of the individual's desire to make stable what the unconscious renders unstable.

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[32] See Moacir Gadotti, *Pedagogy of Praxis*, trans. John Milton, with a forward by Paulo Freire. Publications of the SUNY Series "Teacher Empowerment and School Reform," ed. Henry A Giroux and Peter L. McLaren (Albany, NY: State University of New York Press, 1996). The word *dialectic* refers to a specific manner of examining ideas using the opposite or contradictory view.

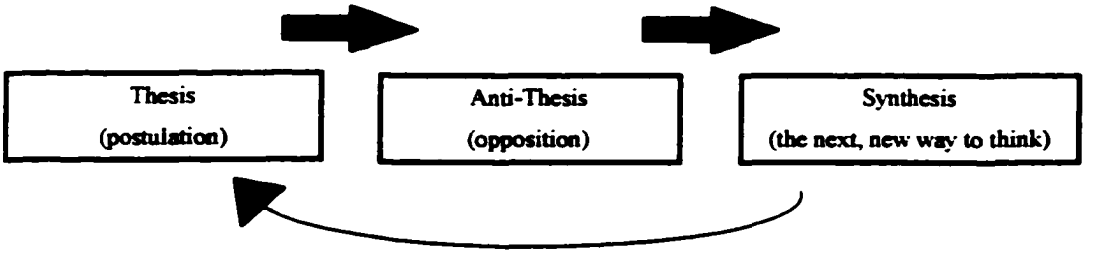
[33] Ibid., xi.

[34] Ibid.

[35] Ibid., xiii.

For further clarification, the *transformational imperative* can also be compared to the Hegelian theory of reason.[36] Hegel believed that thought was not inert, and that it progresses by being introduced to contradiction, where it is met, modified, and changed into a new thought. Figure 2.1 illustrates this concept.

Figure 2.1 Hegel's Theory of Reason



It is easy to see that cognition incorporates processes which are constantly being challenged in a dialectical manner. Both reflection and the *transformational imperative* imply a constant internal dialogue which takes place in the individual's mind. Creativity emerges from this internal dialogue or "highway of thought."

Process Three of Feldman, Csikszentmihalyi, and Gardner's study focuses on the *result* of this interchange between the unconscious and conscious: the individual's ability to see that change is possible. For the purpose of this study, it is important to focus on Feldman, Csikszentmihalyi, and Gardner's view that individuals vary in their need for stability and in their desire to change their circumstances. Creativity

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[36] Hegel (1770-1831) was a German philosopher who theorized that reason was a world view, and that history was the manifestation of ideas. Ideas were changed by the introduction of a contradiction. The outcome was a synthesis of the two which then became the new "world view."

lives in this process and depends upon the degree to which the individual needs to preserve his present experience or condition, and his ability to understand that things can intentionally be changed. This interplay will be more closely examined in Chapter 3, and will be viewed as a "fight or flight" response in the student.

A conclusion can be drawn from the above discourse that creativity is mostly about transformation. Transformation exists on every level of Feldman, Csikszentmihalyi, and Gardner's framework. It is as a process where the individual participates in and strives to master, or change, a domain (a body of knowledge). The field (or all other participants of that domain) determines if the individual is recognized and deserving of the label "unique," "innovative," or "creative." Eventually, the domain itself is changed by the determination of the field, only to undergo the same process.

Creativity and education have a very strong commonality: the element of change. Gadotti states that "educating presupposes a transformation, and there is no kind of peaceful transformation. There is always conflict and rupture with something."[37] If education is perceived as a vehicle for change, it can be deduced that the process of creativity, which embodies transformation at both internal and external levels, is crucial for effective learning to occur. The key to effective education is meeting this vision. Often, the efforts of change are directed to the external when in fact, the individual begins the process. This study is concerned with meeting the needs of the individual conducting student by providing avenues for

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[37] Gadotti, *Pedagogy of Praxis*, xvi.

change and transformation which begin internally within the student. Creativity becomes an important element in reaching this goal.

A Review of Current Musical Philosophies

Like creativity, there are many definitions and theoretical processes for the concept of musicianship. The words *music* and *musicianship* have elicited a history of representations, historical and scientific, that reach as far back as Descartes.[38] More recent scholars in the field tend to view music and musicianship as cognitive functions with their own unique processes and values.[39] In order to build a framework for musicianship that is specific to conducting, it is helpful to briefly review the research of four recent scholars who are closely associated with art or music education. They are Howard Gardner (cognitive psychologist), Elliot Eisner (art education specialists), David Elliott, and Bennett Reimer (both music education philosophers). Their views represent the most current ideologies of music and musicianship.

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[38] Irene Deliège and John Sloboda, eds. *Perception and Cognition of Music* (East Sussex, UK: Psychology Press Ltd., 1997), 73. Descartes (1596-1650) was a French philosopher and mathematician.

[39] See Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences* (New York: Basic Books, 1983); Elliot W. Eisner, *The Kind of Schools We Need: Personal Essays* (Portsmouth, NH: Heinemann, 1998); Bennett Reimer, *A Philosophy of Music Education*, Publications of the Contemporary Perspectives in Music Education Series, ed. Charles Leonhard (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970); David J. Elliott, *Music Matters: A New Philosophy of Music Education* (New York: Oxford University Press, 1995).

Howard Gardner, whose creativity framework was discussed earlier, has developed the *Theory of Multiple Intelligences* that identifies music as an intelligence.[40] Gardner defines the word *intelligence* as "the ability to solve problems, or to create products, that are valued within one or more cultural settings—a definition that says nothing about either the sources of these abilities or the proper means of 'testing' them."[41] According to Gardner, his theory pluralizes the traditional concept of intelligence by 1) broadening it to incorporate the ideas of problem solving in a cultural context, and 2) including those areas that are often considered talents rather than knowledge, such as the bodily-kinesthetic ability of an athlete or the spatial ability of a visual artist. Gardner's broadening of this concept tries to erase the biases that exist between the concept of knowledge versus talent as a cognitive function.[42] A complete discussion of Gardner's *Theory of Multiple Intelligences* is beyond the scope of this study. However, a brief overview is helpful to the present discussion.

Gardner states that there are seven intelligences: musical, bodily-kinesthetic, logical-mathematical, linguistic, spatial, interpersonal (the facility to understand other people), and intrapersonal (the ability to understand the self).[43] Gardner recognizes that it is possible for other intelligences to exist. Those that have

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[40] See Gardner, *Frames of Mind;* and Gardner, *Mulitiple Intelligences.*

[41] Gardner, *Frames of Mind*, x.

[42] Gardner, *Multiple Intelligences,* 35

[43] See Gardner, *Frames of Mind.*

emerged, with or without Gardner's acceptance, are natural intelligence (a special capacity for understanding nature) and emotional intelligence (which includes factors of emotional stability and maturity).[44] These intelligences constitute the talents, skills, and faculties necessary for an individual to participate in a domain as described in the framework for creativity. Therefore, in a broad sense, visual art is a domain, a discipline or craft, which requires an individual to have a great deal of spatial intelligence in order to be successful. This is what Gardner means when he cites "domain specific creativity." He believes that creativity exists in specific domains which require a significant amount of intelligence useful to that subject. Music is a domain which would require a person to have a large amount of musical intelligence in order to be creative. Gardner's choice of the word *intelligence* could also be construed as *talent.* The only difference is that the word *intelligence* more closely aligns with that is perceived as cognitive ability and function. *Talent* seems to be a more commonly used term which is not thought of as specific to a person's thought processes.

Gardner theorizes that human cognitive ability is best described as a set of talents, skills, or facilities in the above areas. His model of cognition allows for, and recognizes, that domains require *multiple* intelligences. That is, a person would most likely use multiple intelligences to function within a domain. For example, music might require musical intelligence, logical-mathematical intelligence, as well as bodily kinesthetic. A pianist would need some bodily-kinesthetic intelligence in

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[44] See Goleman, *Emotional Intelligence.*

order to manipulate his or her fingers as required by the skill. Conversely, not all intelligences are used by every domain. For example, computer programming would require logical-mathematical and spatial intelligence, but not necessarily musical intelligence. Obviously, the intelligences are very broad and a domain might require one, two, or all of the intelligences.[45]

In addition, Gardner contends that people are naturally endowed with a certain amount of each intelligence which varies from person to person. Obviously, the infinite number of combinations and amounts thereof are boundless. Another important component of his theory is that these intelligences are developmental, but dependant upon exposure to the domain. Gardner states:

> Possibly genetic factors set some kind of upper bound on the extent to which an intelligence may be realized or modified in the course of a human life. As a practical matter, however, it is likely to be the case that this biological limit is rarely if ever approached. Given enough exposure to the materials of an intelligence, nearly anyone who is not brain damaged can achieve quite significant results in that intellectual realm. . . . By the same token, no one—whatever his or her biological potential—is likely to develop an intelligence without at least some opportunities for exploration of the materials that elicit a particular intellectual strength.[46]

To make an analogy that will be used throughout this study, a person has a set of cups which represent the intelligences. Some of the cups are more full than others due to such factors as: genetic or biological makeup, cultural influences, and exposure to the subject. Some of the student's cups might be completely full while

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[45] Gardner, *Multiple Intelligences*, 42.

[46] Ibid., 47.

others are quite empty. It is the job of the educator to fill those cups which are less full by exposing the students to the needed intelligence. This accounts for peoples' varied learning styles and demonstrated strengths in one subject as opposed to another, and their success in areas in which they have had a great deal of exposure.

Several unique ideas emerge from the above which are conducive to building a framework for musicianship that is specific to conducting. Given Gardner's definition of an intelligence—"the ability to solve problems, or to create products, that are valued within one or more cultural settings,"[47] and given that Gardner views music as a domain, a parallel can be drawn that states: a musician is one who has the ability to solve problems, or to create products, in the domain of music. This is a simple enough definition for *musician*, but what of *musicianship*? Clearly, the added suffix would only be a qualifier. That is, musicianship is the ability or skill a person possesses in the domain of music. With this view, Gardner's concept of *musical intelligence* would be interchangeable with *musicianship*. The word musicianship only qualifies the mastery level of the skills. In speculation, Gardner might state the following: musicianship is the *degree* to which a person has the ability to solve problems or to create products in the domain of music.

Again, a complete investigation of Gardner's *Theory of Multiple Intelligences* is beyond the scope of this study. However, his view that *intelligence* or *talent* is the "ability to solve problems or create products," his recognition that *intelligence* is more than simply acquiring knowledge within a subject, and his perception that a

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[47] Gardner, *Frames of Mind*, x.

domain such as music requires more than musical skills, are key concepts that will be helpful to building a framework for musicianship that will be useful to the conducting pedagogue.

Elliot Eisner's views are not very far removed from Gardner's in that Eisner believes art to be a pluralistic cognitive activity that is developmental in the individual.[48] However, the two differ in how they perceive the aesthetic cognitive process.[49] Cognitive science is based upon the theory that individuals make meaning (know or perceive) through symbols. Gardner contends that the symbols used in the arts are unique and that people operate in domains which have their own unique symbols, thus providing substantial evidence that "artistic thinking" is different from other cognitive processes.[50] Eisner views cognition as the process of knowing as well as the means through which the organism secures meaning from its environment. The individual takes in stimuli through the senses and "encodes" or "decodes" them according to cultural and personal experiences. Therefore, Eisner becomes quite interested in what he calls "literacy."[51] Literacy is the ability to encode and decode meaning, not simply in terms of language, but in finding and expressing meaning in

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[48] Eisner, *The Kind of Schools We Need*, 7.

[49] See Marcia Rich, "The Influence of Cognitive Psychology on Art Education as Seen in the Work of Howard Gardner and Elliot Eisner" (Ph.D. diss., Iowa State University, 1997).

[50] Ibid., 33.

[51] Eisner, *The Kind of Schools We Need*, 7. In Eisner's view, literacy is not meant as a skill using language, but expressing meaning through any medium.

any medium. Eisner states, "Literacy serves an important cognitive function: constructing and sharing meaning."[52] Experiences are constructed and are kept private within the individual until they are shared via some form of expression. Making public or outwardly sharing what is private is the foundation of communication. Baker states, "Communication requires two things: 1) the generation of a message, and 2) the sharing of that message with others."[53] Eisner believes this is done through *forms of representation*. Although Eisner speaks to the arts more generally, the idea of *forms of representation* is not new to music. Descartes is cited as the first to give meaning to and define "representation" as it relates to thought processes in music.[54]

Forms of representations are "the vehicles through which concepts that are visual, auditory, kinesthetic, olfactory, gustatory, and tactile are given public status. This public status might take the form of words, pictures, music, mathematics, dance, and the like."[55] Music, then, is a form of representation. An individual constructs concepts and experiences internally and chooses music as his or her medium of outward expression.

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[52] Eisner, *The Kind of Schools We Need*, 9.

[53] Alan Baker, "Creating Conductors: An Analysis of Conducting Pedagogy in American Higher Education" (D.M.A. diss., Stanford University, 1992), 10.

[54] Deliège and Sloboda, *Perception and Cognition of Music*, 72.

[55] Elliot W. Eisner, *Cognition and Curriculum Reconsidered*, 2nd ed. (New York: Teachers College Press, 1994), 39.

Eisner states that to conceptualize forms of representation as simple modes of expression is difficult because it would require listing an infinite number of mediums. Rather, he chooses to view the nature of the vehicle which must appeal to the sensory system in some way. Music, though a form in and of itself, would include several other forms of representation depending upon its use, presentation, frame of reference for the participant (Is the person the performer or the listener?), cultural status, etc. Music (as a form of representation for a conductor) might also use a form that is visual, such as is required for reading notation, one that is auditory, required for listening, or one that is kinesthetic, which would be needed for beating time and other gestural communications.

Considering the above, musicianship, in Eisner's view, would characterize the person's literacy skills in that particular form of representation. Here, literacy refers to the individual's ability to construe meaning from musical forms. Musicianship would refer to the degree a person can secure and convey meaning through music. It is important to note that "secure and convey meaning" represents an internal and outward experience and expression. This concept becomes important in building a framework for musicianship that can be applied to the teaching of conducting.

It is easy to see the notable similarities between Gardner and Eisner's work.[56] Both view cognition, more specifically cognition in an artistic medium, as incorporating more than knowledge and mental capacities in mathematical or

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[56] For a thorough analysis and comparison of Gardner's and Eisner's work, see Rich, "The Influence of Cognitive Psychology."

linguistic realms. Both firmly uphold the belief that cognition and emotion are not separate but integrated processes. Also, both recognize the differences in the way people think, choose to express themselves, and cognitively negotiate the world in which they live. The disparity between the authors' views seems to lie in their perception of *where* in the cognitive process musicianship occurs. Gardner's theory points to the belief that people actually *think* musically. Eisner's view upholds the tenet that people think, then express themselves musically.

David Elliott's philosophy of musicianship relies heavily on the work of Howard Gardner. Elliott states that "musicianship equals musical understanding."[57] Understanding, according to Elliott, is something more than formal knowledge and "implies a related network of knowings, not always linear or verbal, but weblike in procedure."[58] According to Elliott, musicianship is a practical, context-situated form of knowing. His focus is on the word *practical*. That is, Elliott champions a philosophy of musicianship and music education that requires the individual to actively participate in music making in order to become musically intelligent. Like Gardner, Elliott believes that people *think* musically. If they do not, they are not experiencing or understanding music. Elliott contends, however, that to think musically, one must understand music as an intentional "doer" or creator. He has

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[57] Elliott, *Music Matters*, 68.

[58] Ibid.

been highly criticized for his praxial philosophy[59] which often overlooks the music historian, theorist, or critic as *musician* because their work does not center on active music making but focuses on "music as an object," or formal knowledge of the subject.[60]

Again, Elliott's view of cognition follows Gardner's *Theory of Multiple Intelligences* quite closely. Elliott rejects what he calls the "dualistic" view of cognition whereby the mind and body are separate, and thinking and knowing are "matters of speaking silently to oneself, or out loud, or in written symbols."[61] Instead, he builds his philosophy of musicianship around the "materialistic" theory of consciousness which centers on the mind-brain (body) relationship where there is no separation between the biological process of the brain and the concept of consciousness or self. The two are one, and consciousness is "parallel and distributed" and "consists in many simultaneous streams of processing that operate throughout the brain."[62] This theory contends that all mental processes—thinking, knowing, feeling, imagining, attending, remembering, and intending—are all

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[59] Elliott, *Music Matters*, 14. Elliott defines *praxis* as "action in a situation." He states, "The noun praxis derives from the verb *prasso* meaning "to do" or "to act purposefully." This is a little different than Gadotti's understanding of the term. See Gadotti, *Pedagogy of Praxis*, xvii.

[60] See Bennett Reimer, "David Elliott's 'New' Philosophy of Music Education: Music for Performers Only," *Bulletin of the Council for Research in Music Education* 128 (Spring 1996).

[61] Elliott, *Music Matters*, 51. Elliott over-simplifies an opposing, but highly accepted understanding of cognition.

[62] Ibid., 51.

biological processes of the brain, which are referred to as the human conscious. Cognition, then, refers to a web-like way of knowing which exists along with memory, emotion, and free will.

Elliott's procedural way of knowing is also web-like, and is built firmly on Howard Gardner's definition of intelligence: "the ability to fashion products, or to solve problems, that are of significance within one or more cultural settings."[63] In this way, Elliott fashions a definition for musicianship which is manifested in *action* according to Gardner's theory.[64] He calls it "procedural knowledge," which means it takes place in time. He states, "Our musical knowledge is in our actions; our musical thinking and knowing are in our musical doing and making."[65] Elliott builds a framework for musicianship based on five types of situated, contextual musical knowings: procedural (thinking-in-action), formal (verbal facts, concepts, descriptions, theories, etc.), informal (experience gained in the domain), impressionistic (intuition and emotions), and supervisory (reflection and evaluation).[66] Elliott contends that these five forms of knowing work together, though he tends to place the importance of some above others.[67]

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[63] Elliott, *Music Matters*, 53.

[64] Ibid.

[65] Ibid., 57.

[66] For a complete analysis of Elliott's framework, see Elliott, *Music Matters.*

[67] See Elliott, *Music Matters,* 62.

For the purpose of this study, it is important to note Elliott's emphasis on musicianship as a procedural way of knowing, and his inclusion of such qualities as experience, emotion, feelings, and intuition in his framework. Cognitive scientists do not propose that feelings and cognition are separate. Rather, they view most phenomenological processes as cognitive function. Elliott's recognition that impressionistic knowing is a component of musicianship is unique and helpful to building a framework of musicianship that is specific to conducting pedagogy.

Bennett Reimer's approach to music and music education is very different from the above scholars. His philosophy stems from investigating music's nature and value in human life, *not* how it is perceived or accomplished within the individual. Essentially, Reimer bases his theory on aestheticism rather than cognition.[68] Taking a stab at differentiating between the two, he states, "Art works do not tell us about feeling the way psychology does. That is, art works do not 'conceptualize about' feeling. Instead, their aesthetic qualities present conditions which can arouse feelings."[69] According to Reimer, it is the difference between studying "information about" feelings and "the experience" of feeling.[70]

For the purpose of this study, Reimer's ideas are worthy of examination for two reasons: 1) Reimer's philosophy of music education has been the most widely accepted philosophy by music educators in America since its publication in 1970, and

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[68] See Reimer, *A Philosophy of Music Education.*

[69] Ibid., 38.

[70] Ibid.

2) his is the only theory that takes an "art for art's sake" approach. The first reminds us that there is validity and value in a philosophy that is, as Gardner validates, chosen by the field as important and innovative. Secondly, the idea of aesthetics[71] and "art for art's sake" reminds us that music has unique characteristics that quite possibly defy verbal description. In this way, the aesthetic qualities of music become important to, and unique from, any other creative act or product. They are what give value to music and afford music significance in the human experience.

Furthermore, Reimer states, "Everything we do in this world is done in the face of imperfect and partial knowledge."[72] Considering this discerning statement, it may well be that a complete understanding of how people respond *feelingfully* to music may never be found. It seems appropriate that musicians never loose sight of the fact that music is special and creates magical moments in people's lives that are quite unexplainable, even though science and technology continue to make progress toward that end. Though a complete analysis of Reimer's philosophy is beyond the dimensions of this study, a brief overview will be helpful toward building a framework for musicianship.

Reimer's goal in writing a philosophy was to move the argument of music's value in the schools away from a utilitarian premise to one which values the qualitative aspects of music, that is, the aesthetic qualities and intrinsic aspects of the

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[71] *Aesthetics* refers to the study or philosophy of beauty or the sensitivity to art and beauty.

[72] Reimer, *A Philosophy of Music Education*, 12.

art. Reimer bases his philosophy on a specific theoretical position in aestheticism known as Absolute Expressionism.[73] Absolute Expressionism is a compromise between two extreme theories, Absolute Formalism (which says that to find value in art, one has to go to the work itself), and Absolute Referentialism (which states that meaning exists outside of the work and is attached to the ideas, emotions, attitudes, and events which that work refers you to). Expressionism is interested in the work of art, its aesthetic qualities, and its relationship to life. In explaining Expressionism, Reimer states:

> The aesthetic components in a work of art are similar in quality to the quality inherent in all human experience. When one shares the qualities contained in an art work's aesthetic content, one is also sharing in the qualities of which all human experience is made.[74]

Reimer draws a parallel between aesthetic value and the significance drawn from the experience. Significance, then, becomes the perceiver's experience of the relationship between the qualities of the art work and the qualities of human experience. In this way, art is "expressive of," "analogous to," "gives insights into," or "makes conceivable" the subjective reality of the human experience and emotive life. He states, "The experience of art is related to the experience of life at the deepest levels of life's significance."[75] The value of this, according to Reimer, is self-understanding and self-actualization. The concept of self-actualization is a view

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[73] Reimer, *A Philosophy of Music Education*, 14.

[74] Ibid., 25.

[75] Ibid.

shared by all four scholars above, and is the most prevailing philosophy of the value of music to human existence. As Reimer claims, "The major function of art is to make objective, and therefore conceivable, the subjective realm of human responsiveness."[76] Self-knowledge becomes the most important and sought after *humanizing* value—though it has great potential for failing mankind as the best method for becoming a whole person.[77]

Reimer cites three ways in which people come to know themselves through art: 1) through the creation of the work, 2) the manner in which the art work presents a sense of feeling, and 3) the experience of an art work.[78] Reimer's theory of the process of creation is not dissimilar to the other scholars previously mentioned. His emphasis on the aesthetic creation as a "working out" process that develops from an impulse, is attached to an artistic idea, and grows via exploration and a process of discovery, is quite similar to Gardner's view of creativity. However, Reimer makes a clear distinction between having an initial, creative impulse and the desire to communicate a message. The latter is not, according to Reimer, what an artist or composer begins with when he enters into the creative process. Like Eisner, Reimer defines communication as the encoding and decoding of meaning. Unlike Eisner, Reimer sees communication as being the direct transmission of a message. Because

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[76] Reimer, *A Philosophy of Music Education*, 39.

[77] See Hubert L. Dreyfus and Stuart E. Dreyfus, *Mind Over Machine: The Power of Human Intuition and Expertise in the Era of the Computer* (New York: The Free Press, 1986).

[78] Reimer, *A Philosophy of Music Education*, 38.

the creation of a work of art does not begin with a clear, distinct message, and because many of the aesthetic qualities do not transmit one succinct message, Reimer states that anyone expecting to find communication in art will often be frustrated because the message is difficult to discern. Rather, Reimer describes the process as *sharing* whereby insight about feeling is conveyed or embodied in the work of art and its aesthetic characteristics. It is not important to get caught up in the semantics used by different scholars about the meaning of communication. What is important here is that Reimer feels that sharing is an act that allows a deeper significance of experience than communication because it offers insight into the subjective realm of the individual. In this way, the perceiver shares the artist's insights then explores new possibilities of meaning for him or herself. Aesthetic meaning is a conception of the subjective reality (or feelingfulness) given by an expressive form. An expressive form, which Reimer contends art to be, is different from a conventional symbol in that no agreed-upon meaning is acceptable to everyone, nor desirable.[79] Therefore, the expressiveness of an art-symbol is found in its aesthetic qualities, and the comprehension of this meaning is a "private adventure."[80]

Reimer designates this as embodied meaning versus the designated meanings that conventional symbols convey. In art, the message is not direct. That is, works of art do not give a single, agreed upon concept. Therefore, art provides insight rather

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[79] Reimer, *A Philosophy of Music Education*, 61.

[80] Ibid., 63.

than information. According to Reimer:

> This means that an art work should be approached as expressive forms, perceived as expressive forms, responded to as expressive forms, judged as expressive forms, taught as expressive forms. This means that an art work should be approached for insight rather than information.[81]

Reimer contends that when art is approached in the manner described above, aesthetic experience can occur. For clarification, aesthetic experience is the ability to perceive and react (which are constant and interactive) to the expressiveness of the aesthetic qualities of an art work. Reimer believes that perception is developmental and teachable, but that reaction is not, and should not be controlled. Doing so would eliminate the aesthetic experience of the individual. Musical meaning, then, is gained through sensuousness of sound, through perception of the aesthetic qualities, and through the imagination and anticipation of musical events. More specifically, musical meaning is gained through attending to the aesthetic qualities of a piece of music and the context of its intention.

It is notable that Reimer never mentions the word *musicianship* in his discussion. His philosophy does not intend to teach teachers how to build musicianship. It is a philosophical discussion, not a methods book. However, it would not be difficult to theoretically expand upon Reimer's philosophy to include a view of musicianship. If the goal of music education is to influence the ability of people to have aesthetic musical experiences, *musicianship* would indicate the degree of maturity a person possesses in his or her ability to attend to (perceive and react to)

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[81] Reimer, *A Philosophy of Music Education*, 65.

aesthetic qualities, thereby gaining meaning from, and of, a work of art—the result being a gained sense of, and a deeper understanding of the self. This, like Gardner's and Elliott's theory, implies a degree of mastery. The more a person is able to attend to aesthetic musical qualities, the deeper his or her experience which develops a greater sense of self.

The above represents the current theories of how people acquire musical meaning. Some common threads run through each of the above scholars' work, most notably, the idea that musical understanding is developmental and teachable. In addition, three of the four perceive music as a cognitive activity. Gardner views music as an intelligence. He contends that a musician is one who solves problems in the domain of music. Eisner perceives music as a form of representation, an expression of thought. Elliott, like Gardner, sees it as a procedural knowledge, one that requires thinking-in-action. Reimer's position does not stem from a cognitive view, but maintains that the important elements in music are the aesthetic qualities which have the potential for the perceiver to secure meaning. All of them denounce the idea that musicianship is simply the accumulation of knowledge *about* music. And yet, each theory in and of itself, seems incomplete. Can musicianship simply be the ability to solve musical problems or create a musical product? Gardner's theory suggests that it is. Is musicianship just a form of representation or expression? Again, Eisner's hypothesis supports this theorem. Is musicianship only the ability to attend to the aesthetic qualities in music such as melody, harmony, and rhythm? Reimer's widely accepted philosophy of music education gives credence to this fact. Of the four, Elliott's model of musicianship offers the most plausible definition, and

yet it seems extreme in its emphasis on performing which slights the importance of formal knowledge.[82]

Two common threads run through the above theories. Unfortunately, they, in theory, run parallel to each other. Gardner and Elliott consider musicianship to be a way of thinking. It is problem-solving, problem-finding, context specific, and procedural. Gardner and Elliott represent the idea that people do, in fact, think musically. Eisner and Reimer are more concerned with the meanings that people are able to secure from musical forms. They stand for the idea that music is a unique form of expression, and that musicianship is the ability to participate in the meaningful qualities of the art. People think, then express themselves musically.

I contend that both views are true and that the threads intersect as a person gains mastery of skills in a domain. As people experience and express more, they are able to *think* in that domain without translation of symbols, language, or context. Roger's calls this "*fluency*" or "a smooth and instant melding of comprehension, precision, and quickness so that the desired information is always confidently at one's fingertips."[83] Dreyfus and Dreyfus call this *expertise*, where human intuition, not knowledge, is the function of decision-making and problem solving.[84]

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[82] Elliott, *Music Matters*, 62.

[83] Michael R. Rogers, *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies* (Carbondale & Edwardsville: Southern Illinois University Press, 1984), 35.

[84] Dreyfus and Dreyfus, *Mind Over Machine*, 50.

The issue at hand is the concept of mastery of the domain, not the differences in the above philosophies. All of the philosophies presented provide insight into building a framework of musicianship which is helpful to the conducting pedagogue. Chapter 3 of this study will investigate the premise that *creativity* plays the most important role in helping students master their domain so that they can proceed from *thinking-then-expressing* themselves musically, to just *thinking* musically.

The Process of Musicianship and its Relationship to Conducting

The following frameworks are not intended to replace any of the above philosophies of music education or musicianship, which are far more scientific, complete, and complex than is appropriate for this study. In addition, the frameworks are not grounded solely in cognitive psychology or aesthetics, though the above theories are recognized as excellent models of music and musicianship. Instead, the following frameworks will draw upon the strengths of the previously discussed philosophies in an effort to provide a practical process for musicianship that is helpful to the conducting pedagogue.

The Process of Musicianship

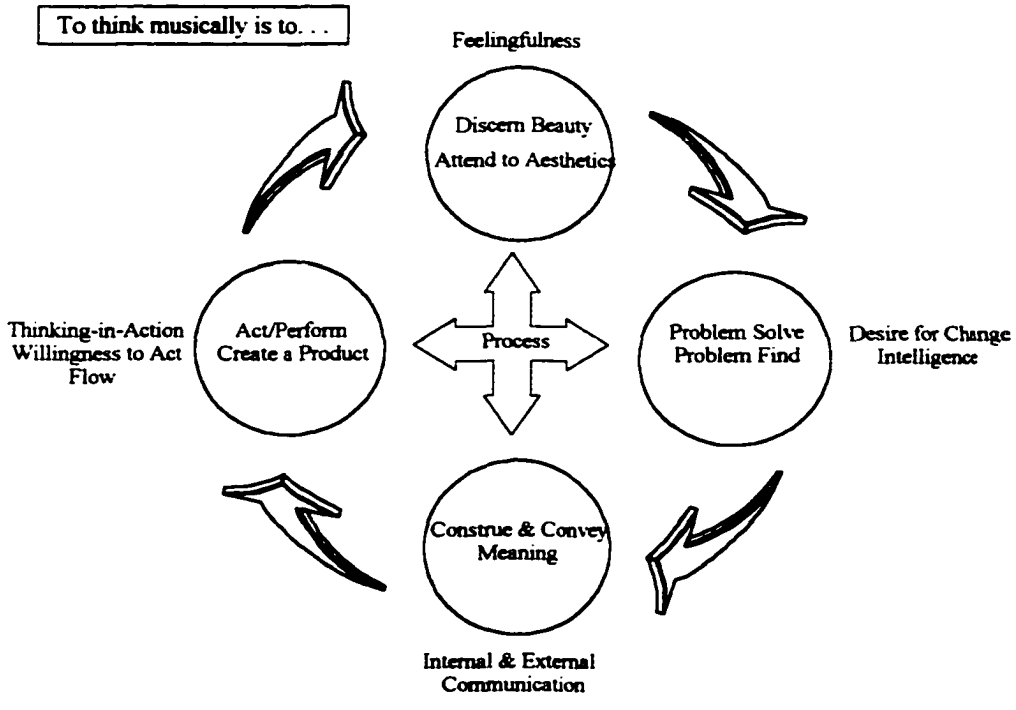
The following model is based on the five assumptions drawn from the previous discussion:

1. Music is contextual, cultural specific, and procedural (to be a musician means you must "do it" at some level, even if this level is listening).
2. Musicianship is a cognitive process that is web-like and interwoven. However, this framework recognizes that human factors such as intuition and experience play as important a role as rule-driven problem solving.

3. Musicianship is more than formal knowledge *about* the subject.
4. Musicianship requires multiple forms of knowing or intelligences. It is not *just* musical. Mathematical-logical, linguistic, bodily-kinesthetic, intrapersonal, interpersonal, emotional, or even spiritual intelligences work in conjunction with musical intelligence. It is quite possible that conducting, because it also requires pedagogy skills, leadership, and organization skills, could require a high degree of *all* the intelligences.
5. Communication (making the private, public) *is* an element of musicianship.
6. Musicianship is developmental and teachable.

Given the above criteria, Figure 2.2 represents what it means to think musically. It also represents the underlying principals which should guide the conducting curriculum.

Figure 2.2 The Process of Musicianship



The concept of *thinking musically* is represented above and becomes the guiding principles for conducting pedagogy. In the context of music, these principles represent a process of musicianship. It is important to remember that context is everything. Therefore, the goal is to discern beauty in and from music specifically, or to solve *musical* problems, not just problems in general. All four theorists stress the important fact that music is situated and contextual. This framework is no different. Though the above principals could reflect the essence of almost any activity, the goal is to utilize them in the domain of music, and more specifically, conducting.

To discern beauty from music requires attending to the aesthetic qualities of a piece of music. Historically, this has been the primary concern and focus of the music education curriculum across the nation, kindergarten through higher education. To attend to the aesthetic qualities—the sounds produced by a unique fusion of musical elements including melody, rhythm, harmony, tone color, texture, form, tension and release—is to discern beauty in music. The sounds must be present and attended to. Without the sounds, music would be silence.[85] This is a primary concern for musicians. Conductors must have the skills to hear, recognize, comprehend, apply, translate, interpret, analyze, synthesize, and evaluate their import.[86] Their ability to do so directly influences the degree of their musical or

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[85] This statement is not intended to open a can of worms about what music *is*.

[86] It is not by accident that *Bloom's Taxonomy of Educational Objectives* is used to classify the actions of a musician attending to aesthetic qualities. Higher-level thinking will be discussed more completely in Chapter 3 of this document. See Benjamin Bloom, ed. *Taxonomy of Educational Objectives: The Classification of*

aesthetic experience, and the experience of their singers and audience. Most college undergraduate curricula teach music majors how to attend to these aesthetic qualities. This is why students take music history, theory, and analysis classes. Although this is a major component of musicianship, this study ascertains that, in order for a conductor to master the domain of conducting, all four of the above principles, and the complexities contained within each, must be considered and applied. Aesthetic experience is not the only aspect of musicianship that should be taught. Curriculum development should, in order to be effective, reflect this attitude.

Problem solving and problem finding are also important components of musicianship. Gardner defines this as an *intelligence* or *talent.* More importantly, problem finding, problem solving, and problem formulation imply that there is a desire for change within the individual. This desire is far-reaching and can be seen in the individual's ability to participate in honest, self-reflection (learning by changing actions, attitudes and behaviors), or in their desire to change the field and/or domain. This identifies the personal side of problem solving. Problem solving (finding and formulation) is a key component in the learning process. Whether it is learning to attend to the aesthetic qualities of a work (such as analyzing a score) or learning to hear and correct the tone quality of an ensemble, problem solving occurs at every level of instruction and is inherent in every activity in which the conductor engages. If the conducting student does not have a strong, intrinsic desire for change or the

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Educational Goals, Handbook 1: Cognitive Domain (New York: David McKay Company, Inc., 1956).

ability to find, formulate, and solve problems, the student's chances of mastering the domain are limited.

The ability to construe and convey meaning from music is also a major component of musicianship and critical for the mastery of conducting. The above reflects a dual interpretation of Eisner's theory: 1) the conductor must be able to attend to the elements of music, including text, in order to construe meaning, and 2) the conductor must have the ability to communicate, both musically (as a *form of representation*) and directly (with the field, or participants of the musical activity). Reimer clearly states that the aesthetic experience depends upon the perceiver's experience of the *relationship* between the qualities of the art work and the qualities of life.[87] Life experiences are vast, and for conductors, this might include their interactions with history, literature, visual art, etc. It would include anything and everything that comprises an individual's *life* experiences.

Secondly, a conductor must develop effective communication skills. Communication, here, refers to the ability to make public that which is private. It is an internal and external exchange, and can occur as a musical form of representation (which is non-direct and aesthetic in nature) or as direct communication with other human beings (such as verbal communication). Often, a conductor has an excellent capacity to express his or her message musically, but has ineffective communication skills (verbal and/or gestural). As a result, the conductor is ineffective in both realms.

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[87] Reimer, *A Philosophy of Music Education*, 25.

To master the art of conducting, one must be able to construe meaning from music and convey meaning to other individuals either directly, and/or again through music.

Lastly, the ability to *think-in-action* must be included in a framework for musicianship. To act (to do something intentionally) or to perform is a necessary event for the conductor. Performing is thinking-in-action. That is, the conductor must be able to make instantaneous judgments and decisions *in the moment.* Csikszentmihalyi calls this *flow.*[88] Flow, being the optimal experience of any activity, characterizes a person so totally engaged that he or she loses track of time and a sense of self (consciousness, worry, or anxiety), and experiences complete enjoyment. In order for this to happen, the challenge of the activity has to be in direct proportion to the ability level of the person. If either one is out of balance, frustration or boredom occurs, thus disrupting the experience. With balance, however, the result of flow is enjoyment, self-growth, self-esteem, and the prevailing aspiration for self-knowledge. Music making, according to both Csikszentmihalyi and Elliott, is an excellent opportunity and activity for people to experience flow. For the conducting pedagogue, it is important to view the flow experience as vital to the mastery of the art. The young conductor must have a desire to perform (conduct), and he or she must be given educational opportunities that allow performance. These educational opportunities must also have the potential to create flow so that the student is sufficiently challenged, engaged and successful in the process of education. If the

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[88] See Mihalyi Csikszentmihalyi, *Flow: The Psychology of Optimal Experiences* (New York: HarperCollins, 1990).

student harbors serious inhibitions and has difficulty overcoming self-consciousness, he or she will have great difficulty in achieving flow. If this is the case, conducting can become a highly stressful activity. Thinking-in-action, the willingness to act, and the desire to perform are necessary components of musicianship for the choral conductor.

As previously mentioned, the above model represents the underlying principals of musicianship. According to recent research, they are the essence of *thinking musically*. Obviously, the categories are quite broad and certainly do not demonstrate what is typically thought of as *musicianship*. A question might be asked, "Where is technique? Where is the conductor's ability to develop an internal aural image of the score?" These are skills and tools used by the conductor, not the essence of his musicianship. If young conductors are to become masters of their craft, they must first become superb musicians. They must operate in the cyclical process of discerning beauty, construing and conveying meaning, problem solving, and acting/performing. As shown in Figure 2.3, the process has no definite beginning and no finite end. Rogers states, "Each new accomplishment leads to yet more sophisticated and more challenging levels of investigation and perception that were never even imagined before. The helix is never completed."[89]

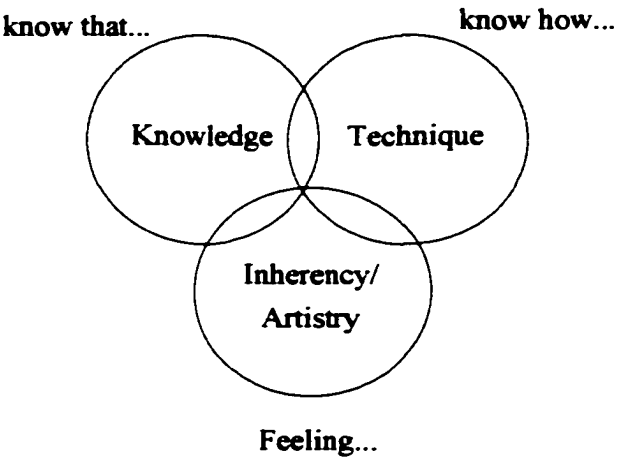
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[89] Rogers, *Teaching Approaches in Music Theory*, 12.

Building a Framework for Conducting

At this point, it would be beneficial to examine the needs of the conducting student in light of the above. Building a framework for, and developing an understanding of conducting is vitally important. Three main categories exist that can be addressed with the conducting student. These areas represent the foundation of what is available to teach. They are the *site* for change within the individual. Figure 2.3 illustrates these three components of conducting, which would be the skills of conducting that can be strengthened and taught by applying the above principles of musicianship. The manner in which to do this will be discussed in Chapter 3.

Figure 2.3 Conducting Framework



The three areas above are interchangeable and dependant upon one another. Again, the drawing represents a *process* of three connected parts that form a whole, and the whole represents a human participating in a human activity: conducting. A brief examination of the three parts will assist in developing an understanding of their importance, their place in conducting, and their relationship to each other. In order

for a conductor to master his or her art, he or she must develop all three ingredients. If one is lacking or not fully developed, the conductor will be limited in his or her ability to express him- or herself musically.

Knowledge is perhaps the easiest of the three to describe. This component represents *formal knowledge* and would include such things as the conductor's music reading skills (ability to connect sound and notation),[90] theory and analysis skills, knowledge of music history, performance practices and styles, knowledge of the voice as an instrument, diction, instrumental transpositions, and literature etc. Knowledge is needed, and its intent is that it be used. For Knowledge to be helpful, it must be applied to a situation or held in memory for later application. A more elaborate example of an ability that falls in the Knowledge category would be the conductor's understanding of the history of the Baroque era. The knowledge, in and of itself, without application is virtually useless. The conductor must be able to apply his or her knowledge of the performance practices of the time. This would ultimately result in the conductor making practical decisions concerning ensemble size, possible performance venues, stylistic changes to the printed score, and teaching methods to accomplish this task. Theoretically, Knowledge represents what is held in the mind before it is put into practice, but it is not entirely separate from the body and therefore is not disconnected from Technique or Inherency/Artistry. Knowledge is "knowing that."[91]

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[90] Rogers, *Teaching Approaches in Music Theory*, 12.

[91] Dreyfus and Dreyfus, *Mind Over Machine*, 16.

The area of Technique refers to the tools used by the conductor. Often, the tools come about as a result of knowledge previously gained. Again, the connectedness of the components becomes clear. Common tools of the conductor would include the conducting gesture, vocal ability, keyboard skills, application of diction rules, physical deportment, rehearsal techniques, organizational skills, and podium personality. Obviously, these techniques depend on some amount of knowledge. If a conductor has never learned the rules of diction, for instance, he or she would not be able to use them with a choir. However, this illustrates that the development of one area is critical to the success of the other two. The techniques used by a conductor are infinite and situational. To try to list them all would be futile. The important concept is that this area represents the skills and tools used in a physical manner by the choral conductor. This area refers to "knowing how."[92]

The third area of the framework is the hardest to fingerprint. It comprises those traits that a person possesses that are uniquely human. Dreyfus and Dreyfus refer to this human characteristic as "intuition."[93] Intuition is not some mystical power but "the sort of ability we all use all the time as we go about our everyday tasks."[94] Intuition is "deep situational involvement and holistic discrimination."[95] As

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[92] Dreyfus and Dreyfus, *Mind Over Machine*, 16.

[93] See Dreyfus and Dreyfus, *Mind Over Machine.*

[94] Ibid., 29.

[95] Ibid. Holistic discrimination is the term used to describe the response expert individuals have that is immediate and fluid. The response does not require him to stop and "figure out" what to do or say. The response is intuitive.

a person becomes expert in a domain, he or she is able to respond to situations based upon judgment, wisdom, and experience without decoding or decomposing the circumstances based upon previously learned rules. This is important because it scientifically recognizes a human element that is always present in the individual. This aspect cannot be overlooked in education. Assuredly, education in the arts, which many say are specifically designed to help the individual know the self better, should not dismiss this aspect of the learner. For this reason, this study suggests that the human element of Inherency/Artistry is a third component of conducting. Inherency refers to those unique personal characteristics that make up such things as a person's personality, attitudes, common sense, work ethic, etc. It is a label only and is meant to represent those traits that are uniquely human and peculiar to each person. For example, a student's inhibitions or willingness to take risks will definitely affect his ability and desire to learn. This will vary from student to student. This component often becomes a critical factor in a student's success and is one explanation of how two different students who have completed the same requirements for a class emerge with different conducting capabilities. Aside from their attendance, they have unique personal traits which assist or hinder their potential for learning. The Artistry component of the Inherency/Artistry model would include the conductor's cumulative musical and life experiences, cultural experiences (their own or others they have experienced), their innate ability or talent, their

inherent feelingfulness (ability to perceive their own and others' emotions),[96] their musical intuition, communication skills, musical inner ear or sound ideal, charisma, leadership abilities, and imagination, etc. Again, the list is endless. The category is broad and ranges from the conducting student's innate talents to his or her emotional health—from his or her ability to relate and communicate with other individuals to his or her past musical training. The Inherency/Artistry component is neither "knowing that" nor "knowing how," it is "feeling that or feeling how," or simply "feeling."

As before, many of the qualities in Inherency/Artistry could live in another category. For example, a person's sound ideal could have been developed by singing in choirs. That person would have acquired knowledge about tone production, blend, balance, and timbre by listening to his or her former choir directors' instructions, or by physically singing in ensembles. None of the above categories are disconnected. They form a whole that, like cognition, is web-like and complex.

For clarification, the reason for separation of the categories is simply to try to render intelligible those things that are important factors in teaching conducting, and to identify those elements that influence an individual's learning potential in the domain. The three categories can be likened to educating the whole person: mind, body, and spirit. For the purposes of conducting pedagogy, Knowledge represents educating the mind, Technique stands for the body, and Inherency/Artistry

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[96] See Perry White, "The Whole Conductor: Weston Noble's Philosophies on the Psychology of Conducting and Musicianship" (D.M.A. diss., University of Oklahoma, 1998). Based on the writings of psychologist Carl Jung, Weston Noble calls this the *feeling function*.

symbolizes the spirit. The concept of the whole person being a tri-parte form (mind, body, spirit) is as old as Plato and has become a popular maxim for supporters of holistic education.

The most important consideration for teachers of conducting is that *all three areas must be developed for young conductors to be successful.* Also, by accepting Gardner's *Theory of Multiple Intelligences*, where people's "cups are full in varying degrees," it becomes evident that students have varied learning styles and cognitive/human potentials which may or may not actually lie in conducting. Nonetheless, the conducting pedagogue has accepted the premise that education is a vehicle for change. Therefore, assessing the students' needs, utilizing their strengths, and strengthening their weaknesses become important to their success. A curriculum that focuses on one or two very specific skills is sure to fail many students. For example, a curriculum whose objectives center on gestural automaticity will reach a few students, but not all. Unfortunately, those few who master automaticity may fall short in the areas of Knowledge and the Human Element. The students may "know that" and they may "know how," but they may have difficulty in the future "knowing when" as the circumstances change. Their automatic gestures cannot possibly cover all the conducting situations they will face, and they will likely lack the insight to modify their gesture accordingly.

For clarification, this study suggests that students of conducting come to their first class with varying measures of the components of conducting: Knowledge, Technique, and Inherency/Artistry. Some students are quite strong in their coordination and potential to learn the physical gestures of conducting (conducting

patterns etc.). Some even come with them already in tow. Other students have advanced knowledge about music theory or history, but lack technique. Still others bring an innate *musicality* or feelingfulness for music. These students seem to thrive on the expressive potential of music but may lack the physical technique to communicate their desires or the knowledge to support their decisions. Present curricula generally focuses on building technique. It is thought by conducting pedagogues that if students' gestures become automatic, they will be successful in directing a choir. This study affirms, however, that the assumption is false. The focus on physical ability alone is unbalanced and incomplete. If conducting students are expected to emerge with the capability of expressing themselves musically, the curriculum must address and incorporate all three components of conducting. In addition, it must do so by presenting lessons that are infused with musicianship as described above. In addition, musicianship cannot become a philosophy disunited from practice. The philosophy must *be* the practice. Elliott calls this a philosophy in *praxis*: "to do or act intentionally."[97] However, Gadotti warns that praxis traditionally implies more than a utilitarian practice—"doing" as a means of pragmatic education. In Gadotti's view, praxis means "transformative action": action as the result of change.[98] He states:

> The kind of education that copies models, that wishes to reproduce models, doesn't stop being praxis, but is limited to a reiterative,

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[97] Elliott, *Music Matters*, 14.

[98] Gadotti, *Pedagogy of Praxis*, xvii.

> imitative, and bureaucratized praxis. Quite different from this, transforming praxis is essentially creative, daring, critical, and reflexive.[99]

In light of the above discourse, conducting pedagogy should adopt a philosophy of Teaching through Musicianship, and it should do so with Gadotti's attitude of transformational praxis. The underlying principles of musicianship (discerning aesthetic qualities and experience, problem finding and solving, conveying and construing meaning, and acting/performing) should pervade the curriculum in such a way that all three components of conducting—Knowledge, Technique, and Inherency/Artistry—develop in solidarity. In so doing, communicative conducting will likely result, and the students will likely be capable of expressing themselves musically and creatively.

The Essence of Communicative Conducting—The Unifying Voice

While it is difficult to definitively articulate what constitutes communicative conducting, the discussion is important for curriculum development because it helps identify important curricular objectives. The beginning conducting curriculum should lay the groundwork that will allow students to eventually become successful conductors. Glenn, in her book *In Quest of Answers: Interviews with American Choral Conductors*, asks the following question of a number of prominent and respected choral directors in the country: "What are the most important musical and

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[99] Gadotti, *Pedagogy of Praxis*, xvii.

personal qualifications for a successful conductor?"[100] The answers range from, and include, everything from excellent musical skills to good personal skills. A few are as follows:

> Foremost, the conductor must be able to communicate and inspire. . . . I prefer the student who has a passion and a feel for music, not one who merely likes it. The person with feeling always mesmerizes and will always appeal, whereas the person who has all the technique and performs flawlessly will mesmerize on the intellectual rather than the emotional level.
>
> - Eph Ely

> Probably the ideal conductor has a thorough understanding of musical style and a keen insight into interpersonal relationships.
>
> - Rodney Eichenberger

> The conductor should have musicianship, intelligence, a passion to communicate through word and gesture, and an understanding of how people learn.
>
> - Joseph Flummerfelt

> The greatest single personal characteristic would be a certain instinctive communication which immediately brings a kind of respect. It's an immediacy of communication, so that when a conductor speaks or works, people pay attention. No one can really be highly successful as a choral conductor without this. . . . Most of them are able to communicate with their words as well as with their music.
>
> - Allen Lannom

> The conductor should have musicianship and positive energy, the ability to educate and to inspire, a good ear and good rhythmic sense, a mind which has the capacity to imagine what the score should sound like, and the rehearsal aptitude and enthusiasm to guide his or her choir to achieving in sound that image of the score.
>
> - Jameson Marvin

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[100] Carole Glenn, ed. *In Quest of Answers: Interviews with American Choral Conductors* (Chapel Hills, NC: Hinshaw Music, Inc., 1991), 108.

The musical qualifications would include the ability of an individual to perceive and to absorb a musical idea with its dramatic and technical implications and to communicate that idea persuasively and clearly to enable others to respond.

- Douglas McEwen

Primarily, a good conductor must be a good musician and must know the craft. Certainly the conductor must know the silent language with which ideas are communicated using empathetic methods and having good eye contact with the musicians. . . . The more years of experience one has, the more concerned one is about the art, then the more one learns what to do.

- Al McNeil

A conductor must be a warm person. Carl Jung, the noted psychologist, speaks of our "feeling function." I would deem it important that we in our profession have a high feeling-function. Yet, this must be accompanied by a strong intellectual background, and the awareness that the predominance of emotions can be negative as well as positive. To be aware of both the strengths and potential weaknesses of high feeling functions takes astute awareness and "inner study."

- Weston Noble

I remember Roger Wagner telling me that a conductor must know what he wants, know how to obtain it, and be able to obtain it. . . . Being able to obtain it effectively is where the field of the successful choral conductor narrows. Basic to this is the ability to communicate. This includes sensitivity to the musical line, manual dexterity, and verbalization of the composer's ideas. All of this is greatly enhanced by the patience and good disposition of the conductor who can forget himself or herself in effecting a musical and spiritual unity in the choir.

- Paul Salamunovich

I think the most important thing is that the conductor needs to be able to feel the expressiveness of the music. If the conductor understands musical expression, responds to it, and has strong needs to express it, then the other element can fall into place. . . . Relating to people on human terms is important in regard to personal qualifications. Singing demands the whole person, i.e., brain, body, and heart. The conductor must be able to relate to people in each of these domains. Finding that common ground on which to relate is extremely important.

- Larry Wyatt

Clearly, musicianship and the ability to communicate are the premium qualities of a successful choral conductor so deemed by the field. What is also evident is the lack of comment upon technique by the above experts.

In order to assess what good, communicative conducting is, it is important to ask how conductors are generally evaluated by the field. Choral conductors are quite often evaluated by the performance of their choirs. When asked what is special about a certain choir or performance, people often respond that something was present that touched them at a profound level—something engaged them. As Paul Salamunovich stated above, "All of this is greatly enhanced by the patience and good disposition of the conductor who can forget himself or herself in effecting a musical and spiritual unity in the choir."[101] While Salamunovich's thrust is that the conductor should forget him- or herself, he captures the essence of what it is that reaches an audience in a profound way: a musical and spiritual unity in the choir. A successful conductor is one who is able to create a unified engagement of the ensemble. What constitutes a unified engagement has been adequately stated by Larry Wyatt and the others: "the ability to relate to people in brain, body, and heart."[102] Knowledge, Technique, and Inherency/Artistry, respectively, are the three things that a conductor must have in order to reach people at a communicative level.

In light of the above, there is a phenomenon that exists between the conductor

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[101] Glenn, *In Quest of Answers*, 117.

[102] Ibid., 121. Any of the characteristics presented by the experts could fit into these three constituents.

and the choir. This is referred to in this study as the unifying voice—the embracing of a battle cry or some compelling *inner* need. Many choirs take up a battle cry of fellowship, family, or brotherhood, such as Glee Clubs. Some ensembles take up the banner for their leader. These are choirs that sing with passion in order to please. This study proposes that it is only the choir that takes up the battle cry of the music that conveys a musical idea, and is therefore *musically communicative.* The others might be fetching for one reason or another, but if the goal is to be musical, a *musical* message should conveyed. Being musically communicative as an ensemble requires the ability to corporately make public that which is private through a musical representation. If the focus is other than a *musical* unified voice, the result is communication via ego or commercialism. The musical voice, in order to be unified, must be achieved through Knowledge, Technique, and Artistry. The conductor is the agent that unifies this voice, and Knowledge, Technique, and Artistry are the conductor's accouterments. Therefore, a *good, communicative* conductor is one who can unify the ensemble through Knowledge, Technique, and Artistry.

To become more effective in guiding students toward "having something to say musically," the conducting curriculum should be designed in a manner that guides young conductors toward developing the *desire* to communicate something musically. The curriculum must also help students mature in their ability to make public that which is private. In so doing, the conducting curriculum should reflect the broad goal of developing the students' ability to unify the musical message through Knowledge, Technique, and Artistry. If this can be accomplished, students can emerge as effective, communicative conductors.

Summary

The concepts of creativity and musicianship, and their relationship to conducting, are important concepts in accomplishing effective conducting. Furthermore, by understanding these processes, the conducting pedagogue can develop a beginning conducting curriculum that is effective in helping students become effective, communicative conductors.

Creativity is important to the educational process because of its capacity and its need for change. The framework for creativity described earlier directs the pedagogue toward designing a curriculum that focuses on the internal transformation of students in order to initiate the creative and educational process necessary for positively affecting the field and domain of conducting. The individual must desire change and must engage in problem-solving activities in order to participate in music as a praxial and creative activity.

In addition, by examining the ideologies of current educational psychologists and music education philosophers, musicianship can be understood and discussed in concrete terms. As a result, the conducting pedagogue can better comprehend the process for developing musically independent students. In addition to the creative process (the desire for change and problem-solving), the framework for musicianship depends upon the student's ability to discern beauty, construe and convey meaning (musical communication), and perform and/or think-in-action. These "acts" become the underlying principles of musicianship and are the essence of thinking musically.

Furthermore, by examining the process of conducting, three main categories emerge as foundational elements: Knowledge, Technique, and Inherency/Artistry.

These are the skills that the pedagogue can strengthen by applying the principles of musicianship. These areas, which are relational and which operate as a whole, direct the pedagogue toward designing a curriculum that consistently nurtures all three elements in order for students to become successful conductors.

In addition, the pedagogue should understand that the development of Knowledge, Technique, and Artistry are equally important in helping the young conductor construe and convey a musically unified voice. This is critical if the conductor is to emerge from his or her conducting class as an effective, communicative conductor capable of rendering an engaging musical performance.

Clearly, the curricular implications for the above are extensive. However, by developing a curriculum that utilizes the creative process, nurtures musicianship, and develops all three components of conducting as described above, the conducting pedagogue can effectively guide students toward becoming musically communicative conductors.

CHAPTER THREE

CURRICULAR IMPLICATIONS FOR TEACHING THROUGH MUSICIANSHIP

The curricular implications for achieving the goals outlined in Chapter 2 of this study are far-reaching and extensive. However, the exploration of nine major curricular elements and applicable teaching strategies will demonstrate how the conducting pedagogue can structure his or her curriculum in a manner that will awaken the musician in the beginning conducting student. These nine areas are 1) Assessment, 2) Creating Context, 3) Sequence of Skills, 4) Score Study, 5) Turning the Score into a Physical Image, 6) Technical Function, 7) Practicing the Art, 8) Channeling: Teaching to Varied Learning Styles, and 9) Designing Creative, Problem-Solving Lessons. If the conducting pedagogue can put the philosophy of Teaching through Musicianship into practice in these nine elements of curriculum development, beginning conducting students can be expected to emerge as competent and independent musicians capable of communicative conducting as described in Chapter 2.

The first step toward understanding the philosophy in practice is to examine two hypothetical case studies. One illustrates the traditional method of teaching conducting as described in Chapter 1. The other brings into context the approach of teaching Knowledge, Technique, and Inherency/Artistry through musicianship. That is, the second case study will provide an example of teaching communicative conducting through musicianship.

First, consider the case of Scott. Scott is an undergraduate choral music education major enrolled in his first conducting class at Timbuk3 University. Scott came from a very good high school choral program and is on a voice scholarship at T3 University. He is a good student and usually receives A's and B's in his music theory, history, education, and studio voice classes.

By the third week of conducting class (which meets three times per week for fifty minutes each meeting), Scott and the other students have discussed what it means to be an effective conductor; have experienced some movement/coordination exercises; have learned model stance, posture, and hand positions; and have accomplished the ability to conduct 4/4, 3/4, 2/4, and 6/8 beat patterns. Scott has learned these through demonstration, drilled exercises, and assigned practice melodies or rhythmic exercises. This week (Week 3), Scott is learning to conduct preparatory gestures and cut-off's—basically, the ability to start and stop a choir. The traditional method of teaching preparatory beats would reflect the following approach:

1. The instructor lists the three things a good preparatory beat must show (breath, tempo, and dynamic level).
2. The instructor explains, or discusses with the class, the "type" of preparatory beats and cut-off's found in music, i.e., internal and external preparatory beats, prep's on beat one, prep's on strong beats other than one, and prep's on off-beats. The cut-off is usually a bit more generalized for the student.
3. The instructor models the correct way to conduct each of the above, and the students practice as a group with the teacher giving guidance.

Following class instruction on the skills, the teacher typically assigns a piece of music to the class whereby the students have to demonstrate the ability to show

correct posture/hand position, show preparatory beats and cut-off's, and show and maintain the correct pattern. In this case, Scott has been assigned the folk song *Greensleeves* which is in 6/8 time.

The next class period, Scott is prepared and ready to demonstrate his accomplishment of the skills. It is his turn to conduct and as he does, he shows adequate preparation. That is, he is able to start the choir, conduct the proper beat patterns, and give a clear final cut-off. However, in observing Scott's performance, that is all he has accomplished. He has shown no musicality, phrasing, or sensitivity to the music. However, because Scott is physically capable of getting through the piece, he is considered successful and receives positive feedback and a good grade for his efforts.

Now, consider a different approach. Consider the case of Emily who attends Timbuk2 University. Emily, like Scott, is a good student. There is little difference in their backgrounds or overall musical ability or achievements, and Emily is also an undergraduate choral music education major enrolled in her first conducting class. The conducting teacher at Timbuk2 University has adopted the new approach to teaching conducting as described in earlier chapters. By Week 3 of Emily's conducting class, the students have also discussed the essence of good conducting, have explored many physical and kinesthetic movements, as well as *kinesthetic phrasing* exercises,[1] and have experienced starting and stopping the sound made by a choir. Emily has not learned about every possible preparatory beat or cut-off, nor

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[1] Kinesthetic phrasing will be discussed in detail later in the chapter.

drilled the exercises. However, she has thoroughly experienced starting and stopping the choir according to how she desires the sound (e.g. soft, strong, floating, angry, ringing, sharp, articulate, etc.). Through these exercises, Emily has connected the emotion, the desired sound of the choir, and the actual sound of the choir, to the gesture. Emily is successful in achieving what she wants from the group, and is successful in changing the group's sound to meet her wishes.[2] In Week 3, Emily's class will begin learning technical function and patterns. The following reflects this lesson using the new approach:

1. Different melodies are assigned to each student. Along with the melody, a score study assignment is given that asks probing questions about the melody. For example, "What is the context of your melody? Is it a folk song, hymn tune, or some other type of melody? Who would have sung this tune and in what manner?" "Around what key is your melody centered? What are the harmonic implications of the melody? Write out a simple chord progression that fits your melody. Where do the strong chords fall in your melody?" "How does the text reflect your melody? What is the meaning of the text?"
2. The student is asked to come prepared to speak the text of the melody oratorically to the class, and to be able to sing the melody as he or she would like to hear it from the choir.
3. The student is also asked to be prepared to demonstrate some type of *kinesthetic phrasing exercise*[3] that demonstrates the melody's shape and direction through physical tension and release.
4. The student has not yet been asked to be able to conduct the piece using the pattern.

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[2] More about developing lessons that teach these skills will be discussed in Chapter 4.

[3] Kinesthetic phrasing will be discussed in more detail further in this chapter.

Emily has been assigned the folk song *Greensleeves.* It is in 6/8 time, and it is her turn to be in front of the group. Emily has turned in her written score study assignment and has answered some of the above questions in front of the class, demonstrating that she has accomplished the task. By giving reasonable answers, Emily demonstrates that she is *knowledgeable* about her melody. She also sings her melody and presents her *kinesthetic phrasing* exercise while the class is singing. She now has demonstrated that she *feels* her melody in an artistic manner. Her choices for artistry are being observed and encouraged. It is now time for Emily to learn and show the appropriate *technical function.*[4] The following illustrates the approach.

1. The teacher models the melody using the correct technical function within the 6/8 pattern.
2. Emily is then asked to try to incorporate the function into her *kinesthetic phrasing* exercise.
3. Emily is asked to sing while she conducts the melody, followed by comments from the group about whether her gesture matches her singing in terms of movement and shape.
4. Emily is then asked to internalize the melody and conduct it while the group sings.

Upon doing all of this, Emily is moderately successful in holding the pattern throughout the song. However, she is most successful in exemplifying the melody through a physical gesture that has function, direction, shape, and emotional meaning. It is a picture of her own unique interpretation.

Case studies, of course, contain so many variables that they often seem foolish and trivial. Here, the point is to develop context and to offer perspective about the differences between the traditional method of teaching versus Teaching through

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[4] Technical function will also be described in detail further in the chapter.

Musicianship. The divergence lies in the structural ideas that are built in Emily's case, but not in Scott's. To state it simply, Scott is being taught the fundamentals but not the ideas behind the fundamentals. Emily is being taught the structural ideas of conducting which include the fundamentals. In this case, learning a 6/8 pattern is a fundamental. It is not, however, a pillar of communicative conducting. Realistically, Scott will have to practice and practice, and may show difficulty in the future applying the same 6/8 pattern to other pieces because, quite simply, no two pieces of music are alike. Scott will have to adapt his knowledge to a new circumstance which requires transfer of learning. Without developing the structural ideas, Scott may have difficulty transferring his knowledge and skill to different situations. Emily, on the other hand, has begun to learn the structural ideas of conducting. That is, she is beginning to 1) learn ideas that are central to conducting, and 2) synthesize the knowledge, skills, and concepts that are present whether she is conducting at the novice or expert level. Therefore, she will probably be much more likely to be able to adapt to each new circumstance she encounters. Bruner suggests that in order for students to become independent thinkers, they must develop a sense of the structure of the subject. They must develop ideas that are primary to the overall success of the domain. He states:

> Grasping the structure of a subject is understanding it in a way that permits many other things to be related to it meaningfully. To learn structure, in short, is to learn how things are related.[5]

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[5] Jerome Bruner, *The Process of Education* (Cambridge: Harvard University Press, 1961), 7.

Once a student is able to grasp the ideas embodied by the fundamentals, he or she can then recognize variants. This is the key to teaching musical independence in conducting. Essentially, the goal of the beginning curriculum must be to give students an understanding of the fundamental *structure* of conducting, not just the fundamentals. Teaching automization of patterns in the manner described earlier teaches the fundamentals, but not the key concepts present in *all* conducting.

In deciding goals of a curriculum, Bruner asks, "Students, perforce, have a limited exposure to the materials they are to learn. How can this exposure be made to count in their thinking for the rest of their lives?"[6] He then states:

> The dominant view among men who have been engaged in preparing and teaching new curricula is that the answer to this question lies in giving students an understanding of the fundamental structure of whatever subjects we choose to teach. . . . The teaching and learning of structure, rather than simply mastery of facts and techniques, is at the center of the classic problem of transfer.[7]

Because of curricular demands in higher education, young conducting students have very limited exposure to the art before they become music teachers or conductors of community ensembles. Therefore, the question to be asked in deciding the overall goals of the conducting curriculum is not "What do beginning students need to learn?" Rather, the question should become "What do they need to know now that will count in their thinking about conducting for the rest of their lives?" The answer

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[6] Bruner, *The Process of Education*, 11.

[7] Ibid., 12.

to this question lies in the area of assessment, which is the first curricular area for examination.

Assessment

Considering the above, the structural ideas in a beginning conducting class are quite simply the *relationships* involved in: 1) the music itself, which requires Knowledge, 2) communicative and expressive potentials, which need Inherency/Artistry, and 3) the unification of the musical voice through the body, face, and hands, which calls for Technique. Teaching these three areas, as well as discovering the relationships within (and between) each one become the larger goals of the beginning conducting curriculum.

The inquiry toward curriculum development, however, does not really stop by identifying the large goals. The above question defines what is important to teach overall, but does not address the question, "What can we anticipate and realistically expect from beginning conducting students?" "What level of mastery of the ideas is practical?" The new approach to teaching presented in this study (Teaching through Musicianship) is based on the belief that students at a novice level of accomplishment *think, then express themselves musically*, and conductors at the expert level simply *think musically*, as stated in Chapter 2. Therefore, in order to develop genuine and pragmatic assessment tools for a curriculum, the first question to be asked is "What will we assess?" Methods of assessment that answer the question "How will we assess students?" are a separate issue and will be explored in the "General Strategies for Assessment" section later in this chapter.

In order to determine *what* should be assessed in a beginning conducting class, it is helpful to explore the concept of *mastery* of skills. Dreyfus and Dreyfus suggest that there are five steps from being a novice in an activity to becoming an expert. They state, "A careful study of the skill-acquisition process shows that a person usually passes through at least five stages of qualitatively different perceptions of his task and/or mode of decision-making as his skill improves."[8] The five steps are: 1) Novice, 2) Advanced Beginner, 3) Competence, 4) Proficiency, and 5) Expertise.[9]

A novice is mostly processing information, recognizing and using objective facts and rules, but having little regard for context. The rules are the rules and will apply for the novice regardless of a change in situation or obvious exceptions. As an example, Scott's (from the above case study) early experience with the 6/8 pattern taught him one way to conduct 6/8. As a novice, Scott would automatically apply his learned pattern to every piece of music bearing a 6/8 time signature. Scott would likely be unable to "see the forest for the trees," and he would have difficulty changing his pattern according to style, tempo, or other variations in the music.

The advanced beginner has accumulated enough experience to begin considering the situation at hand, or the context. He or she begins to compare situations having been experienced, and considers the rules as they seem appropriate.

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[8] Hubert L Dreyfus and Stuart E. Dreyfus, *Mind Over Machine: The Power of Human Intuition and Expertise in the Era of the Computer* (New York: The Free Press, 1986), 19.

[9] See Dreyfus and Dreyfus, *Mind Over Machine.*

The main difference between the advanced beginner and the novice is experience. Scott, as an advanced beginner, would be able to call upon his prior experience with music requiring a 6/8 pattern and recall his successes and his failures. For example, if a 6/8 time signature was slow in tempo, he may not be able to verbally articulate "why" to change the pattern to a 6-beat gesture (instead of a 2 pattern) but he may "know" to try a 6 pattern because of a previous similar experience.

The competent student begins to see relationships among the details. He or she begins to see the forest beyond the trees. Because the number of rules and situations become too many to comprehend and continually call upon, the competent student begins to adopt a "hierarchical procedure of decision making,"[10] sorting out which trees are important to notice in the forest and which can be ignored, commencing to put details in relationship to one another, and making and evaluating plans for future improvement. These are not easy tasks, and because the competent student has now made choices that go beyond following rules, he or she is engaged in analytical thinking and must accept responsibility for success or failure. Responsibility, reflection, and evaluation become a part of the competent student's process. If Scott were a competent conductor, he would most likely make decisions about the employment of a 6/8 pattern based on considerations of the musical score (maybe even his choir's needs), not simply on his past experiences and/or basic knowledge of how to conduct 6/8. If the conducting experience was not successful—if the choir was unable to stay with him for instance—Scott would reflect upon his

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[10] Dreyfus and Dreyfus, *Mind Over Machine*, 24.

choices and plan, and would store that experience in his cumulative understanding. Scott would be emotionally involved because he either succeeded or failed based upon his decisions.

The proficient conductor operates in a much less rational and deliberate manner in the decision-making process, and becomes deeply involved in his or her task. He or she is balancing analytical thinking and intuition. Dreyfus and Dreyfus, as previously described in Chapter 2, call this "holistic discrimination and association."[11] The proficient person responds to patterns previously experienced without decomposing them into smaller units, generally operating fluidly and intuitively until running into a problem or discovering a different or new potential. Scott, at this stage, is quite beyond worrying or concentrating on how to employ the 6/8 pattern. He intuitively knows when to use it. However, it is quite possible for Scott to still run into musical problems that require him to re-analyze or think through his choices. The proficient conductor often bounces back and forth between intuitive behavior and analytical thinking.

Dreyfus and Dreyfus state that "an expert generally knows what to do based on mature and practiced understanding. . . . An expert's skill has become so much a part of him that he need be no more aware of it than he is of his own body."[12] His or her actions are fluid and automatic, and are based on a deep understanding of craft and contexts. Dreyfus and Dreyfus assert, "When things are proceeding normally,

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[11] Dreyfus and Dreyfus, *Mind Over Machine*, 28.

[12] Ibid., 30.

experts don't solve problems and don't make decisions; they do what normally works."[13] The difference between the proficient conductor and the expert conductor is that the expert operates on intuition. Reflection generally revolves around contemplating the intuitions rather than the deliberate choices made. Reflecting, as an act of purposeful evaluation, is rare without the event of something unforeseen disrupting the flow of performance. The expert does not think, he intuits. When Scott reaches the level of expert, he is no longer thinking about the score or his decisions or situation. He is conducting in the moment. Scott would not be concerned about his 6/8 pattern—Scott would be making music.

Several important points should be made in light of the above discussion of mastery. First, as Dreyfus and Dreyfus point out, it is not possible for everyone in a domain to reach the level of expert.[14] Second, a person can be simultaneously expert with regard to certain skills and problems in his domain, and only competent in others. Third, the word mastery infers levels of skill development—persons operating at the proficient or expert level most likely would be viewed as masters of their art. Lastly, experience seems to be the key to progressing from novice to expert.

For the purpose of this study, it is important to understand that there is a progression from rule-driven decision making through analytical thinking to intuitive music making, the former being *thinking and then expressing oneself musically*, and the latter being *pure musical thinking*. The latter is a formidable and worthy goal for

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[13] Dreyfus and Dreyfus, *Mind Over Machine*, 30.

[14] Ibid., 21.

any conductor. However, it is not attainable in one semester of conducting and therefore, it is not realistic to expect beginning students to master the art of conducting in one or even two semesters of study. What is realistic, however, is to follow the advice of Bruner by teaching the structural ideas of the subject. A connection can be made between Bruner's concept of teaching the structural ideas (which promote transfer of learning and independence), and Dreyfus and Dreyfus' framework for mastery. Again, Bruner states:

> Grasping the structure of a subject is understanding it in a way that permits many other things to be related to it meaningfully. To learn structure, in short, is to learn how things are related.[15]

When students begin to learn the relationships between the components of a domain, begin to think hierarchically, and begin to see depth and layers, they are beginning to understand the structural ideas of the subject. Likewise, Dreyfus and Dreyfus' model suggests that people who are able to see relationships and think hierarchically operate at the *competent* level of mastery. While this may seem like a lofty goal for the beginning conducting curriculum, it is not. Keeping in mind that experience is the key, beginning conducting students should learn conducting in a way that offers as many experiences as possible so that they can discover *relationships* in their tasks—technical, knowledge-based, or artistic. Bloom, as described in his *Taxonomy of Educational Objectives*, calls this teaching toward higher level thinking skills.[16]

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[15] Bruner, *The Process of Education*, 7.

[16] See Benjamin Bloom, ed. *Taxonomy of Educational Objectives: The Classification of Educational Goals, Handbook 1: Cognitive Domain* (New York: David McKay Company, Inc., 1956).

What should be assessed, then, is the student's ability to comprehend and demonstrate his or her understanding of the *relationships* in their lessons. In the area of Knowledge, from the Conducting Framework in Chapter 2, this would manifest itself in the relationships between history, theory, styles, and score study. For example, a student should be assessed for comprehension (and demonstration) of the musical relationships found in a given musical score. Identifying the cadences alone is novice level achievement. Even the identification of sections in a piece of music demonstrates a low level of mastery. However, understanding that each section of music (as defined by these cadences) operates in relationship to each other and builds a unique shape and musical/psychological pacing, demonstrates competent level work. The student must then show this through his or her conducting.

For further clarification, in the area of Technique in the Conducting Framework, it is not enough for the students to learn beat patterns alone. Learning beat patterns is a low-level achievement that does not build structural ideas. However, learning technical *function* (often referred to in an over-generalized manner as *active and passive beats*, or *melding*) is a higher level of accomplishment. If the student demonstrates musical events (including rhythm, entrances, exits, areas or moments of sustain, articulation, and dynamics) *in* the pattern, and demonstrates and exhibits an understanding that functions operate in a hierarchy of need (what the music requires, and what assists the choir), comprehending that these functions reflect the manifestation and the expressive potential of the music, the student shows *competency* of skills.

In the area of Inherency/Artistry, imagination plays an important role in creativity and problem solving. Upon studying a musical score, a student that is operating at a low level of mastery might identify the mood or feeling of a piece as having a singular tone or character. A student that is operating at a competent level of mastery would begin to understand that a piece of music might portray an overall mood or character, but that subtleties exist (portrayed through the musical events and text) that have the potential to express a much more complex psychological content of the music.

In light of the above, the conclusion about what should be assessed in a beginning conducting class is threefold: 1) students should be afforded as many experiences as possible that help them understand the *relationships* involved in conducting, and all three areas of conducting (Knowledge, Technique, and Inherency/Artistry) must be considered, 2) students should be assessed on their comprehension and demonstration of the structural ideas (relationships) as well as the fundamentals, and 3) students should be able to emerge from their conducting class as competent conductors who are able to make plans and independent choices, adapt to situational changes as they arise, and who can plan for future success. In this way, beginning conducting students can be expected to take responsibility for their choices and reflect upon their actions.

In the traditional method of teaching beginning conducting, fundamentals are generally taught in such a way that do not explore the complex relationships inherent in the art. For example, a single method for the teaching of fermatas has become

common place in conducting curricula and textbooks.[17] However, this method approaches fermatas as nothing more than musical markings that must be observed. Rarely does the method include an exploration of what types of music might include fermatas (e.g. chorales), what function they serve in certain types of music (e.g. phrasing or textual emphasis), how to decide the duration of the sound, or how long to make the release. The exploration of the inherent musical relationships surrounding fermatas is generally absent from the traditional lesson, and students are assessed on their ability to properly execute the appropriate physical gestures of the three types of fermata. Upon completion of the lesson, and perhaps even in their early professional life, students will most likely perform in a rule-driven manner like the novice or advanced beginner described above.

In the new method of instruction, which teaches for competency, students could be expected to demonstrate any of the three fermatas in an expressive manner based on independent, knowledgeable choices. They could also be called upon to defend their choices and be expected to demonstrate other possibilities that would change the musical outcome. Upon successful completion of the lesson, the students are able to conduct the fermatas and build upon their experiences by transferring the method of discovery to new tasks. The developing conductors will function in their

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[17] This method addresses three types of fermatas as follows: 1) a fermata with no release, 2) a fermata with a short release, whereby the release falls on the beat of the note with the fermata, and 3) a fermata with a long release, whereby the beat the fermata falls on must be re-articulated.

early professional lives in a competent and independent manner, and have greater potential for achieving mastery at the proficient or expert level of conducting.

This greatly raises the expectations for beginning conducting students. As Bruner suggests, the time of exposure to any given subject is short. If musical, technical, and expressive relationships are not equally taught as a part of the learning process, students will have to reach the level of competency on their own. The chances of this happening are minimal unless the students continue with their education and find mentors who do teach them to discover these relationships. It is quite possible for experienced conductors to never reach a level of mastery that allows them to become proficient or expert conductors. Dreyfus and Dreyfus state, "Not all people achieve an expert level in their skills. Some areas of skill—chess, for example—have the characteristic that only a very small fraction of beginners can ever master the domain. That, of course, is one of the great attractions of the game."[18] Music is much like chess: it holds great attraction for mastery. However, as Bruner outlines, the structural ideas must be taught if students are to learn anything beyond the basics and superficial elements of a skill. For this to happen, relationships that exist in the domain must be explored very early in the instructional process. If this occurs, students have a much greater chance of *thinking musically* (reaching a proficient or expert level of mastery) later in life, because they have been given many opportunities which teach toward the underlying structure of the domain.

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[18] Dreyfus and Dreyfus, *Mind Over Machine*, 21.

General Strategies for Assessment

The traditional method for assessment generally focuses on whether students can demonstrate appropriate technical conducting skills. The assessment tool for this is usually an observation that focuses on a set of behaviors. If students are expected to begin seeing and understanding the relationships in conducting, assessment should include such assignments as score analyses, student-teacher conferences, the student's ability to hold substantive conversation (where the student can discuss issues of the profession such as the musical character of the music, technical function, performance practice and style, literature, beauty, etc.),[19] journaling, video-taped self-evaluations, or observations of other conductors. In addition, assessment should be authentic and should use tools that allow the educator to measure students' responses to what is actually taking place. Evaluation tools should assess a real activity as it occurs and should evaluate students' abilities to comprehend and participate in the activity. In essence, conducting assessment should appraise conducting activities and evaluate the *process* of the educational experience. This requires evaluation of the subjective qualities of a student's performance as well as behaviors. Some tools for authentic assessment include rubrics, observations, and self-evaluations via video-taped lessons and journaling.

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[19] Students who are able to hold a substantive conversation usually give comments such as, "I phrased the melody this way because the harmony suggested a stronger cadence at the end than in the middle," rather than "I phrased the melody this way because it felt right."

Rubrics are scoring tools that allow the educator to measure the student's response to the activity. They are instruments that "list the elements that students need to *include* in their work in order to receive a particular grade."[20] Rubrics are intended to evaluate the process of arriving at a goal, and provide a "communication link between the teacher and the student"[21] because they furnish descriptors and ranges of quality in the student's work. Rubrics allow the conducting pedagogue to insist that students demonstrate their ability to synthesize skills and information, and apply them to authentic situations. The ranges of quality should provide a "quality line" from "needs improvement to excellent" with specific abilities and demonstrated skills observed in each area being assessed.[22] For the purposes of this study, the areas being assessed would be the three components of conducting: Knowledge, Technique, and Inherency/Artistry. The objective is to inform the student of the particular attributes and skills that must be present in order to receive a specific grade. In addition, it informs the student of areas that need improvement, and *how* they can be improved. Figure 3.1 illustrates a portion of a rubric that could be used

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[20] Rachel Whitcomb, "Writing Rubrics for the Music Classroom," *Music Educators Journal* 85 (May 1999), 27.

[21] Ibid.

[22] The quality-line can contain grades or points as the measure of success, but should include descriptors of what skills are required to obtain that grade.

for assessing a student's daily conducting demonstration.[23] The quality-line shows scores ranging from "1 to 3" with "1" being the weakest.

Figure 3.1 Conducting Rubric

Knowledge	**Interpretation and Stylistic Issues** 3. Student demonstrates understanding of the historical context and stylistic implications for the literature at hand. Student is able to address issues regarding editorial markings and arrive at appropriate interpretations of the printed score. 2. Student demonstrates a limited or general understanding of the literature but is unable to demonstrate specific decisions as related to the musical score. 1. Student is unable to place the literature in a historical context and demonstrates little or no ability to effectively communicate a viable interpretation.
Technique	**Gesture and Conducting Technique** 3. Student employs a gesture that reflects the style, shape and rhythmic activity of the music in addition to possessing technical skill (as defined by the principles of function - *In, Move, Out, Off, Continue, Wait*). The gesture clearly demonstrates the student's musical interpretation. 2. Student possesses significant technical function, but fails to communicate the style and shape of the music within the conducting gesture alone (or conversely, the student is expressive but lacks technical function). 1. Student is unable to communicate effectively with the gesture and relies almost entirely on verbal instructions.
Artistry	**Communication of Musical Message** 3. Student demonstrates an intuitive sense of musicality in the demonstration and communication of musical ideas. Student is persuasive and engaging in the teaching process. 2. Student appears only partially connected to the musical message. Student has difficulty maintain a consistent sense of engagement with the choir. 1. Student seems concerned only with literal markings in the score and is unable to bring the music to life. There is little or no connection between singers and conductor.

Another important aspect of authentic assessment (assessing real-life situations) is that it requires students to change modalities in order to synthesize the information. In the rubric above, the three components of conducting are fully integrated. In order to receive the highest mark in the category of Technique, a

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[23] Used by permission. Paul Head, *Assessment of Rehearsal/Conducting Procedures*, a rubric used at the University of Delaware, Newark, DE, 1999.

student must "employ a gesture that reflects the style, shape, and rhythmic activity of the music." This means that the student will have to discover and comprehend the style, shape, and rhythmic flow through score analysis and knowledge of historical facts. The two areas, Technique and Knowledge, become fully integrated. This gives the pedagogue a tool for assessing the process and the student's understanding of the relationships between the areas. Rubrics, such as this, assess the student's ability to pull all three components of conducting together into a synthesized whole that is demonstrated through his or her performance. All tools for assessment should be geared toward evaluating various modalities. In this way, the *process* of education is being assessed as opposed to evaluating skill-sets or specific behaviors.

In addition to rubrics, self-evaluation and reflection tools are good strategies for assessment in the conducting classroom. Observing other conductors and asking students to create their own rubrics accordingly are excellent methods of instruction and evaluation. In addition, video-taping lessons can greatly enhance the education of the student conductor and can be useful in the assessment process. It is valuable to create the desire for change in the individual, and self-instruction is the most powerful kind of education. Furthermore, for students to gain independence, it is important that they understand the desired concepts and recognize them (or the absence of them) in their own work. In addition, students will develop a sense of responsibility for their performance. Video-taping is one method of self-evaluation and reflection. Journaling is another useful tool. In regard to using them as evaluation tools, the above activities should be carefully guided and monitored. It is only minimally helpful for students to watch their videos alone. It is much better for

teachers and students to participate in a dialectical exchange. The same applies to journaling. Students can evaluate one another, themselves, or other conductors (within the university or professional community, live performances, or video-tapes) by keeping journals. The journaling process, like the video analysis, should be guided and assessed. Often, journals are included in the syllabus but become useless tools of "stream of consciousness thinking." Good questions, similar to those found in the "General Strategies for Approaching Score Study" (discussed later in the chapter), can guide the students toward grasping the concepts taught.

A word of caution regarding self-reflection is warranted at this point. Self-analysis and reflection can become significant road-blocks for students who are naturally self-critical. Though they generally do not fail in their ability to assess themselves, too often self-evaluation, reflection, and assessment become overpowering goals instead of making music. Pierce and Pierce state:

> There are snares in ideals that may limit their usefulness to us, and may in fact make them deleterious. The impulse to be correct, to do it right, to conform to an abstraction, may lead not to a flexible extension of one's range but to discouragement and to recoiling from one's natural capacities.[24]

In addition, Pierce and Pierce suggest that "the relationship with ideals may readily be blighted and undependable when perceptiveness of self or environment is faulty. Many of us keep constant company with a low-grade uneasy self-consciousness."[25]

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[24] Alexandra Pierce and Roger Pierce, *Expressive Movement: Posture and Action in Daily Life, Sports, and the Performing Arts* (New York: Plenum Press, 1989), 89.

[25] Ibid., 92.

They also cite narcissism and recoil as serious problems with an unhealthy perception of self and others. Self-reflection should be carefully incorporated into the conducting curriculum. It should be guided and monitored closely with students, and the tools used for assessment should be carefully constructed in order to direct the students appropriately and inform them of their understanding of conducting as a "real" activity. Self-reflection and evaluation can be valuable tools or a detriment, depending on the goals, approach, and guidance students are given.

In designing evaluation tools that assess the process, it is important that the pedagogue not halt the process with overly corrective measures or expectations of imitation. In the art of conducting, a committed decision, albeit misguided, is better than no decision or a lack of involvement and engagement in the music or activity. This is not to imply that the pedagogue should assess the students based on an "anything goes" criterion. However, misguided decisions can be corrected when recognized. A lack of commitment, for fear of reprimand, rejection, or failure, is difficult to overcome. Assessment tools should reflect the validation and valuing of students' involvement in the process, as well as their willingness to make engaged, committed musical decisions.

If conducting pedagogy is to adopt the ethic of teaching through musicianship, the curriculum must assess musicianship and conducting as a process, not as a set of skills or learned behaviors. Authentic assessment is important to the educational process if education is to be practical and prepare students for actual conducting careers.

Creating Context

Another important change in curricular development centers on the effort to create context in the conducting classroom. Gardner, Elliott, and Eisner all agree that education in the arts requires active participation and an understanding of the context in which the art was created.[26] Music's context, according to Elliott, includes the doer (the performer or listener), the activity (conducting or singing, for instance), something done (performances), and the complete context in which doers do what they do (with whom, where, audience, listeners, teachers, etc.).[27] This list illustrates the fact that everything humans do is contextual. Webster's *Dictionary* defines context as "the whole situation, background, or environment relevant to some happening or personality."[28] Context is critical for human understanding. If music is contextual (meaning that it occurs in a situation with people as participants and listeners), then conducting must embrace both the context in which the music is presently occurring and the context in which it was originally composed and/or performed. Both must be understood at a competent level in order for it to be "real" to young conductors.

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[26] See David J. Elliott, *Music Matters: A New Philosophy of Music Education* (New York: Oxford University Press, 1995); Howard Gardner, *The Unschooled Mind: How Children Think and How Schools Should Teach* (New York: BasicBooks, 1991); and Elliot W. Eisner, *The Kind of Schools We Need: Personal Essays* (Portsmouth, NH: Heinemann, 1998).

[27] Elliott, *Music Matters*, 40.

[28] Webster's *New World Dictionary of the American Language* (1955), s.v. "context."

For the purposes of developing the beginning conducting curriculum, two changes should take place that do not typically occur in traditional conducting classrooms. First, students should spend the majority of their classroom time conducting. Talking about conducting, conducting patterns divorced from musical sound, and conducting in groups whereby the students are unable to explore their own expressiveness, all remove the act of conducting from context.

Secondly, all music (contemporary and historical) is cultural and is therefore subject to the historical, social, artistic, and economic influences of the time of composition. Students should become familiar with the historical/stylistic implications of a piece of music whether it is a Gregorian chant or an American folk-song. Most students, prior to taking conducting, have taken a course in music history. This will only partially prepare them to experience choral music from a specific time period as something understandable and enjoyable. The conducting pedagogue will have to develop lessons and projects that help students understand the different contexts and stylistic qualities inherent in the music they are conducting. For example, to borrow from an earlier illustration, Bach's use of fermatas in chorales indicate ends of phrases, not necessarily holds in the music. In addition, the phrasing depends on both text and harmonic function (if the fermata lands on a dominant chord rather than tonic, this would generally indicate a shorter stoppage because the music is still moving towards the tonic close). Also, Bach chorales served as congregational hymns and were often placed in larger works such as Passions and Cantata's. For chorales to become *real* to the young conducting student, he or she should come to understand their function and the functional implications (e.g.,

congregational singing is not always very fluid or overly-expressive), they should understand the German text, they should know the harmonic movement, and they should be able to speak the text oratorically (aloud, in German, in a natural delivery) in order to decide how to conduct the fermatas. Exploring these factors will help the student understand Bach chorales *in context*. Otherwise, the student is simply conducting a piece that is homophonic, is in German, and contains fermatas.

In the traditional method of instruction, Bach chorales are often used to teach fermatas, but rarely is the student able to explore the context of the music concurrently with learning technical and expressive function. Teaching through musicianship does not teach fermatas void of context and then try to fill in the musical/historical elements later. Early experiences with conducting, even the simplest musical exercises, should incorporate ways to create context. Teaching through musicianship seeks to create context so that the students' knowledge, technique, and artistic expression develop simultaneously.

General Strategies for Creating Context

In order for students to learn to be conductors, they should conduct in as real and practical a situation as possible. Doing so creates immediate context for young conductors. They begin to see themselves as real conductors rather than students learning another skill. In addition, they should, as previously mentioned, conduct as often as possible—becoming "insiders" in the field who begin to think, talk, and act like conductors. Laboratory choirs made up of the other conducting students are the best and most efficient way to create this realism in the beginning conducting

classroom. Lab choirs provide students with individual podium time in order for them to explore their own expressive potential. In addition, lab choirs provide an opportunity for all students to learn from observing other students' successes and failures, by engaging in dialogue with the conductor and teacher, and by providing a point of reference for their own personal reflection and evaluation. Furthermore, lab choirs provide a better vehicle for teacher modeling, and, if approached well, can create an environment conducive both to risk-taking and supportiveness among peers. Setting up a lab choir requires a class large enough to cover parts in an SATB choral score, but small enough to allow as much time as possible for students to conduct on a rotational schedule. The optimal class size would range from 12 to 16 students. It is entirely possible to have a smaller number of conductors and recruit outside singers to participate in the lab choir either for experience or some kind of compensation. Laboratory choirs create context for the student because the student actually becomes a conductor who has to plan, express, communicate, and act and react in a real situation.

In addition to creating a situation for young students to conduct, the conducting pedagogue should choose high-quality literature, the context of which can be grasped by the students while they are faced with many other problem-solving tasks. In general, folk songs, hymn tunes, English lute songs, madrigals, rounds, strophic songs (which offer the potential for different phrasing and articulation with the same music), and art song melodies are all good for beginning conductors. They offer historical context, expressive potential, and simple technical functions that enable the student to develop all three components of their craft: Knowledge,

Technique, and Artistry. With a little effort and research, especially with the growth of ethnomusicology, students can develop an understanding of the origins and context that surround these types of song. For example, with folk-song settings, students could question their authenticity, their originators, their function and presentation. Students could also be expected to uncover recordings (namely field recordings) to help them understand the music as it was first intended. Students could write journal entries as a personal account of someone who would have used the song, or teach the choir a dance that might accompany the folk melody. The goal is for students to understand that music is expressive, interpretive, and communicative, and that the students have the freedom to explore expressive potentials. In addition, melodies such as those mentioned above provide skill-appropriate opportunities to learn simple technical functions.

Along with choosing literature that is readily available and easy to contextualize, music with text can also help students make expressive choices while learning technical function. Often, conducting textbooks avoid incorporating examples with text, or include symphonic melodies with no text, based on the belief that texts add unnecessary burden and distraction for the student. Quite the opposite is true. Students relate to text as an expressive communication much more readily than they do to technical function. The usage of textual expression and communication should be used to teach function and musical shape, as separate entities, but as integrated elements. In addition, textual studies such as: word-for-word translations completed by the student (for melodies with a foreign text); textual analyses for content, meaning, and shape; and historical research into the author

and/or origin of text, are other means by which students can grasp the context of the music. Score study projects can be specifically geared toward directing students to musical context, and composer projects that outline a short biography, salient characteristics of compositional style, and other related works can all help students better understand the context in which their song was created.

Most importantly, the literature of the conducting class should be chosen with care and should have the potential to become "real" to the students. It cannot be assumed that the student will automatically understand the song's context because it is a well-known folk song or because it is in English. Also, it cannot be presumed that given translations are accurate or helpful, or that the conducting students will do this type of work on their own. The conducting pedagogue must bring the issue of context to the forefront and incorporate it in some manner in every lesson. This provides a basis for construing meaning from the music and conveying an interpretation that is meaningful to the ensemble and/or the audience. If music loses its context, it loses its meaning.

Sequence of Skills

In general, it is not the sequence of skills that is errant in the current methodology, but the approach and the choice of literature. Current methodologies perceive an approach that does not teach automization of technical skills as being overly holistic, inefficient, and unrealistic. It is true that students cannot grasp the whole without teaching the smaller units and building upon experience. However, as Chapter 1 clearly illustrates, the present method of instruction generally avoids the

issue of musicality and personal expression, approaches conducting as a gathering of individual gestures rather than the teaching of structural ideas, and uses musical examples that are not always contextual, skill-appropriate, sequential, or relevant to the young choral conductor. A better approach, though the sequence does not have to change, is to incorporate lessons that assist all three areas of the conductor (Knowledge, Technique, and Inherency/Artistry) by utilizing high-quality literature that includes the potential for the expression of all three components and builds these skills in a sequential manner. The teaching sequence of skills, from the very first exercise to the final exam, should teach to all three components of conducting, should proceed from simple to complex, and should engage the student in higher-order thinking skills that uncover the relationships in their art.

General Strategies for Sequential Learning

Choosing quality literature is a crucial step to curricular and pedagogical change in beginning conducting classes. Although folk songs are simple and have been recognized as good literature for teaching conducting, some are better than others for the purposes mentioned above. In addition, no song or melody should be chosen arbitrarily by the teacher, or selected by the student without guidance. Rather, all songs should be reviewed for content and should contain the skills being taught.

As stated before, folk songs, hymn tunes, English lute songs, madrigals, rounds, and art song melodies students may have learned in their studio voice class, are all good for teaching beginning technical function, knowledge, and artistic expression. In addition, because strophic songs repeat the same music but have

different texts, they have expressive potential based on the differences of text and the story being told. Students can explore tempo changes, differences in phrasing and articulations, and musical shape and structure of the whole piece all within one song. This can be accomplished without the complexity of learning a different piece of music for each concept and skill being taught.

For the learning of specific technical accomplishments, Bach chorales are often used for teaching fermatas. However, they can also be used as the next step in score analysis (specifically harmonic function and phrase shape), and text translation. High-quality unison choral literature, such as Britten's *Friday Afternoons, Op. 7,*[29] provides a natural progression to more difficult score study exercises that include piano accompaniment, a vast range of technical problems, and more difficult textual considerations. Two-part choral music and rounds can assist in teaching directional conducting where students become more ambidextrous and are engaged with the musical event or part that they perceive as being currently active or needing attention. This can also be used for teaching cueing. Beyond this, simple three and four-part music (women's, men's, and mixed) should be introduced and chosen so that students are given a succession of more challenging technical problems, contextual problems (historical/stylistic), and expressive problems with each assignment.

In addition, it is the conducting pedagogue's responsibility to promote and perpetuate the choral art through the introduction of standard choral literature that is

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[29] See Benjamin Britten, *Friday Afternoons, Op. 7* (New York: Boosey & Hawkes, Inc., 1936).

worthy of preserving. Conducting students will shortly enter the profession, and will most likely teach public school vocal music (K-12) or conduct church choirs of varying age-groups. Helping them learn literature that will be useful, practical, and pertinent to their immediate future is extremely beneficial and sensible.

Lastly, the conducting pedagogue should assign different songs to each student so that the students are both required and free to make personal interpretive, artistic, and technical decisions that only they can achieve on the podium. Lessons should be built sequentially in all three conducting areas. Students cannot be expected to show master-level artistry without building these skills sequentially. The challenge, as in technique, is that some students will show strengths in some areas more than others. However, students should still experience lessons designed to strengthen their artistic percipience and not be allowed to simply express themselves as they see fit. For example, the physical embodiment of a musical phrase (as is explored in the concept of kinesthetic expression) should begin with the physical expression of simple phrases and simple phrase hierarchies before they are asked to shape a larger choral work. A student may naturally have the innate ability to perceive how an entire piece is structured. However, asking the student to participate at the beginning level builds percipience, depth of understanding, firm structural ideals, and leaves little to chance. At some point, a student may have tapped out his or her innate ability and reached the limit of expression. This could go unnoticed if the student's skills are not systematically assessed and built. Because Teaching through Musicianship is student-centered, and gives each young conductor individual experiences, the student who possesses strengths in one area can proceed at a faster

pace, and can be appropriately challenged via more formidable tasks and assignments.

Sequence of instruction is important to the success of the conducting student. The conducting pedagogue should review the conducting texts for a sequence that is sensible and personally attractive. The pedagogue should also feel free to adapt the sequence to particular situations, feel justified in changing the order of the sequence if needed, and use common sense in regard to sequential instruction. Chapter 4 of this study will provide a sample curriculum that is sequential and will offer sample lessons to illustrate all three components of conducting being addressed in an appropriately progressive manner.

To summarize the above, the approach to sequence and the selection of high-quality literature is important to the success of the whole student. Once the young conductor accomplishes something that can only be done visually, and once it becomes a direct communication of his or her own intentions and emotions, he or she becomes empowered as a conductor.

Score Study

The approach to score study and analysis is by far one of the largest areas needing attention in the current method of conducting pedagogy. Green reserves it for the second part of her choral textbook[30] and offers a step-by-step process for the conducting student. This process is predominantly descriptive, with a few guidelines

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[30] Elizabeth A. H. Green, *The Modern Conductor*, 5th ed., with a preface by Eugene Ormandy (Englewood Cliffs: NJ: Prentice Hall, 1992), 168.

for dealing with the "mental-emotional" qualities, such as personal feeling about the music or what emotion should be conveyed to the audience. The "mental-emotional" aspects of the process are shallow, and the procedure mostly teaches transpositions, band and choral score layout, dynamics, stylistic ornamentation, and memorization. Little is offered that gives the student practice at analyzing scores and bringing them to life with the choral ensemble.

Demaree and Moses[31] offer a different, but still incomplete approach. They state, "One must know as much as possible about a work before one performs it, and a sure understanding of its style will suggest particular conducting approaches."[32] They provide numerous analyses of scores with step-by-step instructions on what is going on in the music and how to effectively conduct it. Quite obviously, this approach does not help the student become independent in analysis. Moreover, Demaree and Moses withhold a discussion of interpretation (as an outgrowth of style study) until Chapter 18 of their text.[33] Again, a listed process is given that is intended to assist the student in making interpretive decisions. In essence, it is a list that will only assist the student in *describing* what is on the musical page and knowing the facts about overall structure.

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[31] Robert W. Demaree and Don V. Moses, *The Complete Conductor* (Englewood Cliffs, NJ: Prentice Hall, 1995), 78.

[32] Ibid.

[33] Ibid., 403.

The problem with the above approaches is two-fold. First, score study is not employed in the curriculum until quite late in the sequence. Second, the type of score study and analysis that is suggested leads students to describing facts about the music as opposed to gaining an understanding of the hierarchies and relationships within the piece. This significantly limits their musical independence. Also, the process does not consider that each piece of music is different. No one method of score study will allow the student to intimately know every piece of music he or she encounters. Instead, the student should be guided toward learning how to develop questions that are relevant to individual works. This, like all other aspects of learning, requires a sequential approach as well as early inclusion in the conducting curriculum. The sequence can begin with questions offered by the teacher that are specific to the conducting assignment and are designed to engage the student in higher-level thinking activity. A teacher-generated list of questions about the music serves as a departure point from which the students can then be weaned into using analytical approaches appropriate to the music they are conducting.[34] The goal is to utilize the creative process of internal and external dialectics (as discussed in Chapter 2) to provide problems and challenges for the student in the area of score study. The second goal is to incorporate this into the student's very first conducting assignment and build analysis skills along with conducting skills. Prausnitz states:

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[34] See Michael R. Rogers, *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies* (Carbondale & Edwardsville: Southern Illinois University Press, 1984), 84.

> Conducting involves practiced skills in three areas: organizing and evaluating information available in the score, transforming that information into a vivid mental image of the performance-to-be, and communicating the essentials of that performance to an orchestra. The exercise of skills in the first two areas preceed [*sic*] that of the third. Thus the conductor's primary musical instrument is his own mind. Work with the orchestra, his other musical instrument, will be effective only to the extent of his success in transforming the evidence of the score into a living musical image, *before* he mounts the podium.[35]

It does not make sense, in light of Prausnitz's insight, to wait to connect analysis to conducting, nor is it plausible not to teach score study in such a manner that enables the student to transform the music into a vivid musical image. In addition, the conducting pedagogue should not assume that the skills the student achieves in his or her music theory sequence will transfer to his or her conducting. This is not intended to supplant what the music theory professor is teaching. On the contrary, it would be quite beneficial for the conducting pedagogue to work in tangency with the theory instructor to facilitate the analysis process for the students. If students can be guided toward understanding the music in such a way that they "own" it, their technical gestures will follow much more quickly and naturally.

In light of the above, the teacher of conducting must first have the necessary skills and insight to analyze choral works in a manner that reveals relationships, hierarchies, and deep personal meaning in order to guide students toward doing the same. There is a vital difference between describing what and where musical events occur, and explaining, connecting, and showing musical relationships. Rogers calls

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[35] Frederik Prausnitz, *Score and Podium: A Complete Guide to Conducting* (New York: W. W. Norton, 1983), 1.

the first "description" and the later "analysis."[36] Paul Tillich writes, "An analysis of structure is not the description of a state of things. The confusion of these two is a source of many misunderstandings and errors in all realms of life."[37]

Score analysis is a substantial part of conducting and must be included in the curriculum in such a way that students learn to discover musical hierarchies and personal meaning in music. In addition, score study should be included early in the instructional sequence and should help the students dig deeper into the music. The traditional method of score study provides the students with a "pat" method. This can only lead young conductors toward describing the music's surface elements. Teaching through Musicianship is a philosophy that recognizes the importance of musical analysis in the art of conducting and encourages an approach that utilizes the creative process of internal and external dialectics (as discussed in Chapter 2) to provide problems and challenges for the student.

General Strategies for Approaching Score Study

There are three levels of score analysis, each with their own result. The following discourse will attempt to illustrate these three levels in a way that is understandable and useful to the conducting pedagogue.[38]

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[36] Rogers, *Teaching Approaches in Music Theory*, 74.

[37] Paul Tillich, *Dynamics of Faith* (New York: Harper & Row, 1958), 21; quoted in Pierce and Pierce, *Expressive Movement*, 75.

[38] More information about methods for score analysis that go deeper into the psychological processes and aspects of the music can be found in Prausnitz's text, *Score and Podium*, and Rogers' *Teaching Approaches in Music Theory*.

The first level of score analysis reveals surface elements, facts, and structure, and attempts to accomplish the conceptualization of music as something that occurs in time, is pulled to a goal, reposes in some manner, and is connected, contrasted, pulled-apart, and strung together by various compositional devices. Though a student may not have a label for each of these events, he or she should be able to recognize them as they occur and describe their function even if in "layman's terms." The teacher can help them learn the correct terminology by posing good questions. In addition, the student should be able to hear and learn the music either by singing, playing, or listening.

The second level goes deeper and reveals hierarchies, relationships, and processes (musical and emotional) within the music. Rogers offers some questions and issues that shed light on successful, level-two inquiry.[39] These include:

1. What kind of piece is it? This alludes to style and character or mood. Is it aggressive? Boisterous? Serious? Witty?
2. What are the pieces' generating ideas? Do they have to do with specific sonorities, with notions of development, contrast, recurrence, gradual unfolding, sudden transformation with the manipulation of time?
3. Why is the piece as long or short as it is? What are the proportions in terms of relative duration? What is the difference between getting to and being at events? How do these shape the composition?
4. What are the proportions of thematic assertiveness vs. areas of transition? What are the developmental or linking events? Distinguish between transitions (times of instability) and main sections?
5. Where are the primary points of arrival (structural downbeats, not phrasal climaxes) and how are these set up, reached, balanced, expanded, departed from etc.?

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[39] Rogers, *Teaching Approaches in Music Theory*, 86-87.

6. How do densities and dynamic high's and low's relate to the tonal plan and thematic structure?
7. How does the interaction of different sound sources (multiple voices, voices and piano etc.) relate to the structure as a whole?
8. If there is only one sound source (voices only), what are the elements of contrast?
9. How does the composer project the text (through imagery?, poetically? directly? etc.) and how does it influence decisions about pitch, duration, dynamics, articulation, texture, and density?
10. If the piece is part of something larger (a cantata, passion, oratorio, mass, or song cycle), how does it figure into the overall scheme?

Obviously, this list is extensive, broad, and somewhat complex. The conducting pedagogue would not want to hand the students this list and expect them to "go do it." The method would be that the teacher should analyze the students' assignments and write similar questions that relate directly to their piece. They should write questions that expose musical and expressive potentials, relationships, and hierarchies. Though this seems like an unrealistic task, it should be kept in mind that the literature is actually quite simple in the beginning conducting class. To arbitrarily assign music because it is traditional or familiar, and to accept the student's score analysis as good simply because he or she did the assignment, does not assist the score study process nor the student's growth.

The third level of analysis goes deeper yet to expose the subjective qualities inherent in the score: personal meaning and experience. Questions should include subjective opinion on the part of the learner, and require creative and committed thinking. This level might include comparisons (and contrasts) of performances of the same piece; comparisons of artists' personal styles; composed story lines that accompany a work; and invented questions and answers developed by the student that

consider a teacher's point of view, a singer's point of view, or an accompanist's perspective. Obviously, masterful choral recordings and video tapes of great conductors can serve the pedagogue well in this area, but the teacher should not shy away from going to this level with each score study assignment. This area becomes "performance analysis" and "personal analysis" more than "musical analysis," and is the only way for students to turn the score into an internal image and then into a physical image.

Because there is limited time for students to be exposed to all aspects of conducting, the suggestion of including in-depth score study seems overwhelming. It must occur, though, if students are to "have something to say musically." Otherwise, the students are simply mimicking and modeling what the teacher wishes for them. They become overly concerned with the technical aspect of conducting and unknowingly dismiss the essence of the music, communication.

In light of the above, it would be wise to try to incorporate questions from all three levels in each score study assignment. However, this does not mean that a *complete* analysis has to occur with each project. That is, the entire list of all three levels does not have to be directly addressed. Questions should be asked which help enlighten the learner about the music. In addition, questions that direct the student to discovering relationships between tonality and the psychological unfolding of the piece, for example, will require the student to do a complete tonal analysis in order to draw conclusions about the relationships. Therefore, the student is after a "higher" goal than a tonal analysis, and the teacher will not necessarily have to require a tonal analysis assignment with each project. Students will learn that tonal analysis is a part

of understanding a score, but not the ultimate goal. By teaching score study in this way, students can come to know the types of questions to ask and the events to look for in music. By experiencing these three levels of analysis from the very beginning of their conducting experience, they can eventually become independent in their pre-conducting activity and study.

A question arises that focuses on the varying modes of analytical expression. How should score study occur and be manifested? This will be discussed more completely in the next section of this chapter as "physical expression" and "channeling." In brief, however, it is helpful to present the score analysis questions in narrative form and allow the students to respond in narrative forms, charts or graphs, etc. This does not have to be a formal process. In fact, making it overly formal could negate the desired results. Students learn in various ways and can express themselves in some ways better than others. Score study, it seems, is not the place to regiment the mode of expression. Guidelines can be given and some questions can require that a response be given in a certain way. This is effective pedagogy. However, score study is a beneficial way to strengthen the students' areas of weakness and to capitalize on their strengths, thus empowering them to become more expressive.

Turning the Score into a Physical Image: Kinesthetics in the Conducting Curriculum

Kinesthetics and physical movements have become serious areas of interest in conducting pedagogy, with current conducting textbooks usually including some measure of movement exercises in order to help conducting students become more

comfortable with their body and physical potential. Green uses exercises that are intended to help strengthen the neural pathways from the brain to the hands and wrists.[40] Green's goal is to awaken the arms, hands, and body to the motions of conducting. However, the exercises are extremely brief and designed to be preliminary steps to conducting. In addition, they are divorced from making music. Jordan takes a much more in-depth approach to movement in an effort to connect the gesture to sound, and begins with alignment and posture issues by drawing upon the philosophy and exercises from the *Alexander Technique*.[41] Jordan then applies the methods of Rudolf von Laban to "re-awaken life movement experiences so that they can be used in conducting."[42] Laban's work concentrates on four "Effort Elements." These are the effect and experience of Weight (W), Space (S), and Time (T). The fourth element, Flow, is a byproduct of the previous three, and is what provides the infinite variety of movements in everyday life.[43] Laban suggests that all

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[40] Green, *The Modern Conductor*, 3.

[41] See James Jordan, *Evoking Sound: Fundamentals of Choral Conducting and Rehearsing* (Chicago: GIA Publications, 1996). Frederick Matthias Alexander developed the *Alexander Technique*, which examines body alignment and muscle/joint relationship. His technique has benefited musicians, athletes, actors, and other professionals who depend on optimal physical manipulation.

[42] See Jordan, *Evoking Sound*. Rudolph Laban, of Hungarian origin, founded multiple dance groups in Europe and London. His work centered on the development of a dance notation system called *Eukinetics* or *Labanotation*. This was the beginning of a lifetime study of movement and educational dance that culminated in an analysis of *Effort Elements*—the relationships between *Flow*, *Weight*, *Time*, and *Space*.

[43] Jordan, *Evoking Sound*, 33.

movements contain varying degrees of the three Effort Elements and uses action verbs to demonstrate this idea as seen in Figure 3.2.

Figure 3.2 Laban Efforts in Combination to Describe Movement[44]

Action Verb	Elements	Movement Examples
Float	indirect (S) light (W) sustained (T)	treading water at various depths
Wring	indirect (S) heavy (W) sustained (T)	wringing a beach towel
Glide	direct (S) light (W) sustained (T)	smoothing wrinkles in a cloth, or ice skating
Press	direct (S) heavy (W) sustained (T)	pushing a car
Flick	indirect (S) light (W) quick (T)	dusting off lint from clothes
Slash	indirect (S) heavy (W) quick (T)	fencing, or serving a tennis ball
Dab	direct (S) light (W) quick (T)	typing or tapping on a window
Punch	direct (S) heavy (W) quick (T)	boxing

Following Laban's admonition of "becoming adept with movement" by exploring the various combinations of the above, Jordan provides a multitude of exercises for the students to examine movement. Jordan states, "If the conductor experiences and understands the Effort's in Combination, he or she begins to experience and re-experience various feelings of Weight. In order for conductors to provide gestures

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[44] Jordan, *Evoking Sound*, 34.

which evoke sound, Weight must be able to be 'extracted' from their gestures at will."[45] It is clear by this comment that Jordan's efforts are specifically targeted toward a "weightless" gesture and its relationship to the students' ability to hear and react to sound. It should be noted that the above exercises are not attached to music in any way. Eichenberger maintains a similar approach to movement in conducting, and was a pioneer in connecting the gesture to the sound of the choir.[46] Many other conducting pedagogues use similar movement exercises to make conductors aware of articulation possibilities (vertical and linear) that they can demonstrate through gestures.

Upon closer examination, the above approaches to body movement are concerned with several primary issues: physical coordination (left hand independence), awareness of alignment issues (posture) and gestural connection to sound (choral tone and pitch), and small-unit musical events (articulations). All are good lessons for the young conductor. However, the problem with the current method is that it is generally only used at the beginning of the teaching sequence and overlooks the broader issue of total musical expression through physical movement. Conducting *is* expression through physical movement. However, it is more than left-hand independence and coordination, correct stance and posture, choral tone, or even the smallest musical events or articulations.

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[45] Jordan, *Evoking Sound,* 42.

[46] *What They See Is What You Get,* prod. and dir. Rodney Eichenberger and Andre Thomas (Chapel Hill, NC: Hinshaw Music, Inc., 1994), videocassette.

Jaques-Dalcroze states:

> Delicacy of aural perception enables the musician to acquire a knowledge of every variety and shade of sound combinations; nervous sensibility makes it possible for him to experience and recognizes all shades of sensation; rhythmic feeling enables him to experience and recognize all distinctions of speed and dynamics. Lastly, the power to transform sensations into feelings, and conversely to express emotions plastically, enables him immediately to give effect to his imaginative conceptions, to set up a current between his intellectual and his physical faculties, between his muscular organism and his artistic fancies. It is only when all these various qualities are found . . . that musical studies can make a true artist of him; for they prove that music *is in him*, forms part of his being, and will grow by the exercise of these faculties. But if they are non-existent, how can instrumental studies be expected to develop them? And how can the future musician help becoming [*sic*] a mere imitator, a spectator of art, instead of being a recipient and a transformer of artistic sensations?[47]

It is quite clear that Jaques-Dalcroze firmly believed that in order for music to be *in a person*, the person has to experience it physically. Secondly, if the music is not *in the person*, that person becomes an imitator and a spectator, not a recipient and transformer of artistic sensation. In effect, that person cannot become an artist of the kind that expresses his or her own sensibilities and "artistic fancies" unless the music is in him or her.

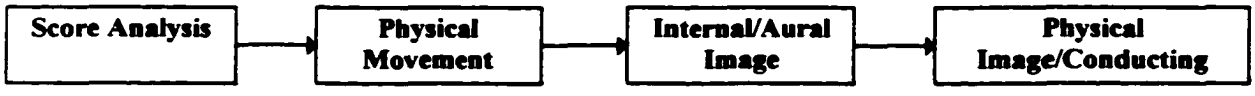
What does it mean for music to be *in a person*, and how does it get there? One thing becomes clear—it is more than being coordinated and erect, more than being aware of the relationship between gesture and sound, and/or more than being

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[47] Emile Jaques-Dalcroze, *Eurhythmics: Art and Education*, ed. Cynthia Cox (New York: Arno Press, 1980), 49. Jaques-Dalcroze's use of the word "plastically" means those qualities of the human body that are dynamic and in motion—essentially, movement in time.

able to conduct articulations. It is musicianship. It is the aural, internal image that becomes the conductor's personal message of communication. It is the *unifying voice* (as discussed in Chapter 2). Therefore, conducting pedagogy must adopt the practice of incorporating physical movement in such a way that develops the internal image of the music (a score in its entirety gained through analysis as described earlier) *and* assists the conductor with physically expressing that image. Figure 3.3 illustrates the above.

Figure 3.3 Developing and Sharing the Internal Image via Physical Expression



The physical movements of the conductor demonstrate the entire psychological process of the musical score and the desired sound, not just when and how to sing. Physical movement and expression surround the development of the aural image. It can assist the young conductor in determining and/or creating that image, and it can assist him or her in expressing that image. The above-mentioned current approaches of incorporating kinesthetics in the traditional curriculum overlook the problem of young conductors' ability to develop images of musical scores with hierarchical musical structures, which in turn should be built by and reflected by a hierarchy of physical structures. In essence, musical structures (main sections comprised of sub-sections, comprised of phrases, comprised of small units, etc.) can be manifested in kinesthetic phrasing. Pierce and Pierce state, "Sensing movement hierarchically is

ecological, a deepening process which puts our activity into the context of its external and internal embedding."[48] They also suggest that:

> We communicate clearly by shaping units that are distinct yet flow from one to the next: like breath, each act, each scene or sentence has a beginning, reaches a climax, concludes, rests, and then flows into the next action. As you are aware, much of your work as a director is to clarify the phrasing of the play itself into meaningful divisions.[49]

I firmly believe that the attention given to extremely small musical events (such as articulation) is extremely narrow in focus, does not help the student clarify the phrasing of a musical work, and is not the best and most efficient method of utilizing physical movement in the beginning conducting curriculum. Young conductors have difficulty showing musicality and phrasing because they have not internalized phrasing, pacing, and structure. Students should begin by physically experiencing and demonstrating larger units of structure in the musical score. As with everything else, this can be done sequentially, like a camera zooming in on the smallest detail. Teach larger structures first and include the details as you go. The traditional method seems to teach this in reverse order and incompletely, thus hindering students' ability to say something and express themselves musically.

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[48] Pierce and Pierce, *Expressive Movement*, 25.

[49] Ibid., 87.

General Strategies for Utilizing Kinesthetic Phrasing to Develop an Aural Image & Express the Message

All of the traditional uses of kinesthetics have their place in the curriculum. However, some other interesting philosophies and movement approaches can assist the pedagogue in teaching kinesthetic phrasing and large unit structures that sit in hierarchical relationships to the whole.

The exercises of Jaques-Dalcroze are well-suited for teaching the *feeling* for both large and small structures, and are excellent tools for raising aural perception and concentration. His philosophy is based on his effort to connect the mind and body, to teach inner hearing through physical response, and to develop the individual's emotions and give collective expression to them. For Jaques-Dalcroze, the body is the intermediary between sounds and thought. He calls it "the direct medium of our feelings."[50] His exercises can occur in group situations and offer great flexibility as they often include improvisation and free-play. Jaques-Dalcroze's exercises are all accompanied by music (mostly improvised at the piano) that develop specific movement and perception skills in the individual. His exercises include: 1) metrical division and accentuation (including agogic and dynamic nuances), 2) phrasing (both regular and irregular), 3) developing a physical realization of musical note values (what a half note *feels* like in comparison to quarter notes and eighth-notes), 4) corporal balance and continuity of movements (ease of movement, and control over continuous or interrupted physical movements), 5) disassociation

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[50] Emile Jaques-Dalcroze, *Rhythm, Music and Education*, trans. Harold F. Rubinstein (New York: Knickerbocker Press, 1921), 8.

(e.g., moving one limb of the body *forte* and another *piano*), 6) space and silence (what rests *feel* like), 7) internal rhythm, and 8) concentration, preparation, free-will, and faculties of inhibition. Jaques-Dalcroze states:

> Musical rhythm consists of movements and repressions of movements. Musicians with irregular rhythms are those whose muscles are too slow or too quick in responding to mental orders, who lose time in substituting one movement for another, or who cannot check themselves in time, or else check themselves too hastily, ignoring the art of *preparing* repressions of movement.[51]

Conducting pedagogues would be well-served to familiarize themselves with the work of Jaques-Dalcroze or to attend a workshop or seminar that teaches his method. The physical coordination and perception that can be gained from Jaques-Dalcroze's exercises can help the conductor manage his or her body with both small and large musical events and structures.

Another resource based on the work of Jaques-Dalcroze is Schnebly-Black and Moore's book *The Rhythm Inside: Connecting Body, Mind, and Spirit Through Music.*[52] Schnebly-Black and Moore offer a very concise and "user friendly" introduction to the Jaques-Dalcroze method. It contains sixteen exercises (with an accompanying CD) that are helpful for understanding what can be accomplished through the Jaques-Dalcroze method. Once the pedagogue works through the exercises on the CD, the Jaques-Dalcroze philosophy, approach, and results will

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[51] Jaques-Dalcroze, *Rhythm, Music and Education*, 124.

[52] See Julia Schnebly-Black and Stephen F. Moore, *The Rhythm Inside: Connecting Body, Mind, and Spirit Through Music* (Portland, OR: Rudra Press, 1997).

become clear. Schnebly-Black and Moore's exercises include and are designed as follows:

> Exercise 6: The Drawer Pull—Internalizing
> Focus: Imaging of space and motor-memory
> Preparation: Imagine pulling open a drawer and then pushing it shut. Do this with one arm. Now listen to the music [CD is playing]. Pull and push. Now with the other arm, and then with both arms. Close your eyes and continue the movements. Imagine the movements while the music continues. When the music stops continue to imagine the motions. Now make the motions, then stop.
>
> Exercise 7: Phrasing—Quick Response and Follow
> Focus: attention, time and space, and motor control
> Preparation: Begin the CD and assume a seated position. Lean slowly to one side. Lean another way. Change. Longer now. The music will tell you when to change.
>
> Exercise 10: Flick and Glide
> Focus: energy control, direction, weight, motor control
> Preparations: Begin the CD and assume a standing position. Listen to the music. Find a movement for the music you hear. This is Movement 1 [the music is playing a flicking type of gesture]. Find a new way [Schnebly-Black and Moore often use this phrase to mean 'show it a different way, or in a different part of the body.']. Find [yet] a new way and stop. Listen to the music. Find a movement for the new music [the CD plays a gliding gesture]. This is Movement 2. Find a new way. Put this Movement in your feet. When the music tells you, add Movement 1 in your hands.

The exercises above generally last 3 - 5 minutes and are each followed with a chance for the student to answer specific questions and write observations about the experience. These types of exercises can be used as a guide for the conducting pedagogue to create other exercises specific to the problems of conducting. Jaques-Dalcroze's point is that the exercises develop feeling for *both* small musical events and large musical structures such as phrases and sub-sections. Exercise 7, above, is a

wonderful exercise to teach phrasing and pacing. With some modification, it could also be used to teach phrase shape and direction.

A third strategy for teaching kinesthetic phrasing can be found in the work of Alexandra and Roger Pierce.[53] Pierce and Pierce suggest that phrasing is a principal of movement as it occurs in *time*. They also contend that phrasing is a part of our natural, personal style, and is one aspect of ourselves that distinguishes identity and uniqueness. How one person approaches a sleeping baby versus how another person approaches the baby tells much about the persons. Following the model provided by Pierce and Pierce,[54] a few phrasing exercises will be described in order to help the conducting pedagogue teach kinesthetic phrasing in the classroom. Kinesthetic phrasing will help students develop a personal image of the score and express that image in a physically, communicative manner.

In order to understand that the benefits gained from kinesthetic phrasing begin with comprehending the structural ideas behind the activity, first, begin with a poem having the following criterion: 1) it should be long enough to contain sub-sections within the overall structure; 2) the phrasing or syntax of the poem should be somewhat irregular (it is not helpful to use a poem that has a "sing-song" nature to its oratory); and 3) the meaning of the lines within the poem (or the poem itself) can be

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[53] See Pierce and Pierce, *Expressive Movement.*

[54] Pierce and Pierce explain phrasing by using the text of a poem. A similar method will be used in this study. However, a different poem will be used, and the steps taken to discover the poem's phrasing will be modified in order to make it applicable to conducting.

changed according to how the words, or lines, are strung together (phrased). The purpose is to strengthen students' understanding of levels of phrasing or phrasing hierarchies through analysis, which will require and encourage personal choices and artistic sensitivity.

For example, three levels of phrasing can be illustrated in the first stanza (of four) of Robert Frost's *The Road Not Taken.*[55]

> Two roads diverged in a yellow wood,
> And sorry I could not travel both
> And be one traveler, long I stood
> And looked down one as far as I could
> To where it bent in the undergrowth;

The panoramic view of the entire poem illustrates four stanzas. The whole is comprised of four sub-sections. The first two stanzas form the first half that describes the scene. The second two form the second half and is reflective in nature. The first stanza, as shown above, has many possibilities for phrasing hierarchy. For example, the first line's meaning can be changed according to what word is stressed and the quality or tone of voice as illustrated in Figure 3.4[56]

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[55] John Hollander, ed., *Frost: Poems*, Everyman's Pocket Poets Series (New York: Alfred A. Knopf, Inc., 1997), 136.

[56] Again, this method of analysis is borrowed from Pierce and Pierce's book as a means of understanding phrase structure. See Pierce and Pierce, *Expressive Movement.*

Figure 3.4 Textual Analysis of Frost's *The Road Not Taken*, (first stanza only)

Textual Emphasis	Meaning
Two roads diverged in a yellow wood,	number of roads
Two roads diverged in a yellow wood,	objects of the poem, what is present
Two roads diverged in a yellow wood,	action, represents choice
Two roads diverged in a yellow wood,	where the action took place
Two roads diverged in a yellow wood,	description
Two roads diverged in a yellow wood,	not an ocean, or on a farm.

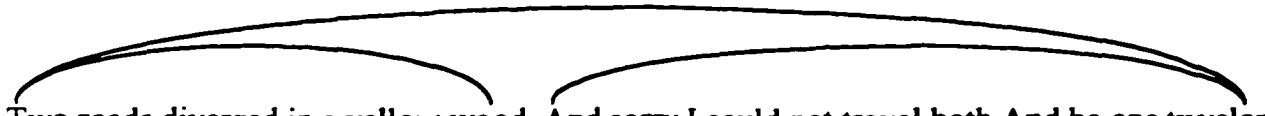
The meaning of the first line changes depending upon the emphasis, or climax, of the phrase. However, this can only be considered in the context of the rest of the stanza. For example, if *diverged* is the climax of the line, how much emphasis should it receive? Should it be a big, jarring climax, or subtle? These questions can only be answered by the reader of the poem. Each person could make a different choice, though there is probably a *better* choice that can be identified by looking at the rest of the poem. In addition, a word-for-word analysis might not be necessary every time, but it demonstrates how phrasing is affected by *personal choice and interpretation.* Continuing the analysis, the lack of a comma between lines 2 and 3 suggests that there is no break between these lines, though the rhyming and rhythmic patter imply differently. Likewise, the last two lines are subject to the same questions of division. Figure 3.5 illustrates how the choice of division changes the meaning.

Figure 3.5 Textual Division of Frost's *The Road Not Taken*

Choice 1	Choice 2
Two roads diverged in a yellow wood,	Two roads diverged in a yellow wood,
And sorry I could not travel both	And sorry I could not travel both
And be one traveler,	And be one traveler, long I stood
long I stood	
And looked down one as far as I could	And looked down one as far as I could
To where it bent in the undergrowth;	To where it bent in the undergrowth;

Choice 1 seems to make the most sense of the two. Of course, there are other possibilities. Figure 3.6 depicts the phrasing with an arc, whereby the sub-divisions of the stanza become evident, as does the balance and structure.

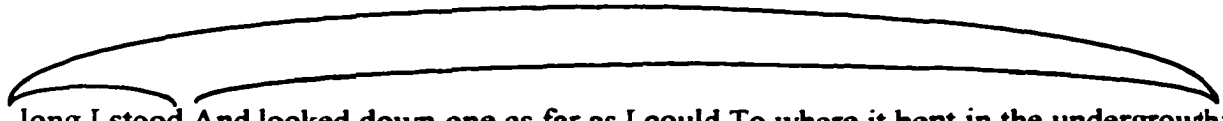
Figure 3.6 Line One of Frost's Poem *The Road Not Taken*



The second stanza poses some different choices within the smaller phrases as seen in Figure 3.7.

Figure 3.7 Comparison of First and Second Line of Frost's *The Road Not Taken*

Choice 1



Choice 2



long I stood And looked down one as far as I could To where it bent in the undergrowth;

Because of the text "long I stood," and the implication of time, Choice 1 might be a nice phrasing decision, though certainly not the only possibility.

The above analysis shows that the first stanza of Frost's poem is more than four simple lines of text that rhyme, and that choices can be made (within reason) that will change the meaning of the text. To get a complete picture of the poem, the entire text would need to be analyzed in a similar manner, thus presenting possibilities for changing the above decisions.

Once the student makes choices based on text, he or she should find some kinesthetic movement that demonstrates the phrase. For example, the first line alone, "Two roads diverged in a yellow wood," could be represented by a lifting and lowering of the arm (palm down) paced as the phrase would be timed when spoken. Sub-phrase two ("And sorry I could not travel both") could also be demonstrated in the same manner. What becomes evident to the student, upon kinesthetically phrasing this line of text, is that the first small phrase is shorter and takes less time and space to complete. The second is longer and needs more height, space, and time. The next step would be to have the student show one kinesthetic movement that represents the long line—the actual phrase. It helps the student to speak the text oratorically as the phrase is shown. Reflection and discussion should also accompany this type of exercise. Questions such as, "Can you sense the pacing? Did you reach

the climax of the phrase too soon? Too late? Are your movements fluid or jerky?" Here, the pacing, shape, and forward motion (direction) of the phrase become issues, and the student should become aware and sensitized to phrasing as a fundamental element of conducting. Ideally, students should be able to kinesthetically phrase the text according to their choices, because they have experienced the smaller units and internalized the structure and timing of the text. In essence, they can pace, shape, and move the phrase according to their artistic sensibilities and discovery of structure.

If the pedagogue were to continue with the exercise, the student would benefit from doing the same with the second line of text in order to experience the differences between the smaller phrases and their relationship to larger phrases, sub-sections, and main sections. Finally, the student should be able to kinesthetically demonstrate the entire stanza using whole body motion. Jaques-Dalcroze's text on Eurhythmics[57] offers many drawings that open the mind to consider whole body movement as phrasing possibilities. Perhaps the whole body could show the section while arm movements show the smaller phrases. Figure 3.8 illustrates.

Figure 3.8 Possibilities for Whole Body Movement in Kinesthetic Phrasing



OR



[57] See Jaques-Dalcroze, *Eurhythmics: Art and Education.*

The next step is to incorporate the music. It is beneficial to begin with a textual analysis to teach kinesthetic phrasing, but at some point, the goal is to help students express themselves *musically.* This obviously depends on score study, of which a full textual analysis should be a part. The main question to consider when adding the music is, "Does the music substantiate choices for phrasing? Do the musical phrases match or contradict the textual phrases? Does the harmonic language and movement match the intent and meaning of the text? This is obviously one way to better understand the composer's intent and understanding of the text as well.

The above dilemma is well-illustrated by two different settings of "Take, O take those lips away," a well-known Shakespearean text.[58] The first is an SATB choral setting by Emma Lou Diemer.[59] The second is a solo vocal setting by Roger Quilter. The Shakespearean text lines out as follows:

> Take, O take those lips away
> That so sweetly were forsworn;
> And those eyes, the break of day,
> Lights that do mislead the morn:
> But my kisses bring again,
> Seals of love, but sealed in vain!

Following a full textual and phrase analysis (completed in the manner described

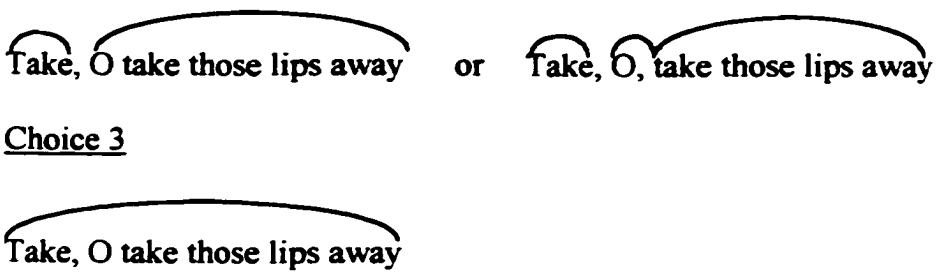
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[58] "Take, O take those lips away" is originally from Shakespeare's *Measure for Measure.*

[59] See Emma Lou Diemer, "Take, O take those lips away," *Three Madrigals* (New York: Boosey & Hawkes, Inc., 1992); and Roger Quilter, "Take, O take those lips away," *Five Shakespeare Songs, Set 2* (New York: Boosey & Hawkes, Inc., 1921).

earlier), it is discovered that the poem holds many opportunities for personal choice. The first line alone, "Take, O take those lips away," could contain two or even three sub-phrases within the first line as shown by Figure 3.9.

Figure 3.9 Phrasal Analysis of "Take, O take those lips away"



Both the Diemer and Quilter settings closely resemble the phrase hierarchy of Choice 1 above. However, their methods of accomplishing this are quite different from one another. In addition, upon close examination of the harmonies in the Diemer setting, Choice 3 becomes a suitable choice as well. Figure 3.10 and Figure 3.11 illustrate.

Figure 3.10 Diemer, "Take, O take those lips away," mm. 1 - 5



© 1962 Boosey & Hawkes, Inc. Used by permission.

Figure 3.11 Quilter, "Take, O take those lips away," mm. 1 - 6



© 1921 Boosey & Hawkes, Inc. Used by permission.

By examining the Diemer excerpt, a justification for Choice 1 exists in the observation that Diemer changes pitch on the second beat of the second measure (on the word 'O'), which follows the grammatical marking. However, upon closer analysis, it becomes clear that the bass pedal point remains constant throughout the phrase. This could be a justification for Choice 3. Choice 3, however, does not neatly match the oratorical delivery of the text. If a full score analysis were done, it would become evident that Diemer deals with the text in expansive phrases (creating an overall mood) rather than concentrating on the declamation of each word. While the first five measures presents two options, an analysis of the whole piece might sway a commitment to the phrasing hierarchy of Choice 3.

Quilter is much more clear in showing his intent. He chooses a longer time value on the word "Take," and swiftly moves the harmonies (via a combination of

rhythm and pitch) to begin the second sub-phrase. The music supports the textual phrase choice (Choice 1).

As can be seen in the above illustration, textual analysis (as just one of the elements involved) must be considered along with the musical analysis. Considering one without the other removes an important component from the context of the whole. Often, the text matches the harmonic motion as illustrated by Quilter's setting. However, the text and harmonic motion do not always match (as demonstrated by the Diemer excerpt), which presents opportunities for personal choice. Students will have to learn to make careful personal choices regarding textual and musical phrasing based upon careful score study. Young conductors who have not been made keenly aware of the importance of score study, hierarchies in music, and the kinesthetic connection to the structure of the music, often operate in an accidental mode. However, once a thorough understanding and internalization of the score takes place and the student has made a commitment to the phrasing, artistic choices can be expressed with confidence and independence.

Once again, the expression of the choices made can be accomplished and experienced through kinesthetic phrasing as described earlier. The only difference is that the student shows his or her image of the music, not just the text. To keep the learning process simple and uncomplicated, the conducting pedagogue should begin by incorporating the above ideas into folk-settings or strophic songs. However, to keep the "creative, problem-solving" alive in the project, songs will have to be chosen that are not too simple or regular. The student must be required to dig

"deeper" in order to justify his or her decisions. Songs that do not offer any depth musically will not serve the purpose well.

In addition to the above, listening activities whereby students can demonstrate kinesthetic phrasing to CD recordings can build perception and acute listening-awareness in a like manner to Jaques-Dalcroze's method. The idea is to practice feeling phrase hierarchies kinesthetically.

The opportunities to utilize kinesthetic phrasing into the conducting curriculum are endless. The above exercises simply serve as a starting point. The traditional employment of kinesthetics into the conducting curriculum are all valuable learning experiences for the conductor. However, they are either designed to connect the conductor to him or herself, or to the sound of the singers. The missing component is utilizing kinesthetics in a manner that connects the student first to the music. Kinesthetic phrasing, as a result of in-depth score analysis, can help the conducting student first gain an internal image of the score and then express this image physically through the gesture.

Technical Function

Technical function, which serves as an extension of kinesthetic phrasing and expressive movement, begins to incorporate musical details into the gesture and beat patterns of the conductor. The beat pattern (a very important but almost unseen foundation of music) is generally not what makes the music come alive. Furthermore, a generic beat pattern communicates very little except tempo, though tempo is needed and can not be overlooked. Technical function, on the other hand,

represents the rhythmic flow or activity of the music, including the large musical structures (such as phrasing) and the smallest musical events (such as articulations). To clarify, within the beat pattern, the gesture should be *functional* by showing the "whole" of the music. It should show everything from the large phrase to the smallest detail.

The concept of technical function is really quite simple. It is the *In, Move, Out, Off, Continue,* and *Wait* gestures dictated by the music.[60] Traditional texts, such as Green's or Prausnitz',[61] often call *function* the active beats, passive beats, meldings, or gestures of syncopation. Technical function is simply another level of hierarchy that is visible (and audible) in music. Beat patterns do not generally express the relationships in music, and without the visible and audible hierarchy of events, the music becomes generic at best. If the philosophy maintains (as is promoted by this study) that the conducting gesture should, in some way, indicate the *entire* fabric of the music, beat patterns alone represent a mere skeleton (an almost unseen foundation) of the conducting gesture.

Changing the approach to teaching technical function (instead of teaching simple beat patterns) is an important component of teaching conducting through musicianship. The traditional method of teaching technique is based on the philosophy that the beat patterns must be learned first, with the "extras" learned later.

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[60] Almost all conducting gestures, such as prep's, cut-off's, final endings, holds, sustains, and syncopations, can fit into these six basic functions.

[61] See Green, *The Modern Conductor*, and Demaree and Moses, *The Complete Conductor.*

As a consequence, students often become disconnected from the expressive content of the music and overly concerned with maintaining and showing a steady beat in their hands. Teaching technical function, as an important element to the overall conducting gesture (including beat patterns), will prove to be a more effective way in helping students become communicative conductors who operate at a *competent* level of mastery—the determined goal of the curriculum.

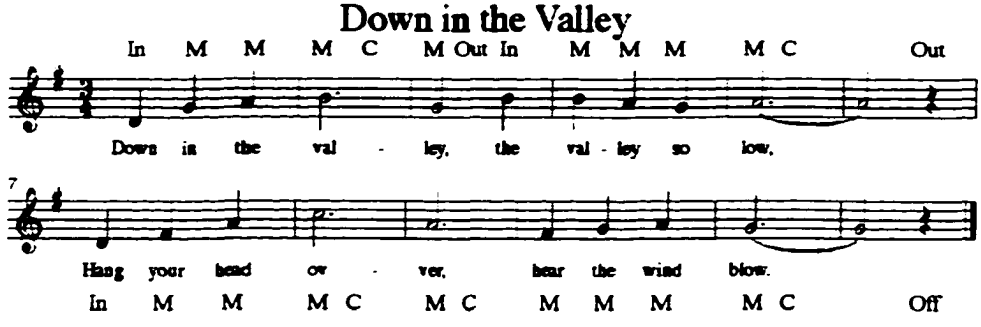
General Strategies for Teaching Technical Function

Technical function is best taught at the very beginning of the conducting curriculum. Essentially, the conductor should become the physical manifestation of the rhythmic and temporal (rhythm, phrase, and shape) elements of a musical score. Function, like the other components of conducting, should be taught sequentially and systematically. For example, the basic functions of *In, Move, Out, Off, Continue, and Wait* can all be taught using simple rhythms (rhythms without syncopation), and/or simple folk songs, etc. Music with whole notes, half notes, and quarter notes only (with their corresponding rests) can teach the above functional skills quite easily. Once these are accomplished, dotted rhythms and gestures of syncopations can be added. However, it is extremely important that a solid foundation of the simple functions be achieved before moving on to more complex concepts and skills. Often, in the traditional method of conducting pedagogy (generally because of a lack of time), building a solid foundation is skipped in order to cover all the skills. This can cause more harm than good, and can also cloud the issue of coordination and function for the student. Once a solid foundation is accomplished, however, more complex

skills can be added and more readily attained. The rate of mastery develops exponentially.

Folk songs, hymns, and simple melodies found in English madrigals or lute songs contain melodies with simple functions. These are the best place to begin. Figure 3.12 illustrates an easy folk melody with simple functions—*In, Move, Out, Off, Continue,* and *Wait.*

Figure 3.12 Down in the Valley (a traditional country tune)

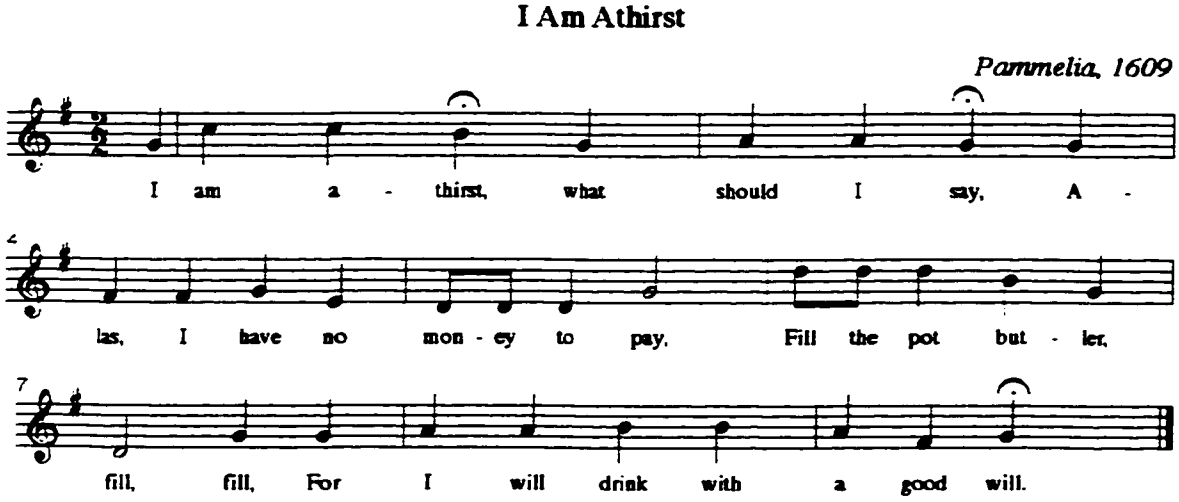


The student can actually *speak* the functions if it is helpful, but will begin to understand the concept of the physical gesture as it becomes a representation of the rhythmic flow and activity of the music. Figure 3.13 and 3.14 show several other possible songs that teach simple functions.

Figure 3.13 What Wondrous Love Is This (traditional American hymn tune)[62]



Figure 3.14 I Am Athirst (*Pammelia*, 1609)[63]



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[62] A strophic song's function will most likely change according to the textual changes of each verse.

[63] Edward Bolkovac, *150 Rounds for Singing and Teaching*, ed. Judith Johnson (New York: Boosey & Hawkes, Inc., 1996), 26.

Approaching technical function in the manner described above teaches the structural ideas inherent in basic conducting technique. It does not teach rule-driven motions to accomplish certain musical situations.

Once the simple functions are accomplished, rounds and canons can be used to teach cueing and directional conducting (aligning the gesture to the part that is important at the time). Figure 3.15 shows the tune *I am Athirst* in a round, and is scored like a 3-part choral score.

Figure 3.15 I Am Athirst (*Pammelia, 1609*—3 part)[64]



[64] Bolkovac, *150 Rounds for Singing and Teaching*, 73.

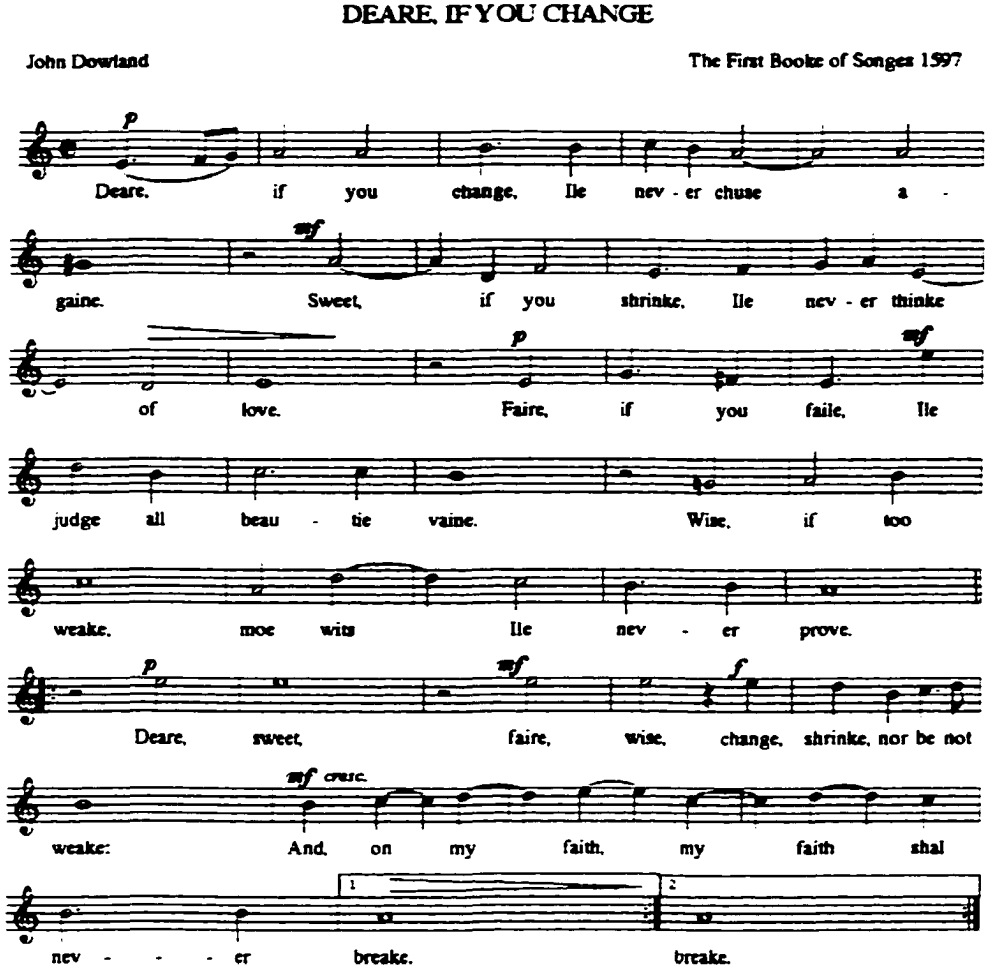
Once the student can conduct simple functions that incorporate cueing and directional conducting, more complex functions can be added. Figure 3.16 and 3.17 show examples of two English lute songs with more advanced functions. Figure 3.16 illustrates attacks on off-beats, and Figure 3.17 presents simple syncopations (specifically mm. 32 - 36).

Figure 3.16 O Sweet Woods[65]
(from John Dowland's Second Booke of Songs or Ayres, 1600)



[65] Noah Greenberg, *An Anthology of Elizabethan Lute Songs, Madrigals, and Rounds*, text ed. W. H. Auden and Chester Kallman (New York: W. W. Norton & Company, Inc., 1955), 117-119.

Figure 3.17 **Deare, If You Change**[66]
(from John Dowland's First Booke of Songes, 1597)



A second method for teaching simple function utilizes visual dictation exercises. Instead of students being assigned a melody, they compose a rhythmic exercise from 4 - 8 measures long that meets three simple criteria: 1) the exercise should not contain dotted rhythms, 2) every note value should be separated by a rest (the "continue" function should not be used with beginning exercises), and 3) rests

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[66] Greenberg, *An Anthology of Elizabethan Lute Songs*, 89-91.

must be at least an entire beat in duration. The student then conducts his or her rhythm *without* the class seeing it. The choir speaks the rhythm on a neutral syllable as dictated by the conductor. The student is successful at showing function if he or she can communicate his or her rhythm through technical function only, not through verbal direction. This exercise builds confidence, independence, and an understanding of the structural ideas involved in the technical aspect of conducting. Figure 3.18 and 3.19 illustrate sample visual dictation exercises that meet the above criteria.

Figure 3.18 Visual Dictation Exercise #1



Figure 3.19 Visual Dictation Exercise #2



Considering the above, the given exercises would be incomplete if the student did not place the function within a larger hierarchical structure as explained by kinesthetic phrasing. Function is an extension of the overall feeling of the phrase. The student must be able to demonstrate both. Likewise, the teaching of musical descriptors including articulations, dynamics, and accents are yet another process.

These should be added to the function, not taught as separate entities or skills. The function says, "now we have it," while the descriptors tell us, "this is how it (the function) should be." Function should portray both.

The structural idea behind function and kinesthetic expression is that music is designed hierarchically and conducting should physically represent the hierarchies. Beat patterns without function do not represent the relationships found in music, and therefore leave the young conductor virtually powerless to be expressive. Consequently, function should be taught as an extension of kinesthetic phrasing and should be perceived as the manifestation of the rhythmic flow of the music rather than as individual gestures for specific musical events. A student will need to develop function if he or she is to become musically independent and communicative.

Practicing the Art

Conducting is a complex set of skills that requires considerable practice in order to become successful. Also, practicing is a learned discipline, and students will need guidance concerning "how" and "what" to practice from the conducting teacher. Physically practicing specific conducting gestures as they relate to specific musical scores is critical to the students' success. The goal of practicing is to internalize the score (which requires score study and kinesthetic phrasing), and to determine and make easy the necessary functions. This requires daily discipline, as is required for the perfection of any art.

Often, young conducting students do not know how to practice and resort to *mentally* working through the assigned exercise or song. Mental practice can be likened to a pianist getting ready to perform a Beethoven sonata without touching the keyboard. This does not afford students the opportunity to physically feel the music or to become comfortable with the basic functions.

General Strategies for Practicing

Through the combination of in-depth score analysis and kinesthetic phrasing, students begin to hear music as having motion, something that takes place in time. Physical practice is essential for students to learn to control the time (the pacing and events in the music). Exercises that incorporate physical practice (such as those described previously) into the score study process will help students make committed decisions about the music. Once an aural image is developed, practice has to occur that is both cognitive *and* kinesthetic. The student must be convinced that physical motion should become a part of practicing the conducting gesture and/or their music.

It is important to encourage students to engage in the *physical* act of practicing. That is, they should gesturalize during the score study process. This can begin with kinesthetic motions described earlier and continue by transferring the motions into the hands. Another method is to have students hold their right hand quite close to the body while they sing a phrase they are practicing. This creates a physical sensation of the breath (when and how to breathe) and the forward motion of the music, and helps students feel functions and sense how their hands and arms can show them.

It is also important that students visualize the ensemble (real or imaginary) when they are practicing so that they can incorporate directional conducting into the beginning stages of their gestures. In addition, mirrors can be a very helpful tool for practicing. Students should be encouraged to check their gestures in the mirror and ask themselves questions such as:

1. "Does my gesture really reflect what I want?"
2. "Do my facial expressions match the expression and/or emotion of the music?"
3. "Is my posture and stance conducive to good singing?"
4. "Am I giving mixed signals to the ensemble, such as wanting a passage softer but conducting it with too aggressive or with too large a motion?"

Through practice, the physical image of the music can become internal (because the musical image and the physical image have become one and the same). Placing this image into the hands becomes much easier because the conductor has clarified the phrases, solidified the musical form, and has made, committed to, and *practiced* his or her decisions for interpretation. Once students have accomplished the above, they are ready to stand on the podium.

Channeling: Teaching to Varied Learning Styles

With the understanding that people have multiple intelligences, as Gardner suggests,[67] and that people operate better in some modalities than others, it is reasonable to assume (as discussed in Chapter 2) that student conductors will show various strengths and weaknesses in the three components of conducting:

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[67] See Howard Gardner, *Multiple Intelligences: The Theory in Practice* (New York: BasicBooks, 1993).

Knowledge, Technique, and Inherency/Artistry. The fact that people learn in various modes is well-researched and documented. Some people are visual learners, some aural learners, and some kinesthetic learners. The argument behind, and the expansion of this concept, continues to gather strength because researchers such as Gardner persevere in gathering information and presenting viable statistics that prove its validity. If conducting pedagogy is going to embrace a philosophy of Teaching through Musicianship (which recognizes various human potentials), rather than one that is based on teaching rule-driven skills, it must adopt the ethic of teaching to varied learning styles.

The three major components of conducting provide three "channels" with separate and interlocking skills. Most students will come to the beginning conducting classroom with strengths in one or two of the channels and weaknesses in the others. However, all three components must be strong for the student to emerge as a competent, musically communicative, conductor. An obstacle to this accomplishment comes in the form of the common phenomenon that students (people in general) are very good at hiding behind their strengths and obscuring their weaknesses. Often, a pseudo-"alter-ego" is developed. If this goes unchecked and the conductor begins to favor one area over another (for example, knowledge and facts over artistic causes, or innate feeling over physical technique) there is greater difficulty in educating the "whole" conductor. Furthermore, there is a danger that the conductor will never become musically communicative and expressive or able to unify the musical message. For example, students who demonstrate intellectual ability but are inhibited by their ability to move, could begin to hide their weaknesses

and pursue only those cognitive activities that are comfortable (such as theory, history, literature etc.). While the area of Knowledge continues to grow, the others get pushed further and further into obscurity as the course progresses. On the other hand, students who possess innate musicality or have a natural sense of musical shape, may depend on their natural ability and stop developing their intellectual and/or physical skills.

Students can, and should, develop all three areas of conducting (Knowledge, Technique, and Artistry) in order to become communicative conductors. To achieve this, however, the curriculum will have to teach to, enable, and assess various learning styles within these three areas. The recommendation is that projects, assignments, and assessment tools allow for different learning styles and offer students the opportunity to change modalities (learning and expressive) to arrive at the same goal. Bruner states:

> If a curriculum is to be effective in the classroom it must contain different ways of activating children, different ways of presenting sequences, different opportunities for some children to 'skip' parts while others work their way through, different ways of putting things. A curriculum, in short, must contain many tracks leading to the same general goal.[68]

All three tracks (or channels) lead to communicative conducting, and must be open in the student if they are to become expressive and effective in unifying the musical voice. The new approach of teaching conducting through musicianship is based on the philosophy that Knowledge, Technique, and Inherency/Artistry are the

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[68] Jerome Bruner, *Toward a Theory of Instruction* (Cambridge: Harvard University Press, 1966), 71.

channels by which students can reach the goal. This can be done through creative, problem-solving lessons that focus on the structural ideas of conducting: the *relationships* within and between Knowledge, Technique, and Inherency/Artistry.

General Strategies for Channeling

There are several methods that teach to varied learning styles. First, all three areas of conducting should be addressed in *every* lesson. These areas do not have to comprise equal parts of the lesson, but they should all be present. This allows students to participate in each mode. Those modalities that are strong will get stronger as the challenge meets their ability, while those areas that are weak will naturally get better with more experience. Second, assessment (as previously discussed) should be process-oriented and should evaluate the student's ability to comprehend and synthesize the process. For example, many students will show difficulty in the initial execution of conducting specific functions in front of a group, but may, in fact, be comprehending the structural ideas. The process-method of evaluation can help both the teacher and the student identify those areas that need strengthening, as well as those that are already strong. Third, the presentation of concepts, assignments, and activities should vary during the course. Every day of conducting class should not be like every other day. Routine is a great builder of habit and automization, but a deadly poison to creativity. A balance between the routine and the novel should be found and utilized to its greatest potential. For example, every conducting lesson might not involve conducting. Some lessons might focus on performance analysis, listening awareness, or literature and style, to name a

few. In addition, the presentation and activities should themselves reflect the channels of learning and expression. Fourth, score study assignments should teach to specific skills and modalities (or channels) as deemed necessary, but should also give the student the option of changing modalities if he or she can accomplish the task and understand the concept better in one mode versus the other. For example, suppose a score study assignment was given that required the students to create a graph of the tonal plan and harmonic movement of a song. It might not be important that the student provide a line-graph specifically. The goal is to understand the musical tonal plan, not to teach skills in building line-graphs. The student might opt to draw a picture or discuss the tonal plan in a narrative style if one of these methods is easier and available. Again, the goal is for students to understand the tonal plan, not to teach a specific method of score study. Other times, it might be necessary to teach a particular line of inquiry (or method) for uncovering certain musical events or processes. The important point is that the assignment should be open if possible and still provide the means to accomplish the goal. For the pedagogue, the challenge is to correctly identify the goal and to assess the success therein.

In addition, changing modalities can help the student grasp concepts more clearly, and can assist the teacher in evaluating whether the student is comprehending the lesson. Changing modalities within one demonstration of a student conducting session can be quite beneficial. To illustrate this idea more clearly, suppose a student is conducting a lab choir and demonstrates a beat pattern that is not musical. This reveals to the teacher that the student is not grasping the concepts of expression, phrasing, function, or the process of making the public private (communicating).

There could be any number of reasons the student is not conducting in a musical manner, and by changing modalities and using the three channels, the pedagogue can help identify where in the process the student is "blocked." In proceeding, the teacher could stop the student and ask him or her to sing the melody. This is changing modalities, and it gives the student the opportunity to demonstrate his or her experience, knowledge, and skills in a different manner. This modality (singing) might be more tangible and understandable for the student. Because of this, he or she might sing the song very musically. If not, the teacher can correctly assess that the student is still not comprehending the structural ideas as demonstrated by that method. Another change of modalities might be helpful and/or necessary. Maybe the student could demonstrate a kinesthetic motion that reflects the shape and direction of the melody. If the student could not conduct or sing the melody musically, but could physically show the musical shape, the student has demonstrated that he or she feels (or hears) the song internally, but is having difficulty making the private public via the gesture (or singing voice). The next step for the pedagogue would be to reverse the order and begin with the successful demonstration of expression, then work to open up the other two channels. In effect, changing modalities and channeling can help the pedagogue assess whether students are synthesizing the information even if they do not have mastery of the gesture in their hands. Though the goal is to eventually gain this mastery, evaluating the student's ability to comprehend and participate in what is taking place (i.e., the *process* of conducting) is equally as important.

Other activities that promote channeling are journaling, video-taping lessons, and observing other conductors as previously discussed in "General Strategies for Assessment." These activities require students to take in information in one manner and demonstrate comprehension and synthesis of information in another mode. They cause the student to reflect upon the music, their performance, or the performance of others. They also encourage higher-level thinking skills, namely synthesis and evaluation. In order for these to be successful educational tools, however, there must be interaction between the student and the teacher. Again, the benefit is that the process of education can be assessed by both participants. It is important to note that it is not the activities themselves that create the opportunity for channeling, but the approach toward the activity taken by the teacher. For clarification, journaling can be a very good teaching tool if approached in a manner that incorporates dialogue (either written or spoken) between the teacher and the student. The dialogue should focus on what the student expressed in the journal. In the traditional approach to teaching, journaling often becomes a private creative writing assignment that never gets reviewed by the teacher, let alone assessed. The purpose of journaling is to provide an opportunity for reflection and evaluation which requires a change in modalities. In addition, the teacher can utilize channeling to re-direct the student, or focus on specific areas needing improvement. Journaling, video-taped evaluation, and observations of other conductors are excellent methods for channeling, and can be very rewarding and enlightening educational experiences.

Teaching toward varied learning styles (and for the purpose of this study, channeling the areas of Knowledge, Technique, and Inherency/Artistry) will enhance

the experience and education of every conducting student. While it will not ensure success for every individual, there is a better chance of educating the whole conductor—mind, body, and spirit—if students have the opportunity to strengthen their weaknesses and capitalize on their strengths. As a result, many more students will have success in the beginning conducting classroom and will more readily understand the structural ideas necessary for developing expert conducting skills in the future. Teaching conducting through musicianship is an approach that naturally teaches toward varied learning styles.

Designing Creative, Problem-Solving Lessons

The above strategies are based on the philosophy that both the process of creativity and education are in need of change. Creativity, which embodies transformation at both internal and external levels, is a crucial component of teaching conducting through musicianship. In addition to providing various channels by which the student can achieve the goal, lessons should be developed that begin the transformation process internally (within the student). External change will follow as a result. Problem-finding, problem-solving, and self-reflection are important ingredients of this process.

The traditional method of instruction generally approaches conducting in a manner that is prescriptive and rule-driven. Students rarely encounter problems that require them to discover, explore, and challenge their current ideas and abilities. Lecturing and modeling become the favored methods for presentation, and generally occur in such a way that an abstract ideal becomes the vantage point of the student.

Students only briefly encounter problems (usually technical problems) and are rarely involved in seeking solutions to problems. Commonly, students are told and shown what to do. For example, cueing is often taught as a left-hand skill. The students are told that, "You cue the voice part by gesturing toward the choral part that needs to enter. The gesture should be directed to the part and should contain all the qualities of a good preparatory beat." The teacher generally models the behavior and assigns exercises or musical excerpts for practice.

A better approach would be to discuss, discover, and explore the problems of cueing without giving rule-driven guidelines. This, of course, requires engagement in a piece of music that presents the problem. Any number of activities could be used to explore the necessary components of cueing. Discussing the choir's needs with the members of the ensemble; having the conductor map a time-line of musical events that are important or "in the air"; and asking the conductor to sing and track parts while demonstrating a kinesthetic motion, are all good examples of activities that capitalize on the creative, problem-solving process. Furthermore, these activities do not simply "tell the students what to do."

In addition to designing creative and problem-solving lessons, it is important for the conducting pedagogue to realize that individuals vary in their desire for change and their need for stability. As discussed in Chapter 2, creativity lives in the individual's response to change. In fact, educational success depends upon the degree to which individuals need to preserve their present experience or condition, and their ability to understand that things can intentionally be changed for the better. This often manifests itself into a "fight or flight" response in the student which is an

inherent trait (present for a variety of reasons), and is often difficult to modify. Bruner calls these "coping and defending" strategies within the individual. He states:

> Coping respects the requirements of problems we encounter while still respecting our integrity. . . . Defending is a strategy whose objective is avoiding or escaping from problems for which we believe there is no solution that does not violate our integrity of functioning.[69]

The first is learning and growing in the domain, the latter is learning survival techniques. Students, when asked to become vulnerable by expressing their musical choices often face the internal "fight or flight" syndrome. Problem-solving lessons, in and of themselves, can provoke this response. However, by designing problem-solving lessons that offer students the opportunity to operate in comfortable modalities, and by creating an environment where committed decisions (even wrong ones) are valued over no decision at all, the conducting pedagogue can enable the student to face the problem and proceed to grow. The approach encourages "fight" rather than internal "flight" which inhibits the student's progress. As a result, the process of creativity can thrive and internal change can take place within the individual.

General Strategies for Designing Creative, Problem-Solving Lessons

One aspect of designing creative lessons requires the pedagogue to ask good questions based on an objective analysis of problems, both musical and pedagogical. Teachers must be able to solve formidable intellectual problems themselves in order

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[69] Bruner, *Toward a Theory of Instruction*, 129.

to be able to help students do the same. Learning to discover the connections of a thing, its various aspects, developments, and movements, and learning the contradictory and relational aspects involved in the process by going deeper into the music and/or lesson will help the pedagogue ask better questions in the educational process. Designing good questions and problems takes practice but can be accomplished over time. Lessons, projects, and activities should create problems to be solved, or generate new ideas, rather than simply require a correct response. In addition, lessons should be developed that will continually challenge the students at levels appropriate for growing their skill. As the skill grows, so must the challenge. Csikzsentmihalyi calls this *flow*, and is what generates enjoyment within the individual as well as the desire to continue pursuing the goal.[70]

Another strategy for employing problem-solving and creativity in the classroom is to incorporate student-designed questions and activities into the lessons or exams. For example, as part of a score analysis project, students can write score study questions that are pertinent to their music. This engages them in the analysis and helps them begin to develop lines of inquiry that are helpful to the score study process. Some of the best methods for including problem-solving in the curriculum center around student-generated questions and activities. Furthermore, approaching score study in the manner described earlier in the chapter presents problem-solving activities and requires the student to engage in higher levels of cognition. Teaching

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[70] See Mihalyi Csikszentmihalyi, *Flow: The Psychology of Optimal Experiences* (New York: HarperCollins, 1990).

function and kinesthetic phrasing in a way that requires personal commitment and a demonstration of the commitment is also a problem-solving activity. This is presented in contrast to the traditional method of automization of skills and the type of educational instruction that says, "do this when you see '*x musical event*' at the end of the phrase."

Designing creative, problem-solving, and relationship-finding lessons versus rule-driven and prescriptive instruction is always more effective in teaching the structural ideas of a domain. Generally, teachers of conducting hope their students will be creative, problem-solving musicians. However, learning theory and research in cognition and social interaction informs us that problem-solving must be taught and that creativity is developmental. The conducting curriculum must expose students to both creativity and problem-solving if they are to grow into musically communicative conductors in their professional lives.

Summary

To summarize the curricular implications of Teaching through Musicianship, nine areas within the current and traditional approach to teaching need attention and change. These are: 1) Assessment, 2) Creating Context, 3) Sequence of Skills, 4) Score Study, 5) Turning the Score into a Physical Image, 6) Technical Function, 7) Practicing the Art, 8) Channeling: Teaching to Varied Learning Styles, and 9) Designing Creative, Problem-Solving Lessons. All nine curricular content areas (when taught in the method described) require students to discern beauty and to attend to the aesthetic qualities in music, direct students to act/perform and create a

product (a physical representation of the music), demand that the students construe and convey musical meaning, and encourage and require the desire for change through problem solving and creativity. In essence, the above approach to conducting pedagogy presents strategies for awakening the musician (as defined in Chapter 2) in the conductor.

By changing the method of evaluation to authentic assessment; by helping the students create context whereby they understand the music as it is presently occurring and in which it was originally composed and performed; by including the development of all three components of the conductor (Knowledge, Technique, and Inherency/Artistry) in the instructional sequence; by approaching score study from the very beginning and adopting the ethic of going "deeper" into the score in order to develop personal meaning; by employing kinesthetic phrasing and movements that help the student physically represent both small and large musical structures; by teaching technique in a manner that is functional rather than prescriptive or automatic; by encouraging and providing the means for physical and kinesthetic practice; by teaching to varied learning styles through channeling; and by designing lessons that are constantly challenging, creative and problematic, the conducting student can become a competent conductor ready to progress to new levels of mastery. This means he or she will begin to recognize and understand the structural ideas of conducting, will develop the confidence and desire to say something musically, and will be able to be musically communicative through a physical representation of the music.

Teaching through Musicianship is an approach to conducting pedagogy that requires creativity and problem-solving from both the pedagogue and the student. It is a more comprehensive and effective approach to conducting pedagogy for educating creative, expressive, independent, and communicative conductors.

CHAPTER FOUR

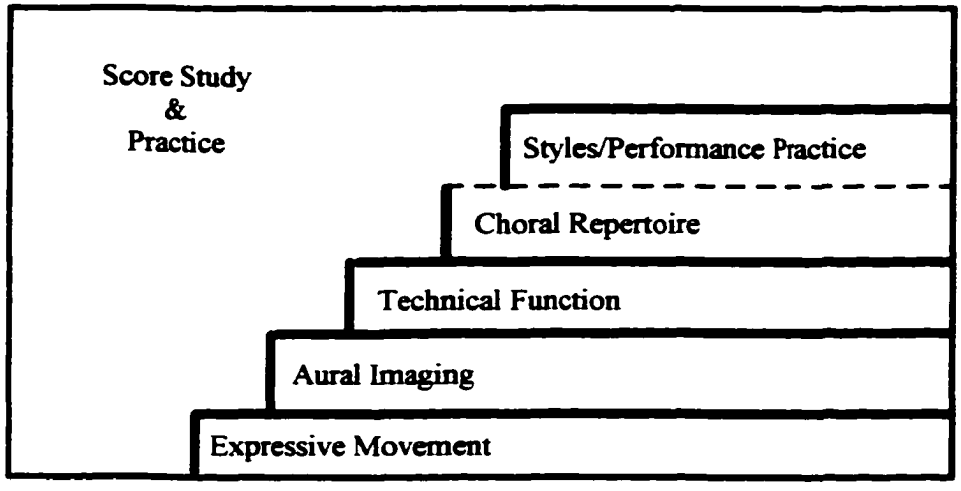
THE CURRICULUM: THE PHILOSOPHY IN PRACTICE

The following conducting curriculum is designed around the philosophy of Teaching through Musicianship as described in the previous chapters. It is a sample curriculum, reflecting a suggested plan for learning, and should not be viewed as a perfect example for teaching conducting. Nor should it be regarded inflexibly. Both the creative process and the reflective and transformational nature of education require flexibility—particularly in curriculum building. Therefore, teachers of conducting should feel free to adapt the curriculum to their own situations.

The primary, long-term objective of the curriculum is for students to emerge from their conducting classes as competent, independent conductors who have "something to say musically." As Chapter 3 states, the structural ideas in a beginning conducting class are quite simply the *relationships* involved in: 1) the music itself, which requires Knowledge, 2) communicative and expressive potentials, which need Inherency/Artistry, and 3) the unification of the musical voice through the body, face, and hands, which calls for Technique. Teaching these three areas, as well as discovering the relationships within (and between) each one, become the larger goals of the beginning conducting curriculum. Therefore, the identifiable skills (those that teach the relationship of the three components of conducting) developed in this curriculum are as follows: 1) expressive movement, 2) aural imaging, 3) technical function, 4) choral repertoire, and 5) style and performance practices. In order to become competent conductors, students should grasp the relationships in and among

these areas. The other elements of curriculum development discussed in Chapter 3, including context, assessment, and channeling, are equally important to the students' success and should pervade the plan of study. Incorporating these into the lessons will require creativity and innovation from the pedagogue. Figure 4.1 illustrates the five curricular areas and highlights the importance of score study and practice as surrounding and supporting activities. In addition, it is important to remember that these five areas are designed to teach to all three components of conducting (Knowledge, Technique, and Inherency/Artistry).

Figure 4.1 The Five Areas of the Beginning Conducting Curriculum



The methodology of the curriculum will be to develop the structural ideas shown above *throughout* the learning sequence. These concepts will be addressed and re-addressed in the manner of a spiral curriculum, revisiting the topics that the

field deems worthy of continual concern among its members.[1] Harden and Stamper state:

> A spiral curriculum is one in which there is an iterative revisiting of topics, subjects or themes throughout the course. A spiral curriculum is not simply the repetition of a topic taught. It requires also the deepening of it, with each successive encounter building on the previous one.[2]

To further illustrate, expressive movement will serve as the foundation of the course. It will be introduced first and will be re-visited throughout the learning sequence. Following a short time period of focusing only on expressive movement, aural imaging will be introduced. However, expressive movement will remain as a key element in the lessons that focus on aural imaging as well. As the lessons progress, the difficulty of the challenges will increase proportionately. The value of this approach lies in the reinforcement of concepts and skills taught, the move from simple to complex ideas, the logical sequence of activities, the integration of important components, and the higher-level thinking skills (namely synthesis) required of the students.

In addition, this curriculum is designed in a manner that develops all three components of conducting: Knowledge, Technique, and Inherency/Artistry. While these areas might not be equally involved in every lesson, all three will be rigorously pursued and developed in the students so that they might emerge as communicative

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[1] The spiral curriculum was described by Jerome Bruner in 1960. See Jerome Bruner, *The Process of Education* (Cambridge: Harvard University Press, 1961).

[2] R. M. Harden and N. Stamper, "What is a Spiral Curriculum?" *Medical Teacher* 21 (1999), 141.

conductors able to unify the musical voice of the ensemble. Lastly, the lessons will incorporate the underlying principles of musicianship and will utilize the creative process (as discussed in Chapter 2) to its fullest extent. To state it simply, the curriculum will be infused with the processes of musicianship and creativity in order to provide lessons that will help students develop as competent, musically-independent, and communicative conductors.

Description

The following beginning conducting curriculum is a sequenced plan of study. I advocate that it be implemented for two semesters, with each semester being 15 weeks in duration. The first semester of study is recommended for either instrumental or choral majors. However, because the second semester focuses on choral repertoire and styles, it is intended more specifically for the choral conductor. It should be noted that since this is a sequence of study, it could be condensed or expanded. A rationale exists for many variables in scheduling. However, the structural ideas listed above are the steps toward accomplishing communicative conducting regardless of the time spent in class.

A sequence and a schedule that corresponds to the two-semester plan will be provided. This will be followed by sample lessons that demonstrate the philosophy of Teaching through Musicianship in practice. In addition, each lesson will include a brief description of how the three elements of conducting (Knowledge, Technical

Function, and Inherency/Artisty), are strengthened, and how the processes of creativity and musicianship are engaged.[3]

Score Study and Practice

The concepts and the benefits gained from score study and practice have already been discussed in Chapter 3. However, it should be mentioned here that score study and practice pervade this curriculum as previously illustrated in Figure 4.1 above. Score study becomes an element of every lesson as advocated in Chapter 3, and will be visible in the sample lessons and rationale for the sequence. In addition, I recommend that the conducting pedagogue develop lessons that help students practice in the manner described in Chapter 3.

The Sequence of Study

Stage One: Expressive Movement

Because conducting *is* expression through movement, expressive movement (as a structural idea) should be the first set of skills and experiences taught. As discussed in Chapter 3, the goal of expressive movement in the beginning conducting curriculum is two-fold. First, expressive movement should be used to help students develop an internal image of the score. Second, expressive movement should assist

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[3] It is important to remember, as discussed in Chapter 2, that these areas are quite broad in content and are interconnected. Therefore, the descriptions given are simply meant to highlight how each area might be addressed in the beginning conducting class. For example, the area of Technique (as described in Chapter 2) referred to the many "tools" used by conductors in addition to the conducting gesture. These might include, modeling, rehearsal techniques, keyboard skills, organization skills, and podium personality, etc.

the conductor in physically expressing that image. The objective of expressive movement is that the student will be able to *feel* the music in such a way that he or she "owns" it, thereby developing an internal/aural image. Thus, he or she will be better equipped to make that feeling public, again through expressive movement.

In addition, expressive movement develops the student's ability to have "something to say musically." This is the first step in becoming a conductor and should be the foundation of the sequence of study. If the student cannot, or does not, develop the ability and desire to "have something to say," he or she will not emerge as a musically independent or creative conductor. "Having something to say musically" is at the very root of conducting.

As stated in Chapter 3, the exercises of Jaques-Dalcroze are well-suited for teaching the *feeling* of large and small musical structures. They raise aural perception, concentration, connect the mind to the body, and help develop inner hearing. Also, kinesthetic phrasing (discussed in Chapter 3) is another excellent method of teaching and experiencing expressive movement. Lastly, the work of Rudolph von Laban (which teaches small unit articulations), and connecting the gesture to the sound of the choir are also of value, and can be utilized to strengthen the students' competency in conducting. However, the importance of helping students feel and pace larger structures in music is best strengthened through eurhythmics (the method of Jaques-Dalcroze) and kinesthetic phrasing. Strategies for accomplishing this have been provided in Chapter 3.

Stage Two: Aural Imaging

Aural imaging is the second structural idea in the curriculum. Helping students develop an aural image of musical scores is also at the root of conducting pedagogy, and is important if the student is to have "something to say something musically." This ability should be developed early in the conducting sequence. However, the objective of aural imaging goes beyond developing an image of the printed score. The development of students' concept of choral tone, their ability to hear incorrect notes and rhythms, and their skill in critically listening to music are also curricular objectives of aural imaging. Students should be able to develop an internal aural image of a printed score, should be able to respond to an ensemble's performance as it relates to that aural image, and should be able to evaluate other musical performances based upon a keenly developed sound ideal. These are the objectives of teaching aural image in the curriculum.

Because developing an aural image is a natural outgrowth of expressive movement, I advocate building upon, and utilizing, expressive movement to assist this process. Strategies for doing this have been presented in Chapter 3. In addition, lessons should also include score study activities (that focus on developing an internal image and personal interpretation, and whose difficulty develops exponentially as the course continues), critical listening activities, comparisons of performances, singing, and participation in laboratory settings whereby students are able to act and react to an ensemble's response to their gesture.

Aural imaging is an early step in guiding students toward having "something to say musically," toward developing their desire to make their private expression

public (communication), and increasing their ability to "hear" and respond to a musical ensemble accordingly.

Stage Three: Technical Function

Technical function is the third stage in the curriculum. As a review, function is concerned with the *expression* of the aural image. As stated in Chapter 3, technical function focuses on the rhythmic flow and activity of the music, and should become a representation of the music and its inherent structures (both large and small). The objective of teaching technical function is not to teach beat patterns only, but to teach students how to manifest the musical *events* in the music. The former (taught alone) does not teach students to respond to the hierarchies in music, nor does it help students emerge from their conducting course as communicative and expressive conductors. However, by teaching technical function, students will likely be able to grasp the concept of expressing the entire fabric of the music in their gestures.

In order to teach technical function, a foundation of expressive movement and aural imaging must be built. Again, technical function is an outgrowth of both expressive movement and aural imaging—the first two structural ideas in the curriculum. As illustrated above, the student must first develop the ability to "have something to say musically." Next, he or she must develop the ability to express that message via the conducting gesture (technical function).

As discussed in Chapter 3, teaching functional conducting is the most effective method for helping students become independent in their ability to express their intent. It is important to begin by teaching the simple functions first. These

include preparations, entrances and final releases that fall on the beat, cueing, and directional conducting (aligning the gesture to the vocal part or section that is important at the time). Once these have been accomplished and are secure, more complex functions can be added, such as attacks on off-beats (or incomplete beats), syncopations, sustains and suspensions, fermatas, and changes in tempo.

The introduction of beat patterns should occur simultaneously with teaching function and should likewise be sequentially introduced. For example, the four-pattern, three-pattern, two-pattern, and one-pattern should precede sub-divisions, compound meters, and asymmetrical meters (the five- and seven-pattern). Mixed meters can be introduced with the corresponding patterns sequentially. For example, a musical example that contains an interchange between 4/4 and 3/4 can be introduced while the four- and three-patterns are being taught. Again, it should be stressed that teaching technical function is the main objective. The beat patterns can be effectively taught concurrently.

A mention of the use of the left-hand is warranted at this point. Most conducting textbooks argue for only using the left-hand in a supporting role or as an indicator of entrances and/or dynamics. I advocate the development of the left-hand concurrently with the right hand. Jordan also encourages the use of both hands from the beginning of conducting study.[4] His reasoning is to help the conductor evoke a deeper breath from the ensemble. Jordan states, "This conducting text encourages

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[4] See James Jordan, *Evoking Sound: Fundamentals of Choral Conducting and Rehearsing* (Chicago: GIA Publications, 1996).

the use of both hands from the beginning of conducting study."[5] While his is a good reason, I believe the reason to develop both hands also aids in the independence of hands. Although "mirroring" is not the goal, many beginning students find it easier to physically execute the functions and patterns when they are symmetrically mirroring the gestures in both hands. There seems to be a natural symmetry and balance in the body that exists when "mirroring." This can assist the beginning student in learning functions and patterns, particularly if the student is not naturally coordinated. The final objective is for the students to develop both hands equally so that they may use one, the other, or both for what ever reason they deem helpful and appropriate (for example, cueing and/or directional conducting) when conducting.

Several strategies for teaching function were given in Chapter 3. These include visual dictation exercises, and conducting simple folk-songs, hymn-tunes, strophic songs, English lute songs, rounds, and canons. The literature used at this point should be quality literature with excellent expressive potential. Not all folk-songs or hymn-tunes provide expressive potential and are therefore not good choices for the conducting class. Therefore, literature for the beginning conducting class should be carefully selected. Literature that extends beyond those listed above will be discussed in the following sections.

Technical function is an effective method for teaching conducting gestures. It incorporates more than beat patterns, demonstrates the rhythmic flow and shape of the music, and teaches the hierarchies that exist in the physical conducting gesture.

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[5] Jordan, *Evoking Sound*, 116.

By learning to physically represent the music, the student is able to become much more effective in expressing musical intent.

Stage Four: Choral Repertoire

As Bruner suggests, the spiral curriculum should re-visit the topics that the field deems worthy of continual concern among its members.[6] Consequently, using the choral repertoire to deepen the students' knowledge of the history and tradition of choral music is important to the conducting curriculum. In addition, perpetuating the choral tradition is a continual concern and a worthy objective. The objective of Stage Four, then, is to introduce the students to some of the literature they will eventually be conducting. It should be mentioned that Stage Four (Choral Repertoire) and Stage Five (Styles & Performance Practices) are not separate, but combined structural ideas as demonstrated by the dotted-line in Figure 4.1 above. However, it is helpful for clarification to discuss the stages separately .

In regard to choral repertoire, it is both practical and advantageous to utilize skill-appropriate literature in the beginning conducting curriculum. Repertoire, as a curriculum component, often falls in the choral methods class for music education majors. This is where students are supposed to learn the literature. However, while teaching it in the methods class is beneficial and important to students' development, it would be exceedingly more advantageous if this body of knowledge was also experienced in the conducting class. Furthermore, the choral repertoire provides the

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[6] See Bruner, *The Process of Education.*

best opportunity to incorporate high-quality literature into the conducting curriculum.

Like all other stages, the choral repertoire should be introduced sequentially. That is, students should be introduced to repertoire *levels* and their corresponding ensemble types. For example, it is suggested that high-quality unison choral literature (i.e., for children's choruses) be introduced before two-part, three-part, or SATB settings, etc. This also allows skill-appropriate lessons in score analysis and technical function to accompany the learning of literature. Some suggestions for choral literature suitable for a beginning conducting course will be provided later in the chapter. Introducing conducting students to the choral repertoire is an effective way to prepare them for the future, and to perpetuate the choral tradition.

Stage Five: Styles and Performance Practices

Style and performance practice issues are always present when dealing with the choral repertoire. Because music is contextual (as discussed in Chapter 3), it is important for students to begin to understand the historical, social, artistic, and economic factors that influenced the choral repertoire. The objective of Stage Five is that students become familiar with the historical/stylistic implications of the music they are conducting, can make educated choices regarding expression and interpretation, and can demonstrate their choices through the conducting gesture. This is *not* to imply that context be delayed until the end of the curriculum. Rather, creating context (as previously stated in the introduction) is a pervading aspect of teaching conducting. However, the stylistic and performance practice issues that Stage Five is concerned with are more complex and complicated than issues

surrounding folk-songs or hymn tunes, and would therefore correspond to the more advanced choral repertoire used in the sequence. For example, when students are introduced to music of the Renaissance (a 3-part motet for example), the students should become familiar with the stylistic implications and performance practice issues of the time in order to manifest the music in manners inherent to it. This would occur later in the conducting course because a motet incorporates much more complicated challenges for students.

In addition, I believe it is advantageous to teach the literature and corresponding performance practices in the following order: 1) 20th-century, 2) Romantic, 3) Baroque/Classical, and 4) Renaissance. This basically reaches the students at the point at which they are most comfortable and knowledgeable—new learning is best related to previous knowledge. Most students, having graduated from high-school choral programs, are likely to be familiar with 20th-century literature and performance practices. In addition, this is the music of their "time." They are familiar with the harmonies, rhythms, and sound ideals inherent in the music. Introducing literature from the Romantic period is the next logical step. It is not far removed from 20th-century music, but allows for an early experience with expressive potentials often found in 19th-century texts, harmonies, and tempo fluctuations. Music from the Baroque and Classical periods can introduce some of the more basic performance practices of these times, namely metric accentuation, large and small structural pacing, messa di voce, and ornamentation. This is a fairly large leap from the Romantic period, and quite different in approach. Therefore, more time will need to be given toward helping the students understand the context of this music. As

discussed in Chapter 3, this can be done through comparative analysis, score study, and listening examples. Finally, music from the Renaissance should be introduced last. The concept of "moving phrases forward to points of arrival" will have been accomplished in the study of Baroque music, and while music from the Renaissance is different in many ways, the idea that the musical lines need to be taken to points of arrival will not be unfamiliar. In addition, the length of the phrases and overlapping textures of Renaissance music presents many challenges for the young conductor and should be considered an advanced skill.

Styles and performance practices are an important component to the teaching of conducting. If students are to emerge as knowledgeable competent conductors, who will be ready to assume their first professional job upon completion of their degree, they should have a beginning knowledge of the choral repertoire as well as an understanding of related stylistic concerns. In this way, students will be able to promote the choral art and become contributors to the field.

Suggested Time-Line for Curriculum Implementation and Sample Lessons

Suggested Time-Line

Following the premise presented earlier that this curriculum is designed to cover a two-semester course of study, the following is a suggested time-line for the introduction of the structural ideas of the curriculum.

First Semester	
Week 1 - 3	Expressive Movement
Week 4	Introduction of Aural Imaging (Continuation of Expressive Movement)
Week 6	Introduction of Beginning Technical Functions (Continuation of Expressive Movement and Aural Imaging skills)
Week 10	Mid-Term Examination
Week 11	Introduction of Advanced Functions (Continuation of Expressive Movement and Aural Imaging skills)
Week 15	Final Examination

2nd Semester	
Week 1	Introduction of Unison 20th-century Choral Repertoire & Styles
Week 4	Introduction of Two-part Romantic Choral Repertoire & Styles
Week 7	Introduction of 3-part, and Easy SATB, Classical and Baroque Repertoire & Styles
Week 8	Mid-Term Exam
Week 11	Introduction of 3-part and SATB Renaissance Repertoire and Styles
Week 15	Final Exam

It should be noted that throughout the second semester, the continuation and development of Expressive Movement, Aural Imaging and Technical Function should take place. The repertoire provides the opportunity for synthesis and refinement of skills.

Sample Lessons

Lesson 1 Expressive Movement (1st Semester - Week 2)

The objective is for students to:

1) connect the mind, body, and ears by becoming focused on the sensation of physical movement as they relate to sound and music.
2) understand the relationship between personal choice and score study by completing a textual analysis.
3) demonstrate their ability to create and physically represent their personal choice in phrasing.

Procedure:

Activity #1 Group participation in the following exercises from Schnebly-Black and Moore's book, *The Rhythm Inside.*[7]

- Exercise 1: Warm-up (focus on sensations of movement and breathing)
- Exercise 2: Laban Effort Actions (focus on motor control)
- Exercise 6: Drawer Pull - Internalizing (focus on imaging of physical space and motor memory)
- Exercise 7: Quick Response and Follow (focus on attention, time and space, motor control, and pacing)

Assessment: 1) Journaling (should immediately follow the exercises): Students should choose one of the exercises and write a journal entry according to the following:

- Exercise 1: Were you able to notice the different sensations of body involvement? Did you notice shifts in weight, activity of large and/or muscle groups, joint connections? Did you notice changes or a pull in gravity?
- Exercise 2: Reflect and write about which movements were comfortable for you and which were awkward. Did your movements fit the music played for this exercise?
- Exercise 6: Did you actually visualize a drawer? How big was it? What color was it? How did it move? Easily? With effort? At what level (chest, stomach, waist, hips) did you pull and push the drawer? What might this tell you about strength? Breath? Muscle activity and different levels?
- Exercise 7: How well were you able to pace the phrase? Did you run out of space when leaning? Did you have to renew or wait? Did you try to correct yourself during the next change of phrase? How did it feel if you were too slow or too fast arriving at the end before or after the change in the music?

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[7] See Julia Schnebly-Black and Stephen F. Moore, *The Rhythm Inside: Connecting Body, Mind, and Spirit Through Music* (Portland, OR: Rudra Press, 1997), 117-140. See Chapter 3 for a discussion concerning the value of this book.

Activity #2	Text analysis of the song "If I Loved You" from *Carousel.*[8] In the manner described in Chapter 3, students will analyze the text of "If I Loved You" and make decisions about phrasing. Given a handout with the words, students should mark decisions regarding breaths, line or phrase continuation, dynamics or pitch of vocal inflection, strong and weak syllabic stresses, strong and weak words, small and large sections of text, etc. Students may choose their own method for showing these events, but should provide a key to their chart.
Activity #3:	1) Given the melody, students should prepare to sing the melody according to their textual decisions above. 2) Students should choose one phrase and show a kinesthetic phrasing using a whole body movement that represents their phrase choice. They will demonstrate this to the class while singing the melody.
Assessment:	Assessment will be done using a rubric based upon the students' completion of the textual analysis and the demonstration of their expressive movement.[9]
Supplemental Assignment:	1) Find 4 songs (recordings) that demonstrate the following Laban Effort Movements: Press, Slash, Float, Flick. 2) Listen to Barbra Streisand's performance of "If I Loved You" from *The Broadway Album.*[10] Compare your phrasing decisions with Streisand's. How did she approach timing? How did tempo affect the pacing of the phrase? How was the overall structure paced? Where were the peaks and valleys? How did the accompaniment contribute to the pacing?

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[8] See Richard Rodgers and Oscar Hammerstein II, *Carousel* (Milwaukee, WI: Hal Leonard for Williamson Music, 1945), 10.

[9] See "Assessment" from Chapter 3 of this paper.

[10] Barbra Streisand, *The Broadway Album*, Columbia Records CK 40092, 1985, CD.

Correlation to Philosophy

Knowledge	"If I Loved You" - word and music reading skills necessary for learning the melody. Journaling - articulating thoughts in writing. Transfer of knowledge from Laban movements to music of choice. Building critical listening skills and concentration.
Technique	Beginning to understand how the body responds to the mind/ears. Comfort and awareness of the physique in motion. Application of syllabic stress and word stress (diction) as it affects phrasing (textual analysis).
Inherency/Artistry	Independent choices of phrasing and movement. Attending to aesthetic ideas - Analysis of Barbra Streisand's performance. Demonstration of intuition in phrasing (kinesthetic phrasing).
Other	Channeling and changing modes[11] by requiring a demonstration of singing, movement, and written analysis. Process of musicianship is found in attending to aesthetics (performance analysis), problem solving (textual analysis), and construing and conveying meaning (transferring textual analysis to kinesthetic phrasing).

Lesson 2 Aural Imaging (1st Semester - Week 4)

The objective is for students to:

1) critically listen for similarities and differences in phrasing, pacing, and singing styles of different artist's musical approach.
2) understand the relationship of personal choice to score study by completing a score analysis as it relates to the performances.
3) develop the ability to physically represent hierarchies in phrasing and overall pacing.

Procedure:

Activity #1 Comparative Analysis of "Somewhere" from *West Side Story*[12] as performed by Audra McDonald and Barbra Streisand.[13] Students will write an analysis of the differences in phrasing, pacing, and overall singing styles of McDonald and Streisand by considering the following issues:

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[11] See "Channeling" in Chapter 3 of this paper.

[12] See Leonard Bernstein and Stephen Sondheim, *West Side Story*, vocal score (New York: G. Schirmer and Chappell & Co., 1959).

[13] See Audra McDonald, *How Glory Goes*, Nonesuch Records 79580-2, 2000, CD; and Streisand, *The Broadway Album*.

a) Describe the singer's tone quality. Is it bright? Dark? Does it change within phrases? Large structures? Is vibrato present and if so how much? Does it affect the interpretation? Is the timbre changed to project the text? If so how?
b) Describe how dynamics are used. Are the levels of dynamics within a small or a large range? What is the volume level within phrases? Within the overall piece? Draw a chart that maps (a dynamic time-line) the dynamic levels of each performer throughout the piece.
c) Analyze the overall form of each performer. Given the piano/vocal score from the musical (and considering that each performance varies from this quite a bit), locate and identify cadences, modulations, large sections, and phrases within each section. Compare and contrast the singers' choice for structure by discussing similarities and differences. How do the artists continue phrases which could be considered ambiguous, or how do they end phrases with finality?
d) How is the text projected? Is an overall mood created or is the artist trying to give a specific interpretation to the words?
e) Discuss the overall dramatic unfolding of each rendition. Consider the following (but don't limit yourself to): sudden or gradual changes, any kind of surprise in timbre, dynamics, texture, articulation, etc., how is rubato used, how is the accompaniment used (does it aid or detract in the overall pacing of the song?).
f) Draw a picture, graph, or somehow give a representation of the overall pacing of each performance.
g) How does the introduction (which is very different in each performance) set up the whole (not what the piece is meant to be, but the whole of the artist's interpretation)? Which do you prefer and why?
h) Write approximately two paragraphs discussing the total artistic effect (all factors above taken into consideration) of each artist and compare the two. Discuss the overall impression it left on you, your specific likes and dislikes. Did you like one more than the other? Why? Try to describe each artist's unique characteristics.

Activity #2 Using the Audra McDonald recording as a guide, students will individually perform mm. 1 - 24 of the song kinesthetically (using arms, hands, and face only). This means that they

should show the phrases and the pacing of the hierarchy of phrases as they fit into and build the whole.

Assessment: Activity #1: The analysis will be graded according to the success the student had in articulating his or her thoughts according to the above criteria. This is somewhat subjective and in many instances there is more than one answer. The answer does not have to match the teacher's response, but rather should to be justified based on analytical and musical criteria. This can fit into the grading policy of the instructor however it is appropriate.

Activity #2: A rubric could be used for this type of activity, or comments and feedback given by the class. In addition, this activity could be video-taped with a self-evaluation completed by the student.

Correlation to Philosophy

Knowledge	Knowledge of music theory skills and terminology (score analysis). Written articulation of thoughts (performance analysis). Developing critical listening skills (particularly for details).
Technique	Placing phrase and phrase hierarchies in the body (specifically the arms, hands, and face). Application of theory skills to analysis.
Inherency/Artistry	Attending to aesthetic ideals (performance analysis). Expressing personal choice in kinesthetic phrasing and pacing. Writing personal thoughts regarding performances (performance analysis). Comparing musical intuition to score analysis. Analyzing and comparing performers' artistry. Developing a strong work ethic in regard to score analysis.
Other	Model of creative, problem solving lesson as opposed to a "prescriptive approach."[14] Students are challenged to analyze, synthesize, and evaluate (performance analysis). Score analysis presents challenges because the performances do not neatly fit the score. Therefore, students will have to be creative and innovative. Students will have to investigate relationships in order to answer the questions, and will therefore operate at a more competent level of mastery.

[14] See "Developing Creative, Problem-Solving Lessons" in Chapter 3 of this paper.

Lesson 3 Technical Function (1st Semester - Week 6)

The objective is for students to:

1) demonstrate the simple functions of *In, Move, Out, Off, Continue,* and *Wait* within the 4/4, 3/4, and 2/4 patterns.
2) place the functions within a physical representation of their interpretive choices.
3) develop the ability to act and react to the response an ensemble gives to their gesture.

Procedure:

Activity #1 Students will conduct visual dictation exercises that they have composed.[15] The class will sing the dictation exercises for each other. As they do, the instructor should facilitate and ask conductors to change something about their exercise—for example, the mood, quality of sound of the choir, or tempo of the exercise.

Activity #2 Students will be assigned a folk-song that contains simple functions (for example, *Down in the Valley).* They should prepare to answer questions regarding the nature of the folk-song,[16] conduct the folk-song with the appropriate functions (and beat pattern), sing the melody as they would like the choir to sing it, and physically demonstrate their phrasing choices using kinesthetic movements.

Activity #3 Students will diagram the functions in the score and write a simple chord progression that fits their melody. In addition, they should discuss (via a short written justification) how the progression relates to the phrasing of the folk-song.

Assessment: 1) Video-taped conducting sessions with guided self-evaluation questions.
2) Journaling with a partner about effectiveness of visual dictation, preparation, unrelated habits of the individual (poor posture, playing with hair etc.), personal connection to the music, facial expressions, overall communication with the ensemble.[17]

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[15] See "Technical Function" in Chapter 3 of this paper.

[16] See "Creating Context" in Chapter 3 of this paper.

[17] This is an example of using alternative forms of assessment (formal or informal) in the evaluation process.

Correlation to Philosophy

Knowledge	Knowledge of notation, music history (question regarding context), music theory skills (written progression).
Technique	Connecting the printed score and the aural image to the conducting gesture. Physically expressing a personal, musical choice (kinesthetic phrasing). Accomplishment of the physical gestures inherent in conducting. Understanding the relationship between phrasing, functions, and beat patterns. Developing vocal modeling skills. Applying sound ideal to the gesture.
Inherency/Artistry	Expressing different moods, tempo choices, or sound ideals (visual dictation exercise). Construing and conveying meaning via the physical gesture (conducting of folk melody and kinesthetic phrasing). Composition (written chord progression). Ability to adapt to situational changes (visual dictation exercises). Strengthening the personal sound ideal.
Other	Assessment for this activity provides the means for self-reflection (a component of the creative process), and critical observations of other conductors (evaluation). Assessment provides for a dialectical exchange between the student and teacher. Channeling is used through singing, conducting, writing, and diagramming. Context of conducting in the present (a real activity) is strengthened.

Lesson 4 Introduction to Unison, 20th-century Repertoire
(2nd Semester - Week 1)

The objective is for students to:

1) study and learn unison 20th-century choral repertoire (and corresponding performance practices) as part of a long standing choral tradition.
2) demonstrate the synthesis of the components of conducting by: a) being musically communicative, b) showing functional gestures, c) understanding the context and style of their assigned composition.

Procedure:

Activity #1 Students will be individually assigned a unison choral piece to be prepared and conducted for the lab choir.

Activity #2 Students should prepare a short historical composer biography, with salient compositional characteristics and the context of their assigned piece in the composer's output.

Activity #3 Students should complete a score analysis based on questions given by the instructor (See Sample Lesson Below).

Activity #4 In addition to conducting the whole song, students will be given a phrase within their piece that they are to conduct with two different phrase choices, both making sense. They should be able to musically justify both choices (See Sample Lesson Below).

Assessment: 1) Guidance and interaction with the choir during the conducting session.
2) Video-taped conducting sessions with guided self-evaluation questions and a scheduled viewing with the instructor.
3) Journal entry regarding their experience. Were they successful in communicating their ideas through the gesture? Overall personal experience, i.e., how did they feel on the podium? What went well and what needed work? Level of preparation? Choir's response to them as a conductor?
4) The analysis will need to be graded according to the success the student had in articulating his or her thoughts. This can fit into the grading policy of the instructor however appropriate.

Sample Lesson: "Fishing Song" from Britten's *Friday Afternoons, Op. 7*[18]
See Appendix for musical excerpt.

Analysis Questions: 1) Form: Describe the structure and organization of the piece. Perhaps, draw a chart or diagram which shows the main sections, subsections, transitions, tonal plan (main key areas), cadences, themes, etc. Comment on any unusual or special features of the piece.
2) Style: Compare and contrast this piece with Britten's salient characteristics from your biography. Do specific traits appear in this piece? Identify three characteristics that tell us this piece was written by Britten. You may have to find a recording of other Britten pieces to determine a unique sound quality or determine compositional characteristics.
3) In this song, the fishermen go on a journey but get interrupted only to resume their pleasure. How does the musical treatment describe their journey? Comment specifically on the following:
a) feeling created by the short introduction
b) contrast in articulations
c) changes in tempo
d) harmonic progression in mm. 19 - 29. Describe what happens harmonically and its relationship to the story.
e) figuration in the R.H. of the piano at the conclusion.

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[18] See Benjamin Britten, *Friday Afternoons, Op. 7* (New York: Boosey & Hawkes, 1936).

4) Discuss Britten's success at making a repetitive melody interesting through the accompaniment. How will you make this melody come alive in your conducting? How will you communicate the story?
5) I.D. two difficulties a choir might experience in learning this song.
6) Be prepared to conduct mm. 19 - 29 two different ways and be able to justify your choices.

Correlation to Philosophy

Knowledge	Music theory, music history, music reading skills (analysis of form, composer biography and output). Knowledge of singing, vocal production, or how people learn (question #5 of score analysis). Knowledge of traditional choral repertoire and 20th-century styles. Mentally sorting out "prioritized" musical events (score study). Higher-order thinking skills found in synthesis of expression, technique, and score analysis. Beginning to understand the types of questions to pose for score analysis.
Technique	Synthesizing more complex functions. Physically expressing choices made through score study. Physically expressing priority of musical events (conducting). Developing an effective podium personality. Learning how to prepare a score for performance.
Inherency/Artistry	Building artistic skills by allowing personal choices (based on score study) to be expressed in a safe, laboratory setting. Reflection of personal characteristics in a performance setting (overall feelings of success, threat, "fight or flight") (journal assessment). Matching musical intuition with score analysis (demonstration of two phrase choices). Developing a strong work ethic in regard to preparation.
Other	Reflection as a form of evaluation. Problem-solving lessons (score analysis) as a part of the actual conducting lesson. Dialectical exchange between teacher and student, and student to student. Musicianship process is fully engaged through attending to aesthetics (score study), creating context (past and present), thinking in the moment (conducting), and problem solving (score analysis and conducting).

Lesson 5 Introduction to Baroque Repertoire (2nd Semester - Week 7)
The objective is for students to:
1) develop an understanding of the importance of ornamentation and style (specifically metric accentuation and moving toward points of arrival) in music from the Baroque era.

2) identify potential places in the music for, and sing simple examples of messa di voce, metric accentuation, and points of arrival. Ornamentation will be added at a later date.
3) experience the feeling of moving to points of arrival in a Baroque phrase by kinesthetically showing the phrase, and demonstrate metric accentuation within that directed phrase.

Procedure:

Activity #1 Instructor will give a presentation on Baroque articulation and ornamentation. Recordings should be used to hear Baroque style.[19] Instructor's presentation should focus on metric accentuation, phrase development to points of arrival, messa di voce, and cadential trills.

Activity #2 In a similar manner to a Jaques-Dalcroze exercise, students will dance to a recording of "Domine Fili Unigenite" (from Vivaldi's *Gloria*) in order to feel the strong and weak beats (waltz step). Students should then devise their own kinesthetic movement (for example, tapping the strong beat on the knee and the weak beat on the chest) to reflect the strong and weak beats.

Activity #3 Using "Et in terra pax hominibus" from Vivaldi's *Gloria* as a guide (scores will be needed for the full class), the instructor and class will identify places for messa di voce (based on the presentation), and sing through different lines of the "Et in terra pax hominibus" with appropriate metric accentuation, messa di voce, and movement towards points of arrival (cadential). Once individual lines have been accomplished, the class should be separated into an SATB choir so they can experience the style in context (mm. 1 - 33 will suffice).

Activity #4 Students will kinesthetically experience the direction of their own line as the choir sings mm. 1 - 33 again by showing the pacing of their line with an arm gesture.

Activity #5 Students should then add the metric accentuation, *functionally*, to their kinesthetic movement while singing their own line.

Activity #6 Sing the "Et in terra pax hominibus" without messa di voce and metric accentuation to provide a point of reference. Now sing and conduct it with the appropriate style.

Sample Lessson: Vivaldi, "Et in terra pax hominibus" from *Gloria*
See Appendix for appropriate score markings of points of arrival and messa di voce.

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[19] Recordings by Ton Koopman, Amsterdam Baroque Orchestra and Choir; and Frieder Bernius, Stuttgart Kämmerchor are very good for this purpose.

Assessment: 1) Teacher observation of students' progress during conducting.
2) Journaling: Answer the following questions: After singing the "Et in terra pax hominibus" with and without style, which did you prefer? Does style add or detract from the music? Did it make it come alive or did it make it complicated and unpleasant?

Assignment: Assign each student an easy two or three part Baroque piece (contemporary adaptations are fine for this project) to prepare to conduct.

Correlation to Philosophy

Knowledge	Music history and styles, music reading and theory skills. Learning repertoire from the Baroque period. Developing critical listening and analysis skills. Learning new terms and concepts (specifically, messa di voce, ornamentation, points of arrival, metric accentuation). Articulating thoughts in writing.
Technique	Physically feeling the naturally occurring strong and weak beats within meters (dance). Incorporating this into the conducting gesture, and learning to pace and move a phrase forward via physical movement. Application of new terminology and concepts to the music (utilizing knowledge of performance practice to change the style of the music).
Inherency/Artistry	Comparison of styles (with and without stylistic considerations). Developing the ability to sing in a new style - to express oneself as someone might in the 17th century. Developing a "feeling" for the Baroque style.
Other	Each stage of Bloom's "Taxonomy" is used in this lesson (knowledge, comprehension, application, synthesis, and evaluation). Problem-solving lesson (identifying places for messa di voce and points of arrival). Strongly developing context for Baroque music. Creativity (designing their own exercise to fit the music for strong/weak beats).

Lesson 6 Introduction to Renaissance Music (2nd Semester - Week 12)

The objective is for students to:

1) study and understand the stylistic considerations of conducting a Renaissance motet.
2) identify points of arrival through two methods: a) by identifying and oratorically speaking the full text phrase, and b) by following the harmonic implications of the individual vocal lines.

3) experience the feeling of moving to points of arrival in a Renaissance phrase by kinesthetically showing the phrase, and demonstrate each phrase in context.

Procedure:

Activity #1 Students are assigned a Renaissance motet to be prepared and conducted for the lab choir.[20]

Assignment: 1) Students are to identify the textual phrase, and for each voice part, mark the ending of the phrase with a "leading arrow" [V→] above the last strong syllable of the last word of the phrase.
2) Students are to identify the harmonic implications of the leading voice part and mark the conclusion of the phrase with a "carrot" [V]. This should then be done with the consideration of the full texture. The closing cadence should be marked with a (↓). (See Sample Lesson Below)
3) Students should compare their markings for the textual analysis with those of the harmonic analysis to see the relationship between the two.

Activity #1 Students will speak the text of their motet aloud in an oratorical style and show the shape of the phrase through natural voice inflection.

Activity #2 Students should add a kinesthetic motion (arm or hand) as they speak one section of text, and then again as they sing the phrase.

Activity #3 Students will then conduct the leading voice line according to their phrase choice.

Activity #4 Students should sing one section of their piece by tracking the voices (singing the part that they deem important at the time). This means that the student will "jump" between lines while singing through the whole section.

Activity #5 Students will conduct their piece with appropriate phrase direction (moving to points of arrival), function, and expression.

Sample Lesson: Palestrina, *Sicut Cervus*
See Appendix for score markings.

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[20] Preparation for this assignment requires the score analysis be done outside of class.

Assessment: 1) Score study assignment (with markings) will be turned in for a grade that works into the overall grading plan.
2) Conducting rubric will be used to assess the conducting session.[21]
3) Scheduled exam with the instructor which evaluates the students ability to track voice parts. This can be a separate component of the rubric which would be completed after the conducting session.
4) Video-taped conducting sessions with guided self-evaluation questions and a scheduled viewing with the instructor.

Correlation to Philosophy

Knowledge	Music history and styles, music reading and theory skills (analysis). Learning repertoire from the Renaissance period. Synthesizing critical listening, singing, and analysis skills (analysis and voice tracking). Learning new terms and concepts (specifically, oratorical delivery of the text, point of imitation, point of arrival).
Technique	Physically accomplishing the forward motion of intertwining phrases to points of arrival (kinesthetic phrasing). Incorporating this into the conducting gesture. Application of new terminology and concepts to the music (utilizing knowledge of performance practices to affect the expression of the music). Using vocal skills and inner hearing skills (voice tracking). Refining podium personality and rehearsal techniques.
Inherency/Artistry	Developing the confidence to conduct a multi-textured work. Construing and conveying musical meaning (via score analysis and conducting). Developing the ability to sing in a new style - to express oneself as someone might in the 16th century. Developing comfort with synthesizing artistic and personal style into functional conducting gestures.
Other	Each stage of Bloom's "Taxonomy" is used in this lesson (knowledge, comprehension, application, synthesis, and evaluation). Problem-solving lesson (identifying places for textual and harmonic points of arrival). Creative and musicianship processes are fully engaged (attending to aesthetic qualities, problem solving, personal communication, actual conducting, and self-reflection). Strongly developing context for Renaissance music.

[21] See "Assessment" in Chapter 3 of this paper.

The above lessons are merely "snap shots" of the year. They are possible lessons that have been constructed around the philosophy of Teaching through Musicianship. It is beyond the scope of this study to describe all the preparatory activities that would be necessary for the above lessons to be successful. One element becomes clear—this type of curriculum is rigorous, time-consuming, and requires a lot of practice and outside study time from the students. However, conducting is a difficult art and requires all of the above. It is unrealistic to assume that without this type of work and preparation students can gain a certain degree of mastery in conducting. The assumption of rigorous, time-consuming practice is generally made with the learning of any other instrument (piano for example), and therefore should be made about the learning of conducting.

Summary

The sequenced plan of study presented above represents a suggested curriculum for teaching conducting through musicianship. This approach should also incorporate those issues developed in Chapter 3 that promote a more effective methodology for teaching students (such as authentic and alternative assessment, channeling, creating context, and designing problem-solving lessons). The lessons should all be designed around developing and utilizing the principles of musicianship, and should present problem-solving and reflective activities inherent in the creative process. In addition, all three components of conducting (Knowledge, Technique, and Inherency/Artistry) should be developed if the young conductor is to

emerge as a competent, expressive conductor capable of unifying the musical voice of the ensemble and communicating it to an audience.

In addition, it should be re-iterated that the sequence is additive by nature and that the methodology is centered around the principles of the spiral curriculum. This begins with developing students' confidence and ability to have something to say musically, develops useful tools while continuing to develop expressive desire and potential, and provides appropriate musical opportunities (via the choral literature) in a way that promotes the education of and continuation of high-quality choral music.

Lastly, if lessons are constructed in a similar manner to the model provided, students should emerge from their beginning conducting class with the ability to "say something musically," and should be able to clearly communicate their own unique interpretations through expressive conducting gestures.

CHAPTER FIVE

CONCLUSION

If conducting pedagogy is to evolve from being taught in an "objectivist"[22] manner to adopting an approach that seeks to awaken the musician in young conductors, it will have to incorporate teaching methods that are grounded in current learning theories and embrace the philosophy of Teaching through Musicianship. In so doing, the conducting curriculum can be designed in such a way that students emerge as independent and communicative conductors.

By developing an understanding of creativity and musicianship, and their relationship to conducting, the pedagogue can develop an effective curriculum that helps and encourages young conductors to have "something to say" musically. Creativity has been studied in depth by cognitive scientists, educational psychologists, and art educators. Over a period of 50 years, creativity has come to be viewed as a cognitive process that can be developed in the individual, is influenced by context and culture, and is usually "domain specific."

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[22] Alan Baker, "Creating Conductors: An Analysis of Conducting Pedagogy in American Higher Education" (D.M.A. diss., Stanford University, 1992), iv. As previously stated, Baker believes that conducting education, as in all disciplines, is directed by overly objectified methods guided by the scientific ideology of our time, which he labels as "objectivist."

The framework provided by Feldman, Csikszentmihalyi, and Gardner[23] views creativity as layers of processes that interplay with one another. These layers are: 1) the domain, 2) the field, and 3) the individual. The interacting systems within the individual prove to be of the greatest concern for educational purposes because they represent the site where the creative process begins. The systems within the individual are: 1) the ability to reflect on experience, behavior, attitudes, abilities, conditions, and position in the world (this gives people the ability to make changes in the above); 2) the *transformational imperative*, which identifies the "internal traffic" between the conscious and unconscious (this is the internal dialectical exchange that creates stability and is considered the "highway of thought" from which creativity emerges); and 3) the result of this internal dialogue that resolves itself in the person's ability to see that change is possible (individuals vary greatly in their need to preserve stability and the desire to change their circumstances).

The important point that emerges resides in the discovery that creativity is mostly about transformation and that the individual is the site where the process begins. In this way, education and creativity are quite alike: they both require change. The key to effective education is to embrace the creative process and provide avenues and opportunities for transformations which begin *internally* in the student.

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[23] See David Henry Feldman, Mihalyi Csikszentmihalyi and Howard Gardner, *Changing the World: A Framework for the Study of Creativity* (Westport, Connecticut: Praeger Publishers, 1994).

This study also suggests that building a workable framework for musicianship that is grounded in current learning theories and art education (and music education) philosophies is conducive to effective conducting pedagogy. The research of Gardner, Eisner, Riemer, and Elliott was examined and revealed six principles that were helpful in building a framework for musicianship as it relates to conducting. In summary these are: 1) music is contextual and procedural, 2) musicianship is a cognitive process, with human factors such as intuition and experience playing a crucial role, 3) musicianship is more than formal knowledge, 4) musicianship requires multiple forms of knowing or intelligences, 5) communication is an important element of musicianship, 6) musicianship is developmental and teachable.

In addition, after condensing their philosophies on art and music (as a cognitive process), two view points emerged: 1) musicianship is to *think musically*, with little or no translation of symbols, and 2) people think, then express themselves musically. I contend that both are true and the bridge between them resides in the concept of *mastery* of skills and/or *fluency*. This means that as people gain mastery of skills in the domain of conducting, they move from *thinking-then-expressing* themselves musically, to just *thinking* musically.

The concept of thinking musically becomes the process of musicianship presented in this study. Four interwoven principles compose the framework for musicianship and create a "helix"—a cyclical process. The four principles are: 1) discerning beauty (feelingfulness) and attending to aesthetics, 2) problem-solving and intelligence, 3) construing and/or conveying meaning (communication), and

4) thinking-in-action (performing and creating). The process is contextual, meaning that these principles could apply to any activity. However, the goal is to realize them in the domain of music and more specifically, in conducting.

In exploring the relationship between musicianship and conducting, it is helpful to return to the process within the individual. Three main areas were identified as the skills of the individual conductor. They are: 1) Knowledge, 2) Technique, and 3) Inherency/Artistry. These are the skills that can be taught and strengthened by applying the principles of creativity and musicianship to the conducting curriculum.

Developing the three components (Knowledge, Technique, and Inherency/Artistry) can be compared to developing the whole person—mind, body, spirit. The area of Knowledge represents formal knowledge *about* a subject (for example, theory and analysis, music reading skills, history, etc.). Knowledge is "knowing that." Technique designates the tools used by the conductor (for example, the conducting gesture, vocal ability, rehearsal techniques, etc.). Often, Technique is a result of knowledge gained, and can be referred to as "knowing how." Inherency/Artistry represents those qualities that are uniquely human (such as attitude, feelingfulness, intuition, and talent, etc.). Inherency/Artistry is "feeling that or feeling how," or simply "feeling."

The important concept developed by this study is that all three areas should be nurtured and strengthened if the conductor is to be successful. In addition, it is recognized that some students are naturally stronger in one or two of the areas than in the others. However, in order for students to emerge from their conducting class with

the capability of expressing themselves, all three areas must be developed. Utilizing creativity and musicianship in the curriculum in such a way that these three components develop concurrently is an effective method for students to become musically communicative conductors.

With further examination of the process, it was discovered that the essence of being a communicative conductor dwells in the ability of the conductor to unify the musical voice of the ensemble. As stated previously, what constitutes a unified engagement from the ensemble is the "ability to relate to people in brain, body, and heart."[24] This also affirms that Knowledge, Technique, and Artistry are the three things the conductor must have to communicate in an engaging way. To be musically communicative is to convey a unified musical message, which can only be achieved through Knowledge, Technique, and Artistry.

In order to put the philosophy of Teaching through Musicianship into practice, nine areas within the current and traditional approach to teaching conducting need attention and change. These are: 1) assessment, 2) creating context, 3) sequence of skills, 4) score study, 5) turning the score into a physical image, 6) technical function, 7) practicing the art, 8) channeling: teaching to varied learning styles, and 9) designing creative, problem-solving lessons. All nine areas require students to engage in the musicianship process as previously described.

In addition, Chapters 3 and 4 of this study present an approach for teaching

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[24] Carole Glenn, ed. *In Quest of Answers: Interviews with American Choral Conductors* (Chapel Hills, NC: Hinshaw Music, Inc., 1991), 121.

the structural ideas of conducting in order to awaken the musician in the young conductor. The structural ideas for the beginning conducting curriculum were identified as the *relationships* involved in: 1) the music itself, which requires Knowledge, 2) communicative and expressive potentials, which need Inherency/Artistry, and 3) the unification of the musical voice through the body, face, and hands, which calls for Technique. Therefore, a sequential curriculum was designed which teaches the structural ideas through lessons that were designed around (and included in the following order) expressive movement, developing an aural imaging, competency in technical function, and learning the choral repertoire and corresponding style and performance practice considerations.

If conducting pedagogy will adopt the praxial philosophy of Teaching through Musicianship as described in this study, beginning conductors can emerge from their conducting class as competent, independent individuals who can recognize and understand relationships involved in music and conducting. They can also develop the confidence and desire to "say something musically," and clearly communicate their intent through a physical representation of the music.

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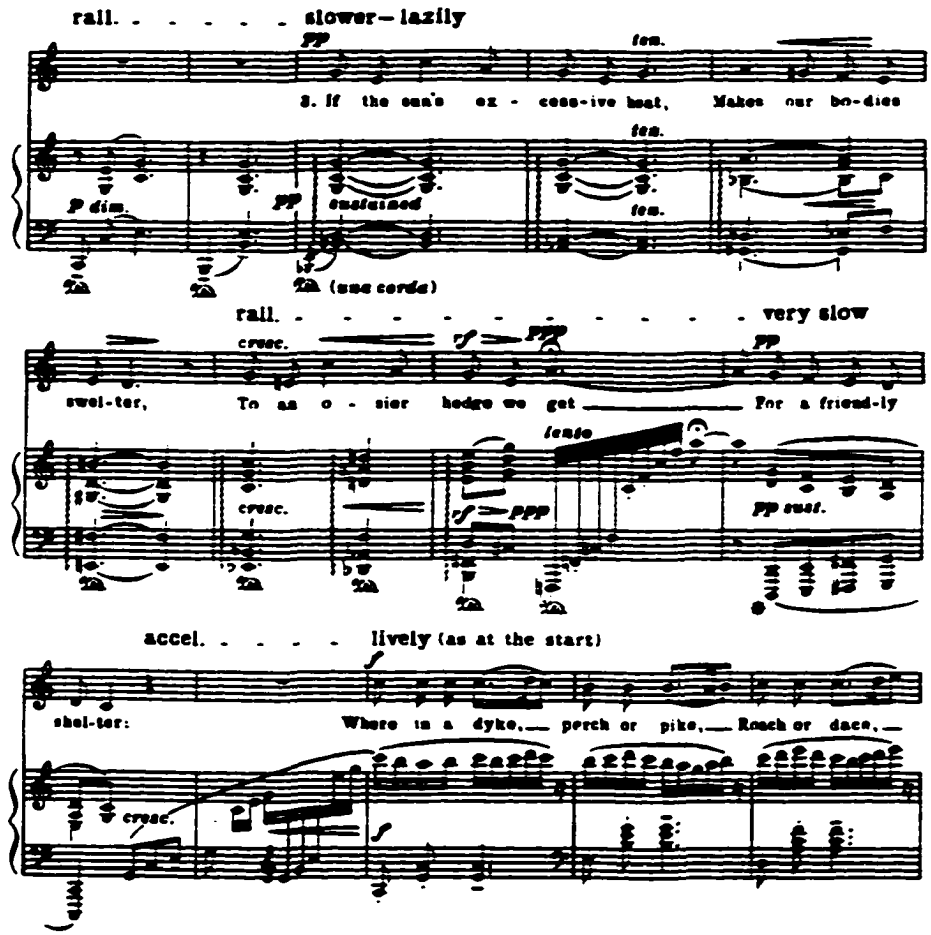
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APPENDIX

Sample Lesson #1

Benjamin Britten

"Fishing Song" from *Friday Afternoons, Op. 7*



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Sample Lesson #2

Antonio Vivaldi

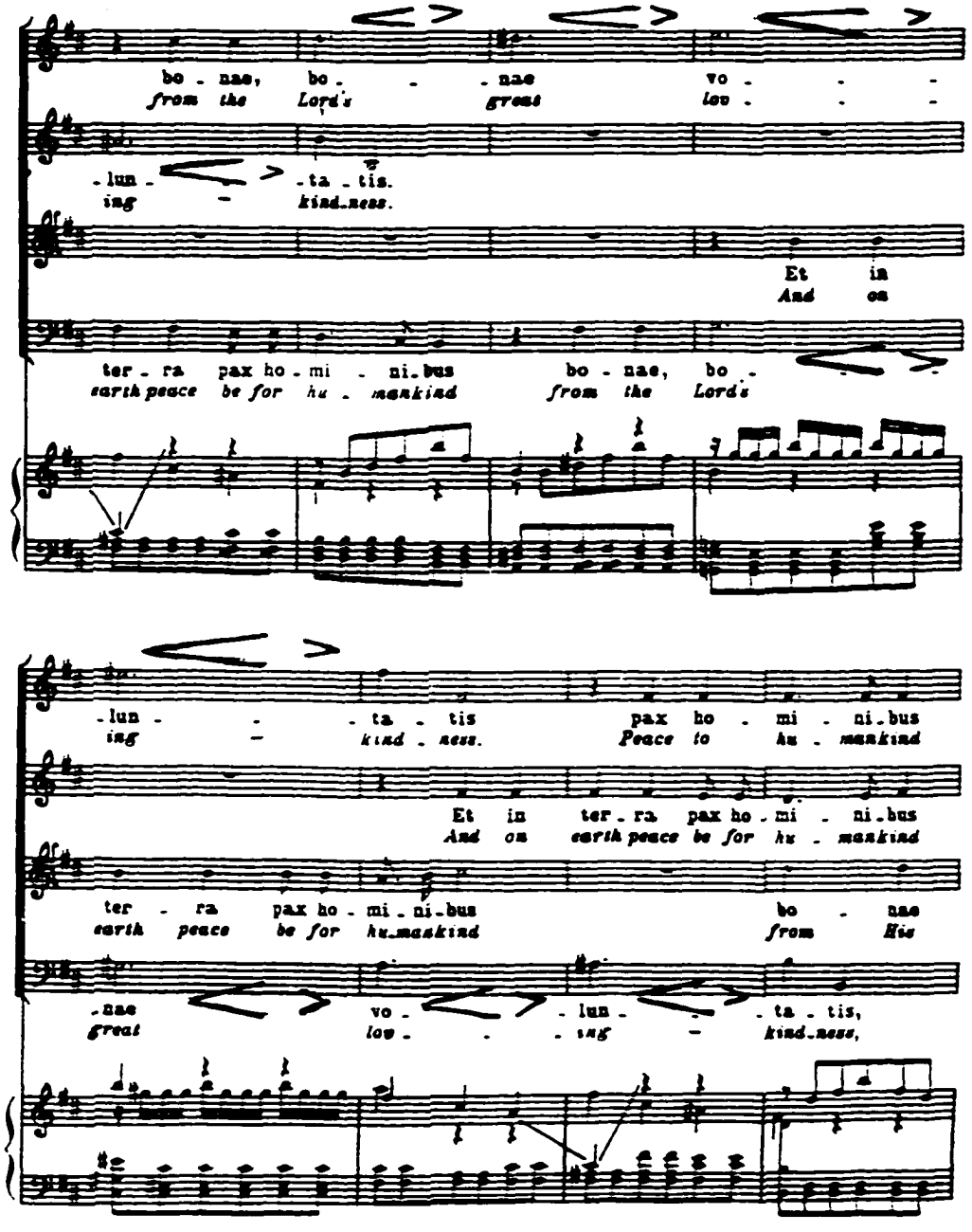
"Et in terra pax hominibus" from *Gloria, RV 589*

Revisions by Gian Francesco Malipiero



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(P)
Et in ter - ra pax ho - mi - ni-bus,
And on earth be peace for hu - mankind,
(P)
Et in ter - ra pax ho - mi - ni-bus
And on earth be peace for hu - mankind
-mi - ni-bus bo - nae, bo -
hu - mankind, from the Lord's
-mi - ni-bus, et in ter - ra pax ho -
hu - mankind, and on earth be peace for
90
et in ter - ra pax ho - mi - ni-bus
and on earth peace be for hu-mankind
bo - nae, bo - - - nae vo -
from the Lord's great low -
-nae vo - - lun - - ta - tis.
great low - - sing - kind - ness.
-mi - ni - bus, et in
hu - man - kind. And on


bo - nae, bo - - nae vo - - -
from the Lord's great lov - - -
- lun - - ta - tis.
ing - kind-ness.
Et in
And on
ter - ra pax ho - mi - ni-bus bo - nae, bo -
earth peace be for hu - mankind from the Lord's
- lun - - ta - tis pax ho - mi - ni-bus
ing - kind - ness. Peace to hu - mankind
Et in ter - ra pax ho - mi - ni-bus
And on earth peace be for hu - mankind
ter - ra pax ho - mi - ni-bus bo - nae
earth peace be for hu-mankind from His
-nae vo - - lun - - ta - tis,
great lov - - - ing - kind-ness,


bo - nae vo - lun - ta - tis,
from His lov - ing - kind - ness
bo - nae, bo - nae vo - lun - ta - tis, et in
from the Lord in His great kind - ness, and on
vo - lun - ta - tis, et in ter -
lov - ing - kind - ness. And on earth
bo - nae vo - lun - ta - tis.
from his lov - ing - kind - ness.
bo - nae
from His
ter - ra pax ho - mi - ni - bus
earth be peace for hu - mankind
ra pax ho - mi - ni - bus
be peace for hu - mankind
Pax ho - mi - ni - bus bo - nae
Peace for hu - mankind from His


vo - - - lun - ta - tis.
lov - - - ing - kind - ness.
bo - nae vo - lun - ta - tis et in
from His lov - ing-kind - ness, and on
bo - nae vo - lun - ta - tis
from His lov - ing-kind - ness,
vo - - - lun - ta - tis
lov - - - ing - kind - ness.
Et in ter - ra pax ho - mi - ni - bus,
And on earth be peace for hu - man-kind,
ter - ra pax ho - mi - ni - bus,
earth be peace for hu - man-kind,
bo - nae,
from the
et in ter - ra pax ho -
And on earth be peace for


et in ter - ra pax,
and on earth be peace,
et in ter . ra pax ho-
and on earth peace be for
bo - - nae ve - lun - ta - tis
Lord's great lov - - ing kind - ness,
-mi - ni-bus bo - nae, bo - nae
hu - man-kind from the Lord's great
et in ter - ra pax ho - mi - ni - bus,
and on earth peace be for hu - man-kind,
-mi - ni-bus bo - nae ve-lun ta - tis
hu-mankind from His lov-ing - kind - ness,
-ta - tis, bo - nae
kind - ness, from His
ve - lun - ta - tis,
lov - ing kind - ness,


pax ho-mi-ni-bus bo-nae vo-lun-ta-tis et in ter-
peace for all human-kind, in lov-ing-kind-ness, and on earth
et in ter-ra pax, et in ter-ra
and on earth be peace, and on earth be
vo-lun-ta-tis,
lov-ing-kind-ness,
bo-nae vo-lun-ta-tis,
from His lov-ing-kind-ness,
-ra pax ho-mi-ni-bus
be peace for hu-man-kind
pax ho-mi-ni-bus
peace for hu-man-kind
et in ter-ra pax
and on earth be peace

Sample Lesson #3

Giovanni Pierluigi da Palestrina

Sicut Cervus

Edited by Robert Hufstader



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10
quá - - - - rum. a - - - - quá-
- - - rum, sí - - - - cut cér - - -
- - - cut cér - - vus de - - sí - - de-rat ad fón - - - tes
sí - - de-rat ad fón - - tes a - - quá - - - rum.
10
p
sf


15
rum. sí - - - - cut
vus de - sí - - de - rat ad fón - - - tes a - - quá - - -
a - - - - quá - - - -
sí - - - - cut cer - - - vus de - - - - sí - - de-rat ad
15
mp
sf


20
cér - - - vus de - - si - - de-rat ad fón - - - tes a - - - - - - - -
rum. de - - si - - de-rat ad fón - - - tes a - - - - - quá -
- - - - - rum. de - si - - de - rat ad fón -
fón - - - tes. de - - si - de - - rat ad fón - -
legato 20
- - - quá - - - - - - - - - - - - - - rum:
tes a - - quá - - - - - - rum: f - - - - - - - -
tes a - quá - - - - rum: f - - - - - - - - - - - - ta
molto legato
poco mosso